

# MA CHOREOGRAPHY



Photo: Drew Forsythe

## 2026 – 2027 COURSE HANDBOOK

# MA CHOREOGRAPHY

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## 2026 – 2027 HANDBOOK

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## INTRODUCTION

This handbook provides an overview of the MA Choreography course at Central School of Ballet. It outlines the course structure, assessment methods, and the key academic policies and procedures that apply to all students enrolled on the programme.

While this document supports students' understanding of the course as a whole, it does not replace individual class aims and instructions provided by teaching staff.

### Central School of Ballet

When Central School of Ballet was founded in 1982 by the late Christopher Gable, CBE and Ann Stannard, it was designed to offer students a very different experience of ballet training: one that would value artistic expression alongside technique. Gable and Stannard had a very strong sense of the value of the individual in performance, believing in a personal approach to working, and this ethos continues to be valued at Central today.

The degree courses offer both quality and breadth of learning, producing creative artists of the highest calibre who understand tradition, and are also equipped to create new work and respond to changes in the professional world.

Central School of Ballet's three-year dance training programme is validated by the University of Kent.

### 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

## HIGHER EDUCATION POLICIES AND PROCEDURES

Central School of Ballet maintains a set of Higher Education policies and procedures that support the academic and professional standards of its programmes and the student experience. These policies outline key procedures and expectations regarding teaching, learning, assessment, conduct, wellbeing, and institutional governance.

All current policies are available on the school's website at: [www.centralschoolofballet.co.uk/policies](http://www.centralschoolofballet.co.uk/policies)

Students are responsible for familiarising themselves with all Higher Education and other Central policies and procedures throughout their studies. They cover areas including:

- Assessment and Feedback
- Attendance and Engagement
- Student complaints and appeals
- Academic integrity and misconduct
- Non- Academic misconduct and Code of Behaviour
- Use of AI and digital tools
- Fees, refunds, and compensation
- Safeguarding and Sexual Misconduct and Harassment
- Freedom of Speech
- Support Through Studies

### University of Kent Academic Regulations

In addition to Central' own policies and procedures, the University of Kent, as our degree validator, sets the formal regulations that govern academic processes, including academic appeals and academic misconduct.

These can be accessed directly via the University of Kent website:

- **Academic Appeals**  
<https://www.kent.ac.uk/education/academic-appeals>
- **Academic Integrity and Misconduct**  
<https://www.kent.ac.uk/education/academic-integrity>

Students should consult these regulations when needed, particularly in relation to assessment outcomes or academic conduct.

**Section 2**  
**Method of Study & Student Support**

## METHOD OF STUDY

The MA cohort is very small 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. However, 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.

A range of learning and teaching methods on the course include workshops; studio-based practice; tutorials and 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 either in person or online 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, with students 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.

### **Core Modules**

CSBA401 Term One: Choreography: Theories and Practice (30 credits)

CSBA402 Term Two: Choreography: Practice and Principles (30 credits)

CSB403 Across All terms: Choreography for Performance (30 credits)

CSB404 Across All Terms: The Choreographer in the Professional Context (30 credits)

CSB405 Term Four: Professional Performance Project (60 credits)

**Compulsory modules:** All modules are compulsory.

**Award:** MA Choreography

**Credit requirements:** 180 from the above specific level

## ASSESSMENT AND FEEDBACK

Assessment is used to evaluate your skills and knowledge in the different areas of the course against the assessment criteria and offers a formal opportunity to provide feedback on your progress. All modules are assessed, and details of assessment are given in your module briefs.

Assessment of your coursework is through a mixture of studio presentation, public performance, verbal presentation, and written submission. Formative (or Continuous) and Summative (or Formal) assessments are undertaken throughout the course and are assessed against the assessment criteria set for each module.

Formative assessment enables ongoing tracking of progress in the various projects and includes tutor observations and evaluation of your progress leading to verbal feedback during mentor meetings on an individual basis. You have the opportunity 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 are not given marks and therefore do not contribute to the overall degree mark, rather they are used to provide constructive feedback on students' progress.

Summative assessment includes final 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 moderated by another staff member. 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 in-depth feedback with the marks. Central aims to provide verbal feedback in a timely manner through discussion. Written feedback and grades are provided once the whole module has been completed.

The breakdown for all assessment for each module is:

- CSBA401** – Workshop series or lecture demonstration in term one (70%), with a supporting written submission (30%)
- CSBA402** – Studio based performance in term two (70%), with a supporting verbal presentation (30%)
- CSB403** – Assessment of choreography (80%), with a supporting written submission (20%)
- CSB404** – Submission of portfolio (100%)
- CSB405** – Professional Performance Project: Assessment of performance in the theatre (80%) with reflective written submission (20%).

All 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 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 Board of Examiners 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/ga/credit-framework/documents/cf2020-annex9-mitigation.pdf>

## **BOARD OF EXAMINERS AND EXTERNAL EXAMINERS**

All assessment marks remain provisional until they have been formally approved by the Board of Examiners. This meeting, which typically takes place in July each year, is chaired by the University of Kent and attended by Central School of Ballet representatives and External Examiners.

Leading up to the Board of Examiners, all student work and marks undergo a rigorous process of internal and external moderation to ensure fairness, accuracy, and alignment with national academic standards.

The Central School of Ballet members currently approved by the University of Kent to sit on the Board of Examiners are:

- Director of Higher Education
- Artistic Director and Professional Training Lead
- Head of Studies

External Examiners are appointed by the University of Kent and serve an essential quality assurance function. Their role is to provide independent, expert judgement on the academic standards of the programme and to confirm that assessment processes are conducted fairly and transparently. They also compare the standards of student work with those on similar programmes nationally.

External Examiners do not assess individual students directly. They review a representative sample of assessed work and participate in moderation discussions and Board meetings to ensure the integrity of outcomes.

