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# **A CENTURY OF CHANGE IN CLASSICAL BALLET TEACHING**

**The role of the Royal Academy of Dancing/Dance in the  
training of teachers of classical ballet  
(1900-2000)**

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**Submitted in fulfilment of the requirement for the degree of  
MA in Education**

**University of Durham**

September 2001



**19 APR 2002**

## ABSTRACT

### **A Century of Change in Classical Ballet: The role of the Royal Academy of Dancing/Dance in the training of teachers of classical ballet (1900-2000)**

June Mitchell

MA Thesis in Education (2001)

Progressive phases in the evolution of the Royal Academy of Dancing's founding intentions and philosophy have been explored in order to determine the on-going development and contextualisation of the training of classical ballet teachers. While the use of archival material and interviews comprised the main source of evidence another significant source was the author's personal perspective first as a student and then as a teacher and examiner in the system under review.

An examination of ways in which the many issues, values and practices of teaching ballet interrelate and function revealed a number of tensions, one of which was the identification of how the specifics of this multiform enterprise of teaching have been amalgamated at key stages to achieve reliable learning outcomes in the Academy's development.

Since its foundation as the Association of Operatic Dancing of Great Britain in 1920, the Royal Academy of Dancing, RAD (retitled in 2001 as the *Royal Academy of Dance*) devised a spectrum of examinations, reaching its zenith in the last decade of the twentieth century with the introduction of degree programmes validated by the University of Durham. In terms of structure, content and aspirations, an in-depth study of these degrees, and of the *Routemaster* which followed them, reveals tenets considered necessary to produce an increasingly informed classical ballet teacher.

As the RAD enters the twenty-first century with its declared policy of widening access and extending genre, and with the introduction of a single distance learning degree, questions are raised concerning the ability of the World's leading organisation in classical ballet education to maintain and promote its reputation for executant excellence. While acknowledging that some of the current changes reflect the difficult financial position facing the Academy, a case is put forward for alternative ways of proceeding and recommendations made for a critical reappraisal of classical ballet teaching in the light of the original aims of the organisation and the current context in which it operates.

## ACKNOWLEDGEMENTS

I would like to express my gratitude to both institutions: the Royal Academy of Dance and the University of Durham for making this thesis possible and, in particular to the librarian of the *Philip Richardson* Archival Library, **Eleanor Jack** BA (Hons) for her infinite patience in guiding me to relevant sources.

My thanks go to **Graeme Orrick** BSc for his assistance with the formulation of the diagrams, to **Eric McLaughlin** BA (Hons) for his meticulous proof reading of the final text and to **Pauline Wetton** B.Phil (Hons) for the original inspiration that led me to undertake this investigation.

I am indebted to the many graduates and colleagues who shared their memories, particularly **Jean Bedells** FRAD ARAD, **Dr Susan Danby** DCL (Dunelm) FRAD LRAD ARAD, **Dr Mollie Davies** MBE FRAD, **Jacqueline Ferguson** ARAD FISTD, **Carol Martin** MA LRAD, **Peter Reynolds** LTCL Cert.Ed. and **Joan White** MA FRSA whose interviews have significantly informed the text.

The final appreciation goes to my tutors **Dr Mollie Davies** MBE FRAD and **Dr Michael Waring** B.Ed (Hons) MSc who gave invaluable help and professional advice and who, throughout the writing of this thesis, kept my enthusiasm alive with their constant support, vitality and encouragement.

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## INTRODUCTION

The Royal Academy of Dancing/Dance (RAD) exists as the world's largest and most influential examining body specialising in classical ballet. The quality of its training in the broader field of classical ballet and classical ballet teacher education, accomplished through an extensive range of examinations and training schemes, is internationally recognised. While remaining loyal to the beliefs of its founders, the Royal Academy continues to enhance, develop and take initiative in classical dance teacher training education. The manner in which the Royal Academy has attempted to adhere to the philosophy and beliefs of its founders through successive initiatives, over and between many challenging and changing contexts and times will be the focus of this study.

An integral part of the Royal Academy is its teacher training College, which initially established two degree programmes namely, *BA (Hons) in the Art and Teaching of Ballet*, 1993 and *B.Phil (Hons) in Ballet and Contextual Studies*, 1995. The first of these is a three year programme for young undergraduates, the second a distance, open learning programme designed for teachers active in the field of classical ballet wishing to upgrade their qualifications. More recently 1999 saw the addition of a *BA (Hons) in Classical Ballet Teaching* with an emphasis upon practical teaching and oriented mainly, but not exclusively, to a younger and less experienced clientele in the field of dance teaching. In 2001, under new leadership, a fourth degree: *BA (Hons) in Dance Education* is being added to the three currently on offer, destined to replace the two earlier distance learning programmes. However, although these degree programmes validated by the University of Durham are in operation at the Academy headquarters, they are available to only a limited number seeking qualifications. In spite of the proliferation of other dance degrees throughout the United Kingdom, there are, as yet, no relevant opportunities for the majority of potential and practising classical ballet teachers world-wide and the majority of teachers continue to qualify through the Certificate and Diploma routes of the RAD and the Imperial Society of Teachers of Dancing (ISTD).



In addressing this lack of provision, and in order to develop its expertise and retain its place as an international centre of excellence, the Academy realised that it needed to access its provision within broader educational and artistic fields. This investigation recognises that while continuing progression has always been a top priority throughout the Academy's history it is of particular importance in today's financial and professional climate where the accumulation and diversity of dance and dance related degrees are on offer in both the state and private sector. Therefore the incentive for the Academy to evaluate its own status quo, and to examine the direction which it now needs to take, will be crucial to its survival.

Chapter One concerns itself with *An Historical Perspective: Fifty Years* acknowledging the historical, social and educational changes that have contributed to the expectations of classical ballet teaching today. Starting as early as 1916 with Edouard Espinosa's expression of the revolutionary idea that teachers of dancing should be examined in their work (Richardson, 1916) it continues up to 1986 with the introduction of *Registration*: a progressive system of monitoring the standards of Academy teachers. Such a span allows for the struggle for recognition of the classical ballet teacher to be appreciated and the stage to be set for the advancements of the latter part of the twentieth century.

By exploring *The Association of Operatic Dancing of Great Britain* in 1920 and explaining the link between the initial qualification examination for membership, the idea of introducing examinations for children as the best way of monitoring the skill of a teacher, the chapter provides a breakdown of the key outcomes associated with the Academy's present rationale. The importance of the patronage of Queen Mary in 1928, the formation of the Grand Council and eventual approval in 1935 of His Majesty King George V, are evaluated as is the approval seen in the granting of the Royal Charter to *The Association of Operatic Dancing*, which allowed the Royal Academy to take its place in the arts as the youngest of the select bodies of Royal Academies.

The nature and range of development in the teaching of classical ballet that took place at the RAD and the introduction of external teaching examinations in the thirties are explored in Chapter Two: *Diploma to Degree* where such

developments led to the innovative move of the Academy to inaugurate the Teachers' Training Course (TTC). The TTC, the first of its kind in the world, maintained respect and developed all aspects of classical ballet teacher training during the next two decades, eventually leading to a change in status to that of College in 1976. Ultimately, with this upgrading, came the successful validation of its courses by the University of Durham. Consequently, the first degree in classical ballet teaching was introduced in Europe in 1993.

An examination of course structure, management and course content, in association with the different roles played by the three College Principals appointed during this period, lends insight into the much acclaimed intent of the Academy to seek academic recognition for its work. The shift in emphasis in classical ballet teaching, which coincided in 1976 with a change of title from the Teachers' Training Course to the College of the Royal Academy of Dancing, highlights the beginning of a struggle to raise the status of the classical ballet teacher which has continued through the eighties and which is addressed in the final section of this chapter. The rationale of the first degree, a full-time three year programme in classical ballet teaching is discussed in terms of producing a more informed and therefore more effective teacher, as are the ways in which the students on course are catered for in terms of curriculum content, learning outcomes, modes of assessment, and teaching and tutoring styles.

Chapter Three: *Distance Learning Degrees* critically appraises the attempts of the Royal Academy to extend the awarding of university qualifications to its vast and differentiated membership through the introduction of distance learning degrees. The intention was to cater for the needs of teachers already in the field wishing to upgrade their qualifications, including former Diploma holders of the Academy. As a result of reviewing the on-site and distance learning programmes this chapter examines the innovative attempts to combine and extend the Academy's portfolio of qualifications through the introduction of the *Routemaster*, a system that sets out to marry principles of increased access with those of parity.

Inherent in this appraisal is an evaluation of the inter-related design, nature of assignments, assessment criteria, research methodology and the notion of degree

worthiness. The programme rationales and learning outcomes are reviewed along with the study of a market where language and cultural differences contribute a significant element of complexity. In order to establish credibility for a distance learning programme based on a practical subject such as classical ballet, attention is given to the establishment of parity between practically oriented subjects and those of a more theoretical nature.

*Consolidation and Change*; the focus of Chapter Four, is concerned with the evolution of the three original degrees: the full-time, 'on site' *BA (Hons) in the Art and Teaching of Ballet* and the two distance learning *B.Phil (Hons) in Ballet and Contextual Studies* and *BA (Hons) in Classical Ballet Teaching* in the attempt to embrace both academic and organisational structures instituted by the Royal Academy in association with those operating in Higher Education. It specifically examines the ways in which co-ordination in these areas is approached and evaluates the measure of its success. At the time of writing the depth to which the degrees realise the outcomes they envisaged is assessed from the point of view of students and staff. The chapter culminates with the appointment of a Dean, the setting up of a Faculty of Education within the Academy and the proposal for a *BA (Hons) in Dance Education*, all of which are reviewed as marking the year 2000 as memorable in the evolution of the training of a classical ballet teacher.

In the light of investigations made throughout this study the final chapter, Chapter Five: *Review and Recommendations* evaluates the recent developments of the Academy within the context of its continuous intention to raise the status of classical ballet teachers and to remain 'the world's largest and most influential examining body specialising in classical ballet' (Strategic Review, 2000). The controversial appraisal of the future of classical ballet as an art form centres on the wisdom of the Academy to widen its remit and risk depreciation of past beliefs. It questions the extent to which the aspirations of the Academy to produce increasingly able teachers who, with an extended range of academic and teaching skills, are able to raise professional status and create a more enticing study for the young, is successful. Creating an incentive for future generations, recommendations are rendered including ways in which Royal Academy trained teachers may contribute to a wider educational context than that currently

exhibited. Whilst providing a comprehensive and relevant choice of qualifications for its members through a system of widening access and extending genres it challenges the Academy's ability to maintain standards.

Finally, in meeting pressure to produce teachers with dual expertise of practical and theoretical skills through avenues of 'distance learning' the question that is then raised revolves around the Academy's ability to remain at the forefront of classical ballet education, retaining its reputation for executant proficiency and upholding its internationally respected image as a worthy fourth Royal Academy.

# **CHAPTER ONE**

*An Historical Perspective: Fifty Years  
(1936- 1986)*

## 1.1 Raising the Status: *The First Steps*

An exploration of the key transitions which have taken place in the development of classical ballet

The *Academie Royale* was the first establishment in the world to be concerned with the preservation of academic dance and the first establishment to be afforded royal recognition for dance teaching (Guest, 1967). Founded in 1661, the Academy owes its origins to the attempts of Louis XIV of France to provide a governing body to whom recognised traditional technique could be entrusted. According to Ivor Guest, historian, thirteen dancing masters were appointed ‘re-establishing the art in its perfection’ (Guest, 1967, pp.9-10) and it was through the expertise and enthusiasm of these dancing masters that dancing developed from a pastime to an art by the adoption of a specific technique. The main intention of these pedagogues of the time lay not, however, with an interest to entertain but in the need to extend the etiquette of court dancing. During the second half of the seventeenth century inaccuracies in execution had been observed among members of the king’s court and, without a means of control, there was danger that the traditional technique of court dancing would be eroded. In 1669, with the headquarters now at the Paris Opera, this governing body became known as the *Academie Royale de Musique* where three years later, in 1672, a school of dancing was established to train artists for the many opera ballets currently being performed in the new theatres (Clarke & Crisp, 1973). In 1713 the school became a professional school for the theatre providing the first opportunity for dancers, and in particular the first women ‘ballerinas’, to choose dance as a career<sup>1</sup>.

During the eighteenth century the distinction of dance began to change as the amateur dancer gradually gave way to the rise of the professional. Since the death of Louis XIV there had been a gradual decline in court dancing, with the result that French dancers, anxious to preserve the interest in the art of ballet had ‘turned to the theatre for employment’ (Guest, 1967 p.11) enabling the court dancer to achieve, not only professional status but also monetary reward. After the French Revolution and the Napoleonic wars, in the later years of the eighteenth century,

---

<sup>1</sup> Interestingly the headquarters for this professional theatre school remain in Paris today, but the name depicted over the portico of the Opera House now is *Academie Nationale de Danse*.



came a broadening of intellectual ideas resulting from the influences of such innovators as Blasis, Dauberval, Noverre and Vigano. These eighteenth century thinkers were given acclaim for 'preparing the ground for a new form of dance' (Clarke & Crisp, 1973, p.63). This form was to extend all boundaries, one of the progressive notions being the gradual development of the turned-out thigh, which was the beginning of classical ballet technique as it is known today. This profundity of artistic thought became the forerunner of Romanticism, a movement to affect all arts during the early to mid-nineteenth century (ibid.). Romanticism established itself as a reaction to classicism where the encouragement of art, according to Clarke and Crisp (1973), 'became more subjective rather than objective' and where expression and emotion overcame recognised form. This change in response to art form swept through all the arts and in the realms of dance in particular. Although unappreciated at the time, the Romantic Movement was to have the most profound and far-reaching effect with the romanticism of the nineteenth century extending the art of classical ballet beyond imagined horizons.

Ballet, as a theatrical entertainment, enjoyed a surge of popularity among the middle classes in the second quarter of the nineteenth century and began to be referred to as 'operatic dancing' (Richardson, 1928 p.47). With frequent appearances in operas at Her Majesty's Opera House, London, the celebrated continental dancers Fanny Cerrito, Lucile Grahn, Carlotta Grisi, Fanny Elssler and Marie Taglioni significantly increased the public's awareness of the genre. The appearance of these dancers was greatly enjoyed by the opera audiences almost to the detriment of the opera itself, resulting in the gradual creation of a wider and more appreciative public that was to enjoy 'operatic' dancing as a discrete art form in terms of contrast, emotion and spectacle (Cohen, 1998). At the turn of the century operatic dancing could be described as the basis of the art of dancing as seen on the stage. This form of ballet, 'operatic' dancing, continued to win approval with increased audiences during the remainder of the nineteenth century. England's dancing schools flourished but not, however, without the standard of teaching beginning to be questioned. Many teachers of dancing had little executant training and only a limited knowledge of the art form itself. Exponents of the art, as expressed in an article published by the editor in *The Dancing Times*

in January 1932, felt that one of the reasons for the low standard of teaching in England was the absence of any state or royal school to act as a precedent (Richardson, 1932). Continental European countries sanctioned classical institutions where the inherent technique of dancing was preserved (Guest, 1956). Proof of the quality of these schools lay in the abilities of the earlier dancers who came from Copenhagen, Moscow, St. Petersburg and Milan. The high standard of teaching, evident in the number of dancers successfully employed in dance companies, was maintained in the first quarter of the twentieth century and was seen in the performances of such dancers as Adeline Genée, Tamara Karsavina, Anna Pavlova, Carlotta Zambelli and others, including many members of the Diaghilev company (Genne, 1996). If England were to compete and produce dancers of a similar ilk there was clearly the need to provide comparable schools of training. The belief that in order to be successful it was necessary to adopt a Russian name was an accepted custom at the time. This concept was one being disputed amongst English dancers. Phyllis Bedells, the first native born première danseuse and a pupil and successor to Genée at the Empire Theatre, had 'led the fight for English dancers to be treated as equals of their Russian colleagues' as early as 1916 (Genne, 1996, p11). This fact is recorded eighty years later by Beth Genne, dance historian writing in the *American Dance Chronicle*. Through this dispute, dancers soon began to realise that if the country was capable of producing good dancers, it was now imperative to be able to produce good teachers (Richardson, 1916).

England had few professional dance schools of any credit at this time but two recommended were the schools of Lucia Cormani and Edouard Espinosa. It could be assumed that the reason these schools had achieved credit status was through the earlier theatrical appearances of their proprietors. Both Cormani and Espinosa, at the end of the nineteenth century, had been highly respected dancers who latterly took up teaching. Acknowledgement of executant dancing expertise was, for the most part, the public's sole criterion towards recognising quality of teaching. Espinosa, one of these teachers to be acknowledged, had devised a curriculum of operatic dancing for his school through which he taught his students (Photograph No.1)



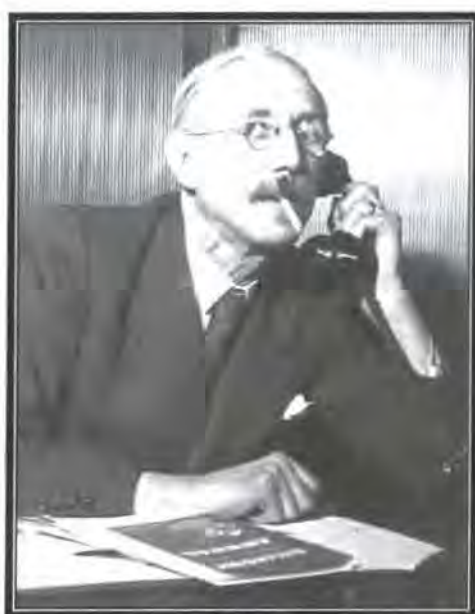
**Photograph No. 1 Edouard Espinosa Teaching a Student**

At the request of Espinosa, an article promoting his syllabus was published in *The Dancing Times* in 1916<sup>2</sup> proffering the suggestion that if all teachers were to adopt this course of study as a teaching manual, the knowledge would help protect 'both the genuine teacher and the pupil' (Guest, 1956, p.164). Genée, with the support of many of the teachers including Cormani and Ninette de Valois, congratulated *The Dancing Times* on the exposure of the unqualified teacher and encouraged the suggestion that to be tested on the knowledge and understanding of this manual was a means by which the teacher could prove credibility. This suggestion was to be of historical significance in the emergence of the classical ballet teacher but, unfortunately, in 1917, with the country still under the influence of war, the idea of examining teachers appeared too idealistic and the moment went unrecognised. It was not until 1920 that the idea resurfaced, when a small body of enthusiasts, realising that operatic dancing had value for everyone in the dual aspects of health and expression, met together to redress the disparity in teaching prevalent in the country. The eventual outcome was the founding on December 31<sup>st</sup> 1920 of a society named '*The Association of Operatic Dancing of Great Britain*'.

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<sup>2</sup> Founded in 1910, *The Dancing Times* is a monthly editorial at the forefront of dance activity in Great Britain.

Philip Richardson, editor of the *Dancing Times* since its inception in 1910, was instrumental in the formation of this society (Photograph No. 2). Through his writings in *The Dancing Times*, Richardson was able to provide a platform from which the Association could be heard in its struggle to raise the status of the 'ordinary' dance teacher. He encouraged these enthusiasts to meet regularly, suggesting it be a social occasion in the form of a dinner, at which 'any teacher, dancer, or lover of dancing who cares to purchase a ticket may be present' (Richardson, 1920, p.766) and where matters of interest to the profession could be discussed.



**Photograph No. 2 Philip J. S. Richardson at his Desk, 1950**

This suggestion would have been significant in terms of eligibility. A social occasion in the form of a dinner would have guaranteed attendance only by devotees with appropriate class and cultural connections. At the second Dancers' Circle dinner, Richardson drew attention to the 'extraordinarily representative nature of the meeting' expressing the hope that:

...the occasion would not be missed of doing something definite to raise the standard of operatic teaching in this country.

(Richardson, 1920, p. 91)

It was at this significant meeting that a small committee was chosen consisting of five distinguished personalities: Miss Phyllis Bedells, Madame Lucia Cormani,

Mr. Edouard Espinosa, Madame Adeline Genée and Madame Tamara Karsavina. Recognised by the members present, these individuals were professional dancers and teachers of standing who represented the five 'schools', which for so many years had preserved the technique of ballet. The most prestigious and artistically acclaimed, Madame Adeline Genée was elected President, with Richardson as the Treasurer (Photograph No.3).



**Photograph No. 3 Adeline Genée, President**

Genée and Karsavina were products of the Danish-French Bournonville School and Imperial Russian School of Petrograd respectively. Espinosa was French trained and Cormani came from La Scala Milan. The English representative, Bedells was trained in England and was recognised by the country as the leading danseuse of the day; a view upheld by Genée in 1996, when she describes Bedells as 'a British classicist' and 'the Empire's first première danseuse' (Genée, 1996, p.4). The addition of the Danish nationality of President Genée confirmed that the ambition of embodying all five continental schools of classical ballet training had

been achieved, a promise which had been the declared outcome of an earlier Dancers' Circle meeting. This mixture of nationalities, illustrated in Fig.1, combined with the absorption of the varied classical ballet styles and training formed the basis and principles of the Association. The success in amalgamating institutions where teaching practices had been publicly applauded was deemed important if the Association were to gain universal recognition.

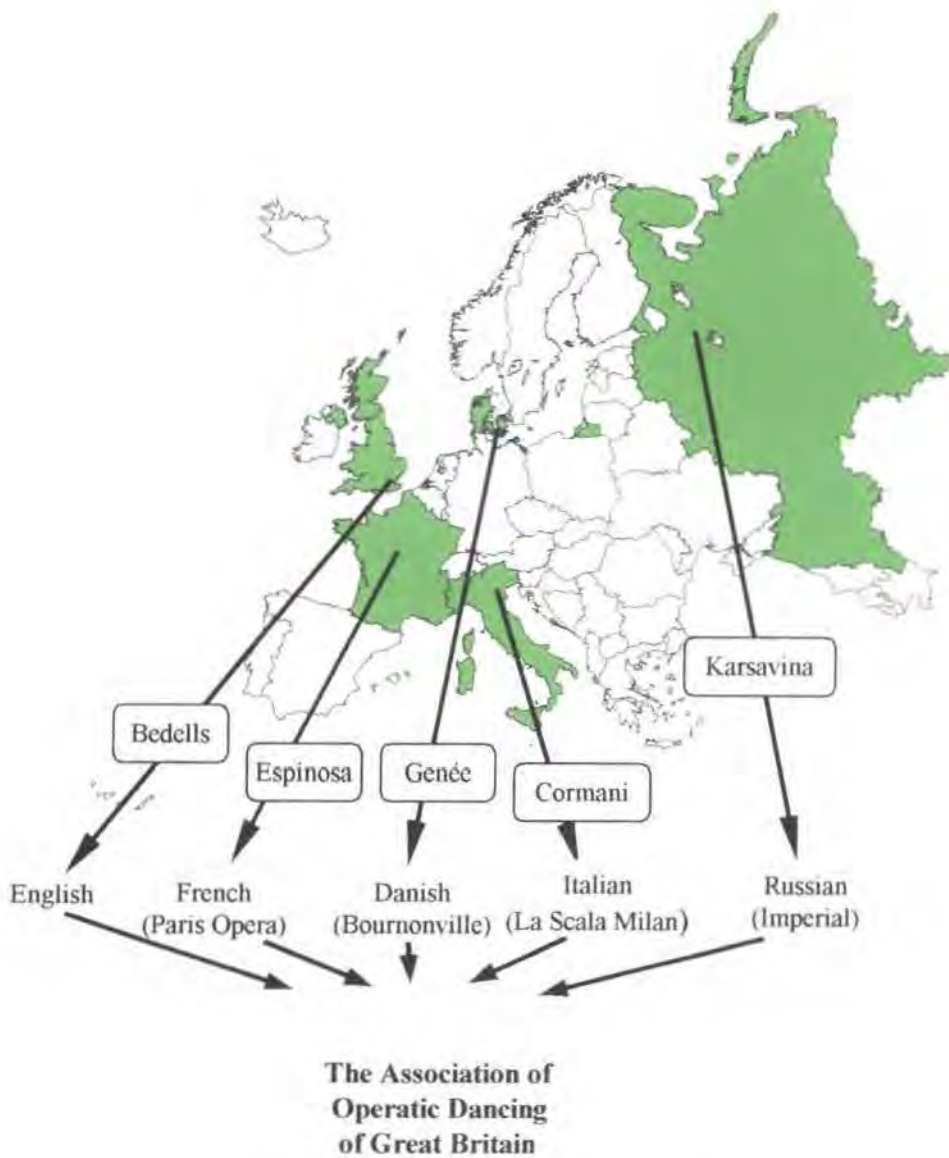


Fig.1 Amalgamation of 'Schools of Training'

The international flavour of the Association with the facility to adopt and absorb all that was beneficial from the different schools was recommended by Bedells, one of the original committee members<sup>3</sup>. The substance of one of the primary meetings had been to formulate the Elementary Syllabus, a draft of which had been taken from the original treatise of Espinosa.

Memories, recounted by Bedells and reproduced here by Genné, report that:

This first meeting was very representative of the various schools and teaching methods. While we were agreed that originally the technique of ballet came from France, it had through the centuries developed considerably in different directions in other countries; our task was to find agreement among ourselves. Genné represented the Danish (Bournonville-Johanssen) school, Karsavina the Russian school, Cormani the Italian, Espinosa the French, while, I having trained in all four methods, was able to appreciate all the various point of view.

(Genné, 1995, p.446)

Despite all five distinguished dancers on the original committee having trained in different schools, only a few discrepancies in nomenclature were evident. Nevertheless, with universality being stressed, it was proposed by Espinosa that there remained a need 'to straighten out the differences in nomenclature which exist today in the different schools' (Richardson, 1920, p. 91). These slight discrepancies, easily rectifiable, were according to Guest, 'a revealing demonstration of the fundamental similarities between the various schools of ballet' (Guest, 1956, p.166). One example of this confusion of terminology can be seen in the term used to reference the universal action of the *battement jeté* an action common to all systems of training then and now<sup>4</sup>. Today, contradictions in classical terms still exist but classical theorists have come to regard these contradictions as irrelevant and of little concern to the actual process of execution. At one of the initial gatherings of interested dance teachers addressing the subject of terminology, Richardson drew attention to the slight but nevertheless confusing

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<sup>3</sup> Bedells, although essentially English, was a dancer whose training had been greatly influenced by all the recognised classical schools of the time.

<sup>4</sup> This particular movement appears to vary in reference although promoting the same action. In those early days the differing terms of reference of classical vocabulary in use in the teaching of steps and movements was considered by purists to have a detrimental effect on the profession resulting in an undervaluing of the art form of operatic dancing in the eyes of the uninitiated.

inconsistencies in the names of steps from these various Schools, suggesting that with the founding of the new society there 'was a great opportunity to move the hub of the world of dancing to this country', advising that:

These [differently named steps] should be co-ordinated and means should be found to compel all who taught operatic dancing to teach it correctly.

(Richardson, 1920, p.91)

Espinosa was also in favour of an Association that would ensure that 'all teachers taught correctly'. Such a statement implies that what is known as being universally accepted as 'correct teaching' meant the use of recognised terminology, terminology that was at the time, adopted by the Italian, French and Russian Schools. The statement today would include the notion of correct teaching practices. Terminology and its usage in the early days of the Association would have related to subject matter only, with little bearing on the quality of the movement. Perhaps what was not realised at the time was that, although terminology might be understood, knowledge on its own was insufficient to presume 'correct teaching'. In another implied reference to terminology, Espinosa again stressed the importance of 'correct teaching' with the declaration that:

Where wrong tuition was now being given the Association would see that the erring teacher was shown where her mistakes lay.

(Richardson, 1920, p.93)

Apparent again is the notion that terminology, in the term 'wrong tuition', was all-important and was being confused with quality and substance. The formation of an Association gave rise to the expectation that matters of principle would now be more widely discussed and therefore able to inform subsequent change. The first initiative of the committee was the publication of a syllabus adapted from the original foundations of Espinosa, which defined the traditional technique of dance. In their announcement to members, the committee stated modestly that 'they merely tabulated and codified afresh the basic techniques of the operatic dance'. (Richardson, 1932, p.445) Following publication, it was unanimously agreed by the meeting that members could be accepted into the Association only if they could provide evidence of their understanding of technique at an elementary level, this



evidence to be shown by examination through the physical demonstration of the syllabus.

Elementary level examinations, which lasted all day, took the form of a lesson with up to forty candidates assessed at one time. Candidates were divided; those over thirty years of age being examined on the Monday, the first day of each examining session. Preference was given to teachers of standing and, indeed, if the abilities of the teacher, in terms of personal theatrical experience or social status were recognised by the Committee, election as a member could be automatic, without examination. It was through this combination of teaching and examining that the gospel was initially preached. The first examinations of the Association were held on May 9<sup>th</sup> and 10<sup>th</sup> 1921. The report, published in an article in *The Dancing Times* entitled 'Round the Classes' described:

...a truly remarkable exposition of the theory of the elementary technique which Espinosa, as the examiner, gave on the opening day. It was something more than an examination- it was the most wonderful lesson that has ever been given and candidates and judges could not resist giving him quite an ovation at its conclusion... There was absolutely no *pointe* work: the *petite batterie* included only the simple royale and the *entrechat quatre*, and the steps of elevation were limited to *changements*, *soubresauts* and *sissones*. It should also be borne in mind that a considerably higher standard of execution was expected on the Tuesday than on the Monday, but on both days the candidate was expected to clearly demonstrate that she knew how the steps and exercises should be performed.

(Richardson, 1921, p.739)

As indicated by this report, success in the Elementary Examination at inauguration was measured by the level of ability of the individual to execute the movements to the satisfaction of the examiners. If the teacher measured up to the requirements of the Elementary Examination, membership to the AOD was granted allowing entry into the teaching profession. Examinations of these dimensions continued until the early thirties when the format of four candidates was introduced (Bedells, J. Interview, 17/8/00)<sup>5</sup>. By today's standards, even with four or five judges, the quality of an assessment comprising so many candidates would be considered

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<sup>5</sup> Jean Bedells is the daughter of Phyllis Bedells and was a Major Examiner and member of the Executive Committee until her retirement.

dubious. In conversation with many of the original members, this opinion is upheld where, according to Margot Bassett-Smith, a well respected RAD international examiner, 'should you be weak in any one section or movement it was quite easy to hide behind someone'. Following the initiation of this first examination, a more stringent test found favour, a test that included the ability of the teacher to impart knowledge to others. This became a primary initiative, which heralded a change in priority.

The Committee of the Operatic Association put forward a proposal that it should divide its activities 'into two clear cut divisions, one for the training of executants, the other for the training of teachers' (Richardson, 1930, p.349). This was a suggestion broached as early as 1928 and the first teaching examination, the Intermediate Teachers' Examination was introduced January 4<sup>th</sup> 1932. The announcement in *The Dancing Times* stated that its intention was to make the Intermediate Teachers' Examination open to all members of the Association who have passed the ordinary Elementary examination. The article explained that:

The examination will be *individual*, and the candidate will be required to demonstrate his or her ability *to teach* any part of the syllabus asked for and to arrange enchainements to any time signatures set by the Examiners. In addition, the candidate will be required to pass a *written* theoretical examination and to satisfy the Council that he or she is over twenty-five years of age and has taught operatic dancing for over three years in a responsible position.

(Richardson, 1930, p.351)

Recognition that apart from knowledge of subject matter, the teaching profession has its own skills was the first step in the journey towards raising the status of the classical ballet teacher.

The continuing evolution of the informed dance teacher began with the call for recognition heard at the inauguration of the Association of Operatic Dancing. This plea continued in earnest at the 'Coming of Age' dinner in 1926 where the main debate of the evening centred on the 'generally expressed desire in the profession for some State Recognition' (Richardson, 1926, p.132). In attendance at this celebration dinner of the Dance Circle was a highly representative gathering of teachers from acknowledged dance societies of the time. Among the societies

represented were the Operatic Association, Cecchetti Society, Teachers of the Revised Greek Dance and Ballroom Branch of the Imperial Society. Included amidst the diners were a few leading teachers such as: Madge Atkinson, Grace Cone, Kathleen Danetree, Ruth French and Ruby Ginner, along with several who did not belong to any society (ibid.). In considering the form recognition should take, Richardson suggested the foundation of a central Board, representative of all branches of the dancing profession, with a Royal Charter and power to grant degrees or certificates, the idea being that these qualifications would prove to the public at large the efficiency of those able to procure them. Another suggestion was for dance teachers to be admitted to a 'Teachers' Registration Council' and that this gesture alone might prove sufficient in raising prestige. However, this second notion would appear a superficial attempt at 'quality' rather than anything more substantial. Reasoning that teachers needed only to belong to a society to raise their standard of teaching was misguided and rather presumptuous. The kudos which membership of a teachers' council might award teachers was obviously confused with the main concern of raising teaching standards. In today's society there remains an element of misguided confidence in institutional membership and it is posited here that only when this fraternal allegiance has the respect of the client does it become valid.

The consensus of opinion in the discussion that ensued was that if a plea for recognition were to carry any weight, it would not be sufficient to put forward merely benefits to the Association but also to stress those afforded the child. The chief platform needed to be 'the educational value of dancing' with its intimate association with the sister arts of music, painting and literature which 'encourages the development of the aesthetic faculties of the growing child' (Richardson, 1926, p.134) Also not to be ignored was the argument expressed by Danetree that, without recognition by the State, the dream of a 'British Ballet' might never be fulfilled (ibid.). However it was reasoned that all ballerinas on today's stage were amateurs at the onset of their profession and that attention to careful training of the young child must be the logical place to begin (ibid.). In terms of success the need to begin with the training of the young child has always been deemed the starting

point, but over the years, the methods employed in both the implementation and progression of this training to reach today's goals have necessitated modification.

Appreciation that since its inauguration in 1920, the work of the Association had grown and become more widely recognised is verified in regular articles recorded in *The Dancing Times*. The number of children encouraged to dance increased until the majority were dancing not necessarily with intent to pursue a theatrical career but simply for reasons of enjoyment and health. Richardson, speaking at the Dancers' Circle Dinner endorsed the remedial qualities of dancing, stressing that the medical profession recommended 'its application as a cure for many of the lesser ills to which the growing child is subject' (Richardson, 1926, p.134). The so-called 'lesser ills' referred to the many ailments of childhood years, for example, those relating to orthopaedic and respiratory or poor health related to growth. The suggestion that recreational ballet should be adopted as a cure for medical ailments has remained a constant criterion. Medical practitioners continue to advocate ballet and other forms of dance for children with medical problems and within the field of 'special needs', a dance programme for children is frequently encouraged<sup>6</sup>.

## 1.2 Royal Patronage

Indicates the influence achieved by the patronage of Queen Mary and the subsequent forming of the Grand Council.

By 1928, although the Association of Operatic Dancing (AOD) continued to gather momentum and interest within the dance world with tuition of ballet being encouraged for an ever-increasing number of children, President Genée began to feel certain dissatisfaction in terms of public recognition for the Association (Guest, 1986). She foresaw that if the AOD were to grow in repute, greater prestigious distinction should be sought and that the time might be ripe to seek

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<sup>6</sup> The formation in 1982 of *Dance UK*: a body representing significant support for professional dancers in terms of health management, has greatly informed and integrated the interests of the medical profession with those of dance in general. Chairman, Professor Christopher Bannerman, writing in the Foreword of the publication: *Fit to Dance?* describes part of the mission of Dance UK as being 'in response to a demand from many parts of the profession to find a unified voice' (Brinson & Dick, 1996). These concerns have been brought to the public eye through conferences organised by Dance UK, designed to publicise information on health and fitness for dance, such as: *The Healthier Dancer* (1990), *Training Tomorrow's Professional Dancers* (1993) and *Fit to Dance?* (1995).

Royal Patronage. Since its inception in 1920, the President had been the inspiration and the driving force behind the growth of the Association. In celebration of fifty years existence as a Royal Academy, an article written by Ivor Guest, dance historian and subsequent Chair of the Executive Committee was published in the members' journal, the *Dance Gazette*, entitled '*The Academy's Charters*'. The article stated that:

The Royal Academy owes its royal status to the initiative and efforts of its founder President, Dame Adeline Genée

(Guest, 1986, p. 5)

In this article, Guest attributed Genée's success to her exceptional qualities, one of which was vision: 'an imagination that saw sooner and further than any one else's' (ibid.). He also explained that, as Genée had been such a respected figure in society, influential contacts that furthered the aims of the Association had been easy to provide (Photograph No. 4).



Photograph No. 4 Adeline Genée, Presentation at Court

In his appreciation of Genée's success, the second point raised by Guest warranted the greater relevance. The reality that Genée was a person of influence who had acquired many social contacts in England, all of which could prove beneficial to the aims of the society, was probably the most pertinent factor leading to the eventual upgrading of status for the Association. With Genée's 'imagination' at its height and knowledge that Queen Mary had a love of dancing and had indeed taken lessons as a child from the legendary Marie Taglioni, Genée approached the Queen to seek patronage for the Association. Being of Danish nationality, she was familiar with a country where ballet received Royal Patronage and where distinguished choreographers such as August Bournonville were greatly respected. It could be argued Genée's confidence played a considerable part in the success and that it had probably not occurred to her that her request would not be given consideration. In 1928, Genée's temerity was rewarded and with patronage successfully achieved, her quest from the State for full recognition of the Association continued. Her ambition was for the Association to receive similar distinction already afforded the other royal institutions of the arts, namely the Royal Academy of Arts, Dramatic Art and Music. For dance to receive equal distinction to that of the sister arts could be considered by some to be a naïve aspiration of Genée. Dance has always been the poor relation in the arts. Even today in the prospectuses for many public and independent schools, the governing bodies are eager to highlight extra curricula subjects such as Art, Drama, Music and Sport but few advertise Dance. Indeed, in the syllabus of the National Curriculum (NC) established by the government in the Education Reform Act of 1988, dance is not referred to as a separate entity and is included only under the aegis of Physical Education<sup>7</sup>.

Following success in achieving patronage a proposal for royal status was forwarded to the Royal Household but as it was a 'personal and informal one...it met with rejection' (Guest, 1986 p.6). It was not for another five years, on June 25<sup>th</sup> 1933 at a dinner held in Genée's honour at Grosvenor House, that one of the

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<sup>7</sup> It is of interest to note that, although all schools must adhere to this syllabus, independent schools operating within the constraints of the NC are not required by statutory right to deliver dance, indeed these schools do not have to deliver any part of the syllabus as a statutory measure.

speakers, Sir William Llewellyn, President of the Royal Academy, confirmed Genée's ambition with the suggestion that, if her contribution towards the cause of ballet training were to be recognised the 'finest reward that could be given...would be the grant of a Royal Charter to the Association' (ibid.). On the advice of her husband, Frank Isitt, Genée set about the formation of a Grand Council (Photograph No.5).

