Course Addendum: Changes to 2020/21 Teaching In Response to Covid-19

Whilst we hope to deliver as much activity on-campus as possible, the government's guidance and social distancing measures will inform how much teaching we can deliver face-to-face in the 2020/21 academic year. Working to government guidelines we have adapted the delivery of our courses to a model of blending learning, which consists of a mix of online and on-campus activities. We are equipped to move between blended learning to fully online, or face–to–face, as the Covid-19 situation evolves.

The learning outcomes of your course remain the same but there are changes to its delivery, assessment and structure, as set out in the Changes section of this document. The subsequent pages of this document contain the original teaching and learning schedule of this course, for your reference.

24th July 2020

Course Details

Course Title(s)	*BA (Hons) Drama and Performance*
Course code(s)	4194
Course Director	Gill Foster
Shared Modules?	Yes with Drama and Applied Theatre

Changes to sequencing of modules:

No change required	None required	
Module code and name (please list by level)	**S2→S1**	**S1→S2**
All modules	No change required	No change required

Changes to the mode of delivery and course composition

Module code and name	Changes to delivery mode	Changes to contact hours
All modules	The course is moving towards a blended learning approach – which combines on-campus in socially distanced workshops and classes and online learning. Students will be expected to be on campus for approximately 1 day per week in total although this may take place over more than one day. Previously on-campus contact was about 24% of degree – it will now be about 15/16%. This figure may flex up/down depending on performance space and advice from government. On campus delivery will focus on activities which require face-to-face learning such as acting	No changes to contact hours planned at this point.

| | technique classes, devising and rehearsals and which are less easy to duplicate online.

Additional content will be delivered online through synchronous and asynchronous lectures, tutorials, 1-1 support, seminars and VLE activities. | |

Additional information

Any additional information

Students will be required to have access to a laptop in order to complete their studies. The university is putting a laptop purchasing scheme in order to enable this.

Resit assessments for both semester 1 and semester 2 will be geared towards completion of work in an off-campus environment. In a scenario where we lose access to campus and facilities, we will switch between the original and resit assessment.

Where students are unable to attend any on-campus activities (for shielding, or any other accepted reason), the default offer will be the resit assessment as the first opportunity. All on-campus workshop sessions will be live-streamed to allow for students who are shielding to participate from home.

For further information please contact the Course Director, Gill Foster, fosterg@lsbu.ac.uk

For reference, the following pages contain the original teaching and learning schedule of this course, prior to the changes implemented in response to Covid-19.

A. Course Information	
Final award title(s)	BA Drama and Performance
Intermediate exit award title(s)	Where appropriate, and with the relevant credits, an interim award of either Cert HE or Diploma may be made on early exit from the course.
UCAS Code		**Course Code(s)**	4194

School	□ ASC ☒ ACI □ BEA □ BUS □ ENG □ HSC □ LSS
	London South Bank University
Division	Arts and Performance
Course Director	Gill Foster
Delivery site(s) for course(s)	☒ Southwark □ Havering □ Other: **please specify**
Mode(s) of delivery	☒Full time □Part time □other please specify

Length of course/start and finish dates				
	Mode	**Length years**	**Start - month**	**Finish - month**
	Full time	3 years		
	Full time with placement/ sandwich year			
	Part time			
	Part time with Placement/ sandwich year			

Is this course generally suitable for students on a Tier 4 visa?	~~Please complete the International Office questionnaire~~ Yes No Students are advised that the structure/nature of the course is suitable for those on a Tier 4 visa but other factors will be taken into account before a CAS number is allocated.

Approval dates:	Course(s) validated / Subject to validation	27/3/2017
	Course specification last updated and signed off	06/09/2019

Professional, Statutory & Regulatory Body accreditation	n/a

Reference points:	Internal	Corporate Strategy 2015-2020 Academic Quality and Enhancement Manual School Strategy LSBU Academic Regulations
	External	QAA Quality Code for Higher Education 2013 Framework for Higher Education Qualifications Subject Benchmark Statements (Dated) PSRB Competitions and Markets Authority SEEC Level Descriptors 2016