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

## MITIGATION OF EXTENUATING CIRCUMSTANCES

Occasionally, a student may experience serious personal, medical, or other circumstances that affect their ability to complete assessment or engage with their studies. Where this occurs, students may request consideration under the University of Kent's Extenuating Circumstances (Mitigation) Policy.

Extenuating circumstances are defined as exceptional, short-term events that are outside a student's control, and which have a demonstrable impact on academic performance or attendance. Examples include significant illness, injury, or serious personal disruption.

Full details of the University's policy and procedures, including how to submit a claim, can be found here: [University of Kent Mitigation Policy \(Annex 9\)](#)

Students will be supported throughout the process through the Support through Studies Framework and are strongly encouraged to speak to their tutor or the Head of Studies at the earliest opportunity if they are experiencing difficulties that may affect their ability to complete their studies.

## STUDENT LEARNING SUPPORT AND SUPPORT THROUGH STUDIES FRAMEWORK

Central School of Ballet is committed to supporting the academic, vocational, and personal development of every student. A range of academic and learning support services is available to help students succeed in all aspects of their training, including the contextual studies modules. Support is responsive to individual needs and delivered through a coordinated approach across academic, wellbeing, and specialist services.

### Academic Support

Students can access a range of academic support throughout their studies, including:

- A full induction programme, outlining course aims, content, assessment methods, available support, and use of resources and facilities
- A Course Handbook containing key information about the programme, School policies and procedures, and how to access support
- Tutorials that integrate both practical and theoretical guidance, tailored to the needs of a conservatoire environment
- Tutorials and individual feedback sessions
- Access to a well-stocked library with books and e-resources, journals, DVDs, and research guidance, including library inductions and study skills materials
- Use of the School's Virtual Learning Environment, which provides course materials, assessment guidance, and research databases

### Study skills Support

In addition to support provided by academic tutors, the Higher Education Team offers tailored services to help students succeed:

- Academic study skills support, including help with research, writing, referencing, and preparation for assessments

- Individualised academic writing support, including help with writing, research, proofreading, and study skills
- Skills support on self-organisation, independent learning strategies, and time management
- Bespoke and regular support sessions for Direct Entry and international students
- Screening for Specific Learning Differences (SpLD) for all students on entry to the programme
- Development of Enhanced Learning Agreements (ELAs), where required, and coordination of support through in-house and external providers
- Assistance with Disabled Students' Allowances (DSA) applications and ongoing coordination of approved support and specialist equipment

These services are designed to ensure students with additional learning needs or individual circumstances are fully supported to achieve their academic potential.

### **Wellbeing and Specialist Support**

Central also provides access to a range of physical, wellbeing, and specialist services, including:

- A physiotherapist, Pilates instructor, and Injury Prevention and Recovery specialist
- Strength and conditioning coaching tailored to the needs of dancers
- Mental health support and access to external specialist mentoring services
- Support for students whose first language is not English
- Dedicated careers advice and links to the dance and performing arts industries

These services reflect the School's holistic approach to student support, recognising the demanding nature of vocational training and the importance of maintaining overall wellbeing.

### **Reasonable Adjustments and Fair Access**

All modules are delivered in accordance with the School's published Equality and Diversity policies. As far as reasonably possible, curriculum content, learning and teaching methods, and assessments are designed to avoid unjustified disadvantage to any student.

When necessary, Central makes use of the University of Kent's academic regulations to apply appropriate reasonable adjustments. These are informed by evidence, such as medical documentation or formal diagnoses, and ensure students can fairly demonstrate their abilities during assessment.

**Section 3**  
**Course Specification**

## Information about the Course

<b>1. Awarding Institution/Body</b>	University of Kent
<b>2. Teaching Institution</b>	Central School of Ballet
<b>3. Division responsible for management of the course</b>	Arts and Humanities
<b>4. Name of Owing Department</b>	Central School of Ballet
<b>5. Course</b>	MA in Choreography
<b>6. Teaching Site</b>	Central School of Ballet
<b>7.1. Study Mode</b>	Full-time
<b>7.2. Delivery Mode</b>	In person
<b>8. Course accredited by</b>	N/A
<b>9.1. Final Award</b>	<i>MA in Choreography</i>
<b>9.2. Alternative Exit Awards</b>	Postgraduate Diploma in Choreography
<b>10. Credits/ECTS Value</b>	180 credits (90 ECTS)
<b>11. Study Level</b>	Postgraduate (Level 7)
<b>12. Intended Start Date of Delivery of this Course Specification</b>	from January 2027

## Course Entry Requirements and Process

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

Candidates not holding a BA (Hons) or equivalent level of qualification in an appropriate subject will be able to apply for Recognition of Prior Learning (RPL). Students may be admitted to the programme with advanced standing in line with the University's standard RPL requirements. Such cases are subject to prior approval by the University of Kent according to its RPL process.

For entry into Year 2 the normal requirement will be the successful completion of a Certificate (i.e. 120 units of certificate level learning on a directly comparable course or equivalent); or satisfactory completion of required entrance tasks; a piece of reflective writing or a research task and an audition.

See [Annex R of the Codes of Practice for Taught Courses](#) for more information.

Applications are by submission of a CV, evidence of a choreographic portfolio by web links (full pieces to be submitted with original sound used for performance, not clips or parts of pieces), and a statement outlining choreographic interests. This should include the reasons for wanting to undertake the MA, and how it will support professional development at this career stage.

For applicants based outside of London or abroad, it is possible to arrange an interview via an online platform.

Applications run on a rolling basis, with interviews taking place and offers going out at the latest in early October. The course is full-time over four terms, beginning in January.

Before the application is submitted, there are opportunities to request information about the course, arrange a meeting, or send emails with questions for the attention of the Course Lead for the MA in Choreography.

English Language Requirements: 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 English language requirements as set out in the regulations of the University of Kent.

Please see the [English language entry requirements](#) web page for more information.

### **Additional Costs Associated with the Course**

Students are responsible for their own costs of living. Where students are receiving in-person course delivery, they should take into consideration the cost of London transport as well as some additional travel costs and expenses linked to producing work. Other expenses might include setting up a website with website domain, visits to the theatre for performances

Central students are able to register for UniDays and Student Beans- online apps/websites that provide student discounts.

