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**MA CHOREOGRAPHY
2018 - 2019 HANDBOOK**

**PG DIP / MA CHOREOGRAPHY
2018 – 2019 HANDBOOK**

- SECTION 1 Policies and Procedures**
- SECTION 2 Method of Study & Student Support**
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Postgraduate Diploma / MA Choreography

INTRODUCTION

Central School of Ballet was founded by Ann Stannard and the late Christopher Gable CBE in 1982. They established the ethos of the school and the integrity of training which has enabled hundreds of students to take up successful careers in the dance profession. The school began its collaborative provision with the University of Kent in 2004 offering undergraduate programmes. In the same year, Central joined the Conservatoire for Dance and Drama as an affiliate school. The current undergraduate programme comprises a two-year Foundation Degree in Professional Dance and Performance, leading to a BA (Hons) top-up in the third year.

MA Choreography - overview

The MA Choreography is a flexible course designed for professional choreographers who wish to develop their choreographic profile and professional skills. The intention of the course is to provide a context for choreographers, particularly from a classical dance background, to engage in rigorous practice-based research, and develop their knowledge and skill. A need for this has been particularly identified as a result of industry feedback from dance company directors. The course is unique in providing specialisation in ballet choreography. It encourages investigation of the processes involved in choreography by allowing students to interrogate, develop and modify their existing skills. This in turn, recognises the place of ballet as a distinct art which is historically robust, constantly evolving, and worthy of research and development. The making of choreography is at the centre of all of the work. There are opportunities to explore and challenge individual choreographic practice, linked to research and critical reflection.

There is opportunity for MA students at Central School of Ballet to engage in choreographic research using the school's highly skilled and versatile undergraduate students as dancers, with the potential to work with *Ballet Central* on collaborative projects with composers, designers and other theatre specialists.

The members of staff at Central School of Ballet have every confidence that the experience for students on the course will prove challenging, enlightening and inspirational. While this handbook serves as a useful guide to the course, the programme itself hinges on establishing supportive relationships between students and teachers, and students are reminded to discuss any queries or concerns they have with the Director or the Director of Higher Education Programmes in the first instance.

Duration of the Course

The MA runs over four terms, starting at the beginning of the Senior School term in January, ending typically at the end of the Spring term in the following academic year, although written work can be submitted up to the beginning of June.

The Conservatoire for Dance and Drama

Established in 2001, the Conservatoire is a Higher Education Institution with a unique structure, comprising eight schools. All of these are small, specialist institutions with international reputations for high quality delivery in their respective fields:

- Bristol Old Vic Theatre School
- Central School of Ballet
- National Centre for Circus Arts
- London Academy of Music and Dramatic Art
- London Contemporary Dance School
- Northern School of Contemporary Dance
- Rambert School of Ballet and Contemporary Dance
- Royal Academy of Dramatic Art

Each school has an established record of training its students to a professional standard with an excellent success rate in the number of its students gaining employment in dance, drama or circus. The unrivalled quality of teaching enables the most talented students to benefit from vocational training, to which access is given regardless of background or financial circumstances. Within the Conservatoire there is a balance between the art forms of dance and drama, classical and contemporary styles, as well as the only provision for circus arts within higher education.

Each of the Conservatoire schools is a separate and distinct institution that employs its own teaching staff and remains legally autonomous. At the same time, students are registered jointly with the Conservatoire and the individual school. The Conservatoire operates through a series of committees and working groups to determine policy for the schools as a whole. The schools themselves are involved at every level of deliberation within the Conservatoire, enabling them to share knowledge and expertise for the benefit of staff, students and the wider creative world that they serve. Visit www.ccd.ac.uk for further information. At present, the Conservatoire does not have degree awarding powers and the schools' courses are validated by different universities:

Conservatoire Affiliates

Bristol Old Vic Theatre School

Opened in 1946 by Laurence Olivier, Bristol Old Vic Theatre School (BOVTS) is located in three nineteenth century buildings overlooking Bristol's famous Downs and in the former BBC Christchurch radio and television studios in Clifton village. The School provides entirely practical, industry-led vocational training for the rapidly expanding arts and entertainment industry.

Bristol Old Vic Theatre School became a Conservatoire school in 2003.

Central School of Ballet

When Central School of Ballet was founded in 1982 by the late Christopher Gable, CBE and Ann Stannard, it was designed to offer students a very different experience of ballet training: one that would value artistic expression alongside technique. Christopher and Ann had a very strong sense of the value of the individual in performance, believing in a personal approach to working, and this ethos continues to be valued at Central today. The degree courses offer both quality and breadth of learning, producing creative artists of the highest calibre who understand tradition, but are also equipped to create new work and respond to changes in the professional world. Central School of Ballet's undergraduate and postgraduate courses are validated by the University of Kent.

Central School of Ballet joined the Conservatoire for Dance and Drama in 2004.

The National Centre for Circus Arts

Based in a magnificent Victorian power station adjacent to Hoxton Square, The National Centre for Circus Arts is one of Europe's leading providers of circus education. Every year the school involves thousands of people in the creation and performance of circus arts.

The National Centre for Circus Arts joined the Conservatoire for Dance and Drama in 2004.

London Academy of Music and Dramatic Art

The institutions that combined to form the London Academy of Music and Dramatic Art (LAMDA) date from 1861, making the Academy the oldest drama school in Great Britain, with an international reputation for excellence. LAMDA's continuing success derives from its ability to adapt its traditional teaching to match modern advances in the industry and to create an atmosphere that nurtures each student's individual skills and talents.

LAMDA joined the Conservatoire for Dance and Drama in 2004.

London Contemporary Dance School

London Contemporary Dance School (LCDS) is based at The Place, the UK's premier centre for dance, and offers dance artists from around the world the opportunity to pursue vocational training to the highest technical standards. With a world class faculty and unrivalled connections to the professional dance world, LCDS is proud to offer students a vibrant and stimulating learning experience.

London Contemporary Dance School was a founding affiliate of the Conservatoire for Dance and Drama in 2001.

Northern School of Contemporary Dance

NSCD is a unique dance training institution offering a select group of students the opportunity to develop and excel as dance artists. The school provides world-class dance training, nurturing and developing talent without regard to race or social background. The courses prepare students for what can be a demanding and precarious profession and are taught by staff who are of the highest professional level. Classes are rigorous and challenging requiring a high level of commitment and determination. This approach enables students to continue to succeed in the highly competitive field of professional contemporary dance.

Northern School of Contemporary Dance joined the Conservatoire for Dance and Drama in 2003.

Rambert School of Ballet and Contemporary Dance

Uniquely in the UK, the Rambert School of Ballet and Contemporary Dance treats these two dance genres equally. The School is dedicated to providing for the holistic development of the individual in body and mind. It is a place of training and learning that allows each student to achieve his or her unique potential and it encourages reflection, research and creative discovery. Individuality is prized and encouraged. The School dates from 1919 when its founder, Marie Rambert, first began teaching in London and it is now one of the world's finest centres of professional dance education.

Rambert School of Ballet and Contemporary Dance joined the Conservatoire for Dance and Drama in 2005.

Royal Academy of Dramatic Art

The Royal Academy of Dramatic Art (RADA) is a vocational training establishment which equips student actors, stage managers and technical craft specialists for careers at the highest level in theatre, television, film and radio. A high student/staff ratio ensures that the best creative and technical skills can be taught at an intensive level. The teaching is enhanced by work with visiting alumni, professional guest directors, designers and skilled practitioners who also have active careers outside the Academy.

Founded in 1904 by Sir Herbert Beerbohm Tree, RADA continues to strengthen its reputation as a foremost centre of excellence. Due to an ambitious estate strategy lasting five years, students now enjoy training in an award winning, state-of-the-art buildings in the main Gower Street and adjacent Chenies Street premises.

The combined premises provide three, purpose built, in-house theatres, teaching studios, technical workshops, sound studio/control rooms, wardrobe and electrics teaching rooms, library, common rooms, catering facilities and Foyer Bar which is open to the general public. The Academy stages up to six student productions each term which are open to the general public.

The Royal Academy of Dramatic Art was a founding affiliate of the Conservatoire for Dance and Drama in 2001.

SECTION 1 - Policies and Procedures

Common Policies

Each School of the Conservatoire for Dance and Drama has a unique and distinct creative and artistic identity that informs the specialist training that students undertake. The Conservatoire complements the bespoke nature of the training offered by its Schools with a common approach to matters regarding student engagement, student complaints, student misconduct, and allied matters.

To achieve this balance, the Conservatoire for Dance and Drama has a set of agreed approaches and expectations about areas that commonly affect or impact upon students (such as the Government's Prevent strategy, student representation in Schools, information for students, and student support). Additionally, the Conservatoire also has a number of 'student-related' policies which apply to any student of the Conservatoire, regardless of the School they are studying with. The University of Kent also has regulations governing academic appeals.

These are referred to as 'common policies' and include:

- Support Through Studies
- Student Complaints
- Non-Academic Misconduct
- Emergency Powers of Exclusion and Suspension

All of the above policies (plus a comprehensive list of other policies) can be found on the Conservatoire for Dance and Drama's website at:

<http://www.cdd.ac.uk/policies/student-related-policies/>

- Academic Appeals (University of Kent Regulations)
- Academic Misconduct (University of Kent Regulations)

The above policies can be found on the University of Kent website at:

<https://www.kent.ac.uk/teaching/qa/guidance/appeals.html> (appeals)

<https://www.kent.ac.uk/ai/academicpolicies.html> (misconduct)

Attendance

Students will participate in rehearsals, assessment and mentor meetings as part of the module work. In line with professional practice, all absences should be notified in advance and should only be due to exceptional circumstances, for example illness. Provision for certain absences that can be excused (e.g. for a bout of illness) may be eligible for a concession, in line with the University of Kent guidelines at: <https://www.kent.ac.uk/teaching/qa/guidance/guidance-concessions-ug-students.html>

Where a student is in serious and continued breach of the Attendance Policy, the Support Through Studies policy may be applied. A copy of the Support Through Studies policy can be found on the student noticeboard in the Library and can also be found on the CDD [website policies page](#).

Mitigating Circumstances: Extensions / Intermission of Studies / Withdrawal

It is important that you seek help if you are experiencing problems with your studies. Sometimes students experience physical health (including becoming injured whilst training), mental health, family, personal or other circumstances that may affect their ability to carry on with studies as normal. If this happens to you, in such circumstances, you might need some additional support, some flexibility regarding assessment, or even some time away from your studies. These circumstances are commonly referred to in higher education as 'mitigating circumstances', and the University of Kent has regulations and a range of procedures covering these. The School operates within the University's regulations where any of these procedures might be needed.

For the University of Kent regulations, please see the following: Regulations for Taught Programmes of Study

<https://www.kent.ac.uk/teaching/documents/quality-assurance/regulations/taught/taughtregs.pdf>

<https://www.kent.ac.uk/teaching/qa/credit-framework/creditinfoannex9new.html>

You should speak to your course leader to discuss any problems that might adversely impact your work, or for further information and guidance.

Assessment Methods

Summary of Assessment Methods:

CSB 401 Studio based performance in term one (70%), with a supporting verbal presentation (30%)

CSB 402 Workshop series or lecture demonstration in term three (70%), with a supporting written submission (30%)

CSB 403 Assessment final performance (100%)

CSB 404 Submission of portfolio (100%)

CSB 405 Professional Performance Project: Assessment of performance in the theatre (80%) with reflective written submission (20%).

Assessment will be through a mixture of studio presentation, public performance, verbal presentation and written submission. Formative, continuous, and summative assessments will be undertaken throughout the course.

Formative and continuous assessment will enable ongoing tracking of progress in the various projects. Continuous assessment includes tutor observation and evaluation of progress leading to verbal feedback to the student in mentor meetings on an individual basis. Formative assessment includes opportunity for a student to submit a draft of a piece of written work or have a piece of choreography observed for feedback where relevant before it is submitted or presented for final assessment.

Summative assessment includes handing in written work to be assessed, presenting a verbal or studio-based piece of work, or a public performance of a piece of choreography for final assessment. Practical work is viewed by two assessors who mark by consensus. Written is marked by one assessor and the marks are confirmed by a second moderator with comments. The external examiner views samples of marks and assessed work. On rare occasions where only one assessor has seen the work, the external examiner has oversight of the work, marking and feedback.

Feedback is given through tutorials and one to one discussions. For each module, students receive a written summary of the feedback, usually around 500 words per module, with the marks. We aim to give verbal feedback within 10 days of an individual assessment and this is done through discussion. The written feedback is provided once the whole module is complete.

Assessment Processes

Assessment processes adhere to the University of Kent Credit Framework, Annex 6:

<http://www.kent.ac.uk/teaching/ga/credit-framework/creditinfoannex6.html>

Failure to submit work or attend an assessment

If a student does not to complete an assessment and does not have good reason for missing the assessment, under the Kent Credit Framework, they would normally record a fail or a mark of zero for that assessment. The final module mark will be calculated in the normal manner.

