



Course Specification

A. Course Information											
Final award title	BA (Hons) Acting and Performance										
Intermediate exit award titles	Certificate of Higher Education Diploma of Higher Education										
UCAS Code		Course Code(s)	5674								
	London South Bank University										
School	Arts & Creative Industries										
Division	Performance Arts										
Course Director	Gill Foster										
Delivery site(s) for course(s)	Southwark										
Mode(s) of delivery	Full time										
Length of course/start and finish dates	<table border="1"> <thead> <tr> <th>Mode</th> <th>Length years</th> <th>Start - month</th> <th>Finish - month</th> </tr> </thead> <tbody> <tr> <td>Full time</td> <td>3</td> <td>September 2021</td> <td>June 2024</td> </tr> </tbody> </table>			Mode	Length years	Start - month	Finish - month	Full time	3	September 2021	June 2024
Mode	Length years	Start - month	Finish - month								
Full time	3	September 2021	June 2024								
Is this course generally suitable for students on a Tier 4 visa?	Yes 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	September 2020									
	Course specification last updated and signed off	September 2020									

Professional, Statutory & Regulatory Body accreditation	NA	
Reference points:	Internal	Corporate Strategy 2020-25 Academic Quality and Enhancement Manual ACI Local Delivery Plan 2020-25 LSBU Academic Regulations
	External	QAA Quality Code for Higher Education 2018 Framework for Higher Education Qualifications Subject Benchmark Statement Dance, Drama and Performance (2019) PSRB Competitions and Markets Authority SEEC Level Descriptors

B. Course Aims and Features

Distinctive features of course	<ul style="list-style-type: none"> • Specialist, conservatoire-style acting training programme paired with creative theatre-making • Students train in movement and voice technique alongside applied acting and creative theatre making pathways • Students develop as creative, reflexive actors as well as technically skilled, expressive performers • Critical thinking about acting, theatre, live performance, audience, representation and ethics is embedded throughout the course • Students will study, learn and train in partnership with industry professionals – either with academic-practitioner staff from LSBU or with guest professional artists from the theatre industry • An innovative work-based learning programme is embedded within the programme bringing the industry into LSBU and allowing students to work to the standards expected in professional theatre whilst networking and developing appropriate contacts that will support them in future careers • Established industry partnerships with Frantic Assembly, the Lyric Hammersmith, the New York Theatre Workshop and Southwark Playhouse, amongst others. • An exceptional enhancement offer provides students with the opportunity to work with theatres, training institutions and University Drama departments internationally eg. Au Brana Theatre France, Transforming Arts Institute Madrid, Ryerson School of Performance, Toronto, the University of Tromso, Norway etc.
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	<ul style="list-style-type: none"> • Free vocal tuition by an Estill voice coach for the duration of the course • Employment opportunities through LSBU’s own acting agency – The SouthBank Collective • Excellent employability support with 2 annual industry led symposia including the Creative Industries Employment Symposium in semester 1 of Level 6 and the Acting Masterclass Symposium in semester 2 of level 6
<p>Course Aims</p>	<p>The BA Acting and Performance aims to:</p> <ol style="list-style-type: none"> 1. Develop students as skilled, technically strong actors able to respond imaginatively and creatively to the demands of a professional creative arts environment. 2. 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. 3. 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 4. Give students the skills to develop into articulate, expressive and reflexive theatre artists and actors ensuring that graduates leave LSBU with a range of specific and transferable skills and the flexibility to apply them in a range of business and arts-based environments including, arts and event management, theatre promotion and marketing, creative producing, education and community theatre and teaching. 5. 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. 6. Develop critically engaged and self-reflexive graduates able to respond agilely and flexibly to the demands of the future working world including familiarity and confidence in the creative application of contemporary digital technologies and practices in the context of the creative industries.