Students may wish to take out personal medical insurance, against injury and to cover physical treatments during the course. Costs for this will vary depending on the insurance provider and level of cover. Contact Registry for further information.

The majority of the School's Courses of study and their assessments can be physically demanding. In addition, ballet and other dance and theatre skills by their very nature include elements of risk including injury. Whilst we take reasonably practicable measures to reduce or eliminate these risks, it is not possible to eliminate them all. For this reason, you may wish to consider taking out private health insurance to support you with any medical treatment that you may require.

## **Educational Aims of the Course**

### **This 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.

## **Course Outcomes**

The course provides opportunities for students to develop and demonstrate knowledge and understanding, cognitive and practical skills, transferable skills and professional competences in the following areas.

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

#### **On completion of the course students will be able to:**

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

## **B. Intellectual Skills**

**On completion of the course students will be able to:**

1. Progress sophisticated, independent and extended research, and critically interpret information to inform own practice.
2. Effectively manage complex issues and make informed judgements in the context of creating professional dance work.
3. Synthesise information from a range of sources to inform and progress own learning and current practice.
4. 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. Evidence flexibility and innovative in relation to developing new skills and professional competences.

## **C. Subject-specific Skills**

**On completion of the course students will be able to:**

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. Transferrable Skills**

**On completion of the course students will be able to:**

1. 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. Demonstrate understanding and practical application of independent work, leadership and collaborative working.
3. Effectively manage workloads and deadlines consistent with postgraduate level work
4. Use sophisticated research and evaluation to make plan for future development.

## Course Design

Postgraduate students will examine and develop their own choreographic practice, engaging in research that explores current and sometimes experimental approaches to making dance. They will also have the opportunity to observe visiting professional choreographers as part of this inquiry. Throughout the course, students will create original choreographic work that will be rehearsed and performed by undergraduate students at Central or professional dancers in company or freelance settings. The focus of the course is on undertaking practice-based exploration, with public performance providing the primary context in which students test, refine, and articulate their choreographic ideas.

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.

## Course Structure Outline and Compulsory Modules

A **Compulsory module** is a module that, due to the relevance of its content and learning outcomes to the course of study, must be taken and for which credit must be awarded in order for a student to remain in good standing on the course. All modules on this course are compulsory.

This course is studied over four terms full-time. There are five modules: four comprising the requirement for PG Diploma: CSBA401, CSBA402, 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%.

### Stage 1

Compulsory Modules (120 credits)				
Module Code	Title	Level	Credits	Term(s)
CSBA401	Choreography: Practice and Principles	7	30	1
CSBA402	Choreography: Theories and Practice	7	30	2
CSB403	Choreography for Performance	7	30	1-4
CSB404	The Choreographer in the Professional Context	7	30	1-4

### Stage 2

Compulsory Modules (60 credits)				
Module Code	Title	Level	Credits	Term(s)
CSB405	Professional Performance Project	7	60	1-4

## Course Duration and Structure

The MA in Choreography is studied over four terms full-time. The course is divided into two stages. Stage 1 comprises modules with a total of 120 credits and Stage 2 comprises a 60-credit Professional Performance Project module. The course commences in January and is usually completed by July of the following year.

Students must successfully complete each module to be awarded the specified number of credits for that module. One credit corresponds to approximately ten hours of 'learning time' (including all classes and all private study and research). Thus obtaining 180 credits in an academic year requires 1,800 hours of overall learning time. Further information on modules and credits is available in this handbook.

Each module and course are designed to be at a specific level. For the descriptors of each of these levels, refer to [Annex 2](#) of the University of Kent Assessment Regulations Framework.

To be eligible for the award students must obtain 180 credits, at least 150 of which must be at Level 7.

## Classification of the degree

For the purpose of the degree classification, Stages 1 and 2 will be treated as one continuous stage.

Where a student fails a module(s) due to illness or other mitigating circumstances, such failure may be condoned, subject to the requirements of the [University of Kent Credit Framework](#) and provided that the student has achieved the **course** learning outcomes.

Where a student fails a module(s) but has marks for such modules within 10 percentage points of the pass mark, the Board of Examiners may nevertheless award the credits for the module(s), subject to the requirements of the University of Kent [Credit Framework](#) and provided that the student has achieved the **course** learning outcomes.

## Awards Standards

All University of Kent qualifications align with the Framework for Higher Education Qualifications (FHEQ) to assure appropriate standards for each qualification.

Proportionate and robust approval procedures, including external scrutiny and student engagement are in place for all courses. Learning materials are written and all assessments are set and marked by academic staff who are required to apply the University's academic standards.

## Alternative Exit Awards

An Alternative Exit Award is an intermediate qualification, for which the student may not have registered at the outset, but which may be awarded on completion of specific modules (credit) if the student leaves the course.

- **Postgraduate Certificate in Choreography** will be awarded to students who successfully complete at least 60 credits, at least 40 of which are at Level 7, and meet the Credit Framework requirements, but who do not normally successfully complete Stage 2.

- **Postgraduate Diploma in Choreography** will be awarded to students who successfully complete at least 120 credits, at least 90 of which are at level 7, and meet the Credit Framework requirements, but who do not normally successfully complete Stage 2.

## Quality Evaluation and Enhancement

The policies, partnerships (where applicable) and quality assurance mechanisms applicable for the courses are defined in the following University of Kent key documents:

- [Academic Regulations for Taught Courses of Study](#)
- [The Credit Framework](#)
- [The Codes of Practice for Taught Courses of Study](#)

## Review and Evaluation Mechanisms

Some of the key mechanisms in place to assure the standards of all University of Kent qualifications and the quality of the student experience, include:

- Continuous Course Monitoring: produced for all courses to review and enhance the provision and to plan ahead.
- Independent external examiners: submit reports every year to confirm that a course has been assessed properly and meets the appropriate academic standards.