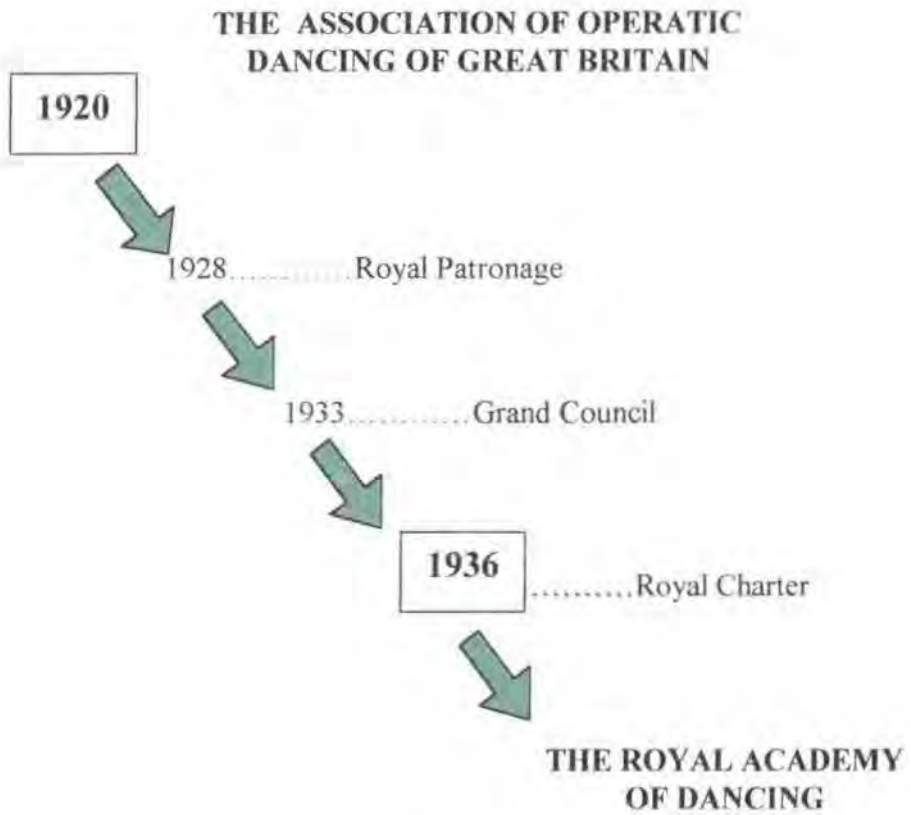


**Photograph No. 5 Frank Isitt, Genée's Husband**

This Council, the function of which was to be purely advisory, was to create a body of eminent people not only influential in the arts but also in the affairs of business and law. These distinguished figures taken from various professions, who 'freely lent their support' (Guest, 1986, p.5), were also admirers of Genée and as devotees would, it was hoped, lend credence and authority to subsequent appeals to the King.

Sir William Willcox, the eminent pathologist, became an enthusiastic chairman of the Charter Committee and worked tirelessly to compose a draft for adoption, which was presented to the members at a Special General Meeting on June 29 1935 (ibid.). Approval was given and on July 8 a letter was dispatched to the Home Office applying for authorisation to use the word '*royal*' in the title. A

reply sent from the palace by August 1935 informed the Association that King George V, on the advice of the Home Secretary, would bestow on the Association the privilege of being known as *The Royal Academy of Dancing*. Fig. 2 illustrates the progression of the Association of Operatic Dancing in becoming the fourth Royal Academy.



**Fig. 2 Route to the Formation of the Fourth Royal Academy**

The Charter was sealed on December 20, at the last Privy Council of the reign of the King although it was not until 17 January 1936, a few days before the country was in mourning for the death of their monarch, that the official confirmation of the change of title was announced. The act of bestowing upon the Association of Operatic Dancing of Great Britain the privilege of being known as *The Royal Academy of Dancing* was one of the last acts of King George V's reign.



### 1.3 Royal Charter

An examination of the Royal Charter and Bye-Laws and evaluation of the status, which through its granting elevated the Association to become the fourth Royal Academy.

The change of title to The Royal Academy of Dancing was initiated by the granting of a Royal Charter that replaced the inaugural Rules of the Association agreed by the original members in 1920 with only a few additional regulations. The entire document, consisting of the combination of the Royal Charter and its appended Bye Laws, set out the aims of the Academy: committee structure, regulations for membership and administrative powers. In 1936, the initial application by the petitioners, members of the Grand Council, the aims of the Association which have been resolute since the inauguration of the AOD in 1920 are stated as being:

...to improve the standard of Operatic Dancing and the elevation of the Art of Dancing throughout Great Britain and the British Empire

(Royal Charter Bye Laws, 1936, p.6)

It is worthy to note that sixty years later, in 1996, a publication sent to members communicated desires not dissimilar to those expressed by those Grand Council petitioners of the thirties. The statement, reworded, declared:

The objectives of the Royal Academy of Dancing are to raise the standards of dance teaching throughout the world and to provide the largest number of children with the opportunity to learn and enjoy ballet.

(RAD, 1996, p.1)

Whether the message of the mission statement is to raise the standard of 'operatic dancing' or to raise the standard of 'dance teaching' throughout the world, the maxim remains analogous. Although there is a time span of over half a century, the message nevertheless is sustained, the main difference now appears to lie with the words 'to learn and enjoy ballet', the inference being here that, the study of ballet is an acknowledged part of a child's education, a part belonging not solely within the domain of the arts but also in the sphere of education. Davies (1995) agrees with this philosophy when she writes that:

Dance, as experienced by young children as makers, doers and spectators, necessarily has some things in common with professional dance but it needs always to be understood and conducted in relation to a sound educational framework.

(Davies, 1995, p.160)

The 1996 statement also stressed that opportunity to learn should be granted to the majority of children. The drive for ballet to be an accepted part of a child's education had been an ambition sustained throughout the history of the Academy. In the beginning, the primary aim of the Association was to improve the standard of teaching of operatic (ballet) dancing in order to improve the standard of dancing on the stage. This aim was constant in the minds of the administration and was the 'raison d'être' and spirit which motivated the society throughout their long journey from Royal Patronage in 1928 to the elevation and long sought for recognition achieved by the granting of the Royal Charter in 1936, the culmination of which was the fulfilling of a dream, to become Great Britain's fourth Royal Academy.

These primary aims, expressed in the Charter document and quoted earlier, were substantiated by the petitioners' insistence that membership of the Association was awarded only to members 'able to satisfy the Committee that they have a knowledge of the correct Technique of Dancing' (Royal Charter, 1936, p.6). Knowledge of the 'correct technique of dancing' was and continues to be judged almost exclusively by the ability to display executant skills. Although, in the early thirties an Advanced Teacher's Examination (ATC) was introduced which contained a teaching element, this examination was assessed primarily by the ability to perform the classical movements to the satisfaction of the examiners. No one in those earlier days really knew how to assess the qualities required of a teacher, for even in main school education, the idea of teacher inspection had not yet been implemented. Also, the subject matter of dancing was an enigma. Unless the performance of the teacher was used as the criterion, there did not appear to be any recognised means available in the thirties of assessing knowledge and understanding of classical technique. This highlights the dichotomy between performance and teacher-related skills. In the teaching of a performing art, it is deemed necessary for the instructor to have achieved an acceptable level of executant skills sufficient to facilitate learning in others. Although more sophisticated methods have now been adopted in the assessment of the dance teacher, executant prowess has remained a constant priority within the qualifications of the Academy. Membership in whatever form can only be achieved through success in an executant examination even though these executant

examinations function solely at an elementary level, as can be seen in Fig.3. This policy is followed through in the current entry to the Teachers' Certificate programme (TCP) or in the entry qualifications to any of the Academy teaching courses.

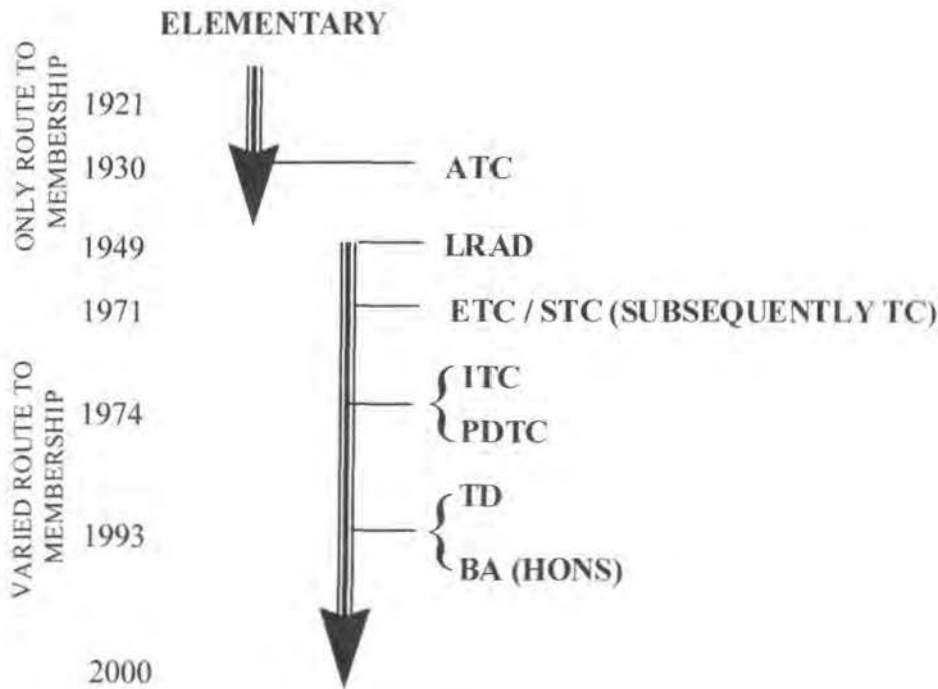


Fig. 3 Membership Routes

In the original 1936 Charter, the insistence by the Association for the need to ensure that 'all members who are Teachers continue to teach this Technique correctly' (ibid.), was expressed clearly. The view that there is no better way to assess the effectiveness of a teacher than by appraising the standard of performance achieved by the pupil remains the same today. Through the examination results of each school, the Association from the beginning had been able to judge that 'the technique', as acceptable by them, was being adhered to in the teaching. It was only two years after its inauguration that the Association introduced examinations for children in the belief that the standard of dancing achieved by the pupils reflected the effectiveness of the instruction of their teachers. As state education enters the twenty-first century, the link between teaching and student learning emerges as a key feature. With quality control now playing such an important role in accrediting institutions of education, this link relating teacher effectiveness to student results is of prime importance.

Importantly also, in terms of national advancement, the edict stated that the Association has established a centre for the furtherance of the true Art of Dancing, not previously in existence. It stressed the obvious benefits of health and education to the growing child, a constant platform for debate, and supported a rationale equally valid for the twenty-first century. In addition to health and educational components, the edict emphasised that the Art of Dancing should be placed on a 'similar basis to that which it has occupied in continental countries for over two centuries' (AB, Charter Document, 1936). The Charter Rules of 1936 also adhered to the views of those members present at the memorable 1926 meeting of the Dancers' Circle on *State Recognition* when the petitioners insisted that the Association had not been formed for the purpose of gain nor for its Members to derive or seek any pecuniary profit from its Membership. The Association had been established and existed solely:

...to promote the correct tuition of the Art of Dancing in its highest forms- including Operatic (or Ballet) dancing based on methods in use in the original School of the Art-the 'Academie Nationale de Musique et de Danse' in France and in the great Schools of Denmark, Italy and Russia, Classical or Greek Dancing and the preservation of National Dances particularly those of Great Britain and Ireland.

(Bye-Law, No.3, 1936, p.6)

As recorded, the amalgamation of classical technique from the 'sister' countries had been utilised and incorporated into the syllabuses of the Association, in particular that of the Children's Examinations Syllabi. Through the introduction of national dances from Europe, the preservation of ethnic form was upheld. In those embryonic days of drafting a suitable programme for children it was stressed that, when considering teaching dancing to children, there were three factors to be borne in mind: the teacher, the pupil and the parent or guardian. Discussion highlighted the view that in order to judge the ability of the teacher it was necessary to assess the standard of the child. Richardson (1923) was in agreement with the beliefs of many members of the Association that, with the proposed introduction of an examining body to conduct twice yearly non-competitive examinations in dancing for children, an improvement would be seen in these three designated areas:

The status of the sincere teacher, the tuition given to the pupil, and the relationship which exists between the teachers and the parents

(Richardson, 1923, p. 265)

Examinations for children were introduced in March 1924 and as can be seen in Fig.4, over the next thirteen years entry numbers multiplied steadily indicating that dancing for children was gaining in popularity (RAD, AB, Exec.1, 1934-38).

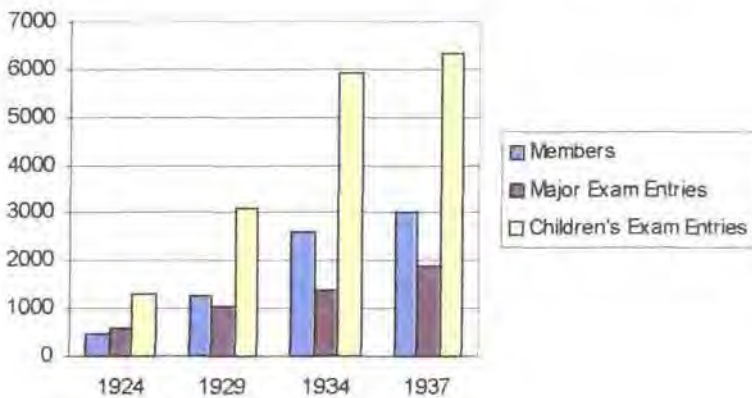


Fig. 4 Growth of the AOD since the Introduction of Examinations

Teachers, anxious that their endeavours should be recognised, and with Richardson's insistence that 'teachers must have a fuller knowledge of all that it [operatic dancing] teaches' (ibid.), an awareness of educating the whole child began to emerge. In the late thirties E.R.Gwatkin, a prominent educationalist and prime mover in the inauguration of a full time training for dance teachers, stipulated, with reference to the teaching of ballet, that 'education is wider than teaching' (Gwatkin, 1939, p.2). An awareness of the need for a more holistic approach to the teaching of dancing manifested itself in the establishment of the first Teachers' Training Course (TTC), a course specifically designed for teachers of classical ballet. The ambition of its founders was to provide dance teachers with a quality of training that would allow opportunity for employment in state schools. This status had been advocated by Gwatkin, as early as 1935 prior to the bestowing of the Royal Charter, when she had been invited to discuss with the membership at the annual Special Week the subject of *Dancing and its Relation to Day School Life*<sup>8</sup>. The journey to degree status, seen in Fig.5, continued when the

<sup>8</sup> This lecture was one that played an important role in the eventual inauguration of the Teachers' Training Course (Mitchell, 1997 Dissertation).

original Teachers' Training Course in the form of a Diploma moved from its premises, *Fairfield*<sup>9</sup>, to be re-instated in the new, purposefully formed College of the Royal Academy of Dancing. It was under the aegis of the College that the *BA (Hons) in the Art and Teaching of Ballet* was created and subsequently validated by the University of Durham.

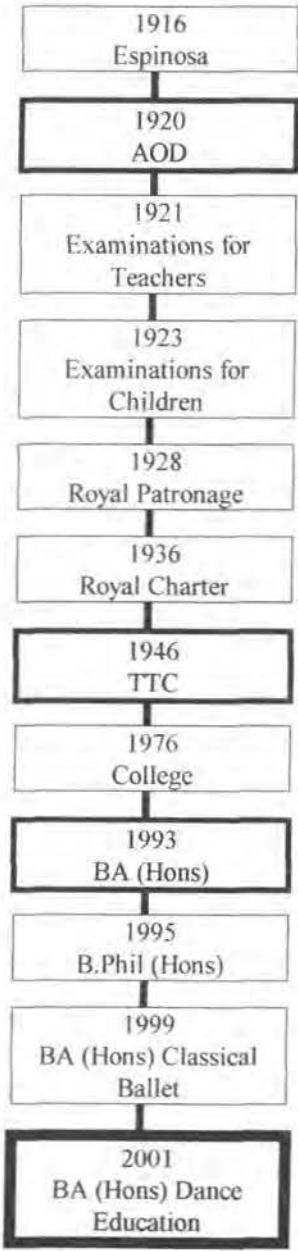


Fig. 5 Journey to Degree

With the establishment of the TTC after the Second World War it became necessary for The Royal Academy to make fresh application to King George VI

<sup>9</sup> 'Fairfield' housed the original TTC and was situated in the Holland Park area of London.

for a Supplemental Charter to be granted. In the original charter the edict contained two sections: Charter and Bye-Laws. Fortunately, on the advice of the Privy Council in 1936, the Grand Council had had the foresight to request that these sections be divided for practical reasons. The petitioners had anticipated that should the necessity arise for amendments to the original charter there was an implementation procedure available within the structure. The Charter itself, granted in 1936, could only be amended by the grant of a Supplemental Charter, a lengthy process involving the Privy Council, while the Bye-Laws could be altered by the Academy in general meeting; although the amendments only become effective when approved by the Privy Council. In 1948, when the situation arose that the Academy required amendments to the original charter, an application for a Supplemental Charter was presented to the King's Privy. The reason for this application was threefold:

- First, the Academy wished permission to establish a school and conduct a course of 'instruction in the Art of Dancing to be known as the *Teachers' Training Course*'.
- Second, with the establishing of a school a different level of membership within the Academy's teaching qualifications was heralded; that of *Licentiate of The Royal Academy of Dancing (LRAD)* The qualification of Licentiate was designated for any student graduating from the innovative training course and was understood to be the highest teaching qualification awarded by the Academy.
- The third and last amendment contained in this 1948 Supplementary Charter, was the request for application to introduce a change in membership status. A new membership category that of *Student Member* was introduced for those who had passed *only* the Elementary Examination. Eligibility for full membership was now to be granted with the passing of the *Intermediate or the Advanced Teachers' Examination*.

(Supplemental Charter, 1948, p.19)

This was a significant change of policy reflecting a deeper understanding of the demands of the time. Initially, with the brief being to devise a method where by an acceptable level of teaching could be achieved, the basic level of attainment was deemed acceptable however, with ever-rising technical standards came the realisation that parameters could be expanded. Members had discussed expansion

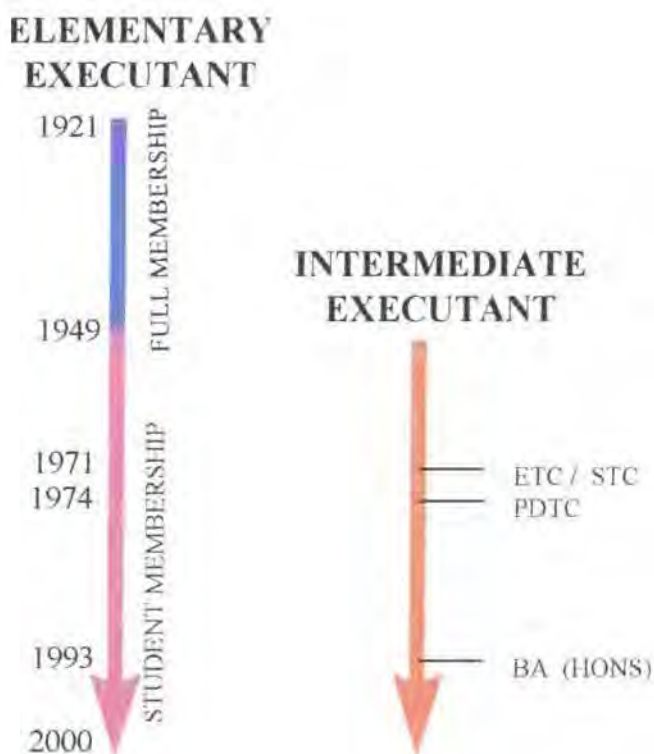
of these parameters in dance journals since the early thirties but again, with the interruption of war, progress in this area was delayed. The Academy wishing to fulfil the interests of the membership as a whole and to improve public image was instigating the means by which a higher standard of technical expertise for entry into the profession was to be sought, the view being that if teachers of dance were to continue to be respected, standards of teaching needed to be raised.

#### **1.4 Membership**

Establishing the need for raising the expectation of executant ability and moving the parameters from the original belief that Elementary executant was sufficient a level of attainment to achieve membership to the now more enlightened rationale for Intermediate executant.

George VI granted the Supplemental Charter on November 15 1948. As seen by the request of the Academy to the Privy Council for the Supplementary Charter, executant prowess in the fifties still remains the relevant indicator in determining membership status. Although in the twenty-first century the same indicator holds true, with success in the Intermediate Executant currently conferring the award of full Membership, executant expertise is no longer the sole criterion towards a teaching qualification as other associated criteria become relevant. A second Supplemental Charter was granted in 1971, when two new teaching qualifications were introduced. These qualifications came in the form of two examinations: the *Student Teaching Examination* (STC) and the *Intermediate Teaching Examination* (ITC). Both these qualifications created two diverse categories of membership for the teacher and dancer respectively (RAD, 1971, p.13). The decision to award full membership shown by success in a teaching examination was welcome. However, as the prerequisite for entry to the teaching examinations for the aspiring teacher was to have passed either the Elementary executant or the *Special Conditions of Entry* examination, the necessity to prove ability of executant skills at a basic elementary level remained. The Special Conditions examination currently retitled the *Eligibility Examination*, is an examination which fulfils two purposes. Primarily devised to provide means by which the older applicant could be included on a teaching programme, it also allowed the aspirant teacher with physical limitations and consequently unable to execute the Elementary syllabus to the required executant standard with an alternative route to the teaching programme.





**Fig. 6 Present Day Membership**

Since 1948, the most accepted route to full membership remains with the successful achievement of the executant Intermediate examination (Fig. 6). Criteria for success in this executant examination have remained constant, demanding a consistently high level of executant skills without any element of teaching. It was not until 1971, when new teaching examinations demanding greater proficiency and geared towards a more extensive range of teaching techniques were introduced, that the method of awarding membership changed. Popularity grew, as these examinations became more universal with criteria altering to suit the needs of the seventies and embracing a wider age group. With the successful completion of the *Elementary Teaching Certificate* (ETC) or the *Student Teaching Certificate* (STC) full membership could be achieved. In the case of the STC, membership was granted only after a period of practical experience had been completed. This teaching route to membership was again amended in 1986 when the only way to access the Teaching Certificate was to enlist on a three year distance learning teaching programme, known as the *Teaching Certificate Programme* (TCP), the prerequisites of this programme being either the achievement of the Elementary executant examination or the Special Conditions examination.

## 1.5 Registration

*The implementation of a scheme of monitoring Academy teachers with the intention to award recognition and provide a guide to parents and the profession as a whole.*

Although the Academy continued to advocate its executant and teaching examinations, it was not until 1986 that a scheme of registration was implemented whereby only teachers whose names appear on the register are permitted to enter candidates for examination. This enrolment encouraged teachers to belong to a society where allegiance would advance financial gain and proffer public credibility. Intimation of the need for some form of registration began with the suggestion of a dance schools inspectorate in 1916. This suggestion had been the result of the publication of Espinosa's manual in the *Dancing Times*, where the innovative suggestion for teachers of dancing to be examined on its content was advocated. Following this declaration, Richardson responded with the idea 'that some sort of tribunal should be formed to issue proficiency certificates' (Guest, 1956 p.164). In an enthusiastic response by Dorothy Green, a dance teacher and reader of the *Dancing Times*, came the recommendation that:

...a qualified person should visit the studio of every teacher of dancing (in given districts), watch lessons given, and report to headquarters, and the teachers found to be teaching wrongly, debarred from continuing ballet work until qualifications have been given by the judges, i.e. after they have studied how to teach and why each movement is taught.

(Richardson, 1916, p.173)

The concept of visiting schools for the purpose of inspection has been constantly discussed in Executive Committee meetings, but the means by which this could be introduced had always been a deterrent to implementation. Ginner, a specialist in Greek dancing responding to Green's letter in the *Dancing Times*, expressed the view that:

unless we can have an Academy under State control, such a scheme is almost impossible. It would merely become persecution of the individual by the individual.

(Richardson, 1916, p.174)

Before the granting of royal status, the perception of an inspectorate would not have been feasible unless the inspectorate was government controlled. Since 1923,

in private dance studios, the method of teacher appraisal has been implicit; the teacher's ability 'to teach' being judged by the strengths of her/his pupils in their performance or examination. Among the earlier minutes of meetings there is the first intimation of a 'dance schools inspectorate' coming to fruition in 1937, shortly after the incorporation of the Royal Charter. A Sub-Committee was formed to investigate the possibility of establishing 'a registration of schools by the Royal Academy of Dancing and the granting of a certificate to those schools which are so registered' (Minutes, Exec.Oct.1937). This Sub-Committee, comprising of the President, Danetree, Freda Grant, Kathleen Oliver, the Honorary Secretary and the General Organiser, were a body unanimous in their belief that:

...the issue of such Certificates would be highly advantageous in so much as it would help raise the general standard of the Schools of Dancing and would also act as a guide to the General Public.

(AB. Exec.1, 1937-8)

The Sub-Committee recommended that the Scheme be considered by the Executive Committee and announced that the Questionnaire, the Rules and other findings would be available for perusal by the members at the next Executive Committee Meeting to be held at 154, Holland Park Avenue W.11 on Thursday October 14 1937. At this meeting the Chair of the Financial Committee, Edmund Heisch, presented the Technical Committee's report to the Executive members and moved the resolution that:

...the Executive approve the principle of the Registration of Dancing Schools and the granting of certificates to schools so registered but asked the Technical Committee to furnish more information re.the control of the scheme including details of how it could be launched

(RAD, AB, Exec.1, 1934-38)

The Executive Committee further resolved that solicitors should study the legal aspect of the Scheme and express an opinion at a later meeting. It was agreed that if the Scheme were approved it should be published as soon as possible with 'an intimation that no applications for Registration will be considered before January 1<sup>st</sup> 1939' (ibid.). By 1939 and the onset of war, the proposal for the Registration of Schools appears not to have been realised. Reasons for the lack of enforcement of the scheme may have been ascribed to the difficulties of implementation. Should

registration be refused, the Royal Academy would be responsible for the livelihood of the teacher and the ultimate reduction in membership numbers.

Since the inception of the Association, the constant intention of its governing body was to provide qualifications for members that would be recognisable to the laymen and would indicate a certain proficiency in pertinent areas (Richardson, 1926). Espinosa, in his 1916 appeal to the *Dancing Times* promoting his manual as a means by which the genuine teacher and the pupil could be protected, advocated that 'all teachers should be examined on it' (Richardson, 1916, p.326). The first reaction from Richardson to this innovative suggestion was that 'some sort of tribunal should be formed to issue proficiency certificates' (ibid.). However this method of assessment was to wait until the eighties to come to fruition when Alan Hooper, an Artistic Director with singular vision, realised the need to establish a register, not however of schools, but of teachers that would help guide the public. Appointed in 1979, the youngest Artistic Director to hold the post, Hooper began touring the countries where RAD members voiced their opinions. Previous engagements in his capacity as a major examiner had already provided Hooper with a knowledge and empathy towards the problems besetting the profession, one foremost dilemma being the need for RAD qualifications to be more widely recognised and to carry greater status in countries overseas.

As a consequence, the move towards registration in the eighties was initiated as a direct reply by the Academy to appease the constant lament heard from members for qualifications to be more widely recognised for all practising teachers. The same message that had been heard through the years is still acknowledged by many in the twenty-first century. The core teaching membership of the Royal Academy expressed concern for both allegiance and expertise to be recognised not only by associates in the profession, but also in society generally. As the Academy enters the twenty-first century, this inability to establish credibility for its qualifications from overseas countries, even those countries harbouring close proximity as the European Union, remains a problem. The European Union acts as an accreditation

body for Europe and has yet to accept the RAD Teaching Diploma as a universal qualification<sup>10</sup>.

In the eighties, it was felt a system of registration would allow the Academy to monitor its teachers and uphold standards with the intention of providing a benchmark for the general public through which schools and individual teachers could be judged. This appeal for some form of almanac of teachers, referred to at the beginning of this chapter, appears to be an echo of the aspirations of those original members attending the memorable Dancers' Circle dinner in 1926 where the discussion had centred on 'State Recognition' and all its implications. Through the dance periodicals in 1984, notification of the impending implementation of registration was discussed. Teachers were alerted that registration would become fully operational in July 1986. In 1984, in the March edition of the Gazette, the following announcement was published:

The Royal Academy of Dancing is introducing a new system of Registration which will, for the first time officially recognise the work of established dance teachers throughout the world

(RAD, 1984, p.2)

It was further revealed that the introduction of Registration in 1986 would coincide with the fiftieth anniversary of the Academy's Royal Charter and would realise the resolution taken at the Academy's founding meeting at the Trocadero in London in 1920 for 'the banding together of all the good teachers of operatic dancing' (Richardson, 1920, p.91). It was declared in the statement to the members that once Registration has taken effect, this would 'allow the Academy to recommend Registered teachers and provide a much needed guideline for parents' (RAD, 1984, p.2). Registration was to commence in the UK, Australia, South Africa and Zimbabwe, after which global registration would follow<sup>11</sup>.

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<sup>10</sup> Similarly, although the B.Phil (Hons) in Ballet and the Contextual Studies, introduced in 1995, has been universally applauded it also has undergone recent interrogation by overseas governments. Concern for this distance learning degree has been, not for either its content or rigour, but for the validity of its title.

<sup>11</sup> Hooper did not survive to see his plan come to fruition. Tragically killed in July 1983 he never knew that his quest to provide recognisable qualifications for practising teachers was to lead eventually to the availability of university degrees for all classical ballet teachers irrespective of their country of residence.

## **CHAPTER TWO**

*Diploma to Degree (1946-1992)*

## **PART ONE: *RAD Teachers' Training Diploma***

The history of the Teachers' Training Course is investigated by the author in an earlier thesis, housed in the RAD archival library (Mitchell, 1997)

### **2.1 Upgrading to College Status**

An examination of the Diploma course, in particular entry requirements, course content and including aspirations of degree status.

The Teachers' Training Diploma Course (TTC) of the Royal Academy of Dancing was renamed in 1976 and given its own Board of Governors becoming a department of the Academy to be known as *'The College'*. The change in title coincided with a broadening of course content, reflecting a rise in status for the Diploma course in the eyes of the public. By including other dance subjects such as Modern Dance and Contemporary and widening opportunities for greater choreographic experience, students on graduation became more valuable to the employment market. The status and prestige of the Diploma in its new venue-the College of the Royal Academy of Dancing- gradually increased, creating greater autonomy within the Academy and extending worldwide recognition. According to members of the Board of Governors, such recognition could pave the way for future developments allowing the Diploma course to expand and diversify according to educational trends of the time (Bourdillon, 1978). Although the College with its own Board of Governors was able to exercise a considerable measure of autonomy in the overseeing of College affairs constitutionally, this commission remained solely a sub committee of the Executive Committee of the Academy (RAD, 1976, Section 3). Continuation of the College to operate as an integral part of the Academy was understood inasmuch as students are awarded the Licentiate Diploma on successful completion of the course (Photograph No. 6). Although the College organises and delivers the study programme, the awarding body remains the Royal Academy itself. The Licentiate Diploma indicates achievement of a certain executive standard and teaching expertise, which to the membership and public reflects the reputation of the Academy worldwide.

The change of title, from the TTC to *'The College'* was an initiative of Patricia Mackenzie, appointed Principal in 1974 following the retirement of Keith Lester.

Mackenzie had been senior teacher at London College earlier in her career and had gained a background of both classical dance and natural movement.



**Photograph No. 6 College Graduation Day 1978**

**Mackenzie                  Howard                  Bourdillon                  Field**

In association with her developing interest in the emergent Modern Dance in the 1960's, Mackenzie had travelled to New York to study at the Martha Graham School and on her return to England was invited by Robin Howard to become the first Principal of the London School of Contemporary Dance (LSCD). By 1974 Mackenzie had accumulated valuable experience in both fields of classical and contemporary dance along with proven academic and artistic leadership, making her an eligible successor to Lester in the role of Principal. Proof of her eligibility came also in the significant demonstration of personal appreciation of academic study, which she showed towards a profession which to date laid little store by book learning<sup>1</sup>. Her eligibility in terms of experience and academic prowess, important as these were to be, also embraced other significant attributes. June Mitchell, lecturer in Dance Studies at the College, comments in a previous dissertation that Mackenzie was known as a 'woman of great integrity and compassion with a deep understanding of the arts' (Mitchell, 1997) while Clover

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<sup>1</sup> Mackenzie undertook a BA with the Open University.



Roope, long time friend and contemporary, describes her as ‘having a total dedication to everything she undertook in life’ (Roope, 1996, p.55). It was with this characteristic ‘total dedication’ that Mackenzie undertook the task of reviewing the Diploma course in the 1970’s. Mackenzie held an overriding belief that vocational training should not be separate from education. The incorporation of both notions was considered a necessity and with this ambition at the forefront of her mind Mackenzie set about assessing the course. In the seventies, the Diploma course provided a vocational training base which included few academic subjects, some of which were only superficially studied, having little or no relation to the other subjects on the curriculum. This lack of association of material resulted in the students of the time being unable to think laterally about the profession that they were to enter.

In September 1976, Mackenzie was instrumental in forging a link for a few RAD College students with Goldsmiths College<sup>2</sup> where, at the beginning of second year, a small number of academically motivated suitable students embarked on a combined course leading to the Certificate of Education. Over the next two years, a day release to Goldsmiths College was arranged with an extra final year spent entirely at Goldsmiths. This final year, equivalent to a third year of a teachers’ course, resulted in the full training for the RAD students involved in the Goldsmiths’ project being four years. However, at the end of the third year of the Academy’s own programme, the Goldsmiths’ project students were awarded the College Diploma (Photograph No.7), which carried with it, the Licentiatehip of the Royal Academy of Dancing (LRAD).

The establishment of the combined course had been a considerable achievement for the RAD but unfortunately it was overtaken by the government’s decision to phase out the Teachers’ Certificate and to insist on a degree qualification for virtually all teachers in state schools. The Department of Education and Science made it quite clear in discussion that teachers of dance would not be exempt from this requirement. 1977 was to be the last year where it would be possible to opt for the combined course and so with this government policy, the Goldsmiths’

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<sup>2</sup> The initial approach to Goldsmiths College had been through an initiative of Lester.

initiative was short lived. However, it was the first significant move by the Academy in its attempt to achieve degree status for its students at the College and left the Academy with the conviction that the College should remain an institution primarily designed for the training of dance teachers and to this aim must remain constant in its search for an appropriate teaching degree.



**Photograph No. 7**  
**College Graduation Certificate**

In 1977, in association with Mackenzie's aim to revise the College course, the Board of Governors was asked to set up a Working Party on the future of the College which included entry requirements that had remained unchanged for thirty years. Mackenzie observed that at the point of entry to the course in the 1970's, two types of applicants needed to be considered: one who exhibited a certain physical ability and dance potential but with lower academic qualifications, the other more academically gifted at the time of application but with less ability in terms of potential in classical dance performance. Both were considered eligible applicants, deserving acceptance but modifications needed to be made in entry regulations. Mackenzie's suggestion in 1976 was that applicants should have acquired either: Intermediate Executant plus 5 GCE 'O' Level passes, or

Elementary Executant plus 2 GCE 'A' Level passes. The introduction of higher academic qualifications as prerequisites for entry was a motion advocated by the College Board of Governors and adopted by the Academy's Executive Committee (Bourdillon, 1977). Eventually this alteration to the admissions policy led to a general extension of contextual subjects and curriculum. With the phasing out of the Goldsmiths' Course the immediate concern was that the content of the College course should broaden to become homologous to other dance courses on offer in the public sector. The Chair of the Working Party, Bourdillon, a retired member of the Department of Education and Science, already employed as Chair of the Board of Governors, was given the task of exploring other avenues of qualification. The decision to invite Bourdillon to the dual roles of Chair of the Board of Governors and the Working Party was another insight on the part of Mackenzie. By utilising Bourdillon's previous expertise in public sector higher education, the Academy was to reap rewards. Since the mid-seventies, with the emergence of appreciation of dance scholarship developing out of the new structures for dance in higher education, a growing awareness had arisen by those promoting dance in the private sector that a link with the public sector might prove advantageous and beneficial to progress.

Bourdillon stressed that the main aim of the Working Party was 'to ensure that the College Course in future had a greater sense of cohesion and purpose' (Bourdillon, 1978) and in a paper prepared by the Board of Governors for discussion by the members of the Working Party, advocated that the College of the Royal Academy:

...should be making plans on the assumption that sooner or later conditions will change and some sort of link with a university will again become possible. We should therefore be structuring the course of the College in such a way that, so far as we can see, it will stand up to the tests that might be made if such a link were to become possible, and in the meantime meet with the respect of the academic community.

(Bourdillon, 1978, p.1)

Mackenzie set about the task given her by the Working Party Report of 1977/78. Her main concern was in course structure and the need to create greater cohesion and inter-relationship between core subjects. As referenced by Mitchell 1997, the areas of *Aesthetics and Criticism* and *Principles of Education* were amalgamated

to form a course entitled *Studies in Art and Education*. The redesigning of this course in association with Jacob Zelinger, course tutor, was an area in which Mackenzie showed great interest. The amalgamation of *Aesthetics and Criticism* with *Principles of Education* was a combination of aesthetic appreciation with child and adolescent development and, although the two subjects were quite discrete, Mackenzie obviously considered the relationship to each other to have sufficient relevancy. The reason for this may have arisen from the suggested course: *Studies in Art and Education*, which covered a sufficiently broad spectrum to allow for such topics to be introduced in open discussion. Today a combined study of these two subjects would not be considered beneficial to learning, for reasons that both lie in diverse educational fields and would require specialist expertise to be undertaken and, also most probably by separate tutors. Arguably the inter-relatedness proposed here would have been a reflection of the overall cohesiveness that Mackenzie strove to achieve but perhaps overlooking the need for specialist teaching. In conjunction with the titled course: *Studies in Art and Education*, Mackenzie also suggested that an introductory course to include 'the nature of dance and the distinguishing feature of the other arts' (ibid.) be introduced citing as an example: performing arts as different from the non-performing arts, the role of the spectator and dance in the curriculum of state schools (ibid.). It is of interest to note here that the debate by Bourdillon's working team concerning the inclusion of '*Aesthetics and Dance Criticism*' was first heard in the seventies yet it was not until the last year of the century that such a course was introduced<sup>3</sup>.

Within the same parameters of extension and integration, Ann Hutchinson Guest, course tutor, suggested that the syllabus of *Language of Dance* which introduced first year students to the concept of the language of physical movement should progress to the reading and writing of dance notation in years Two and Three. In terms of relevance, notation was related at an early stage, to the RAD syllabi,

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<sup>3</sup> The suggestion by Gordon Curl MA, the External Examiner of the *B.Phil (Hons) Degree in Ballet and Contextual Studies* for a module to be introduced was tabled at the Management Committee and the Board of Examiners Meeting in 1998. Although this suggestion was projected as being of interest to the more mature student, it was discussed also, in relation to the 'on site' programme, *B A (Hons) Degree in the Art and Teaching of Ballet*.

which formed the core of dance teaching on the course. The inter-relatedness of *Music with Language of Dance* and the *RAD syllabi* constituted an integral part of the practical dance teaching resulting in the Music course, formulated by Graham Dickson-Place, Musical Director, taking on a crucially important role for the first time since the inception of the TTC. In a similar vein of integration, Professor Ruth Bowden, Anatomy tutor, emphasised that *Anatomy* should be considered ‘not in isolation but as part of the study of movement’ (Bourdillon, 7/1977). From the start of Bowden’s course, students were helped to understand the relationship between the ‘study of anatomy and the study and practice of the art of physical movement’(ibid.) in its broadest sense, in order to integrate their anatomy studies with the course as a whole and, in particular, with the dance teaching element<sup>4</sup>.

## 2.2 Primary Search for Validation

As a consequence of Mackenzie’s appreciation of the uniqueness of the Diploma course realisation grew for the need to find a university which would award degree status.