B. Course Aims and Features

Distinctive features of course	Students study, learn and train with industry professionals. The distinctive features of the course include • Wide range of professional practice modules • The LSBU Student Theatre Company membership and season in semester 1 of Level 5 • Majority of modules taught by working industry practitioners • Focus on employability with 2 industry led symposia: a Creative Industries Employment Symposium in semester 1 of Level 6 and the Acting Masterclass Symposium in semester 2 of level 6 • Three pathways embedded throughout the course focusing on academic and critical thinking; acting and performance skills and technique and creative theatre making • Graduates leave the course as adaptable and creative, artists, actors, thinkers and theatre makers equipped for future study and/or portfolio careers in the creative industries and beyond. • Curriculum Partnership with theatre companies such as Frantic Assembly, Shakespeare's Globe, New York Theatre Workshop • Excellent enhancement programme including free masterclasses, free theatre tickets, access to professional projects and workshops • Free vocal tuition for the three years of the course • Free stage combat classes at the Sports Centre • International enhancement partnerships with Ryerson in Canada, TAI in Madrid and Au Brana Theatre in France • Excellent employability support – weekly casting calls, audition technique sessions, level 6 symposia, access to the South Bank Collective
Course Aims	The BA (Hons) Drama and Performance aims: 1. To provide students with a broad knowledge and understanding of the ways in which performance originates, is created and received, including the histories, theories, forms, traditions and contemporary contexts of performance and the stage. 2. To develop and refine students' general cognitive, analytical, critical and research skills and the ability to apply these self-reflexively to the analysis and interpretation of performance, both as receiver and creator of theatre. 3. To equip students with the appropriate expressive and technical performance skills essential to the creation of performance based on a knowledge and understanding of professional theatre practice.

	4. To develop the practice and articulation of individual students' creative process with specific emphasis on physical theatre techniques, contemporary practices of textual adaptation, experimental performance forms and multimedia strategies. 5. To encourage students to appreciate and understand both collaborative and individual processes in the research and creation of original performance within appropriate cultural frameworks 6. To develop students' awareness of the socio-political and cultural context to contemporary performance making and develop an ethical practice that reflects the citizenship and community responsibilities of performers and theatre makers. 7. To equip students with the essential skills and graduate attributes required for finding and developing appropriate employment opportunities in both the creative industries and the wider working world.
Course Learning Outcomes	a) Students will have knowledge and understanding of: A1 the origins of the history and development of drama, theatre and performance cultures and an understanding of the different ways in which these histories and developments can be understood in relation to cultural change. A2 the history and ways in which the relationships between performer, performance space and audience have developed in the world of drama. A3 key production processes and professional practices – including health and safety practice – for director, designer, writer, performers and other key artistic personnel relevant to drama and performance and an evaluation of ways of conceptualising creativity and authorship, together with an understanding of the professional, technical and formal choices which realise, develop or challenge existing practices A4 a range of theatre and performance texts and productions and an awareness of the aesthetic and formal qualities of drama and its relationship to the production of meaning. A5 of the broader traditions and cultural context of the performing and visual, live and recorded arts in which drama has taken place and continues to do so. A6 key practitioners and practices in contemporary cultures but also a knowledge of how historical practices influences the practitioners of today. b) Students will develop their intellectual skills such that they are able to: B1 Demonstrate the ability to analyse in detail, and from a variety of standpoints (e.g. aesthetic, formal, cultural) performance methodologies, play-texts, and other performative media.

B2 Show a critical understanding of the key theoretical approaches and debates relating to the academic study of the media, culture and society, and their relationship to performance methodologies, play-texts, and other performative media.

B3 Demonstrate the ability to analyse what elements constitute a "theatrical" experience and form a critical judgement from a variety of standpoints regarding individual practitioners and productions.

B4 Demonstrate an understanding of how design and technologies in the theatre environment structure and influence the possibilities and limits of cultural forms of the theatrical experience.

B5 Demonstrate self-reflexivity and creative independence towards one's own work.

B6 a critical awareness of research methodologies used to explore and interrogate the fields of study.

    c) Students will acquire and develop practical skills such that they are able to:

C1 create original work using the skills and crafts of performance making

C2 develop strong physical and movement skills which are used to develop confident and expressive performance outcomes.

C3 describe, realise and interpret a script, score or other textual or documentary source in public performance.

C4 develop a range of technical and expressive skills in acting and performance based on an understanding of different methods of training the actor.

C5 demonstrate expertise in the use and application of technology in performance – including sound and lighting design, the use of live media in performance and the expressive possibilities of technology.

C6 Experiment with forms, conventions, techniques and practices to initiate, develop and realise distinctive produced theatrical experiences

    d) Students will acquire and develop transferrable skills such that they are able to:

D1 Work in flexible, creative and independent ways, showing self-discipline, self-direction and reflexivity

D2 Organise and manage supervised and self-directed projects.