<p>Course Learning Outcomes</p>	<p>A. Students will have knowledge and understanding of:</p> <p>A1 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</p> <p>A2 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.</p> <p>A3 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.</p> <p>A4 key practitioners and practices in contemporary cultures but also a knowledge of how historical practices influences the practitioners of today.</p> <p>B. Students will develop their intellectual skills such that they are able to:</p> <p>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.</p> <p>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.</p> <p>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.</p> <p>B4 a critical awareness of research methodologies used to explore and interrogate the fields of study.</p> <p>C. Students will develop their intellectual skills such that they are able to:</p> <p>C1 create original work using the skills and crafts of performance making</p> <p>C2 develop strong physical and movement skills which are used to develop confident and expressive performance outcomes.</p> <p>C3 describe, realise and interpret a script, score or other textual or documentary source in public performance.</p>

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 and deal with complex group relationships

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

D5 able to analyse and synthesise a diverse range of information sources through compiling, presenting and using relevant material from a range of sources including, the media literature, the professional world, tutors and peers

C. Teaching and Learning Strategy

A range of learning and teaching activities will be provided in order to ensure maximum engagement with the content and aims of the course. These will include:

- Lectures
- Seminars
- Workshops
- Supervised rehearsals
- Peer feedback sessions
- Tutorials
- Supervisor feedback sessions
- Observations
- Field-work
- Theatre trips

The course is structured so that students move from a taught model in Level 4 to an engagement with the expectations of professional theatre practice in level 5 towards independent learning at level 6. The balance of teaching to supervision changes in accordance with this pattern. However, all students are required to spend a great deal of time organising their own independent learning, practice and research for the duration

of the programme. The precise balance of independent learning to contact for each module is shown in the individual module descriptors.

The permanent teaching team are supported by a Graduate Teaching Assistant and a Learning Teaching Assistant who undertake rehearsal supervision, marking duties and level 4 teaching where appropriate.

Following the Covid-19 pandemic and the wholesale move to teaching online, the team will now focus on a blended learning strategy which is coherently embedded in the programme moving forward. Whilst a practical performance course will, inevitably continue to rely heavily on face-to-face contact, the benefits to students of a blended learning approach are clear and going forward, lecture, seminar and supervision tutorial work will all be delivered online as and when this can most appropriately deliver the learning outcomes for students. Information on the VLE and physical resources can be found in the Resources document appended here.

D. Assessment

The course assessment map is shown below indicating core and optional module progression together with the types of assessment and the assessment weightings (this document is also in the course rationale). All students must be deemed to have satisfactorily completed a level before progressing to the next

Module	Credit	Assessment	Weighting %	Module	Credit	Assessment	Weighting %
Level 4 Semester 1 (All core)				Level 4 Semester 2 (All core)			
Scene Study	20	Performance Critical Reflections	70 30	Play in Performance	20	Performance Actor's Journal	70 30
Systems of Rehearsal				20	Skills assessment 1 Skills assessment 2		50 50
Voice and Movement				20	Skills assessment 1 Skills assessment 2		50 50
The Solo Performer	20	Solo Performance Comparative essay	70 30	The Ensemble Performer	20	Group Performance Reflective Log	70 30

Level 5 Semester 1 (2 core/ 10 credit option/ 1 20 credit option)				Level 5 Semester 2 (3 options)			
Professionally Directed Production	20	Practical Skills Assessment (with group and individual elements)	100	Advanced Acting Study	20	Practical Skills Assessment	100
Company in Residence	10	Practical Skills Assessment	100	Immersive Theatres	20	Final Performance Critical Analysis	70 30
Participatory Performance	10	Practical Skills Assessment	100	Multi-media performance	20	Final Performance Critical Analysis	70 30
Verbatim Theatre	10	Practical Skills Assessment	100	Body and Performance	20	Weekly performance tasks Self-reflexive journal	70 30
Writing and Dramaturgy	20	Practical Assessment Script Analysis	70 30	Directing Actors	20	Rehearsal observation Rehearsal Plan	70 30
Acting and Dramaturgy	20	Practical Assessment Critical Reflection	70 30	Acting for Screen I	20	Practical Skills Assessment	100