Periodic course reviews: carried out every five years to review how a course has developed over time and to make sure that it remains current and up to date. Improvements are made as necessary to ensure that systems remain effective and rigorous.

## Student Feedback and Engagement

- Students have an opportunity to raise issues via their Elected Reps through the Student Voice Forum and the feedback is considered by the School's Executive Management Team. Students can also express their feedback via student module evaluations, internal end-of-year feedback surveys and the anonymous '*Tell us about it*' tool.
- Student also have opportunities to get involved in governance. Student representatives are appointed on a yearly basis to represent the student voice and give feedback in respect of their course of study and their School at a variety of committees. Student representatives and their appointment are managed by the School.

## Staff Development

Central continuously invests in talented and engaging educational staff, with a clear focus on staff development and embedding teaching excellence into staff performance and development reviews, reward and recognition; and develops staff to ensure that their practice is informed by developments in research, scholarship and industry, and ensuring that their own research is disseminated back into the relevant area.

Staff development activities can include:

- Staff training/ CPD Activities
- AdvanceHE fellowship application support
- Annual appraisals

- Artistic staff meetings
- Research seminars
- Conferences

### Module Mapping Table

The course learning outcomes will normally all be addressed by the compulsory modules. Therefore, only compulsory modules should be included in the table.

**Table A: Knowledge and Understanding**

	CSBA401	CSBA402	CSB403	CSB404	CSB405
A1	X	X	X		X
A2	X	X			
A3		X	X	X	X
A4	X			X	X
A5	X	X	X		X
A6	X	X	X		X

**Table B: Intellectual Skills**

	CSBA401	CSBA402	CSB403	CSB404	CSB405
B1		X	X	X	X
B2			X	X	X
B3	X	X	X	X	X
B4	X	X	X		X
B5	X	X			

**Table C: Subject-specific Skills**

	CSBA401	CSBA402	CSB403	CSB404	CSB405
C1		X	X		X
C2	X	X	X	X	X

C3			X		X
C4			X		X
C5	X	X	X	X	X

**Table D: Transferrable Skills**

	CSBA401	CSBA402	CSB403	CSB404	CSB405
D1	X		X	X	
D2	X		X	X	
D3		X	X		X
D4	X	X	X	X	X

**Section 4**  
**Module Specifications**

## **MA CHOREOGRAPHY**

### **1. Kent Vision Code and title of the module.**

**CSBA401 Choreography: Theories and Practice**

### **2. Division and School/Department or partner institution responsible for the module**

Central School of Ballet

### **3. The level of the module**

Level 7

### **4. The number of credits and the ECTS value which the module represents**

30 credits (15 ECTS)

### **5. Which term(s) the module is to be taught in (or other teaching pattern)**

Term One

### **6. Delivery of the Module**

#### **6.1. Mode of study**

In person

#### **6.2. Campus(es) or centre(s) where module will be delivered**

Central School of Ballet

### **7. Prerequisite and co-requisite modules and/or any module restrictions**

N/A

### **8. The course(s) of study to which the module contributes**

#### **8.1. The module is compulsory for the following courses**

MA in Choreography

#### **8.2. The module is optional for the following courses**

N/A

### **9. A synopsis of the curriculum**

The first 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 choreographic ideas, or a specific topic, the findings of which are presented through a series of workshops or a lecture demonstration, with supporting written materials.

Research can include: choreographic strategies; devising processes; dancer agency within choreographic processes; 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.

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 one (70%), with a critical reflection and evaluation presented in the form of a written submission (30%), of 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.

## **10. Contact Hours**

Private Study: Independent study and rehearsals (242 hours)

Contact Hours: Workshops / seminars / observations (20 hours), tutorials / mentor meetings (8 hours), events, performances, visits (30 hours)

Total: 300 hours

## **11. Learning and teaching methods**

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 & D4), although reasonable adjustments in the presentation format can be made to meet the need of a diverse range of students.

## **12. The intended subject specific learning outcomes**

On successfully completing the module students will be able to:

Demonstrate a range of influences, values, attitudes, and contexts informing past and current choreographic practice within the ballet sector (A2).

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).

Apply critical evaluation of choreographic processes to plan for personal development and modify creative work. (A1 & B4)

Demonstrate advanced synthesis of information from a range of sources to inform and progress own learning / current practice (B3 & D4).

Demonstrate an understanding and practical application of independent work, leadership, and collaborative working (D3).

### **13. The intended generic learning outcomes**

On successfully completing the module students will be able to:

Apply advanced synthesis of technical expertise, specialised knowledge of ballet, and where relevant contemporary dance, with individuality in the creative process (A5).

Demonstrate understanding of performance practice and professional competencies essential to the discipline (A6 & C1).

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)

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)

### **14. Assessment Strategy**

#### **14.1. Main assessment methods**

Assessment of a workshop series or lecture demonstration (70%), with a supporting written submission (30%) of 2,500 words

#### **14.2. How the assessment methods outlined above fit with the course assessment strategy?**

Central school of Ballet, aligned with the University of Kent, pursues student-centred learning design that supports the educational needs of a diverse student community.

In this module, learning is assessed formally through both practical and theoretical work. The practical is assessed usually through the delivery of a series of choreographic workshops. In some circumstances it may be appropriate to assess this learning by means of a lecture demonstration. Throughout the module regular feedback is given by the course lead through tutorials. The formal assessment is the evaluation of the practical event(s) taking into consideration the marking criteria for the module and the learning outcomes. The other element of formal assessment for this module is a written essay. Feedback is given throughout the writing process, and the final submission is marked according to the marking criteria and learning outcomes. For both the practical and the written elements, work is first and second marked and then moderated to ensure rigour, parity, and impartiality. Detailed feedback is provided for each component of the module, with clear justification of marks awarded.

For further details about the assessments in this module, please refer to the Module Brief of the relevant strand (available on Moodle). For more information about Central's Course Assessment Strategy please refer to the Course Handbook.

