



<b>Reference points:</b>	Internal	LSBU Corporate Strategy 2015-2020 PSG 10 TQE 1819 Academic Quality and Enhancement Manual ACI delivery plan 2016-17 ACI 5 year plan summary document ACI validation guidance 18-19 LSBU Academic Regulations and Procedures
	External	QAA UK Quality Code for Higher Education 2014 The Revised UK Quality Code for Higher Education 2018 Framework for Higher Education Qualifications QAA Subject Benchmark Statements for Dance, Drama and Performance (July 2015) SEEC Level Descriptors 2016

### **B. Course Aims and Features**

<b>Distinctive features of course</b>	<p>This is an inspiring, forward facing course thoroughly addressing all dimensions of knowledge needed and experience required to be ready to join the world of work using theatre as a tool in a range of community and educational settings. Students will be sharing practical modules on acting and performing, collaborating on more focused Applied Theatre techniques and projects as well as sharing learning with Law students exploring situations through role-play, negotiation and mediation. They will also be working with Education students developing thoughts on their own pedagogy and the state of education today. Students study, learn and train with industry professionals throughout the course.</p> <p>The distinctive features of the course include</p> <ul style="list-style-type: none"> <li>• Wide range of professional practice modules</li> <li>• The LSBU Student Theatre Company membership and season in semester 1 of Level 5</li> <li>• Majority of modules taught by working industry practitioners</li> <li>• Focus on employability with 2 industry led symposia: a Creative Industries Employment Symposium in semester 1 of Level 6 and the Acting Masterclass Symposium in semester 2 of level 6</li> <li>• Three pathways embedded throughout the course focusing on academic and critical thinking; acting and performance skills and technique, facilitation and creative theatre making and project management</li> <li>• Graduates leave the course as adaptable and creative artists, actors, facilitators, thinkers and theatre makers equipped for future study and/or portfolio careers in the creative industries and beyond</li> <li>• Curriculum Partnership with UK and world leading Applied Theatre companies.</li> <li>• Excellent enhancement programme including free masterclasses, free theatre tickets, access to professional projects and workshops</li> <li>• International enhancement partnership possibilities.</li> <li>• Excellent employability support –regular casting calls, audition technique sessions, level 6 symposia, access to the South Bank Collective, opportunities for networking throughout the course</li> <li>• Level 5 Work Placement</li> <li>• Specialist modules delivered by Education and Law departments</li> </ul>
<b>Course Aims</b>	<p>The BA (Hons) Drama and Applied Theatre aims:</p> <p>1.To provide students with a broad knowledge and understanding of the ways in which performance and applied theatre is created and received, including the</p>

	<p>histories, theories, forms, traditions and contemporary contexts of performance and the stage.</p> <p>2 To provide students with an overview of education provision in the U.K. and an understanding of contemporary issues in education.</p> <p>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, as receiver, facilitator and creator of theatre.</p> <p>4 To equip students with the appropriate expressive and technical performance skills essential to the creation of performance based on a knowledge and understanding of professional theatre practice.</p> <p>5 To equip students with a knowledge and experience of how to run workshops, create and facilitate applied theatre projects in a number of different community settings.</p> <p>6 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 and the relationship between performer and audience.</p> <p>7 To encourage students to appreciate and understand both collaborative and individual processes in the research and creation of original performance within appropriate cultural frameworks and for specific and diverse audiences.</p> <p>8 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, theatre and applied theatre makers.</p> <p>9 To equip students with the essential skills, knowledge and graduate attributes required for finding and developing appropriate employment opportunities in both the creative industries and the wider working world.</p>
<p><b>Course Learning Outcomes</b></p>	<p><b>Students will have knowledge and understanding of:</b></p> <p>a)</p> <p><b>A1</b> the origins of the history and development of drama, theatre and applied performance cultures and an understanding of the different ways in which these histories and developments can be understood in relation to cultural change.</p> <p><b>A2</b> the history and ways in which the relationships between performer, performance space and audience have developed in the world of drama.</p> <p><b>A3</b> key production processes and professional practices – including health and safety practice – for director, designer, writer, facilitators, 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><b>A4</b> 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>

**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 including participatory theatre practices.

**A6** key practitioners and practices in contemporary cultures but also a knowledge of how historical practices influences the practitioners of today.