In 1977, Mackenzie’s ambition that the College might conduct or participate in courses that could lead eventually to degree study became more focused (Minutes, 1976-1978). Increased motivation emanated from two important sources. First there was a general movement towards the granting of degrees in subjects previously regarded as ‘non-academic’ and secondly, the Teachers’ Certificate as a qualification was in the process of being phased out. At the time there was strong opposition in many British universities to anything which might impair the status of a degree as an academic qualification. In 1964, anticipating the need for a transitional type of awarding agency the Council for National Academic Awards (CNAA) was created, becoming between 1974 and 1992, recognised and respected for its supervision and validation of degrees. The CNAA substantially broadened the concept of degree worthiness in terms of discipline, content and modes of presentation; many were taken up eventually by the universities, which

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<sup>4</sup> With regards to Anatomy the argument continued into the degree submission of 1992. The attempt to meet the overriding necessity for the study of Anatomy to be in relation and not divorced from classical ballet movement was seen in the renaming of the Anatomy course to ‘*Structure and Function of the Body*’.

had originally spurned them. Diplomas in Art and Design, as an example, were being converted into degree courses operating under the auspices of the CNAA and attempts had begun to include dance among the areas of study eligible for a CNAA degree. An example of one such attempt was the application for the degree of a *BA (Hons) in Dance Theatre*, which had been forwarded from Goldsmiths College by Marion North, Principal of the Laban Centre for Movement and Dance, and was first offered in 1977<sup>5</sup>. However as the aim of the College of the RAD was to train teachers, degrees as arts courses leading to a BA were not deemed appropriate. Consideration needed to be given instead to teaching degrees.

Mackenzie's desire to meet the demands of higher education learning began the process of attempting to link the discrete sectors of public and private education through the many initiatives introduced during her term in office, one of which was the conception of the College Workshop<sup>6</sup> (Photograph 8).



**Photograph No. 8**  
**Workshop 1986**

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<sup>5</sup> This innovative BA (Hons) degree programme was the one where Mackenzie became Director of Ballet Studies when resigning her position with the College and Academy.

<sup>6</sup> The College Workshop was an opportunity for students to perform and present their own choreographic works before an audience.

In her letter of resignation on being offered the post of Director of Ballet Studies at the Laban Centre for Movement and Dance, Mackenzie expressed her views:

I am convinced that by forming closer links with Higher Education the situation of dance (particularly of dance teachers) can be improved and in helping to develop the first ballet course within a university setting in the country I shall be following an interest which I expressed to the Board of Governors when I was appointed to my present post.

(Mackenzie, Letter, 19/6/78)

The search of the RAD to find a suitable appropriate teaching degree continued into the eighties where there was evidence of a steady increase in degree courses in dance.

### **2.3 Validation Success**

Success associated with the affiliation of President, Fonteyn de Arias in her role as Chancellor of the University of Durham.

It was to be 1992 through the efforts of Chief Executive, David Watchman, when the Royal Academy finally found a university willing to validate the College degree programme as envisaged. It was recognised that Dame Margot Fonteyn had provided, through her dual roles of President of the RAD and Chancellor of the University of Durham (Photograph No. 9), the vital link with a university in which negotiations could begin, Watchman broached the subject of the College's search for validation with Durham (Mitchell, 1997).

Following a meeting in January, 1992 when Principal, Susan Danby and Watchman met with Vice Chancellor, Professor Ebsworth, and Dr. Barry Gower, Dean of Arts and other members of the university staff, agreement was reached where the College was given permission to write its own degree. The university justified this liberty to devise a suitable course conceding that, as they had no experience of dance they would depend on the expertise and international reputation of the RAD. The preferred option to replace the Diploma course was initially a Bachelor of Education degree, which would include a teaching element qualification. However, the University of Durham advised the Academy at the onset, that in line with all B.Ed. degrees, this would entail four years of study and

a compromise was reached for a Bachelor of Arts with a teaching element built into its structure. The title of the degree eventually agreed upon, namely: *BA (Hons) in The Art and Teaching of Ballet* encompassed the two essential strands of *performance* and *teaching*.



**Photograph No. 9**

**Dame Margot Fonteyn, Chancellor of the University of Durham**

It stressed training and schooling the body in the art form, coupled with the study of the ways in which the genre should be taught. These core constituents, for years at the heart of the Diploma course, were to continue to play leading roles in the formulation of the new degree programme. Negotiations began with the Faculty of Arts at the University of Durham. This faculty purported a strong music department, which, with its involvement of daily instrument practice was synonymous with the course structure, content, and assessment proposed by the Royal Academy. It was the fulfilment of an ambition and provided the paradigm that furnished the Academy with the incentive to establish the first degree in Classical Ballet Teaching in the United Kingdom.



## **PART TWO: *First Degree in Classical Ballet Teaching***

References in this section are concerned, in the main, with original degree submissions and policies up to August 1999 including the installation of the Faculty of Education (FOE) and appointment of the Dean.

### **2.4 Degree Submission**

An examination of the initial stages of designing a course appropriate for the training of teachers of classical ballet yet under the auspices of a university.

Following the initial meeting at Durham, there was an immediate need to appoint an advisor, ideally someone who would provide connections in higher education with knowledge of both the public and private sectors. Experience was required to set up dance degrees, be conversant with university procedures and be able to guide the Academy through the process of converting the Diploma course into a course warranting degree status. An approach was made to Doctor Mollie Davies, a recently retired Head of Dance Studies at Roehampton Institute. Although unfamiliar with the teaching of classical ballet and with a certain apprehension of the educational theories connected with the genre, Davies consented to become Consultant in the spring of 1992. Davies explained that 'there was something about the place and Sue's [Danby] point of view that impressed me...and I agreed to help' (Mitchell, 1997, p.31).

At Roehampton, Davies' past involvement had been with the creation of a Bachelor of Humanities degree validated by London University and later with a *BA (Hons) in Dance Studies* validated by the University of Surrey. Elsewhere Davies participated in the setting up of undergraduate and postgraduate degrees at the London School of Contemporary Dance (LSCD), University of Kent and in the state sector acted as External Examiner of dance degree programmes for City University, De Montfort University, Middlesex University and the Universities of Bradford, Kent, Leeds, Manchester and Sussex. Also of relevance was her membership of validation panels for undergraduate and postgraduate programmes at the London School of Contemporary Dance and the Laban Centre and membership of the Council for Dance Education and Training (CDET) accreditation panel. Aware that, in terms of the curriculum, her main area of expertise lay in dance education comprising contemporary dance, choreography

and production alongside a range of cognate studies, Davies identified an urgency to understand for herself the genre of classical ballet and the teaching of that genre. With this urgency at the forefront of her mind, she stressed the need for direct communication with the staff requesting that 'staff took responsibility for the courses and agreed them' (Mitchell, 1997, p.32). This belief in co-operative strategies was a policy Davies consistently emphasised in her approach. However, in previous establishments where she had operated, the staff were either practising professionals or teachers holding degrees themselves, while at the College of the Royal Academy, although the staff were highly respected in their own disciplines- with one or two ex-professional dancers in their midst- few had degrees and indeed most, were 'highly suspicious of the infiltration of degrees' (ibid.). The appointment of Davies was to prove inspirational for the future of the College and, consequently that of the Academy<sup>7</sup>.

## **2.5 Course Content**

Construction of material, to interrelate and provide the foundation essential to produce an informed dance teacher.

One of the first tasks initiated by Davies in designing the new degree was the construction of course syllabi. Every member of staff was requested to complete a pro forma in relation to their specific course to serve as a basis for discussion. This assignment included documentation of the aims and objectives, course descriptions, assessment procedures and short bibliographies pertinent to their individual subjects. By involving staff in the initial stages of devising the new course, the eventual structure would benefit from the experience and knowledge of the current staff and be able to take full cognisance of the already respected Diploma course still in operation. The content, prior to the degree's introduction is illustrated in Fig. 7. The implementation of this democratic process encouraged co-operation and raised self-esteem among a staff feeling vulnerable and experiencing uncertainty, anxious that their jobs were on the line (ibid.).

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<sup>7</sup> Davies retained the position of Consultant throughout the decade, continuing to establish further degrees, remaining in that role until the appointment of the Dean and subsequent new management.

<b>DIPLOMA SUBJECTS</b>	Year 1	Year 2	Year 3
	RAD Syllabus Pre-Elementary	RAD Syllabus Intermediate (Practical/Theory)	RAD Syllabus Advanced (Practical/Theory)
	Elementary (Practical/Theory)	Non Syllabus Work at all levels	Teaching Practice
	Children's Grades (Practical/Theory)	Teaching Practice	Teaching Practice
	Anatomy	Anatomy	Anatomy
	Dance History	Dance History	Dance History
	Language of Dance	Language of Dance	
		Karsavina Syllabus	Karsavina Syllabus
<b>SUPPORTING SUBJECTS</b>	Hallroom	Ballroom	
	Character	Character	Character
	Dance Composition	Dance Composition	Dance Composition
	Child Psychology	Child Psychology	Child Psychology
	Modern Dance	Modern Dance	
	Music	Music	Music
	National Dance	National Dance	
	Practical Costume	Theatre Costume	
	Historical Dance	Historical Dance	
	Voice Production	Voice Production	Voice Production
	Repertoire	Repertoire	Repertoire
	Body Conditioning	Body Conditioning	Body Conditioning
		Dance Workshop	
<b>OPTIONAL SUBJECTS</b> (2 subjects must be chosen)			Language of Dance
			Historical Dance
			ISTD Associates (teaching qualifications)
			National Dance
			Modern Dance Ballroom Dance

**Fig. 7 Diploma Subjects Prior to Degree**

The democratic approach instigated here by the style of directorship of the College was not one in which the management of the Academy as a whole excelled -indeed quite the reverse. Over the years, many moves have been imposed with an autocracy that has done little to gain the support of the membership and much to antagonise the profession (Strategic Review, 2000).

The mandate of the degree: *The Art and Teaching of Ballet* took time to evolve. It was essential that knowledge and proficiency in the art form itself coupled with teaching expertise must be prominently on display if the profession and the public at large were to be convinced that the ethos of the Diploma course was not under threat. As a consequence these two elements: *art* and *teaching*, both prominently displayed, gave evidence of its structure. This structure is seen clearly through the content of four significant units: *Performance Studies, Education, Dance History*

and *Contextual Studies*, areas able to interrelate and provide a meaningful and logical programme of study. These areas, albeit unequally weighted in terms of workload and time allocation, nevertheless, have significant relevance in terms of producing the graduate teacher. They not only develop hierarchically but also transversely connect with each other to create a canvas of inquiry that subsequently forms the nucleus of the informed mind. Pursuing these four strands:

*Performance, Education, Dance History and Contextual Studies* over three years supports the substance of the basic course and provides the Royal Academy with a degree programme, which undoubtedly represents for the first time since its inception of the Teachers' Training Course, a coherent and conceptualised format. Evidence of this accord, illustrated in Fig. 8, is seen in the grouping of individual subjects into four significant units which has achieved an overall union and clarity not previously realised in the training of a classical ballet teacher. Individual subjects contained in each unit classified harmoniously in the attempt to provide the teacher of classical ballet with the information essential to his/her profession. The aspiration to produce teachers who could claim better communication skills emanating from a more profound artistic and academic awareness, combined with the ability to hold their own in educational circles, had been a constant ambition of Danby during her guardianship of the College. According to Mitchell (1997) in discussion with Davies, Danby stated her desire for the students on graduation to:

...articulate better than they had hitherto and to be able to claim a respectability for their work which would match the respectability to be found in both the educational spheres in the maintained sector and in those parts of the private sector where degrees were in operation.

(p. 34)

The need to gain respect and to establish credibility in any degree is of the utmost importance and never more so in a degree which awards a teaching qualification on graduation. Credence has to be sought from numerous sources, those of: the university validating body, the government for recognition leading to funding, most importantly, the profession and public at large. Assurance is rooted in the belief that the commodity being endorsed is one of value. Fundamental to this belief and to the degree's accreditation, lies the Education Unit (Fig. 8).

**Fig. 8** illustrates the format, which incorporates the four distinct units. The top of each diagram, the coloured boxes, show *progression* within the unit that takes place during the three years of degree study with the *content* described below.

PERFORMANCE STUDIES	Year 1 (Foundation)	Year 2 (Part 1)	Year 3 (Part 2)
	Ballet	Ballet	Ballet
Composition	Production	Classical styles	Classical Styles

These studies encompass two strands; the executant skills of **Ballet** and the principles of **Composition**. Both strands necessitate longitudinal study developing in specific directions throughout the three-year programme.

**Ballet** The daily ballet class is established to tune the instrument of dance, the body, to the highest degree and to develop in tandem throughout the duration of the course the two aspects essential to the execution of classical ballet namely, technique and artistry. Accompanying this daily routine are two/three coaching sessions, undertaken in smaller groups with the view of studying and implementing the style of the Royal Academy through the practice of its own external examination syllabi. The study of the ISTD Modern Syllabi is also incorporated within this unit.

**Composition** begins in the first year with the acquisition of the basic principles of choreography through solo and group arrangements. By the simple introduction of basic principles of crafting, students learn to compose their own studies and to appreciate form and content of professional works. Production continues in the following year with each student mounting, for public performance, a complete choreographed piece for up to ten dancers. Compositional study is an elective in the final year thus completing the longitudinal route demanded of this subject.

EDUCATION	Year 1 (Foundation)	Year 2 (Part 1)	Year 3 (Part 2)
	Teaching Studies	Teaching Studies	Teaching Studies

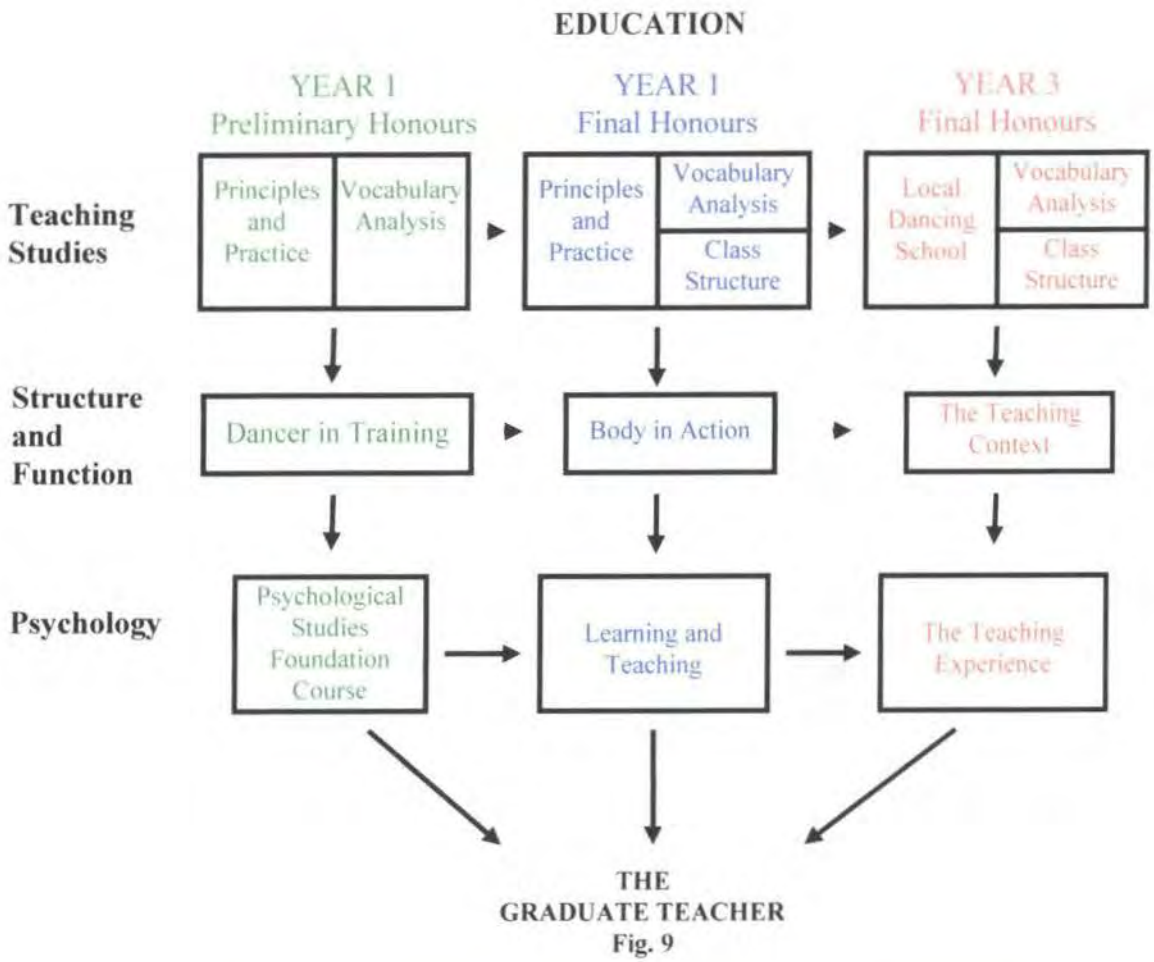
The essence of the **Education** unit lies in the **Teaching Studies** with the ever-present need to encourage the skills integral to the teaching of classical ballet. These skills of analysis, observation and those pertaining to teaching itself are established in the foundation year and gradually developed, extended and put into practice throughout the next two years of degree study. The teaching studies are supported by anatomical and physiological studies of the moving body (**Structure and Function**) related to studies in Child Development and Skill Acquisition (**Psychology**).

<b>DANCE HISTORY</b>	<b>Year 1 (Foundation)</b>	<b>Year 2 (Part 1)</b>	<b>Year 3 (Part 2)</b>
	Dance History	Dance History	Dance History
<p>This unit embodies three courses: two practical and one theoretical. The two practical courses of <b>Repertoire</b> and <b>Dances from the Royal Courts of Europe</b> underpin the third course: the theoretical course of the classroom, where, with the use of sources from literature, writings and video recordings, the styles of ballet production and their evolution and development are examined in an academic context.</p>			

<b>CONTEXTUAL STUDIES</b>	<b>Year 1 (Foundation)</b>	<b>Year 2 (Part 1)</b>	<b>Year 3 (Part 2)</b>
	Music	Music	Electives (related Subjects)
<p>These studies contain two disciplines: namely <b>Music</b> and <b>Labanotation</b>. <b>Music</b>, again a developmentally oriented subject, is studied from several aspects; through its historical background and relevance to dance, accompanied with an understanding of musical form and style. Eventually this route promotes the ability to select appropriate styles and rhythms for class teaching with the competence to communicate musical requirements to an accompanist. <b>Labanotation</b> An introduction to the use of dance symbols to develop the skills of reading and writing is the initial undertaking of this course. With the accomplishment of these skills comes the inception of 'dance literacy' where the elementary study of dance styles and choreographic extracts begin, through the use of scores. Progressing through the means of the 'language of dance' to a more detailed use of notation and reconstruction of dance material, the course discusses ways in which <b>Labanotation</b> can be used in the teaching of dance and its role and function in the context of dance research. Labanotation in the form of either <b>Documentation</b> or <b>Reconstruction</b> is an elective in the third year.</p>			

**Fig. 8 The Four Units of the BA (Hons) in Ballet and Contextual Studies**

As one of the main aims of education in a teaching programme is to examine the ways in which children learn, it must therefore be assumed essential to look at the ways in which teachers are destined to teach. Fig. 9 depicts the path of the student



Photograph No.10

Durham Graduation of the First Cohort 1996

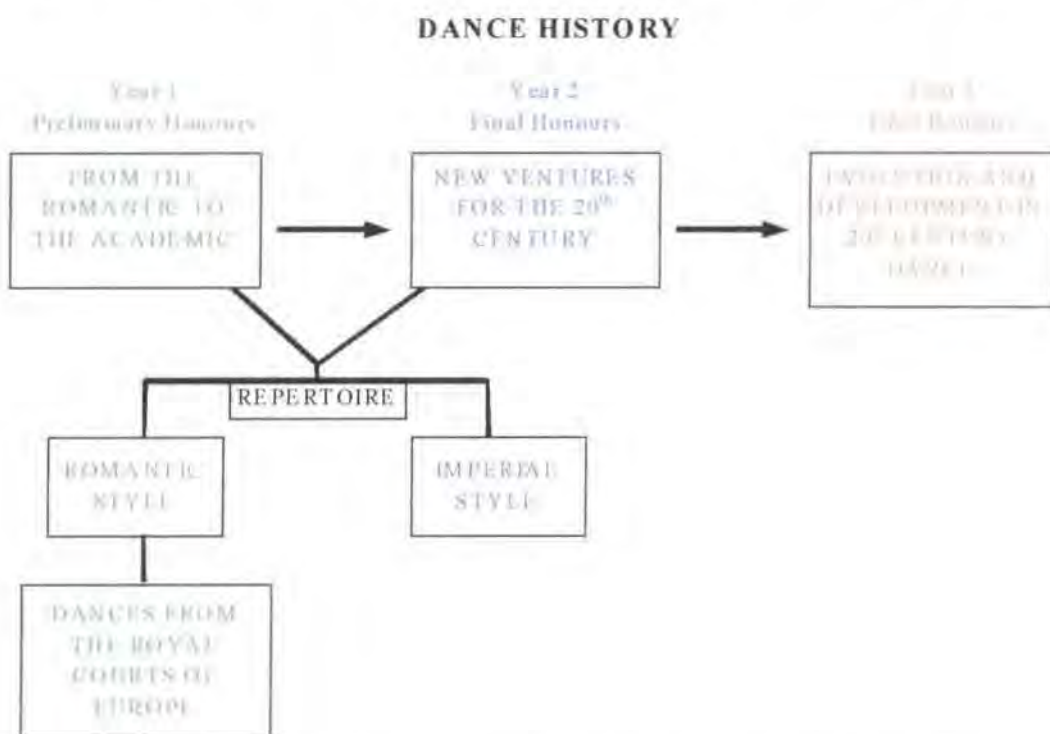
teacher as he/she progresses towards graduation and Photograph No.10 shows the first cohort graduating at the double ceremony in 1996 when Danby was awarded an honorary doctorate of the University of Durham.

According to Davies (Interview, 7/6/2000) College Staff presumed that education would be implicit, trusting that students would take from their tutors the emphasis and principles *they* valued and through this practice would see the overall picture. This echoed the long held belief by Academy examiners and teachers that where skill acquisition plays a major role it is necessary for teachers to possess high levels of executant skills themselves. However, recent research (Buckroyd, 2000) indicates that proficiency to perform a skill does not automatically ensure that this personal competence is conveyed to pupils. In the wider sphere of dance Bannerman, in his statement that dance teachers 'may have to work more at explaining and teaching the significance of their own dance aesthetic' (Bannerman cited in Brinson, 1993, p.37), highlights the need to communicate not only the technique but also the emotional content in order to bring about increased understanding of movement intention. Good communication is also seen as an essential element of classical ballet teaching as is the understanding of teaching and learning concepts. Through knowledge of ways in which young people learn and the adoption of relevant teaching styles, the student teacher discovers how teaching can become most effective. Success in mastering any skill depends on practice and within the design of the degree opportunities to 'try out' their understanding of educational theory, communication skills and, knowledge of the genre form part of the teaching practice programme itself. Teaching practice, central to the degree's Education Unit, forms a basic constituent that runs concurrently throughout the three years. Tutor guidance is constant and provides 'on the spot' advice to the student teachers through discussion and individual feedback.

Since the content of each unit had been part of the Diploma course since the Mackenzie era of the seventies, emergence into the degree was comparatively smooth. The profession as a whole appeared to accept the transfer from diploma to degree with little realisation that significant change to content had occurred, mainly because the conversion evolved in a natural and logical manner. Some of

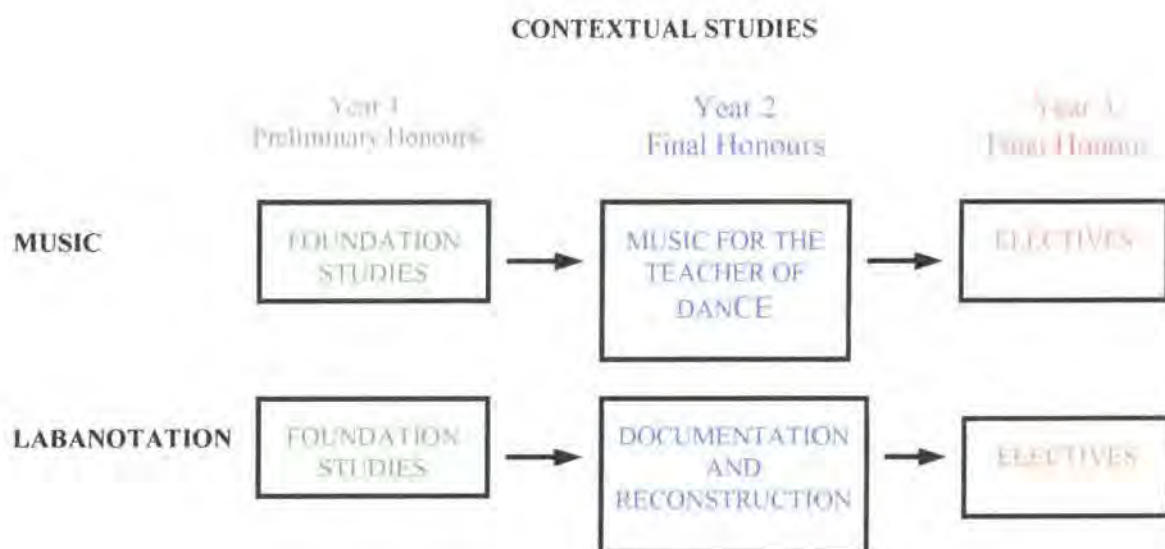


the changes took place in depth, others by developing and creating a broader spectrum through the attempt to link theory with practice, others by inclusion of new material. As far as possible, the links between theory and practice were achieved through changes in the assessment process with most subjects being assessed now in two analogous parts: written and practical. It was through these changes in assessment procedures that policy, philosophy and content of the original Diploma course began to extend. The policy of endeavouring to find ways of making connections between theory and practice has proved to be the mainstay of the new degree resulting in its on-going success. There was forever the constant need to establish links between the explicit and implicit relatedness of courses. An example that reinforces this stratagem is seen within the design of the Dance History Unit (Fig.10) where the two practical courses: *Royal Courts* and *Repertoire* embrace and are enhanced by the third, theoretical course, *History*.



**Fig. 10 Dance History BA (Hons) in the Art and Teaching of Ballet**

As can be seen in the above figure, the association between subjects was a study undertaken by Mackenzie in the seventies, in her attempt to establish relevant connections between material. Now, with the fulfilment of time and the advancement in education and social disciplines, there was the need for further



**Fig. 11 Contextual Studies BA (Hons) in the Art and Teaching of Ballet**

scrutiny. Similarly, in an attempt to establish relevant connections the design of Contextual Studies comprising *Labanotation and Music*, as can be seen in Fig.11, also has the intention to enrich and broaden all other subject areas. As a contextual subject and analogous with *Music*, the influence of *Labanotation* is manifested in many aspects of the degree programme. Used as an analytical tool, it includes identifying ballets by the use of recording and reconstruction devices and distinguishing meaning and content of bodily performance. In Preliminary Honours, a 'dance literacy' is established in terms of the use of notation symbols as a means of analysis and comparison (Periodic Review, 1998, Section 3, p.6) and in Part 1 students study *Reconstruction and Documentation*.

*Music* centred on those areas of music knowledge that had been the basis of the Diploma course together with the requirements of the Academy's external Teaching Examinations. However, for the purposes of the degree course, the Music Department were encouraged in the foundation year to place more stress on the knowledge of music theory and include a certain amount of aural training. It was difficult, in many of the earlier meetings, to plan the course according to Music Lecturer, Peter Reynolds, 'to get across the idea that we were dealing with students of dance rather than students of music' (Reynolds, Interview, 14/5/01).

Second Year course, Part 1, was structured to give experience in the use of music for teaching, a familiar area in which all staff had past experience. The historical aspect of the Part 1 course continued, as it had previously, to draw parallels with *Dance History and Repertoire* moving into the twentieth century as background to Choreographic Studies and a preparation for Part 2 Electives.

Initially, discourse took place at staff seminars where priority was given to the implementation of university structures and procedures into the new degree programme. Some similar procedures had already been in operation, although perhaps not functioning in a manner sufficient to warrant university credence. However, this new *modus operandi* required careful consideration by the staff who not only needed to open their minds to these new procedures but also to accept change and the need for change (Danby, Interview, 5/12/1996). Perception had to alter, as each member was required to exhibit an objective view and develop a receptive unbiased attitude (ibid.): not an easy demand but a challenge that needed to be met if the degree was to enjoy success.

## 2.6 Assessment

Acceptance of new methods: the concept of the subject tutor being the assessor and the role of the External Examiner and the means by which a practical subject such as ballet can be assessed together with a year group of twenty students or more.

Another difficult area involving discussion and requiring understanding by the staff was the range and parity of assessments. Previously, Diploma course examinations had taken place at the end of the academic year involving the services of external examiners of the Academy<sup>8</sup>. It is these examiners who, in the past, have been engaged to assess the Diploma students. This system of measuring progress and assessing the quality of students' work had been established since the inception of the TTC. Now the concept was to alter and the course tutor was to become the assessor. The new format replicates university procedure through a system where the course tutor adopts the role of 'first marker' with another staff member

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<sup>8</sup> Contracted by the Royal Academy are approximately one hundred and seventy external examiners worldwide who travel extensively undergoing examining tours in three areas of the Academy's work: amateur, professional and teaching. There are three categories of examiner: those who examine children (Grade Examiners), those who examine professional students (Major Examiners) and a third category with experience in both fields of amateur and professional dance, entitled Dual Examiners. All three categories of examiner: Grade, Major and Dual are involved in external Teaching Examinations.

assuming the role of 'second marker'. Each course, on a rotating system, is marked every other year by external examiners appointed by the university. This concept of assessment initially raised many doubts and fears among the staff, the manifestation of which lay in their uncertainty to look objectively upon their own work and to become unbiased towards the individual. With the new form of assessment now in place for several years, it is proving to be a system that is fair and just<sup>9</sup>.

Another concept difficult to grasp at the beginning was the function of External Examiners, appointed by universities, to oversee examination procedures and practice. The staff, anxious that whoever was appointed to the College would be able to assess the highly specialised work of the course, expressed their views to Danby, stressing that:

...if the highly specialised work were to be judged by outsiders ... for the staff to preserve faith in the system these outsiders must have acceptable credentials.

(Mitchell, 1997, p.36)

The College were fortunate in the first year of the degree to have their fears grounded when the University of Durham appointed two extremely capable external examiners: Angela Kane MA, a respected lecturer and dance historian and Professor Christopher Bannerman with experience in classical ballet and contemporary dance performance and, importantly, academic leadership in the university sector.

With first and second markers and external examiners established, the next step was to decide in which form assessments were to take place. As the degree was one that took cognisance of practical ability, there was a necessity to consider the assessment and appraisal of theoretical and practical assignments alongside each other. In relation to the theoretical aspect, the College followed the acknowledged university recognised methods of appraising written work. These methods of

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<sup>9</sup> Previously students were at the mercy of the external examination system of the Academy and without fully understanding the subject criteria or the ethos of the College many external examiners felt disadvantaged. Consequently assessments were inconsistent and not a true reflection of the progress or ability of the student.

appraisal ranged from the topic or revealed paper presented in the formal examination situation to the planned essay, report and case study culminating with the final 8,000-10,000 word of the individual investigation. However, the dispute over the assessment of practical examinations was less easily resolved, mainly revolving around the question of parity<sup>10</sup>. If the marking of practical subjects is to appear fair and consistent then staff members, in their role as assessors, need to discuss criteria relevant to subject matter and be able to reveal the qualities and skills expected in performance.

In accordance with university regulations, criteria for all subjects are published in both student and staff handbooks. The tutor responsible for the course agrees parameters and aims and objectives are discussed with the students at the onset of study with reminders given throughout the year. In the case of core subjects, studied throughout the three-year programme, criteria may change from year to year emphasising both the increasing in-depth nature of the discipline itself and its relationship to other programme constituents. In *Ballet*, for example, the change of emphasis, with criteria broadening to include development of personal style and increased range of dynamics relates significantly to the new course constituents of Performance and Production. In similar vein, the emphasis in the third year is towards the recognition of increased stamina with greater interpretative qualities and artistry leading eventually towards a deeper understanding of the entire spectrum of the art form. In relation to the criteria and to the level of expectation, in both written and practical examinations, there are lateral marking conventions where the echelon of success or failure can be distinguished. In an honours degree, these conventions range from failure/pass through the lower and upper second classification levels to those of first class (Appendix B refers).

With the criteria for ballet decided, a system whereby parity can be attained in the assessing of this main practical subject came under initial and intense discussion.

In response to advice from other educational institutions operating degree

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<sup>10</sup> This question of parity in practical examinations has been a relentless and undeniable problem for the Academy throughout years of service as an examining body. With its inclusion of such a wide range of examinations from amateur to professional, from student teacher to registered teacher operating in a wide international market, it has been a familiar issue and one that continues today to raise heated discussion among members (Strategic Review, 2000).

programmes, and emulating the already established 'test class' format of the vocational schools it was decided to present either a pre-set or free ballet class arranged by the tutor/first marker responsible for training. The same class to be repeated as soon as possible in the presence of the second marker, marks to be agreed between the two assessors and acknowledgement of the second performance taken into consideration with a possible readjustment justified. Again, this class is externally marked, in accordance with the regulations of the university, as part of the 'rolling programme' of assessments. In order to achieve parity with this type of 'group' practical examination, it is essential to provide a situation whereby all students taking part are appraised under similar circumstances of venue, time and presentation of material (Photograph No.11).



**Photograph No. 11**  
**Students in a Classical Class**

Although *Ballet* has its own specific assessment, it plays an important role in several other practical examinations, for example, *Repertoire* and also *Classical Styles*: a course incorporated into the degree programme in the second year with the aim to examine ways in which variations in styles can be used to enhance the

effectiveness of personal performance<sup>11</sup>. In these subjects it is necessary to perform with skill and clarity, attributes which can only be conveyed through secure classical technique. Additionally, fundamental understanding of classical technique is examined again at all levels within the Teaching Studies unit in the practical teaching classes that arise in the latter two years of the degree. An indisputable example of the understanding of classical technique, inherent in the assessment process of the degree programme is evident in *Classical Styles*, a syllabus originally devised by Karsavina in 1954 and since that time the teachers' course has had sole ownership of the material. Recognised as a 'teaching tool' in which the various schools of classical ballet could be studied and, under its new title of *Classical Styles*, the syllabus remains today the prized possession of the College and the Academy<sup>12</sup>. The justification for inclusion in the degree course and in particular a course with a predominately prescriptive teaching element, is well expressed in the original submission to the University of Durham where it describes the *Classical Styles* course as being:

...to tailor the movement material inherent in the styles emanating from the Bournonville, Petipa, Cecchetti and Fokine schools to the physique of individual dancers.

(RAD, 1992, p.7)

Similar systems of assessment to those employed in ballet are considered in other practical assessments which range from viva voce, music aural, class teaching and presentations in a variety of forms to include a short talk/lecture, performance of a repertory solo/group, choreographic work or in the case of the individual investigation, a prepared video. Most theoretical subjects include a practical assessment, which underpins the written work, and, conversely, some of the

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<sup>11</sup> Since the inauguration of the TTC, a student's ability has been invariably measured by success in either the Intermediate or Advanced executant examinations. Success in executant examinations has always proved paramount and, in accordance with the desires of the Academy since its inception, the fundamental understanding of classical ballet is essential to obtain the 'right of passage' for employment in teaching. These higher levels of Academy examinations are consistent in their technical demands. Should a student be unable to meet these demands it is difficult to prove that the knowledge and understanding is sufficient to commence a teaching career (Exec. Minutes, 19/5/48).

<sup>12</sup> Although this syllabus was originally entitled, Combined Syllabus, it has always been regarded among staff and students alike as the *Karsavina Syllabus*.

practical subjects also contain a written element. This two-way form of assessment provides the facility by which the diverse abilities necessary for success in a practical versus written-based degree can be preserved and recognised.

## 2.7 Modes of Presentation

An evaluation of the changing vision tutors now adopt in presentation of their individual courses.

During the Danby years of the eighties many aspects of the Diploma course moved closer to the degree first submitted to Durham in 1992. On the instigation of Danby, methods employed in the delivery of course material had begun to vary, one of the most notable being in the teaching of the RAD Syllabi (Photograph No.12).



Photograph No. 12  
Student Teacher with a Primary Syllabus Class

As the core of teaching studies in the Diploma Course, the teaching of the RAD syllabi had to remain for obvious reasons but the emphasis on teaching through the syllabus began to be radically altered in the late eighties long before the notion of validation and degree submission was expressed. No longer were the students



required to learn the syllabi of the Academy by rote in order to reproduce the settings at examination time but were taught a wider concept of the whole. This 'in depth study' became incorporated into the Preliminary Honours course: *Principles and Practice* in the degree submission. The foresight and insistence to change a policy, established since the inauguration of the TTC, came from Danby who was adamant that although syllabus knowledge as a requirement for employment was implicit, the underriding principles of the work of the Academy needed greater understanding if the teaching of classical ballet were to be better understood in its wider concept. Again on the instigation of Danby, innovations in the modes of learning and presentation included different ways children could be observed; children's teachers accompanied by their pupils were invited to the Academy alongside outside visits to other schools in the private sector. These experiences provide the students and staff alike with material for discussion.

In the nineties, although the disciplines which formed the nucleus of the original Diploma remained in evidence, it was not long before the consequence of degree study reflected change in many of the supporting areas for example those of Psychology and Electives. As the inter-relatedness of each unit assumed a deeper relevance, the content of the individual subjects broadened. This natural evolution of course content was in part related to the nature of the assessments. With these varied assessments now in place, it became obvious that students needed to be aware of the aims and objectives of each course. As a consequence, tutors needed to adhere to the intentions of their individual courses stated at the beginning of the learning process. These learning outcomes laid down in the Student's Handbook and, reinforced by the individual tutors, presented the staff with new challenges. The staff was soon to realise that should the modes of presentation be revised, benefit for all could be achieved in terms of potential and proficiency of student learning. In order to stimulate scholarship staff appreciated that students now deserved greater access to a wider range of learning experiences than previously offered.

Nevertheless, it was not until the establishment of the more searching type of assessments that further techniques of presentation were employed, with tutors incorporating a variety of approaches ranging from the direct and formal teaching

of a class, to the more open approach of instigating discussion and experiment. Greater provision has also been given to observing children in non-specialist teaching situations and at play. Group appraisal of video material coupled with arrangements for small group seminars and individual tutorial sessions are devices currently in operation. It is of interest to note that these modes of presentation, implemented by the staff of today, are far removed from those employed in the teaching of the Diploma students of the fifties and sixties when only the formal classroom teaching situation was recognised with little tutor contact experienced.

# **CHAPTER THREE**

## *Distance Learning Degrees*

## **PART ONE: *B.Phil (Hons) in Ballet and Contextual Studies***

### **3.1 Rationale**

The Academy's rationale for the introduction of distance learning degrees

With the *BA (Hons) Art and Teaching of Ballet* effectively in place, Danby and Davies turned attention to the needs of classical ballet teachers whose earlier, pre-degree, qualifications were via either certificate or diploma routes. Initial discussions took place with the University of Durham and, acting upon the advice of Pauline Wetton, University Assessor on the initial degree: *BA (Hons) in the Art and Teaching of Ballet* the College requested support for a Bachelor of Philosophy degree. It was thought that a B.Phil (Hons) degree implied a higher level of study and status and was, therefore, considered appropriate in terms of acknowledging the three years initial training and subsequent experience in the field for the proposed clientele. Arguably, however, it was the 'in -context' experience of potential candidates that influenced the choice of nomenclature rather than an enhanced level of undergraduate study itself. The degree: *B.Phil (Hons) in Ballet and Contextual Studies* was validated by the University of Durham in 1995 and became fully operational in 1996.