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Level 6 Semester 1 (1 core / 2 options)				Level 6 Semester 2 (All core)			
Professional Toolkit	20	Presentation Project Documentation	60 40	Final Major Project	40	Practical Assessment	100
Contemporary Theatre Adaptation	20	Performance Critical Reflection	70 30	Project Portfolio	20	Portfolio Assessment	100
Creative Strategies: Solos and Duets	20	Performance Critical Reflection	70 30				
Directing Project	20	Rehearsal observation Director's Notebook	70 30				
Acting Shakespeare	20	Practical Assessment	100				
Interactive Theatre Technologies	20	Practical Assessment Written assessment	70 30				

E. Academic Regulations

The University's Academic Regulations apply for this course. There are no course specific protocols

F. Entry Requirements

Entrance to this course is contingent on a successful audition. In addition, applicants will be required to have achieved at least 112 UCAS points in a relevant subject area.. A level 3 qualification, such as an A Level or BTEC, in Drama, Theatre or Performing Arts will be pre-requisite to acceptance on this course. In certain circumstances, appropriate, extensive and relevant experience directly connected to the discipline of Drama, Theatre and Performance may be accepted as a substitute for a level 3 qualification in this subject area. The appropriateness of the substitute experience will be determined according to the judgement of the academic team alone.

International applicants who cannot attend an audition will be asked to submit an audition piece by video followed by invitation to a Skype interview. All international applicants will need to have achieved the relevant ILETs certificate for level 4 study in a UK University

G. Course structure

BA Acting and Performance – Full time 3 year undergraduate honours degree

Level 4	
Semester 1 (all core)	Semester 2 (all core)
The Solo Performer (20)	The Ensemble Performer (20) block taught
Voice and Movement Studies (20)	
Systems of Rehearsal (20)	

Scene Study (20)		Theatre Production (20) block taught	
Level 5			
Semester 1 2 core / 2 option / All block taught (Also Ryerson Study Abroad)		Semester 2 (choose 3 including one from each block) all 20 credits	
Professionally Directed Production (20)		Immersive Theatre Practice	Directing Actors (Dramaturgy)
Company-in-Residence (10) delivered by Frantic Assembly Core		Multimedia Performance	Advanced Acting Studies
Participatory Performance Practice Option (10)	Verbatim Theatre * Option (10)	The Body and Performance	Acting for Screen I
Writing and Dramaturgy (20) option	Acting and Dramaturgy (20) option		
Level 6			
Semester 1 (1 core / 2 options) All 20 credits		Semester 2 (all core)	
Professional Toolkit (20)		Final Major Project (40)	
Option A (20)	Option B (20)	Project Portfolio (20)	
Directing Actors II	The Practice of Adaptation		
Acting for Screen II	Small-Scale Performance		
Acting Shakespeare	Interactive Performance Technologies		
Placements information			
<p>In this degree the traditional work placement has been replaced with an intensive work-based learning programme which occurs primarily in Level 5 Semester 1. Here the students are required to work towards a series of professionally directed and curated industry style briefs, including a full-scale, industry standard production of an extant text and a new composition developed through an intensive artistic residency. Students then have the option of engaging with a participatory performance residency, a community theatre project or a devising a contemporary verbatim style theatre piece. Throughout the ‘professional season’ students are required to demonstrate the standards of behaviour and conduct commensurate with those of the industry they aspire to work in. By the end of the season, students will have networked with a wide range of professional artists and created works which may be referenced on an industry facing CV.</p>			
H. Course Modules			
<p>The table below outlines the module progression throughout the course, indicating where modules are optional and core. Students will choose their options in the middle of the semester prior to study. Options will only be made available if a minimum number of 15 students choose to enrol. Students will be made aware that the process is one of expressing a preference rather than selecting a module and that wherever possible all students will be given at least one of their top two choices. Students will be informed of their module choices within two weeks of submitting their option preference form and should a module not be running any students who have selected those modules will get priority for their other preferences</p>			