#### **14.3. Reassessment methods**

Like for like

### **15. Mapping of Learning Outcomes**

Map of module learning outcomes (sections 12 & 13) to learning and teaching methods (section 11) and methods of assessment (section 14).

### 15.1. Module learning outcomes against learning and teaching methods

Module learning outcome	12.1	12.2	12.3	12.4	12.5	13.1	13.2	13.3	13.4
Private Study	X	X	X	X	X	X	X	X	X
Workshop/ Seminar	X	X		X		X	X		
Tutorials/ events	X	X	X	X	X	X	X	X	X

### 15.2. Module learning outcomes against assessment methods

Module learning outcome	12.1	12.2	12.3	12.4	12.5	13.1	13.2	13.3	13.4
Workshop/ Lecture demonstration	X	X	X	X	X	X	X	X	X
Essay	X	X	X	X	X	X	X	X	X

## 16. Reading list

Bremser, M. (2010). Fifty Contemporary Choreographers. New York: Routledge.

Butterworth, J. (2009). Contemporary Choreography - A Critical Reader. New York: Routledge.

Carr S, Wyon M. (2003) The Impact of Motivational Climate on Dance Students' Achievement Goals, Trait Anxiety, and Perfectionism. Journal of Dance Medicine & Science. 2003;7(4):105-114

Morgenroth, J. (2004). Speaking of Dance. New York: Routledge. Nelson, R (2013) Practice as Research in the Arts: Principles, Protocols, Pedagogies, Resistances. Palgrave McMillan

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.

## 17. Inclusive module design

Central recognises and has embedded the expectations of current Equality legislation, by ensuring that the module 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.

## 18. Partner College or Validated Institution Module

### 18.1. Partner College/Validated Institution

Central School of Ballet

### 18.2. University Division responsible for the course

School of the Arts and Humanities

## MODULE RECORD

All revisions for this module are recorded in the table below for student and staff information.

Date approved	New/ Material/ Major/ Minor revision	Start date of delivery of this version	Applies to new cohorts and/ or existing students	Sections revised (if applicable)

**1. Kent Vision Code and title of the module**

**CSBA402 Choreography: Practice and Principles**

**2. Division and School/Department or partner institution responsible for the module**

Central School of Ballet

**3. The level of the module**

Level 7

**4. The number of credits and the ECTS value which the module represents**

30 credits (15 ECTS)

**5. Which term(s) the module is to be taught in (or other teaching pattern)**

Term Two

**6. Delivery of the module**

**6.1. Mode of study**

In person

**6.2. Campus(es) or centre(s) where module will be delivered**

Central School of Ballet

**7. Prerequisite and co-requisite modules and/or any module restrictions**

N/A

**8. The course(s) of study to which the module contributes**

**8.1. The module is compulsory for the following courses**

MA in Choreography

**8.2. The module is optional for the following courses**

N/A

**9. A synopsis of the curriculum**

This second 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 for the creation of a short piece of choreography. Creative investigation of the processes of choreography draws on technical expertise, established ballet principles, and where relevant, contemporary dance techniques. 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 may include theatre visits and video 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.

Ongoing feedback throughout the creative process and practical research for this module will provide opportunity for self-reflection and peer review. This leads to the development of, and influences modifications to the work in response to feedback, to be presented for formal assessment as a studio showing or in theatre performance at the end of term two (70%). An accompanying assessed 20 minute 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.

## **10. Contact Hours**

Private Study: Independent study and rehearsal (236 hours)

Contact Hours: Lectures/ Seminars (20 hours), tutorials/ mentor meetings (8 hours), directed study (6 hours), events, performance visits (30 hours)

Total: 300 hours

## **11. Learning and teaching methods**

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

Students have opportunities to engage with employers and industry professionals through company placements / interviews. This module includes opportunities for students to reflect on their own strengths and unique qualities. The foundations of research methodologies for the rest of the course are established in this module, which are practice-based and focussed on independent learning.

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

## **12. The intended subject specific learning outcomes**

On successfully completing the module students will be able to:

- 12.1. Demonstrate an in-depth, critical knowledge and understanding of a range of processes involved in creating and realising choreography for public performance (A1)
- 12.2. 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)
- 12.3. Demonstrate an advanced synthesis of technical expertise, specialised knowledge of ballet, and where appropriate contemporary dance, using a range of sources (A5 & B3)

- 12.4. 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)
- 12.5. Demonstrate the ability to use analytical, creative, rigorous research and evaluation to make plan for future development (C2 & D4)

### **13. The intended generic learning outcomes**

On successfully completing the module students will be able to:

- 13.1. Demonstrate knowledge and understanding of performance practice and professional competencies essential to the discipline (A6)
  - 13.2. Demonstrate the ability to be flexible and innovative in relation to developing new skills and professional competencies (B5)
  - 13.3. 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, D4)

### **14. Assessment Strategy**

#### **14.1. Main assessment methods**

Assessment of studio/theatre-based performance (70%) with a supporting verbal presentation (30%) of 20 minutes.

#### **14.2. How the assessment methods outlined above fit with the course assessment strategy?**

Central school of Ballet, aligned with the University of Kent, pursues student-centred learning design that supports the educational needs of a diverse student community.

In this module learning is assessed formally through both practical and theoretical work. The practical assessed event is the presentation of a piece of choreography created by the student. Throughout the module regular feedback is given through tutorials. The formal assessment is the evaluation of the choreographic work, taking into consideration the marking criteria for the module and the learning outcomes. The other element of formal assessment for this module is a lecture demonstration. Feedback is given throughout the preparation of the presentation, and the event is marked according to the marking criteria and learning outcomes. For both the practical work and the lecture demonstration, work is first and second marked and then moderated to ensure rigour, parity, and impartiality. Detailed feedback is provided for each component of the module, with clear justification of marks awarded.

For further details about the assessments in this module, please refer to the Module Brief of the relevant strand (available on Moodle). For more information about Central's Course Assessment Strategy please refer to the Course Handbook.