**A7** key concepts of education contextualised within the disciplines of philosophy, sociology and history.

**A8** of what the contemporary issues are in education including politically, economically and socially.

**A9** in how cotemporary Applied Theatre organisations run and produce projects through first hand work experience within the industry and through working on projects from the starting point to the delivery stage themselves.

**Students will develop their intellectual skills such that they are able to:**

b)

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

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

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

**B4** Demonstrate 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.

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

c)

**C1** create original work using the skills and crafts of performance making and workshop leading.

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

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

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

**C5** Experiment with forms, conventions, techniques and practices to initiate, develop and realise distinctive produced theatrical experiences and participatory applied theatre projects.

	<p><b>Students will acquire and develop transferrable skills such that they are able to:</b></p> <p>d)</p> <p><b>D1</b> Work in flexible, creative and independent ways, showing self-discipline, self-direction and reflexivity.</p> <p><b>D2</b> Organise and manage supervised and self-directed projects.</p> <p><b>D3</b> Communicate effectively in interpersonal settings, in writing and orally.</p> <p><b>D4</b> Work productively in a group or team, showing abilities at different times to listen, contribute and lead effectively.</p> <p><b>D5</b> Able to synthesise, utilise and develop information through compiling, presenting and using relevant material from a range of sources including, literature, the professional world, tutors and peers.</p> <p><b>D6</b> Analyse and critically examine a diverse range of information sources and media.</p> <p><b>D7</b> Demonstrate independence of thought and a self-reflexive approach to a range of situations.</p> <p><b>D8</b> Develop excellent interpersonal skills and an ability to deal with a range of complex relationships within groups and participants in practical projects/workshops.</p>
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### **C. Teaching and Learning Strategy**

The teaching and learning of the course will comprise of a series of structured lectures, seminars, supervised rehearsals, one-to-one tutorials, a work placement and field trips. The seminars will cover a broad range of group discussion, practical exercises, analysis, performer training, text work, rehearsal, performance, and self and peer reflection. The content of lectures and seminars are interlinked to holistically build on creative development, technical skill, and critical analysis. The lecturers are active practitioners in their field and there is a strong focus on industry relevant practice, alongside personal artistic development.

In addition to the contact time with the lecturers, students will be expected to commit to the independent study hours indicated in their module guides. Their independent hours will consist of a combination of small group and independent rehearsals, homework tasks, reading, watching performances, preparation for exercises, written assessments, creative writing, academic writing, and personal reflection. These hours are not optional, they are a mandatory part of the course and essential for academic progression, and will enable the students to flourish in their chosen discipline and maximise their artistic potential.

Students will have access to library resources at the Perry Library (<http://www.lsbu.ac.uk/about-us/professional-services/library-and-learning-resources> ) including 72 performing arts journals and access to Digital Theatre Plus and IT Resources at the Learning Resources Centre (<http://www.lsbu.ac.uk/about-us/professional-services/library-and-learning-resources>). Students will also have access to the Edric Theatre (consisting of 2 fully equipped performance spaces, an 80-seat theatre and a 30-seat studio) and 7 dance/drama rehearsal studios.

In addition to the support of the academic staff (e.g. a team of Associate Professors, Senior Lecturers, Junior Lecturers and subject specialist HPLs), Guest directors and Applied Theatre companies will also lead on some of the work based learning modules e.g. *Collaborative*

*Community Theatre Project.* Students will receive academic support from the Skills for Learning team ([www.lsbu.ac.uk/student-life/student-services/libraries-skills-for-learning](http://www.lsbu.ac.uk/student-life/student-services/libraries-skills-for-learning)) and discipline-specific technical support from the Theatre Technical Manager and technical staff. Students will have access to discipline-specific facilities between 8am and 9pm on week days and to library resources 7 days a week.