With the original intention to target a market without degree qualification and, in so doing, to meet the needs of practising teachers, the introduction of the degree, *B.Phil (Hons) in Ballet and Contextual Subjects*, was an unique initiative of the Royal Academy of Dancing. Unprecedented in classical ballet education, the degree was conceived first, in the firm belief of the need to establish a career structure within the profession by which the status of the classical ballet teacher could be raised and second, that delivery by informed mature exponents of the profession must surely benefit future generations. In this aspect the originators showed a vision beyond the basic dance studio scenario, again justifying supremacy in the province of classical ballet education. The inspiration behind the introduction of a second degree was not only in order to meet the needs of practising teachers but also, and more specifically, to respond to the lobby of RAD Licentiates wishing to upgrade their qualifications. This lobby, expressed through

the Guild of Licentiates, represented over a thousand ex- students operating in thirty-three countries as a distinguished body of people in the forefront of classical ballet training<sup>1</sup>. Some Licentiates hold high office within the hierarchy of the Academy itself, many are Grade, Major and Dual examiners, with a few tutors and administrators in their midst. Among those holding high office is Doctor Danby, holding an honorary degree of Doctor in Civil Law (Dunelm) and Gillian Anthony MA, Chairman of the Board of Examiners. As one of the two principal instigators of the two degrees, Danby, in association with Davies, deserves special recognition as the resourceful innovator of both degree enterprises (Photograph No.13).



**Photograph No.13**  
**'Team Work'**  
**Danby and Davies Architects of Two Degrees**  
**BA (Hons) and B. Phil (Hons)**

In earlier chapters, the routes by which the classical dance teacher has been able to gain qualifications have been addressed. However, in the present economic and political climate as well as the international context in which the RAD operates,

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<sup>1</sup> The Guild of Licentiates was formed in the fifties as an 'old girl network' with the view of retaining contact with overseas alumni and establishing a forum whereby the voice of the Licentiate could be heard.

the way forward for a significant number of students appears to lie in the provision of learning through the 'distance learning' mode. One of the original models for extending education was introduced by the Open University (OU), an idea based on 'open entry' for all ages of the population, to increase access and extend opportunities to those who might not otherwise have entered higher education. A distance learning system for the dance teacher is not an easy challenge as scholarship needs to embrace both theoretical and practical elements; however, in the case of the degree *B. Phil (Hons) in Ballet and Contextual Studies*, where learning is geared towards the interests of the seasoned teacher with cognisance given to prior executant skills and experience, delivery of the programme through distance learning modes is feasible.

In the first instance, as the normal requirement for candidates seeking entry to the B.Phil was the Diploma of the College of the Royal Academy of Dancing consideration was given to the practical emphasis of the Diploma course and the period away from study for many Licentiates. In the form of a pilot study, the introduction of the degree in 1995 was carefully monitored with access given only to College staff in the first year<sup>2</sup>. This was followed in the next two years by a gradual phasing in of European based Licentiates in 1996, RAD Licentiates worldwide in 1997 and, finally, in 1998 to 'equivalent' Diploma holders.

In deciding the duration of study, appreciating that the degree is intended for practising dance teachers, there is need to recognise the constraints of the academic year which, in the first instance, relates to the Northern Hemisphere. The configuration of the timescale takes cognisance of the busy summer term for dance teachers in accommodating examination schedules and end of year performances. There are two timescales on offer: sixteen and twenty eight months respectively. This allows choice of study encompassing two or three academic years, the layout and time allocation corresponding to both cohorts. As the degree was originally designed as a 'top up' degree for Licentiates, it was important to offer an intensive

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<sup>2</sup> In 1995, in the first cohort, concessions were given to four highly qualified members of the College staff who were without Licentiateship.

route to increase its viability and attractiveness. Also, by providing choice, a wider market in commercial terms can be accessed.

### 3.2 Course Content

A description of the four Modules that comprise the degree.

The design of the B.Phil degree is modular, consisting of four distinct areas:

*Introductory, Education, Elective and Individual Investigation, A, B, C and D.*

Apart from Module A (Fig.12) which takes place at the Academy and is a one week taught course designed to re- establish learning skills and encourage return to study, Modules B, C and D are predominately those of distance learning.

#### **MODULE A: SKILLS AND SCOPE**

The introductory Module A: **Skills and Scope** is aptly named to reflect its main aims and objectives and to capture the imagination of students returning to study after a long absence. These aims are to introduce, direct and guide new *skills* pertaining to degree study in classical ballet and to identify the *scope* of study on offer in the other three modules.

**Fig. 12 Module A: Studies Skills, B. Phil (Hons) in Ballet and Contextual Studies**

With many Licentiates living and working in overseas countries, it became necessary to establish a base location for universal reference. An administrative department at the Academy's headquarters was formed to offer easy access by telephone, facsimile and e-mail for distance learning students thus providing an effective and direct service available to all. In addition, each student has an individual tutor for each Module to supervise his/her work and to facilitate the learning process.

At the heart of the degree *B. Phil (Hons) in Ballet and Contextual Studies* is the *Education Module B* (Fig.13). In the past the teaching of the Diploma course subjects such as Child Development, Philosophy and Psychology appeared to lack coherency and the various attempts to amalgamate these subjects had generally resulted in a confusing pastiche which did little to illuminate content. With the emphasis in degree study on extending knowledge and increasing awareness of current educational theories it was considered important to design the *Education Module* embracing these areas. Clarity in the design of these courses is confirmed

in the statement from the original submission to the University of Durham where it was expressed that the intention was to ‘examine in depth the theoretical underpinning of good practice in the teaching of the art form to young students’ (1994).

### MODULE B: EDUCATION

This module has two courses from which to choose: **The Learning and Teaching Environment and Psychology**.

**The Learning and Teaching Environment** takes cognisance of past experience and personal practice and attempts to relate basic educational theories to the ways in which children learn and respond to the demands of classical ballet. The course is constructed to include an observational study of children/young students with reference to their physical, cognitive and social development, which takes place during a classical ballet class. The method by which observation occurs is either through a teacher conducting her/his own class or by being an observer of another teacher. Quoted as an example in the initial study guide issued to the student, is the theoretical outline, where Meadows explains Piaget’s theories of learning through assimilation and accommodation, considered in the light of the specific demands of ballet training and, in particular, those of the RAD syllabi. The quote which pertains to the course, states that:

Cognitive development proceeds through the steady functioning of assimilation, accommodation and organisation, which together give rise to a succession of increasingly complex, differentiated, integrated and flexible sets of ways of understanding the world. (Meadows, 1986, pp.33-34)

Study Guides are distributed during the Foundation Study Week and are provided to outline the courses and offer selection for the prospective student.

**Psychology**, a discrete course, aims to reveal ways in which psychological understanding can complement the teaching of classical ballet. Principal psychological and social factors with current theories of child development and learning are studied to reinforce already established teaching skills. Reference is made to the acquisition of skills through the application of psychological concepts introduced to the dance studio.

**Fig. 13 Module B: Education, B. Phil (Hons) in Ballet and Contextual Studies**

The intention of *Electives Module C* was to create the means by which students could study ballet in a context of particular interest to them. At the beginning, with the confines of the budget and uncertainty of enrolment numbers, the range of electives was restricted in numbers and range of courses on offer. However, as the degree developed and yearly cohorts of twenty-four students became the norm, an extended range of subject areas was introduced. The wide selection is specified in Fig. 14.



## MODULE C: ELECTIVES

In this module four areas are chosen to have relevancy for Licentiates in the teaching classical ballet. These areas, which at the time of submission in 1995 offered seven electives, are:

- Royal Academy of Dancing Syllabus
- Body Training and Maintenance
- Dance History
- Documentation and Reconstruction Studies

Royal Academy of Dancing Syllabus offers a selection of two courses: **Ages and Stages** and **Vocabulary Analysis**. Although these courses are related one is literary based and the other has a practical element. *Ages and Stages* critically examines the RAD Grades syllabi in terms of content, structure and realistic levels of expectation of technical accomplishment. The other, *Vocabulary Analysis*, concerns itself with movement interpretation scrutinising the choreological basis fundamental to prescribed balletic patterns. As a course *Vocabulary Analysis* is unique, as it is the only elective which demands compulsory attendance at workshops.

**Training, Treatment and Traumas** includes in one course the aspects of Body Training, Maintenance and Nutrition, where through the study of anatomy and physiology the course looks at the demands of ballet training on the young child and student in relation to the stages of growth and physical development. The treatment of physical injury, in terms of detection and diagnosis, is also examined alongside the nutritional needs of a dancer in training.

Dance History offers three courses: **A Century of Ballet**, **Western European Ballet** and **Folk Dance Revisited**.

**A Century of Ballet** identifies the various schools considered relevant to the development and heritage of classical ballet in the years 1810 to 1910. The course examines performance and choreographic style through the perspectives of dancers, choreographers, teachers and critics.

**Western European Ballet** examines the historical evolution of dance from emergence in the 12<sup>th</sup> century through to the 18<sup>th</sup> century, with particular reference to the Royal and Ducal Courts. The study undertakes to look at the ways in which dress, deportment, etiquette and social custom have influenced dance and the arts in general.

**Folk Dance Revisited** identifies the ways in which folk and character dances have been incorporated and treated in the Romantic, Classical and 20<sup>th</sup> century ballets. In terms of social, entertainment diversion or contrast, the choreographic purpose for inclusion of the character dances in the structure of many ballets is examined.

**Documentation and Reconstruction** is a course designed to develop a range of advanced and practical skills essential in the notation and reconstruction of dance. Additional resources such as written text, photographs and choreographers notes are examined in the attempt to reconstruct balletic excerpts from the past.

Fig. 14 Module C: Electives, B. Phil (Hons) in Ballet and Contextual Studies

The fourth module, the *Individual Investigation D* (Fig.15), is a research project which allows the student to either continue along avenues introduced in the

preceding modules or to study afresh a dance topic of their own choice<sup>3</sup> (Appendix D refers).

### **MODULE D: INDIVIDUAL INVESTIGATION**

This is a personal study where there is individual choice for the student. The chosen topic should have potential for sufficient depth in terms of debate and should show ability to contend with a range of research and presentation skills relevant to the subject matter. The three patterns which the investigation could follow were listed in the original submission as:

- a) a predominately practical investigation supported by relevant documentation 75% practical 25% written or spoken documentation
- b) an investigation which has approximately equal theoretical and practical components 50% practical 50% written or spoken documentation
- c) a theoretical investigation 8,000-10,000 words

**Fig. 15 Module D: Individual Investigation, B. Phil (Hons) Ballet and Contextual Studies**

Although all four modules are individually weighted to comprise the final classification, each attempts to extend specific areas. By integrating past experience with a deepening of theoretical knowledge, the structure of the degree goes a considerable way towards fulfilling its original intention of meeting the needs of practising teachers wishing to update their qualifications.

### **3.3 Assessment**

Addressing the difficulties involved in assessing a distance learning degree.

The form in which assessment was to take place in a distance learning degree programme induced intense discussion. The debate belongs not only to the introduction of the degree *B.Phil in Ballet and Contextual Studies* but continues, today. The need to devise assignments which reflect the nature of study of each module, the workload involved and, importantly, the weighting of the individual course, within the module and the degree overall, is of extreme relevance. It is essential to devise a method of assessing the work of students that not only indicates the final degree classification but provides credibility for the degree itself; a credibility that would provide endorsement from the profession as a whole.

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<sup>3</sup> Popular areas for Individual Investigation have been anatomical, body conditioning or psychological based studies, history of dance companies, musical theatre, national dance, relationships between choreographers and dancers, music/costume and various aspects of dance education (Appendix D)

Inasmuch as the executant skills of ballet had already been established through the prior training of Licentiates, the genre is now examined through a theoretical mode. In several of the Modules, assessment of teaching related perspective place ‘emphasis on the functioning of the student ‘in situ’’ (Submission, 1994, p.7). If fair and academically acceptable assessments were to be achieved, it was necessary to establish clear, systematic guidelines and strict criteria. Although the Academy had already considerable experience in assessing practical /written assignments of distance learning students through its well established Teachers’ Certificate Programme (TCP), degree level work carried an even greater responsibility. In order to establish the integrity of the new distance learning degree, there was the need to implement higher standards and improve administration practices.

Similar to the assessment process of the *BA (Hons) in the Art and Teaching of Ballet* degree, the tutor responsible for the direction and tutoring of the module is also the internal examiner. It is her/his duty to set mid and end of module assignments, prepare criteria, mark and return all annotated scripts to the Programme Coordinator. A second marker moderates these with a sample sent to the External Examiner. In the case of the degree: *B. Phil (Hons) in Ballet and Contextual Studies*, Gordon Curl was invited to become the first External Examiner. Curl was a colleague of Davies for whom she expressed ‘the greatest respect both as a dance scholar and as a person’ (Davies, Interview, 28/11/1996) and according to Davies, if Curl was to accept the appointment, ‘the College would be highly favoured’ (ibid.). Curl became the first External Examiner of the *B. Phil (Hons) in Ballet and Contextual Studies* in 1994.

### **3.4 Parity**

The ways in which parity was achieved in the distance learning system.

Parity was one issue in which Curl, through his various appointments, was knowledgeable. Curl’s experience<sup>4</sup> proved invaluable in the bid for parity within the distance learning context as it was necessary to replace the practical and oral

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<sup>4</sup> As a lecturer, examiner and writer Curl had led a distinguished career which included position of Chair of the Dance Section, National Association of Teachers in Further and Higher Education (NATFHE).

examinations of the *BA (Hons) in the Art and Teaching of Ballet* programme with video and written assignments. Most of the Modules in the *B. Phil (Hons) in Ballet and Contextual Studies* degree have a mid modular assignment in the form of a standard length essay (approx. 2000 words) culminating in a second standard length assignment submitted at the end (approx. 4500 words). The purpose of the mid modular essay was twofold. First, it acted as an introductory assessment of the course material for the student and second, it was useful as an interim exercise whereby parity could be established among the various tutors.

### 3.5 Weighting of Modules

Illustrating the weight distribution of the individual Modules.

The Modules are individually weighted, most of the mid-module assignments carry 25% of the marks with the end of module: 75%. Each module has a weighting value, which contributes to the final classification (Fig. 16).



Fig. 16 Weighting of Modules B.Phil (Hons)

## **PART TWO: *Routemaster***

### **STAGE 1**

During the last decade, the numbers of school leavers entering higher education increased and with the ever-expanding degree market provided by many educational establishments, the incentive for the Academy to follow suit was compelling. In 1997, in response to current educational and marketing trends and encouraged by the success of the two undergraduate degrees already on offer by the College of the RAD: *BA (Hons) in the Art and Teaching of Ballet* and the *B.Phil (Hons) in Ballet and Contextual Studies*, the Academy agreed to review its courses with the possible objective of obtaining further validation from the University of Durham. This validation, it was hoped, would provide the sought after acceptance from the British Government and subsequently that of the European Union, for the remaining RAD teaching qualifications. The Chief Executive, Watchman, appreciating the past record of Davies, requested her task be continued within the wider field of the Academy's remit. Watchman's demand was for the creation of a portfolio of qualifications. Davies explained, her brief was to:

...tackle the exercise of standardising the qualifications already in existence in the Academy and to create some new ones that will reach all the members.

(Davies, Interview, 15/11/99)

Davies set about her task, adopting the policies that had been successful in the instigation of the College degrees. Utilising the knowledge and expertise of others in order to stimulate debate was a system Davies endorsed and one that had proved productive in the past. With the emphasis on collective input, the necessity to establish a forum in the form of a committee was an immediate concern of Davies in her mission to provide a modular, credit system whereby teachers could gain professional qualifications.

### 3.6 Steering Committee

An investigation into the qualifications on offer by the Academy, the forming of the Steering Committee on the *Development and Diversity of Ballet Education* and the philosophy behind the notion of the *Routemaster*.

The Steering Committee on the *Development and Diversity of Ballet Education* was formed on June 9<sup>th</sup>, 1997 with its brief to appraise the ways in which the Academy delivered dance teacher training internationally. It was suggested that a system could be implemented in the form of distance learning to offer access and flexibility to teachers worldwide. Later referred to as the *Routemaster*, this system promoted a review, which eventually led to the Academy's principal teaching programmes and qualifications being submitted to the University of Durham for validation. The members of the Steering Committee on the *Development and Diversity of Ballet* included Directors and senior staff with Davies, academic consultant, Jacqueline Ferguson, Project Leader and Gail Parker, assistant. These key figures were joined at various stages during discussion by four other advisors representing individual programmes: Elaine Rea, Professional Dancers Teachers Course (PDTTC), Andrew Ward and Elizabeth Cunliffe<sup>5</sup> and Danby, College Principal with invaluable experience on administrating distance learning programmes.

At the inaugural meeting of the Steering Committee, the members decided that the University of Durham should be approached to consider standardising, modifying and extending the principal courses offered by the RAD. In order to proceed further with any master plan for Academy qualifications, assurance needed to be sought from the University of Durham that a B.Ed. (Hons) Degree in the Teaching of Classical Ballet would be considered. Davies sent a letter June 9<sup>th</sup> 1997 to the Academic Office at Durham, marked for the attention of 'The Chair of the Validation Sub Committee', enclosing documentation setting out the entire spread of awards for which validation was sought. In the attempt to identify the desires of the Royal Academy the letter stated that:

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<sup>5</sup>The Benesh Institute was incorporated within the administration of the Academy in 1997. Included among its various activities is a one-year taught programme for notators.

Encouraged by the success of these degrees (the two degrees already validated), and in response to current educational and marketing trends, the RAD would like to standardise and increase its own courses, to extend those offered by its College and to make relevant and significant transfers between them.

For many years, through a series of accumulative Certificate, Diploma and Advanced Diploma Courses, the RAD has prepared individuals worldwide to become teachers and examiners of classical ballet. The Academy's training spans a number of part time, practically oriented teacher training programmes, involving people of different ages, gender and culture. With the now well tested modular system of education accepted generally within the UK, and already operating in the B.Phil. degree within the College, the Academy would like these well established and respected avenues of training and their subsequent qualifications to be put into a degree context which acknowledges its practical and international nature. It is thought that the number of years involved in the on going training, and the emphasis on practical teaching in an international context lends itself to an undergraduate modular degree in Education.

These are three entry routes to the proposed B.Ed. (Hons) degree, namely the Teaching Diploma for those students taking the linear route, the newly proposed College Diploma designed mainly for overseas students who do not have traditional entry qualifications for the BA (Hons) degree and the Professional Dancers Teaching Diploma.

(Davies, Letter 9/6/97)

Pro-Vice Chancellor, Gower was encouraging in his response and requested the Royal Academy to submit a rationale and detailed documentation in relation to each of the courses with long term plans before the University could formally commit itself.

At the second meeting of the Steering Committee on the *Development and Diversity of Ballet Education* held on September 12<sup>th</sup> 1997 it was agreed the gathering of material and preparation of submissions should begin immediately. Considered essential was the use of a common format for although the submission proposals were different according to the nature of the programmes being represented, the Academy needed to show common policy by creating an 'Academy house style'. These proforma required information of type of programme, proposed title, level, duration of programme, mode of study and background to proposal. Also the University demanded data with details of both the proposed student market and future employment prospects. Each discrete

programme required: course aims, course content, course structure and assessment strategy. Resource implications for all courses of study also needed to be identified. Advice and personal experience was sought from the leaders of the taught, 'on site' courses: Professional Dancers Teaching Diploma, Benesh Professional Notators Diploma and the College Programme when they joined the Steering Committee at intervals. In the compilation of a portfolio of qualifications within the Academy, however, there were numerous other external qualifications awarding teacher status that needed consideration. The introduction of Registration and the announcement that, from January 31/1986 only registered teachers or provisionally registered teachers may enter children or students for Royal Academy Examinations, was the beginning of the enormous influx of applications for teaching examinations which flooded the administration towards the end of the eighties and throughout the next decade. Achievement of success in an external teaching examination became a prerequisite for all practising teachers and the first step on the career ladder for many young teachers. With this qualification as a starting point to the whole procedure every aspect of its format needed careful consideration in the qualification package now in discussion by the Academy.

As a consequence, in 1997, it was not unexpected when Davies expressed concern at the complexity of the task given her by Watchman. With this multiplicity of certification that had evolved to becoming a registered teacher, certification perplexing even to the membership, it was a demanding task. The objective, as Davies understood, was to create a board of qualifications whereby:

Everybody can feel satisfied wherever they stop or whatever they do. I took the principles of flexibility, accessibility, geographical constraints etc. and I began with flow charts. It was probably at the third meeting with the Steering Committee that I came forward with the plan and its name.

(Davies, Interview, 15/11/99)

The proposal went under the title of *Routemaster* (Fig. 17) with the novel idea of comparing the structure to that of undertaking a journey. The journey could be



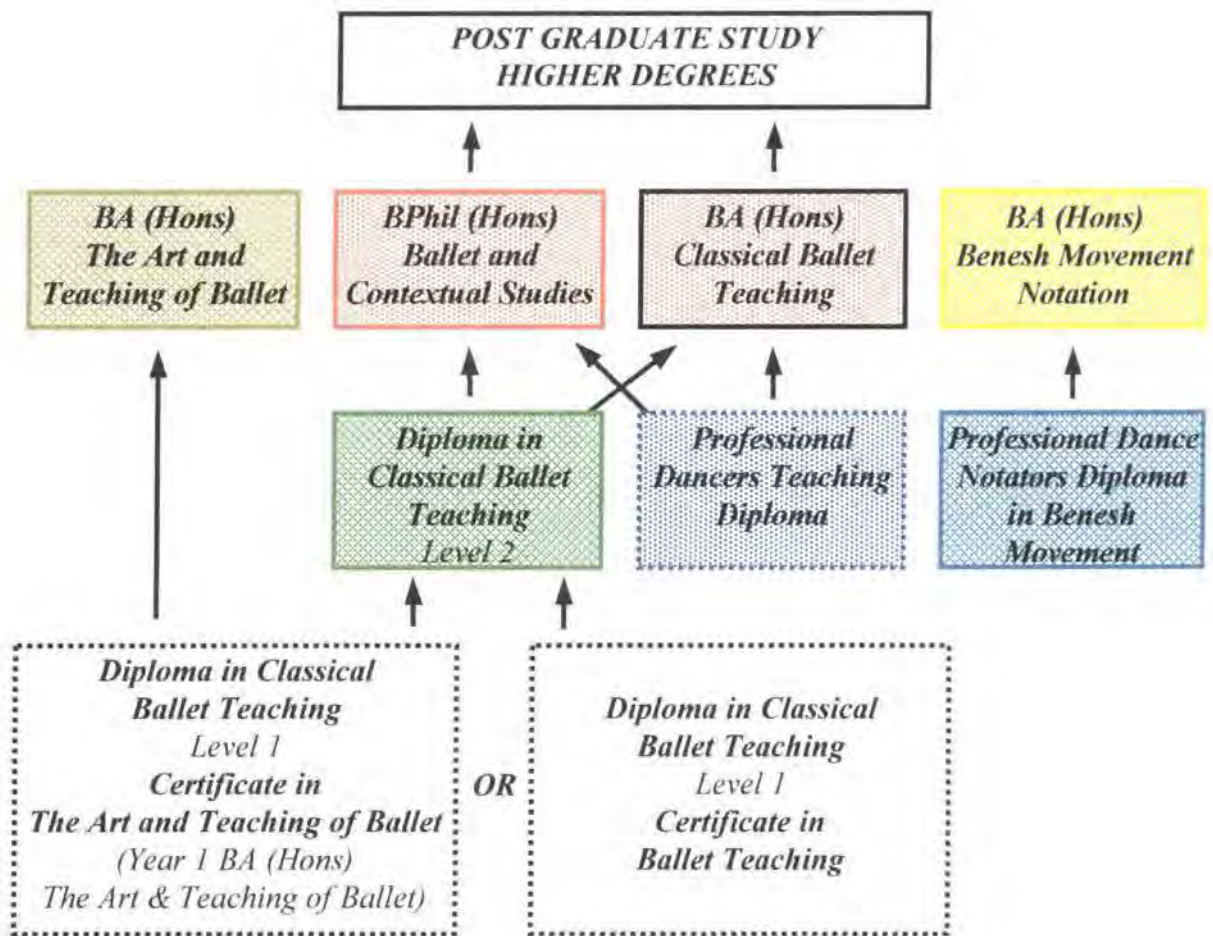


Fig. 17 Original 'Routemaster' Map

one where the prospective teacher could continue at her/his own speed making career stops whenever desirable.

One of the proposals was to introduce the Credit Accumulation and Transfer System (CATS) as a means by which relevant and significant transfers between courses would be possible. CATS was a concept first introduced to the UK by the Open University (OU) in an attempt to accommodate the preponderance of students worldwide and underpin the qualifications framework of the design. The concept was advocated in February 1998, in a paper presented to Parliament, by the secretary of State for Education and Employment on the command of Her Majesty the Queen, entitled *The Learning Age- a renaissance for a new Britain*. The gist of the paper, published by the DFEE, was to encourage learning for all as being the way forward in the creation of a prosperous Britain. It proposed a national framework for higher education as recommended by the Dearing

Committee<sup>6</sup> and nominated that the main elements should be in place by the year 2000. In justifying the system of credit accumulation the paper proposed:

...a national Credit and Transfer system, to underpin the qualifications framework, and more 'stopping-off points', separately accredited, during higher education. This is so that people can build up blocks of qualifications over time and know what particular blocks of learning are worth.

(DfEE, 1998, 6.18, p.67)

CATS, as outlined in this document, allows students to break away from the traditional model where a degree is acquired by studying for a set period at a single institution to a specific curriculum. Instead, credit points are awarded for individual modules and a final degree is achieved by accumulating sufficient credits. Through the use of this system ownership is transferred to students 'who can choose which modules to study and even mix full-time and part-time study over a convenient period' (ibid.). With reference to the new *Routemaster* project, given the internal restrictions of the Academy, it was impossible to employ a full Credit and Transfer scheme. It would probably be more exact to say that the *Routemaster* was designed as a portfolio of certificate, diploma and degree programmes, which provided access to a variety of students at different levels. Of course from Diploma level onward, there was a choice of degree routes, either *BA (Hons) in the Art and Teaching of Ballet*, *B.Phil (Hons) in Ballet and Contextual Studies*, *BA (Hons) in Classical Ballet Teaching* or the projected *BA (Hons) in Benesh Movement Notation*. All these degrees were to lead to higher study with the proposal for Postgraduate degrees.

As already recorded, the initial preference of the Steering Committee was for the new degree in the Teaching of Classical Ballet to be a B.Ed. (Hons) with greater practical orientation than its predecessors. The desire to introduce a more practically based degree evolved from the idea to furnish the needs of the significant number of international students who engaged in on-going training of a

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<sup>6</sup> The Dearing Committee was originally formed on the request of the Secretary of State for Education where Sir Ron Dearing, Chair of the School Curriculum and Assessment Authority was asked to review the national curriculum with a view to reducing content, simplifying assessment and improving the central administration. These reviews formed the basis for a new set of draft orders issued in May 1994. (Mackinnon, Stratham & Hales, 1995). The Dearing Committee continued to advise in other areas of education including that of higher education.

predominately practical nature. While the *BA (Hons) in the Art and Teaching of Ballet* and the *B.Phil. (Hons) in Ballet and Contextual Studies* served the needs of the young undergraduate and the already qualified and experienced teacher respectively, nothing was yet in place among the Academy structures to cater for the young teacher; those who were with ambition of a more structured career yet unable to attend a taught course for reasons of language, location, education or financial restraints. In preliminary contact with the University, the title of the new degree was questioned. It had been agreed initially by the Steering Committee that, as the new degree was to be predominately that of a teaching degree the word 'teaching' should be in the title. However two points were raised immediately, confronting the introduction of a B.Ed. (Hons). The university specified that, in order to accommodate effective teaching practice modules necessary for this type of degree, four years of study would be the minimum and again, as had been indicated in 1992, time and cost would be prohibitive. Also, with a degree constitutionally one of distance learning, the intense teaching practice modules essential to the construction of a B.Ed. (Hons) would be impossible to monitor.

### **3.7 Validation Schedule**

Timing of the introduction of Phase 1 and 2

The management of the Academy wanted the validation process for the proposed Diploma and new degree to be undertaken as quickly as possible. This optimism was induced by two main factors. First the approaching retirement of Watchman and the prospect of change which new management would bring and, second an urgency to offer further qualifications validated by the University of Durham in order to maintain momentum of the degrees already in existence. The Steering Committee's proposal was to submit all but one of the undergraduate programmes to the University by December 1997, with the remaining programmes including those for postgraduate degrees to be submitted in 1998. The aim was for the completed paperwork to be with the University in draft form by November 1997 to allow sufficient time for the Validation Panel to study the details before the proposed meeting in London. This suggested timescale would provide a period necessary for the Committee to make any amendments arising from the Panel's

report in order to submit the final submission in time for the second Senate Validation Committee in March 1998. The visit, arranged during the vacation for the convenience of the University delegation, would grant sufficient time for the panel to prepare a report for the Senate Committee by February 16<sup>th</sup> 1998. If this schedule of events were followed, it would ensure programmes were validated by the University and in place by the beginning of academic year 1998-99.

The Validation Panel agreed the 18th December 1997 for the intended inspection with representatives from the University to include: Gower, Pro-Vice Chancellor, Dr. J. Hogan, Academic Registrar, Prof. P. D. Manning, Dean of the Faculty of Art, Dr. J. Palmer, Dean of the Faculty of Social Sciences, Dr. M. Paddison, Senate Committee on Validation and Pauline Wetton from the School of Education, Assessor for existing validated courses. Conner, administrative assistant from the academic office was to be in attendance (Connor, Letter 6/11/97). The visit of the panel was successful and on return to Durham, Gower, on behalf of the University, wrote to Watchman in praise of the open and frank manner in which the business of the day had been conducted stating that:

We completed the day's work convinced that we can and should proceed down the path you have indicated. I hope, in particular, that it will be possible to put the Diploma in Teaching Classical Ballet in place for next September/October for I think we have most of the information that we need. We may also be able to complete validation of the new *BA in the Teaching of Classical Ballet*, though there may be some respects in which interaction with our School of Education in the University would be helpful to your colleagues in ensuring that the quality and standards of this qualification meet the needs which the University and the Royal Academy of Dancing share.

(Gower, Letter 22/12/97)

The letter also informed the Academy that an interim report would be sent as soon as possible. A more detailed report needed to be presented to the Senate Validation Committee, a copy of which would be forwarded to the Academy at a later date. Gower completed the communication with the encouraging comments that the University regarded the collaboration 'as being of the first importance and would therefore be very willing to visit [again] if that would help to take it forward at the right pace' (ibid.).

The eagerly awaited report was faxed to the Academy the following day. Generally the report was encouraging; the hard work of the Steering Committee and all concerned with the enormous task of amassing the information, which had taken place over the last hectic two months, had been justified. As was expected from initial discussions with the University, the request for a B.Ed (Hons) was not recommended but enthusiasm for a BA (Hons) was encouraging. Although difficulties had arisen in the discussion of the Benesh Institute programmes, Gower expressed confidence that it would not be too difficult to overcome these difficulties in a way that would satisfy the Benesh Institute and the University, assuring Watchman that the members of the panel had been impressed by the information provided about the nature and content of the Institute's proposals.

The agreement of the panel, in reference to the *Academy's Diploma in the Teaching of Classical Ballet* and the *College Diploma in the Teaching of Classical Ballet*, was that the Royal Academy of Dancing and the College should submit a proposal for a *single* Diploma which could be available through accessing a combination of taught, full time and an open-learning modes respectively. This access would require flexibility to be built in to the proposal so those alternative modes of study could lead to the same qualification. The University requested that the two departments of the Academy should specify both the range of modules and the types of modules on offer, the prerequisites of each module and their size and credit rating. A suggestion was made that in order to introduce a suitable level of flexibility the use of a credit accumulation scheme could be explored. The need for the Diploma to be introduced in phases was encouraged, beginning with an UK based pilot scheme, which, if successful, could be extended to Europe and then worldwide.

An important point raised was a need to specify and differentiate between the learning outcomes for the currently validated *BA (Hons) in the Art and Teaching of Ballet* with those for the new Diploma students and, where appropriate, the learning outcomes for the *B.Phil (Hons) in Ballet and Contextual Studies*. In expressing preference for a BA (Hons) degree, the University also recommended attention be given to the need for comparison of this new degree with the learning outcomes of its counterparts. This, in turn, highlighted the need to consider

carefully the effect a more open admissions policy might have on standards for the new *BA (Hons) in Classical Ballet Teaching*. This indication was directly related to the need for the Academy to be more explicit in the level of proficiency in English Language demanded for entry to a BA (Hons) degree. The level of proficiency in English Language acceptable to the University of Durham confronts the Academy with a seemingly unsolvable problem<sup>7</sup>. With a great number of its clientele based overseas the means by which the teacher whose mother tongue is not English can participate in equitable terms is of great concern. The provision for a market so widespread and diverse requires considerable thought not only in its design if it is to meet all demands but also in the utilisation of the resources and manpower necessary for its implementation.

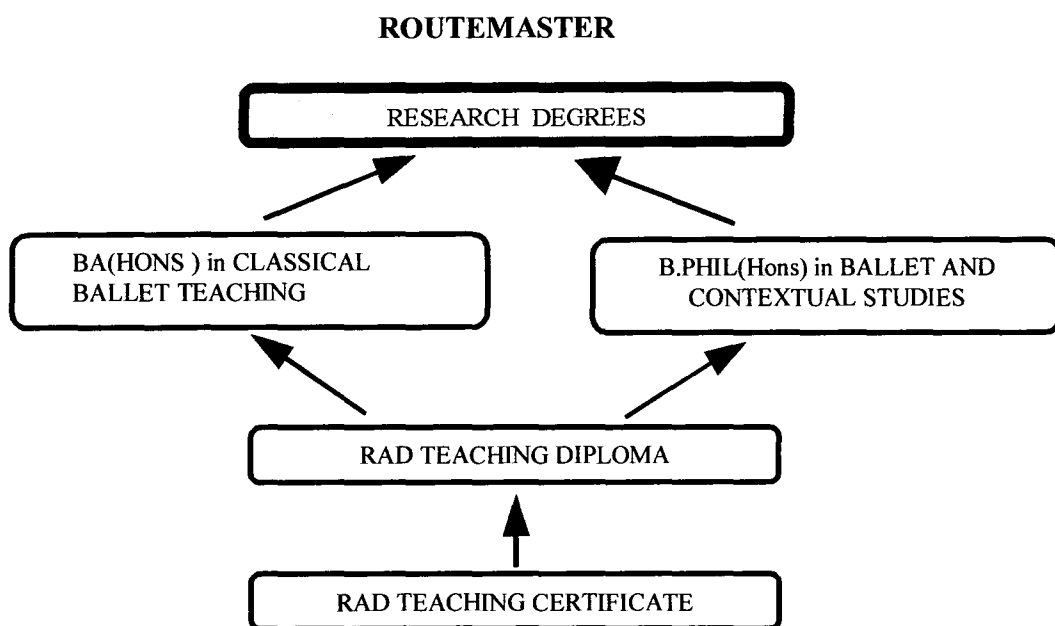
### 3.8 Amendments

Repercussions resulting from the visit by the University validating panel

The Steering Committee, reflecting upon advice of the visiting panel, decided to withdraw the request for validation of the Professional Dance Teaching Diploma 'due to certain modifications being made to this course during the next few years' (Ferguson, Letter, 26/1/98). Agreement was reached also, to render amendments to the *Diploma in Classical Ballet Teaching*. Both the Academy and the proposed College Diploma from the original submission were incorporated into one single programme. The Committee now requested that resubmission to the University for validation is undertaken again in two phases. Phase 1, which the Academy wished to take immediate effect, January 1998 (Fig.18), would request consideration of the two main programmes: the *Diploma in Classical Ballet Teaching* and the *BA (Hons) in Classical Ballet Teaching*. The Committee decided to defer the submissions of the Benesh and the Research Degree Programmes until May 1998. Delaying these submissions, now constituting Phase 2, would allow the Academy further time for reflection.

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<sup>7</sup> University of Durham demands that all students whose mother tongue is not English undertake an ILETS test, administered by the British Council. The level on the scale acceptable by the U of D is 6.5.



**Fig. 18 New Proposal (simplified) for the *Routemaster* Scheme**

Advice was sought from University Assessors, Wetton and Doctor Richard Ralph, in regard to content and procedure of the proposed submission. Both submissions were forwarded for scrutiny where several points were raised, one of which required careful verification. With reference to the new *BA (Hons) in Classical Ballet Teaching*, there was apprehension that too great an emphasis was to be on practical teaching. Wetton insisted ‘teaching must be informed by a shared perception of the significance of Theory and Practice’ (Wetton, Letter, 3/2/98). In reply, the Steering Committee assured the assessors that there was ‘no intention to make this a ‘hands -on’ only degree’, supporting its attributes in the subsequent statement that:

Education is the hub of this degree programme and students are expected to extend and relate their understanding of the inter-relatedness of theory and practice in a variety of theoretical and practical contexts. Theoretical underpinning ensures that students are able to provide meaningful experiences for pupils at different stages of classical ballet education and that they are able to relate these in terms of individual and group progress through portfolios and case studies. The linking of the classical vocabulary with Benesh notation also makes for an additional ingredient in the effective teaching menu. The individual project is similar in kind to the Individual Investigation of the two other degrees, the difference being that in this context, the area is confined to educational concerns.

(Davies, Letter, 8/3/98)

The Academy was emphatic that the new degree must have a practical base if young teachers were to be helped whilst gaining experience. In marketable terms this was an area as yet untapped by the Academy in their entry into distance learning study. Assessment via the route of preparation of portfolios and case studies was a means by which the modes of distance learning could be implemented and through which the correlation of theory and practice could be processed and understood.

Another area of concern raised by the Assessors was that of the admissions policy. The *Routemaster's* design offers holders of the *Diploma in Classical Ballet Teaching* Level 2 two options in the continuation of their studies: either registering with the new *BA (Hons) in Classical Ballet Teaching* or the *B. Phil (Hons) in Ballet and Contextual Studies*. Initially the *B. Phil (Hons) in Ballet and Contextual Studies* was validated on the understanding that candidates had gained experience of teaching in the field for some considerable time before being accepted. Now the innovative *Routemaster* scheme appeared to intimate earlier acceptance may be possible. On further perusal of the submission recommendation came that, in the instance when direct routes for entry to the *B. Phil (Hons) in Ballet and Contextual Studies* are accessed, an additional requirement should be another two years teaching experience.

The report of the Teaching and Learning Committee of the University of Durham outlined its recommendations to Senate with regard to Phase 1 of the validation proposals submitted by the Royal Academy of Dancing (Connor, Letter, 16/4/98), advocating that the *Diploma in Classical Ballet Teaching* be approved for introduction with effect from September 1999 for a period of five years with a Periodic Review by the University in its penultimate year of the validation period<sup>8</sup>. Endorsement was to be only if the introduction of the programme is recruited in two stages: initial year, 1999/2000 to be students from the UK only and, subsequently, in 2000/2001, Europe and worldwide. Recommendation for the *BA*

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<sup>8</sup> A periodic review for both degrees already validated had been a stipulation of the University of Durham. Both *BA (Hons) in the Art and Teaching of Ballet* and *B.Phil (Hons) in Ballet and Contextual Studies* underwent 'quinquennial' review in 1998 and 1999 respectively.



*(Hons) in Classical Ballet Teaching* was to be approved for introduction only from September 2001.

