



Course Specification

| A. Course Information | | | |
|---|---|-----------------------|----------------------|
| Final award title(s) | BA (Hons) Theatre Production | | |
| Intermediate exit award title(s) | Cert HE Dip HE | | |
| UCAS Code | | Course Code(s) | 5675 |
| | London South Bank University | | |
| School | <input type="checkbox"/> ASC <input checked="" type="checkbox"/> ACI <input type="checkbox"/> BEA <input type="checkbox"/> BUS <input type="checkbox"/> ENG <input type="checkbox"/> HSC <input type="checkbox"/> LSS | | |
| Division | Performance Arts | | |
| Course Director | | | |
| Delivery site(s) for course(s) | <input checked="" type="checkbox"/> Southwark <input type="checkbox"/> Havering <input type="checkbox"/> Other: please specify | | |
| Mode(s) of delivery | <input checked="" type="checkbox"/> Full time <input type="checkbox"/> Part time <input type="checkbox"/> other please specify | | |
| Length of course/start and finish dates | Mode | Length years | Start - month |
| | Full time | 3 | September |
| | Full time with placement/ sandwich year | | |
| | Part time | | |
| | Part time with Placement/ sandwich year | | |
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| Is this course generally suitable for students on a Tier 4 visa? | Please complete the International Office questionnaire 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 | N/A | | |

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| Reference points: | Internal | Corporate Strategy 2020-25 Academic Quality and Enhancement Manual School Strategy 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 2016 |

B. Course Aims and Features

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|---------------------------------------|---|
| Distinctive features of course | <p>Students study, learn and train with industry professionals. The distinctive features of the course include:</p> <ul style="list-style-type: none"> • 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 • Three pathways embedded throughout the course focusing on designing and making, technical and production skills and producing. • Graduates leave the course as adaptable and creative, designers, stage managers and technicians, 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, New York Theatre Workshop • Excellent enhancement programme including free masterclasses, free theatre tickets, access to professional projects • Backstage theatre visits, workshops and site recces • Free technical and industry skills workshops • International enhancement partnerships with Ryerson in Canada <p>Excellent employability support</p> |
| Course Aims | <p>The BA (Hons) Theatre Production aims:</p> <ol style="list-style-type: none"> 1. To provide students with a broad knowledge and understanding of the theatre production industry, including the process of production and how the technical, production and creative roles each contribute to the creation of theatrical works. 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 productions, both as receiver and creator of theatre. 3. To equip students with the appropriate technical and production skills essential to the creation of theatre, based on a knowledge and understanding of professional theatre practice. |

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| | <ol style="list-style-type: none"> 4. To develop the individual design personality of students, with specific emphasis on contemporary theatre styles, 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 productions within appropriate cultural and industry frameworks 6. To develop students' awareness of the socio-political and cultural context to contemporary performance making and develop an ethical and sustainable practice that reflects the citizenship and community responsibilities of 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. |
| <p>Course Learning Outcomes</p> | <p>A. Students on the course will develop the following knowledge and understanding:</p> <p>A1 the different roles and responsibilities of members of the production and creative teams in the preparation, rehearsal and performance of theatrical work</p> <p>A2 Identify different types of crafts and practices involved in the staging of a live performance.</p> <p>A3 key production processes and professional practices – including health and safety practice – for director, designer, stage manager, technician and other key artistic personnel relevant to theatre production and an evaluation of ways of conceptualising creativity and design, together with an understanding of the professional, technical and formal choices which realise, develop or challenge existing practices</p> <p>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.</p> <p>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.</p> <p>A6 key regulations in the theatre environment and how it affects production in a range of industry contexts including Equity, ITC and BECTU guidelines, health and safety regulations and risk assessment practice, ABTT Technical Standards and rights licencing.</p> |

B. Students on the course will develop the following intellectual and cognitive skills

B1 demonstrate the ability to analyse in detail, and from a variety of standpoints (e.g. aesthetic, formal, cultural) production methodologies, play-texts, and other performative media.

B2 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.

B3 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.

B4 demonstrate self-reflexivity and creative independence towards one’s own work.

B5 a critical awareness of research methodologies used to explore and interrogate the fields of study.

C. Students on the course will develop the following practical skills

C1 create original work using the skills and crafts of production and design

C2 develop strong technical skills which are used to realise professional standard and contemporary production outcomes.