The VLE used is Moodle and information for all module is communicated through the VLE. This includes descriptors, assignment briefs, learning outcomes, assessment criteria, reading lists, tutors' contact details, module guides, risk assessments, video and/or photographic support, as well as a week by week breakdown of what the sessions cover. Essential practical information such as room numbers is also communicated through the VLE. The VLE is also used to communicate with the students as well as release grades and feedback.

All lecture notes and PowerPoint presentations are uploaded on Moodle ahead of all sessions to be accessible for students with DDS.

Blended learning will occasionally be used in modules, mostly through students accessing YouTube or Vimeo recordings of workshops, talks and performances to critically analyse them when they are not in the classroom. These are later discussed in face-to-face settings with the tutors.

#### **D. Assessment**

The course has been designed to provide students with a variety of assessment opportunities, so that different learning styles and learning outcomes can be addressed.

Practical assessments aim to encourage students' skills development incrementally through the course and to reflect, wherever possible, industry practice to enhance student employability and portfolio development. Level 4 summative performance assessments focus on skills development within the context of small-scale projects and include the performance of an actor's scene study and a short workshop outcome in the first semester before moving to a larger scale workshop performance and differentiated acting assessments in the second semester. The acting options will both contain, to differing degrees, a mix of formative and summative assessment exercises, which aim to focus on the importance of creative process to any artistic endeavour as well as on the final artistic 'product'. At this point students will also engage with their first group devising project for Performance Lab in preparation for further devising experiences at Levels 5 and 6.

Similarly, Level 5 practice assessments function both formatively and summatively and aim to promote students' technique, skills and practice within the assessment framework. The Artistic Residency (5,1) assesses students' technical and expressive skills development during an intensive week's residency with partner company Frantic Assembly. The guest-directed project (*Collaborative Community Theatre Project*) Level 5, Semester 1 is assessed summatively as it mirrors a standard industry rehearsal/devising into publicly ready project process. Whilst there is a final assessment point for this module, the final grade encompasses the director's assessment of students' contribution to the creative process, which is foregrounded at the start of the module. Critical Frameworks (5,1) delivers the critical theories for the semester concurrently with the practice. This has been developed to highlight the essential academic skills building required alongside the practice encountered in order to prepare students sufficiently for the rigours of the academic writing in level 6.

Theatre as Social Activism (6,1) seeks to build on the practical learning in Collaborative Community Theatre Project (5, 1) by requiring students to further develop this learning independently, looking forward to the autonomy required at semester 2, Level 6. The placement module (5,2) is formatively assessed throughout with feed forward given in tutorials and a reflective process-based placement journal. Summative assessment ends in an oral presentation, portfolio and report.

Level 6 allows for a practical self-assessment developed from the employability focus of each of the modules in level 5, semester 2, in the shared module of Mediation and Negotiation Skills based around role playing (6,1). There is, therefore, no consistent pattern of assessment at this stage but rather a response to the various demands of the modules as they prepare for engagement with industry. There are group assessments (4,1 and 6,1) with summative and self-assessments during the process of making the practical work to support and push the work further. There are also case studies to analyse (6,1) linked to the placement (5,2). All of these assessments are designed to prepare students for their semester 2 project choices in level 6. The Independent Performance Project (6,2) is generally the most popular choice for the Drama and Performance students and is assessed in two parts – a formative assessment of the work and research in progress and a panel assessment of the final performance, which is developed independently by students with academic supervision. These methods of assessment will be the same for the Drama and Applied Theatre students.

