



Photo: A Dancers Lens

**MA CHOREOGRAPHY
2023 – 2024 HANDBOOK**

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MA Choreography

Introduction to the School

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 courses. In the same year, Central joined the Conservatoire for Dance and Drama as a member school.

The current undergraduate courses comprise a two-year Foundation Degree in Professional Dance and Performance, and a one-year BA (Hons) Professional Dance and Performance top-up course. In 2011 Central established an innovative MA course in Choreography, also validated by the University of Kent. Central became a self-registered provider with the Office for Students (OfS) in 2022.

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.

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.

SECTION 1 - Policies and Procedures

Central School of Ballet Policies

Central School of Ballet has a set of Higher Education Policies and Procedures which outline the approach and expectations regarding areas that affect or impact students. These policies can be found on the Central School of Ballet [website](#):

- Academic Engagement Policy
- Admissions Appeals and Complaints Policy
- Admissions Policy
- Assessment Policy
- Attendance Policy
- Fees Policy
- Code of Behaviour
- Course Deposit Policy
- Criminal Records Policy
- Data Processing Statement
- Emergency Powers of Exclusion and Suspension Policy
- Freedom of Speech Policy
- Health and Safety Policy
- Higher Education Refunds and Compensation Policy
- Intermission of Studies Policy
- Non-Academic Misconduct Policy
- Policy on Sexual Misconduct, Harassment and Related Behaviours
- Policy on Students Accepting Work
- Privacy Policy
- Safeguarding and Prevent Policy
- Student Complaints Procedure
- Student Protection Plan
- Student Transfer Arrangements Statement
- Student Visa Compliance Policy
- Support Through Studies Policy
- Terms and Conditions
- Whistleblowing Policy

The University of Kent also has regulations governing academic procedures, in particular academic appeals, academic misconduct and disciplinary procedures:

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

Short descriptions of the above policies can be found in the Student Handbook, with full policy details on the University of Kent website at:

<https://www.kent.ac.uk/education/academic-appeals> (appeals)

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

<https://www.kent.ac.uk/teaching/qa/credit-framework/documents/cf2020-annex10-academic-misconduct.pdf> (discipline)

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 mitigation of extenuating circumstances, in line with the University of Kent guidelines at:

<https://www.kent.ac.uk/teaching/qa/credit-framework/documents/cf2020-annex9-mitigation.pdf>

Where a student is in serious and continued breach of the Attendance Policy, the Support Through Studies policy may be applied. The [Support Through Studies](#) policy can be found on the School website or a hard copy can be requested from the Head of Studies.

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 Courses of Study

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

<https://www.kent.ac.uk/teaching/qa/credit-framework/documents/cf2020-annex9-mitigation.pdf>

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

- CSB401** – Studio based performance in term one (70%), with a supporting verbal presentation (30%)
- CSB402** – Workshop series or lecture demonstration in term three (70%), with a supporting written submission (30%)
- CSB403** – Assessment final performance (100%)
- CSB404** – Submission of portfolio (100%)
- CSB405** – Professional Performance Project: Assessment of performance in the theatre (80%) with reflective written submission (20%).

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

Formative assessment enables ongoing tracking of progress in the various projects. Formative 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 opportunities 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 submission or presentation for final assessment. Formative assessments for the MA are not given marks and therefore do not contribute to the overall degree mark, rather they are used to provide feedback on students' progress.

Summative assessment includes handing in written work, verbal presentations, studio-based pieces of choreography, a portfolio, and public performances of choreography. Practical work is viewed by two assessors who mark by consensus. Written work 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 discussion. 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:

<https://www.kent.ac.uk/teaching/qa/credit-framework/index.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 mitigating circumstances in advance of an assessment, then the appropriate conventions will be applied in line with Annex 9 of Kent's Credit Framework.

<https://www.kent.ac.uk/teaching/qa/credit-framework/documents/cf2020-annex9-mitigation.pdf>

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 with representatives from the University of Kent and the External Examiners. 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: Dr Jamieson Dryburgh (Director of Higher Education), Kate Coyne (Artistic Director and Training Lead), and Natasha King (Head of Studies).

The External Examiner is appointed by the University of Kent, currently: Carla Trim-Vamben

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

The External Examiner is expected to make an informed, independent assessment of the course. They ensure that all students are treated fairly and that our standards are in line with other degree courses in the country. The External Examiner has access to all assessed work. They are invited to see performances and are asked for advice concerning learning, teaching and assessment on the course. They attend the annual Exam Board and write 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 Voice Forum, and is 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 p43 of the **Student Handbook 2021/2022** located in the Student Hub on Moodle and also Central's [Child Protection & Safeguarding Policy](#).