D3 Communicate effectively in interpersonal settings, in writing and orally.

D4 Work productively in a group or team, showing abilities at different times to listen contribute and lead effectively.

	D5 Able to synthesise utilise and develop information through compiling, presenting and using relevant material from a range of sources including, literature, the professional world, tutors and peers D6 Analyse and critically examine a diverse range of information sources and media D7 Demonstrate independence of thought and a self-reflexive approach to a range of situations. D8 Develop excellent interpersonal skills and an ability to deal with a range of complex relationships within groups.

C. Teaching and Learning Strategy

- Taught through a mix of lecture, seminar, small group rehearsal, whole group rehearsals
- Focus on independent learning increases through the levels.
- Students have access to bookable sessions with skills for learning and the library which at busy periods is open 24 hours.
- The course is taught by senior and junior lecturers supported by a graduate teaching assistant who is studying for an MREs and is supported by an academic mentor.
- Activities, records of lectures, reading lists and recommended theatre performances can be found on the VLE.

D. Assessment

- The majority of modules are assessed by a mix of formative and summative assessement.
- Assessments happen in class and at the end of semester. Students must pass all modules to progess to the next level of study.

E. Academic Regulations

The University's Academic Regulations apply for this course. Any course specific protocols will be identified here.

F. Entry Requirements

- A level 3 qualification, such as an A Level or BTEC, in Drama, Theatre or Performing Arts. If appropriate, significant and relevant experience directly connected to the discipline of Drama may be accepted as a substitute for a level 3 qualification in Drama, Theatre or Performing Arts. Such experience may take the form of regular and sustained attendance at a national theatre training programme or a recognised youth theatre. In some cases, applicants may present with professional theatre, TV or film experience which is also acceptable as an alternative to a recognised qualification. All applicants will be required to attend for audition or interview.

G. Course structure(s)

BA Drama and Performance Course Structure

Level 4			
Semester 1 (All core)	**Semester 2 (2 core / 1 option)**		
Theatre Workshop (20)	Performance Lab (20)		
Performance Histories (20)	20th Century Practice (20)		
Acting a Role (20)	Option 1: Acting the Text (20)	Option 2: Movement for Actors	Option 3: Workshop in Development
Level 5			
Semester 1 (all core)	**Semester 2 (1 core 2 options)**		
Critical Frameworks (10)	Practices of Adaptation (20)		
Artistic ResidencyCompany in Residence – delivered by Frantic Assembly (10)	**Option A (choose 1)**	**Option B (choose 1)**	
Collaborative Production (20)	Body and Performance (20)	Multimedia Performance (20)	
Theatre and Audience (20)	Text and Performance (20)	Site Specific Performance (20)	
Level 6			
Semester 1 (2 core / 1 or 21 or 2 options)	**Semester 2 (choose 1 option)**		
Research Project (20)	Independent Performance Project (60)		
Creative Strategies (20)	Independent Practice as Research (60)		
Either 2 x 10 credits OR **1** x 20 credit option	Dissertation (60)		

Option A (choose 1)	Option B (choose 1)
Professional Toolkit (10)	Digital Performance Technologies (10)
Classical Acting (10)	Acting for Screen (10)
OR 1 x 20 credits	
Applied Theatre (20)	

Placements information NA

H. Course Modules

Module Code	Module Title	Level	Semester	Credit value	
CWP-4-PHS	Performance Histories	4	1	20	
tbc	Theatre Workshop	4	1	20	
tbc	Acting a Role	4	1	20	
CWP-4-TCP	Twentieth Century Practice	4	1	20	
CWP-4-PAL	Performance Lab	4	2	20	
tbc	Acting the Text (optional)	4	2	20	
tbc	Movement for Actors (optional)	4	2	20	
tbc	Workshop in Development	4	2	20	
tbc	Critical Frameworks	5	1	10	
tbc	Company in Residence	5	1	10	
tbc	Theatre and Audience	5	1	20	
CWP-5-CPR	Collaborative Production	5	1	20	
AME-5-POA	Practices of Adaptation	5	2	20	
AME-5-MMP	Multimedia Performance (optional)	5	2	20	
tbc	Site-Specific Performance (optional)	5	2	20	
CWP-5-TAP	Text and Performance (optional)	5	2	20	
tbc	Body and Performance (optional)	5	2	20	
AAP-6-RPR	Research Project	6	1	20	
CWP-6-CRT	Creative Strategies	6	1	20	
tbc	Applied Theatre (optional)	6	1	20	
AAP-6-PRT	Professional Toolkit (optional)	6	1	10	
tbc	Classical Acting	6	1	10	
tbc	Digital Performance Technologies (optional)	6	1	10	
tbc	Acting for Screen	6	1	10	
AAP-6-IPR	Independent Practice as Research	6	2	60	
AAP-6-IPP	Independent Performance Project	6	2	60	
tbc	Dissertation	6	2	60	

I. Timetable information

[indicate:
Provide as much information as possible,
- Level 4 students will receive their timetable during induction. All other students will receive their timetable once the University publishes it.