Written assessments take a variety of forms including, diary writing, reflective journals, performance documentation, blogging, education plans and packs, research projects and critical essay writing leading to the summative assessment of the Practices of Adaptation essay at Level 5 and an option to write a dissertation or carry out and write about practice as research in level 6. The assessment tasks are designed to develop and encourage a range of skills including research, synthesis and analysis of material, critical evaluation as well as focusing on developing good academic practice throughout. At Level 4, written assessments include performance analysis, performance documentation and critical essay writing – designed to introduce students to good academic practice and encourage strong study skills. The critical essays of 1,500 words are further developed into more extended writing at Level 5 with 3,000-word reports reviewing the placement and a further 1,500-word essay supplementing the Theatre as Social Activism workshop performance. The Level 5 Practices of Adaptation (3000 words) which is more open-ended and requires students to frame their own research hypothesis is a further extension of this development. In level 6, semester 1, the students will be writing a 3000-word essay responding to a line of enquiry in educational issues. These modules then provide the scaffold for further learning and embedding of academic practice in the 6,000-word Independent Practice as Research module and the 8,000-word Dissertation. Other modes of assessment throughout the course are designed to encourage students' autonomy and research practice whilst also mirroring industry practice in, for example, the development of the actor's working journal and the writing of an education pack, lesson plans and evaluation and review of a work placement.

Students are encouraged to critically reflect and discuss their work and that of their peers throughout the course. This happens as part of a teaching and learning strategy and is incorporated into a range of assessments. Rehearsal documentation at level 4 includes recording peer and self-analysis of scene study work in progress and is submitted as part of the assessed documentation. This also applies to Collaborative Community Theatre Project and Company in Residence where students have pre - and post show reflective feedback discussions, which students then incorporate into their reflexive blogs/journals. Modules such as the Placement Module and Practices of Adaptation do not summatively assess a students' oral contribution. Nevertheless, in these modules students are required as part of the module content to deliver formal presentations or research papers which are then critiqued as a means of developing the students' work. Theatre as Social Activism similarly requires students to 'pitch' an idea to work on throughout the semester.

Students are required to pass all modules at each level.

The students' assessment journey is shown below:

Module	Credit	Assessment	Weighting %	Module	Credit	Assessment	Weighting %
<b>Level 4 Semester 1</b>				<b>Level 4 Semester 2</b>			
What is Education?	20	1,000 word essay Presentation	50 50	Workshop in Development	20	1,500 word reflective essay with an example of lesson plans Workshop delivery	50 50
Theatre Workshop	20	Practical Workshop Assessments	100	Performance Lab	20	Workshop performance Reflective Blog	80 20
Acting a Role	20	Scene Study Rehearsal Documentation	80 20	Acting the Text	20	Workshop performance Rehearsal Documentation	80 20
				Movement for Actors	20	Weekly skills assessment Reflexive journal	80 20

<b>Level 5 Semester 1</b>				<b>Level 5 Semester 2</b>			
Critical Frameworks	10	1,500 word essay	100	Practices of Adaptation	20	3000 word essay	100
Theatre and Audience	20	Workshop performance and contribution to process	100	Placement module <b>NEW</b>	40	Self-reflexive report (3,000 words)	50
Collaborative Community Theatre Project <b>NEW</b>	20	Final performance and contribution to process	100			PDP portfolio	30
Company in Residence	10	Final Performance	100			Presentation (week 12)	20

<b>Level 6 Semester 1</b>				<b>Level 6 Semester 2</b>			
Theatre as Social Activism <b>NEW</b>	20	Performance workshop Education pack	60 40	Dissertation	60	6-8000 word dissertation	100
Meditation and Negotiation Skills	20	Skills report (self-assessment) Case Study analysis	40 60	Independent Practice as Research	60	5-6000 word paper Practical performance element	70 30
Contemporary issues in Education	20	3000 word essay	100	Independent Performance Project	60	Final performance Research and Development	70 30

## E. Academic Regulations

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

## F. Entry Requirements

- A Level worth 112 UCAS points including at least one specialist subject such as Drama, Theatre or Performing Arts or;
- BTEC National Diploma DMM in a specialist performing arts subject **or**;
- Access to HE qualifications with 15 Distinctions 30 Merits in a specialist performing arts subject **or**;
- Equivalent Level 3 qualifications in a relevant subject such as Drama, Theatre or Performing Arts worth 112 UCAS points
- Applicants must hold 5 GCSEs A-C including Maths and English or equivalent (reformed GCSEs grade 4 or above)
- We welcome qualifications from around the world. English language qualifications for international students: IELTS score of 6.0 or Cambridge Proficiency or Advanced Grade C.
  