Students will have opportunities to retrieve failed modules. Modules passed through retrieval will be capped at the pass mark (50). Retrievals are confirmed at the exam board at the end of each academic year.

Where there are known concessionary circumstances in advance of an assessment, then the appropriate conventions can be applied.

The following information is taken from the University of Kent Code of Practice which relates to this:

<https://www.kent.ac.uk/teaching/ga/codes/taught/annexj.html#conventions>

5.10 Consideration of Concessions Applications Regarding Non-attendance of Examination or Non-submission of Coursework

5.10.1 Where a student's concessionary submission indicates that s/he will be unable to attend an examination, the School's Concessionary Committee [the Senior Management Team] is authorised, as it sees appropriate, to grant permission in advance for the absence and report this to the meeting of the Board of Examiners.

5.10.2 Where a student's concessionary submission indicates that s/he will be unable to submit an item or items of coursework by the published deadline, the School's Concessionary Committee (the SMT) is authorised, as it sees appropriate, to set a new deadline or deadlines for the submission of the coursework concerned. Where the item of coursework in question constitutes the final piece of coursework for the module, such matters should normally be considered prior to the published deadline for that item.

Board of Examiners and External Examiner

All assessment marks are provisional until finally approved by the Board of Examiners. The Exam Board usually takes place in July at Central School of Ballet with representatives from the University of Kent and the External Examiner. Leading up to this meeting all marks are subject to a range of moderation processes.

The Central staff who sit on the Board of Examiners are approved by the University of Kent, currently: Heidi Hall, Director; Louise Ainley, Director of Higher Education Programmes; Elia Luyando, Head of Senior School and Christopher Marney, Artistic Director, Ballet Central.

The External Examiner is appointed by the University of Kent, currently: Debbie Lee-Anthony

Important:
**Under no circumstances should students contact the
External Examiner directly.**

The External Examiner is expected to make an informed, independent assessment of the programme. S/he ensures that all students are treated fairly and that our standards are in line with other degree programmes in the country. The External Examiner has access to all assessed work. S/he is invited to see performances and is asked for advice concerning learning, teaching and assessment on the programme. S/he attends the annual Exam Board and writes an annual report for the University of Kent. Occasionally the External Examiner meets a group of students to discuss their work. The External Examiner's report is considered at relevant staff meetings and at the Student Liaison Meetings, and are made available on the staff and student notice boards.

Filming and Assessment Footage Policy

We wholly support filming as a learning tool, which is personal and supports your work. However, students need to adhere strictly to the terms set out in both the Code of Behaviour: Emails and Social Media, which can be found on pp42-44 of the [Student Handbook 2018/2019](#) and also [Central's Child Protection & Safeguarding Policy](#) (pp17 – 19). Both documents are available via Central School of Ballet website.

Intellectual Property Rights

Intellectual Property Rights shall mean all patents, rights to inventions, copyright and related rights, moral rights, trade marks, rights in designs, performance rights, rights in computer software, database rights and other intellectual property rights.

If you are studying for a taught postgraduate degree, unless agreed otherwise, you shall own any intellectual property you generate and provide during your course. However, film footage with Central students dancing can be used for rehearsal preparation, but must not be shared with third parties, posted on social media or used in the public domain to publicise work.

Email Policy

When you register as a student at Central you will be issued with a school email address. It is vital that you use this email address for all school-related matters. Central will only use this email address for communication relating to your MA course.

Academic Misconduct

Academic disciplinary regulations

Academic misconduct cases fall under the academic disciplinary regulations of your validating university, the University of Kent. Your School manages the process, following these regulations, when dealing with any cases of academic misconduct, until the appeal stage which is conducted by the University. The regulations and procedures governing academic discipline procedures can be found at the following links (including the right of appeal against a disciplinary decision made under these regulations), and you should consult your School tutors with any queries:

<https://www.kent.ac.uk/teaching/qa/credit-framework/creditinfoannex10.html>

<https://www.kent.ac.uk/teaching/qa/collaborative/validation/studentinfo.html>

In Regulation V.3 of the General Regulations for Students, the University of Kent states that students are required to act with honesty and integrity in fulfilling requirements in relation to assessment of their academic progress. The following are some examples of conduct which will be regarded as a breach of the academic discipline regulation (General Regulation V.3 Academic Discipline, see Annex 10 at the link above):

- **Cheating in examinations:** including the use of unauthorised materials, mobile phones and other prohibited electronic devices;
- **Attempting to influence an examiner or teacher improperly**
- **Duplication of material:** reproducing in any submitted work any substantial amount of material used by that student in other work for assessment, either at your School, the University of Kent or elsewhere, without acknowledging that such work has been so submitted;
- **Conspiring with others** to reproduce the work of others without proper acknowledgement, including knowingly permitting work to be copied by another student;
- **Falsification of data/evidence**
- **Plagiarism:** reproducing in any work submitted for assessment or review (for example, examination answers, essays, project reports, dissertations or theses) any material derived from work authored by another without clearly acknowledging the source.

In following the University of Kent's regulations on plagiarism, your School will also treat plagiarism as a strict liability offence and so does not require evidence of intent to commit plagiarism in order to determine that an offence has occurred. However, where it is determined that the act of plagiarism has occurred as a result of poor academic practice, it is open to the Chair of the School Academic Disciplinary Committee to interpret the matter as constituting a minor offence.

Lack of understanding about any academic offence listed above will not be considered acceptable grounds in response to an allegation of plagiarism or when appealing a penalty imposed under the academic discipline procedures.

The identification of plagiarism is an academic judgement, based on a comparison across the student's work in general, and/or on knowledge of the sources, of practice in the discipline and of expectations for

professional conduct. The Chair of the School Academic Disciplinary Committee, or the Committee itself, may therefore determine that plagiarism has taken place even if the source has not been identified.

Academic Appeals

Academic appeals must be submitted directly to your validating university, the University of Kent, for consideration, within **21 days** of the formal publication of your results.

The University of Kent states that an academic appeal is:

- *A request for a review of a decision of an academic body charged with making decisions on student progression, assessment and awards.*

All of your results on your programmes (whether they be 'pass/fail' or a graded module mark) must be ratified by a Board of Examiners before they become confirmed. Marks/results that you receive before the Board of Examiners has approved them are provisional and may change.

You can request that the Board of Examiners review its confirmed decision via the academic appeals procedure. You cannot appeal simply because you disagree with an assessment result (this is known as 'disagreement with academic judgement'). 'Academic judgement' is a judgement that is made about a matter where only the opinion of an **academic** expert is sufficient. There are specific grounds under which an academic appeal can be made, and you can make an appeal under any one or more of the stated grounds below:

4.2.1 where there is reasonable ground supported by objective evidence to believe that there has been administrative, procedural or clerical error of such a nature as to have affected the recommendation of the Board of Examiners¹; and/or

4.2.2 where there is evidence of illness or other circumstances beyond the student's control that have impacted negatively on academic performance and which the student was, for good reason, unable to submit by the published deadline; and/or

4.2.3 Where there is evidence of prejudice or bias or the perception of prejudice or bias against the student.

What will not be considered

Appeals that are based on extenuating circumstances which, without good reason, were not brought to the attention of the Board of Examiners through mitigation procedures at the appropriate time. As indicated above, appeals based on a disagreement with academic judgement of the examiners will not be considered.

Where the outcome to an appeal sought by a student goes beyond what the University of Kent (and by extension your School and the Conservatoire) can reasonably provide, you will be advised in writing as soon as possible.

¹ Where the appeal is that evidence relating to illness or other circumstances beyond the student's control submitted under mitigation procedures within the prescribed time limit (see 4.2.2. above) was not properly considered by the Board of Examiners, this will be treated as a procedural error.

If, following the official publication of your results you feel you may have grounds for appeal, you may submit an academic appeal to the University of Kent for consideration. The relevant procedure and guidance can be found at the links below:

University of Kent Academic Appeals Procedure:

<https://www.kent.ac.uk/teaching/ga/credit-framework/creditinfoannex13.html>

University of Kent Guidance:

<https://www.kent.ac.uk/teaching/ga/collaborative/validation/studentinfo.html>

Student Complaints Procedures

Non-academic Complaints

The Conservatoire for Dance and Drama and its Schools are committed to investigating and resolving genuine complaints from students, and also learning from the outcomes. The Student Complaints Procedure can be found at <http://www.cdd.ac.uk/policies/student-related-policies/>.

You can also make a complaint about a service offered by the University of Kent (in this case the University of Kent's complaints procedure should be used):

<https://www.kent.ac.uk/teaching/ga/collaborative/procedures/collabprocedures2.html#appealsandcomplaints>

The Conservatoire defines a complaint as:

“an expression of dissatisfaction by one or more students about an action or lack of action by a Conservatoire School, or about the standard of service provided by or on behalf of a Conservatoire School, which warrants a response.”

Students who wish to make a complaint, either informally or under the formal stage, should do so as soon as possible and should be clear about their desired resolution(s), which should be reasonable. The policy sets out the procedures you should follow in order to make a complaint (or an appeal, if you wish to progress a complaint to Stage 3). The longer the time between the cause of complaint and the issue being raised, the more difficult it may be to meaningfully investigate and resolve the complaint, therefore there is a time limit of 3 months for submitting formal complaints (see below). Where students wish to submit a group complaint, they will be asked to nominate one student as the 'group contact' to act as the point of liaison for the complaint (see the 'Group Complaints' section of the policy).

The Student Complaints Procedure is a **3-Stage procedure**:

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|----------------|----------------------------|--|
| Stage 1 | Informal Resolution | (issues should be raised as soon as possible after they occur) |
| Stage 2 | Formal Resolution | (complaint should be submitted as soon as possible after the end of Stage 1 and in any case no later than 3 months after the events/issues of complaint occurring) |
| Stage 3 | Appeal | (should be submitted within 14 days of the date of the Stage 2 Complaint Outcome Letter) |

Academic Complaints

Complaints to the University of Kent

As your degree is validated by the University of Kent, following completion of the final stage of the Conservatoire's Student Complaints Procedure, you have the right to take any academic complaint to the University of Kent via the 'Grievance to Council' procedure (see the Conservatoire Student Complaints Procedure for details and also the University of Kent Student Complaints Procedure - information can be found at the following link:

<https://www.kent.ac.uk/teaching/ga/collaborative/validation/studentinfo.html>).

Following completion of the full complaints procedure, you can take your case to the Office of the Independent Adjudicator (OIA), the ombudsman for student complaints (see the 'Completion of Procedures and the Office of the Independent Adjudicator (OIA) section of this handbook).

Non-academic Misconduct

All Schools of the Conservatoire seek to maintain an environment which is safe and conducive for all members, whether students or staff, and which supports the wellbeing of all such individuals, as well as fostering the professional development of all trainees. Each School therefore expects all students to read and be familiar with the non-academic misconduct policy, and maintain good conduct at all times whilst on School premises, or engaged in any programme-related activities, including in external environments and outside performances.

Students must comply with instructions given by the School. The policy rules apply individually to all students and collectively (to any group) during and outside term-time, throughout the whole of your student registration at the School and the Conservatoire, and the School's jurisdiction under this policy and procedures is not limited to its own premises.

The policy sets out general definitions of non-academic misconduct, which includes the breach of any School code of conduct, and also gives examples. There is also a 'Table of Penalties' which may be given following a finding of minor or major misconduct. This information can be found in the policy itself and also in the Student Guide to the Non-Academic Misconduct Policy

<http://www.cdd.ac.uk/policies/student-related-policies/>

The Non-Academic Misconduct Policy covers disciplinary procedures for students that your School will follow in the event of alleged misconduct by a student. There is an informal process, and also formal procedures.

The formal procedures consist of the following stages:

| | |
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| Preliminary Enquiry | This is the initial investigation stage of the formal procedures, where allegations of student misconduct are investigated by the Preliminary Enquiry Officer to ascertain whether any action is necessary, and if so, what action should be taken. The Preliminary Enquiry Officer can make a finding of minor misconduct and give a Category 1 penalty (see 'Table of Penalties' in the policy and Student Guide). The Officer will refer cases of alleged major misconduct to a Misconduct Panel, for a hearing. |
| Misconduct Panel | The Misconduct Panel holds a hearing for any case of alleged major misconduct that is referred to it by the Preliminary Enquiry Officer. |

| | |
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| Misconduct Appeals Panel | All students whose case has been heard by the Misconduct Panel have the right of appeal against the decision and/or findings of the Misconduct Panel. There are specific grounds under which an appeal can be made. These are in Section 7 of the Non-Academic Misconduct Policy, and you can also find them in the Student Guide to the Non-Academic Misconduct Policy: http://www.cdd.ac.uk/policies/student-related-policies/ |
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Emergency Powers of Exclusion and Suspension

In certain circumstances, there may be a need to take urgent emergency action and exclude or suspend a student, for example where it is deemed they may pose a significant risk to themselves and/or other members of the School and potentially wider community. The Conservatoire for Dance and Drama's Emergency Powers of Exclusion and Suspension are in place to facilitate this, and to provide a transparent, consistent and fair way of managing such emergency situations.