C3 design, produce and stage manage a variety of production forms as public performances.

C4 develop a range of technical and design skills in theatre production based on an understanding of different methods and theatrical genre.

C5 demonstrate expertise in the use and application of technology in performance – including sound and lighting design, scenic and costume construction, 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 distinctively produced theatrical experiences

D. Students on the course will be able to develop the following transferrable /employability skills:

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

D2 Organise and manage supervised and self-directed projects.

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| | <p>D3 Communicate effectively in interpersonal settings, in writing and orally.</p> <p>D4 Work productively in a group or team, showing abilities at different times to listen contribute and lead effectively.</p> <p>D5 Demonstrate skills in a range of transferrable practices such as budgeting, health and safety, planning and scheduling.</p> <p>D6 Analyse and critically examine a diverse range of information sources and media</p> <p>D7 Demonstrate independence of thought and a self-reflexive approach to a range of situations.</p> <p>D8 Develop excellent interpersonal skills and an ability to deal with a range of complex relationships within groups.</p> |
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C. Teaching and Learning Strategy

A1, A4 and **A5** are primarily delivered through the working with texts in modules such as Professional Production, Audiences of the Future, Multimedia Performance, and The Creative Producer where students are required to engage with context as well as practice **A2** is developed through most of the practical and technical modules, but primarily delivered via the creative practical modules Immersive Theatres, Multimedia Performance etc. (L5), **A3** is primarily delivered and assessed through the technical theatre and professional practice modules Intro to Light & Sound (L4), Intro to Technical and Touring Theatre (L4), Stage Management (L4), and Prof. Production (L5) but also developed and assessed through practical modules that apply those skills; Professional Production (L5), Project Portfolio and Final Major Project (L6) **A6** is specifically addressed in the purpose built L5 Placement module together with the Live Brief in L6

These modules explore theatre technologies in practice and theory via lectures, workshops, seminars, small group work, project-driven work, individual and group tutorials, critical review and feedback sessions, and work-based learning Students have the opportunity to further develop their knowledge and understanding through structured, independent and open rehearsals and technical practice, guest lectures and external visits.

B1 and **B2** are primarily developed in mixed modules that combine theory and practice such as Multimedia Performance, Sound Design Specialism 1 and 2 (L5) Interactive Technologies (L6) and the Project Portfolio). **B3** is addressed in all modules that Construction and Making (L4), , Extended Professional Project (L5), and Interactive Technologies (L6); and the interdisciplinary practical module Live Brief. (L5). **B4** is specifically addressed in interdisciplinary modules The Creative Producer, Animation and Graphics (L4), Multimedia Performamnc (L5), and also in the mixed theory and practice modules Interactive Technologies (L6). **B5** is delivered in most modules L4-6 **B6** is and also developed and assessed via the Independent Practical Project (L6).

Intellectual skills are developed through a combination of formal lectures, seminar work, small and whole group tutor or student led discussion, student-led research presentations, individual and group tutorials, library assignments and skills-based sessions (e.g. How to be Critical), as well as the independent study modules Research Project (theory) and Independent Performance Project (practice) in L6. Set briefs for practical assignments focus on the relationship of critical theory to practice and encourage students to contextualise all their work within a clear theoretical framework.

C1 is delivered L4 by technical theatre modules Intro to Light & Sound, Intro to Construction and Making, and Stage Management, and further applied developed and assessed in practical modules Scenic and Costume Design and Sound Design Specialism (L5), Interactive Technologies and Final Major Project(L6). **C2** is delivered by technology-focused modules Animation and Graphics, Creative Music Technologies (L4), and applied developed and assessed in practical modules Multimedia Performance(L5) and Interactive Technologies (L5), Portfolio Shared (L6) and Independent Practical Project (L6). **C3** is addressed specifically in the creative practice modules Professional Production and The Creative Producer (L5), and the Final Major Project (L6), but also developed in all modules that have a creative practical component. **C4** and **C5** are primarily addressed in modules Stage Management (L4), Scenic and Costume Design and Sound Design Specialism (L5), and FMP (L6), but also developed in all professional practice modules. **C6** is delivered in combined theory-practice modules, Audiences of the Futures (L5) and Live Brief 1 (L6), and Interactive Technologies (L6); and in interdisciplinary modules (or modules studying the phenomena) and is developed and assessed through Independent Practical Project.