#### **14.3. Reassessment methods**

Like for like

### **15. Mapping of Learning Outcomes**

Map of module learning outcomes (sections 12 & 13) to learning and teaching methods (section 11) and methods of assessment (section 14).

### 15.1 Module learning outcomes against learning and teaching methods

Module learning outcome	12.1	12.2	12.3	12.4	12.5	13.1	13.2	13.3
Private Study	X	X	X	X	X	X	X	X
Workshops	X	X	X	X	X	X	X	X
Tutorials	X	X	X	X	X	X	X	X

### 15.2 Module learning outcomes against assessment methods

Module learning outcome	12.1	12.2	12.3	12.4	12.5	13.1	13.2	13.3
Studio-based performance	X	X	X	X	X	X	X	X
Presentation	X	X	X	X	X	X	X	X

## 16. Reading list

Adshead-Lansdale, J. (1999). *Dancing Texts*. London: Dance Books Ltd.

Akinleye, A. (2021) (Re:) *Claiming Ballet*. Intellect

Bremser, M. (2010). *Fifty Contemporary Choreographers*. New York:

Burrows, J. (2010). *A choreographer's handbook*. Milton Park, Abingdon, Oxon: Routledge.

Butterworth, J. (2009). *Contemporary Choreography - A Critical Reader*. New York: Routledge.

Driver, S. (2000). *William Forsythe - Choreography and Dance*. Oxon: Routledge. Fraleigh, S. H. (1999). *Researching Dance*. London: Dance Books Ltd.

Preston-Dunlop, V. (2010). *Movement Studies, Choreography, Rudolf Laban*. Bologna. USA: Betascript Publishing.

## 17. Inclusive module design

Central recognises and has embedded the expectations of current Equality legislation, by ensuring that the module 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.

## Partner College or Validated Institution Module

**18. Partner College/Validated Institution**

Central School of Ballet

**19. University Division responsible for the course**

School of the Arts and Humanities

**MODULE RECORD**

All revisions for this module are recorded in the table below for student and staff information.

Date approved	New/ Material/ Major/ Minor revision	Start date of delivery of this version	Applies to new cohorts and/ or existing students	Sections revised (if applicable)

**1. Kent Vision Code and title of the module**

**CSB403 Choreography for Performance**

**2. Division and School/Department or partner institution responsible for the module**

Central School of Ballet

**3. The level of the module**

Level 7

**4. The number of credits and the ECTS value which the module represents**

30 credits (15 ECTS)

**5. Which term(s) the module is to be taught in (or other teaching pattern)**

Terms Two and Three

**6. Delivery of the module**

**6.1 Mode of study**

In person

**6.2 Campus(es) or centre(s) where module will be delivered**

Central School of Ballet

**7. Prerequisite and co-requisite modules and/or any module restrictions**

N/A

**8. The course(s) of study to which the module contributes**

**8.1 The module is compulsory for the following courses**

MA in Choreography

**8.2 The module is optional for the following courses**

N/A

**9. A synopsis of the curriculum**

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.

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. Submissions for this module contemplate areas of choreographic practice that may include choreography and movement direction for opera, theatre, and film, as well as dance for stage. Work will be assessed live where possible, and/or on film and video. The assessment of this module is through theatre-based performance or film of the choreography (80%) in term three or as and when choreographers are engaged professionally during the MA course, supported by a piece of critical writing (20%) of 3,000 words that contextualises and analyses the work.

## **10. Contact Hours**

Private Study: 266 hours

Contact Hours: Discussion / sharing of work in progress (24 hours), tutorials / supervision (10 hours)

Total: 300 hours

## **11. Learning and teaching methods**

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.

## **12. The intended subject specific learning outcomes**

On successfully completing the module students will be able to

- 12.1 Apply advanced practical and conceptual research skills in the creation and modification of choreography work and make plans for future development. (A3, B1, C2, D4)
- 12.2 Apply advanced synthesis of technical expertise, specialised knowledge of ballet, and where relevant, contemporary dance, with individuality in the creative process (A5 & B3).
- 12.3 Demonstrate knowledge of dance performance practice and professional competencies essential to the discipline (A6, C1 & C4)
- 12.4 Demonstrate the ability to deal with complex issues and make informed judgements in the context of creating professional dance work (B2)
- 12.5 Communicate sophisticated ideas through the choreographic process and effectively use a range of communication skills (A1, C3 & D1)

## **13. The intended generic learning outcomes**

On successfully completing the module students will be able to:

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

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

## **14. Assessment Strategy**

### **14.1 Main assessment methods**

The assessment of this module is through theatre-based performance or film of the choreography (80%) in term three or as and when choreographers are engaged professionally during the MA course, supported by a piece of critical writing (20%) of 3,000 words that contextualises and analyses the work.

### **14.2 How the assessment methods outlined above fit with the course assessment strategy?**

Central school of Ballet, aligned with the University of Kent, pursues student-centred learning design that supports the educational needs of a diverse student community.

In this module, learning is assessed formally through both practical and theoretical work. The practical element is the presentation of a piece of choreography created by the student, and the theoretical element is a piece of critical writing. Mentoring and coaching occurs throughout the module along with regular tutorials. The formal assessment is the evaluation of the choreographic work, usually viewed live and reviewed on video, and the marking of the written work. In both cases taking into consideration the marking criteria for the module and the learning outcomes. Work is first and second marked and then moderated to ensure rigour, parity, and impartiality. Detailed feedback is provided on both elements of the module, with clear justification of marks awarded.

For further details about the assessments in this module, please refer to the Module Brief of the relevant strand (available on Moodle). For more information about Central's Course Assessment Strategy please refer to the Course Handbook.

### **14.3 Reassessment methods**

Like for like.

## **15. Mapping of Learning Outcomes**

Map of module learning outcomes (sections 12 & 13) to learning and teaching methods (section 11) and methods of assessment (section 14).