The powers ultimately belong to the CEO of the Conservatoire. However, the CEO delegates these powers to your School Principal for an initial emergency period who is able to use them in the event of needing to take emergency action. In the event that they need to use the emergency powers, your School Principal will report that they have taken such action to the CEO of the Conservatoire who will then maintain oversight of the situation.

A list of examples of occasions where the emergency powers might need to be used is outlined below:

- Where a student is considered a danger to themselves or others
- A student who might have seriously breached the published School Student Code(s) of Conduct and/or Conservatoire Code of Conduct
- A student presenting with urgent critical 'support through studies' concerns (e.g. such that their health or other circumstance is preventing them from being fit to study)
- A student for whom a criminal charge is pending, or who is the subject of police investigation
- Where a previously undisclosed relevant criminal conviction comes to light
- A student who is the subject of an allegation of misconduct
- Where there is an identified need to protect the health and safety and/or property of the student and/or the School community

The above list is not exhaustive, and the emergency powers will only be used where good and/or urgent cause exists to warrant their use.

Completion of Procedures, the Office of the Independent Adjudicator (OIAHE), and the Office for Students (OfS)

<http://www.oiahe.org.uk/about-us.aspx>; <https://www.officeforstudents.org.uk/>

The Conservatoire is a member provider of the Office of the Independent Adjudicator, which is the ombudsman for student complaints in Higher Education. The OIA has a wide remit to consider complaints about an 'act or omission' by a member provider, brought by a student or former student, and promotes good practice for institutions in complaints and appeals. The OIA will not interfere with matters of academic judgment, nor does the OIA consider complaints about admissions, employment-related issues or matters

that have been, or are being, considered by a court. Generally, a complainant must have first exhausted the member provider's internal processes before bringing a complaint to the OIA.

The Conservatoire will issue you with Completion of Procedures (CoP) letter once the internal procedures under the following Conservatoire policies have been exhausted (in fact, at any point where under these policies there are no further steps which you can take internally):

- **Student Complaints procedure** (for academic complaints brought under the University of Kent's Grievance procedure, or for complaints about a service provided by the University of Kent handled under the University's Student Complaints Procedure found at: <https://www.kent.ac.uk/teaching/qa/collaborative/procedures/collabprocedures2.html#appealsandcomplaints> – the University will issue the CoP letter)
- **Non-academic Misconduct Policy**
- **Support Through Studies policy**
- **Policy on Sexual Misconduct, Harassment and Related Allegations**

Your CoP letter will contain the following information:

- A summary of the complaint or appeal you made;
- The title of the regulations/procedures which were applied;
- A summary of the issues considered at the final stage of the internal complaints procedures;
- The final decision taken by the provider;
- The reasons for that decision;
- Information about the role of the OIA.

Your CoP letter may, where applicable, also set out a summary of any issues which were raised but not pursued by you. This identifies those issues which have not completed the Conservatoire's internal procedures. You can contact qualityoffice@cdd.ac.uk if you have any queries.

Once you have received a CoP letter from the Conservatoire, you will have 12 months from the date of the letter in which to submit a complaint to the OIA, should you wish to do so. Details on how to make a complaint to the OIA can be found at the following link: <http://www.oiahe.org.uk/making-a-complaint-to-the-oia/oia-complaint-form.aspx>

If you do not escalate your complaint or appeal to the next or last stage in the relevant procedure, then you have not exhausted the internal processes and the Conservatoire will not automatically issue you with a CoP letter. However, in this event you may request a CoP Letter, in which case the Conservatoire will either advise you that you are still in time to escalate your case, or will issue you with a CoP letter that explains you have not completed the internal processes but that you are now too late to do so and so there is no further internal avenue available.

The Office for Students (OfS)

This is the regulatory body for Higher Education, coming into effect in 2018. Its responsibilities include:

- Establishing and maintaining a register of English higher education providers;
- Preparing and publishing a regulatory framework that includes initial and ongoing conditions of registration;
- Granting (and revoking) degree awarding powers and university title;

- Assessing the quality and standards of higher education provided by specified higher education providers;
- Monitoring financial sustainability of individual providers and reporting annually on patterns and trends in financial sustainability;
- Providing grants, loans and other payments to eligible higher education providers;
- Compiling and making available higher education information about providers and their courses and publishing this information
- Providing information to the Secretary of State responsible for higher education;

The OfS advises that you should raise any complaints you have under your institution's procedures in the first instance (e.g. the Conservatoire Student Complaints Procedure, found at <http://www.cdd.ac.uk/policies/student-related-policies/>) and subsequently with the OIA, should you wish to pursue the matter externally. However, if you have a query or concern, wish to make a complaint, or whistleblow about a provider, the OfS can deal with the matter if it falls within its role as a regulator. You can find more information on raising concerns and complaints with the Office for Students at the following link:

<https://www.officeforstudents.org.uk/contact/notifications-and-complaints/raising-concerns-and-complaints-with-the-ofs/>

The OfS does not cover individual student complaints, current or ongoing legal disputes, or student finance (you should contact the Student Loans Company with any relevant queries: see <https://www.slc.co.uk/>)

SECTION 2 - Method of Study & Student Support

Method of Study

Places are restricted to no more than 2 students in one cohort to ensure students gain close access to individual, bespoke mentor support and opportunities to rehearse and stage work. Within all modules, choreographers engage in both academic and practice-based research. Students are expected to carry out independent study, managing workloads and meeting deadlines, although there is on-going mentoring and tutor supervision from members of staff or visiting professionals.

There is flexibility to arrange study around professional dance work, although sufficient time must be allocated to carry out necessary research and preparation. A range of learning and teaching methods on the course include; workshops; studio-based practice; tutorial, lectures; theatre visits; working collaboratively with dancers and other theatre professionals; observing and researching the work of other practitioners both past and current; responding to mentor feedback and peer review; and engaging in reflective / evaluative practice.

Studio practice, including working with dancers and preparing material for performance, is central to the development of choreographic skill and understanding. The learning and teaching methods support the development of independent learners, although supervised / collaborative learning and peer review also feature as integral to the programme. Students are expected to meet regularly with the lead tutor (some meetings may be done through Skype or conference calls) and negotiate the timing of projects and the completion of assessments.

At least 16 hours a week should be dedicated to private study and project preparation. A high proportion of the work is through self-study, but students are expected to meet regularly with the lead tutor.

There are no supervised or assessed placements as part of this course, however as part of the portfolio work students arrange their own observational visits or learning activities, for example watching other choreographers rehearse or going to the theatre.

At times throughout the course, choreographers need to be available to work intensively on a full-time basis towards completing projects including rehearsals in the studio, working with other collaborators and meeting with relevant tutors.

Core Modules

CSB 401 Term One: Choreography: Practice and Principles (30 credits)

CSB 402 Term Two and Three: Choreography: Theories and Practice (30 credits)

CSB 403 Term Two and Three: Choreography for Performance (30 credits)

CSB 404 All Terms: The Choreographer in the Professional Context (30 credits)

CSB 405 Term Four: Professional Performance Project (60 credits)

Compulsory modules: All modules are compulsory

Award: MA Choreography

Credit requirements: 180 from the above specific level 7 modules

Academic Support

Support for Students and Learning

As course providers Central School of Ballet is open to and conscious of individual needs, and is able to respond through a range of systems and procedures including:

- A full Induction Programme giving clarity on course aims, content, assessment methods, systems for support, resources, facilities and library provision.
- A copy of the Student Handbook with information about the school, staff, and facilities.
- A Programme Handbook with details of course content and Policies and Procedures.
- Industry relevant tutorials / mentor support which has a holistic approach, combining practical and theoretical elements, and access to professional practitioners / industry placements.
- A well-stocked library, including extensive DVD materials, library induction / skills booklet and information on research methods.
- Access to studio space and Ballet Central resources, including technical support and wardrobe department.
- A personal tutor and personal progress reviews.
- A system for academic support, and access to study skill support for written work and research, as required.
- Access to the school's support services: physiotherapist, Pilates instructor / body conditioning equipment, Injury Prevention and Recovery teacher with a specialisation in Ballet, psychologist and nutritionist.
- Support for students with a disability or a specific learning difficulty, including access to a specialist dyslexia support tutor.
- Support for students whose first language is not English.
- Careers advice and links to the profession.

The modules for the programme of study will be delivered in accordance with the School's published Equality and Diversity policies and procedures. As far as can be reasonably anticipated, the curriculum, learning and teaching methods and forms of assessment do not present any non-justifiable disadvantage to students with disabilities.

SECTION 3 - Programme Specification

**UNIVERSITY OF KENT
UKC Programme Specification**

Please note: This specification provides a concise summary of the main features of the programme and the learning outcomes that a typical student might reasonably be expected to achieve and demonstrate if he/she passes the programme. More detailed information on the learning outcomes, content and teaching, learning and assessment methods of each module can be found either by following the links provided or in the programme handbook. The accuracy of the information contained in this specification is reviewed by the University and may be checked by the Quality Assurance Agency for Higher Education.

PG Dip / MA Choreography

| | |
|--|---|
| 1. Awarding Institution/Body | University of Kent |
| 2. Teaching Institution | Central School of Ballet |
| 3. Teaching Site | Central School of Ballet, Herbal Hill, London |
| 4. Programme accredited by: | Not Applicable |
| 5. Final Award | PG Diploma / MA |
| 6. Programme | Choreography |
| 7. UCAS Code (or other code) | Not Applicable |
| 8. Relevant QAA subject benchmarking group(s) | Dance, Drama & Performance |
| 9. Date of production/revision | April 2010 - October 2010 / January 2011 |
| 10. Applicable cohort(s) | January 2012 entry |
| 11. Educational Aims of the Programme | |
| The programme aims: | |
| <ol style="list-style-type: none"> 1. To develop an in-depth awareness and critical appreciation of a range of influences, values and attitudes informing past and current choreographic practice within the ballet sector. 2. To develop understanding, in both depth and breadth, of the processes involved in creating, preparing and rehearsing choreography for public performance. 3. To develop advanced, practical and conceptual research skills resulting in choreography work based on a mastery of complex and specialised knowledge of ballet and, as appropriate, contemporary dance and other movement forms. 4. To equip students to explore, challenge and develop their own individual choreographic practice through sustained personal, critical reflection and intensive engagement with creative processes at the highest level. 5. To develop choreographers who are able to synthesise technical expertise, specialised knowledge, creative originality, and who are able to demonstrate professional choreographic competencies appropriate to postgraduate level. 6. To encourage advanced, independent learners and articulate, reflective practitioners prepared for employment, with the ability to take full responsibility for furthering their own artistic and personal development. 7. To develop choreographers who, through sophisticated research and exploratory practice, can make a distinctive contribution to the dance profession at the highest level | |

12. Programme Outcomes

The programme provides opportunities for students to develop and demonstrate knowledge, understanding, qualities, skills and other attributes in the following areas:
<http://www.qwa.ac.uk/crntwork/benchmarkl>)

A. Knowledge and understanding**Teaching and Learning Methods.**

On completion of this programme successful students will have understanding and knowledge of:

1. A range of processes involved in creating and realising choreography, and preparing material for public performance.
2. A range of influences, values, attitudes and contexts informing past and current choreographic practice within the ballet sector.
3. The ability to apply advanced practical and conceptual research skills in the creation and modification of choreography work.
4. Engaging critically at the highest level in both practice and through the process of personal reflection and evaluation.
5. The ability to apply advanced synthesis of technical expertise, specialised knowledge of ballet, and where relevant contemporary dance, with individuality in the creative process.
6. Dance performance practice and professional competencies essential to the discipline.

Students gain knowledge and understanding through a range of learning and teaching methods; studio based exploration and workshops; observing or working with professional choreographers / dance practitioners; lectures and theatre visits; directed and independent study including detailed, in-depth research; experimenting, creating and refining work for studio / theatre based performance; mentor meetings and tutorials; seminar based peer review and discussion; and detailed evaluation through critical reflective written submissions and verbal presentations.

The learning and teaching methods encourage the development of independent learners who can also work collaboratively with others.

Postgraduate students will work alongside Ballet Central, researching and investigating the current and often experimental choreographic practices of the visiting professional choreographers. Choreographic work developed by postgraduate students will be performed by undergraduate or dance company members. The focus of the course will be practice-based research and the dissemination of research findings will be predominantly through public performance.

Assessment Methods

Students' knowledge and understanding is assessed by:

formative / summative assessment of practical work; workshop/ lecture-demonstration based presentations; studio / theatre-based performances; written submissions / portfolio work and verbal presentations.