D1 and **D2** and **D6** are delivered through all L4 practical elements of modules; they are developed and assessed through all L5-6 practical elements of modules. **D3** (oral and written communication skills) are delivered through all L4 modules plus professional practice and theoretical modules, and further developed and assessed through all modules in L5-6. **D4** and **D7** (collaborative working practices and group work) are delivered and assessed in all collaborative modules (such as Professional Practice, Creative Producer and Live Brief) and in all modules that have a collaborative practical element. **D5** is delivered in interdisciplinary modules Creative Music Technologies, Sound Design 1 and 2, and developed in a range of other modules that touch upon different disciplinary frameworks for their delivery. **D8** is primarily delivered in the L5 professional practice modules Work Placement and Professional Toolkit but is also developed in all practice modules and modules that include practical elements.

Communication skills are developed in a range of contexts such as formal and informal presentations, writing in a range of formal and informal contexts (e.g. essays, journals), class discussion and group work. Practical briefs are deliberately set with a large scope for independent interpretation and creative exploration, with greater scope at L5 and L6 for autonomy (D6). Work Placement and Professional Production modules at L5 are designed to support students to become reflective practitioners, and to be able to articulate and situate their creative practice and vision within a real-world industry context. All modules are underpinned by on-going systems of tutor and peer feedback, dialogue, discussion and debate (D3) and broader awareness of a real world context (D8).

D. Assessment

A variety of assessment methods are used to test learning outcomes: group and solo practical projects (students can have a technical support and/or a creative producing role in designing these), written essays, oral presentations, reflective logs/diaries/blogs, portfolios. The assessment map for the course is outlined below

| | Credit | Assessment | Weighting % | Module | Credit | Assessment | Weighting % |
|--|--------|---------------------|-------------|---|--------|-----------------------------------|-------------|
| Level 4 Semester 1 (All core) | | | | Level 4 Semester 2 (All core) | | | |
| Introduction to Theatre Sound and Lighting | 20 | Practical Portfolio | 70 30 | Introduction to Construction and Making | 20 | Practical Portfolio | 70 30 |
| Technical and Touring Theatre Skills | | | | | 20 | Technical Specification Portfolio | 50 50 |

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|---|----|----------------------|-----|------------------------------------|---------------------|--|
| Introduction to Stage Management | | | | 20 | Practical Portfolio | 70 30 |
| Animation and Graphics | 20 | Portfolio assessment | 100 | Creative Music Technologies | 20 | Sound Production Portfolio 75 25 |

| Level 5 Semester 1 (1 core/ 2 options) | | | | Level 5 Semester 2 (1 core/ 2 options) | | | |
|---|----|--|----------|--|----|--|----------|
| Professionally Directed Production | 20 | Practical Skills Assessment with group and individual elements | 100 | Work Placement | 20 | Placement Portfolio | 100 |
| Scenic and Costume Design | 20 | Design Portfolio Presentation | 70 30 | The Creative Producer | 20 | Project Assessment | 100 |
| Sound Design Specialism I | 20 | Sound Production Production Portfolio | 50 50 | Multi-media performance | 20 | Final Performance Critical Analysis | 70 30 |
| Audiences of the Future | 20 | Essay | 100 | Sound Design Specialism II | 20 | Sound Production Production Portfolio | 50 50 |

| Level 6 Semester 1 (All core) | | | | Level 6 Semester 2 (All core) | | | |
|---|----|--|----------|-------------------------------|----|----------------------|-----|
| Professional Toolkit | 20 | Pitch Presentation Project Documentation | 60 40 | Final Major Project | 40 | Practical Assessment | 100 |
| Interactive Theatre Technologies | 20 | Practical Assessment Critical Analysis | 70 30 | Project Portfolio | 20 | Portfolio Assessment | 100 |
| Live Brief | 20 | Practical Realisation Project Documentation | 60 40 | | | | |

E. Academic Regulations

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

F. Entry Requirements

Entrance to this course is contingent on a successful interview. 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 Theatre Production or Technology may be accepted as a substitute for a level 3 qualification in Drama, Theatre or Performing Arts. The appropriateness of substitute experience will be determined according to the judgement of the academic team alone.