The prospect of delay in the introduction of the new degree, *BA (Hons) in Classical Ballet Teaching* until September 2001 resulted in immediate consideration of the degree's admissions policy. The Academy argued that, with a gap of two years before members could become involved in this significant part of the *Routemaster*, interest and motivation would become dispersed. A significant number of people were eligible to begin the new degree in 1999 and, should the holders of the qualifications approved for entry to the B. Phil be considered appropriate for entry to the *BA (Hons) in Classical Ballet Teaching* in this first year, then earlier implementation could go ahead as planned. In 1998 graduates eligible for entry to the degree *B. Phil (Hons) in Ballet and Contextual Studies* holding the following qualifications were: RAD College Diploma (Licentiates), RAD Professional Dancers Teaching Course Diploma, RAD Teaching Diploma, London College of Dance Diploma (LCDD or LCD) and the Imperial Society of Teachers of Dancing Licentiate Diploma. In the short term, if this admissions policy became acceptable and concession were granted for entry to the *BA (Hons) in Classical Ballet Teaching* the situation would replicate the concession awarded the first cohort of the *BA (Hons) in the Art and Teaching of Ballet* in 1993, where a similar restricted policy operated for two years proving to be a valuable teething exercise for the Academy.

At the December visit by the University panel, the general consensus was for the Academy's teaching programmes to be placed under the Faculty of Social Sciences. As discussions continued towards the validation of the new teaching programmes there arose the University's perception that the College and Academy are two separate organisations. Eager to dispel this myth, the Academy deliberated the advisability for the new programmes to come under the same faculty as the already validated *BA (Hons) in the Art and Teaching of Ballet* and *B.Phil (Hons) in Ballet and Contextual Studies degrees*. With all programmes operating in the same faculty, a central resource base could be established which would more ably reflect the policy of the Academy as a whole (Ferguson, Letter, 29/1/98). Response from Gower was encouraging. Although managerial arrangements of

the new qualifications were yet to be considered, it was possible that the relationship with the Academy could remain with the Arts Faculty. Assurance was given that the University were not seeking any specific arrangements which might reflect the distinction between the College and the Academy, stressing that their association was ‘with the Academy and, through the Academy, with the College’ (Gower, Letter, 31/1/98).

### **3.9 New Partnership for RAD and University of Durham**

With the new programmes proposed it was essential and urgent that the Academy devised quality control measures agreeable to both parties.

With the prospect of further Academy programmes being validated by the University of Durham, the need for a change of relationship between the two institutions became evident. In earlier discussions, attention had been drawn to the fact that the association with the University had always been with the College and, as indicated by Gower ‘if in order to progress the proposals, we need a distinct association with the Academy itself, then we will need a distinct Management Committee’ (Gower, Letter, 29/9/1997). Members of the Management Committee are taken from both sides of the partnership and, already in the present situation, are responsible to the University for two validated programmes. The setting up of a second management committee had several implications for both parties. One was to find sufficient people with appropriate experience on whom the University could call and another was the increased cost of validation. At the time the Academy agreed the necessity for a further management committee and assured the University that ‘we welcome an overlap of relevant personnel’ (Ferguson, Letter 29/9/97). However, with the projected expansion imminent, the University also needed to be assured of continuing benefits. To date, these benefits were modest, relating ‘to the reputation of the University in the context of dance education’ (Draft Proposal/ New Partnership, 6/98). In view of further programmes being validated, the University sought to change the nature of this partnership to one ‘which can deliver identifiable benefits to the University’ (ibid.). Gower expressed concern that:

The additional responsibilities arising from the acceptance of the new proposals will, we believe, overwhelm the Management Committee and prevent it from operating in the way required by the University.

(Gower, Letter, 15/6/98)

Attention was drawn to the fact that there was only a limited number of University staff with ‘the necessary interest and sufficient expertise to undertake the significant responsibilities’ (ibid.) and that to introduce additional Management Committees would not resolve the problem. It was essential, according to Gower that if university qualifications are to be awarded to students of the Royal Academy of Dancing that ‘alternative managerial arrangements will satisfy the University that the quality and standards of those qualifications are appropriate and are maintained’ (ibid.). Clarification of the constitutional position of the University was established in reminding the Academy that the University is governed by Statutes and has a Council of the University as its governing and executive body. This Council is responsible for the organisation of teaching and research. Gower cited Statute 21.6 as having relevance to the situation in the statement that:

The Senate may accept courses of study in any other institution, which in the opinion of the Senate possesses the means of affording the proper instruction for such courses as equivalent to such courses of study in the University as the Senate, may determine.

(Gower, Letter 15/6/98)

It was important that the partnership should not only be beneficial to the Royal Academy but also to the University. Gower recommended that ‘mutual membership of governing bodies should be helpful in identifying opportunities’ (ibid.), with the suggestion that responsibility could be given to a senior member ‘to monitor those opportunities and the delivery of their benefits’ (ibid.). When the Management Committee ceases to exist the Royal Academy of Dancing will become responsible for managing the University’s quality assurance arrangements. The monitoring of these arrangements will be on an annual and periodic basis and in recognition of the independent status of the Royal Academy of Dancing, the University will request the use of external and, where appropriate, internal academic advisors. The structure of a new Memorandum of Agreement was now required between the two parties which should be explicit in identifying the

responsibility for all aspects of validated programmes. In the interests of quality assurance Gower observed that:

...it would be helpful to have in the Royal Academy of Dancing an academic position analogous to that of a Faculty Dean in Durham. This would be a senior academic role, and the person appointed would be responsible to both the Royal Academy of Dancing and to the University.

(Gower, Letter 15/6/98)

This concluding proposal, originally put forward by Davies, was to have distinct repercussions for the future of the Academy as it eventually inspired the appointment of a senior academic, a Dean of Education, and the establishment of a Faculty of Education which had responsibility to both parties. By introducing the new degree *BA (Hons) in Classical Ballet Teaching*, the desire to augment the expertise already accumulated through the TC/TD (Diploma) routes with additional support studies relevant to present day educational concerns, would be fulfilled. The Steering Committee realising the need for an undergraduate degree which, would lead directly from the *Diploma in Classical Ballet Teaching*, advocated both qualifications be introduced at the same time. The 'hands on' approach of the seventies of the original TC and TD had resulted in the evolution of the new *Diploma in Classical Ballet Teaching* and escalation of this aspect, it was hoped, would directly reinforce study in the new degree. Now with the emphasis on practical teaching being the distinguishing feature of the most recent RAD/Durham enterprise, access is provided for the majority of RAD membership wishing to gain vocational qualifications.

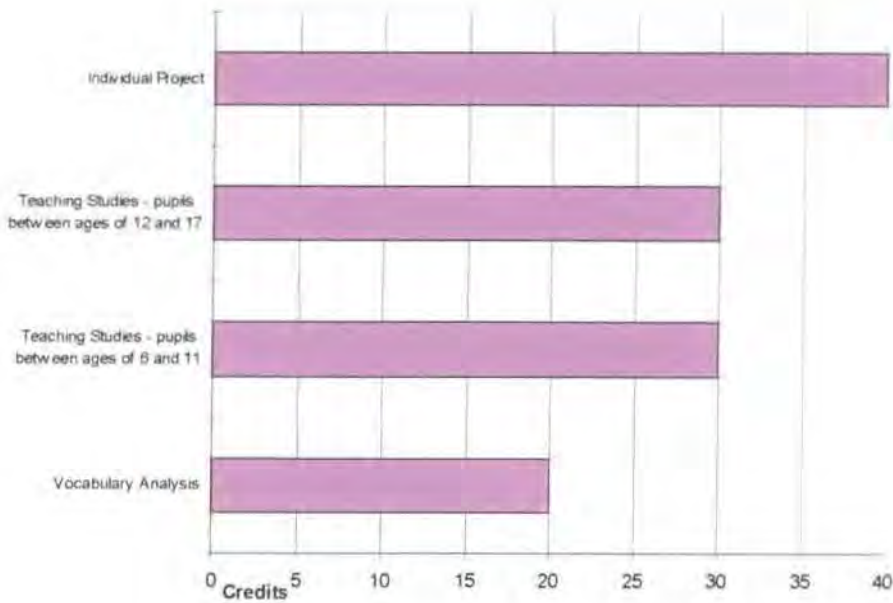
## STAGE TWO

### 3.10 BA (Hons) in Classical Ballet Teaching

A description of the content and intention of the degree

The two degree programmes: *BA (Hons) in Classical Ballet Teaching* and the *Diploma in Classical Ballet Teaching* were offered in September 1999 but response for both was disappointing, in part due to limited publicity and marketing. It was decided not to proceed with a small cohort for the Diploma but the degree *BA (Hons) Classical Ballet Teaching* began in September 1999 with six students. Again two timescales were proposed for the new degree: A and B, twenty-four and thirty-six months respectively. This provision gave flexibility and increased the range of access and progression for prospective students.

The design of the degree *BA (Hons) in Classical Ballet Teaching* (Fig.19) shares the modular structure of the *B. Phil (Hons) in Ballet and Contextual Studies* and also the Academy based Foundation Studies Seminar of one week in length which precedes the start of the programme. The concept of vertical credit transfer within the *Routemaster* itself means that students can transfer successively through the Certificate, Diploma into the *BA (Hons) Classical Ballet Teaching* or use credits gained on the *Diploma in Classical Ballet Teaching* to transfer directly into the *B.Phil (Hons) in Ballet and Contextual Studies* In some instances experiential learning may be given credit towards an entry qualification, as has already been the case with entry to the B. Phil (Hons) degree.



**Vocabulary Analysis:** a Benesh Movement Notation Perspective =20 credits  
**Teaching Studies:** with special reference to pupils between ages of 6 and 11 =30 credits.  
**Teaching Studies:** with special reference to pupils between ages 12 and 17 =30 credits  
**Individual Project:** an educational perspective =40 credits.

**Fig. 19 Final Classification Weighting of BA (Hons) in Classical Ballet Teaching**

### 3.11 Course Content

A description of the course content of a practical teaching degree

Following completion of the Foundation Studies Seminar students *BA (Hons) Classical Ballet* students are required to take four modules. Module 1: *Vocabulary Analysis: a Benesh Movement Notation* perspective precedes the two *Teaching Studies* Modules with the intention 'to inform good teaching practice' (Student Handbook, 1999, pp.2-3).

Since the Benesh Institute was incorporated, as a separate department of the Academy there has been a desire to encourage the use of Benesh Notation throughout the membership and the profession generally and to promote the value its study can accord analysis and the subsequent teaching of classical ballet movement. Fig. 20 describes the subject content of Module 1.

## VOCABULARY ANALYSIS

### A BENESH MOVEMENT NOTATION PERSPECTIVE

The aim is to acquire Benesh Movement Notation writing skills and with these skills and knowledge be able to apply the ways in which Benesh Movement Notation can support the preparation of classical ballet classes.

The course consists of three minor units and one major unit of study. The three minor units focus on the development of analytical and writing skills through a variety of recording exercises which include training exercises for a specific purpose and *enchainements* with the specific purpose of utilising named vocabulary, rhythm, time signature or floor pattern.

The major unit encompasses the composition and recording of a free class aimed at a specified age group/ability level (student's choice).

**Fig. 20 Module 1 Vocabulary Analysis BA (Hons) Classical Ballet Teaching**

The two *Teaching Studies* Modules 2 and 3 (Fig.21/22) lie at the heart of this degree making it unique in distance learning study. By assessing the teaching of two age groups and levels of classical ballet teaching, a wide range of cognitive, physical development and skill acquisition is covered. The pursuit by the Academy to award practical teaching is now achieved and, by combining these skills and personally motivated research, the Academy are ensuring that graduates 'emerge as informed teachers of the highest calibre' (ibid.).

### **TEACHING STUDIES** *with special reference to pupils between the ages of 6 and 11 years*

Teaching skills previously acquired through Diploma study are further developed relating to the specified age group. An ability to show understanding of the physical, cognitive and social development through the use of a range of teaching styles is expected. Employment of observational skills, alongside a fundamental knowledge of classical ballet vocabulary and analysis with the purpose of encouraging progression and physical development appropriate to the level should be in evidence.

The module takes place in the student's country of residence and consists of one class over 20 weeks of between 45 minutes to hour duration. Throughout the practice students are required to keep a portfolio containing class plans, evaluations and student records. One pupil is selected within the age group on whom a profile is produced.

**Fig. 21 Module 2 Teaching Studies BA (Hons) Classical Ballet Teaching**

**TEACHING STUDIES** with special reference to pupils between the ages of 12 and 17 years

Teaching skills previously acquired through Diploma study are further developed relating to the specified age group. An ability to show understanding of the physical, cognitive and social development through the use of a range of teaching styles is expected. Employment of observational skills, alongside a fundamental knowledge of classical ballet vocabulary and analysis used to encourage progression and physical development appropriate to the level, should be in evidence.

The module takes place in the student's country of residence and consists of one class over 20 weeks of approximately 1/1½-hour duration. Throughout the practice period students are required to keep a portfolio containing class plans, evaluations and student records. One pupil is selected within the age group on whom a profile is produced.

**Fig. 22 Module 3 Teaching Studies BA (Hons) Classical Ballet Teaching**

The final Module 4, common to the entire Academy's degree structure, is a research project in the form of a dissertation (Fig. 23). In the case of the degree under discussion, Module 4: *Individual Investigation: an Education Perspective* is a project which must identify an educationally oriented topic.

**INDIVIDUAL PROJECT**  
AN EDUCATIONAL PERSPECTIVE

Selection of a topic which has potential for in-depth examination. Through this choice the student selects an appropriate mode of presentation supported with the ability to utilise and develop a range of research skills. An awareness of the importance of critical and evaluative analysis expressed in an articulate manner is expected with the ability to be conversant with the range of in-house study skills including biographical and referencing.

**Fig. 23 Individual Investigation, BA (Hons) Classical Ballet Teaching**

According to the original submission, at completion of the *BA (Hons) Classical Ballet Teaching* programme, graduates will have 'strengthened their understanding of the ways in which young people learn' and be able to respond to 'a wide variety of abilities and ages with appropriate learning styles and strategies' (Submission, 1998, p.58). Learning outcomes have been achieved through the dual use of Benesh Movement Notation as an additional teaching tool towards the understanding of classical vocabulary and by encouraging observational techniques to create detailed records of the progress of individual pupils. The submission concludes that successful students 'will be ready to make an informed and



significant contribution to the diversity and development of classical ballet teaching' through:

...a range of critical and evaluative skills related to both teaching and academic contexts and have acquired a facility to make judgements and independent decisions.

(Submission, 1998, pp.58-59)

### **3.12 Assessments**

A system whereby the student can be assessed in a personal teaching situation raises many issues. In a degree designed primarily to be practically focused the need to devise methods which cater for fairness and upholding of standards is vital.

Assessments follow the pattern of the TC/TD and the new Diploma and contain practical teaching and oral examinations, similar in assessment procedure to the *BA (Hons) in the Art and Teaching of Ballet* 'on site taught course'. Written examinations, essay, notation, and an individual project are also included.

# **CHAPTER FOUR**

## *Consolidation and Change*

## **PART ONE: *Modifications***

### **SECTION 1: *The Three Degrees***

During the time span of the 'five cohorts', and prior to the Periodic Review (PR) adjustments to the programme took place in the following ways:

- *Internal Changes* where prior approval from the University was not considered necessary and which enabled adjustments to be implemented with speed
- *Minor Changes* which were allowed 'en route' with the proviso that the RAD informed the University of their implementation
- *Major Changes* which were more radical in nature and formed the bulk of the Revalidation exercise in 1998

#### **General Observations**

In order to establish academic respectability, many written assignments were included in the original submission. Gradually, however, as this respectability was achieved and sustained, the need for so many written assignments diminished. Acknowledgement by staff that excessive practices were operating had been noted as early as 1994 and confirmed in the 1995/96 Annual Report received from the External Examiner (EE). Points arising from the Annual Report and sent to the Management Committee (MC) for consideration were: the number and timing of examinations with over concentration of written papers, over assessment within units and, mechanisms for ensuring parity of first and second internal marking (Gower, Letter, 24/10/96).

In 1995, the first time Part 1 and 2 examinations were scheduled simultaneously, not only were the number and timing of examinations highlighted, but also an apparent over concentration on written assignments. With examinations condensed into a few weeks this procedure revealed an overload of examinations requiring external moderation 'in terms of both the number of scripts which constituted a sample and

in the number of written papers seen during a limited period' (EE Report, 1995/96, Section 4). Kane observed that although 'the range of examinations was undoubtedly appropriate' her belief was that 'the number of assessments within units should be reduced in future years' (ibid.). Decision to introduce a *rolling programme* of subjects for external examination was agreed which reduced demands for external examiners and resolved the situation for subsequent years.

General modifications began to be introduced from academic year 1996/97 following the successful completion of the course by the first cohort, 1993/96<sup>1</sup>. In reference to this initial cohort, Bannerman commended the staff and students in their achievements stating that both 'deserve recognition as the standard of the work was high and the student experience was rich' (EE Report, 10/96 Section 8). Bannerman concluded the report with the inspirational testimony that:

Staffs have taken cognizance of student feedback and have carefully refined elements of the provision to ensure that it is relevant and effective as a learning experience. The graduates from this course will have an important impact on the world of ballet as they begin their teaching careers and positively impact upon the received traditions of dance teaching. This is a significant contribution to the evolution of dance both as an art form and as an area of study.

(ibid.)

Since the inauguration of the degree in 1993, following this testament from Bannerman, the four units *Performance Studies, Education, Dance History and Contextual Studies* have formed the programme which, to date, has generated five cohorts from around the world of 'articulate and informed educators in the genre of classical ballet' (Revalidation Document (RD), 1998). The countries from which students of varied ethnic origins have come to study in the UK and to participate in the *BA (Hons) in the Art and Teaching of Ballet* degree programme are specified in Fig. 24.

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<sup>1</sup> The first cohort was referred to as the *pilot cohort* owing to their initial registration for the Diploma course before the degree was officially validated. The University granted official concessionary registration to these students in February 1994.



**Fig. 24 Countries of Origin of BA (Hons) Graduates 1996-99**

#### **4.1 BA (Hons) in the Art and Teaching of Ballet**

##### Deletion, Addition and Modification

The following section attempts to define the more significant changes, which took place through the decade from the first submission and inauguration of the degree up to the change of management and establishment of the Faculty of Education in 1999. A systematic reference of these modifications is recorded through the four units: *Performance Studies*, *Education*, *Dance History* and *Contextual Studies* and to highlight the sections a colour coding system is employed.

#### **PERFORMANCE STUDIES**

	<b>Preliminary Honours</b>	<b>Final Honours Part 1</b>	<b>Final Honours Part 2</b>
<b>Performance Studies</b>	Ballet		
	Composition	Production  Classical Ballet Styles	Elective: CSM Collaborations  Classical Ballet Styles in Performance

**Fig. 25 Performance Studies**

Although assessment criteria in *Performance Studies* (Fig. 25) within the degree programme have not altered, in response to careful monitoring, minor changes to teaching-learning strategies became necessary to reach the relevant outcomes.

### Deletion

One of the first written assignments to be eliminated was from Part 2 *Classical Styles* (Karsavina). By the time the first cohort reached their third year this written part was considered to be superfluous and was relinquished in favour of 100% performance<sup>2</sup>.

### Modification

In Part 2 of *Principles of Ballet Style in Performance and Teaching*, the Karsavina work is brought to fruition through performance. With two performances taking place, in the Michaelmas and Epiphany terms respectively, only one of which was assessed, judgement was taken that both warranted accreditation. Decision merited a change in the weighting of *Principles of Ballet Style in Performance and Teaching* to 25% allocated the initial demonstration and 75% the final one (MC, 1997 Paper 10/9.4)<sup>3</sup>.

### Addition

In 1996, increased performance opportunities were offered in Part 2 with the addition of two collaborative electives namely: *A Choreographer's Perspective* and *A Dancer's Perspective* (MC Report, 1996). The rationale for inclusion of the two new electives is that provision has been afforded where undergraduates can 'take the concept of Production into the public domain' (RD, 1998, Section 3, p.3) extending choreographic and performing expertise, while gaining experience by working in collaboration with students from Central St. Martin School of Art and

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<sup>2</sup> However the three hour unseen written paper, based on the observations of a third year *Karsavina* class which the initial submission endorsed, remains as the assessment for *Classical Styles* Part 1. It is presumed by experiencing the articulation of the basic principles and characteristics of the Karsavina work that the stylistic requirements necessary to approach the third year are established.

<sup>3</sup> A teaching element is included in Part 2; an element deemed necessary to establish the need to 'discern ability in others and to acquire the appropriate teaching skills to develop potential talent to its fullest' (Submission, 1993, p.70).



Design (CSM)<sup>4</sup>. An opportunity to present degree work in a London theatre, open to public comment, is a step forward both in depth and width of experience for the Royal Academy and its classical ballet teacher training degrees.

## EDUCATION UNIT

	Preliminary Honours	Final Honours Part 1	Final Honours Part 2
<b>Education</b>	Vocabulary Analysis		
	Body Structure and Function		
	Introduction to Principles and Practice	Teaching Practice at Major Level	The Local Dancing School
		Class Structure and Management	Child Development and Learning
	Comparative Dance Styles		

Fig. 26 Education Unit

### Modification

In the Education Unit (Fig. 26) from the beginning of the degree era Psychology had always been difficult to locate in the context of classical ballet teacher training. Historically the material bore little relevance to the dance studio, being substantially concerned with the study of psychological theory. Opportunity to restructure this particular course coincided with tutor unavailability at the beginning of academic year 1996 (Fig.27). It had become evident that much of the attention given to the work of historical figures such as Freud, Gazzangia, Skinner and Sperry in the foundation year was irrelevant to the current needs of students (RD, Section 3, p.4). Also the second year course: *Learning and Teaching*, 'failed to relate appropriately to the growing picture of educational understanding' (MC, 10/1/96, Paper 5/9). Two amalgamations of courses took place. In the foundation year, Psychology, now identified as *Child Development Studies and Movement Observation Studies*, was incorporated into the course: *Principles and Practice in*

<sup>4</sup> The course entitled: *Design for Performance*, included as part of the BA (Hons) in Theatre and delivered by Central St. Martins School of Art and Design, is one of the oldest established Theatre Design courses in the country. 'Design for Dance' has developed to become an opportunity for selected CSM third year students since its inauguration in 1989.

an attempt from the outset of the degree programme to establish the application of practical theories to dance practice considered judicious by the External Examiners (ibid.). Development of these two courses, *Child Development and Movement Studies* continue in second year (Part 1) in amalgamation with the course: *Class Structure and Management* (ibid.). Observation of children in both formal and informal settings, using the facilities of an adjacent school, has brought 'an exciting specificity to the Education Unit' (ibid.) affording students an insight into ways children learn. Management of these first and second year courses is now the responsibility of staff already engaged on the degree programme both of whom are graduates of the first cohort of the B.Phil (Hons).

*In the original submission for Preliminary Honours, Psychology was a discrete subject assessed by means of a written essay carrying 100% weighting overall. Principles and Practice, also separate, was divided: Presentation 75% and Coursework 25%. In 1996 with a change of weighting, presented under minor modifications to the Management Committee (MC, 18/10/96, paper 4/11), the division became two thirds (2/3) and one third (1/3): Coursework 66.6% and Presentation 33.3%; a change which reflected more accurately the emphasis the course now endorsed (Programme Board 6/10/95, restricted business paper 8/3). In academic year 1997/98, as a consequence of amalgamation (Psychology with Principles and Practice) proportions eventually became equal and the three modules: Presentation, Coursework and Psychology were each weighted at 33.3%. In Class Structure and Management, a second year course, mark allocation also changed when Teaching Strategies was eventually weighted at 60%, with Psychology 40%. Again this overall change in allocation of marks reflected integration of psychological theory into practice with the implicit nature of psychology evident in the assessment of the Teaching Strategies course<sup>5</sup>. Originally there were three course assignments of which the best two grades were recorded. In 1994 these were reduced to two (MC, Minutes 16.9/94, paper 7.1)*

**Fig. 27 Modifications to Psychology**

It was in *The Local Dancing School*, Final Honours Part 2 where the most significant change occurred. In this course, each student is allocated a weekly teaching practice in a local private studio with the purpose of increasing experience in a wide range of age groups. This attachment is seen as a culminating factor in the Teaching Studies programme and serves as a direct preparation for a

<sup>5</sup> In this course students are asked to submit written class plans for two specific age groups where construction, suitability of material and mode of delivery are assessed in conjunction with ability to understand expected norms of intelligence and cognition, appropriate to growth and maturation of the designated age.



first post on graduation. In the original submission, marks awarded for the class totalled 75% with a Teaching Practice File of 25%. Internal examiners however, were concerned that the majority of marks rested on one event. It was felt that the wide continuum of contexts and differences outside the student's control seriously jeopardised the criterion and was therefore, unacceptable.

Changes, consequently made, identify two interim assessments, at the end of the Michaelmas and Epiphany terms respectively, both to be assessed by members of the Teaching Studies faculty and to take place during the allocated teaching practice; the combined total of these two assessments to carry 25% of the final mark. By reducing the allocation of marks for the class to 50% the pressure to perform well 'on the day' was lessened (ibid.). A suggestion that written reports should be given to students at regular intervals to make them 'totally aware of their strengths and weaknesses' (UA Report, 1997/98, Section 6) was forwarded by the University Assessor with advice that the framework for the report might be structured on the lines of the publication: *Evaluation of Teaching Competences in School* (Ofsted). Members of the Teaching Studies faculty welcomed the new approach and the value of the interim assessments was reflected in the teaching results for subsequent graduating students. Wetton, University Assessor, in discussion with the Programme Board at the end of the first year of implementation, commented that 'clearly the new assessment process is fairer to the candidates' (UA Report, 1998/99, Section 2c).

## DANCE HISTORY

	Preliminary Honours	Final Honours Part 1	Final Honours Part 2
<b>Dance History</b>	Theoretical Studies		Elective: Dances from the Royal Courts of Europe: Performance and Teaching Studies
	Repertoire		
	Dances from the Royal Courts of Europe		

Fig. 28 Dance History

In relation to the Dance History Unit (Fig. 28), the External Examiner's report (1995/96) identified a potential overlap between *Evolution and Development in Later Twentieth Century Dance* with *Contemporary Repertoire* (Part 2).

#### Deletion

A decision was taken to withdraw *Contemporary Repertoire* from Part 2 programme and to strengthen this area within the Dance History course (RD, 1998, Section 1). The programme team agreed that to ease the workload of the student would be a welcome outcome and that the Contemporary Repertoire tutor 'would lecture on this aspect of the syllabus and, additionally co-ordinate a contemporary dance workshop programme' (MC, Minutes, 9/96, 6/7.1). Ralph, University External Assessor, although appreciating the logic of the decision, urged the course team to ensure that:

...the experience of BA(Hons) students is catholic and that it does embrace contemporary movement experiences, which can be so valuable to the teacher and choreographer working in ballet.

(U/A, Report 1995/6, Section 2a)

#### **Addition**

Following Ralph's advice, lectures and theatre visits embracing contemporary movement experiences were incorporated into the Final Honours programme. Another area of Dance History to bring about change, albeit internally motivated, was concerned with the Preliminary Honours course: *Dances from the Royal Courts of Europe*. Worries of its relevance in the context of the overall aims and objectives of the degree programme were voiced with a possible relocation or withdrawal proposed. However, with the addition of nineteenth century dances, and in conjunction with the wearing of appropriate costume to empathise and replicate the atmosphere of the era, the course has taken on a new dimension in terms of participation and engagement. Opportunity to perform coupled with the recent surge of popularity enjoyed by the Dance Research Faculty of the ISTD have also helped to raise stature and increase the value of its contribution to the course as a whole.

In appreciating dance as ‘an art form and as an area of study’, *Contextual Studies* (Fig. 29) contributes greatly to the overall quality and ethos of the degree programme. The Contextual Unit consists of two courses: *Music* and *Labanotation*. Both courses are studied in the first two years of the degree only, becoming elective material in Final Honours Part 2.

**CONTEXTUAL STUDIES**

	Preliminary Honours	Final Honours Part 1	Final Honours Part 2
<b>Contextual Studies (Electives)</b>	Music	Documentation and Reconstruction	Electives: Music for the Teacher of Dance or Music Composition
	Labanotation		Elective: Documentation and Reconstruction (Students choose one area as an elective)

**Fig. 29 Contextual Studies**

*Music* endured initial criticism in terms of relevancy to the programme as a whole. In evaluating its contribution for purposes of the Revalidation exercise of 1998, the prepared document stated that *Music* ‘would profit from a reconsideration of its proposed learning outcomes in an attempt to bring it more in line with the corresponding Teaching Studies’ (RD, 1998, p.6). Prior to the quinquennial review, discussions were in hand to change the structure of the course and it was anticipated that changes would be brought to the Management Committee at the October 1998 meeting for possible implementation for academic year 1999-2000 (RD, 1998, Section 4). The proposed mandate to the University from the College stated that:

The emphasis in Music at Preliminary Honours, and at Part1, is being reconceived with the intention to make it a more accessible, relevant and lively component of the programme and to relate it more specifically to other selected aspects of study such as Repertoire, Teaching Studies, Composition and Collaborative Studies

(ibid.)

## Modification

Introducing a change of policy, and in an attempt to overcome the difficulty students found on entering College with little or no music knowledge, it was suggested that part of the Foundation Year be given to an introductory course on Dalcroze Eurythmics<sup>6</sup>. Although this more natural and practical approach proved beneficial in terms of creating a situation whereby dance students can value rhythm and pulse in a more instinctive way, it soon became apparent that certain areas of the use of music in teaching were not being covered to satisfaction and as a consequence the need arose to supplement the course with additional seminars and in some cases, one to one tuition (Reynolds, Interview, 15/5/01). From January 1999, with support from the Technical Director of Music, the scope of the course continued to broaden and in September 2000 when the Dalcroze initiative came to an end, responsibility returned to the 'in house' music staff. Music in academic year 2000-2001 continues to undergo modification.

## Modification / Deletion / Addition

Originally, assessment in Part I *Labanotation* was in the form of a project divided into two sections: Notation of a Dance Work (excerpt) and Reconstruction of a Dance Score (excerpt); both apportioned 50% of the final marks. However by 1997, although the combination had been highly successful, the course tutor expressed opinion, that the 'demands of both notating and reconstructing at this level of undergraduate study ...are thought to be onerous in terms of workload' (RD, 1998, Section 4). The suggestion was that, following a common term of study, students could select either notation or reconstruction in order to proceed (ibid.). This solution was presented at the Management Committee in September 1997. It was noted by the Chair, however, that an adjustment in this format would result in students being assessed in a different way and that 'they would essentially be following two separate modules which could require a change in course registration' (MC, Minutes 24/9/97/7.4). At the following Management Committee, after discussion with Gower, the Chairman reminded members that

<sup>6</sup> Dalcroze Eurythmics is a system of teaching rhythm appreciation through movement.

University regulations do not permit students a free choice between two methods of assessment, therefore the only solution would be to split the course into two modules where students opt for either a) or b). As this would mean rewriting the course, formal application for implementation would need to be made to the Management Committee. The procedure was duly followed and the course: *Reconstruction and Documentation* Part 1 was divided into two courses and introduced in academic year 1998/99.

## 4.2 B.Phil (Hons) in Ballet and Contextual Studies

### Modification / Addition

A systematic reference of these modifications is recorded through the four Modules: *Skills and Scope*, *Education*, *Electives* and *Individual Investigation*.

The distance learning *B.Phil (Hons) in Ballet and Contextual Studies* with cohorts from around the world (Fig. 30) has undergone little change since its inauguration. The four modules: *Skills and Scope*, *Education*, *Electives* and *Individual Investigation* delivered through the modes of distance learning have proved the bedrock of the programme and have been retained with little modification.



Fig. 30 Countries of Origin B. Phil (Hons) in Ballet and Contextual Studies

## Module A: Skills and Scope

### Addition

The concept of Module A underwent the most significant change, although in the beginning these changes were mainly 'in house' with the view to improving the service and facilities of the College and RAD. As the first cohort had expressed criticism of its construction, attention was given to extending the introductory 'on-site' week of study to include more relevant material. Originally, the primary intention of Module A: *Skills and Scope* was to provide a venue where students, tutors and administrative staff could meet to set up the learning process. A taught foundation study week was established, to be held at RAD headquarters in September at the beginning of each academic year to introduce the incoming cohort to the range of resources provided by the RAD such as library, music recording room and lines of communication necessary for distance learning. Teachers returning to be students were introduced to the disciplines of degree study undertaken through a Study Skills course where the expected parameters of presentation and referencing of assignments is explained. Following the week of activities, a 2,500-word assignment is completed within a month. Carrying 10% of the final marks of the degree, this Module is concerned with establishing an acceptable level of academic writing and understanding alongside ability to reference in the 'house style'. From the onset of the degree, this initial period remains a time of adjustment in the difficult metamorphic time experienced by the mature teacher returning to study.

### Modification

At the beginning when the entry qualifications featured, in the main, graduates from the Licentiate Diploma Course, Module A proved its worth and was a successful means of selection and introduction to the more rigorous demands of the Modules to follow. However, with the introduction of a more open admissions policy, students began to be accepted having not undergone a three-year Diploma course. In 2000, after the establishment of the Faculty of Education, Module A: *B.Phil (Hons) in Ballet and Contextual Studies* changed its theme and title. The

basic design as a foundation course remains but in order to widen opportunity the course is extended to provide support for three sets of students namely: the commencing and continuing cohorts of the *B. Phil (Hons) in Ballet and Contextual Studies* and the *BA (Hons) in Classical Ballet Teaching*. The underlying principle here is that this synthesis of distance learning students will encourage and provide opportunity to 'exchange knowledge, ideas and experience' (ibid.). In reference to the new cohort, the week includes two main areas: an initial taught course entitled *Foundation Studies Seminar* and a subsequent Course of Study of six weeks tutored by distance learning modes.

In order to safeguard standards, it was deemed prudent to design a screening process whereby students who matched admission requirements and were already accepted on to the degree would have to successfully complete the Foundation Study Seminar. Previous policy had allowed attendance at the foundation week to presume automatic acceptance; now ability to cope with degree study was no longer to be presumed. Consequently, from September 2000, acceptance to the degree is subject to successful completion of the week which has two requirements: attendance at all relevant studies sessions and achievement of a mark of 40% or more in the examination culminating the week of study. Availability during the week of tutorial assistance to guide and support the students on the entrance examination is emphasised. The entrance examination consisting of a short essay of 1000 words is designed to confirm that students have the 'necessary learning skills to undertake the degree' (Student Handbook, 2000, p.2)<sup>7</sup>.

Successful completion of the *Foundation Studies Seminar* denotes a corresponding standard where students can continue with the new Module A course: *Dance, Art and Education: Philosophical Perspectives*, a part of which is included in the taught course<sup>8</sup>. This course states that students are introduced to concepts in 'aesthetics and educational philosophy and the ways in which they may inform the study of dance/ballet' (ibid.). The introduction of such a course, a subject area constantly proposed for inclusion in the degree programmes, followed the

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<sup>7</sup> The prerequisite of module A is stated as being synonymous to 240 credits, 120 of which must be at Final Honours Part One or the equivalent.

appointment of a Senior Lecturer in Dance History and Aesthetics with the dual role of Programme Leader for the B.Phil (Hons). The assessment of Module A remains the same as previously, an essay of 2,500 words carrying 10% of the overall mark and a pass mark of 40% or more is stipulated.

### **Module B: Education**

*The Learning and Teaching Environment*  
*Knowing and Growing*  
*Skills Acquisition and Dance Performance*

#### **Addition**

*Knowing and Growing*, an additional course, introduced in 1997 was intended to provide a wider age range of selection for practising teachers. It is concerned with child development directed 'at ways in which children between the ages of three and eleven learn in and through movement' with a main focus to develop observational techniques in the study of children in 'informal settings in the students' own locality' (Student Handbook, 1997, p.10). The range of study of the three courses stretches the parameters of the Education Module, encompassing ages three to fifteen, and permits a focus for the individual in a variety of contexts.

#### **Modification**

In the original B.Phil (Hons) Psychology course, one of the options in the Education Module, was retitled: *Skill Acquisition and Dance Performance*. Criticism of the ways in which Psychology within the taught programme related to the practice of dance teaching was also looked at in the distance learning degree where again it was deemed prudent to rethink along similar lines. Even in the change of title, instant links are established with how dance skills are learnt and how movement is controlled. The restyled course description now states that 'various stages of information processing with a brief introduction to the neurophysiology of movement control' is explored (Student Handbook, 1997, p.10).

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<sup>\*</sup> Module A underwent restructure in September 2000 when the new Module A: *Dance, Art and Education: Philosophical Perspectives* was introduced.



## Module C: Electives

*Ages and Stages, Vocabulary Analysis and Training,  
Treatment and Traumas  
A Century of Ballet, Western European Ballet and Folk  
Dance Revisited  
Documentation and Reconstruction*

### Addition

The original intention of the degree was to augment knowledge and provide the means by which Licentiates could upgrade qualifications, and in following this policy, to provide courses where areas already studied could be extended.

However, it soon became apparent that where further knowledge in a specific field has been a demand of employment or where, since graduation, interests have developed in other dance related fields, there was a need to widen choice. Two more Electives in the areas of Costume and Music were designed: *Design for Dance* and *An Artistic Alliance: Music and Dance* and introduced in September 1998 (UA Report, 1997/98).

*Design for Dance* 'explores the relationship between design and choreography through a study of design artists and choreographers past and present' and has the attraction of a practical element through identification of techniques adopted for theatrical costume and décor (Student Handbook, 1998, p11). Opportunity to pursue a particular design project, either written or in the form of a video presentation is accorded through the end of module assignment.

The aim of the course *An Artistic Alliance: Music and Dance* is to clarify the relationship between music and the dancer and study falls into two sections. In the first part of the course through attendance at workshops, the dancer's awareness of music is encouraged through dance movement analysis, voice and rhythm work and the means by which communication with accompanists can be improved. The second part of the course examines the relationship between 'a choreographer and a composer, ...focusing upon how the art forms meet to create a theatrical experience' (ibid.). Both these additions to Module C: *Electives* comply with the

perceived need for more practically based courses to be introduced, particularly, in relation to the demands of the end of module assignments.

### 4.3 BA (Hons) in Classical Ballet Teaching

There are few changes to report in the *BA (Hons) in Classical Ballet Teaching*, as its existence has been restricted to only one cohort. This includes two extremely experienced examiners, one tutor and two talented young teachers<sup>9</sup>, not a cohort that truly reflects the market for which the degree was intended.

Prior to commencement in September 1999, a slight change from the original submission was taken in the ordering of the Modules; this can be seen in Fig. 31. Instead of the original plan of commencing with the two Teaching Modules, it was considered appropriate to begin with *Vocabulary Analysis: a Benesh Movement Notation Perspective* where the use and understanding of an analysis system could benefit the degree study to follow.