Module Code	Module Title	Core/ optional	Level	Semester	Credit	Assessment. Weighting
	Scene Study	Core	4	1	20	Performance 70% Actor's Journal 30%
	Systems of Rehearsal		4	1 and 2	20	Practical Skills Assessment 100%
	Voice and Movement	Core	4	1 and 2	20	Practical Skills Assessment 100%
	Play in Production	Core	4	2	20	Performance 70% Actor's Journal 30%
	The Solo Performer	Core	4	1	20	Performance 70% Written Reflection. 30%
	The Ensemble Performer	Core	4	1	20	Performance 70% Written Reflection. 30%
	Professionally Directed Production	Core	5	1	20	Practical Assessment 70% Actor's Journal 30%
	Company-in-Residence	Core	5	1	10	Practical Assessment 100%
	Participatory Performance	Option	5	1	10	Practical Skills Assessment 100%
	Verbatim Theatre	Option	5	1	10	Practical Skills Assessment. 100%
	Writing for Dramaturgy	Option	5	1	20	Practical Assessment 70% Script Analysis 30%
	Acting for Dramaturgy	Option	5	1	20	Practical Assessment 70% Critical Reflection 30%
	Multimedia Performance	Option	5	2	20	Practical Assessment 70% Performance Analysis 30%
	Immersive Performance	Option	5	2	20	Practical Assessment 70% Performance Analysis 30%
	Body and Performance	Option	5	2	20	Practical Assessment. 70%

						Self-reflexive Journal 30%
	Directing Actors	Option	5	2	20	Observation of Rehearsal 70% Rehearsal Diary 30%
	Advanced Acting Study	Option	5	2	20	Practical Skills Assessment 100%
	Acting for Screen I	Option	5	2	20	Practical Skills Assessment 100%
	Professional Toolkit	Option	6	1	20	Presentation. 40% Project Documentation. 60%
	Directing Project	Option	6	1	20	Observation Process 70% Director's Notebook 30%
	Classical Acting	Option	6	1	20	Practical Skills Assessment 100%
	Acting for Screen II	Option	6	1	20	Practical Skills Assessment 100%
	Small-Scale Performance	Option	6	1	20	Practical Assessment 70% Critical Blog 30%
	The Practice of Adaptation	Option	6	1	20	Practical Assessment 70% Critical Blog 30%
	Interactive Theatre Technologies	Option	6	1	20	
	Final Major Project		6	2	40	
	Project Portfolio		6	2	20	

I. Timetable information

Students in levels 5 and 6 receive a confirmed timetable at the end of the previous semester. This allows them plenty of time to schedule external training and work commitments around their academic studies. Level 4 students will not receive a confirmed timetable until the end of the induction week. This is because we spend that week getting to know them through a series of workshops and activities which then enables us to place them in groups appropriate to the casting demands of the Scene Study module.

Generally, wherever possible, Wednesday afternoons will be kept free for enrichment and tutorials although this will always depend on timetable constraints. In Level 4 students will not be expected on campus more than 4 days a week. In subsequent years the demands of acting study mean that students will be have considerably fuller timetables than students on more traditional humanities courses. Students are informed of this at Open Days and applicant events.

J. Costs and financial support

Course related costs

The course will require a small amount of expenditure on the part of the student covering the following expenses:

- Clothes for rehearsal and scene study including character shoes (these are available cheaply on ebay and students are given advice on how to obtain these at very low cost. There are also some available in the department)
- Copies of the plays in which they perform – between 2-4 during the degree. Texts can be bought second-hand and some are also available in the library
- Students are sometimes asked to supplement the cost of a theatre visit – usually no more than £10 and many trips are fully subsidised.

Tuition fees/financial support/accommodation and living costs

- Information on tuition fees/financial support can be found by clicking on the following link - <http://www.lsbu.ac.uk/courses/undergraduate/fees-and-funding> or
- <http://www.lsbu.ac.uk/courses/postgraduate/fees-and-funding>
- Information on living costs and accommodation can be found by clicking the following link- <https://my.lsbu.ac.uk/my/portal/Student-Life-Centre/International-Students/Starting-at-LSBU/#expenses>

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.