- All students must also complete a successful audition to be considered for this course.

## G. Course structure(s)

### Course overview

Drama and Applied Theatre – **Full time**

	Semester 1		Semester 2	
<b>Level 4</b>	Theatre Workshop compulsory	20	Performance Lab compulsory	20
	Acting a Role compulsory	20	Workshop in Development compulsory	20
	What is Education? compulsory	20	Acting the Text <b>or</b> Movement for Actors options	20
<b>Level 5</b>	Collaborative Community Theatre Project compulsory	20	Practices of Adaptation compulsory	20
	Company in Residence and Critical frameworks compulsory	10 10	Placement module compulsory	40
	Theatre and Audience compulsory	20		

<b>Level 6</b>	Contemporary issues in education compulsory	20	Independent Performance Project <b>or</b> Independent Practice as Research <b>or</b> Dissertation options	60 60 60
	Mediation and Negotiation Skills compulsory	20		
	Theatre as Social Activism compulsory	20		

### Placements information

Level 5, semester 1 is a 'Professional Season' semester with three modules all acting as work experience/placements in different contexts whereby all students are members of the company and work exclusively with industry professionals, undertaking a series of live briefs. It consists of:

**Collaborative Community Theatre Project** (20 credits) - This module will involve a group of students participating in an industry standard production/workshop of a piece of applied theatre with a freelance director or applied theatre company. Rehearsals may happen on or off-site and the performance workshop may happen on or off-site depending on the audience it is created for.

**Company in Residence** (10 credits) - students will gain practical experience working intensively with a professional theatre company, currently Frantic Assembly. This will happen on site and performed in the Edric Theatre.

**Theatre and Audience** (20 credits) – students will work in smaller groups to create a piece of participatory theatre off site under the supervision of a specialist artist who works in this way in the industry.

**Work Placement** (40 credits) – this is the biggest placement module that the students will undertake and will actually take place based in an appropriate applied theatre company or community group/organisation over the 12 week second semester in level 5. 2 days a week throughout the semester and half a day contact time with the course director in seminars plus other meetings and tutorials when and as needed to support the live placement.

**Theatre as Social Activism** (20 credits) – this module works on creating a piece of TIE and takes it in to a school to perform and workshop with a group of children. The rehearsals are carried out on campus but the actual end piece can be shared in community settings e.g. with children off site in a partner school.

### H. Course Modules

Core modules are taken in the following areas:

- Modules shared with BA Drama and Performance
- Modules shared with LLB Law
- Modules shared with BA Education Studies
- The students have one option choice in level 4 semester 2. Optional modules will not run if fewer than 15 students enrol. Students will be informed at the point of option choice whether an option may run.

<b>Module Code</b>	<b>Module Title</b>	<b>Level</b>	<b>Semester</b>	<b>Credit value</b>	<b>Assessment</b>
AAP_4_TWR	Theatre Workshop - CORE	4	1	20	Pass/Fail
AAP_4_AAR	Acting a Role - CORE	4	1	20	<p><b>Formative Assessment:</b> Weekly peer and tutor feedback on scene study presentations and individual rehearsals.</p> <p><b>Summative Assessment:</b>  <b>CW1: (80%)</b> Tutor summative assessment of performance and professional conduct  Sub-component 1: 80% assessment of performance skills in 10 minute scene study  Sub-component 2: 20% assessment of professional conduct</p> <p><b>CW2: (20%)</b> Tutor summative assessment of students' rehearsal documentation</p>
EDU_4_EDS	What is Education? – CORE	4	1	20	<p><b>Formative assessment</b></p> <ul style="list-style-type: none"> <li>▪ Feedback on contributions to workshop sessions</li> <li>▪ Feedback on directed activities</li> </ul> <p><b>Summative assessment</b></p> <ul style="list-style-type: none"> <li>• <b>Presentation</b> (1,000 words, 50% weighting)</li> <li><b>Essay</b> (1,000 words, 50% weighting)</li> </ul>
CWP_4_PLB	Performance Lab - CORE	4	2	20	<p><b>Formative Assessment:</b> Presentation of work in progress for peer and tutor discussion</p> <p><b>Summative Assessment: CW1: (80%) Tutor summative assessment of performance</b> Students will work in groups to choose a topical news story and develop a 10 minute assessed performance</p> <p><b>CW2: (20%) Reflective Digital Log Book.</b> The digital log book should analyse the development of the performance and reflect on the students' own contribution as well as the critical framing of the work.</p>