Reasonable adjustments can be made to meet the need of a diverse range of students.

| Skills and Other Attributes B. Cognitive (thinking) Skills: | Teaching, learning and assessment methods and strategies used to enable outcomes to be achieved and demonstrated |
|--|---|
| <p>On completion of this programme successful students will be able to demonstrate skills in the following:</p> <ol style="list-style-type: none"> 1. The ability to carry out sophisticated, independent and extended research, and critically interpret information to inform own practice. 2. The ability to deal with complex issues and make informed judgements in the context of creating professional dance work. 3. The ability to synthesise information from a range of sources to inform and progress own learning and current practice. 4. The ability to apply critical evaluation of choreographic processes and performance events, and self-reflection and evaluation of others in planning personal development and modifying creative work. 5. The ability to be flexible and innovative in relation to developing new skills and professional competences. | <p>Teaching and Learning Methods</p> <p>As for Section A, but also:</p> <p>Students develop cognitive skills through: independent research and preparation work for the development of choreography; studio based experimentation; preparing choreographic work for public performance including working collaboratively with dancers and other professionals such as composers, designers and theatre technicians; responding to self-reflection, audience / mentor feedback and peer review to modify work; and identifying and pursuing a range of developmental activities related to the research work, including industry research / placements with companies or other professionals.</p> <p>Assessment Methods</p> <p>As for Section A.</p> |

| C. Subject-specific Skills: | Teaching/learning and assessment methods and strategies used to enable outcomes to be achieved and demonstrated |
|---|--|
| <p>On completion of the programme successful students will be able to:</p> <ol style="list-style-type: none"> 1. Maintain working practices in line with the expected norms and standards of the dance profession. 2. Engage with analytical, creative, rigorous practice-based research. 3. Communicate sophisticated ideas and solve complex problems through choreographic process. 4. Identify Health and Safety issues consistent with industry requirements for rehearsal and public performance. 5. Effectively use self-reflection to understand own strengths and unique qualities, and successfully use feedback and peer review to inform future progress and modify work. | <p>Teaching and Learning Methods</p> <p>As for Section A & B.</p> <p>Assessment Methods</p> <p>As for Section A.</p> |

| | |
|--|---|
| D. Transferable skills | Teaching, learning and assessment methods and strategies used to enable outcomes to be achieved and demonstrated |
| <p>On completion of the programme the successful student will be able to demonstrate skills in the following:</p> <ol style="list-style-type: none"> 1. The ability to effectively use a range of communication skills appropriate in different contexts, including the use of IT and new media. The ability to apply reflective and independent thinking in the articulation of professional experience and personal development. 2. An understanding and practical application of independent work, leadership and collaborative working. 3. The ability to effectively manage workloads and deadlines consistent with postgraduate level work 4. The ability to use sophisticated research and evaluation to make plan for future development. | <p>Teaching and Learning Methods</p> <p>As for Section A & B.</p> <p>Assessment Methods</p> <p>As for Section A</p> |

| | | | | |
|--|---|------------------------|--------------------------------|--|
| 13. Programme Structures and Requirements, Levels, Modules, Credits and Awards | | | | |
| The Postgraduate Diploma is a one-year programme delivered normally over three terms in which all modules are required modules. Students wishing to progress to the MA must pass CSB 401, CSB 402, CSB 403 and CSB 404 for progression to MA to be appropriate. All components of a module must be passed in order for a student to pass the module. The overall pass mark for the programme is 50%. | | | | |
| Code | Title | Level / Credits | | |
| PG Diploma in Choreography (one year) | | | | |
| Required Modules | | | Assessment Requirements | |
| CSB 401 Term One | Choreography: Practice and Principles | 7 | 30 | Studio based performance in term one (70%), with a supporting verbal presentation (30%) |
| CSB 402 Term Two and Three | Choreography: Theories and Practice | 7 | 30 | Workshop series or lecture demonstration in term three (70%), with a supporting written submission (30%) |
| CSB 403 Term Two and Three | Choreography for Performance | 7 | 30 | Assessment final performance (100%) in term three (potential to assess either or both elements in term two for the MA) |
| CSB 404 Term 1 - 3 4 for MA | The Choreographer in the Professional Context | 7 | 30 | Submission of portfolio in term three (final assessment of portfolio for MA in term 4) |
| MA in Choreography (fourth term) Required Modules: | | | | |
| CSB 405 Term Four | Professional Performance Project | 7 | 60 | Assessment of performance in the theatre (80%) with reflective written submission (20%). |

14. Work-Based and Placement Learning

The PG Dip / MA Choreography will not include learning that takes place outside the institution as an intended, integrated part of the programme of study to directly meet the learning outcomes and form a part of module assessment. However, research methods may include interviews or observation of professionals at work outside of the institution.

15. Support for Students and Learning

As course providers Central School of Ballet is open to and conscious of individual needs, and is able to respond through a range of systems and procedures including:

- A full Induction Programme giving clarity on course aims, content, assessment methods, systems for support, resources, facilities and library provision.
- A copy of the Student Handbook with information about the school, staff, and facilities.
- A Programme Handbook with details of course content and Policies and Procedures.
- Industry relevant tutorials / mentor support which has a holistic approach, combining practical and theoretical elements, and access to professional practitioners / industry placements.
- A well-stocked library, including extensive DVD materials, library induction / skills booklet and information on research methods.
- Teaching in a small group, with opportunities for one-to-one support and peer review.
- Access to studio space and Ballet Central resources, including technical support and wardrobe department.
- A personal tutor and personal progress reviews.
- A system for academic support, and access to study skill support for written work and research, as required.
- Access to the school's support services: physiotherapist, Pilates instructor / body conditioning equipment, Injury Prevention and Recovery teacher with a specialisation in Ballet, psychologist and nutritionist.
- Support for students with a disability or a specific learning difficulty, including access to a specialist dyslexia support tutor.
- Support for students whose first language is not English.
- Careers advice and links to the profession.

The modules for the programme of study will be delivered in accordance with the School's published Equality and Diversity policies and procedures. As far as can be reasonably anticipated, the curriculum, learning and teaching methods and forms of assessment do not present any non-justifiable disadvantage to students with disabilities.

16. Entry Profile

Entry Profile

The MA/ PgDip is aimed at professional dancers and emerging choreographers with an existing choreographic portfolio, such as mid-career dance artists from a classical or contemporary dance background. The intended students will be skilled in dance performance and will possess a BA (Hons) degree in an appropriate subject, such as dance from a professional training course.

Candidates not holding a BA (Hons) will be able to apply for accreditation of prior experiential learning (APEL). This will require the applicant to possess the experience and understanding of a comparable level gained in a professional dance company or vocational school. Candidates must submit examples of their choreographic work on DVD and attend an interview. Progression to the MA is dependent on passing Modules CSB 401, CSB 402, CSB 403 and CSB 404.

Applicants will be asked to show a level of competence in English, where English is not their first language, providing English scores (IELTS) in accordance with the regulations of the University of Kent.

What does this programme have to offer?

The focus of the MA/ PgDip in Choreography is choreography and research, and involves the development and refinement of prepared material for studio or theatre-based performance.

The course is unique in providing a specialisation in ballet, although there is scope within the course for traditional practices, both past and current to be redefined, expanded and developed. Students are given the opportunity to investigate the process of choreography by interrogating, identifying, developing and modifying their existing skills.

The school's ethos includes providing dance training for undergraduate students in classical ballet through daily ballet classes, and practical classes in classical repertoire, pas de deux, pointe work, virtuosity and performance studies. Undergraduate students are equipped to take up employment on graduation in classical companies, but through studies of other dance forms; contemporary dance, jazz and Spanish dance, and supplementary studies in drama and singing; students also attain the versatility and the breadth of experience to be able secure contracts in contemporary dance companies and musical theatre. This helps to ensure longevity in pursuing portfolio careers, but also responds to the demands of the profession and the constantly evolving nature of the performance arts industry.

Postgraduate students of choreography at Central School of Ballet have the opportunity to work with undergraduate students in classical styles, with the potential to use other dance and movement forms. The choreography course encourages critical engagement with questions around defining and redefining ballet, drawing on the work of key practitioners as listed in the module specifications. The school's ethos since it was founded in 1982 has been to promote student individuality, using plans for development based on personal strengths and unique qualities. Equally, the postgraduate course encourages choreographers to develop artistic individuality in establishing their own distinctive choreographic 'voice', with the potential to contribute to the development of the art form of dance through exploring new directions in which classical ballet can evolve.

A range of learning and teaching methods on the course include; workshops; studio-based practice; tutorial, lectures; theatre visits; working collaboratively with dancers and other theatre professionals; observing and researching the work of other practitioners both past and current; responding to mentor feedback and peer review; and engaging in reflective / evaluative practice. The focus is on practice-based research. Studio practice, including working with dancers and preparing material for performance, is central to the development of choreographic skill and understanding. The learning and teaching methods support the development of independent learners, although supervised / collaborative learning and peer review also feature as integral to the programme.

The students are encouraged to extend their knowledge and understanding of choreographic practice, both past and present, through investigating the influences, values, attitudes and cultural contexts affecting to their own creative endeavours and the work of professional practitioners. There is scope for students to explore the relationship between ballet and other modes of artistic expression, such architecture, fine art, music, theatre, literature, film, IT and new technologies. There is also opportunity for collaborative work with composers, designers and other theatre professionals as part of the creative process.

The PgDip/MA programme offers course offers opportunity for mid-career dancers/ emerging choreographers to engage in practice-based research, within a professional dance culture. The postgraduate choreography course at Central School of Ballet, within the context of a vocational dance training, is unique as it provides emerging choreographers with the following:

- opportunity to develop individual talent and unique qualities.
- focus on individual progress and personal development.
- opportunity to work with undergraduate dancers who are highly skilled in ballet technique and performance, and who also possess, through the diversity of their training, the versatility to perform successfully in other styles such as contemporary and jazz dance.
- opportunity for studio-based exploratory work, workshops and practice-based lectures.

- access to the rich and diverse expertise of staff members, visiting professionals and the established relationships with industry professionals, employers and dance companies, both nationally and internationally based.
- access to professional choreographers working with Ballet Central with opportunities to observe their working practices and gain mentor support.
- access to mentor support which has a holistic approach combining practical and theoretical elements, peer review and industry relevant tutorial supervision.
- opportunity for collaborative work with Ballet Central as an already established touring company and access to the staff team.
- opportunity for involvement in community dance / education work through the community and outreach work associated with the Ballet Central tour.
- career advice and professional development opportunity, particularly through The Choreographer in the Professional Context module.
- access to Central School's specialised dance library with over 300 DVDs.
- access to a range of student support mechanisms, particularly in relation to research and written submissions.
- access to shared resources through the Conservatoire for Dance and Drama learning resources subscriptions, including ATHENS and SCUNL and access to other CDD affiliates' library resources.
- the potential to collaborate with other postgraduate students at other CDD affiliate schools, particularly dance and circus.

Personal Profile

On entry the student will be able to demonstrate:

- An existing professional understanding of dance, through professional training, demonstrating a mastery of technical skill and performance experience at an appropriate level.
- An existing choreographic portfolio.
- The potential to deepen and broaden skills, knowledge and understanding, through practice-based research.
- The potential for independent / self-motivated work.
- The willingness to learn from collaborative work with dancers, and other professionals such as composers, designers and theatre professionals.
- A professional approach to choreographic work that is typically creative, analytical, reflective and evaluative.

17. Methods for Evaluating and Enhancing the Quality and Standards of Teaching and Learning

There are established mechanisms for review and evaluation of teaching, learning, assessment, the curriculum and outcome standards including:

Committees with responsibility for monitoring and evaluating quality and standards

- Weekly staff meetings for Artistic Staff responsible for the delivery of the programme.
- Regular planning and evaluation meetings for the Ballet Central Staff team.
- CSB Academic Board each term which includes relevant staff members and, for unreserved agendas, student representatives.
- CDD Committees reporting to the CDD Academic Board (in particular the Learning and Teaching Committee and Quality Assurance Committee).
- The Board of Examiners (including the External Examiners).
- UKC Committees/Mechanisms

Mechanisms for gaining student and external feedback on the quality of teaching and their learning experience

- Student representatives' meetings and student representation at the Internal Academic Board.
- Student course review meetings, feedback from interviews / module feedback questionnaires.
- Module reports, Annual Programme and Affiliate Annual Reports presented to the Academic Board of the Conservatoire for Dance and Drama.
- Periodic programme review.
- Staff feedback from course review meetings.
- Tutorials, mentor meetings and one-to-one feedback with students.
- Written and evaluative work presented for Assessment.
- Practical assessments, formative and summative, leading to student review and action plans.
- Feedback from internal and external moderation of assessed work.
- Annual staff appraisal and development plans.
- Employer / industry feedback, evaluative reports from visiting professionals and Artistic Advisors.
- Collection and evaluation of statistical data for annual monitoring: recruitment and retention; progression and achievement; graduate destinations; and student support.
- Performance reviews by Ballet Central staff and external sources.
- Comments and reports of the External Examiner/ responses to the reports.
- Critical reviews and audience feedback from public performances.