<b>MODULE 1</b> VOCABULARY ANALYSIS: a Benesh Movement Notation perspective
<b>MODULE 2</b> TEACHING STUDIES with special reference to pupils between the ages of 6 and 11 years
<b>MODULE 3</b> TEACHING STUDIES with special reference to pupils between the ages of 12 and 17 years
<b>MODULE 4</b> INDIVIDUAL PROJECT: An Educational Perspective

Fig. 31 Modules of BA (Hons) in Classical Ballet Teaching

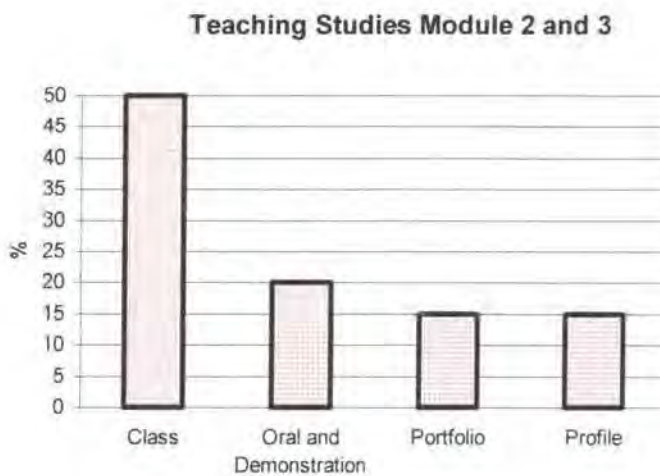
#### Modifications

After completion of Module 2: *Teaching Studies* it became apparent from student concern that the time frame needed to be reviewed. Assessment is rigorous and

<sup>9</sup> The original cohort had six students and included a young recently graduated RBS Diploma teacher.

includes a class, portfolio, profile and essay. With the stipulation that the class assessment comes at the end of a fixed period of teaching, student complexities arose in association with individual teaching patterns, such as discrepancies in term dates and length of half-term breaks, making it impossible to ensure all students had completed the mandatory ten weeks by a certain date. As a consequence, it was decided that as these Modules were not comparable to those of the *B. Phil (Hons) in Ballet and Contextual Studies* in terms of the numerous components (Fig. 32), there would be a gap between the assessment of the class and before the submission of the written work. Module 3 as a consequence was extended by approximately two months,<sup>10</sup> giving all students a more realistic time to complete.

Module 4: *Individual Investigation* remained unchanged. Originally the gap between the end of Module 3 and the start of the *Individual Investigation* was considerable but now with the alteration in the Teaching Studies Module, that gap



**Fig. 32 Weighting of Components of the Teaching Studies**

is lessened. This element of administrative flexibility in responding to students' requests is to be commended as it must have been difficult to foresee the problems arising from the implementation of a primarily, practical degree.

<sup>10</sup> Originally Module 3 was to begin 1<sup>st</sup> September 2000 and complete 7<sup>th</sup> January 2001. The revised date of completion was extended to 1<sup>st</sup> March 2001.

#### 4.4 Summary

In summary, the shift of emphasis within the three degrees: *BA (Hons) in the Art and Teaching of Ballet*, *B.Phil (Hons) in Ballet and Contextual Studies* and the *BA (Hons) in Classical Ballet Teaching* would seem to be towards:

- integration of theory to practice
- development of issues
- expanding opportunities for students
- extension of performance.

#### SECTION 2: *Quality Control and Assessment*

Quality Control and Assessment is discussed here in relation with the BA (Hons) Periodic Review (1998)

Between 1964 and 1992, quality assurance in higher education was monitored by the CNNA, a governing body established to control standards and quality in former polytechnics and colleges. Following the demise of the CNNA in 1992 and with expansion of higher education, the government was able to recommend twin measures of evaluation in order to produce greater control over the entire higher educational system. Evaluative methods of assessment and audit relating to subject and institution respectively were introduced, resulting in a change of relationship between higher education and the state. Politically based action was initiated towards achieving greater central control but unfortunately with fewer resources. According to John Brennan et al., less available resources represented for some:

a lack of trust in universities to be responsive to the economic needs of the country, to calls for greater accountability for the use of public funds and provision of market information, and to concerns about quality and standards.

(Brennan, 1997, p.174)

Greater accountability in all aspects of market provision is a universal cry to which all private enterprises and businesses wishing to succeed must respond.

Development of business management techniques are clearly applicable to other institutions and by equating the student to the customer, contemporary approaches to public sector quality assurance, which operate to create customer confidence,

can be replicated in institutions of higher education. Educational institutions, alongside other institutions which train people, have a duty to yield return on completion of training; a process which represents value for money in terms of employability for both parties: the employer and the public at large. Conspicuous in the current economic climate is the notion that ‘price competitiveness’ in much of the developed world is being eroded and, that ‘competitiveness on quality is the route to economic success’ (ibid.).

#### **4.5 Periodic Review (BA (Hons) in the Art and Teaching of Ballet)**

Complying with these aims, the Royal Academy, synonymous with other educational establishments, is reviewed periodically. Dependent on the University of Durham for validation and the Council for Dance Education and Training (CDET) for accreditation for its ‘on site’ *BA (Hons) in the Art and Teaching of Ballet* programme, the RAD and the College are under even greater scrutiny than many of their counterparts. In accordance with the Code of Practice on Validation of the University of Durham, a Periodic Review (PR) of validated programmes requires to be undertaken in the penultimate year of each five-year validation period. The objective is to evaluate the programme, to consider proposals for future development and to determine whether to recommend to Senate a further period of five years. This evaluation pertains to the operation of the programme, appraisal by the programme team and consideration of developments, which have occurred since the initial approval. Provision of resources and recommendations by the student, graduate and teaching bodies are also investigated.

The degree *BA (Hons) in the Art and Teaching of Ballet* underwent its first Periodic Review at the College of the Royal Academy of Dancing on 25 June 1998. Arising from the report of the first Periodic Review came the statement that:

...the panel was in no doubt that the standard of this qualification, and the quality of the teaching provided, are both very high. The quality, commitment and skills of the teaching staff are excellent, as is the support provided by the administrative staff.

(PR Report, 1998, Section 5, p.10)

Reflecting on the experiences of the initial validation period and on information provided by the teaching and student body, the University Panel sanctioned the re-

validation of the Programme for a further five-year period from September 1999. The Panel informed the College that various recommendations and developments would be drawn to the attention of the Senate Committee on Validation. Not unexpectedly most of these recommendations had already been realised by both the Teaching and Management Teams of the College and strategies to oversee improvements were currently underway.

The Review reported that students felt the balance between the practical and theoretical work of the programme to be appropriate and that, in particular with the dissertation in the third year, a degree of flexibility between the two was provided 'allowing individual students to maintain the balance' (PR (1998), Section C, p.5). A general feeling expressed by the majority of students was for increased performance opportunity and development of creative skills which would 'enable them to identify with their future students more effectively' (ibid.). However the practicalities of reducing an already extensive and comprehensive timetable in order to facilitate greater concentration on performance were acknowledged. With the introduction of two Electives in the third year, referred to earlier in this chapter (p.112), a step towards providing greater performing opportunity had already been effected.

Graduates from the programme expressed the need for current students to be made more aware of career opportunities outside the field of dance teaching. Affirmation that the College and the RAD provide excellent support to those wishing to teach ballet after graduation was expressed but guidance regarding the range of careers open to graduates in the wider sphere of dance education /medicine or administration needed to be improved. Students undertaking further academic study felt that the degree 'fully prepared them for a higher degree' by offering a broad basis on which to build (Periodic Review, 1998, Section G, p.8). The notion was acknowledged that fellow graduates might have more in-depth knowledge in specific areas but lack the broad knowledge the College degree programme offers and that a broader base provides 'graduates with greater flexibility at postgraduate level' (ibid.). Although the programme has helped to develop inter-personal skills of diplomacy and co-operation, the practical business skills that are needed to set up a private school were absent. However general opinion testified that the

programme was challenging and demanding and ‘required a team effort to succeed’ (ibid.). The number of students completing the programme and the degree classifications achieved, illustrated in Fig.33, is proof that ‘team effort’ does produce results.

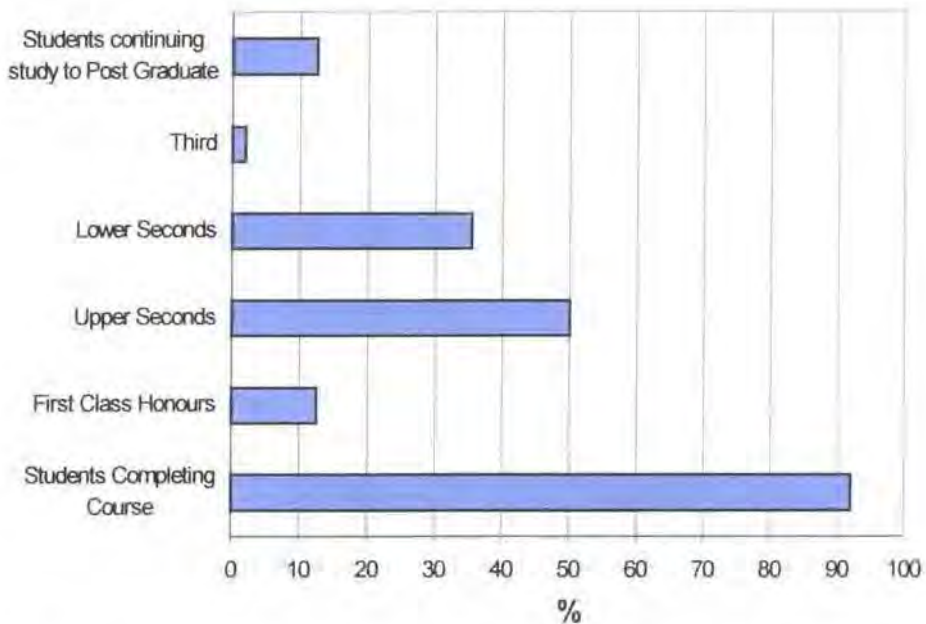
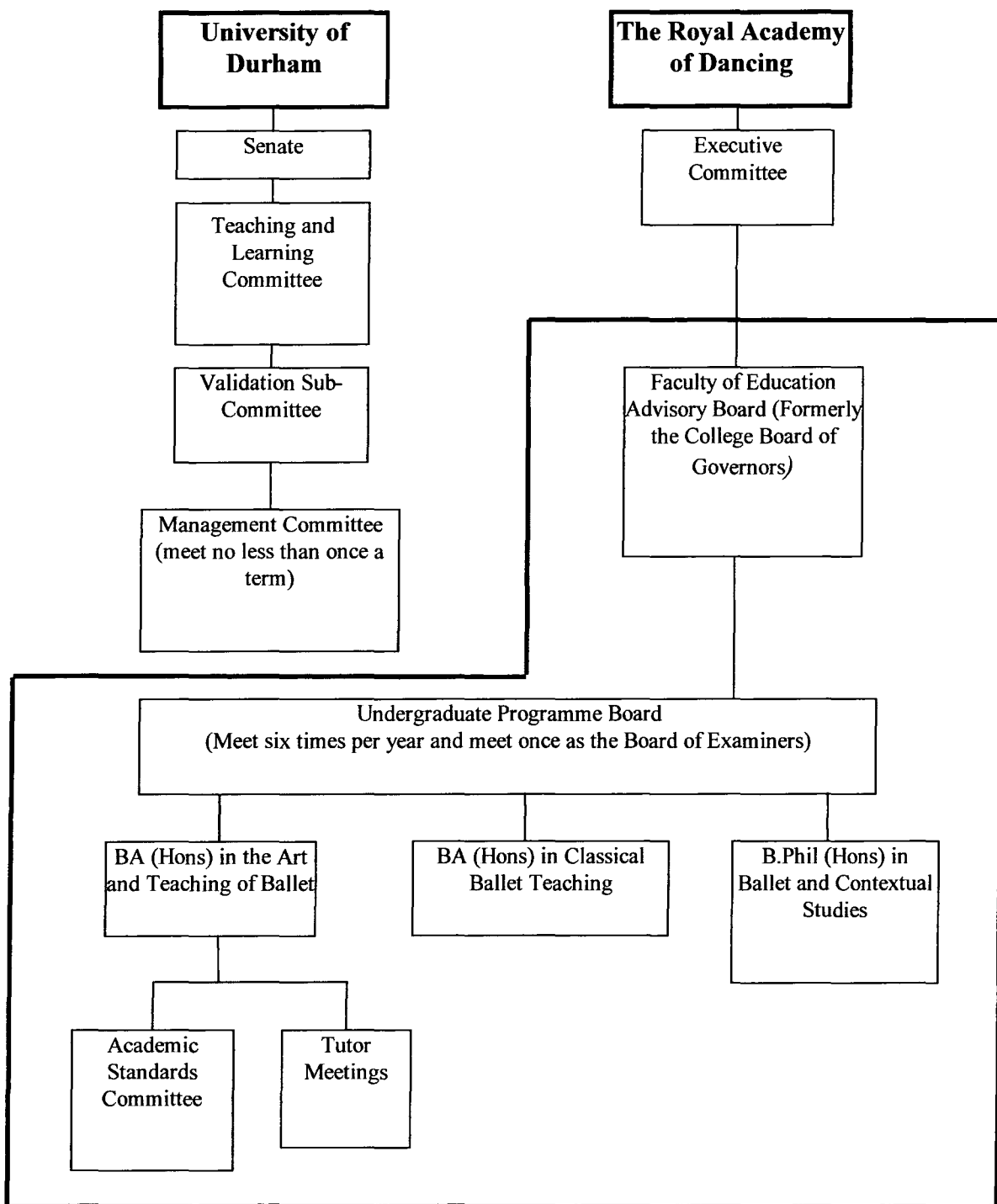


Fig. 33 Degree Classifications BA (Hons) Art and Teaching of Ballet 1996-1999

Quality assurance of the three degrees: *BA (Hons) in the Art and Teaching of Ballet*, *BPhil (Hons) in Ballet and Contextual Studies* and *BA (Hons) in Classical Ballet Teaching* is a ‘continuous process through which academic, artistic and teaching standards are maintained, developed and monitored’ (RD, 1998, Section 3, p.13). These standards are maintained through a structured system of committees as can be seen in Fig. 34. In the case of the ‘on-site’ course, the *BA (Hons) in the Art and Teaching of Ballet*, responsibility initially lies with the Academic Standards Committee; a small committee consisting of the Principal, Programme Co-ordinator, Registrar and three individual year tutors who meet prior to the Programme Board to identify matters of policy and practice. Official discussion of these matters takes place at the Programme Board, an important meeting attended by the entire teaching staff involved with the programme. The concern of the Programme Board is to review existing courses and assess new proposals. Any recommendations agreed by the Programme Board are reported to



Management Structure in process of review  
(FOE, 1999/2000)

**Fig. 34 Administration/Organisation of the BA (Hons) Art and Teaching of Ballet**

the Management Committee for further deliberation. Subsequent to the final degree examinations in the summer is the meeting of the Board of Examiners,



where University officials join the staff. At this combined meeting of staff, External Examiners and University Assessors reports from the External Examiners are submitted. These reports 'receive serious consideration and are rigorously implemented' (ibid.) and form an important component towards maintaining quality assurance within the College.

Other examples of quality assurance are seen in both the works of the Scrutiny Committee and in listening and responding to student views. The Scrutiny Committee is an important method of quality assurance with the remit to verify parity across the range of assignments and to compare the level of assignments between different areas of the programme. Relevance and development of courses, course units and the overall programme are monitored through the opinions of the students, sought in various ways: by attendance of year representatives at termly meetings of the Programme Board, through individual feedback given to students and through questionnaires distributed in the form of monitoring forms. Individual feedback is given to students through verbal discussion, annotation on scripts, written reports and through personal tutorials. Verbal feedback plays a regular part in the daily routine of the College often taking the form of discussion during or following a ballet class, teaching practice, presentation of choreography. Tutorial time is allocated on a weekly basis where students meet with either course tutors or year tutors to discuss any aspect of academic study. Year tutors are available to give guidance on academic or pastoral matters and to clarify or resolve any individual problems that may occur.

The chance for the student to voice views comes when monitoring forms are circulated at the end of each course (Appendix C refers). These questionnaires are collated statistically both in quantitative and qualitative terms with the result given to each staff member involved with the course. The Principal or currently the Programme Leader, identifies any area where there is an indication of a certain trend or criticism and meets with the member of staff to discuss the situation. Any change indicated to mode of delivery or to overall policy may be implemented the following academic year. These stringent methods of monitoring both quality and content are common practice in institutions of higher education and provide the Management Team and, subsequently that of the University, with the assurance

that standards are being met and maintained. An appraisal scheme for both teaching and administrative staff involved with the delivery of teaching programmes within the Royal Academy and the College is currently being discussed. This system will be vigilant of the professional development of academic, administrative and secretarial staff within the structure of the College, its Faculty and wider responsibilities of the Royal Academy itself.

## **PART TWO: *Management and Initiatives***

### **4.6 Two New Appointments**

A change at the helm for the Academy with the dual appointments of Chief Executive and Dean and the initiatives introduced subsequently including the installation of a new department: the Faculty of Education and the distance learning degree: *BA (Hons) in Dance Education*.

#### **The Dean**

The retirement of Watchman and the appointment of a new Chief Executive coincided with Gower's suggestion that the Academy should also consider the appointment of a senior academic. Immediate action was taken and the post advertised in November, 1998 in the *Times Higher Supplement* and distributed to relevant Universities and Institutions of Higher Education. The original requirements for the post were:

A sound professional development profile, be a proven academic facilitator, hold or be registered for a PhD degree, and have teaching/organising/leadership experience in higher education preferably within Dance Education, the Arts or Humanities.

(RAD, 1998)

Further particulars, pertaining to the post were sent to those who responded where details of the appointment were further described as being:

...to establish an active leadership role within the newly established Faculty of Education and to take the Royal Academy into a new era where academic enhancement of the Academy's professional qualifications, validated by the University of Durham, and known as the Routemaster, is put into international practice.

(RAD, 1998)

Within this framework the job description for the role of Dean identified academic oversight for the following diploma and degree programmes:

*BA (Hons) in the Art and Teaching of Ballet*  
*B.Phil (Hons) in Ballet and Contextual Studies*  
*Diploma in Classical Ballet Teaching*  
*BA (Hons) in Classical Ballet Teaching*  
*Professional Dance Notator's Diploma in Benesh Movement*  
*Notation*  
*BA (Hons) in Benesh Movement Notation.*

The major areas of responsibility for the Dean were to include but not be restricted to:

- 1) organisation, management and administration of the Routemaster in the UK and abroad
  - 2) monitoring, review and development of all diploma and degree programmes validated by the University of Durham
  - 3) implementation of strategies and policies for developing the academic-related aspects of the Academy's work
  - 4) liaison with the principals of the Academy's College, the School of Education and Training and the Benesh Institute with particular reference to recruitment policies, maintenance of quality assurance and enhancement, marking conventions, budgets and publicity.
  - 5) participation at relevant meetings of the Academy and University including the Steering Committee on the Development and Diversity of Classical Ballet Education, Faculty of Education, internal and external Boards of Examiners, and the University Senate.
  - 6) participation in relevant faculty and associated committee meetings
  - 7) preparation of documentation relating to the Routemaster
  - 8) establishment of diploma/degree tutor teams and associated centres of excellence in countries selected by the Directors in relation to the Academy membership.
  - 9) liaising with the Artistic Director and/or Artistic Co-ordinator on the provision/content of staff/examiners/organisers training sessions
  - 10) staff appraisal and in-service training
  - 11) preparation of annual faculty budgets to be presented to the Director of Finance
  - 12) informing students of results
  - 13) attending graduation ceremonies
  - 14) maintenance of a professional development /research/ publication profile
- (RAD, 1998)

**Fig. 35 Major Areas of Responsibility for the Dean**

In June 1999, Joan White, MA Senior Lecturer and Course Director (*BA (Hons) Dance and Culture at the University of Surrey*) was appointed as the Academy's first academic leader to take up post in August 1999. Her credentials include: membership of the Royal Ballet Education Committee, Vice Chair of the Board of Directors of South East Arts and Chair of the Examiners of GCSE and A level Dance. The University of Durham subsequently made her an honorary Professor and the Academy awarded her Directorship status.

### **Chief Executive**

Shortly after the advertisement for Dean had been publicised in the press another notification was placed in the *Sunday Times*, February 28, 1999, to the effect that the Royal Academy of Dancing had a vacancy for a Director (Chief Executive) 'due to the retirement of the current Director' (*Sunday Times*, 18/2/99).

Explaining that the Royal Academy of Dancing, a registered charity, 'exists to raise

the standards of Classical Ballet tuition throughout the world and operates in over seventy six countries' (ibid.) the advertisement described that:

This is a unique job, demanding and yet very satisfying, which is integral to the continued success of the Royal Academy of Dancing. An outstanding individual is sought to direct this dynamic, creative organisation. Integrity, commitment, together with a clear vision for the future of the Academy, must be combined with excellent leadership qualities and communication skills.

(ibid.)

Luke Rittner was appointed and took up his responsibilities as Chief Executive in October 1999. Prior to acceptance of the post, Rittner had earlier held the appointment of Secretary General of the Arts Council of Great Britain and more recently that of Senior Director and Head of Marketing and Corporate Affairs at Sotheby's in London. Dame Antoinette Sibley, the Academy's President describes Rittner as being one of the country's leading arts administrators who 'brings a wealth of experience to the position at a time when the Academy embarks upon a number of exciting new initiatives and developments' (RAD, 1999, p.6).

#### **4.7 Faculty of Education**

The Faculty of Education (FOE) is a department introduced to administrate the entire range of teaching programmes including those of the College, which it absorbed in academic year 1999/2000.

Prior to Professor White taking up her responsibilities, the FOE had begun to be established. Acting upon the advice of Chris Jezzard, strategic consultant to the Academy at that time, Chief Executive Watchman approached Doctor Danby to relinquish her role as Principal of the College and, in light of her success with the *B. Phil (Hons) in Ballet and Contextual Studies*, to transfer her skills into extending and overseeing all distance learning qualifications<sup>11</sup>. The role of College Principal subsequently disappeared as a position and Heulwen Price, a full time staff member on the 'on-site' taught BA (Hons) programme, assumed the role of head tutor with responsibilities for day to day running of the course.

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<sup>11</sup> Originally, the position offered Danby by Watchman was a managerial one, however, in the FOE restructure by the Dean it changed to an academic post. Danby subsequently resigned and became Director of Collegiate Studies at Bird College of Dance and Theatre Performance, Kent.

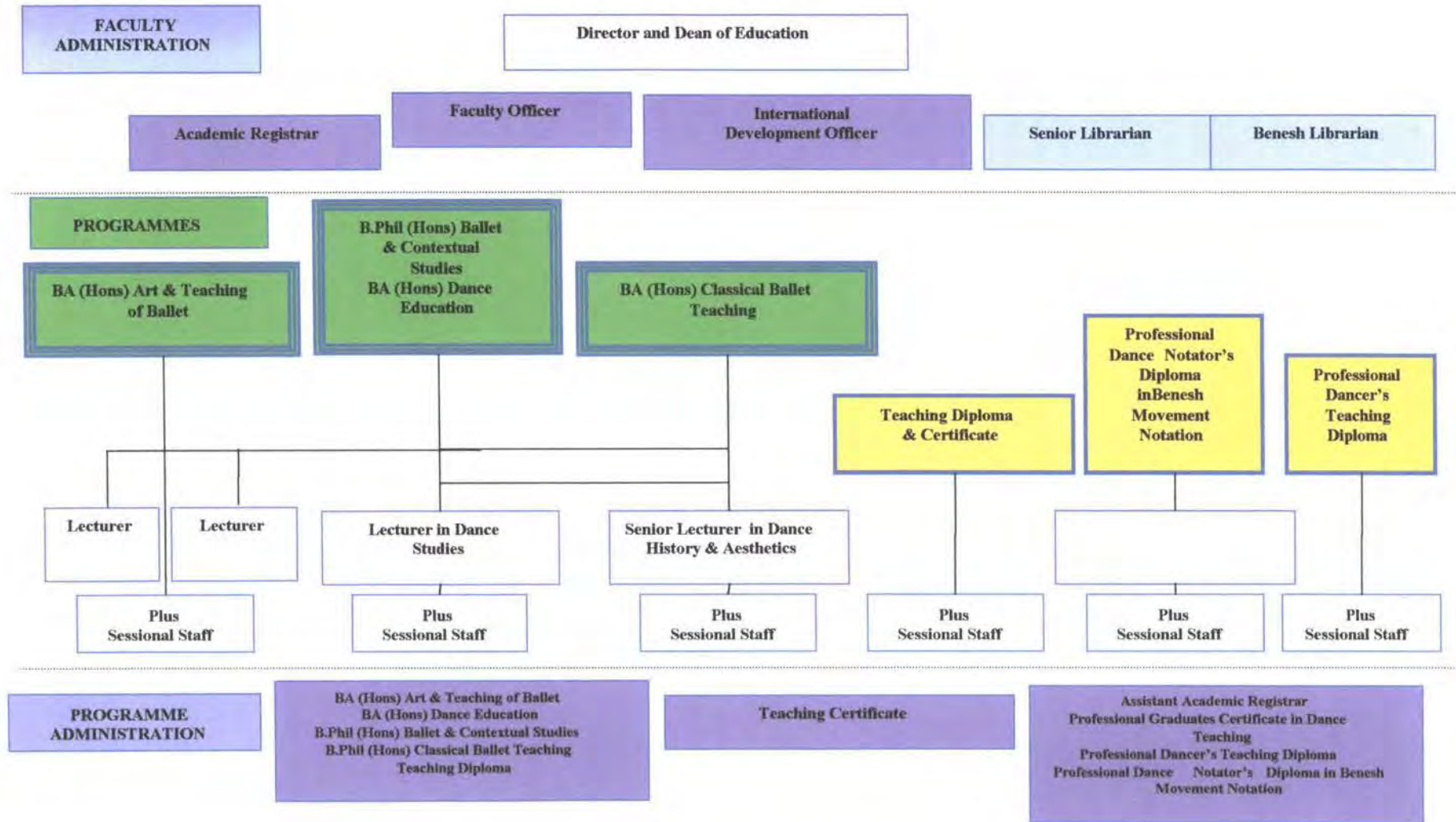


Fig. 36 Current FOE Organisation Chart (FOE, May, 2000)

Along with the discontinuation of the role of Principal came the incorporation of the College into the proposed new department, the Faculty of Education (Fig. 35). The task of the FOE is to house the Academy's teaching awards under one department. Operating these teaching awards as separate entities was no longer considered financially viable<sup>12</sup>. Various management consultants were approached and an eventual proposal accepted which was to agree an open-plan style office accommodation on the second floor bringing the entire range of award departments under one administrative department. Closed offices on the second floor are retained for Directors and Chief Executive. A single Registrar and Programme Co-ordinator with corresponding assistants provide economies of staffing and ensure uniformity of procedure across the wide range of programmes. With most of the programmes delivered by distance learning, there is a high percentage of part-time staff and gradually, as the FOE becomes established, these part-time tutors are replaced by full time equivalents able to tutor as part of their full time job description. Some of these teaching and research staff employed by the BA (Hons) full- time, 'on- site' programme and the distance learning programme share the original College offices on the third floor. This deployment of staff and other areas of expansion alongside the combining of the Programme and Examining Boards begin to ensure greater parity across the range of programmes.

A few days after taking up her appointment White was invited to Durham where the University voiced their concerns regarding the viability of the *Routemaster*. Greater clarity was needed in terms of its progression and course relatedness. The University was alarmed at the high rate of concessional entry allowed and the increasing range of qualifications now on offer. If the number of programmes submitted for validation were to go ahead then the University needed to be assured that someone spoke their language (Interview, White 20/3/01). These complaints would indicate an overall loss of continuity occurring most probably since the

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<sup>12</sup> Before these awards had been administrated independently. Under the leadership of Danby the College managed the 'on site' BA (Hons) in the Art and Teaching of Ballet and the Distance learning B. Phil (Hons) in Ballet and Contextual Studies programmes and the Academy controlled its own external teaching qualifications. The Benesh Institute administered to its own needs and courses.

forwarding of Phase 1 in January 1999 where the *Routemaster* system continued to be overseen by the Steering Committee. Arguably, the state of the Academy prior to the appointment of the Dean was as efficient as it could have been given the imminent retirement of Watchman, the time constraints of honorary consultant Davies and the ever-pressing calls on the time of Project Leader, Ferguson.

The *B.Phil (Hons) in Ballet and Contextual Studies* Periodic Review coinciding with the two new appointments of Dean and Chief Executive heralded a time of change for the Academy. The report showed disquiet from the University of an apparent overlap between the two distance learning degrees, *B.Phil (Hons) in Ballet and Contextual Studies* and *BA (Hons) in Classical Ballet Teaching* and this coupled with a directive from the National Qualification Framework concerning the word Philosophy in the title of the B. Phil (Hons) distance learning degree provided the necessary stimulus for change. Another stimulus to motivate the Academy was derived from the results of the Strategic Review. (SR, 2000) Rittner realised shortly after his arrival that he had inherited an Academy with waning examination entries and a worrying financial situation. In order to establish the reasons for the decline, a radical Strategic Review was instigated where questionnaires were sent worldwide to members to seek information and opinions in various avenues of dance and dance provision. In the collation of results, four areas were highlighted: *Examinations, Finance and Organisation, Image and Marketing and Teacher Education*. In the last area: *Teacher Education*, there was the need for an overview of all current teaching programmes.

As a consequence of the combination of these factors White looked at five of the existing awards: the degrees *BA (Hons) in Classical Ballet Teaching*, *B.Phil (Hons) in Ballet and Contextual Studies* and the *Diploma in Classical Ballet Teaching*<sup>13</sup> with the external *Teacher's Certificate* and *Teacher's Diploma* and incorporated all five into one degree with relevant exit points. The new degree: *BA (Hons) in Dance Education* was to apply only to students with English as their first language, however, unfortunately this stipulation would make it impossible for many overseas candidates to register. Nevertheless, White managed to reconcile



this situation, albeit only temporarily, by setting up in parallel, a research programme to examine the possibility of receiving international recognition through providing opportunity for a Dance Education Programme to be established in non- speaking English countries. This provision eventually could help to accommodate many RAD members who seek the basic TC qualification.

#### **4.8 BA (Hons) in Dance Education**

A description of the new degree projected for September 2001

After much deliberation and decision making by the new Dean and the Faculty of Education three new awards are to be launched in September 2001: *Certificate of Higher Education: Dance Teaching, Diploma: Dance Education and BA (Hons) Dance Education*. A description informing members of the new awards, all of which are validated by University of Durham, was published in the first Gazette of 2001. The journal explains that:

Each award is characterised by a broadening of the subject matter to accommodate a range of dance genres and styles, provision of sound educational theory and practice including substantial periods of practical teaching, supporting studies which range from safe practice to enlightened use of music, and the opportunity to plan for a freelance career and to manage a business

(RAD, 2001, p.11).

Continuing previous practice the programmes of study are modular and are delivered, in the main, by distance learning modes whereby those in employment can continue working whilst upgrading qualifications. The courses can be taken either full-time or part-time over a period of three to six years allowing students maximum flexibility to study at any time, at their own pace, in any location. This decision was interesting in the light of previous edicts that there was too much leeway in time taken and therefore parity was endangered. For example, the debate concerning the two timescales of the degree *B.Phil (Hons) in Ballet and Contextual Studies* where discussion led by Gower indicated that by offering two timescales the Academy were already introducing an element of disparity.

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<sup>13</sup> The *Diploma in Classical Ballet Teaching* was never actually implemented (Chapter 3, p.92 refers)

Synonymous with the philosophy of its predecessor, the *Routemaster* the new awards provide a career ladder for prospective teachers of dance. All three levels of the degree *BA (Hons) in Dance Education* are validated by the University of Durham and offer exit points at certificate and diploma level. This format allows students to terminate or take a study break at any time and embraces a system of learning and continuous study not previously implemented through the dual mentorship of the RAD and the University. The longitudinal study which these new programmes provide is concerned with Dance Education in its widest form, the term taken here to mean the teaching of *dance* in a variety of contexts, both in the public and private sectors (Martin, 2001). Although, by incorporating a range of other dance genres and styles the programme is no longer classically centred, there are opportunities to focus on classical ballet, for example, in Degree, Level 3 with modules *Ballet: its Diversity and Influence* and *Classicism, Classical and Classics*. Being separate entities, each of the three Levels of study, Certificate, Diploma and Degree provide a path for the school leaver to travel on the route towards degree fulfilment. Study in partnership with achievement of practical teaching experience should satisfy the Academy's desires for a qualification that awards practical skills. Each of the levels: Certificate, Diploma and Degree contain both *core* and *optional* modules, a mix of which warrants 120 credits at each level, totalling 360 credits. In Levels 1 and 2, Certificate and Diploma, the module choice is from four main units: *Dance, Education, Supporting Studies* and *Contextual Studies*, all intended to form a basis and provide a structure of learning analogous to the needs of dance educators in multifaceted fields.

In order to create a programme at the first level, the *Certificate of Higher Education: Dance Teaching* comprises six core subjects intended to provide a foundation of knowledge sufficient to begin the journey to degree. Two optional subjects from a possible six complement these core subjects. An interesting innovation at this level is the opportunity to study the work of other dance training societies with the optional module: *Syllabi & Examinations: Dance Training Societies* (Part 1) and (Part 2). Structured to begin with an overview of the range of dance styles covered by the chosen Society, the material of this module progresses to the selection of one particular syllabus to study in depth. Diversion

from courses aligned to RAD syllabi is an initiative to be welcomed by many members. In similar vein, two other modules: *Dance in National Curricula* (Part 1) and (Part 2) are also offered where students have opportunity to examine the provision of dance in mainstream education. This opportunity is not solely related to UK mainstream education but is applicable to many countries. According to the Enquirer's booklet (2001), anywhere that 'dance has a place in public sector education there are national curricula which provide frameworks for studies and standards' (p.3). This extension of the learning experience in order to meet the needs of students of other locations interested in teaching or operating in the public sectors of their own countries could prove to be a popular initiative. Any student wishing to develop this interest can continue through *Dance in National Curricula* (Part 2) where a second module extends previous knowledge of the public sector and investigates qualifications and awards in dance and dance education.

The *Diploma in Dance Education* (Level 2) offers five core subjects, again assuring a wide range and depth of study sufficient to challenge and fulfil needs. Here, a choice of two out of four options is given, one of which must be either *Anatomy* or *Music*. Another interesting and welcome proposal is to introduce as a core module: *Small Business Management* where ability 'to research, plan, budget, market and manage' (ibid.) a dance business venture is explored. The innovative optional module *Dance Training Societies: their History and Influence* continues, enabling a more in-depth investigation into the work of other societies.

#### **4.9 Course Content of Level 3 (BA (Hons Dance Education))**

A course description of the degree as first publicised in April 2001

In the degree programme *BA (Hons) in Dance Education*, Level 3, the format varies (Fig. 36). Both core modules in Level 3 are compulsory, one is *Dance, Art and Education*, the other is the *Dissertation*, a module involving an individual investigation common to many degree programmes. With regard to optional modules a wide choice of twelve courses are on offer from units: *Education*, *Dance*, *Supporting Subjects*, *Contextual Studies* and *Arts*; three must be chosen.

Entry requirements for the *BA (Hons) in Dance Education* remain the same as the full-time, 'on-site' *BA (Hons) in the Art and Teaching of Ballet* programme: two

GCSE A level (A2) passes or equivalent<sup>14</sup>, and Elementary level RAD or equivalent dance ability. Direct entry into Level 2 requires 120 credits at level 1 and/or quantifiable knowledge/experience in dance or a related subject (RAD, 2001, p.11).

<b>Core:</b>	Dance, Art and Education Dissertation on any dance related subject
<b>Option:</b>	
EDUCATION	Assessment Issues in the Performing Arts Quality Assurance and Accountability in Education
DANCE UNIT:	Ballet: its Diversity and Influence Dance Repertoire Reading Dances Folk Dance: its Role and Purpose in Theatre Dance
SUPPORTING STUDIES	Psychology of Performance Optimising Performance
CONTEXTUAL STUDIES	Professional Practice: Dance Management
ARTS	Romanticism, Modernism and Postmodernism Classicism, Classical and Classics Music and the Stage

**Fig. 37 Course Content: BA (Hons) in Dance Education Level 3**

It is of interest to note that there is no direct entry to Degree Level (3). Entry must take place at Level 2 where credit for prior learning will be assessed; this includes RAD Licentiates pre 1994 or equivalent Diploma holders. In considering application to many higher education courses, a recent initiative has been the introduction of a system whereby prior learning or experience, A P (E) L<sup>15</sup>, is given credit. Not adverse to this idea and following the example of these institutions, the Academy too, is eager to recruit from a diverse range of backgrounds. Consideration of professional experience in the instance of the professional dancer for example would prove to be most beneficial to a dance institution such as the RAD.

<sup>14</sup> Other equivalents are International Baccalaureate, BTEC National and Higher National Diplomas and Certificates, Arbitur, Lyceum Apolytirio etc.

<sup>15</sup> Accredited Prior (Experiential) Learning (APL or APEL).

# **CHAPTER FIVE**

## *Reflections and Recommendations*

## PART ONE: *Review*

### 5.1 Change of Emphasis

The arrival of the new millennium has renewed the Academy 's vigour, stimulating further efforts to improve teaching standards at all levels. Two new directorial appointments, together with an extensive support staff, and more recently a change of name to the *Royal Academy of Dance*<sup>1</sup>, altered to reflect the wider context the Academy intends to promote as it moves into the twenty-first century, have contributed to the organisation's impetus for change. The imminent introduction of the new *BA (Hons) in Dance Education* replacing the two distance learning degrees: *B.Phil (Hons) in Ballet and Contextual Studies* and *BA (Hons) in Classical Ballet Teaching*, with its emphasis given to widening and embracing other forms of dance, has given rise to conjecture that the Academy is distancing itself from the centrality of classical ballet. This assumption infers criticism of an organisation that during its existence had the ambition to promote the genre. However, it appears from the report of the recent Strategic Review (2000) that in the twenty-first century there are more people interested in the study of dance than in the study of ballet. Those with a love of ballet are appreciative of its strengths but, in isolation according to Professor White, 'ballet can be accused of elitism, bias and partisanship', accusations that have resulted in the genre not being allowed to speak for itself. However, in terms of meaningful content White assured, 'ballet can speak for itself on any platform in which it is presented' (White, Interview, 20/4/01). In association with the new *BA (Hons) in Dance Education* and the current incentive to widen access, White also stressed that ballet would be strengthened through a wider context and an extension of genres<sup>2</sup>. This is highly debatable and, to others, an untried concept of the RAD. Other genres may benefit from the inclusion of ballet but in reverse, danger lies in eradicating the purity of classical style. Although the creation of the new degree may bring about increased benefits, there appears little justification for the

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<sup>1</sup> Interestingly this new title replicates the original *Academie Royale de Danse* of 1661.

<sup>2</sup> Longer-term benefits and practicalities of dance education began to be extolled in the eighties when it would appear vocational institutions suffering deprivation of numbers for their courses through lack of private sector resources began to lose students to universities offering dance or dance related degrees.

Academy to be joining the spread of vocational and state endowed dance courses already engaged in a wide menu of genres when its claim for distinction lies in its reputation for delivering highly specialised and distinguished programmes of its own within the field of classical ballet and its teaching.

White also considered that the provision of programmes with increased relevance in terms of the global market in the twenty-first century would be essential to the success of the new degree. If by 'success' the inference is financial and that by embracing a wider clientele wanting to study dance rather than ballet, student numbers will increase, then this prediction may well prove to be correct.

However, it is argued here that a reassessment is needed of the market product. No other organisation within the UK or overseas serves the dance community with 'on site' or distance learning degrees, diplomas and certificates in the teaching of classical ballet. This concept is unique and one to be preserved and while widening the canvas into the broader field of dance education may have the effect of a financial upturn for the Academy, it may also cause a dilution of standards, which is potentially of enormous concern to the teaching fraternity. The concept of change, which new leadership can represent is a valuable tool in progression and although, undoubtedly the Faculty of Education is aware of the need to produce better informed teachers nevertheless danger remains that unless the genre of ballet, the specialty of the RAD is respected and further explored, knowledge may not be increased, but merely watered down. The argument that the preservation of the Academy is being fought on the wrong territory therefore is being expounded.