					The word count is left open here as much of the material may be in diagrammatic and/or pictorial form.
AAP_4_ATT	Acting the text - OPTIONAL	4	2	20	<p><b>Formative Assessment: Weekly tutor and peer feedback on scene study exercises and individual rehearsals</b></p> <p><b>Summative Assessment: CW1: (80%)</b> Tutor summative assessment of performance and professional conduct Sub-component 1: 80% assessment of 20 minute workshop performance Sub-component 2: 20% assessment of professional conduct throughout the module</p> <p><b>CW2: (20%)</b> Summative assessment of students' rehearsal documentation - open-ended creative assignment which may be submitted as an online reflective blog or as a written portfolio</p>
	Movement for Actors - OPTIONAL	4	2	20	<p><b>Formative Assessment:</b> . Students will receive feedback on their work in development in weekly sessions</p> <p><b>Summative Assessment: CW1: (80%)</b> Tutor assessment of weekly skills acquisition and development. <b>CW2: (20%)</b> Summative assessment of the students' self-evaluation in the weekly reflective journal – open ended reflexive assignment which may submitted as either an online or a written portfolio</p>
tbc	Workshop in Development - CORE	4	2	20	<p><b>Formative assessment:</b></p> <p>Presentation of weekly work in progress exercises and peer and tutor feedback.</p> <p><b>Summative assessment:</b></p> <p>CW1: Workshop delivery 50%</p> <p>CW2: A reflective essay on the process of creating a workshop an evaluation of their own original workshop with educative materials</p>

					to support the workshop and its content. (1500 words) 50%
tbc	Collaborative Community Theatre Project - CORE	5	1	20	<p><b>Formative Assessment:</b> Students weekly progress and contribution to the process of creating work in the rehearsal room will be monitored and assessed in an ongoing process by the director of the production and moderated by the producer.</p> <p><b>Summative Assessment:</b></p> <p><b>Element 1: 100% tutor assessment</b></p> <p><b>Sub-component 1: (50%)</b> Formative assessment of the students' contribution to the creative process and their professional conduct,</p> <p><b>Sub-component 2: (50%)</b> Summative assessment of the effectiveness of the group performance/workshop.</p>
AAP_5_CIR	Company in Residence - CORE	5	1	10	<p><b>Formative Assessment:</b> <b>Students will receive continuous feedback throughout the week long devising process</b></p> <p><b>Summative Assessment: 100% summative assessment</b> of practical skills development in a final group performance of approximately 30-40 minutes</p>
AAP_5_CFR	Critical Frameworks - CORE	5	1	10	<p><b>Formative Assessment:</b> <b>Students will receive feedback on short written tasks and exercises preparing for the final summative assessment</b></p> <p><b>Summative Assessment:</b> <b>CW1: (100%)</b> Assessment of a 1500 critical essay on one aspect of performance theory covered during the module.</p>
AAP_5_TAA	Theatre and Audience - CORE	5	1	20	<p><b>Formative Assessment:</b> <b>Students will receive ongoing feedback and critique of the development of the work in progress</b></p> <p><b>Summative Assessment:</b> <b>Sub-component 1: (70%)</b> Summative tutor assessment of participatory work-in-progress/workshop performance of approximately 20 minutes</p>