J. Costs and financial support	

Course related costs

- provide information about other course-related costs (explain what is and what is not included in the tuition fees, e.g. such additional expenses as cost of books or other learning materials, specialist equipment, uniforms, clothing required for work placements, field trips, bench fees).

Tuition fees/financial support/accommodation and living costs

- Information on tuition fees/financial support can be found by clicking on the following link -

List of Appendices

Appendix A: Curriculum Map
Appendix B: Educational Framework (undergraduate courses)
Appendix C: Personal Development Planning (postgraduate courses)
Appendix D: Terminology

Appendix A: Curriculum Map

This map provides a design aid to help course teams identify where course outcomes are being developed, taught and assessed within the course. It also provides a checklist for quality assurance purposes and may be used in validation, accreditation and external examining processes. Making the learning outcomes explicit will also help students to monitor their own learning and development as the course progresses.

Level	Title	A1	A2	A3	A4	A5	A6	B1	B2	B3	B4	B5	B6	C1	C2	C3	C4	C5	C6	D1	D2	D3	D4	D5	D6	D7	D8
	Modules	**Programme outcomes: Subject Specific Skills**																									
4	Performance Histories	DTA	DTA		DT	DTA	DT	DTA	DTA	D	D	D	DTA							D	DT	DTA		DTA	DT	DT	
4	Acting a Role	DT	DT	DT	DTA	DT	DTA	DTA		DT	DTA	DT	DT		DTA	DTA	DTA	D	D	DT	DT	D	DT	D	D	D	DT
4	Theatre Workshop	D	DTA	D	DTA	D	DTA	DTA		DTA	D	DTA		DTA	DTA	DT	DTA	DTA	DTA	DTA	DT	DT	DTA	D	D	D	DTA
4	Twentieth Century Practice	DTA	Dta		DT	DTA	DT	DTA	DTA	D	D	D	DTA							D	DT	Dta		DTA	DT	Dt	
4	Acting the Text	DT	DT	Dt	DTA	DT	DTA	DTA		Dt	DTA	DT	Dt		DTA	DTA	DTA	D	D	DT	DT	D	DT	D	D	D	DT
4	Movement for Actors		DT	DT		D	T	DT	D	D	D	DTA	D	DTA	DTA	DTA	DTA	D	DTA	DTA	DTA	DTA	DTA	DTA	DTA	DTA	DTA
4	Workshop in Development	DT	DTA	D	DTA	D	T	DTA		DT	DTA	DTA			DT	DT	DT	D	D	DTA	DTA		D	D	D	D	DT
4	Performance Lab	D	DT	DT	DTA	DT	DTA	DTA		DTA	D	DTA		DTA	DTA	DT	DTA	DTA	DTA	DTA	DT	DT	DTA	D	D	D	DTA
5	Critical Frameworks	DTA	DTA		DT	DTA	DT	DTA	DTA	D	D	D	DTA							D	DT	DTA		DTA	DT	DT	DTA
5	Collaborative Production	DT	DT	DTA	DTA	DTA	DTA	DT	DTA	DTA	DT	DTA	D	DTA	DTA	DTA	DTA	DTA	DTA	D	D	D	dTA	D	D	DT	DTA
5	Company In Residence			DT	DT		DT	DTA	D	DTA	DTA	DTA	DTA	DTA	DTA	DTA	DTA	DTA	DTA	DTA	DT	D	DTA	DTA	D	D	DTA
5	Theatre and Audience	DTA	DTA	D		DTA	DTA	D	DTA	DTA	D	D	DT	DTA	D	D	DTA	D	DTA	DTA	DTA	D	DTA	DTA	DTA	DTA	DTA
5	Practices of Adaptation	DTA	DTA	D	DTA	DTA	DTA	DTA	DTA	DTA	D	D	DTA	DTA	DTA	DT	D	D	DT	DTA	DT	D		DTA	DTA		
5	Text and Performance	DT	DT	DT	DTA	DT	DTA	DTA		DT	DTA	DT	DT		DTA	DTA	DTA	D	D	DT	DT	D	DT	D	D	D	DT
5	Body and Performance		DT	DT		DT	T	DT	D	D	D	DTA	D	DTA	DTA	DTA	DTA	D	DTA	DTA	DTA	DTA	DTA	DTA	DTA	DTA	DTA
5	Multimedia Performance	D	DT	DT	DTA	DT	DTA	DTA		DTA	D	DTA		DTA	DTA	DT	DTA	DTA	DTA	DTA	DT	DT	DTA	D	D	D	DTA
5	Site-Specific Performance	DTA	DTA	D		DTA	DTA	D	DTA	DTA	D	D	DT	DTA	D	D	DTA	D	DTA	DTA	DTA	D	DTA	DTA	DTA	DTA	DTA
6	Research Project	DA	DA	D	DT	DTA	DTA	DTA	DTA	DTA	D	D	DTA	DTA	DTA	DT	D	D	DT	DTA	DT	D		DTA	DTA		
6	Creative Strategies		DT	DTA	DTA	D	DT	D	D	DTA	DTA	DTA	D	DTA	DTA	DTA	DTA	DTA	DTA	DTA	DTA	DTA	DTA	DTA	DTA	DTA	DTA
6	Professional Toolkit			DTA				D	D	D	D	DTA	DTA							DTA	DTA	DTA	DTA	DTA	DTA	DTA	DTA
6	Performing with Digital Technologies	D	DT	DT	DTA	DT	DTA	DTA		DTA	D	DTA		DTA	DTA	DT	DTA	DT	DTA	DTA	DT	DT	DTA	D	D	D	DTA
6	Classical Acting	D	D	D	D	D	D	DT	D	DT	D	DTA	D	D	DTA	DTA	DTA	DT	DT	DTA	DTA	D	D	DTA	D	DTA	DTA
6	Acting for Screen	D	D	D	D	D	D	DT	D	DT	D	DTA	D	D	DTA	DTA	DTA	DT	DT	DTA	DTA	D	D	DTA	D	DTA	DTA
6	Applied Theatre	D	D	D	D	DTA	D	D	DTA	DTA	D	DTA	D	DTA	DTA	DTA	DTA	DTA	DTA	DTA	DTADTA	DTA	DTA	DTA	DTA	DTA	DTA