G. Course structure(s)

BA (Hons) Theatre Production, 3 years , full-time undergraduate course

Brown = core courses / Red and Blue = Shared with Drama / Grey = shared with other ACI courses

Level 4

Semester 1 (All core)

Introduction to Theatre Sound and Lighting (20)

Animation and Graphics (20)

Semester 2 (All core)

Creative Music Technologies (20)

Introduction to Construction and Making (20)

Introduction to Stage Management (10)

| Technical and Touring Theatre Skills (10) | | |
|--|-------------------------------------|---|
| Level 5 | | |
| Semester 1 2 core / 1 option + Ryerson Study Abroad semester | | Semester 2 (1 Core + 2 options) |
| Professionally Directed Production | | The Creative Producer I (producing Acting and Performance degree shows) |
| Scenic and Costume Design (20) | | Sound Design Specialism 2 (20) Option |
| Sound Design Specialism 1 (20) Option | Audiences of the Future (20) Option | Multimedia Performance (20) Option |
| | | Work placement (20) Core |
| Level 6 | | |
| Semester 1 All core | | Semester 2 |
| Professional Toolkit * (20) | | Final Major Project (40) Project Research and Development (20) |
| Interactive Performance Technologies * (20) | | |
| Live Brief (tech/production on any module across ACI but particularly all drama modules) | | |
| | | |

Placements information

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.

H. Course Modules

| Module Code | Module Title | Level | Semester | Credit value | Assessment |
|-------------|--|-------|----------|--------------|------------|
| AAP_4_ILS | Introduction to Theatre Sound and Lighting | 4 | 1 | 20 | |
| AAP_4_SMN | Introduction to Stage Management | 4 | 1&2 | 20 | |
| tbc | Animation and Graphics | 4 | 1 | 20 | |
| tbc | Technical and Touring Theatre Skills | 4 | 1&2 | 20 | |

| | | | | | |
|-----------|---|---|---|----|--|
| tbc | Creative Music Technologies | 4 | 2 | 20 | |
| tbc | Introduction to Construction and Making | 4 | 2 | 20 | |
| tbc | Professional Production | 5 | 1 | 20 | |
| tbc | Scenic and Costume Design | 5 | 1 | 20 | |
| tbc | Sound Design Specialism 1 (optional) | 5 | 1 | 20 | |
| tbc | Audiences of the Future (optional) | 5 | 1 | 20 | |
| tbc | The Creative Producer | 5 | 2 | 20 | |
| AME-5-MMP | Multimedia Performance (optional) | 5 | 2 | 20 | |
| tbc | Sound Design Specialism 2 (optional) | 5 | 2 | 20 | |
| tbc | Work Placement | 5 | 2 | 20 | |
| AAP-6-PRT | Professional Toolkit | 6 | 1 | 20 | |
| AAP_6_ITE | Interactive Performance Technologies | 6 | 1 | 20 | |
| tbc | Live Brief | 6 | 1 | 20 | |
| tbc | Final Major project | 6 | 2 | 40 | |
| tbc | Project Research and Development | 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 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:

- Some theatre and field visits may require a small contribution on the part of the student.
- Copies of the plays in which they work – approximately 2-4 during the degree.