					<p><b>Sub-component 2: (30%)</b> Formative tutor assessment of individual contribution to process and professional conduct throughout the module - Students will engage with tutor-led discussions and feedback, peer feedback and critique and presentations of work in progress as a means of assessing their critical thinking and developmental process.</p>
tbc	Placement - CORE	5	2	40	<p><b>Formative Assessment:</b> Placement Journal <b>Summative Assessment:</b> CW 1 (50%) Self-reflexive Report (3,000 words) CW 2 (30%) PDP Portfolio CW 3 (20%) Presentation in week 12</p>
AME-5-POA	Practices of Adaptation	5	2	20	<p><b>Formative Assessment:</b> Ongoing feedback on students' essay development through semester <b>Summative Assessment:</b> 3000 word research project (100%)</p>
EDU_6_CIE	Contemporary issues in education - CORE	6	1	20	<p><b>Formative assessment:</b></p> <ul style="list-style-type: none"> <li>• Verbal feedback in taught sessions.</li> <li>• Feedback on directed activities</li> <li>• Feedback on student led sessions.</li> </ul> <p><b>Reading reviews</b> will be led by students every week. Students will be expected to work in groups to review and prepare a presentation of 2 readings for the session: The core text and 1 additional reading of their choice. Students should present 1-3 questions for discussion, rising from their reading. This part of the seminar will be student led.</p> <p><b>Summative assessment:</b></p> <p><b>Students choose 1 of the following titles and write a 3000 word essay in response.</b></p> <p>Students are expected to show and understanding of the key ideas, to present more than one perspective on their chosen issue, and to analyse and evaluate the arguments and evidence.</p>

LAW_6_MNS	Mediation and Negotiation Skills - CORE	6	1	20	<p><b>Formative Assessment: feedback during the semester after exercises and role plays.</b></p> <p><b>Summative assessment:</b>          CW 1 – 40% self-assessment of exercises and role plays of their own negotiation/communication skills and abilities to work in a group.          CW 2 – 60% A study of a hypothetical case through a reflective essay.</p>
tbc	Theatre as social activism CORE	6	1	20	<p><b>Formative Assessment: Students showing of work in progress will be discussed and critiqued</b></p> <p><b>Summative Assessment:</b>  <b>Element 1: (60%)</b> Practical group project performance of approximately 30-40 minutes  <b>Element 2: (40%)</b> Individual reflective portfolio with support materials (equivalent of approx. 1500 words)</p>
CWP_6_IPP	Independent Performance Project - OPTIONAL	6	2	60	<p><b>Formative Assessment: Continuous peer and tutor feedback (including second marker feedback on work in progress presentations) is embedded into the module.</b></p> <p><b>Summative Assessment:</b></p> <p><b>Element 1: (70%) Panel assessment of the final performance project:</b></p> <p>The nature of the production will be decided in agreement with tutor. Students will need to demonstrate evidence of the following in their work:</p> <ul style="list-style-type: none"> <li>• An intellectually challenging, original idea with an appropriate cultural context</li> <li>• Mastery of performance and/or theatrical codes appropriate to the production</li> <li>• A clear indication of a fully developed approach to creative process in the devising of the project</li> </ul>

					<ul style="list-style-type: none"> <li>Understanding of professional approaches to performance practice</li> </ul> <p>In the case of group work, all roles must be clarified in advance in consultation with the module coordinator. Students will be asked to draw up contracts of duty where the specific roles of the group will be delineated. The marking will account for the overall contribution of the student to the project.</p> <p><b>Element 2: (30%) Tutor assessment of the students research and development process</b> Students are responsible for maintaining and submitting a production portfolio prior to the final performance which the tutor will use as a supporting document to the final mark awarded. The production file should include draft writings and sketches, and all pre-production planning and paperwork. Students should also document rehearsals and work in progress presentations, through photography, video or sound recording. The file will not be the sole evidence on which the tutor bases his/her judgement but rather one of many considerations including observations of professional conduct and group work, the quality of work in progress presentations and second marker observations.</p>
	Independent Practice as Research - OPTIONAL	6	2	60	<p><b>Formative Assessment:</b> Scheduled tutorials will provide a forum for regular discussion of student progress and feedback on work.</p> <p><b>Summative Assessment:</b> <b>Element 1: (60%) Tutor assessment of the written research paper</b></p> <p>The assessment will be one final mark out of 100 addressing the following elements  Research design and objectives  Academic Context  Quality of research and analysis  Application of academic conventions and quality of writing</p>