### 15.1 Module learning outcomes against learning and teaching methods

Module learning outcome	12.1	12.2	12.3	12.4	12.5	13.1	13.2	13.3	13.4
Private Study	X	X	X	X	X	X	X	X	X
Discussion	X	X	X	X	X	X	X	X	X
Tutorials	X	X	X	X	X	X	X	X	X

### 15.2 Module learning outcomes against assessment methods

Module learning outcome	12.1	12.2	12.3	12.4	12.5	13.1	13.2	13.3	13.4
Performance	X	X	X	X	X	X	X	X	X
Essay	X	X	X	X	X	X	X	X	X

## 16. Reading list

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. (2004). *A Handbook of Reflective and Experiential Learning*. Oxon: Routledge Falmer.

Oddey, A. (2006). *The Potentials of Spaces*. Bristol: Intellect Books.

Schön, D. (1987). *Educating the reflective practitioner*. San Francisco: Jossey-Bass.

## 17. Inclusive module design

Central recognises and has embedded the expectations of current Equality legislation, by ensuring that the module 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.

## Partner College or Validated Institution Module

**18. Partner College/Validated Institution**

Central School of Ballet

**19. University Division responsible for the course**

School of the Arts and Humanities

**MODULE RECORD**

All revisions for this module are recorded in the table below for student and staff information.

Date approved	New/ Material/ Major/ Minor revision	Start date of delivery of this version	Applies to new cohorts and/ or existing students	Sections revised (if applicable)

**1. Kent Vision Code and title of the module**

CSB404 The Choreographer in the Professional Context

**2. Division and School/Department or partner institution responsible for the module**

Central School of Ballet

**3. The level of the module**

Level 7

**4. The number of credits and the ECTS value which the module represents**

30 credits (15 ECTS)

**5. Which term(s) the module is to be taught in (or other teaching pattern)**

Terms One - Four

**6. Delivery of the module**

**6.1 Mode of study**

In person

**6.2 Campus(es) or centre(s) where module will be delivered**

Central School of Ballet

**7 Prerequisite and co-requisite modules and/or any module restrictions**

N/A

**8 The course(s) of study to which the module contributes**

**8.1 The module is compulsory for the following courses**

MA in Choreography

**8.2 The module is optional for the following courses**

N/A

**9. A synopsis of the curriculum**

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, as an on-going company member, a dancer in transition to free-lance artist or mid-career choreographer for example.

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 or digital form, of 10,000 words or equivalent, in term three. 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, video/ rehearsal footage materials, and evidence of IT / website development.

## **10. Contact Hours**

Private Study: Independent study (235 hours)

Contact Hours: Lectures / seminar discussion (10 hours), supervision (5 hours), industry related placement (20 hours), studio practice / collaborative work (30 hours)

Total: 300 hours

## **11. Learning and teaching methods**

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.

## **12. The intended subject specific learning outcomes**

On successfully completing the module students will be able to:

- 12.1. Apply advanced practical and conceptual research skills in the creation and modification of choreography work (A3, B1, C2 & D4).
- 12.2. Engage critically at the highest level in both practice and through the process of personal reflection and evaluation (A4 & B4).
- 12.3. Demonstrate the ability to deal with complex issues and make informed judgements in the context of creating choreography (B2).
- 12.4. Effectively use self-reflection to understand own strengths and unique qualities, and successfully use feedback to inform future progress and modify work (C5).

- 12.5. Apply reflective and independent thinking in the articulation of professional experience and personal development (D2).

### **13. The intended generic learning outcomes**

On successfully completing the module students will be able to:

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

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

### **14. Assessment Strategy**

#### **14.1 Main assessment methods**

Formal assessment through the submission of a portfolio

#### **14.2 How the assessment methods outlined above fit with the course assessment strategy?**

Central school of Ballet, aligned with the University of Kent, pursues student-centred learning design that supports the educational needs of a diverse student community.

In this module learning is assessed through the creation of a Portfolio which reflectively articulates the students choreographic and professional insights and processes. The formal assessment is the evaluation of this Portfolio, taking into consideration the marking criteria for the module and the learning outcomes. Work is first and second marked and then moderated to ensure rigour, parity, and impartiality. Detailed feedback is provided, with clear justification of marks awarded.

For further details about the assessments in this module, please refer to the Module Brief of the relevant strand (available on Moodle). For more information about Central's Course Assessment Strategy please refer to the Course Handbook.

#### **14.3 Reassessment methods**

Like for like.

### **15. Mapping of Learning Outcomes**

Map of module learning outcomes (sections 12 & 13) to learning and teaching methods (section 11) and methods of assessment (section 14).

#### **15.1. Module learning outcomes against learning and teaching methods**

<b>Module learning outcome</b>	12.1	12.2	12.3	12.4	12.5	13.1	13.2	13.3	13.4
Private Study	X	X	X	X	X	X	X	X	X
Lectures/ seminars		X	X			X			
Supervision		X	X			X			X
Studio practice	X	X	X		X				

## 15.2. Module learning outcomes against assessment methods

<b>Module learning outcome</b>	12.1	12.2	12.3	12.4	12.5	13.1	13.2	13.3	13.4
Portfolio	X	X	X	X	X	X	X	X	X

## 16. Reading list

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.

## 17. Inclusive module design

Central recognises and has embedded the expectations of current Equality legislation, by ensuring that the module 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.

## Partner College or Validated Institution Module

### 18. Partner College/Validated Institution

Central School of Ballet

### 19. University Division responsible for the course

School of the Arts and Humanities

## MODULE RECORD

All revisions for this module are recorded in the table below for student and staff information.