Intellectual Property Rights

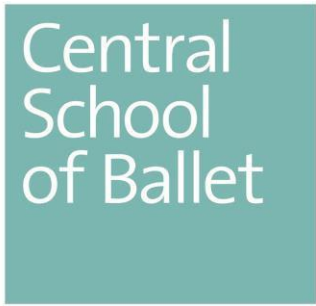
Intellectual Property Rights shall mean all patents, rights to inventions, copyright and related rights, moral rights, trade marks, rights in designs, performance rights, rights in computer software, database rights and other intellectual property rights.

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 may 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. For more information refer to the Filming and Assessment Footage Policy.

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.



SECTION 2 - Method of Study & Student Support

Method of Study

Places are usually restricted to 2 to 4 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 course. Students are expected to meet regularly with the lead tutor (some meetings may be done remotely, using digital conferencing platforms) 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 Two: Choreography: Practice and Principles (30 credits)

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

CSB 403 Term All terms: 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 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 Course 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 course 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 course 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 – Course Specification

UNIVERSITY OF KENT Course Specification

Please note: This specification provides a concise summary of the main features of the course and the learning outcomes that a typical student might reasonably be expected to achieve and demonstrate if he/she/they passes the course. More detailed information on the learning outcomes, content and teaching, learning and assessment methods of each module can be found in the course 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.

MA Choreography

Required Information	Data
1. Awarding Institution/Body	University of Kent
2. Teaching Institution	Central School of Ballet
3. School/Division responsible for management of the course	Arts and Humanities
4. Teaching Site	Central School of Ballet, Countess of Wessex Studios
5. Mode of Delivery	Full-time
6. Kent Vision Academic Model	N/A
7. Course accredited by	N/A
8. a) Final Award	MA in Choreography
8. b) Alternative Exit Awards	PG Diploma in Choreography
9. Course	Choreography
10. UCAS Code (or other code)	N/A
11. Credits/ECTS value	180credits (90ECTS)
12. Study Level	Level 7
13. Relevant QAA subject benchmarking group(s)	Dance, Drama & Performance (2019): see QAA benchmarking statement
14. Date of creation/revision	October 2010 / October 2022
15. Intended Start Date of Delivery of this Course	from January 2023

16. Educational Aims of the Course

The course aims to:

1. 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. develop understanding, in both depth and breadth, of the processes involved in creating, preparing, and rehearsing choreography for public performance.
3. 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. 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. 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. 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. develop choreographers who, through sophisticated research and exploratory practice, can make a distinctive contribution to the dance profession at the highest level.

17. Course Outcomes

The course provides opportunities for students to develop and demonstrate knowledge and understanding, qualities, skills and other attributes in the following areas. The course outcomes have references to the subject benchmarking statement for Dance, Drama and Performance (2019).

A. Knowledge and Understanding 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.

Skills and Other Attributes

B. Intellectual Skills:

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.

C. Subject-specific Skills:

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.

D. Transferable Skills:

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.

Teaching/learning and assessment methods and strategies used to enable the course learning outcomes to be achieved and demonstrated

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.

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.

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.

For more information on the skills developed by individual modules and on the specific learning outcomes associated with any alternative exit award relating to this course of study, see the module mapping table, located at the end of this specification.

18. Course Structures and Requirements, Levels, Modules, Credits and Awards

This course is studied over four terms full-time. There are five modules: four comprising the requirement for PG Diploma: CSB401, CSB402, CSB403 and CSB404, and the fifth required for the MA CSB405. All components of a module must be passed in order for a student to pass the module. The overall pass mark for the course is 50%.

KV Code	Title	Level	Credits	Term(s)
Compulsory Modules				
CSB401	Choreography: Practice and Principles	7	30	2
CSB402	Choreography: Theories and Practice	7	30	1
CSB403	Choreography for Performance	7	30	1-4
CSB404	The Choreographer in the Professional Context	7	30	1-4
CSB405	Professional Performance Project	7	60	1-4

19. Work-Based Learning

The course will not include learning that takes place outside the institution as an intended, integrated part of the course 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.

20. Support for Students and their 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 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 Course 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 course of study will be delivered in accordance with the School's published Equality, Diversity and Inclusion policies. 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.

21. Entry Profile

The MA 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.

21.1 Entry Route

For current information, please refer to the Schools

The intended students will be skilled in dance performance and would usually 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 via digital links and may be required to attend an interview. Progression to the MA is dependent on passing Modules CSB401, CSB402, CSB403 and CSB404.

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.

21.2 What does this course have to offer?

The focus of the course 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.

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 course.

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 as 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 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.
- career advice and professional development opportunity, particularly through The Choreographer in the Professional Context module.
- access to Central School's specialised learning resources.
- access to a range of student support mechanisms, particularly in relation to research and written submissions.