Staff Development priorities include:

- On-going / enhanced opportunities for research and staff development (i.e. conferences, seminars, professional placements, healthier dancer research programmes or choreographic opportunities).
- Training and / or mentoring for members of staff new to level 7 teaching and assessment
- Staff development associated with teaching and assessment at post graduate level, including research seminars, short courses and conferences.
- On-going staff appraisal process.
- IT training / new technologies and new media, particularly in relation to employment opportunities and industry requirements (i.e. funding application, collaborative work with other professionals and documentation and marketing of choreographic work).

18. Indicators of Quality and Standards**The following reference points were used in creating this specification:**

- Internal tutor discussions / consultation with industry professionals, including company directors and professional choreographers
- CSB Programme Review and Annual Monitoring Reports.
- External Examiner reports and feedback
- Statistical indicators in relation to recruitment and enrolment, retention rates, withdrawals and reasons for withdrawals, progression and qualification rates.
- Student surveys and feedback from the Student Representative meetings.
- Formal discussions and recommendations of the CSB Academic Board, and CDD Academic Board, with associated committees.
- Report of the QAA Institutional Audit of the Conservatoire for Dance and Drama in 2005. Current QAA Audit 2010.
- Subject Benchmark Statements, QAA for HE.

CSB Postgraduate Diploma / MA in Choreography

Learning Outcomes and Transferable Skills Matrix

| Code | Module Title | A1 | A2 | A3 | A4 | A5 | A6 | B1 | B2 | B3 | B4 | B5 | C1 | C2 | C3 | C4 | C5 | D1 | D2 | D3 | D4 | D5 |
|---------|---|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|
| CSB 401 | Choreography: Practice and Principles | X | X | | X | X | X | | | X | X | X | | X | | | X | X | X | | | X |
| CSB 402 | Choreography: Theories and Practice | X | X | X | | X | X | X | | X | X | X | X | X | | | X | | | X | X | X |
| CSB 403 | Choreography for Performance | X | | X | | X | X | X | X | X | X | | X | X | X | X | X | X | X | X | X | X |
| CSB 404 | The Choreographer in the Professional Context | | | X | X | | | X | X | X | | | | X | | | X | X | X | | X | X |
| CSB 405 | Professional Performance Project | X | | X | X | X | X | X | X | X | X | | X | X | X | X | X | | | X | X | X |

SECTION 4 - Module Specifications

MA CHOREOGRAPHY

1. **Title of the module**
CSB 401 Choreography: Practice and Principles
2. **School which will be responsible for management of the module**
Central School of Ballet
3. **Start date of the module**
January 2012

4. **The number of students expected to take the module**
1-4
5. **Modules to be withdrawn on the introduction of this proposed module and consultation with other relevant Schools and Faculties regarding the withdrawal**
6. **Level of the module (e.g. Certificate [4], Intermediate [5], Honours [6] or Postgraduate [7])**
7
7. **The number of credits which the module represents**
30

Note: undergraduate full-time students take modules amounting to 120 credits per year and postgraduate full-time students take modules amounting to 180 credits per year for a Masters award
8. **Which term(s) the module is to be taught in (or other teaching pattern)**
Term One
9. **Prerequisite and co-requisite modules**
CSB 402, CSB 403, CSB 404, (CSB 405 for the MA)
10. **The programme(s) of study to which the module contributes**
Postgraduate Diploma in Choreography & MA in Choreography
11. **The intended subject specific learning outcomes and, as appropriate, their relationship to programme learning outcomes**

Upon successful completion of this module, students will be able to:

1. Demonstrate an in-depth, critical knowledge and understanding of a range of processes involved in creating and realising choreography for public performance (A1)
2. Demonstrate an advanced, critical knowledge and understanding of a range of influences, values, attitudes and contexts informing past and current choreographic practice within the ballet sector (A2)
3. Demonstrate an advanced synthesis of technical expertise, specialised knowledge of ballet, and where appropriate contemporary dance, using a range of sources (A5 & B3)
4. Apply critical evaluation of performance events and processes, and self-reflection / evaluation of others in planning personal development and modifying creative work (A4, B4, C5 & D2)
5. Demonstrate the ability to use analytical, creative, rigorous research and evaluation to make plan for future development (C2 & D5)

12. **The intended generic learning outcomes and, as appropriate, their relationship to programme learning outcomes**

Upon successful completion of this module, students will be able to:

6. Demonstrate knowledge and understanding of performance practice and professional competencies essential to the discipline (A6)
7. Demonstrate the ability to be flexible and innovative in relation to developing new skills and professional competencies (B5)
8. Effectively apply a range of communication skills appropriate in different contexts, including use of IT to record and review rehearsal material and provide documentation. (D1)

(A1, A2, A4, A5, A6, B3, B4, B5, C2, D1, D2, D5)

13. **A synopsis of the curriculum**

CSB 401 Term 1 Choreography: Practice and Principles

This introductory module allows opportunity for the choreographer to identify, interrogate, and challenge their current choreographic practice in relation to traditional and current ballet choreography.

Embracing critical questions pertinent to defining ballet, students engage in detailed research and practical studio-based exploration. Creative investigation of the processes of choreography draws on technical expertise, established ballet principles, and where relevant, contemporary dance technique. Questions around the choice of vocabulary, use of narrative / abstract form, structuring devices, interaction with musical genre and form, and choreographic intention are explored through studio practice, with the opportunity for the choreographer to challenge, expand and develop practices from the past and the present.

Practical work is informed by research, drawing on a wide range of sources and influences. This includes theatre visits and DVD materials. The module includes reviewing the work of established choreographers from both the past and the present, with the opportunity to observe the creation and rehearsal methods / processes of currently working choreographers (through access to visiting professional choreographers for Ballet Central or through industry placements). Critical reflection and evaluation is central to all aspect of the practical exploration and creative processes. Areas for independent research, focussing on key practitioners, are defined mainly by the students, but will encompass a range of choreographers such as Noverre, Bournonville, Petipa, Fokine, Nijinska, de Valois, Ashton, MacMillan, Massine, Balanchine and Forsythe.

A studio showing of choreographic work arising from the research for this module will provide opportunity for self-reflection, peer review and mentor feedback. This leads to the development and modification of the work in response to feedback, to be presented for formal assessment as a studio performance at the end of term one or the beginning of term (70%). An accompanying assessed verbal presentation (30%), to include power point slides and / or a written hand-out as appropriate, will evaluate the influences, intentions and processes involved in the creation of the work, and how research for this module has been applied to the practice.

14. Indicative Reading List

CSB 401

- Adshead-Lansdale, J. (1999). *Dancing Texts*. London: Dance Books Ltd.
- Beaumont, C. W. (1996). *Michel Fokine and His Ballets*. London: Dance Books Ltd.
- Blom, L. A. (1988). *The Moment of Movement*. London: Dance Books Ltd.
- Bremser, M. (2010). *Fifty Contemporary Choreographers*. New York: Routledge.
- Bruhn, E. (2005). *Bournonville and Ballet Technique*. Alton: Dance Books.
- Burrows, J. (2010). *A choreographer's handbook*. Milton Park, Abingdon, Oxon: Routledge.
- Butterworth, J. (2009). *Contemporary Choreography - A Critical Reader*. New York: Routledge.
- Carter, A. (1999). *Dance Studies Reader*. New York: Routledge.
- Carter, A. (2004). *Rethinking Dance History - A Reader*. London: Routledge.
- Cass, J. (1999). *The dance*. Jefferson, NC: McFarland & Co.
- Chatterjea, A. (2004). *Butting Out*. USA: Wesleyan University Press.
- Driver, S. (2000). *William Forsythe - Choreography and Dance*. Oxon: Routledge.
- Fraleigh, S. H. (1999). *Researching Dance*. London: Dance Books Ltd.
- Franklin, E. (1996). *Dance Imagery for Technique and Performance*. USA: Human Kinetics.
- Glasstone, R. (2001). *Classical Ballet Terms*. UK: Dance Books Ltd.
- Goldner, N. (2008). *Balanchine Variations*. USA: The University Press of Florida.
- Joseph, C. M. (2002). *Stravinsky and Balanchine*. USA: Yale University.
- Kant, M. (2007). *The Cambridge Companion to Ballet*. UK: University Press, Cambridge.
- Minton, S. (1997). *Choreography*. Champaign, IL: Human Kinetics.
- Preston-Dunlop, V. (2010). *Movement Studies, Choreography, Rudolf Laban*. Bologna. USA: Betascript Publishing .
- Vaganova, A. (1969). *Basic Principles of Classical Ballet*. New York: Dover Publications, Inc.
- Vaughan, D. (1999). *Frederick Ashton and his Ballets*. London: Dance Books Ltd.

15. **Learning and Teaching Methods, including the nature and number of contact hours and the total study hours which will be expected of students, and how these relate to achievement of the intended learning outcomes**

Students gain knowledge and understanding through a range of learning and teaching methods including: studio based exploration and workshops; observing or working with professional choreographers / dance practitioners; lectures and theatre visits; directed and independent study including detailed, in-depth research; experimenting, creating and refining work for studio / theatre based performance; mentor meetings and tutorials; seminar based peer review and discussion; and detailed evaluation through verbal presentation and reflective written submissions. Students have opportunities to engage with employers and industry professionals through company placements / interviews. This module includes opportunities for students to reflect on their own strengths and unique qualities. The foundations of research methodologies for the rest of the course are established in this module, which are practice-based and focussed on independent learning.

Lectures / Seminars (20 hours), tutorials / mentor meetings (8 hours), directed study (6hours), events, performance visits (30 hours), independent study and rehearsal (236 hours). Total Study 300 hours. The module will be delivered in accordance with the School's published Equality and Disability policies and procedures.

16. **Assessment methods and how these relate to testing achievement of the intended learning outcomes**

Assessment of studio-based performance (70%) with a supporting verbal presentation (30%)

17. **Implications for learning resources, including staff, library, IT and space**

The current provision is sufficient to deliver the module. However, the school will continue to monitor and review the requirements for the module in relation to the learning resources, including staff, library,

IT and space through the process of annual programme monitoring and the development of the school's Learning Teaching and Assessment Strategy.

18. **The Collaborative Partner recognises and has embedded the expectations of current disability equality legislation, and supports students with a declared disability or special educational need in its teaching. Within this module we will make reasonable adjustments wherever necessary, including additional or substitute materials, teaching modes or assessment methods for students who have declared and discussed their learning support needs. Arrangements for students with declared disabilities will be made on an individual basis, in consultation with the Collaborative Partner's disability/dyslexia support service, and specialist support will be provided where needed.**
19. **Campus where module will be delivered**
Central School of Ballet
20. **Partner College/Validated Institution**
Central School of Ballet
21. **University School (for cognate programmes) or Faculty (for non-cognate programmes) responsible for the programme**
School of the Arts

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1. **Title of the module**
CSB 402 Choreography: Theories and Practice
 2. **School which will be responsible for management of the module**
CSB
 3. **Start date of the module**
January 2012
 4. **The number of students expected to take the module**
1-4
 5. **Modules to be withdrawn on the introduction of this proposed module and consultation with other relevant Schools and Faculties regarding the withdrawal**
 6. **Level of the module (e.g. Certificate [4], Intermediate [5], Honours [6] or Postgraduate [7])**
7
 7. **The number of credits which the module represents**
30

Note: undergraduate full-time students take modules amounting to 120 credits per year and postgraduate full-time students take modules amounting to 180 credits per year for a Masters award

8. **Which term(s) the module is to be taught in (or other teaching pattern)**
Term Two & Term Three
9. **Prerequisite and co-requisite modules**
CSB 401, CSB 403, CSB 404, (CSB 405 for the MA)
10. **The programme(s) of study to which the module contributes**
Postgraduate Diploma in Choreography & MA in Choreography
11. **The intended subject specific learning outcomes and, as appropriate, their relationship to programme learning outcomes**

Upon successful completion of this module, students will be able to:

1. Demonstrate a range of influences, values, attitudes and contexts informing past and current choreographic practice within the ballet sector (A2).
2. Apply advanced practical and conceptual research skills in the creation and modification of choreography work, critically interpreting information to inform own practice (A3, B1 & C2).
3. Apply critical evaluation of choreographic processes to plan for personal development and modify creative work. (A1 & B4)
4. Demonstrate advanced synthesis of information from a range of sources to inform and progress own learning / current practice (B3 & D5).
5. Demonstrate an understanding and practical application of independent work, leadership and collaborative working (D3).