DTA	**Independent Practice as Research Project**			DA		DA	DA	DA	DA	DTA	DTA	D	DA	DTA	DTA	DTA	DTA		DTA	DTA	DTA	DTA		DTA	DTA	DTA	
6	**Independent Performance Project**	D	D	DTA	D	D	D	DA	DTA	DTA	DTA	DTA	DTA	DTA	DTA	DTA	DTA	DTA	DTA	DTA	DTA	DTA	DTA	DTA	DTA	DTA	DTA
6	**Dissertation**	DA	DA		DA	DTA	DTA	DTA	DTA	DTA		DA	DTA								D	dTa	DTA		DTA	DTA	DTA	D

Appendix B: Embedding the Educational Framework for Undergraduate Courses The Educational Framework at London South Bank University is a set of principles for curriculum design and the wider student experience that articulate our commitment to the

highest standards of academic knowledge and understanding applied to the challenges of the wider world.

The Educational Framework reflects our status as University of the Year for Graduate Employment awarded by *The Times and The Sunday Times Good University Guide 2018* and builds on our 125 year history as a civic university committed to fostering social mobility through employability and enterprise, enabling our students to translate academic achievement into career success.

There are four key characteristics of LSBU's distinctive approach to the undergraduate curriculum and student experience:

- Develop students' professional and vocational skills through application in industry-standard facilities
- Develop our students' graduate attributes, self-awareness and behaviours aligned to our EPIIC values
- Integrate opportunities for students to develop their confidence, skills and networks into the curriculum
- Foster close relationships with employers, industry, and Professional, Statutory and Regulatory Bodies that underpin our provision (including the opportunity for placements, internships and professional opportunities)

The dimensions of the Educational Framework for curriculum design are:
- **informed by employer and industry** needs as well as professional, statutory and regulatory body requirements
- **embedded learning development** for all students to scaffold their learning through the curriculum taking into account the specific writing and thinking requirements of the discipline/profession
- **high impact pedagogies** that enable the development of student professional and vocational learning through application in industry-standard or authentic workplace contexts
- **inclusive teaching, learning and assessment** that enables all students to access and engage the course
- **assessment** *for* **learning** that provides timely and formative feedback

All courses should be designed to support these five dimensions of the Educational Framework. Successful embedding of the Educational Framework requires a systematic approach to course design and delivery that conceptualises the student experience of the curriculum as a whole rather than at modular level and promotes the progressive development of understanding over the entire course. It also builds on a well-established evidence base across the sector for the pedagogic and assessment experiences that contribute to high quality learning.