Date approved	New/ Material/ Major/ Minor revision	Start date of delivery of this version	Applies to new cohorts and/ or existing students	Sections revised (if applicable)

**1. Kent Vision Code and title of the module**

**CSB405 Professional Performance Project**

**2. Division and School/Department or partner institution responsible for the module**

Central School of Ballet

**3. The level of the module**

Level 7

**4. The number of credits and the ECTS value which the module represents**

60 credits (30 ECTS)

**5. Which term(s) the module is to be taught in (or other teaching pattern)**

Terms Three and Four

**6. Delivery of the module**

**6.1 Mode of study**

In person

**6.2 Campus(es) or centre(s) where module will be delivered**

Central School of Ballet

**7. Prerequisite and co-requisite modules and/or any module restrictions**

N/A

**8. The course(s) of study to which the module contributes**

**8.1 The module is compulsory for the following courses**

MA in Choreography

**8.2 The module is optional for the following courses**

N/A

**9. A synopsis of the curriculum**

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.

## **10. Contact Hours**

Private Study: Independent study / collaborative work (570).

Contact Hours: Peer review / discussion (18 hours), supervision / directed study (12 hours)

Total: 600 hours

## **11. Learning and teaching methods**

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 -ref lection 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.

## **12. The intended subject specific learning outcomes**

On successfully completing the module students will be able to:

- 12.1. Apply advanced practical and conceptual research skills in the creation and modification of choreography work and make plans for future development. (A3, B1, C2, D4)
- 12.2. Apply advanced synthesis of technical expertise, specialised knowledge of ballet, and where relevant contemporary dance, with individuality in the creative process (A1, A5 & B3).
- 12.3. Demonstrate knowledge of dance performance practice and professional competencies essential to the discipline (A6, C1 & C4)
- 12.4. Demonstrate the ability to deal with complex issues and make informed judgements in the context of creating professional dance work (B2)
- 12.5. Communicate sophisticated ideas through the choreographic process (A1 & C3)

## **13. The intended generic learning outcomes**

On successfully completing the module students will be able to:

- 13.1. Apply critical evaluation of performance events and processes, and self -ref lection and evaluation of others in planning personal development and modifying creative work (B4, A4 & C5).
- 13.2. Deal with complex issues and make informed judgements in the context of creating professional dance work (B2).
- 13.3. Demonstrate an understanding and practical application of independent work, leadership, and collaborative working (D3).
- 13.4. 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)

## 14. Assessment Strategy

### 14.1 Main assessment methods

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%), of 6,000 words (or equivalent).

### 14.2 How the assessment methods outlined above fit with the course assessment strategy?

Central school of Ballet, aligned with the University of Kent, pursues student-centred learning design that supports the educational needs of a diverse student community.

In this module learning is assessed formally through both substantive practical and theoretical work. The practical event is the presentation of a piece of choreography created by the student. The formal assessment is the evaluation of the choreographic work, taking into consideration the marking criteria for the module and the learning outcomes. The other element of formal assessment for this module is the written dissertation that provides a theoretical framing and experiential analysis of the choreographic process and insights arising from it. Feedback, mentoring, and coaching is provided throughout the preparation of both the practical and the written work. Both modes of assessment are marked according to the marking criteria and learning outcomes. Work is first and second marked and then moderated to ensure rigour, parity, and impartiality. Detailed feedback is provided for each component of the module, with clear justification of marks awarded.

For further details about the assessments in this module, please refer to the Module Brief of the relevant strand (available on Moodle). For more information about Central's Course Assessment Strategy please refer to the Course Handbook.

### 14.3 Reassessment methods

Like for like.

## 15. Mapping of Learning Outcomes

Map of module learning outcomes (sections 12 & 13) to learning and teaching methods (section 11) and methods of assessment (section 14).

### 15.1 Module learning outcomes against learning and teaching methods

Module learning outcome	12.1	12.2	12.3	12.4	12.5	13.1	13.2	13.3	13.4	13.5
Private Study	X	X	X	X	X	X	X	X	X	X
Peer review	X	X	X	X	X	X	X	X	X	X
Supervision	X	X	X	X	X	X	X	X	X	X

### 15.2 Module learning outcomes against assessment methods

<b>Module learning outcome</b>	12.1	12.2	12.3	12.4	12.5	13.1	13.2	13.3	13.4	13.5
Performance	X	X	X	X	X	X	X	X	X	
Essay	X	X	X	X	X	X	X	X	X	X

## 16. Reading list

Carlson, M. (2004). *Performance - A Critical Introduction*. London: Routledge.

Cottrell, S. (2003). *Skills for Success, The Personal Development Planning Handbook*. Hampshire: Palgrave Macmillan.

Colin, N., Seago, C., & Stamp, K. (Eds.). (2023). *Ethical Agility in Dance: Rethinking Technique in British Contemporary Dance (1st ed.)*. 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. Pallin, G. (2005). *Stage management*. 1st ed. London: Nick Hern.

Vass, F. (2023) *William Forsythe's Postdramatic Dance Theater: Unsettling Perception* Palgrave MacMillan

## 17. Inclusive module design

Central recognises and has embedded the expectations of current Equality legislation, by ensuring that the module 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.

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School of the Arts and Humanities

**Section 5**  
**Assessment and Grading**

## **Assessment 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 and/or theatre presentation of choreographic work or lecture demonstration (CSBA401 & CSBA402)**

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 (CSBA401, CSBA402 & 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

## 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.

<b>Distinction</b>	70 and above
<b>Merit</b>	60 - 69
<b>Pass</b>	50 - 59
<b>Fail</b>	Below pass mark

## Assessment Weightings

Code	Title	Credits	Assessment Mode	Assessment Weighting			
				Term 1	Term 2	Term 3	Term 4
CSBA401	Choreography: Theories and Practice	30	Summative: workshops or lecture demonstration	70%	-	-	-
			Summative: written submission	30%	-	-	-
CSBA402	Choreography: Practice and Principles	30	Summative: Studio/theatre-based performance	-		70%	-
			Summative verbal presentation	-		30%	-
CSB403	Choreography for Performance	30	Summative: performance	-	-	80%	-
			Summative: written submission	-	-	20%	-
CSB404	The Choreographer in the Professional Context	30	Summative: Portfolio submission	-	-	-	100%
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 (CSBA401 & CSBA402)**

#### **95, 100 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 (CSBA401, A402 & 405)

#### **95, 100 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.**