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>

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Appendix A: Curriculum Map

Appendix B: Teaching, Learning and Assessment Strategy

Appendix C: Embedding the Educational Framework for Undergraduate 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 | | Programme outcomes: Subject Specific Skills | | | | | | | | | | | | | | | | | | | | | | | | | |
|---------|--|---|---------|---------|---------|---------|---------|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|---------|---------|---------|---------|---------|---|
| Level | Title | A1 | A2 | A3 | A4 | A5 | A6 | B1 | B2 | B3 | B4 | B5 | C1 | C2 | C3 | C4 | C5 | C6 | D1 | D2 | D3 | D4 | D5 | D6 | D7 | D8 | |
| 4 | Introduction to Theatre Lighting and Sound | DT | DT A | T | DT | | DT | DTA | | DT | D | D | DTA | DTA | D | DT | DTA | | DT | DTA | DA | DA | DT A | D | D | D | |
| 4 | Animation and Graphics | | DT | | | | | | | | D | | DTA | DTA | | D | D | | D | DT | D | D | | D | D | | |
| 4 | Introduction to Stage Management | DT A | DT A | DT | D | DT | DT A | DTA | | D | D | | D | DTA | D | DT | DTA | | DTA | DTA | DTA | DT A | DT A | D | DT | DT A | |
| 4 | Technical Theatre and Touring Skills | DT A | DT A | DT A | DT | DT A | DT A | | D | DT | D | | | DTA | D | DT | DT | | DTA | DT | DTA | DT A | DT A | DT | D | D | |
| 4 | Introduction to Construction and Making | DT | DT A | DT | | D | DT | | | D | D | | D | DTA | | DT | DT | | DT | DTA | D | DT | DT A | D | D | D | |
| 4 | Creative Music Technology | D | DT A | | | | | | | D | D | | DT | DTA | | D | D | | D | DTA | D | | | D | D | | |
| 5 | Professional Production | DT A | DT A | DT A | DT A | DT | D | DTA | DTA | DTA | DT | DTA | DTA | DTA | DTA | DTA | DTA | DTA | DTA | DTA | DTA | DT A | DT A | DT A | DT A | DT A | |
| 5 | Scenic and Costume Design | DT A | DT A | DT | DT A | DT A | D | DTA | DTA | DT | DTA | DTA | DTA | DTA | DTA | DTA | DTA | DTA | D | DT | DTA | D | D | DT A | DT | D | |
| 5 | Sound Design Specialism 1 | D | DT A | | D | D | | DT | DT | DTA | D | D | DTA | DTA | D | D | D | D | D | D | D | D | | D | D | | |
| 5 | Audiences of the Future | DT | | D | D | D | | | D | D | D | D | | | | D | | D | | D | D | D | | DT A | d | | |
| 5 | Creative Producer | DT A | DT | DT | DT A | DT A | DT A | DTA | DT | DT | D | DT | | D | DTA | DTA | DT | D | DTA | DTA | DTA | D | DT A | DT A | DT | DT | |
| 5 | Work Placement | DA | DT | DT | | DT A | D | | D | D | D | | | D | | D | D | D | DT | DTA | DA | D | D | D | D | DT | |
| 5 | Multimedia Performance | D | DT A | DT | DT A | DT | | DTA | DT | DTA | D | DTA | DTA | DTA | DTA | DTA | DTA | DTA | DTA | DA | DT | DT A | | D | D | DT A | |
| 5 | Sound Design Specialism 2 | D | DT | | D | D | | | DT | DTA | D | D | DTA | DTA | D | DTA | DTA | DTA | D | DTA | D | D | | D | D | D | |
| 6 | Interactive Performance Technologies | DT A | DT A | D | DT | DT A | | DTA | DTA | DTA | DTA | DT | DTA | DTA | DT | D | DTA | DTA | DTA | DTA | DTA | D | D | | DT A | D | D |
| 6 | Live Brief | | D | DT A | DT A | D | | D | D | DTA | DTA | DTA | DTA | DTA | DTA | DTA | DTA | DTA | DTA | DTA | DTA | DT A | DT A | DT A | DT A | DT A | |
| 6 | Professional Toolkit | | | D | | | | D | D | | D | DT | | | | | | | DTA | DTA | DTA | DT A | DT A | DT A | DT A | DT A | |
| 6 | Project Research and Development | D | DA | D | D | D | | DTA | D | D | D | DTA | DTA | DA | DT | DTA | D | DTA | DTA | D | DTA | D | D | D | D | DT A | |
| 6 | Final Major Project | D | DA | D | D | D | | DT | D | D | D | DTA | DTA | DA | DTA | DTA | DTA | DTA | DTA | DTA | D | D | D | D | D | DT A | |