This appendix to the course specification document enables course teams to evidence how their courses meet minimum expectations, at what level where appropriate, as the basis for embedding the Educational Framework in all undergraduate provision at LSBU.

Dimension of the Educational Framework	Minimum expectations and rationale	How this is achieved in the course
Curricula informed by employer and industry need	Outcomes focus and professional/employer links All LSBU courses will evidence the involvement of external stakeholders in the curriculum design process as well as plan for the participation of employers and/or alumni through guest lectures or Q&A sessions, employer panels, employer-generated case studies or other input of expertise into the delivery of the course provide students with access to current workplace examples and role models. Students should have access to employers and/or alumni in at least one module at level 4.	Level 5 semester one embeds industry based learning in all modules in a series of intensive residencies run by professional theatre practitioners Level 6 students attend an annual industry symposium with invited industry panel members to discuss the needs of the workplace.
Embedded learning development	Support for transition and academic preparedness At least two modules at level 4 should include embedded learning development in the curriculum to support student understanding of, and familiarity with, disciplinary ways of thinking and practising (e.g. analytical thinking, academic writing, critical reading, reflection). Where possible, learning development will be normally integrated into content modules rather than as standalone modules. Other level 4 modules should reference and reinforce the learning development to aid in the transfer of learning.	The following modules have embedded learning development: Performance Histories 20th Century Critical Frameworks Practices of Adaptation Research Project All practical modules develop a range of performance skills
High impact pedagogies	Group-based learning experiences The capacity to work effectively in teams enhances learning through working with peers and develops student outcomes, including communication, networking and respect for diversity of perspectives relevant to **professionalism** and **inclusivity**. At least one module at level 4 should include an opportunity for group working. Group-based learning can also be linked to assessment at	The majority of modules will require some group based learning and will have an element of assessment of students' professional conduct

	level 4 if appropriate. Consideration should be given to how students are allocated to groups to foster experience of diverse perspectives and values.	
Inclusive teaching, learning and assessment	<u>Accessible materials, resources and activities</u> All course materials and resources, including course guides, PowerPoint presentations, handouts and Moodle should be provided in an accessible format. For example, font type and size, layout and colour as well as captioning or transcripts for audio-visual materials. Consideration should also be given to accessibility and the availability of alternative formats for reading lists.	Materials are prepared in accessible format and posted in Moodle
Assessment *for* learning	<u>Assessment and feedback to support attainment, progression and retention</u> Assessment is recognised as a critical point for at risk students as well as integral to the learning of all students. Formative feedback is essential during transition into university. All first semester modules at level 4 should include a formative or low-stakes summative assessment (e.g. low weighted in final outcome for the module) to provide an early opportunity for students to check progress and receive prompt and useable feedback that can feed-forward into future learning and assessment. Assessment and feedback communicates high expectations and develops a commitment to **excellence**.	Formative feedback is embedded in all modules –both written and oral.
High impact pedagogies	<u>Research and enquiry experiences</u> Opportunities for students to undertake small-scale independent enquiry enable students to understand how knowledge is generated and tested in the discipline as well as prepare them to engage in enquiry as a highly sought after outcome of university study. In preparation for an undergraduate dissertation at level 6, courses should provide opportunities for students to develop research skills at level 4 and 5 and should engage with open-ended problems with appropriate	All students undertake an independent research project