Modules																					
Level	Title	Code - tbc	A1	A2	A3	A4	B1	B2	B3	B4	C1	C2	C3	C4	C5	C6	D1	D2	D3	D4	D5
4	Scene Study		T	T	D	T	T	T	D	D	T	TA	TA	TA	D	D	A	D	A	A	D
4	Systems of Rehearsal		D	D	D	T	D	T	T	D	D	TA	TA	T	TA	D	TA	D	T	TA	D
4	Voice and Movement		D	D	D	T	D	T	T	D	D	TA	TA	T	TA	D	TA	D	T	TA	D
4	Play in Production		TA	D	D	TA	T	T	D	D	TA	TA	TA	TA	D	D	TA	D	A	A	D
4	The Solo Performer		D	TA	TA	D	TA	TA	D	TA	TD	TA	TA	TA	DT	TA	TA	TA	TD	TA	TD
4	The Ensemble Performer		D	TA	TA	D	TA	TA	D	TA	TD	TA	TA	TA	DT	TA	TA	TA	TD	TA	TD
5	Professionally Directed Production		TA	D	D	TA	T	T	D	D	TA	TA	TA	TA	D	D	TA	D	A	A	D
5	Company-in-Residence		D	D	D	T	D	T	T	D	D	TA	TA	T	TA	D	TA	D	T	TA	D
5	Participatory Performance		DT	DT	TD	TA	DT	TA	TA	TA	TA	DT	DT	DT	TD	TA	TA	TA	TA	TA	DT
5	Verbatim Theatre		D	D	D	T	D	T	T	D	D	TA	TA	T	TA	D	TA	D	T	TA	D
5	Writing and Dramaturgy		DT	TA	TA	TA	TA	TA	AT	TA	DT	D	TA	D	D	D	T	TA	TA	TA	TA
5	Acting and Dramaturgy		D	DT	DT	TA	T	T	TA	TD	TA	TA	TA	TA	TD	TA	TA	DT	DT	TA	TA
5	Multimedia Performance		DT	DT	TD	TA	DT	TA	TA	TA	TA	DT	DT	DT	TA	TA	TA	TA	TA	TA	DT
5	Immersive Performance		DT	DT	TD	TA	DT	TA	TA	TA	TA	DT	DT	DT	TD	TA	TA	TA	TA	TA	DT
5	Body and Performance		D	D	D	T	D	T	T	D	D	TA	TA	T	TA	D	TA	D	T	TA	D
5	Directing Actors		D	D	D	T	D	T	T	D	D	TA	TA	T	TA	D	TA	D	T	TA	D
5	Advanced Acting Study		D	DT	DT	TA	T	T	TA	TD	TA	TA	TA	TA	TD	TA	TA	DT	DT	TA	TA
5	Acting for Screen I		D	D	D	T	D	T	T	D	D	TA	TA	T	TA	D	TA	D	T	TA	D
6	Professional Toolkit		TA	TA	T	TA	T	D	TA	DT	D	TA	D	D	TA	D	TA	TA	TA	TA	TA
6	Directing Project		DTA	TA	D	TA	D	TA	TA	TA	D	TA	TA	TA							
6	Classical Acting		D	DT	DT	TA	T	T	TA	TD	TA	TA	TA	TA	TD	TA	TA	DT	DT	TA	TA
6	Acting for Screen II		D	D	D	T	D	T	T	D	D	TA	TA	T	TA	D	TA	D	T	TA	D
6	Small-Scale Performance		DT	DT	TD	TA	DT	TA	TA	TA	TA	DT	DT	DT	TD	TA	TA	TA	TA	TA	DT

6	The Practice of Adaptation		DA	TA	TA	D	TA	TA	D	TA	TD	TA	TA	TA	DT	TA	TA	TA	TD	TA	TD
6	Interactive Theatre Technologies		TDA	D	DA	D	T	T	TA	TA	TD	TA	D	D	D	TDA	DTA	TA	TA	TA	TD
6	Project Portfolio		TA	D	D	TDA	D	DT	DT	DT	TA	TA	TA	TA							
6	Final Major Project		TAD	TA	TADD	TAD															