12. The intended generic learning outcomes and, as appropriate, their relationship to programme learning outcomes

Upon successful completion of this module, students will be able to:

6. Apply advanced synthesis of technical expertise, specialised knowledge of ballet, and where relevant contemporary dance, with individuality in the creative process (A5).
7. Demonstrate understanding of performance practice and professional competencies essential to the discipline (A6 & C1).
8. Demonstrate the ability to be flexible and innovative in relation to developing new skills and professional competencies, including effectively managing workloads and deadlines (B5 & D4)
9. Effectively use self-reflection to understand own strengths and unique qualities, and successfully use feedback, and peer review to inform future progress and modify work (C5).

(A1, A2, A3, A5, A6, B1, B3, B4, B5, C1, C2, C5, D3, D4 & D5)

13. A synopsis of the curriculum

CSB 402 Term 2 & 3 Choreography: Theories and Practice

The second module focuses on exploring a range of values, attitudes and contexts influencing past and current choreographic practice. Critical, conceptual and practice-based research are employed to explore a specific topic, the findings of which are presented through a series of workshops or a lecture demonstration, with supporting written materials.

Potential topics for investigation, as defined by the student, can include: theoretical questions related to defining ballet; new developments in ballet; the context of creative ventures informing past and present choreographic practice; the application of historical research in modern contexts; the relationship between ballet and modernism / postmodernism; ballet and other art forms such as theatre, fine art, architecture, literature, music and new technologies; and models from contemporary / modern dance forms and their relationships with classical form, for example in the work of key practitioners such as: Cunningham, Graham, Humphrey, Limon, Wigman, Jooss, Tudor, Tetley, Taylor, Bejart, Bruce, Forsythe, Maliphant, The Ballet Boyz, Kylian, Duato, Alston and McGregor.

The research and practical work for this module synthesises information from a range of sources to progress own learning and current practice. The application of research findings is through the creation and modification of movement ideas and choreographic work.

The assessment of this module is through the presentation of a performance workshop series or a lecture demonstration in term three (70%), with a critical reflection and evaluation presented in the form of a written submission (30%), between 2,000 – 2,500 words. The form of assessment is industry relevant, and recognises that employment opportunities for choreographers, either with companies or on a freelance basis, often require the following: presentation of choreographic ideas to directors and commissioning / funding bodies; project and workshop leading; education and community work; and professional / self-representation. Through workshops choreographers have opportunity to mentor younger dancers or choreographers, and learn from audience interaction and feedback, peer review and collaborative working. Students should be able to demonstrate an understanding and practical application of independent work, leadership, and collaboration with others.

14. Indicative Reading List

CSB 402

- Bremser, M. (2010). *Fifty Contemporary Choreographers*. New York: Routledge.
- Butterworth, J. (2009). *Contemporary Choreography - A Critical Reader*. New York: Routledge.
- Carter, A. (2004). *Rethinking Dance History - A Reader*. London: Routledge.
- DeFrantz, T. F. (2004). *Dancing Revelations*. Oxford: Oxford University Press Inc.
- Dromgoole, N. (2007). *Performance Style and Gesture in Western Theatre*. London: Oberon Books Ltd.
- Franklin, E. (1996). *Dance Imagery for Technique and Performance*. USA: Human Kinetics.
- Genne, B. (1996). *The Making of a Choreographer*. USA: Society of Dance History Scholars.
- Graham, M. (1999). *Choreography and Dance*. New York: Routledge.
- Magri, G. (1988). *Theoretical and Practical Treatise on Dancing*. London: Dance Books Ltd.
- Morgenroth, J. (2004). *Speaking of Dance*. New York: Routledge.
- Preston-Dunlop, V. (1998). *Looking at Dances*. UK: Verve Publishing.
- Preston-Dunlop, V. (2010). *Dance and the Performative*. Alton: Dance Books Ltd.
- Smith-Autard, J. (2010). *Dance composition*. London: Methuen Drama.
- Tharp, T. (2003). *The Creative Habit - Learn It and Use it For Life*. New York: Simon Schuster.

15. Learning and Teaching Methods, including the nature and number of contact hours and the total study hours which will be expected of students, and how these relate to achievement of the intended learning outcomes

Students gain knowledge and understanding through a range of learning and teaching methods. This module is delivered through: lectures; seminar discussions; engaging in practical workshops; tutorials; viewing of live and recorded dance works; written materials; presentations; independent study and a programme of student-identified events; and performances / visits. Skills and professional competencies are developed through: independent research; studio-based experimentation; working collaboratively with others; and responding to self-reflection, audience / mentor feedback and peer review to modify work. The written submission assesses critical evaluation and synthesis of information from a range of sources (Learning Outcomes B3, B4 & D5), although reasonable adjustments in the presentation format can be made to meet the need of a diverse range of students.

Workshops / seminars / observations (20 hours), tutorials / mentor meetings (8 hours), events, performances, visits (30 hours), independent study and rehearsals (242). Total Study 300 hours.

16. Assessment methods and how these relate to testing achievement of the intended learning outcomes

Assessment of a workshop series or lecture demonstration in term three (70%), with a supporting written submission (30%)

17. Implications for learning resources, including staff, library, IT and space

The current provision is sufficient to deliver the module. However, the school will continue to monitor and review the requirements for the module in relation to the learning resources, including staff, library, IT and space through the process of annual programme monitoring and the development of the school's Learning Teaching and Assessment Strategy.

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

19. Campus where module will be delivered

Central School of Ballet

20. Partner College/Validated Institution

Central School of Ballet

21. University School (for cognate programmes) or Faculty (for non-cognate programmes) responsible for the programme

School of the Arts

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1. **Title of the module**
CSB 403 Choreography for Performance
 2. **School which will be responsible for management of the module**
CSB
 3. **Start date of the module**
January 2012
 4. **The number of students expected to take the module**
1-4
 5. **Modules to be withdrawn on the introduction of this proposed module and consultation with other relevant Schools and Faculties regarding the withdrawal**
 6. **Level of the module (e.g. Certificate [4], Intermediate [5], Honours [6] or Postgraduate [7])**
7
 7. **The number of credits which the module represents**
30

Note: undergraduate full-time students take modules amounting to 120 credits per year and postgraduate full-time students take modules amounting to 180 credits per year for a Masters award

8. **Which term(s) the module is to be taught in (or other teaching pattern)**
Term Two & Term Three
9. **Prerequisite and co-requisite modules**
CSB 401, CSB 402, CSB 404, (CSB 405 for the MA)
10. **The programme(s) of study to which the module contributes**
Postgraduate Diploma in Choreography & MA in Choreography
11. **The intended subject specific learning outcomes and, as appropriate, their relationship to programme learning outcomes**

Upon successful completion of this module, students will be able to:

1. Apply advanced practical and conceptual research skills in the creation and modification of choreography work, and make plans for future development. (A3, B1, C2, D5)
2. Apply advanced synthesis of technical expertise, specialised knowledge of ballet, and where relevant, contemporary dance, with individuality in the creative process (A5 & B3).
3. Demonstrate knowledge of dance performance practice and professional competencies essential to the discipline (A6, C1 & C4)
4. Demonstrate the ability to deal with complex issues and make informed judgements in the context of creating professional dance work (B2)
5. Communicate sophisticated ideas through the choreographic process and effectively use a range of communication skills (A1, C3 & D1)

12. The intended generic learning outcomes and, as appropriate, their relationship to programme learning outcomes

Upon successful completion of this module, students will be able to:

6. Apply critical evaluation of performance events and processes, and self-reflection / evaluation of others in planning personal development and modifying creative work (B4, C5 & D2).
7. Demonstrate an understanding and practical application of independent work, leadership and collaborative working (D3).
8. Maintain working practices in line with the expected norms and standards of the dance profession. (C1)
9. Demonstrate the ability to effectively manage workloads and deadlines consistent with postgraduate level work (D4).

(A1, A3, A5, A6, B1, B2, B3, B4, C1, C2, C3, C4, C5, D1, D3, D4 & D5)

13. A synopsis of the curriculum

CSB 403 Term 2 & 3 Choreography for Performance

The work towards this module involves in-depth study, applying practical and conceptual research in the creation and modification of choreographic work for studio based or public performance. This module develops from research and exploratory work in term one and two for modules CSB 401 & 402, with opportunity for imaginative fusion of both traditional and current practices in ballet, and where relevant contemporary dance technique.

Critical engagement with all aspects of the creative process involves working with and utilising the expertise of the dancers, including auditioning processes, rehearsal direction and maintaining working practices in line with the expected standards of the profession. Identification of health and safety issues, and the development of professional competencies are key to the content, including leadership skills, collaborative working, and the ability to deal with complex issues. The choreographer has opportunity, in defining their own unique qualities as a choreographer, to develop their own distinctive voice. There will be opportunity to explore alternative structures and dance vocabulary arising from research of ballet, and where relevant, contemporary dance and other movement forms.

The effective use of self-reflection and evaluation includes using feedback to inform future progress and modify work. Collaborative work with other artists such as composers, designers, theatre professionals or film / IT specialists may feature as integral to the creative processes and final product, and is encouraged in the work of this module.

The production of choreographic work will be typically analytical, reflective and evaluative, drawing on feedback from a range of sources to modify and develop performance work which demonstrates cohesion and professional integrity. At this level, the choreography work should evidence an advanced synthesis of practice.

The process of creating work for this module allows opportunity to respond to feedback through a mentor observing the choreographer selecting, rehearsing and working with the dancers. There is opportunity for the choreographer to plan for future development of the work in response to feedback and make further modifications. An assessment of a studio or theatre based public performance (100%) will take place in term three, with the potential to assess both elements in term two for the MA.

14. Indicative Reading List

CSB 403 & 405

- Campbell, P. (1996). *Analysing Performance - A Critical Reader*. Manchester: Manchester University Press.
- Carlson, M. (2004). *Performance - A Critical Introduction*. London: Routledge.
- Counsell, C. (2004). *Performance Analysis*. London: Routledge.
- Fraser, N. (2007). *Stage Lighting Design - A Practical Guide*. Marlborough: The Crowood Press.
- Lepecki, A. (2006). *Exhausting Dance - Performance and the Politics of Movement*. Oxon: Routledge.
- Moon, J. A. (1999). *Reflection in Learning & Professional Development*. London: Kogan Page Limited.
- Moon, J. A. (2004). *A Handbook of Reflective and Experiential Learning*. Oxon: Routledge Falmer.
- Oddey, A. (2006). *The Potentials of Spaces*. Bristol: Intellect Books.
- Preston- Dunlop, V. (1995). *Dance Words*. Switzerland: Harwood Academic Publishers .
- Schön, D. (1987). *Educating the reflective practitioner*. San Francisco: Jossey-Bass.
- Schon, D. A. (1983). *The Reflective Practitioner - How Professionals Think in Action*. USA: Basic Books, Inc.

15. Learning and Teaching Methods, including the nature and number of contact hours and the total study hours which will be expected of students, and how these relate to achievement of the intended learning outcomes

Independent study and collaborative work with others, includes researching and developing themes and ideas; organising, preparing for and running rehearsals and directing production processes. Each project is supported through mentor feedback, peer review and self-reflective evaluation.

Discussion / sharing of work in progress (24 hours), tutorials / supervision (10 hours), independent learning (266). Total Study 300 hours

16. Assessment methods and how these relate to testing achievement of the intended learning outcomes

Performance Assessment (100%)

17. Implications for learning resources, including staff, library, IT and space

The current provision is sufficient to deliver the module. However, the school will continue to monitor and review the requirements for the module in relation to the learning resources, including staff, library, IT and space through the process of annual programme monitoring and the development of the school's Learning Teaching and Assessment Strategy.

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

19. Campus where module will be delivered

Central School of Ballet

If the module is part of a programme in a Partner College or Validated Institution, please complete the following:

20. Partner College/Validated Institution

Central School of Ballet

21. University School (for cognate programmes) or Faculty (for non-cognate programmes) responsible for the programme

School of the Arts

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1. **Title of the module**
CSB 404 The Choreographer in the Professional Context
 2. **School which will be responsible for management of the module**
CSB
 3. **Start date of the module**
January 2012
 4. **The number of students expected to take the module**
1-4
 5. **Modules to be withdrawn on the introduction of this proposed module and consultation with other relevant Schools and Faculties regarding the withdrawal**
 6. **Level of the module (e.g. Certificate [4], Intermediate [5], Honours [6] or Postgraduate [7])**
7
 7. **The number of credits which the module represents**
30

Note: undergraduate full-time students take modules amounting to 120 credits per year and postgraduate full-time students take modules amounting to 180 credits per year for a Masters award

8. **Which term(s) the module is to be taught in (or other teaching pattern)**
Term One, Term Two, Term Three (and Term Four for MAs)
9. **Prerequisite and co-requisite modules**
CSB 401, CSB 402, CSB 403, (CSB 405 for the MA)
10. **The programme(s) of study to which the module contributes**
Postgraduate Diploma in Choreography & MA in Choreography
11. **The intended subject specific learning outcomes and, as appropriate, their relationship to programme learning outcomes**

Upon successful completion of this module, students will be able to:

1. Apply advanced practical and conceptual research skills in the creation and modification of choreography work (A3, B1, 2 & D5).
2. Engage critically at the highest level in both practice and through the process of personal reflection and evaluation (A4 & B4).
3. Demonstrate the ability to deal with complex issues and make informed judgements in the context of creating choreography (B2).
4. Effectively use self-reflection to understand own strengths and unique qualities, and successfully use feedback to inform future progress and modify work (C5).
5. Apply reflective and independent thinking in the articulation of professional experience and personal development (D2).