Understandably, the need to survive in today's economic climate as well as facilitate the Academy's need to continue to endure in the long-term, makes it essential to devise ways in which revenue can be accumulated. However, those who hold the Academy's purse strings argue that ballet, already considered by many to be an exclusive art form for the 'elite', is no longer viable on its own merit and consequently its sole promotion is unlikely to provide sufficient income for the years ahead. Smith states that 'Britain has become uncomfortable with the idea of elites', rather, it prefers the concept of 'excellence' because it sounds like something that can be 'handed out in egalitarian rations' (Smith, 2001, p1). The government's introduction of 'specialist schools' (Woodhead & Clare, 2001) has

highlighted a dichotomy in this philosophy. The rationale in establishing these schools emanates from the belief that to have a specialism the school is given a sense of purpose, which in turn makes it more effective. By instigating potential centres of excellence where pupils may eventually be selected on the basis of aptitude, albeit a small percentage, the government could be accused of starting another form of elitism. Societal perception that the arts, and in particular the dance genre of ballet, is solely the province of the middle and upper classes has provided successive governments with justification to deny funding for training both dancers and teachers of dance<sup>3</sup>.

Rittner, Chief Executive of the Royal Academy has been determined to reassure the membership on the direction the Academy was taking and reinforce the fact that it is not turning its back on the traditional form of ballet. He invited Sir John Drummond, distinguished writer and broadcaster to speak to the membership at the recent RAD Conference 2001. In this context Drummond explained that the art form of ballet could be misunderstood and that there needed to be an improved understanding of the emotional commitment it required outside of the framework of movement. Valuing the contribution talented teachers bring to the profession Drummond was adamant that if traditions of classical ballet are to be preserved it is teachers who 'carry the key' with their dual responsibility to not only 'train the bodies of dancers but also their minds' (Drummond, RAD Conference, 2001). Appreciating Drummond's views, Rittner knew the address would be passionate and inspiring and trusted that it would renew optimism for the future. Also in support of Drummond's stance Jennifer Jackson, choreographer and ex. Royal Ballet Company member, acknowledges that ballet experiences:

...a lack of questioning, a lack of education about the art form itself,  
a lack of perception about how ballet is connected with other  
dance forms and what is required of a person in an holistic sense to  
dance.

(Jackson, 2001, p.7)

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<sup>3</sup> In November 1998 a new scheme by the DfEE was announced, relieving the situation prevalent for a number of years, where financial support depended 'more on where a student lived rather than how talented they were' (Blackstone, 1999, p. 293). Students who show potential can audition for a funded place on one of these vocational courses where places are 'awarded to those with the greatest talent' (ibid.). The scheme which also embraces students from the European Community has apportioned the Academy's BA (Hons) 'on-site' full time course with seven funded places and, although the allocation is low this contribution has helped considerably to raise entry levels and bolster student numbers from the UK and Continental Europe.



Whittock is also adamant that ‘a tradition that does not regularly question itself and encourage improvements is a tradition that is dying or dead’ (Whittock, 1996, p.587). Here he highlights the need for better-informed teachers, prepared to question past practices and to consider ways in which reform could take place.

## **5.2 ‘On-Site Provision’: BA (Hons) in the Art and Teaching of Ballet**

Reform has taken place throughout the twentieth century and much has been achieved in the training of the classical ballet teacher. The manner in which more informed teachers can be developed, enabling them to question past practices and embark on appropriate reform have been recognised by leading organisations such as the RAD and the University of Durham. In the case of the RAD on-site, full time BA (Hons) programme, emphasis is given to inter-relatedness, a theme central to its success. The degree provides a multi-faceted programme that attempts to cover areas pertinent to the needs of a classical ballet teacher, although arguably the introduction of other provinces would lend increased breadth. For example, the introduction of a Dance Appreciation course has still to be explored. Those who have guardianship of the ‘on-site’ programme need to be vigilant and continue the aim to examine its worth, a vigilance that must continue to extend provision of Teaching Practice, both in time allocation and teaching placements. It would be unaccountable in an undergraduate teacher training B.Ed. degree in the state sector to have as little as provided at present by the RAD. However, the extra time warranted by such an increase could refuel the debate for a four-year programme, a time scale advocated from the beginning but rejected on terms of funding restrictions. An initiative introduced in the summer term 2001, to send first year Preliminary Honours students on a one-day placement to local primary schools is a project consistently fought for by the staff and the original constructors of the programme and has the potential to lead to improved opportunities for third year students. The need to include a business studies course has been recognised and students take short courses when the official degree programme has finished. Following monitored responses from distance learning students the new *BA (Hons) in Dance Education* degree has introduced two Modules to meet these needs: *The Freelance Dance Teacher* offers ‘a range of knowledge and skills related to self-employment and professional career

development' (RAD, 2001, p.5) and *Small Business Management* investigates the necessity to develop ability to 'research, plan, budget, market and manage' (RAD, 2001, p.6). In terms of transferable skills, the 'on site' full time course prepares its graduates sufficiently for a change of career direction after graduation (PR, 1998). However, it is acknowledged that by submitting to pressures and including an increased range of subject areas the intention and specialism of the original three-year programme could be in danger of long-term mitigation. Sight must never be lost of the demands of a teacher training programme. By augmenting the programme, intention must remain with those areas pertinent to advancing the teaching of that genre. Apart from the recognised need to increase education and provision of teaching practice there is the definitive need to develop a deeper understanding of classical ballet technique itself. Where it is appreciated related areas and improved performing skills are also part of the prospective teachers' province, these can not be allowed to take precedence.

The designers of the *original BA (Hons) in the Art and Teaching of Ballet* appreciated the need for a rigorous training programme. Both Danby and Davies knew that if standards were to be maintained and the degree receive credence and support from the profession, in terms of executant skills, it was essential that students graduated at a high level. Daily training in the form of morning class followed by another session of 'coaching' ensured provision of adequate practice time. Coaching classes, in small groups, catered for individual aspects of pointe and virtuosity in relation to the executant examinations of the RAD where additional to degree study, RAD executant examinations were achieved. This daily schedule for training in the genre of ballet accounted for approximately two to three hours and was the routine of the 'on-site' fulltime programme during the nineties. As a consequence the design of the *BA (Hons) in Art and Teaching of Ballet*, under the combined supervision of Danby and Davies, met the demands of the Academy and its vocational advocates, continuing to uphold standards expected of an Academy trained teacher. Recorded in the first Periodic Review (1998) is the statement that ballet has retained its importance and fulfilled its initial aim to develop 'ability to perform and demonstrate the inherent characteristics of selected ballet styles...at the standard associated with the Royal Academy' (R D, 1998, Section 3, p.1). Students coped with the demands of the

degree work alongside their dance training and for seven years thrived and graduated with reputable degree classifications (Fig.33, p.118 refers). However, at the same time, there was criticism for the excess workload and the number of contact hours necessary for the two strands of study, the combination of which left students little chance 'to be students'. In this respect, students at the RAD, with little time to absorb new experiences, were at variance with their contemporaries in university dance programmes.

The recent rationale put forward in 2000 by the newly functioning Faculty of Education for reduction in studio hours for classical ballet training is complex and at variance with any previous policy. Degree work in the main, has been relocated into the Michaelmas and Epiphany terms with extra-mural subjects including RAD and ISTD examination syllabus classes moved to the summer term. Importantly, these debates and decisions to implement a shorter teaching week coincided with the urgent request by the Academy's financial department for a more efficient control of the budget (White, Interview, 20/3/01). Prospective students wishing to pursue a teaching career appreciate the reputation that has grown over the years of the College teacher-training system where graduates are respected in the profession as being not only well-informed teachers but also competent dancers. Responsibility for dancing expertise lies within the *Performance Studies* unit and arguably, in terms of gratification for those students who come with a passion for dance, this unit holds the key to the degree's success. This notion is reflected in the BA (Hons) Periodic Review (1998), where in apportioning credit for the success in upholding the original aims of dance standards the report stresses that these aims could only have been met by endeavouring to preserve and keep alive the 'passion and love of dance which the students bring with them and in which the tutors share' (RD, 1998, section 3 p.1). Students with a 'passion and love of dance' considering the BA (Hons) at RAD headquarters expect that the teaching of the genre will be of the highest calibre and provide increased personal benefit to executant skills. With full time staff now expected to be 'jack of all trades', taking on the teaching of the majority of the programme components, it is difficult to see how student expectation can be upheld. Similarly, performance and choreographic elements of Workshop and Central Saint Martins *Elective* in second and third years respectively, necessarily

suffer. Nevertheless, it must be acceded here that dance has certain principles, constant to all genres, that permeate its form, for example, body coordination, dynamic stresses and spatial orientation. Acquiescing that these are inherent, a case could be made for employing teaching staff competent in related areas and ability to draw upon a wider dance experience.

With morning class reduced from daily, to three a week with only one coaching slot- a virtual reduction of forty percent- the demands of the genre would seem impossible to attain. The relegation of supporting subjects such as Modern to the summer term prevents any benefit previously derived from a weekly maturation influence. Although some subjects such as *Repertoire* may be suitable for this intensive approach, the training of specialised genres requires a more consistent development. Evidence of this can be seen in the training systems of the vocational institutions that support degree programmes, for example the Bird College of Dance and Theatre Performance and London Studio Centre. Noticeable too, is the loss of stamina and in the overall commitment to dance. Enjoyment, previously evident, is now missing (Student Tutorials, 2000/01). Coaching and the weekly Modern classes are no longer available in the first two academic terms unless the student incurs extra expense, not necessarily a suitable ideology to promote when advocating egalitarian degrees, and surely not one, which best reflects a general philosophy of access and educational opportunities. As a result of these modifications the loss for students, in terms of practical work, and the emphasis of a programme primarily designed to train classical ballet teachers with its intention based on acquiring practical skills is cause for concern.

It is argued here that in the teaching of any art form specialist skills are essential. For example would a potter be expected to teach sculpture or a clarinettist the skills of a string player? Although the financial restraints facing the Academy can be appreciated and accepted, the need to cut costs should not be made at the expense of specialised practical training. The degree programme cannot be allowed in anyway to become insular. Apart from internal dissatisfaction, knowledge of insularity will impact on its reputation in much wider spheres. The University of Durham, advocates of rigour, believed when joining forces with the Royal Academy that it, too, was an organisation that supported rigour and that the

combination of the two institutions would form a formidable partnership in which standards of classical ballet teaching would continue to be raised (MC Meetings, 1995-98). However, with increasingly insufficient time and limited specialist teaching allotted to practical training it is argued that these standards are unlikely to be maintained. However, it is agreed that it is too early to assess the success or otherwise of these changes, proof will be in the monitoring of the outcomes.

### **5.3 Distance Learning Degrees**

As a consequence the upholding of the standard of execution of classical ballet throughout the entire range of the Academy's distance learning degree programmes must also be questioned. A system whereby executant understanding of classical ballet technique can be assessed through distance learning has yet to be devised. With executant skills being of paramount importance in the training and success of a classical ballet teacher, establishment of these skills surely has to take precedence if the integrity of the profession is to be upheld. Ambition must always be to achieve a balanced set of credentials. The wealth of knowledge that a trained professional, with informed teaching skills could generate and bring into the classroom is yet to be fully exploited although, according to Buckroyd (2000), the situation where the 'traditional model of the teacher as a former dancer whose sole concern is with transmitting the aesthetic heritage that she embodies' has begun to modify' (p.71). If the Academy is to continue to be at the forefront and maintain its leadership in the training of classical ballet teachers, a status central to its survival, planned formal consideration has to be given to the mechanisms by which this domination is likely to be sustained, particularly in its new found strategy of encouraging 'learning for all'.

Difficulties lie in finding a system suitable for implementation within a distance learning programme where executant understanding of ballet can be accurately assessed. In vocational training institutions where ballet is a core subject, the process of assessing students differs. For example, in the degree course at London Studio Centre, the development of ballet is assessed primarily in terms of performance through the presentation for examination of one of the dance units, the choice of which could be ballet. At the Bird College, final year students are examined in their choice of two of the four dance genres on offer: ballet, contemporary, jazz or tap. Examination in these institutions, therefore, is not

solely through the examination class, but also includes the appraisal of a variation or creative artefact performed from the appropriate genre. At the RAD, as assessment is primarily in the context of teaching, the evaluation of executant technique must continue implicitly through many of the complementary subjects of the full time or distance learning programmes. Nevermore so in a distance learning programme designed for the purpose of training teachers such as the *BA (Hons) in Classical Ballet Teaching*, where the acquisition of a skill takes precedence, there is need to establish more discerning practices in the assessment process. Arguably, in the case of other institutions, in order to measure the designated progression of a student wishing to follow a theatrical career with the view to seeking professional employment in musical theatre, the assessment process is appreciatively different.

Although short-lived, the *BA (Hons) in Classical Ballet Teaching* proved a valuable learning experience for the Academy providing important information in the lead up to the introduction of the new distance learning degree. Comparing well to its 'sister' degree, the *B.Phil (Hons) in Ballet and Contextual Studies* and taking into account the different contexts, the degrees are compatible in terms of assessment procedures and level of rigour. The notion that the two degrees: *B.Phil (Hons) in Ballet and Contextual Studies* and *BA (Hons) in Classical Ballet Teaching* were distinguished in terms of practical and theoretical is misleading for its proposed clientele and the profession in general. The term 'practical' can infer less academic rigour whereas quite the reverse is often the case. Ability to illustrate knowledge and understanding through teaching, demonstration, presentation or any other practical means is not an easy option, practical work must demonstrate everything that is found in equivalent theoretical content only in a different way (Validation Submissions, EE Reports). Ideally a degree that has a balance of both elements is to be advocated; a single programme that has practical and theoretical inter-related and inter-supporting modules as is the intention of the new *BA (Hons) in Dance Education* programme. Nevertheless, Carol Martin, Programme Leader for the new distance learning degree, explains that in this country 'weighting will always be towards the theoretical side...we are a logocentric community and universities still want to see writing at the end of the day' (Martin, Interview, 4/5/01).

## 5.4 Registration

In addition to the Academy's on-site and distance learning degree routes, the search for a system to establish credence for the classical ballet teacher notions included a Teachers' Registration Council (1923), a Registration of Dance Schools (1937) and the Academy's eventual introduction of Global Registration in 1986. Initiated as a direct reply by the Academy to appease the constant lament of members for external qualifications to be more widely recognised for all practising RAD teachers this perception remains. Accountability for the profession was a strategy that should have provided a financial and philosophical safeguard for the Academy. In the event, the system of Registration was flawed. Academy teachers desiring Registration required to have achieved the Teacher's Certificate (TC) and primarily were given a six-year period in which to meet this requirement. The means by which the older teacher could be encouraged into the scheme raised initial discussion where teachers of ten years teaching experience or more were granted automatic registration, which in some cases hampered the ability to efficiently monitor their work. Nevertheless the situation was not entirely negative for in some instances this concession produced a reverse reaction and with the initial enthusiasm engendered by the membership to achieve the TC, some older teachers commendably, accomplished the examination.

Unfortunately, in those early days TC assessment procedure was not sufficiently stringent to be of value. Difficulties in appraising relevant teaching experience and monitoring teaching practice impeded the process. A qualification designed for a novice teacher without regular means of providing guidance and feedback in aspects of class management, music, voice and other essential skills has its limitations. Without frequent tutorial guidance, the probationer teacher is unable to reach full potential. Employing the 'apprentice scheme' whereby a young teacher assists more experienced instructors can be beneficial, returning to the system in use earlier in the century. At present, the Teachers' Certificate Programme (TCP) is based on an apprenticeship scheme of three years but again unless the trainee teacher is teaching under supervision restrictions in the mentoring process are too numerous. This apprenticeship scheme is analogous to the government policy of today with 'on the job training' included for public

sector teachers. As dance teachers are not qualified to general national standards, the Academy criterion of the TC can only represent a first step to recognised teacher status, a fact warranting clarification. As the Academy enters the twenty-first century, this inability to establish credibility for its foundation qualification from overseas countries, even those countries harbouring close proximity as the European Union, remains a problem. The European Union acts as an accreditation body for Europe and has yet to accept the RAD Teaching Diploma as a universal qualification, reluctance which may in part, reflect its imperfections. Similarly, although introduced in 1995 and universally applauded the *B.Phil (Hons) in Ballet and the Contextual Studies* has also undergone recent interrogation by overseas governments. Such concern has not revolved around its content or rigour however, but for the validity of its title.

The Academy's system of individual appraisal through its Registration scheme is almost impossible to apportion for the fundamental reason that a significant percentage of 'Academy' teachers are employed by schools where responsibility for teaching is shared, making the success of their pupils a joint venture<sup>4</sup>. In the case of pupils under-performing in examinations there are many identifiable factors to be considered, some may be personal to the child and teacher, for example: poor attendance at class owing to sickness, injury, other commitments or an inability 'on the day' to perform at optimum levels. These situations can never be associated with any certainty, to a lack of interest from the child or teacher or indeed to 'poor teaching'. During the last decade of the twentieth century, in order to show that standards are being maintained and the public purse not being squandered, the government has introduced a multiplicity of quality assurance audits and course surveys. Although surveillance in Higher Education is unremitting, requiring constant attention, there is still no system in place for monitoring provision of teaching in private dance schools. Preserving the implicit method of teacher appraisal through the system of examining the pupil remains the main evidence of competency.

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<sup>4</sup> Originally the Academy assigned a success rate in examinations of no lower than 93% and if this level fell below the teacher was officially admonished. These cautionary letters, delivered on occasions to examiners and teachers of repute were sometimes sent indiscriminately and without prior discussion. Appraisal of Registered teachers was through scrutiny of examination records assessed every two years. Failure to meet standards resulted in de-registration.



Registration considered a radical move in the eighties, and one emulated subsequently by other societies transpired to have a lasting and destructive influence upon the Academy and its loyal membership. Arguably the system could be condemned as being a primary cause of the downturn in the Academy's relations with its membership and one of the factors directly responsible for its malaise in entering the twenty-first century. Changes need to take account of two aspects, those undeclared attributes of a school, which are not so easy to measure and the results of self- evaluation by teachers. An interesting role in the new process would be for a school to assess its own strengths and weaknesses. Lightfoot, education correspondent of *The Daily Telegraph*, defending the highly criticised Ofsted inspection system, quoted the new Chief Inspector of Schools, Mike Tomlinson<sup>5</sup> of hinting at a substantial change of emphasis in forthcoming inspections. Teachers were to be told that in terms of evaluation 'we must find ways as a profession of identifying and defining those essential ingredients which cannot be measured' (Lightfoot, 2001, p.12). Interestingly, with reference to Registration fourteen years after its introduction, the consultation process of the Strategic Review in 2000 revealed that 'neither the effectiveness of the teaching nor continued membership should be determined by examination entries' (Strategic Review, 2000, p.9). Furthermore that the maintenance of rigorous standards is important but the manner in which these standards are achieved needs reviewing. Recommendation came that the Academy should 'cease to use examination entries as a means of determining continuing teacher registration' (ibid.), a recommendation not readily acceptable to the more experienced sector of membership for whom examination results are the overriding criteria. However, in current educational spheres there are other methods of monitoring teachers, one of which is through the means of the new educational policy of Life Long Learning.

In February 1998, David Blunkett, Secretary of State for Education and Employment promoting a new Government Green Paper, declared that 'learning is the key to prosperity for each individual but also for the nation as a whole' (DfEE, 1998, p.7). Blunkett stressed a wish to encourage adults to enter and re-enter learning at every point in their lives and with this aim in mind the Government

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<sup>5</sup> Mike Tomlinson, his deputy, succeeded Christopher Woodhead at the end of year 2000 in his position as Chief Inspector of Schools.

intend to introduce an initiative of ‘individual learning accounts’. This philosophy is seen in both the *Routemaster* and the new *BA (Hons) in Dance Education*. These accounts will renew a commitment to self-improvement and enable people to take responsibility for their own learning, a process that in turn will enrich life and society. In relating this policy to future learning for Academy teachers, surely opportunity must be provided to enhance professional development through a programme of courses of varying duration and levels to build a form of ‘credit bank’ giving exemption in certain areas of Academy qualifications. Such schemes for the Academy would ‘ensure that the time and money that teachers invested in continuing professional development was appropriately invested’ (SR, 2000, p.10). Through this system of accumulating credit, the Academy would be preserving its future standing in the profession whilst still maintaining necessary guidelines for parents and educational bodies. Benefit would be seen by an increased quality of teaching that could only raise standards in the long-term. Rendering the means whereby professional experience, teaching, dancing and other relevant areas can be accredited through a system introduced by Higher Education bodies, of Accredited Prior Learning (APEL), is recently being incorporated into the Academy’s admissions procedure. Accredited Prior (Experiential) Learning (APEL) also allows exemption when enrolling for further programmes of study later in life.

### **5.5 The Role of the Academy**

In its desire to maintain professional relationships and keep faith with its practising teachers a potentially difficult situation arises for the Academy from its dual function as a membership and examining body (SR, 2000). As the Academy represents both the examiner and the teacher and, where both can be one and the same, it is difficult for the organisation to be seen to act impartially thus creating a ‘no win’ situation. There is insufficient structure for both parties to be dispassionately served. For example, when complaints are forwarded of incorrect protocol or unacceptable results in examination session by teachers/examiners, it is impossible for individuals to receive a fair hearing. Dissatisfaction also arises from the many roles demanded by the Academy of its contracted personnel where, each examiner is first a member and then is expected to assume the role of

assessor, tutor and mentor and to some degree 'quality controller'. Recent policy has emphasised the need for teacher education to be separate from examination provision stressing that it is neither good practice nor acceptable to have members of the same organisation responsible for both mentoring and assessing teacher training/proficiency. Another example of dual representation is seen in the utilisation of the examiner as an 'inspector' through examination sessions and teaching courses; an implicit system of quality control adopted by the Academy for many years in its efforts to uphold standards. An examiner's visit to a school or country involves a confidential report, which reveals aspects such as accuracy of syllabus, grooming of candidates and general presentation of work. Suitability of studio, accompanist, travel arrangements and accommodation are also included, all of which build a considerable picture of the strengths and weaknesses necessary to maintain standards appropriate to the aspirations of the Academy. If the individual teacher fails to meet these standards past practices have resulted in a letter of admonishment being sent from the Academy suggesting possible professional advice or attendance at a course. This rather disparate approach has created an atmosphere of distrust and succeeded in creating for the Academy a reputation for being unapproachable. A more sympathetic and friendly mode must be adopted and systems devised whereby teachers can be offered appropriate professional help when required.

Acting on information gleaned from recent publication of the Academy's own Strategic Report and following recent government publications including those of the National Framework of Qualifications (NFQ) and the formation of the Qualifications and Curriculum Authority (QCA), it would appear mitigation of this policy is emerging in examiner training sessions and restriction of comments on reports to those related purely to objectively assessed outcomes is now being imposed. Endeavouring to provide both examiner and counsellor for teachers through the use of the same agent is no longer acceptable in today's educational philosophies where the job of the examiner should be discrete. Ability to divorce intuitive awareness of the ways in which entrants are taught from the task of assessing is recognised by those who train examiners as being an almost impossible accomplishment. There is need to encourage this objectivity in the design of the Children's Examination system where the examiner travels to the

children, visiting each individual school, a difficulty resolved in the professional examinations (Majors) where, with a neutral location and the candidates wearing numbers, a more dispassionate assessment is possible.

In its continuing efforts to separate provision of examinations from that of teacher education, the Academy has been forced to consider its policy concerning the role of 'tutor'. As the University of Durham does not endorse dual mentorship recent discouragement of the Academy's practice of appointing examiners as tutors has been instigated. At the beginning, with urgent need to provide a sufficient number of informed tutors, it was necessary to utilise the expertise of Diploma trained, experienced examiners to carry out immediate tutor duties. Since 1995, tutor training for non-examiners has been in operation and a Board of Tutors created that has introduced new blood into the Academy's teacher training programme. This new panel of expertise, helping to reduce the workload for the already over-extended examiners and taking advantage of the skills of eligible teacher/members is welcomed.

In conclusion, the final decade of the twentieth century saw the Academy providing new qualifications for its membership. However, in the eyes of the government it has still not achieved its primary ambition, that of 'qualified teacher status'. State Recognition, a contentious issue has been raised periodically through its history and was first mentioned in 1913 (Richardson, 1913, p. 690-697) and again in 1926 when the desire was for teachers of dance to be accepted into the public sector. Interestingly seventy-five years later, with the impending projection in September 2001 of the first Postgraduate Certificate for Dance Teachers (PGCDT) this situation may about to be resolved. Ballet, as subject material for inclusion in the school curriculum, however, will always have its critics, those who are wary of a possible incorrect and physically harmful teaching method of the genre. As a dance form, which relies on aesthetic line mastered only by stringent technical requisites such as the turned-out leg, ballet may be criticised as an inappropriate genre for the majority. Nevertheless, simple balletic movements with emphasis on creative use can form suitable syllabi for inclusion in public sector teaching. In the private sector in which this study has been sited, there are two client groups, the amateur and the professional. For the amateur, participation and enjoyment is all important and for the professional, the training of the genre

must predominate. In discussing the first group and synonymous to sport, if the intention is to enjoy and appreciate the activity, ballet participation has a place for all in education. No person should be denied opportunity to enjoy an activity for its own sake. However, if the intention is towards professional attainment, parameters must alter. Richardson, as early as 1923 expressed the desires of the Association by reminding members that every little girl begins training as a child in an amateur context, therefore there was the need for initial training to be sufficiently sound that should a professional career be sought 'she would not have to forget what her first teacher taught her' (Richardson, 1923, p.265). With this axiom in mind whether training a teacher to teach an amateur or an aspiring professional, the aim is analogous. Criteria for a successful teacher must include a certain degree of physical accomplishment as a dancer, knowledge of related subjects and ability to communicate these skills effectively to a relative standard.

At the founding of the Association, considerable importance was placed upon the dancing expertise of the teacher. If the teacher was recognised as a dancer of some repute there was an immediate increase of confidence in the eyes of the public, a factor noticeable in respect shown some of the teachers in the early days of the Association. For example, Atkinson, Cormani, Espinosa, Ginner, French and others. Introduction of the Children's Examinations system (1923) with the prediction that 'examinations in dancing for children and young students would greatly improve the status of the sincere teacher' (ibid.) created another criterion. An assumption that outcomes reflect the level of ability and expertise of the teacher is intensely debated (Media Coverage) as can be seen today in association with such systems as the National Curriculum, individual Key Stage<sup>6</sup> assessments, Ofsted reports and league tables; all methods of evaluating national standards (Walden, 1996). However, the Academy's policy of assessing a teacher's credentials through personal demonstration and examination results has remained constant and although this philosophy can be misinterpreted the general ideology still has integrity.

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<sup>6</sup> Key Stage Tests 1,2 and 3 are national tests for children aged 7,11 and 14 respectively. At Key Stage 4 national qualifications are the main means of assessing pupil achievement.

## **PART TWO: *Reflections and Recommendations***

### **5.6 Reflections**

As the Royal Academy of Dance enters the twenty-first century, the designers of the *Routemaster* Davies, Ferguson, Watchman et al, must be given credit for their vision. The imaginative ideas provided the Academy with a positive direction for the future. The original aim of the *Routemaster*, to widen access for the majority of teachers seeking new qualifications, was the main factor influencing the Academy's Directors and administrators to continue the quest for a system whereby this could be possible. According to Martin, the concept 'is a far-sighted idea...massive to manage, operate and administrate internationally but that is the challenge' (Martin, Interview, 4/5/2001). In response to the feasibility of implementing such a system, Martin enthusiastically claims that 'the Academy certainly has the worldwide network to do that' (ibid.). Without the original input of the *Routemaster*, the new *BA (Hons) in Dance Education* may have taken much longer to materialise. With the proposal of a pilot scheme for a *Professional Graduate Certificate in Dance Teaching* (PGCDT) projected for September 2001, validated by the Academy, the ambition to achieve 'qualified teacher status' for dance teachers may at last be realised. By holding an internationally acknowledged qualification that provides explicit comparability and the opportunity to work within the state system, dance teachers are elevated to parity with their counterparts in the public sector. In raising the status of the dance teacher, the dance profession as a whole surely will be enriched?

### **5.7 Recommendations**

The following issues raised in this thesis, based on research and personal participation are organised relative to appropriate areas discussed in the final chapter. The key recommendations are:

#### **Change of Emphasis**

*That critical reappraisal of the classical ballet genre and knowledge of the employment market should feature as essential criteria for the teaching programmes on offer.*

## **‘On-Site’ Provision (BA (Hons) Art and Teaching of Ballet**

*That the degree programme should ‘safeguard’ the implications of its title through the incorporation of the following:*

- *cognisance of and reflection upon the original rationale*
- *employment of specialist staff in all major teaching areas*
- *reflection upon ratio of administrative and teaching staff*
- *employment of external tutors for dissertations where the specialism of staff is not available in house*
- *extension of teaching practice opportunities*
- *updating of resource*
- *increase of Programme Board membership to facilitate wider opportunities for debate and consequently provide an informed basis for decision making*

## **Distance Learning Degrees**

*That the assessment of executant ability and understanding of the teaching of classical ballet genre should be constantly reviewed.*

## **Registration**

*That there should be an updated return to the apprentice system whereby young teachers assist more experienced practitioners as part of the education process.*

## **The Role of the Academy**

*That attention be given to means of securing financial security without curtailing the quality of staffing on the degree programmes*

*That the democratic process should be seen to prevail in all aspects of Academy life including:*

- *an effective communication system between and within departments and with the membership*
- *leadership styles which incorporate listening and sharing techniques*

Undoubtedly, the Royal Academy of Dance is aware of many of the issues highlighted in this thesis. Some of the recommendations made here may already have been contextualised within the change of direction it has taken and, along with others of its own making, already be in place. However, financial pressure will always present limitations on policy making and the Academy, like all institutions, will continue to be faced with difficult decisions. While these decisions may not necessarily result in total support by the membership, the debate that they promote could provide a healthy arena in which to identify yet further developments. Whatever form the changes ultimately take, the question to be asked is whether the raising of the standard of classical ballet training remains of paramount importance or if the original intention as expounded by Adeline Genée, in 1920 should be replaced, to reflect the Academy's new image in the twenty-first century.



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# **APPENDICES**

*(A B C D)*

## APPENDIX A: *Chronology*

- 1908** Edouard Espinosa London school opened
- 1910** **June 11**  
Marriage of Genée to Frank Isitt
- October 15**  
*The Dancing Times* published as a national journal with PJS Richardson as editor
- 1913** Publication of Espinosa's *Technical Dictionary* in *The Dancing Times*
- Phyllis Bedells lead dancer at the Empire
- August**  
Article published in *The Dancing Times* '*State Recognition of Dancing*' seeking state patronage for the dance profession and a central regulating body
- 1916** **September**  
Article in *The Dancing Times* '*What Every Teacher Ought to Know and be Able to Teach*' description of a syllabus devised by Espinosa and a suggestion by Richardson of a tribunal through which the profession could be regulated
- 1917** Adeline Genée's retirement from performing
- 1920** **July 18**  
Inaugural meeting of the *Dancers' Circle* at the Trocadero Restaurant
- October 17**  
Second meeting of the *Dancers' Circle* - agreement to form an Association of Teachers of Dancing
- December 31**  
Dinner held to mark the formation of *The Association of Teachers of Operatic Dancing of Great Britain*
- 1921** **May 9 & 10**  
First Elementary Examinations of The Association of Operatic Dancing of Great Britain
- 1922** **June 26 & 27**  
First Intermediate Examinations of The Association of Operatic Dancing of Great Britain
- 1923** **May**  
*Dancers' Circle Dinner* - agreement to introduce Amateur Examinations for Children
- October**  
Move of AOD from *The Dancing Times*' offices to premises in Holland Park Avenue, London
- November 9**  
First Advanced Examinations of the AOD
- December**  
Children's Examination Syllabus drawn up and published in *The Dancing Times*

- 1924 31 March - 12 April**  
First Children's Examinations held in London and the Provinces - 523 candidates entered
- October**  
Employment of Kathleen Gordon as a temporary secretary of the AOD
- 1926 October 17**  
*Dancers' Circle Dinner* - discussion on 'State Recognition'
- Office of Vice President created and two Vice Presidents appointed: Lucia Cormani and Yvonne Daunt
- Visit of Espinosa to South Africa which stimulated interest in the Association
- 1927** Introduction of a Scholarship Scheme for selected children in London, Birmingham and Nottingham
- 1928** Consent of Her Majesty Queen Mary to become Patron of The Association of Operatic Dancing of Great Britain
- Solo Seal examination introduced
- June**  
Ninette de Valois successful in the Advanced Examination of the AOD
- 1929** *Camargo Society* conceived by Arnold Haskell and Richardson
- 1930 October 19**  
First production by the *Camargo Society*
- Resignation of Espinosa from the AOD and subsequent formation of the *British Ballet Organisation*
- November**  
First publication of the journal of The Association of Operatic Dancing entitled *The Operatic Association Gazette*
- December**  
Proposal for external Teaching Certificate examinations
- 1931** Formation of a permanent company: *Vic-Wells Ballet*, to be housed at Sadlers Wells under the direction of de Valois
- Adeline Genée Awards introduced
- 1932 January 4**  
Introduction of the first Teaching Certificates: Intermediate and Advanced
- 1934 June 6**  
Formation of the Grand Council and Executive Committee
- Teacher's Certificate Examination integrated into one examination amalgamation of Intermediate with Advanced Teaching Certificate – to be known as the Advanced Teacher's Certificate
- 1935** E. R. Gwatkin's first lecture to the membership '*Dancing and its relation to Day School Life*'

**November 8**

Farewell performance for Bedells at the London Hippodrome

**December**

Approval of King George V to grant a Royal Charter to The Association of Operatic Dancing of Great Britain

First visit of an examiner to Australia

**1936 17 January**

His Majesty King George V affixed his Great Seal to the Royal Charter - his last official act before his death

The Royal Academy of Dancing (RAD) becomes the youngest of the select bodies of Royal Academies

de Valois elected to Executive Committee

First Children's Examiner sent from Australia to New Zealand - start of establishment of Australasia

**October 6**

Formal appointment of Gordon to post of assistant secretary

**1937 Resignation of Richardson as Secretary to become Treasurer**

Gordon promoted to Secretary of RAD

Employment of Muriel Lehman to the administrative staff

Suggestion for ordinary members to be elected to the Executive Committee (beginning of current policy)

**September**

Appointment of a General Organiser (beginning of Local Organisers)

Richardson appointed Honorary Secretary in addition to his role as Treasurer

**1938 December 12**

A course of lectures proposed by Genée to extend over four years, to be given on Saturday mornings with the view to raising the standard of teaching among the members - precursor of the Teachers' Training Course (TTC)

**1939 January 8**

E.R Gwatkin second lecture to the membership '*Suggested Training Course for Teachers of Dancing*'

Death of Isitt, Genée's husband – succeeded by Arnold Haskell and Ormond Blyth on Executive and Financial Committee's respectively

**1939-45 War Years:**

Continuation of the RAD's administration through the dedication of Gordon and Lehman

Role of Chair of the Executive Committee is gradually assumed by F.W. Chamberlain in the absence of Genée, during the war years

**1940 Death of Edmund Heisch, Chair of the Financial Committee**

Genée's visit to Canada and America which - stimulated an interest in the RAD

Title of *Vic-Wells Ballet Company* changed to *Sadlers Wells Ballet*

**1943** Richardson appointed Honorary Treasurer

**1944** Examination age limits raised: Elementary to 9 years, Children's Grade One to 7 years

Haskell's lecture tour with the intention to revise the Academy's approach to teaching ballet to children - precursor to the introduction of the Children's Examinations  
Syllabus: *Ballet in Education*

Margot Fonteyn elected to Grand Council

**1945** Introduction of the Teachers' Training Course (TTC) with Saturday lectures (postponed owing to war difficulties)

Examination age limits raised: Elementary to 10 years, Primary to 7 years

**November**

Haskell and Winifred Cullis share directorship of the TTC

**1946** Purchase of Fairfield Lodge, residential building to house TTC students

Introduction of the three-year Teachers' Training Course (with 3 students) and a one-year Intensive Teachers' Training course (1 student)

Creation of *Ballet in Education Syllabus* for the amateur child

**December**

Suggestion for a change of status - on the successful achievement of Elementary to become 'a Probationer' rather than a member (first suggestion of a Student Membership)

**1947** **June**

Graduation of Audrey Knight, first student to graduate from the one-year intensive course, implemented as short-term measure after the war

**September**

TTC now a full time course, residential at Fairfield Lodge, Holland Park

Introduction of *Ballet in Education*, an examination syllabi for children

Pamela May appointed to Executive Committee

**1948** **January**

Gordon promoted Director - Lehman, General Secretary

Application for a Supplemental Charter to allow the establishment of the TTC

de Valois proposed that only members (excluding non-members) should be allowed to enter pupils for examination - motion defeated (first intimation of the need for a registration scheme to protect member's interests)



**1949** Supplemental Charter granted to allow the establishment of a Teachers' Training Course with agreement to introduce the Licentiate Diploma qualification. Student Membership introduced and Full Membership status revised (both to be granted on successfully achieving Elementary and Intermediate/Advanced executant respectively)

Inauguration of the TTC

Graduates of the TTC to receive the qualification of Licentiate of the Royal Academy of Dancing (LRAD)

Reunion meeting of past TTC students - precursor to *The Guild of Licentiates*

Gordon elected an Honorary Member

Bedells, de Valois, Haskell, Karsavina, Richardson and Chamberlain elected Vice-Presidents

**1950** Genée appointed Dame Commander of the Order of the British Empire

Death of Espinosa

Margot Fonteyn and May elected to Technical Committee

Examination age limit raised: Elementary 13 years with suggestion for a division for the younger student - this was the first indication of the need for a Pre-Elementary level of examination

**1951** **January**

Three significant awards for the profession:

- de Valois - Dame Commander of the Order of the British Empire
- Fonteyn - Commander of the British Empire
- Richardson - Order of the British Empire

Suggestion for a part time course to be held during the summer based on the TTC curricula- starting the notion of summer schools

**1953** Consent of Her Majesty Queen Elizabeth II to succeed her grandmother as Patron of The Royal Academy of Dancing

First examinations in the Far East: Ceylon, India, Malaya and Singapore

**1954** Retirement of Genée as President after 34 years

Fonteyn elected to Executive Committee

First examinations in Mexico, Rhodesia and the Caribbean

Karsavina Syllabus introduced into the TTC curriculum

Queen Elizabeth II Coronation Award introduced

**1955** Appointment of Fonteyn as President

First examinations in Holland

Karsavina relinquished role of Vice President

- 1956 January**  
 Fonteyn awarded Dame Commander of the Order of the British Empire
- Move by RAD to 15 Holland Park Gardens, London
- Title of *Sadlers Wells Ballet* changed to *The Royal Ballet*
- Death of Cullis, co-director of the TTC- succeeded by Lilian Charlesworth
- First examinations in Hong Kong and the United States of America
- 1958** Alicia Markova elected Vice President
- Sir Frederick Hooper succeeded F. W. Chamberlain as Chair of the Executive Committee
- 1959** First examinations in Ireland, Germany, Italy and Norway
- 1960** Fellowship Award introduced, first recipients: Karsavina and Stanislas Idzikowski
- 1961** First examinations in Luxembourg
- 1962** Benesh Institute of Choreology founded
- 1963 February 17**  
 Death of Richardson – succeeded by Mary Clarke as Editor of *The Dancing Times*
- Death of F. Hooper
- Solo Seal and Genée Medals first held in public
- Examinations first held in Iceland and Malta
- 1964** First examinations in France and the Philippines
- Sir Ashley Clarke succeeded Hooper as Chair of the Executive Committee
- 1965** First International Summer School
- 1967** Move by RAD to South Lodge, Knightsbridge on expiry of Fairfield Lodge's lease
- Title of *RAD Special Week* changed to *RAD Assembly*
- First examinations in Brazil
- 1968** Introduction of the new Children's Examination Syllabus devised by Fonteyn
- Acceptance by Associated Examining Board of Ballet as an 'O' Level GCE subject
- RAD Gazette retitled *Dance Gazette*
- Resignation of Gordon