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	<p><u>Outcomes focus and professional/employer links</u></p> <p>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.</p>	<p>Work-based learning programme in Level 5, Semester 1</p> <p>Industry symposia Level 6 Semester 1 and 2 with invited speakers</p> <p>Regular guest lecture/masterclass programme</p> <p>Alumni networking events bi-annually</p> <p>Networking opportunities with professional industry practitioners embedded through the course.</p> <p>CV development sessions delivered by employability team.</p>
Embedded learning development	<p><u>Support for transition and academic preparedness</u></p> <p>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.</p>	<p>Personal development planning and academic support is delivered through the structured level 4 tutorial programme which incorporates the following elements:</p> <ul style="list-style-type: none"> • Libray induction on academic practice • Skills for Learning sessions in modules • Pastoral 1-1 • Group tutorials • Social events • Mentoring by level 5 students <p>Level 4 students are allocated a tutor group and tutor who meet regularly throughout the first year. The Level 4 Lead Tutor is responsible for overseeing the welfare of students</p>

		and liaising with relevant student services where necessary.
High impact pedagogies	<p><u>Group-based learning experiences</u></p> <p>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 level 4 if appropriate. Consideration should be given to how students are allocated to groups to foster experience of diverse perspectives and values.</p>	<p>The majority of student learning experience is delivered experientially through heuristic group learning work as students develop their practice as artists in collaboration with peers and tutors.</p> <p>Professionalism is assessed throughout the course.</p> <p>Inclusivity is addressed at all levels in module specifications but also in the Drama Way and student consultation groups.</p>
Inclusive teaching, learning and assessment	<p><u>Accessible materials, resources and activities</u></p> <p>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.</p>	All written materials are designed to be accessible in terms of font, colour of background as well as providing audio-visual aids such as videos and sound files alongside relevant powerpoint presentations.
Assessment for learning	<p><u>Assessment and feedback to support attainment, progression and retention</u></p> <p>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</p>	<p>The Drama team have an embedded assessment strategy which ensures that students engage with assessment for learning as well as of learning.</p> <p>Part of the strategy involves mid-semester self-assessments where students are asked to apply assessment criteria to their own learning to ensure that students fully understand the marking criteria. Formative assessment is continuous throughout all modules and students are encouraged to give as well as receive feedback. The two 'long-thin' level 4 modules are low-stakes</p>

	communicates high expectations and develops a commitment to excellence .	assessments with a pass/fail mark at the end and easily achievable pass benchmarks.
High impact pedagogies	<p><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 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.</p>	<p>Students embed research, critical thinking and intellectual enquiry into all the theatre making modules where they are required to engage with current thinking and practice in order to formulate their own artistic thinking and response.</p> <p>In addition, the final project is co-realised with a project portfolio which brings together the research, criticality and learning about documentation into one portfolio .</p> <p>All research opportunities are directly linked to creative outcomes for Acting and Performance students.</p>
Curricula informed by employer and industry need / Assessment for learning	<p><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.</p>	<p>There are a series of ‘live-brief’ assessments embedded in the course. All the ‘page-to-stage’ modules (eg.Scene Study, Play in Production, Professionally Directed Production) focus on realising work to an industry standard.</p> <p>In addition, modules are delivered and taught by industry practitioners and our partner company – Frantic Assembly.</p> <p>Students also have access to a range of extra-curricular projects engaging with the theatre industry in a range of ways.</p>
Inclusive teaching, learning and assessment	<p><u>Course content and teaching methods</u> <u>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</p>	<p>All module descriptors indicate how and where we are addressing the need to decolonise our curriculum. This is particularly difficult in some areas – such as the teaching of classical verse drama which is an essential component of core actor</p>