21.3 Personal Profile

Upon commencement of their studies students will be expected 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.

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

22.1 Mechanisms for review and evaluation of teaching, learning, assessment, the curriculum and outcome standards

- Quality Assurance Framework
- Periodic Review
- External Examiners system
- Annual course and module monitoring reports
- QAA Higher Education Review
- Student module evaluations
- Annual staff appraisal
- Weekly Artistic Staff Meetings

22.2 Committees with responsibility for monitoring and evaluating quality and standards

- Student Voice Forum
- Board of Studies
- Learning and Teaching Committee
- Research and Ethics Committee
- Access and Participation Committee
- Academic Board

- Board of Examiners

22.3 Mechanisms for gaining student 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.
- Periodic course 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.

22.4 Staff Development priorities include:

- Annual Appraisals
- Staff Continued Professional Development Activity
- External Examiner feedback
- Student surveys and feedback
- HEA fellowship membership workshops and digital resources
- Artistic Staff Meetings
- Formal discussions as part of Committee Meetings and Academic Board
- Research seminars, lectures and events
- Equality, Diversity and Inclusivity (EDI) awareness training and digital resources
- Annual Course Monitoring Report

23. Indicators of Quality and Standards

- Annual External Examiner reports
- Results of periodic review
- Annual course and module monitoring reports
- Graduate Destinations Survey
- Quality and Standards Review by QAA on behalf of OfS (2022)

23.1 The following reference points were used in creating these specifications:

- OfS Condition B requirements
- QAA UK Quality Code for Higher Education
- QAA Benchmarking statement for Dance Drama and Performance (2019)
- Learning, Teaching and Assessment Strategy
- Staff research activities
- Inclusivity Policies

24. Inclusive Course Design

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

Module Mapping: MA Choreography

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 2023
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**
7
7. **The number of credits which the module represents**
30
8. **Which term(s) the module is to be taught in (or other teaching pattern)**
Term One
9. **Prerequisite and co-requisite modules**
CSB402, CSB403, CSB404, (CSB405 for the MA)
10. **The course of study to which the module contributes**
MA in Choreography
11. **The intended subject specific learning outcomes and, as appropriate, their relationship to the course 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 the course 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 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 are 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 influences 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**

- 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 (6 hours), 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 course 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 responsible for the course**

School of the Arts and Humanities

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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 2023
 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
 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 course of study to which the module contributes**
MA in Choreography
 11. **The intended subject specific learning outcomes and, as appropriate, their relationship to course 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 course 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 course 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 course 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 responsible for the course**

School of the Arts and Humanities

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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 2023
 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 the relevant Schools and Faculties regarding the withdrawal**
 6. **Level of the module**
7
 7. **The number of credits which the module represents**
30
 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 course of study to which the module contributes**
MA in Choreography
 11. **The intended subject specific learning outcomes and, as appropriate, their relationship to the course 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 the course 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 course 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

20. Partner College/Validated Institution

Central School of Ballet

21. University School responsible for the course

School of the Arts and Humanities

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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 2023
 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 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
 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 course of study to which the module contributes**
MA in Choreography
 11. **The intended subject specific learning outcomes and, as appropriate, their relationship to the course 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 course 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 CSB404

- 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 course 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 responsible for the course

School of the Arts and Humanities

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 2023

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 course of study to which the module contributes**

MA in Choreography

11. **The intended subject specific learning outcomes and, as appropriate, their relationship to the course 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 the course 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 can 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 course 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

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School of the Arts and Humanities

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 (CSB403)

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 (CSB401 & CSB402)

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 (CSB404)

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 (CSB401, CSB402 & CSB405)

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 (CSB403 & CSB405)

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 402 Workshops series (70%) with supporting written work (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 402, written and verbal.

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

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.

Feedback on CSB 401

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.

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 course 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
CSB401	Choreography: Practice and Principles	30	Summative studio-based performance	70%	-	-	-
			Summative verbal presentation	30%	- →	-	-
CSB402	Choreography: Theories and Practice	30	Summative: workshop or lecture demonstration	-		70%	-
			Summative: written submission	-		30%	-
CSB403	Choreography for Performance	30	Summative: performance	-	-	100%	-
CSB404	The Choreographer in the Professional Context	30	Portfolio submission	-	-	100% PG Dip	100% MA
CSB405	Professional Performance Project	60	Summative: Theatre Performance	-	-	-	80%
			Summative: reflective written submission	-	-	-	20%

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.

82, 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

MA Choreography Band Descriptors

Portfolio Work(CSB404)

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.

82, 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 Band Descriptors

Written Submission/ Verbal Presentation (CSB401, 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.

82, 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 are 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 are 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**

MA Choreography Band Descriptors

Performance Work (CSB403 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 are 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.**