| Appendix B: Teaching, Learning and Assessment Strategy | | |
|---|--|-----------------|
| a) Students will have knowledge and understanding of | | |
| Teaching and Learning Strategy | Indicative Modules | Semester |
| Contextual Understanding | All Modules | All Semesters |
| Industry and employment understanding | Technical Theatre and Touring Skills | 4.1&2 |
| | Audiences of the Future | 5.1 |
| | Professional Production | |
| | Creative Producer | 5.2 |
| | Work Placement | 5.2 |
| | Professional Toolkit | 6.1 |
| Contemporary and Historical Perspectives and Practices | Introduction to Theatre Lighting and Sound | 4.1 |
| | Scenic and Costume Design | 5.1 |
| | Sound Design Specialism 1 | 5.1 |
| | Audiences of the Future | 5.1 |
| | Sound Design Specialism 2 | 5.2 |
| | Interactive Theatre Technologies | 6.1 |
| Assessment | Indicative Modules | Semester |
| Essays Project portfolio Critical analysis Presentations Practical Assessments | All Modules | All Semesters |
| b) Students will develop their intellectual skills such that they are able to: | | |
| Teaching and Learning Strategy | Indicative Modules | Semester |
| Critical Awareness | Professional Production | 5.1 |
| | Sound Design Specialism 1 | 5.1 |
| | Scenic and Costume Design | 5.1 |
| | Audiences of the Future | 5.2 |
| | Sound Design Specialism 2 | 5.2 |
| | Multimedia Performance | 5.2 |
| | Interactive Performance Technologies | 6.1 |
| | Project Research and Development | 6.2 |
| Final Major Project | 6.2 | |
| Creative Independence and Self-reflexive analysis | Professional Production | 5.1 |
| | Multimedia Performance | 5.2 |
| | Interactive Performance Technologies | 6.1 |
| | Professional Toolkit | 6.1 |
| | Project Research and Development | 6.2 |
| | Final Major Project | 6.2 |
| Analysis from different standpoints | Professional Production | 5.1 |
| | Scenic and Costume Design | 5.1 |
| | Multimedia Performance | 5.2 |
| | Interactive Performance Technologies | 6.1 |
| | Professional Toolkit | 6.1 |
| | Project Research and Development | 6.2 |
| | Final Major Project | 6.2 |
| Assessment | Indicative Modules | Semester |
| Written essays Production documentation and portfolios Reflexive skills self-assessment | Professional Production | 5.1 |
| | Sound Design Specialism 1 | 5.1 |
| | Scenic and Costume Design | 5.1 |

| | | |
|---|--|-----------------|
| Production evaluations | Audiences of the Future | 5.2 |
| | Sound Design Specialism 2 | 5.2 |
| | Multimedia Performance | 5.2 |
| | Interactive Performance Technologies | 6.1 |
| | Project Research and Development | 6.2 |
| | Final Major Project | 6.2 |
| c) Students will develop practical skills | | |
| Teaching and Learning Strategy | Indicative Module | Semester |
| Production skills and techniques | All Modules | All Semesters |
| Producing Skills | Technical Theatre and Touring Skills | 4.1&2 |
| | Professional Production | 5.1 |
| | Audiences of the Future | 5.2 |
| | Creative Producer | 5.2 |
| | Professional Toolkit | 6.1 |
| | Final Major Project | 6.2 |
| Creative theatre making | Professional Production | 5.1 |
| | Scenic and Costume Design | 5.1 |
| | Multimedia Performance | 5.2 |
| | Live Brief | 6.1 |
| | Interactive Performance Technologies | 6.1 |
| | Final Major Project | 6.2 |
| Assessment | Indicative Modules | Semester |
| Workshop demonstrations / presentations Work-in progress performances Final performance assessment Practical skills assessments and weekly tasks Individual creative contribution Individual contribution to process and development Research and Development | All Modules | All Semesters |
| d) students will acquire and develop transferable skills so that they are able to | | |
| Teaching and Learning Strategy | Indicative Modules | Semester |
| Make formal presentations to a target audience Use power points Understand and use essential communication skills in presenting | Scenic and Costume Design | 5.1 |
| | Professional Production | 5.1 |
| | Creative Producer | 5.2 |
| | Professional Toolkit | 6.1 |
| | Live Brief | 6.1 |
| | Final Major Project | 6.2 |
| Work collaboratively | All practical modules except Creative Music Technologies | All |
| Project manage | Introduction to Stage Management | 4.1 |
| | Technical Theatre and Touring Skills | 4.1&2 |
| | Professional Production | 5.1 |
| | Creative Producer | 5.2 |
| | Multimedia Performance | 5.2 |
| | Live Brief | 6.1 |
| | Interactive Performance Technologies | 6.1 |
| Final Major Project | 6.2 | |
| Develop high level communication, research and planning skills | All modules | All |
| Develop skills and attributes for employability | Introduction to Theatre Lighting and Sound | 4.1 |
| | Introduction to Stage Management | 4.1 |
| | Scenic and Costume Design | 5.1 |
| | Sound Design Specialism 1 | 5.1 |
| | Professional Production | 5.1 |