12. The intended generic learning outcomes and, as appropriate, their relationship to programme learning outcomes

Upon successful completion of this module, students will be able to:

1. Demonstrate advanced synthesis of information from a range of sources to inform and progress own learning and current practice (B3).
2. Use a range of communication skills appropriate in different contexts, including IT, new media and technologies. (D1).
3. Manage workloads and deadlines consistent with postgraduate level work (D4).
4. Use research and evaluation to make plan for future development (D5).

(A3, A4, B1, B2, B3, C2, C5, D1, D2, D4 & D5)

13. A synopsis of the curriculum

CSB 404 Term 1, 2, 3 & Term 4 for MA The Choreographer in the Professional Context

The work for this module relates to employment and vocational development in the professional context. The student is encouraged to take full responsibility for their professional development at the highest level. The students define their own developmental needs, in relation to employment, either as an on-going company member, a dancer in transition or intending free-lance artist.

There is the opportunity to engage with issues at the forefront of current practice, including industry requirements, market trends, and the context in which new dance works are commissioned and funded. The work for this module could include interviews with practising choreographers; reports on placements with dance companies or other industry related environments; website development; preparation of grant or funding applications; research into audition processes and contracts for dancers; development of professional / self-representation; running workshops or community project to raise profile of work; establishing and utilising mentor relationships; and preparation for presenting research ideas to directors or artist collaborators / theatre professionals.

This module encourages independence, both in learning and the development of professional competence. Students are expected to set goals, reflect on their progress, and make plans for future development, including responding and reflecting on experiential learning and feedback from a range of sources. The content also encompasses induction to and development of IT skills and new media / technologies for documentation / review of choreographic processes.

Advanced practical and conceptual research skills are applied in relation to considering the role of the choreographer in the dance profession. Typically, the student will be required to apply reflective, analytical, and independent thinking in the articulation of professional experience and personal development.

The final assessment for this module will be through the submission of a portfolio in written form of up to 5,000 words or equivalent, in term three for PgDip students and term four for MA students. This can include: evaluative reports on professional placements or interviews with professional practitioners; proposals for choreographic projects including research ideas and evaluations; and documentation of planning discussions with designers, composers, and other theatre professions. Where appropriate the portfolio can include visual images and illustrative materials, DVD/ rehearsal footage materials, and evidence of IT / website development.

14. Indicative Reading List

CSB 404

- Bolton, G. (2005). *Reflective Practice*. London: Sage Publications Ltd.
- Carr, W. (2002). *Becoming Critical*. Oxon: Routledge.
- Cottrell, S. (2005). *Critical Thinking Skills*. UK: Palgrave MacMillan.
- Johns, C. (2004). *Becoming a Reflective Practitioner*. Oxford: Blackwell Publishing.
- Jordan, S. (2000). *Preservation Politics*. London: Dance Books Ltd.
- Moon, J. A. (2006). *A Handbook of Reflective and Experiential Learning - Theory and Practice*. New York: Routledge.
- Moon, J. A. (1999). *Reflection in Learning & Professional Development*. London: Kogan Page Limited.

15. Learning and Teaching Methods, including the nature and number of contact hours and the total study hours which will be expected of students, and how these relate to achievement of the intended learning outcomes

Students gain knowledge and understanding through a range of learning and teaching methods including; directed and independent study; lectures; in-depth research; mentor meetings and tutorials; seminar-based peer review and discussion; engagement with currently practicing choreographers; and placements with dance companies or other industry related environments. Students are expected to reflect and act upon on their own developmental needs, and demonstrate a commitment to professional development.

Lectures / seminar discussion (10 hours), supervision (5 hours), industry related placement (20 hours), studio practice / collaborative work (30 hours), and independent study (235 hours). Total Study 300 hours

16. Assessment methods and how these relate to testing achievement of the intended learning outcomes

Formal assessment through the submission of a portfolio

17. Implications for learning resources, including staff, library, IT and space

The current provision is sufficient to deliver the module. However, the school will continue to monitor and review the requirements for the module in relation to the learning resources, including staff, library, IT and space through the process of annual programme monitoring and the development of the school's Learning Teaching and Assessment Strategy.

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

19. Campus where module will be delivered

Central School of Ballet

20. Partner College/Validated Institution

Central School of Ballet

21. University School (for cognate programmes) or Faculty (for non-cognate programmes) responsible for the programme

School of the Arts

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1. **Title of the module**
CSB 405 Professional Performance Project
 2. **School which will be responsible for management of the module**
CSB
 3. **Start date of the module**
January 2012
 4. **The number of students expected to take the module**
1-4
 5. **Modules to be withdrawn on the introduction of this proposed module and consultation with other relevant Schools and Faculties regarding the withdrawal**
 6. **Level of the module (e.g. Certificate [4], Intermediate [5], Honours [6] or Postgraduate [7])**
7
 7. **The number of credits which the module represents**
60

Note: undergraduate full-time students take modules amounting to 120 credits per year and postgraduate full-time students take modules amounting to 180 credits per year for a Masters award

8. **Which term(s) the module is to be taught in (or other teaching pattern)**
Term Three & Term Four
9. **Prerequisite and co-requisite modules**
CSB 401, CSB 402, CSB 403, CSB 404 (CSB 405 for the MA)
10. **The programme(s) of study to which the module contributes**
Postgraduate Diploma in Choreography & MA in Choreography
11. **The intended subject specific learning outcomes and, as appropriate, their relationship to programme learning outcomes**

Upon successful completion of this module, students will be able to:

1. Apply advanced practical and conceptual research skills in the creation and modification of choreography work, and make plans for future development. (A3, B1, C2, D5)
2. Apply advanced synthesis of technical expertise, specialised knowledge of ballet, and where relevant contemporary dance, with individuality in the creative process (A1, A5 & B3).
3. Demonstrate knowledge of dance performance practice and professional competencies essential to the discipline (A6, C1 & C4)
4. Demonstrate the ability to deal with complex issues and make informed judgements in the context of creating professional dance work (B2)
5. Communicate sophisticated ideas through the choreographic process (A1 & C3)

12. The intended generic learning outcomes and, as appropriate, their relationship to programme learning outcomes

Upon successful completion of this module, students will be able to:

6. Apply critical evaluation of performance events and processes, and self-reflection and evaluation of others in planning personal development and modifying creative work (B4, A4 & C5).
7. Deal with complex issues and make informed judgements in the context of creating professional dance work (B2).
8. Demonstrate an understanding and practical application of independent work, leadership and collaborative working (D3).
9. Demonstrate the ability to effectively manage workloads and deadlines consistent with postgraduate level work (D4).

(A1, A3, A4, A5, A6, B1, B2, B3, B4, C1, C2, C3, C4, C5, D3, D4 & D5)

13. A synopsis of the curriculum

Professional Performance Project

This module culminates research, investigation and findings across all aspects of the other modules, and leads to the development and staging of a choreographic work for theatre-based performance for the award of the MA. Advanced synthesis of practice, understanding and mastery of choreographic processes are demonstrated through the performance of the work.

Essential professional competencies will include auditioning of dancers, utilising the skill of the dancers, rehearsal direction, modification of work in response to feedback from a range of sources, and collaboration with other artists and theatre professionals.

The ability to effectively manage workloads and deal with complex issues features in this module. Critical analysis and review will be applied to all aspects of the creative process and evaluation of the performance. At this level the student is able to demonstrate the ability to take full responsibility for their professional development in creating a dance work that demonstrates integrity and theatrical cohesion. The dissemination of research findings will be mainly through public performance, with the potential to make a distinctive contribution to the profession.

The assessment of this module is through theatre-based performance of the choreography in term four (80%) supported by a written evaluation of the performance including critical analysis and evaluation applied to the modification and development of the work (20%), 5,000 words (or equivalent).

14. Indicative Reading List

CSB 403 & 405

- Carlson, M. (2004). *Performance - A Critical Introduction*. London: Routledge.
- Cottrell, S. (2003). *Skills for Success, The Personal Development Planning Handbook*. Hampshire: Palgrave Macmillan.
- Counsell, C. (2004). *Performance Analysis*. London: Routledge.
- Fraser, N. (2007). *Stage Lighting Design - A Practical Guide*. Marlborough: The Crowood Press.
- Lepecki, A. (2006). *Exhausting Dance - Performance and the Politics of Movement*. Oxon: Routledge.
- Pallin, G. (2005). *Stage management*. 1st ed. London: Nick Hern.
- Reid, F. (2001). *The stage lighting handbook*. 1st ed. New York: Routledge.

15. Learning and Teaching Methods, including the nature and number of contact hours and the total study hours which will be expected of students, and how these relate to achievement of the intended learning outcomes

Students gain knowledge and understanding mainly through studio-based exploration and workshops; observing the work of professional choreographers / dance practitioners; independent study and in-depth research; mentor meetings; seminar-based peer review and discussion; and detailed evaluation through verbal presentation and reflective written submissions. This module includes opportunities for students to reflect on their own unique qualities, and set plans for future development. The learning methods combine independent research and collaborative working with dancers, and other art / theatre professionals. Research methodologies include recording, documenting and reflecting upon processes use in creating and rehearsing the work, and analytical evaluation is a feature throughout. The written submission assesses critical evaluation and self-reflection in planning and modifying creative work (Learning Outcomes B4, A4 & C5), although reasonable adjustments in the presentation format can be made to meet the needs of a diverse range of students, and may include a viva or other illustrative materials where appropriate.

Peer review / discussion (18 hours), supervision / directed study (12 hours), independent study / collaborative work (570). Total Study 600 hours

16. Assessment methods and how these relate to testing achievement of the intended learning outcomes

Assessment of theatre-based performance (80%) and evaluative reflective written submission (20%)

Formal assessment through the submission of a portfolio

17. Implications for learning resources, including staff, library, IT and space

The current provision is sufficient to deliver the module. However, the school will continue to monitor and review the requirements for the module in relation to the learning resources, including staff, library, IT and space through the process of annual programme monitoring and the development of the school's Learning Teaching and Assessment Strategy.

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

19. Campus where module will be delivered

Central School of Ballet

20. Partner College/Validated Institution

Central School of Ballet

21. University School (for cognate programmes) or Faculty (for non-cognate programmes) responsible for the programme

School of the Arts

SECTION 5 - Assessment Information

Assessment Feedback and Criteria

Feedback from all assessments is in the form of a percentage mark with written and verbal comments. In addition, students receive ongoing feedback through tutorials and supervision interviews. Feedback from these sources, combined with on-going self-assessment and evaluation allows students to identify and act upon their development needs.

Achievement is assessed by a variety of methods in accordance with the learning outcomes of the modules specified; the following generic criteria will be used alongside the specific learning outcomes of the relevant modules to assess:

Formative Assessment: Rehearsal Process (CSB 403)

1. Synthesises information from a range of sources to progress learning
2. Demonstrates professional choreographic competencies appropriate to postgraduate level
3. Shows understanding of the processes involved in creating, preparing and rehearsing choreography
4. Shows evidence of independent research, exploratory practice and preparation work
5. Engages critically, using reflection and evaluation to modify and develop choreography work
6. Identifies Health and Safety issues consistent with industry requirements
7. Demonstrates understanding and practical application of leadership and collaborative working

Single Assessment event through studio presentation of choreographic work or lecture demonstration (CSB 401 & CSB 402)

1. Demonstrates advanced, critical knowledge and understanding of a range of influences informing practice
2. Synthesises practice, specialised knowledge and creative originality
3. Demonstrates understanding of the processes involved in preparing and rehearsing choreography, including leadership skills and collaborative working
4. Effectively applies research to choreographic practice
5. Demonstrates knowledge and understanding of performance practice and professional competencies

Portfolio Work (CSB 404)

1. Synthesises information from a range of sources to inform progress
2. Applies in-depth understanding with relevant and rigorous research in planning personal development
3. Demonstrates independent work, identifying and acting upon development needs
4. Effectively manages workloads and deadlines
5. Demonstrates reflective, independent thinking in articulating personal development
6. Effectively uses self-reflection and evaluation to understand own strengths and unique qualities, and uses feedback to inform future progress
7. Communicates ideas effectively, including use of IT

Written submission/ Verbal presentation (CSB 401, CSB 402 & CSB 405)

1. Applies critical evaluation to performance events and processes
2. Deals with complex issues and makes informed judgements
3. Demonstrates advanced reflective practice in interrogating and developing individual choreographic work
4. Synthesises information from a range of sources to inform progress
5. Communicates sophisticated ideas successfully using feedback and evaluation to inform future progress and modify work

Single Assessment event through presentation of choreographic work for public performance (CSB 403 & CSB 405)

1. Applies advanced research, and synthesis of practice, specialised knowledge and creative originality
2. Demonstrates understanding of the processes involved in preparing and rehearsing choreography
3. Shows evidence of mastery in the skill of choreographic practice
4. Demonstrates artistic expression, musicality and spatial integrity
5. Communicates sophisticated ideas through choreography
6. Utilises the expertise of the dancers in appropriate selection of movement and rehearsal

Schedule of Assessments and Feedback

Term 1

CSB 401 Studio based performance (70%) with supporting verbal presentation (30%)

Progress review on portfolio work with target setting for future development.