- 1969** Appointment of Keith Lester as Principal of the TTC
- Peter Brinson appointed Director of RAD
- First examinations in Turkey
- 1970** **23 April**  
Death of Genée
- Resignation of Brinson
- Barrie Dumont succeeded Brinson as General Secretary of RAD
- Ivor Guest succeeded Clarke as Chair of the Executive Committee
- Death of Charlesworth – replaced by Lester as Director of the TTC
- June**  
Performance by TTC students of Lester's reconstruction of the Pas de Quatre at The Place, Euston
- 1971** Introduction of new external Teaching Certificate examinations:
- Student Teacher Certificate
  - Elementary Teacher Certificate
  - Intermediate Teacher Certificate
- 1972** Move by RAD to present Headquarters at Battersea, London
- Resignation of Dumont
- Phillip Starr appointed Administrator of RAD
- First examinations in Thailand
- 1973** Introduction of *Dance Education Syllabus*: a syllabus for the amateur student devised by Lester
- First examinations in Greece
- 1974** Official opening of new Academy Headquarters in Battersea by Queen Elizabeth II
- Establishment of the Professional Dancers' Teaching Course (PDTC)
- Appointment of Patricia Mackenzie as Principal of the TTC
- 1975** Examinations first held in Spain and Switzerland
- Appointment of John Field as first Artistic Director
- 1976** The TTC retitled The College of the Royal Academy of Dancing
- First examinations in Portugal
- 1977** First examinations in Cyprus
- November 11**  
Second Supplemental Charter granted

- 1978** Valerie Taylor succeeded Mackenzie as Principal of the College
- Death of Karsavina
- First examinations in Japan
- 1979** **March**  
First College Workshop performance
- Phyllis Bedells Bursary created
- Resignation of Taylor
- First examinations in Indonesia
- Field relinquished Directorship of RAD to become Artistic Director of London Festival Ballet
- October**  
Appointment of Susan Danby as Principal of the College
- Appointment of Alan Hooper as Artistic Director
- 1981** Beryl Grey appointed Vice President
- 1982** May elected Vice President
- First examinations in Chile and Peru
- Julia Farron appointed assistant Artistic Director
- June 30**  
Installation of Fonteyn as Chancellor of the University of Durham
- Children's Summer School introduced
- 1983** **July**  
Death of Alan Hooper aged 35 years
- Farron succeeded Hooper as Artistic Director
- Purchase of the Academy's building in Australia
- 1984** **September**  
Appointment of David Wall as co- Artistic Director
- Retirement of Fonteyn from performing
- 1985** Death of Bedells
- First examinations in Panama and Taiwan
- Grey appointed Chair of the ISTD
- Kenneth MacMillan and David Poole elected Vice President

- 1986** Introduction of *'Build up to Majors'* - a new 6 year Course of study for the professional student: Pre- Elementary and Elementary (Years 1/2)
- Wall appointed Director
- 1987** Introduction of Intermediate Examination Syllabus (Years 3/4)
- Introduction of GCSE *Dance*
- 1988** Introduction of Advanced Examination Syllabus (Years 5/6)
- Introduction of GCE *'A' Level Dance*
- 1989** Sibley elected Vice President
- Retirement of Farron as Artistic Director
- 1990** **December**  
 Official opening of *Fonteyn Centre* at Headquarters by Queen Elizabeth II
- David Watchman appointed Chief Executive
- 1991** Introduction of new Children's Examination Syllabus
- February 21**  
 Death of Fonteyn
- May**  
 Election of Sibley as President
- Resignation of Wall
- John Byrne appointed Artistic Director
- 1992** **January**
- President's Award introduced
- Introduction of the new Intermediate Syllabus for Boys
- Initial meeting with University of Durham on the possibility of validating the College Diploma course to a degree programme
- June-August**  
 Submission prepared for the first degree
- Irina Baronova elected Vice President
- 1993** **January**  
 Introduction of the *Higher Grade Syllabus 6& 7*, an examination syllabi designed for the amateur student – replacing the Dance Education Syllabus
- Byrne relinquished post of Artistic Director
- Guest is succeeded by Roger Harrison as Chair of the Executive Committee

**October 19**

Official confirmation of validation by the University of Durham of degree: *BA (Hons) Degree in the Art and Teaching of Ballet* – first degree in the teaching of classical ballet in Europe

Academic Year 1993/94 of Diploma course students accepted as first cohort to begin the degree

Death of Lester

**1994** Lynn Wallis appointed Artistic Director

**1995** **January**

Introduction of *Higher Grade Syllabus 8* – the ultimate examination for the amateur student

The Academy celebrated its 75<sup>th</sup> Anniversary

**June**

Validation by University of Durham of the Academy's first distance learning degree: *B. Phil (Hons) in Ballet and Contextual Studies* - with permission to run a pilot scheme immediately for College staff

**September**

First cohort of College Staff begin degree studies: *B. Phil (Hons) in Ballet and Contextual Studies*

**1996** Sibley appointed Dame Commander of the Order of the British Empire

**June 28**

Principal of the College, Danby awarded an Honorary Doctorate of Civil Law (DCL) by the University of Durham at the graduation ceremony held in Durham for the first cohort of students with the degree *BA (Hons) in the Art and Teaching of Ballet*

**October**

Death of Mackenzie

**1997** **January**

Doctor Mollie Davies awarded a Fellowship of the Royal Academy of Dancing for her outstanding contribution to the advancement of the College

**June**

Graduation of the first cohort of College staff on the degree *B. Phil (Hons) in Ballet and Contextual Studies*

**1998** **June**

Periodic Review: *BA (Hons) Degree in the Art and Teaching of Ballet*

**1999** Formation of the Faculty of Education

**June**

Periodic Review: *B. Phil (Hons) in Ballet and Contextual Studies*

**August**

Appointment of the Dean, Professor Joan White

Introduction of the second distance learning degree *BA (Hons) in Classical Ballet Teaching*

**September**

White appointed Director

Retirement of Watchman as Chief Executive

**October**

Luke Rittner appointed Chief Executive

**November**

Resignation of Danby

**2000****April**

*RAD Assembly* renamed *RAD Conference*

**September**

Radical reduction of staff contact hours with students on the 'on-site', full time *BA (Hons) Degree in the Art and Teaching of Ballet*

**November**

Change of title to *Royal Academy of Dance*

**2001**

Introduction of the new Advanced Syllabus for Boys

**March 8**

Death of de Valois, aged 102 years

**March 13**

Official validation by the University of Durham of the single distance learning degree *BA (Hons) in Dance Education*

**September**

Introduction of a single degree *BA (Hons) in Dance Education*, eventually to replace the two existing distance learning degrees *BA (Hons) in the Art and Teaching of Ballet* and *B. Phil (Hons) in Ballet and Contextual Studies*

Introduction of the Academy's Postgraduate Certificate for Dance Teachers (PGCDT)

## **APPENDIX B: *General Criteria for Assessment/Marking Conventions***

### **BA (Hons) in the Art and Teaching of Ballet**

#### **Individual Investigations, Essays and Other Written Assignments**

##### **General Criteria for Assessment**

*Students should demonstrate the ability to:*

- a) determine and respond to the specific demands of the question
- b) identify and select from appropriate body of knowledge
- c) write with clarity and authority
- d) demonstrate a good command of grammar and spelling
- e) structure the essay in such a way that it:
  - introduces the stance to be taken and presents a logical, critical and well developed argument
  - incorporates a questioning attitude and informed personal views
  - has a clear shape
  - makes use of relevant transitions and links between sections
  - utilises relevant and well referenced sources
  - has a conclusion which is more than mere repetition
  - includes a relevant and well presented bibliography

##### **First Class: 70-100%**

A piece of work of outstanding quality which demonstrates a sound grasp of the central issues involved and the ability to debate these in a stimulating, cogent and rigorous manner. There should be evidence of independent research, a substantial element of original thought and a working knowledge of all relevant, major texts.

It should be written in an authoritative, clear and academically respectable style incorporating definitions of specific 'subject' vocabulary and key concepts. There should be detailed adherence to the 'house style' as illuminated in the study skills guidelines in terms of referencing, grammar, syntax, punctuation and spelling.

Written work of all kinds, including expositions, case studies, and projects should be supported by a well presented bibliography which indicates relevant and generally well respected publications to which specific reference has been made and publications which, while unreferenced in the text, have nevertheless contributed in some measure to the outcome.



### **Second Class: Division 1: (Upper Second) 60-69%**

A mark in this category indicates very good work illustrating many of the distinctive qualities associated with first class achievement. A critical element must be present and a clear, logical structure with relevant transitions essential ingredients. The originality factor, although present may be less obvious but independent research and comment remain crucial. The main differentiating factor between this class and the one above is the number of criteria successfully addressed in depth rather than any particular element of failure. The adherence to "in-house" study skills continues to be of importance.

### **Second Class: Division 2: (Lower Second) 50-59%**

Sound, good quality work displaying a clear, factual basis, logical argument and a fluent style. It represents work which is serious, and shows an average understanding of the demands of the topic and corresponding ability to address them. There may be evidence of the use of quotations as supportive rather than providing opportunity for debate or critical appraisal. In the same way text may, in some circumstances, be more descriptive than analytical with less independent thought. This is more likely at the lower end of the scale. A less authoritative tone or an over assertive one without sufficient supporting evidence, may also be detected. There may be some well written sections but without the integration overall.

### **Third Class 40-49%**

Distinguishing this class is the relatively unconvincing argument which supports the work which is descriptive by character. It may be superficial, oversimplistic, over complicated or unevenly addressed. It lacks the logic and rigour deemed necessary for a good academic standard and probably depends largely upon unsubstantiated second hand views. At the lower end of this class is work which is only just adequate.

### **Fail 0-40%**

Failure may be seen in terms of inability to identify and address the central issues of the assignment, incoherent argument, muddled thinking, such lack of clarity of expression that meaning is lost, gross departure from the 'in-house style guidelines and in content which demonstrates that the assignment has been mis-read or mis-interpreted. (It is important to note that however impressive an answer may be unless it answers the requirements of the assignment it can not be given credit). Failure also refers to scripts where there is evidence of plagiarism.

## Presentations And Demonstrations

*Students should demonstrate the ability to:*

- a) determine the demands of the assignment
- b) pursue relevant sources
- c) organise material and illustrations
- d) produce a structure which is well introduced, logically developed and clearly concluded
- e) deliver an effective presentation using good communication skills and making good use of an appropriate selection of presentation aids

### **First Class: 70-100%**

An outstanding piece of work demonstrating a detailed, intelligent grasp of the central issues involved, originality in concept, a strong capacity to relate ideas and to question and support secondary sources. The presentation should be well designed and show a high level of personal research. In terms of presentation there should be a fluent and confident delivery style, an active engagement of audience attention, relevant use of illustrations and sensitive use of human aids such as dancers, pianists etc. The presentation should be within the time limit set with an appropriate sense of timing and with no sense of either hurry or lingering.

### **Second Class: Division 1: (Upper Second) 60-69%**

A very good study incorporating sound, well-supported argument. Material should be well organised, with substantial evidence of personal investigation and ability to discuss and intelligently employ secondary sources. The presentation should be thought provoking and communicated with ease and authority with the use of relatively spaced illustrative material. All material should be pertinent to the requirements of the assignment and comfortably conveyed within the prescribed time limit.

### **Second Class: Division 2: (Lower Second) 50-59%**

This is a satisfactory study where there is evidence of relevant investigation resulting in a presentation which has a clear factual basis. Although fairly logical, argument may be less rigorous, a restricted degree of personal research involved and only a basic competence in relating ideas. Delivery may lack fluency and coherence and not fully exploit the illustrative material which accompanies the script.

### **Third Class: 40-49%**

Work might be in this class for different reasons. It may be that the material is either slight or over-complicated. The level of argument is fairly superficial and the material is not handled with deep knowledge and understanding. There may be problems with communication of ideas and inappropriate selection / use of illustrative material. At the bottom end of this class there is evidence of slight or muddled thinking, scarcity of relevant preparation, poor sentence and topic construction, and weak presentation.

### **Fail: 0-39%**

Work assessed as failure will display many of the following characteristics: Gross inaccuracies and misunderstanding; inadequate preparation; irrelevant illustrations; little sense of shape; only the most basic knowledge; lack of critical analysis; ill defined and weak delivery.

## Oral Examinations

*Students should demonstrate the ability to:*

- a) listen attentively to the questions and comments of the examiner
- b) assemble thoughtful responses in a quick and unfussy manner
- c) handle knowledge and express views in an articulate manner
- d) reveal interest and involvement in the questions asked and any subsequent exchange which may occur
- e) support views expressed by reference to a range of pertinent primary and secondary sources

### **First Class: 70-100%**

A calm, mature capacity to listening to questions and statements and to examine them in depth. Fluent in intelligent responses indicating depth and width of knowledge. Answers should show ability to analyse, reference, quote and illustrate in whatever medium is appropriate. An outstanding oral performance will be judged in terms of effective thinking throughout involving well supported personal views and an ability to 'converse' well.

### **Second Class: Division I: (Upper Second) 60-69%**

Very clear responses and discussion, with sound argument, and the ability to follow leads given typify work in this class. A demonstration of interest and involvement is essential as is the ability to examine critically and, where appropriate, challenge the opinion of others.

### **Second Class: Division 2: (Lower Second) 50-59%**

Good factual knowledge and a logical approach to requests for information. Not quite such a clear grasp of vocabulary and terms of reference are likely to be less extensive. May articulate quite well but need help to pursue the issues in question and to find specially apt illustrations. A tendency to describe rather than to analyse and to be linear rather than to cross reference in establishing pathways.

### **Third: 40-49%**

Responses generalised and superficial. Not always aware of implications of questions, and answers are often simplistic and undeveloped or over complicated. Little in the way of personal thought and too easily thrown by opposing comments or viewpoints. At the bottom of this category are students who have prepared at only a basic level and are unable to pursue a discussion beyond a very superficial level. A limited framework of reference and poor communication are characteristics of students barely achieving a pass.

### **Fail: 0-39%**

Inadequate preparation, gross inaccuracies in terms of knowledge and misunderstanding about the questions being asked. Impoverished vocabulary, feeble delivery and few, if any, relevant illustrations.

## Ballet

Ballet throughout the degree programme is a longitudinal study and, as in the study of any language, develops in terms of depth, complexity and meaning, over time. The more finely tuned the body in action becomes the more communicative it is in terms of technical achievement and artistry. Because of the on-going nature of the ballet courses over the entire three year programme, and because of the different rates of 'balletic growth and development' on the part of individual students the general criteria for assessment remain constant factors. However, within each year the emphasis given to any one, or cluster, of these constitute specific criteria, together with the general criteria, indicate the mark to be awarded and the class into which the student should be placed. In terms of general criteria:

*Students should show understanding of:*

- a) anatomical and spatial alignment
- b) turnout
- c) co-ordination
- d) elevation
- e) dynamics
- f) musicality
- g) energy and stamina
- h) clarity and artistic expression

### **First Class: 70-100%**

A body which is in good condition and well prepared for the demands of the examination class. A consistent class showing an outstanding technical understanding in all general areas identified resulting in informed, skilled and intelligent performance throughout both barre and centre work. Evidence of a relevant and finely tuned vocabulary in the projection of personal interpretive qualities and a strongly developed sense of artistry. The ability to 'pace' throughout class using stamina and strength to good effect. Musical understanding both in relationship to response and use of music and within the performance of exercises and enchainements themselves. Ability to listen to directions, general and individual correctives, and to respond with understanding and persistence. To perform throughout with a strong sense of fluency and personal style which is authoritative but not overpowering.

### **Second Class: Division 1: (Upper Second) 60-69%**

A body which is in good condition and well prepared for the demands of the examination class. Many of the attributes of first class performance pertain to this class. However, there may be one or two areas which are slightly less well demonstrated which must be compensated in abundant measure from the other required categories. Alternatively, the whole standard may be slightly less.

## **Second Class: Division 2: (Lower Second) 50-59%**

A satisfactory standard overall demonstrating satisfactory understanding of the demands of the class. Ability to respond in a personally interpretative way showing a fairly wide and detailed knowledge of vocabulary. In terms of musicality the ability to listen to and respond to the tempo and mood of the accompaniment and to capture the main rhythmic and dynamic nuances of the exercises and enchainements. There may not be consistency between the barre and centre work, fluency may not always be comprehensive and personal style not yet strongly in evidence. Stamina and energy may flag slightly.

## **Third Class: 40-49%**

Body may not be totally prepared for the dance action of a demanding examination class. Able to respond to the requirements of the class but without the holistic understanding which gives a confident and informed performance. Such a lack may be seen in several of the following: personal motivation and commitment; vocabulary adequate but lacking in detail and 'fine-tuning'; barre work which may be acceptable but which fails to act as underpinning for centre work; musicality limited to basics such as coming in on the beat and ending as sound dies away. At the bottom end of this division is performance which is just adequate satisfying a minimum of the stated requirements.

## **Fail: 0-39%**

Body is ill prepared for the dance action of a demanding examination class. Responds to the instructions and correctives of the teacher with little understanding of the underlying technical demands concerned. Is severely limited in basic technical knowledge including anatomical, dynamic and artistic components. Personal style lacking with performance reflecting a 'going through the motions' rather than making the body respond in terms of highly articulated specifics. Lacking in stamina and energy to cope with the increasing demands of class and seen in decreasing ability to concentrate.

## Composition

*In terms of all course work and examination assignments students should demonstrate the ability to:*

- a) make an appropriate response to the assignment
- b) make clear the relationship between the compositional intention and outcome
- c) show basic understanding of structure
- d) select and develop appropriate movement ideas
- e) use basic compositional devices
- f) appropriate use of studio space for performance purposes
- g) selection and use of appropriate accompaniment

### **First Class: 70-100%**

First class work in Composition should show an outstanding grasp of the principles of composition in response to the particular assignment given. There should be an observable relationship between the intention of the choreographer and the realisation of the piece. The movement ideas should be clear and relevant to the composition and developed throughout. The composer / choreographer must give evidence of attention paid to the use of studio space as a performance area. The choice and use of accompaniment, which might include silence, must be in sympathy with the overall concept of the dance. In terms of realisation the dancers must be sufficiently informed and well rehearsed to project the form and content of the piece effectively and artistically.

### **Second Class: Division 1: (Upper Second) 60-69%**

A very good standard. Achievement in this class will reflect many of the components of first class work. One or two areas may be less successfully accomplished and these should be compensated by very good achievement in other areas. At first year level the dancers may understand the requirements of the choreographer but be unable as yet to express these sufficiently.

### **Second Class: Division 2: (Lower Second Category) 50-59%**

A satisfactory standard demonstrating ability to structure and shape a piece in response to the assignment given. There should be evidence of appropriate movement ideas although the development of these may be minimal and the selection of accompaniment as appropriate to the theme being addressed although its use may not be particularly detailed. Stage space should be satisfactorily addressed, albeit scantily so. The performers may demonstrate that they have been insufficiently well rehearsed through a relatively unconvincing performance.

### **Third: 40-49%**

Only the basic elements of crafting will be seen here and movement ideas will be limited in either appropriateness, range or development. The relationship between intention and realisation is likely to be either fairly minimal or overstated. At the lower end of the class there will be evidence of only slight understanding of crafting.

### **Fail: 0-39%**

This category demonstrates poor understanding of the assignment, inability to structure and to translate an idea into movement terms. Performance of the piece indicates poor rehearsal techniques and an inability to convey ideas to the dancers who, as a result, give an unconvincing and unconfident performance.

## **Production**

*In terms of all individual production assignments student should demonstrate the ability to:*

- a) make an appropriate response to the assignments
- b) make clear the relationship between choreographic intention and choreographic outcome
- c) show understanding of form and structure
- d) develop movement ideas
- e) use choreographic devices in a meaningful and imaginative way
- f) make appropriate use of the declared performance space
- g) select and employ interesting and accompaniment
- h) be imaginative and inventive in the conception and production of a set piece within given time and space parameters

### **First Class: 70-100%**

First class work in Production should be adventurous and inventive showing outstanding maturity and intelligence in the conception, process and final execution of the piece. Inherent in its creation is a sound understanding of choreographic principles with close attention given to dynamic and spatial concerns in the context of a clear and imaginative structure. The final product should show a thorough conversance with, and command of, choreography, music, costume and design and an ability to relate these aspects in the quest for artistic eloquence. There should be strong evidence of the student's ability to communicate ideas through a choreographic vocabulary and style appropriate to the dancers selected to take part in the project.

### **Second Class: Division 1: (Upper Second) 60-69%**

A good standard from a clear, original idea through to the final production with many of the features which characterise a first class mark. The initial idea should be strong, imaginatively developed and communicated. Substantial understanding of structure and form and a good understanding of the related aspects of production should underlie the development of the piece from its conception to the finished product. The piece should be well executed.

### **Second Class: Division 2: (Lower Second) 50-59%**

A serious attempt to fulfil the requirements with a competent and appropriate idea at its base. An appropriate selection of movement ideas and a fair understanding of form and structure with a satisfactory ability to develop material are characteristics of work in this category. The final production should be related at least in some aspects to the original idea and some measure of artistic integration achieved.

**Third: 40-49%**

Although there will be basic crafting ability, work in the third class lacks originality and excitement and may be crafted, at least in part, with unimaginative movement clichés and familiar choreographic devices. The relationship between the original intention and end product is often insufficiently realised and the dancers unable to take on a choreographic style. At the lower end of this class there will be evidence of only slight ability to work with movement ideas, lack of understanding of accompaniment and design and the inter-relationship of these in the final production. There may be further evidence of scant or uninformed rehearsals resulting in poor performance skills.

**Fail: 0-39%**

Poor understanding of the assignment, lack of conceptual clarity, inadequate movement invention and movement ideas, alongside an impoverished sense of structure, are features of a failure piece of work. Little understanding of the related disciplines, organisational weaknesses and inability to reflect positively on the choreographed process also contribute to a failure to produce a work of an appropriate standard.



## **BA (Hons) in the Art and Teaching of Ballet**

### **Marking Conventions**

#### **Degree Classification**

In order to qualify for the **degree** candidates must:

a) undertake not less than 2 further years of full-time study in the Units listed below:

##### **Part 1**

Performance Studies  
Education Studies  
Dance History  
Contextual Studies

##### **Part 2**

Performance Studies  
Education Studies  
Dance History  
Elective  
Individual Study

b) pass overall the Final examination as specified below:

##### **Part 1 (weighted at 40%)**

Performance Studies  
Education Studies  
Dance History  
Contextual Studies

##### **Part 2 (weighted at 60%)**

Performance Studies  
Education Studies  
Dance History  
Elective  
Individual Study

and

normally pass the RAD and ISTD Intermediate examinations  
by the end of the third year of study

#### **Final Mark**

The Final mark will be obtained by calculating the overall mark obtained at Part I and weighted at 40% and the mark obtained at Part 2 weighted at 60%.

#### **Degree Classification**

The class of the degree will be determined in accordance with the Senate Scale as follows:

##### **Class I** 70-100

is awarded when a student obtains a numerical average of at least 70% overall including a mark of not less than 70% for the Education Unit and one other Unit plus two Units marked at 60% or over and the remaining Unit between 50% and 59%.

##### **Class III** 60-69

is awarded when a student obtains a numerical average of at least 60% overall including a mark of not less than 60% for the Education Unit and one other Unit plus two Units marked at 50% or over and the remaining Unit between 40% and 49%.

BA (Hons) in the Art and Teaching of Ballet

- Class III**  
50-59 is awarded when a student obtains a numerical average of at least 50% overall including a mark of not less than 50% for the Education Unit and one other Unit plus three Units marked at 40% or over.
- Class III**  
40-49 is awarded when a student obtains a numerical average of at least 40% overall including a mark of not less than 45% for the Education Unit and one other Unit plus three Units marked at 40% or over.
- Pass**  
35-39 is awarded when a student obtains a numerical average of 35-39% overall including a mark of not less than 40% for the Education Unit and not more than two failed papers.

(College, RAD, 1996)

## APPENDIX C: *Monitoring Forms*

Examples of Monitoring Forms  
applicable to:

- *BA (Hons) in the Art and Teaching of Ballet*
- *B.Phil (Hons) in Ballet and Contextual Studies*
- *BA (Hons) in Classical Ballet Teaching*

### **BA (Hons) in the Art and Teaching of Ballet**

Programme Title	BA(Hons ) in the Art and Teaching of Ballet				
Unit/Module	Performance				
Subject Title	Principles of Ballet Style in Performance and Teaching				
Year of Study	Final Honours Part 11				
On a scale of 1-5, with 1 indicating the least positive/favourable response and 5 indicating the most positive/favourable response, tick the box, which best reflects your response to the following statements.					
		Least		Most	
1	<b>Clear and detailed information on the aims and objectives of the course</b>	1	2	3	4 5
	Additional Comments				
2	<b>Development of Course Content over the duration of the unit of study</b>	1	2	3	4 5
	Additional Comments				
3	<b>Quality of course presentations</b>	1	2	3	4 5
	Additional Comments				

4	<b>Amount of group and/or individual help given</b> (This may be correctives/critiques/essay comments/tutorials as appropriate)	1	2	3	4	5
	Additional Comments					
5	<b>Feedback on achievement/progress</b> (this may be during class/at the end of assignments)	1	2	3	4	5
	Additional Comments					
6	<b>Preparation for assessments/examinations</b>	1	2	3	4	5
	Additional Comments					
7	<b>Resources were adequate and readily available</b> (This includes studios/publications/music/computer etc)	1	2	3	4	5
	Additional Comments					
8	<b>Individual Comments (optional)</b> If you have comments that are not covered by the above statements and are relevant to the course then please detail them here					

(FOE, RAD, 2001)

## **B.Phil. (Hons) Ballet and Contextual Studies**

### **Module A: Assignment Tutoring**

Please indicate your response to each question by ticking the appropriate box, **1** is the most favourable and **5** is the least favourable response. If you have further comments to make, please continue on the back of the form.

**Name of Tutor:** (delete as appropriate)

#### **1. Ease of communication**

Comment on the ease with which you were able to communicate with your tutor

1     2     3     4     5

**Additional comments if any**

#### **2. Speed of response**

Indicate the quickness of response to your draft papers

1     2     3     4     5

**Additional comments if any**

#### **3. Tutorial Guidance**

How helpful did you find the tutoring of draft assignments

1     2     3     4     5

**Additional comments if any**

Indicate the ways in which communication with your tutor took place

**Post**     **Fax**     **Telephone**     **Face to Face**

(College, RAD, 1999)





# BA (Hons) in Classical Ballet Teaching

## Foundations Studies Seminar 2000

As part of an ongoing programme of monitoring, we would appreciate it if you would take a few minutes to fill in this monitoring form. Your feedback allows us to identify areas of the course, which are working well or indeed could be improved upon. It also gives you the opportunity to reflect on the time spent with us and to share your thoughts.

### INSTRUCTIONS

On a scale of 1-5 with 5 being the most favourable tick the box, which most reflects your response to the following points.

	1	2	3	4	5
	least				most
1. Content of lecture on essay preparations	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
2. Content of lecture on teaching studies and portfolio	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
3. Content of lecture on case study presentation	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
4. Availability of information and guidance for continuing study	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
	1	2	3	4	5
	least				most
5. Access to and availability of staff for advice	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
	1	2	3	4	5
	least				most
6. usefulness of meeting and integrating with students on other programmes	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
	1	2	3	4	5
	least				most
7. Availability of resources	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
	1	2	3	4	5
	least				most

Any other comments (use a separate sheet if necessary)

(FOE, RAD, 2000)



## *APPENDIX D: Dissertation Topics*

Dissertations of graduates housed in  
the library of the Royal Academy of Dance: \*Available for Reference  
#Only available if advised by tutor

### **B.Phil (Hons) in Ballet and Contextual Studies**

- \*Alexander, P. (1999) The benefits of classical ballet lessons for children with motor learning difficulties, with particular reference to Dyspraxia, Royal Academy of Dancing: an unpublished Individual Investigation, B.Phil (Hons)
  
- \*Anderton, S. M. (1999) An investigation into the development of Ballet in Canada from 1932 to present day with particular reference to the representation of Royal Academy of Dancing and contributions of Gweneth Lloyd (1901-1993), Royal Academy of Dancing: an unpublished Individual Investigation, B.Phil (Hons)
  
- \*Bing-Heidecker, L. (1998) Why 'Turn Out'? A theoretical investigation of selected issues concerning the nature and meaning of turn out in western theatrical dancing, Royal Academy of Dancing: an unpublished Individual Investigation, B. Phil (Hons)
  
- \*Brianzi, J. R. (2000) An Investigation into the prevention of Injuries, those sustained, and the Methods of Treatment concerning the female students, aged between ten and sixteen years, who attend the Ukraine Academy of Ballet, Royal Academy of Dancing: an unpublished Individual Investigation, B.Phil (Hons)
  
- #Brooke, E. (1997) Dance Injuries. Are they caused by physique or incorrect dance technique? With special reference to Achilles Tendonitis, Royal Academy of Dancing: an unpublished Individual Investigation, B.Phil (Hons)
  
- \*Burt, C. (2000) An Examination of the Inter-relationship of Teaching Methodology and the Development of Self-Esteem in the teaching of Classical Ballet, Royal Academy of Dancing: an unpublished Individual Investigation, B.Phil (Hons)
  
- \*Campbell, F. (2000) Classical Ballet for the Recreational Child, Royal Academy of Dancing: an unpublished Individual Investigation, B.Phil (Hons)
  
- #Campos, A. M. (Jan. 1999) The development of musicality in dancers – A study of the development of musicality as it relates to dance in both the training and choreographic aspects, Royal Academy of Dancing: an unpublished Individual Investigation, B.Phil (Hons)
  
- \*Cameron, R. (Mar. 1997) An investigation into and examination of the Karsavina Syllabus, Royal Academy of Dancing: an unpublished Individual Investigation, B.Phil (Hons)
  
- #Carles, M. L. (Jan. 1999) The First Ten Years of the Companhia Nacional de Bailado, Royal Academy of Dancing: an unpublished Individual Investigation, B.Phil (Hons)
  
- \*Chappell, V. (1998) An Evaluation of the Teaching and Learning of Classical Ballet Royal Academy of Dancing: an unpublished Individual Investigation, B.Phil (Hons) (includes a video)

- \*Christian, L. A. (1998) “An investigation into the social and psychological influences of a classical dance training upon the incidence of eating disorders amongst young professional female dance students,” Royal Academy of Dancing: an unpublished Individual Investigation, B.Phil (Hons)
- \*Croome, A. (2000) The Treatment of Biblical and Religious Themes in Ballet and Contemporary Dance, Royal Academy of Dancing: an unpublished Individual Investigation, B.Phil (Hons)
- \*Dean, M. M. (2000) The Importance of the Years 1939 – 1945 in the Establishment of British Ballet as a Nationally Recognised Art Form together with a Specific Review of the Role of ENSA and CEMA, Royal Academy of Dancing: an unpublished Individual Investigation, B.Phil (Hons)
- \*Delve, H. (2000) Verbal and Non-Verbal Communication in the Teaching of Ballet to Seven to Nine Year Olds, Royal Academy of Dancing: an unpublished Individual Investigation, B.Phil (Hons)
- \*Draper, V. A. (1999) The Nureyev Effect, Royal Academy of Dancing: an unpublished Individual Investigation, B.Phil (Hons)
- \*Gaines, N. C. (Feb. 1997) Issues in the Teaching of Early Dance with Special Reference to the Preliminary Stages of Classical Ballet Training, Royal Academy of Dancing: an unpublished Individual Investigation, B.Phil (Hons)
- \*Gliddon, M. (2000) An Investigation into how different teaching strategies could help the dyslexic student overcome specific problems encountered in the ballet class, Royal Academy of Dancing: an unpublished Individual Investigation, B.Phil (Hons)
- \*Gregory, E. (2000) Towards a Career as a Professional Dancer. A Comparative Study between full-time vocational training and part-time training from the ages of eleven to sixteen, Royal Academy of Dancing: an unpublished Individual Investigation, B.Phil (Hons).
- \*Groves, M. (Feb. 1997) The Pas de Quatre of 1845. A Comparative Study of Two Twentieth Century Revivals, Royal Academy of Dancing: an unpublished Individual Investigation, B.Phil (Hons)
- #Hamblin, K. (1998) A study of how a knowledge of kinesiology and biomechanics applied to the teaching of ballet may modify traditional training methods, Royal Academy of Dancing: an unpublished Individual Investigation, B.Phil (Hons)
- \*Holland, E. (1997) Classical Ballet into the Twenty-First Century. Art versus Athletics, Royal Academy of Dancing: an unpublished Individual Investigation, B.Phil (Hons) (includes a video)
- \*Jefferson, L. (1999) An Investigation into the Development of Musical Awareness in Children, ages three to nine. Discussing the Understanding of the Nuances of Music, Sensitivity to Music and the Relationship between the Dynamic Intentions of the Music and Movement, Royal Academy of Dancing: an unpublished Individual Investigation, B.Phil (Hons)

- \*Jennings, C. A. (Jan. 1998) An analysis of how specific creations of three British choreographers – Frederick Ashton, Anthony Tudor and Ninette de Valois were influenced by social dancing and cultural trends between 1930 and 1937, Royal Academy of Dancing: an unpublished Individual Investigation, B.Phil (Hons)
- \*Kuenen, E. (2000) The History of Het Nederlands Danstheater with special reference to Jiri Kylian and His Choreographic Developments, Royal Academy of Dancing: an unpublished Individual Investigation, B.Phil (Hons)
- #Langan, M. (1998) A study of the application of sport psychology to the training of the aspiring dance student, Royal Academy of Dancing: an unpublished Individual Investigation, B.Phil (Hons)
- \*Marsden, G. G. (1999) A study of the influence of classical ballet in the musical comedy genre in the period between the 1940's and 1950's with particular reference to the work of Agnes de Mille, Michael Kidd and Jerome Robbins, Royal Academy of Dancing: an unpublished Individual Investigation, B.Phil (Hons)
- \*Mitchell, J. C. (Feb. 1997) From Apprentice to Graduate Status: a study of the early stages of teacher training in classical ballet leading to the inception and development of the College of the Royal Academy of Dancing, Royal Academy of Dancing: an unpublished Individual Investigation, B.Phil (Hons)
- \*Moss, H. (Feb. 1997) Contributions to classical dance education from 1920 as made by the Royal Academy of Dancing, English National Ballet and dance examinations in the state sector, Royal Academy of Dancing: an unpublished Individual Investigation, B.Phil (Hons) (includes two volumes of Appendices, A-D)
- #Murphy, S. (Jan. 1999) Dance Education: A study undertaken with specific reference to the theories of William Glasser, M.D, Royal Academy of Dancing: an unpublished Individual Investigation, B.Phil (Hons)
- #Nowosad, C. (Jan. 1999) A study of John Cranko's choreography during his Stuttgart years with particular reference to "Onegin" and "Taming of the Shrew", Royal Academy of Dancing: an unpublished Individual Investigation, B.Phil (Hons)
- \*Peacock, C. E. (Jan. 1998) The Role of the Peer Group: A Study of Interaction in the Classroom and at Play, Royal Academy of Dancing: an unpublished Individual Investigation, B.Phil (Hons)
- #Peloe, S. (1999) Dance on Film: The Interplay of The Camera with Dance, Royal Academy of Dancing: an unpublished Individual Investigation, B.Phil (Hons)
- \*Platt, S. (2000) The Status and Perception of A' Level Dance, Royal Academy of Dancing: an unpublished Individual Investigation, B.Phil (Hons) (Includes 1 volume of appendices)
- \*Porcar, I. (2000) Choreographic Art in Catalonia. The Royal Academy of Dancing: an unpublished Individual Investigation, B.Phil (Hons)

- \*Price, H. (Feb. 1997) An examination of ways in which knowledge of learning and teaching strategies enhance the teaching of classical ballet to children between the ages of seven and eleven years, Royal Academy of Dancing: an unpublished Individual Investigation, B.Phil (Hons)
- #Purvis, K. H. (1998) The Royal Academy of Dancing and the Legat System of Russian Ballet styles. An investigation into the benefit of one or both of these styles in the teaching of classical ballet, Royal Academy of Dancing: an unpublished Individual Investigation, B.Phil (Hons)
- \*Rea, E. (Feb. 1997) A study of the transition from performer to teacher with particular reference to the Professional Dancers Teaching Course at the Royal Academy of Dancing, Royal Academy of Dancing: an unpublished Individual Investigation, B.Phil (Hons)
- \*Richards, V. (2000) A Study of the importance of Injury Prevention and Treatment in the training of Adolescent Ballet Students, Royal Academy of Dancing: an unpublished Individual Investigation, B.Phil (Hons)
- \*Riley, L. (1999) A Case for The Establishment of County Dance Schools, Royal Academy of Dancing: an unpublished Individual Investigation, B.Phil (Hons)
- #Rowland, J. (Jan. 1998) Aspects of teaching Dance and Movement to Children with Special Needs considering the overall emotional effects and more specifically the requirements of the visually impaired and blind child within the Dance class, Royal Academy of Dancing: an unpublished Individual Investigation, B.Phil(Hons)
- \*Sebborn, R. (Jan. 1998) An investigation into dance classes for three year olds with reference to developing cognition and wider child development issues, Royal Academy of Dancing: an unpublished Individual Investigation, B.Phil (Hons)
- #Shaw, D. (1999) The development of the Royal Academy of Dancing in Southern Italy over the last twenty five years identifying difficulties in introducing British developed schema into the Southern Italian culture, Royal Academy of Dancing: an unpublished Individual Investigation, B.Phil (Hons)
- \*Shorter, J. (Jan. 1999) Motivation in the elite dancer, Royal Academy of Dancing: an unpublished Individual Investigation, B.Phil (Hons)
- \*Smith, R. (Feb. 1997) Dance in Opera: A Controversial Issue, Royal Academy of Dancing: an unpublished Individual Investigation, B.Phil (Hons)
- \*Snowdon, P. (1998) The Training of the Dancer and its Influence on Injury and Disease in Later Life, Royal Academy of Dancing: an unpublished Individual Investigation, B.Phil (Hons)
- \*Squire, S. (Jan. 1999) Teaching dance to Pre-school Children: an examination of principles and practice, Royal Academy of Dancing: an unpublished Individual Investigation, B.Phil (Hons)
- \*Streat, L. (1999) Anna Pavlova: Her contribution to the spread of worldwide interest in dance, Royal Academy of Dancing: an unpublished Individual Investigation, B.Phil (Hons)
- \*Tiffany, R. (2000) An Investigation into the Possible Consequences of Hypermobility of Physique in Dance Training, Royal Academy of Dancing: an unpublished Individual Investigation, B.Phil (Hons)

## **BA (Hons) in the Art and Teaching of Ballet**

- #Aguiar, C. (1998) Proportion and Size in Ballet Dancers – An Investigated Study, Royal Academy of Dancing: an unpublished Individual Investigation, BA (Hons)
- #Amison, J. (1998) An Investigative Study into the Development of the Musical Film in Hollywood, Royal Academy of Dancing: an unpublished Individual Investigation, BA (Hons)
- \*Bennesar-Vicens, M. (1997) Pointe Shoes: The Construction and Fitting, Royal Academy of Dancing: an unpublished Individual Investigation, BA (Hons)
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