	<p>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.</p>	<p>training. In the module descriptors we indicate how we will address the need to de-centre our teaching by a variety of methods including</p> <p>Teaching the work of a diverse range of practitioners</p> <p>Creating reading lists that reflect a range of thought and enquiry in a subject area</p> <p>Choosing texts and practices that are diverse in style, content and authorship</p> <p>Delivering core content examining notions of identity, representation and ethics in key modules such as The Ensemble Company, Participatory Performance, Immersive Practices et.</p>
Curricula informed by employer and industry need	<p><u>Work-based learning</u></p> <p>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-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.</p>	<p>As above. The work-based learning initiative in semester 1 of Level 5 is supplemented by a range of curricular – and extracurricular – activities engaging our industry partners to work with students.</p> <p>In the majority of modules working to the standards of the industry forms part of the assessment of the module in order to train students in what is required of professional life in the creative industries.</p>
Embedded learning development	<p><u>Writing in the disciplines: Alternative formats</u></p> <p>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</p>	<p>The revalidated degree consciously shifts from pure academic writing to an embedded criticality which is then reflected in all tasks – practice-based and written.</p> <p>Skills in writing are developed at the beginning of the course with skills delivery workshops from the library and skills for learning teaching good academic practice, research and independent study skills as well as</p>

	<p>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.</p>	<p>informing students where to go for support with their writing.</p> <p>As a creative, practice-based degree it is entirely appropriate that written assessments are presented in formats that are recognisably part of the wider practice in the industry – eg blogs, reflective actor journals and critical reviews as well as key skills of pitching and presentation which are delivered in our Professional Toolkit module.</p>
High impact pedagogies	<p><u>Multi-disciplinary, interdisciplinary or interprofessional group-based learning experiences</u></p> <p>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 student outcomes including inclusivity, communication and networking.</p>	<p>Much practice-based learning on the programme is naturally interdisciplinary combining as it does the fields of English Literature, Performance Studies, Drama and Performance Art as well as actor training. Students work closely with colleagues on BA Theatre Production but also on courses such as BA Creative Advertising with Marketing and Film Practice. Film students regularly engage Drama students as actors in their film projects for example.</p> <p>Extra-curricular activities provide a further opportunity for inter-disciplinary learning with a bi-lingual adaptation project running annually with at least one other EU institution and an ongoing applied theatre project with NYTW and Southwark Playhouse.</p>
Assessment for learning	<p><u>Variation of assessment</u></p> <p>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</p>	<p>The majority of our assessments have been designed to be as inclusive and accessible as possible based on current experiences of the BA Drama and Performance degree. We hope that to a large extent we have ‘designed out’ inaccessible assessment briefs in favour of applied and industry standard tasks that more genuinely reflect what</p>

	<p>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.</p>	<p>students entering the creative industries might reasonably be expected to do.</p> <p>Examples are: Self-reflexive diaries detailing progress through a series of practical tasks; actors journals which ask students to organise their own creative character development in a way that suits them; portfolios that can contain the equivalent of 3000 words by utilising a range of documentation including videos/photos and collage.</p>
<p>Curricula informed by employer and industry need</p>	<p><u>Career management skills</u> 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.</p>	<p>Transferable skills are embedded in assessments and students are encouraged from the beginning of the course to locate these within the context of a putative CV. Level 5 modules deliver appropriate audition/self-tape and showreel development opportunities and the employability programme in level 6 requires students to network with industry professionals.</p> <p>In level 6 each student has a graduate exit interview in semester 1 with the course director which focuses on career planning and management specifically.</p>
<p>Curricula informed by employer and industry need / Assessment for learning / High impact pedagogies</p>	<p><u>Capstone project/dissertation</u> 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.</p>	<p>The Final Project is a summative 'capstone' project that allows students to define their practice going forward into the industry. Students are required to articulate this in terms of their influences as well as aspirations and locate their work within recognised forms within the industry.</p> <p>The module requires students to demonstrate excellence in terms of skills, originality and creativity supported by an irreproachable professional conduct which students</p>

		are trained in from Day 1 of the degree.
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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 learning
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