Proposal for CSB 403 submitted with rehearsal plan and resource requirements.

Term 2

Feedback from CSB 401, written and verbal.

Tutorials to discuss and identify area of study for CSB 402.

Potential to assess CSB 403 for public performance in Theatre or studio (100%)

Progress review on portfolio work with target setting for future development.

Term 3

Feedback on CSB 403 if completed, written and verbal.

Assessment of CSB 402 workshop series or lecture demonstration (70%) with supporting written submission (30%). MA students submit proposals for CSB 405 and if appropriate begin rehearsals. Assessment of CSB 403 if not yet complete; with feedback written and verbal.

CSB 404 submitted and assessed for PG Dip. Exit interviews, assessment feedback and module questionnaires completed by PG Dip students. Progress review on portfolio work for CSB 404 for MA students and tutorials on development of work for CSB 405.

Term 4

Assessment of CSB 405 performance in the theatre (80%) and reflective written submission (20%). Submission of portfolio work for CSB 404 for MA students.

Exit interviews, assessment feedback and module questionnaires completed by MA students.

Marking Descriptors

The following marking descriptors are used for the Postgraduate programme for all assessed work. All marks over 50% are Pass marks; all marks over 60% are Merits; all marks over 70% are Distinctions.

| | |
|--------------------|-----------------|
| Distinction | 70 and above |
| Merit | 60 - 69 |
| Pass | 50 - 59 |
| Fail | Below pass mark |

Assessment Weightings

| Code | Title | Credits | Assessment Mode | Assessment Weighting | | | |
|---------|---|---------|--|----------------------|--------|-------------|---------|
| | | | | Term 1 | Term 2 | Term 3 | Term 4 |
| CSB 401 | Choreography: Practice and Principles | 30 | Summative studio-based performance | 70% | - | - | - |
| | | | Summative verbal presentation | 30% | - | - | - |
| CSB 402 | Choreography: Theories and Practice | 30 | Summative: workshop or lecture demonstration | - | → 70% | - | - |
| | | | Summative: written submission | - | → 30% | - | - |
| CSB 403 | Choreography for Performance | 30 | Summative: performance | - | - | 100% | - |
| CSB 404 | The Choreographer in the Professional Context | 30 | Portfolio submission | - | - | 100% PG Dip | 100% MA |
| CSB 405 | Professional Performance Project | 60 | Summative: Theatre Performance | - | - | - | 80% |
| | | | Summative: reflective written submission | - | - | - | 20% |

Postgraduate Diploma / MA Choreography

Band Descriptors

Assessment of Studio Presentation of Choreographic Work or Lecture Demonstration (CSB 401 & CSB 402)

95 Exceptional

As Outstanding, plus: Shows an exceptional, outstanding demonstration of mastery of choreography at a professional level. Demonstrates an advanced, sophisticated synthesis of practice, specialised knowledge and creative distinctiveness. Dissemination of research through performance / lecture demonstration makes a distinctive contribution to the field.

85 Outstanding, Many excellent features, some exceptional

Outstanding understanding of a range of influences informing practice. Sophisticated and highly effective synthesis of technical expertise, specialised knowledge of dance and creative originality is in evidence. Outstanding / excellent understanding of the processes involved in preparing and rehearsing choreography, including working with others. Research is sophisticated and effectively applied. Professional competencies appropriate to preparing performance work are highly effective and clearly in evidence

72, 75, 78 Excellent, Many very good features, some outstanding

Excellent understanding of a range of influences informing practice. Highly effective synthesis of technical expertise, specialised knowledge of dance and creative originality is in evidence. Excellent / very good understanding of the processes involved in preparing and rehearsing choreography, including working with others. Research is in-depth, advanced and effectively applied. Professional competencies appropriate to preparing performance work are effective and clearly in evidence.

62, 65, 68 Very Good / Good, no major shortcomings

Very good / good understanding of a range of influences informing practice. Synthesis of technical expertise, specialised knowledge of dance and creative originality is in evidence. Very good / good understanding of the processes involved in preparing and rehearsing choreography, including working with others. Appropriate research is effectively applied. Professional competencies appropriate to preparing performance work are demonstrated.

Those achieving at the higher level of this range (68) demonstrate more understanding and competence.

52, 55, 58 Satisfactory, weaknesses balanced by good features

Understanding of influences informing practice is shown and ideas are drawn together well. Evidence of understanding of the processes involved in preparing and rehearsing choreography, including working with others. Appropriate research is shown. Professional competencies are in evidence.

42, 45, 48 Weakness & some limitations/ Many weaknesses & many limitations, some in vital areas

Demonstrates a varied / limited understanding of research and influences informing practice. Shows inconsistency and weaknesses in understanding of the processes involved in preparing choreographic work. Shows limited application of required competencies.

32, 35, 38 Poor / Limited Not meeting the criteria

0, 10, 20, 25 Very poor and highly flawed

Postgraduate Diploma / MA Choreography

Band Descriptors

Portfolio Work (CSB 404)

95, 100 Exceptional

As Outstanding plus: Exceptional, and highly refined synthesis of information from a range of sources to effectively inform progress. Research is highly distinctive, innovative and industry relevant. Highly refined, individual development plan in evidence, which is effective and sophisticated.

85 Outstanding, Many excellent features, some exceptional

Outstanding synthesis of information from a range of sources to effectively inform progress. Highly sophisticated relevant and rigorous research is in evidence. Highly effective independent work applied to identifying and acting upon individual developmental needs. Outstanding, complex and sophisticated communication of ideas, demonstration with focussed relevance. Exceptional planning and organisation shown, including use of IT.

72, 75, 78 Excellent, Many very good features, some outstanding

Excellent synthesis of information from a range of sources to inform progress. In-depth relevant and rigorous research is demonstrated. Excellent evidence of independent learning applied to identifying and acting upon development needs. Complex and sophisticated ideas are communicated very effectively, with focussed relevance. Highly effective planning and organisation is shown, including use of IT.

62, 65, 68 Very Good/ Good, no major shortcomings

Very good / good synthesis of information from a range of sources to inform progress, with effective and detailed research in evidence. Very good / good evidence of independent learning. Very good / good demonstration of self-reflection and evaluation to inform future progress demonstrated. Ideas are communicated well, including use of IT. Effective planning and very good / good organisation is shown.

Those achieving at the higher level of this range (68) demonstrate more understanding and depth in critical analysis and evaluation.

52, 55, 58 Satisfactory, weaknesses balanced by good features

Synthesises information from a range of sources to inform progress, with evidence of detailed research. Evidence of independent learning, self-reflection and evaluation demonstrated. Ideas are communicated clearly, including use of IT. Work shows evidence of relevant and useful planning and organisation.

42, 45, 48 Weakness & some limitations/ Many weaknesses & many limitations, some in vital areas

Some evidence of using a range of sources to inform progress, showing evidence of research. Communication of ideas is mainly clear, with some use of IT. Work demonstrates planning and organisation, although there are some weaknesses. **Work at the lower end of this band will show many weaknesses and many limitations.**

32, 35, 38 Poor / Limited Not meeting the criteria

0, 10, 20, 25 Very poor and highly flawed

Postgraduate Diploma / MA Choreography

Band Descriptors

Written Submission/ Verbal Presentation (CSB 401, 402 & 405)

95 Exceptional

As Outstanding plus: Exceptional, advanced evaluation of performance events and processes. Reflective practice is highly effective, sophisticated and distinctive in interrogating processes and performance work, drawing on a range of sources.

85 Outstanding, Many excellent features, some exceptional

Outstanding evaluation of performance events and processes. Highly effective and distinctive reflective practice is in evidence. Advanced, complex and sophisticated ideas are communicated very effectively. Outstanding evidence of use of feedback, and extremely detailed plans for future progress are shown. Exceptional understanding and analysis is demonstrated.

72, 75, 78 Excellent, Many very good features, some outstanding

Excellent evaluation of performance events and processes. Reflective practice is sophisticated, and highly effective in interrogating both the processes involved, and the performance work. Complex and sophisticated ideas are communicated very effectively, showing excellent evidence of using feedback to modify work and plan for future progress. Extensive understanding and advanced analysis is demonstrated.

62, 65, 68 Very Good/ Good, no major shortcomings

Applies very good / good advanced critical evaluation to performance events and processes. Shows very good / good reflective practice in interrogating and developing individual choreographic work.

Sophisticated ideas are communicated successfully, showing evidence of effectively using feedback to modify work and inform future progress. Work is well planned and successfully synthesises information from a range of sources. Advanced analytical skills are demonstrated, dealing with complex issues.

Those achieving at the higher level of this range (68) demonstrate more understanding and depth in critical analysis and evaluation.

52, 55, 58 Satisfactory, weaknesses balanced by good features

Critical evaluation of performance events and processes are in evidence. The choreographer is able to reflect in detail on their work. Ideas are communicated clearly, demonstrating how feedback has been used to develop practical work. Information is drawn together well using a range of sources and includes detailed analysis.

42, 45, 48 Weakness & some limitations/ Many weaknesses & many limitations, some in vital areas

Some critical evaluation is in evidence using a range of sources to inform progress. The choreographer can reflect on their work. Communication of ideas is mainly clear with some reference to how feedback has been used to develop practical work. Planning is in evidence with some analysis demonstrated.

Work at the lower end of this band will show many weaknesses and many limitations.

32, 35, 38 Poor / Limited Not meeting the criteria

0, 10, 20, 25 Very poor and highly flawed

Postgraduate Diploma / MA Choreography

Band Descriptors

Performance Work (CSB 403 and CSB 405)

95, 100 Exceptional

As Outstanding, plus: Shows an exceptional, outstanding demonstration of mastery of choreography at a professional level. Demonstrates an advanced and sophisticated synthesis of practice, specialised knowledge and creative distinctiveness. Highly innovative approach, creative responsiveness, and evidence of work which makes a distinctive contribution to the field.

85 Outstanding, Many excellent features, some exceptional.

Shows an outstanding demonstration of choreography at professional level. Demonstrates a sophisticated synthesis of practice, specialised knowledge and creative distinctiveness. Sophisticated application of research is in evidence. Innovative approach, creative responsiveness and evidence of a work which is distinctive. Shows individual artistic expression and cohesiveness.

72, 75, 78 Excellent, Many very good features, some outstanding.

Shows an excellent demonstration of choreography at professional level. Sophisticated synthesis of practice, specialised knowledge and creative distinctiveness. Highly effective application of research is in evidence. Innovative approach, creative responsiveness, and evidence of a work which is distinctive. Shows individual artistic expression and cohesiveness.

62, 65, 68 Very Good/ Good, no major shortcomings

Very good / good synthesis of technical expertise, specialised knowledge of dance and individuality in the creative process. Very good / good application of research is in evidence. Appropriate selection of movement material successfully linked to the choreographic intention and expertise of the dancers. Very good / good musicality, along with spatial integrity, utilising perspective and spatial qualities. Work is distinctive, innovative and theatrically cohesive. The choreographic statement is clearly communicated and engages the audience. **Those achieving at the higher level of this range (68 demonstrate more understanding and competence.**

52, 55, 58 Satisfactory, weaknesses balanced by good features

Technical expertise, specialised knowledge of dance and individuality in the creative process is drawn together well. Selection of movement material is appropriate to the choreographic intention and expertise of the dancers. Musicality and spatial integrity is in evidence, but may have some inconsistencies. Research is shown, and the choreographic statement is clear.

42, 45, 48 Weakness & some limitations/Many weaknesses & many limitations, some in vital areas.

Demonstrates a varied / limited understanding of choreographic practice. Shows inconsistency and weaknesses in some areas. Shows limited application of required competencies.

Work at the lower end of this band will show many weaknesses and many limitations. Work is not engaging.

32, 35, 38 Poor / Limited Not meeting the criteria

0, 10, 20, 25 Very poor and highly flawed