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| | Sound Design Specialism 2 | 5.2 |
| | Creative Producer | 5.2 |
| | Professional Toolkit | 6.1 |
| | Live Brief | 6.1 |
| | Final Major Project | 6.2 |
| Understand and use appropriate technologies and software including office packages | All Modules | All |

Appendix C: 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 |
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| Curricula informed by employer and industry need | <p><u>Outcomes focus and professional/employer links</u> 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>Modules: Professional Production Work Placement Live Brief</p> |
| Embedded learning development | <p><u>Support for transition and academic preparedness</u> 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>Introduction to Technical and Touring Theatre Introduction to Stage Management</p> |
| High impact pedagogies | <p><u>Group-based learning experiences</u> 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</p> | <p>Professional Production The Creative Producer Live Brief</p> |

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| | 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. | |
| 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. | This will be addressed in all modules with written tasks and presentations |
| 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 . | All level 4 modules have low-stakes formative assessments – eg. Presentations and group discussions on work-in-progress. |
| 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 | All technical skills modules require students to research the specialism. In addition, these modules require specific research and enquiry into creative and technical processes: Audiences of the Future Creative Producer Multimedia Performance Project Portfolio |

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| | <p>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> | Final Major Project |
| <p>Curricula informed by employer and industry need / Assessment for learning</p> | <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>Introduction to Stage Management Introduction to Light and Sound Technical and Touring Theatre Professional Production The Creative Producer Live Brief Interactive Technologies</p> |
| <p>Inclusive teaching, learning and assessment</p> | <p><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.</p> | <p>Inclusive teaching approaches seek to both decolonise the curriculum by providing students with access to a diverse range of professional role-models within the field (eg. Working with BAME directors and producers on the live-brief modules) but also to engage critical performative pedagogies ensuring that all students learn and contribute equally and inclusively through de-centering the traditional hierarchical teacher-learner paradigm.</p> |
| <p>Curricula informed by employer and industry need</p> | <p><u>Work-based learning</u> Opportunities for learning that is relevant to future employment or undertaken in a workplace setting are</p> | <p>Work Placement Live Brief Professional Production Creative Producer</p> |

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| | <p>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>Embedded learning development</p> | <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 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>Writing tasks are varied and applied to industry appropriate tasks such as CAD designs, writing risk assessments as well as more extended writing developed through portfolios and journals. There are some critical analysis tasks which are fully supported by practical engagement in the subject – eg. Multimedia Performance and Interactive Technologies</p> |
| <p>High impact pedagogies</p> | <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-</p> | <p>Modules on this programme are shared with a range of courses promoting inter-disciplinary thinking and collaborative group learning eg:</p> <p>BA Acting and Performance BA Media Production BA Music and Sound Design</p> |

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| | place settings. Learning in multi- or interdisciplinary groups creates the opportunity for the development of student outcomes including inclusivity , communication and networking. | |
| 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 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>Learning outcomes are scaffolded between levels reflecting the increasing depth and complexity and ensuring students are ready to progress.</p> <p>There are no single summative written assessment points and few single summative practice-based assessment points.</p> <p>Assessments evolve directly from engagement with technical and creative practice and in the majority reflect working practice in the industry.</p> |
| Curricula informed by employer and industry need | <p><u>Career management skills</u></p> <p>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>Students have access to employability programmes both within the programme and through access to the LSBU Employability service and the annual Level 6 Theatre Employability Symposium.</p> <p>Many modules require students to demonstrate professional conduct and discipline commensurate with that found in the industry.</p> |
| Curricula informed by employer and industry need / Assessment for learning / High impact pedagogies | <p><u>Capstone project/dissertation</u></p> <p>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</p> | <p>The Final Major Project is a summative module which allows students to formulate an industry facing project based on their technical and creative practice as well as graduate career aspirations. Students can use this project as a start-up in the industry.</p> |

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| | student outcomes including professionalism, integrity and creativity . | |
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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]

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| 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 |

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| 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 |
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| 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 |

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| 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 |