	support. Research opportunities should build student autonomy and are likely to encourage **creativity** and problem-solving. Dissemination of student research outcomes, for example via posters, presentations and reports with peer review, should also be considered.	
Curricula informed by employer and industry need / Assessment *for* learning	<u>Authentic learning and assessment tasks</u> Live briefs, projects or equivalent authentic workplace learning experiences and/or assessments enable students, for example, to engage with external clients, develop their understanding through situated and experiential learning in real or simulated workplace contexts and deliver outputs to an agreed specification and deadline. Engagement with live briefs creates the opportunity for the development of student outcomes including **excellence**, **professionalism**, **integrity** and **creativity**. A live brief is likely to develop research and enquiry skills and can be linked to assessment if appropriate.	Level 6 semester 2 final year project is a 60 credit work-based learning module where students are required to develop an independent piece of practice and / or research.
Inclusive teaching, learning and assessment	<u>Course content and teaching methods acknowledge the diversity of the student cohort</u> An inclusive curriculum incorporates images, examples, case studies and other resources from a broad range of cultural and social views reflecting diversity of the student cohort in terms of, for example, gender, ethnicity, sexuality, religious belief, socio-economic background etc. This commitment to **inclusivity** enables students to recognise themselves and their experiences in the curriculum as well as foster understanding of other viewpoints and identities.	Teaching materials aim to incorporate resources from a diverse range of cultures and times. Eg. Using a South African production of The Mysteries to teach medieval drama.
Curricula informed by employer and industry need	<u>Work-based learning</u> Opportunities for learning that is relevant to future employment or undertaken in a workplace setting are fundamental to developing student applied knowledge as well as developing work-relevant student outcomes such as networking, **professionalism** and **integrity**. Work-	Level 5 semester one embeds industry based learning in all modules in a series of intensive residencies run by professional theatre practitioners

	based learning can take the form of work experience, internships or placements as well as, for example, case studies, simulations and role-play in industry-standards settings as relevant to the course. Work-based learning can be linked to assessment if appropriate.	
Embedded learning development	Writing in the disciplines: Alternative formats The development of student awareness, understanding and mastery of the specific thinking and communication practices in the discipline is fundamental to applied subject knowledge. This involves explicitly defining the features of disciplinary thinking and practices, finding opportunities to scaffold student attempts to adopt these ways of thinking and practising and providing opportunities to receive formative feedback on this. A writing in the disciplines approach recognises that writing is not a discrete representation of knowledge but integral to the process of knowing and understanding in the discipline. It is expected that assessment utilises formats that are recognisable and applicable to those working in the profession. For example, project report, presentation, poster, lab or field report, journal or professional article, position paper, case report, handbook, exhibition guide.	A range of assessment methodologies engage students' learning and understanding of the discipline – see above
High impact pedagogies	Multi-disciplinary, interdisciplinary or interprofessional group-based learning experiences Building on experience of group working at level 4, at level 5 students should be provided with the opportunity to work and manage more complex tasks in groups that work across traditional disciplinary and professional boundaries and reflecting interprofessional work- place settings. Learning in multi- or interdisciplinary groups creates the opportunity for the development of	The majority of modules require students to engage in complex group based learning tasks scaffolded through the levels.

	student outcomes including **inclusivity**, communication and networking.	
Assessment *for* learning	Variation of assessment An inclusive approach to curriculum recognises diversity and seeks to create a learning environment that enables equal opportunities for learning for all students and does not give those with a particular prior qualification (e.g. A-level or BTEC) an advantage or disadvantage. An holistic assessment strategy should provide opportunities for all students to be able to demonstrate achievement of learning outcomes in different ways throughout the course. This may be by offering alternate assessment tasks at the same assessment point, for example either a written or oral assessment, or by offering a range of different assessment tasks across the curriculum.	A wide range of assessment tasks and styles develop assessment for learning – eg blogs, diaries, reflective journals as well as live and recorded performance.
Curricula informed by employer and industry need	Career management skills Courses should provide support for the development of career management skills that enable student to be familiar with and understand relevant industries or professions, be able to build on work-related learning opportunities, understand the role of self-appraisal and planning for lifelong learning in career development, develop resilience and manage the career building process. This should be designed to inform the development of **excellence** and **professionalism**.	All level 6 students are referred to the careers workshop and job shop. Industry events are regularly hosted at LSBU
Curricula informed by employer and industry need / Assessment *for* learning / High impact pedagogies	Capstone project/dissertation The level 6 project or dissertation is a critical point for the integration and synthesis of knowledge and skills from across the course. It also provides an important transition into employment if the assessment is authentic, industry-facing or client-driven. It is recommended that this is a capstone experience, bringing together all learning across the course and creates the opportunity for the development of student outcomes including **professionalism**, **integrity** and **creativity**.	All levl 6 students engage with a major project

Appendix C: Personal Development Planning

Personal Development Planning (PDP) is a structured process by which an individual reflects upon their own learning, performance and/or achievement and identifies ways in which they might improve themselves academically and more broadly. Course teams are asked to indicate where/how in the course/across the modules this process is supported.

Approach to PDP	Level 4	Level 5	Level 6
1 Supporting the development and recognition of skills through the personal tutor system.	x		x
2 Supporting the development and recognition of skills in academic modules/units.	x	x	
3 Supporting the development and recognition of skills through purpose designed modules/units.	x	x	x
4 Supporting the development and recognition of skills through research projects and dissertations work.		x	x
5 Supporting the development and recognition of career management skills.		x	x
6 Supporting the development and recognition of career management skills through work placements or work experience.		x	x
7 Supporting the development of skills by recognising that they can be developed through extra curricula activities.	x	x	x
8 Supporting the development of the skills and attitudes as a basis for continuing professional development.	x	x	x
9 Other approaches to personal development planning.			x
10 The means by which self-reflection, evaluation and planned development is supported e.g electronic or paper-based learning log or diary.	x	x	x

Appendix D: Terminology

[Please provide a selection of definitions according to your own course and context to help prospective students who may not be familiar with terms used in higher education. Some examples are listed below]

awarding body	a UK higher education provider (typically a university) with the power to award higher education qualifications such as degrees
bursary	a financial award made to students to support their studies; sometimes used interchangeably with 'scholarship'
collaborative provision	a formal arrangement between a degree-awarding body and a partner organisation, allowing for the latter to provide higher education on behalf of the former
compulsory module	a module that students are required to take
contact hours	the time allocated to direct contact between a student and a member of staff through, for example, timetabled lectures, seminars and tutorials
coursework	student work that contributes towards the final result but is not assessed by written examination
current students	students enrolled on a course who have not yet completed their studies or been awarded their qualification
delivery organisation	an organisation that delivers learning opportunities on behalf of a degree-awarding body
distance-learning course	a course of study that does not involve face-to-face contact between students and tutors
extracurricular	activities undertaken by students outside their studies
feedback (on assessment)	advice to students following their completion of a piece of assessed or examined work

formative assessment	a type of assessment designed to help students learn more effectively, to progress in their studies and to prepare for summative assessment; formative assessment does not contribute to the final mark, grade or class of degree awarded to students

higher education provider	organisations that deliver higher education
independent learning	learning that occurs outside the classroom that might include preparation for scheduled sessions, follow-up work, wider reading or practice, completion of assessment tasks, or revision
intensity of study	the time taken to complete a part-time course compared to the equivalent full-time version: for example, half-time study would equate to 0.5 intensity of study
lecture	a presentation or talk on a particular topic; in general lectures involve larger groups of students than seminars and tutorials
learning zone	a flexible student space that supports independent and social earning
material information	information students need to make an informed decision, such as about what and where to study
mode of study	different ways of studying, such as full-time, part-time, e-learning or work-based learning
modular course	a course delivered using modules
module	a self-contained, formally structured unit of study, with a coherent and explicit set of learning outcomes and assessment criteria; some providers use the word 'course' or 'course unit' to refer to individual modules
national teaching fellowship	a national award for individuals who have made an outstanding impact on student learning and the teaching profession
navigability (of websites)	the ease with which users can obtain the information they require from a website
optional module	a module or course unit that students choose to take
performance (examinations)	a type of examination used in performance-based subjects such as drama and music
professional body	an organisation that oversees the activities of a particular profession and represents the interests of its members
prospective student	those applying or considering applying for any programme, at any level and employing any mode of study, with a higher education provider

regulated course	a course that is regulated by a regulatory body
regulatory body	an organisation recognised by government as being responsible for the regulation or approval of a particular range of issues and activities
scholarship	a type of bursary that recognises academic achievement and potential, and which is sometimes used interchangeably with 'bursary'
semester	either of the parts of an academic year that is divided into two for purposes of teaching and assessment (in contrast to division into terms)
seminar	seminars generally involve smaller numbers than lectures and enable students to engage in discussion of a particular topic and/or to explore it in more detail than might be covered in a lecture
summative assessment	formal assessment of students' work, contributing to the final result
term	any of the parts of an academic year that is divided into three or more for purposes of teaching and assessment (in contrast to division into semesters)
total study time	the total time required to study a module, unit or course, including all class contact, independent learning, revision and assessment
tutorial	one-to-one or small group supervision, feedback or detailed discussion on a particular topic or project
work/study placement	a planned period of experience outside the institution (for example, in a workplace or at another higher education institution) to help students develop particular skills, knowledge or understanding as part of their course
workload	see 'total study time'
written examination	a question or set of questions relating to a particular area of study to which candidates write answers usually (but not always) under timed conditions