					<p><b>Element 2: Panel assessment of the practical element (40%)</b></p> <p>There will be one mark awarded for the overall quality of the practical presentation.</p> <p>For both elements students' work will be first marked by their supervisor and moderated by a panel of second and third markers.</p>
	Dissertation - OPTIONAL	6	2	60	<p><b>Formative Assessment:</b> Scheduled tutorials allow for regular feedback and discussion of student work.</p> <p><b>Summative Assessment:</b> One 8-10,000 word dissertation. (100%)</p>

### I. Timetable information

Students will receive a confirmed timetable at the beginning of semester during the welcome week (the week before the teaching semester starts at the end of September). They will be sent any information about rehearsal clothes and reading lists during the summer.

There will be one class that will take place on a Wednesday afternoon but students will be asked if they are intending to join any clubs and they will be allocated a different group so that they can have Wednesday afternoon free. Other students who do not need to join a club taking place on a Wednesday, will have a different afternoon free.

### J. Costs and financial support

#### Course related costs

The library has a number of set texts that are on the core reading lists so books do not need to be bought if the student is organised and a good forward planner. However, we encourage the students in the year above to sell their books to the years below for a very reasonable price to keep costs down as it is always useful for students to have access to their own personal scripts and in the past some students have chosen to do this.

Rehearsal clothes need to be used for most practical classes in Drama and this information is sent out before the course starts. A pair of black shoes, black trousers/skirt and a black top - blouse or shirt need to be worn and if the student does not own these items, then they need to be purchased during semester 1, level 4. They will be worn a lot during the 3 years of the course.

A water bottle is essential equipment and a set of loose-fitting clothing is needed for practical work.

The tutors organise trips to theatre, some of these are free, some subsidised and others are not. The Creative Industries Division and the Drama team aim to keep the costs as low as possible and aim to let all students know about all student discounts across London but sometimes there is a cost involved – this changes from production to production.

### **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			Course outcomes																											
Level	Title	Code	A1	A2	A3	A4	A5	A6	A7	A8	A9	B1	B2	B3	B4	B5	C1	C2	C3	C4	C5	D1	D2	D3	D4	D5	D6	D7	D8	
4	Theatre Workshop	AAP_4_TWR	D	DT A	D	DT A	D	DT A				DT A		DT A	DTA		DT A	DT A	DT	DT A	DT A	DT A	DT A	DT A	D	D	D	D	DTA	
4	Acting a Role	AAP_4_AAR	DT	DT	DT	DT A	DT	DT A				DT A		DT	DT	DT A		DT A	DT A	DT A	DT A	D	DT	DT	D	DT	D	D	D	DDT
4	What is education?	EDU_4_EDS						D	DT A	DT					DTA	DT								DT A	DT	DT A	DT A	D		
4	Performance Lab	CWP_4_PLB	D	DT	DT	DT A	DT	DT A				DT A		DT A	DTA		DT A	DT A	DT	DT A	DT A	DT A	DT A	DT A	DT A	D	D	D	DTA	
4	Acting the Text	AAP_4_ATT	DT	DT	DT	DT A	DT	DT A				DT A		DT	DT	DT		DT A	DT A	DT A	DT A	D	DT	DT	D	DT	D	D	DT	
4	Movement for Actors			DT	DT		D	T				DT	D	D	DTA	D	DT A	DT A	DT A	DT A	D	DT A	DTA							
4	Workshop in Development		DT	DT			DT	DT	DT		DT				DTA	DT A	DT A	D			DT A	DT A	DT A	DT A	DT A	D		DT A	DTA	
5	Collaborative Community Theatre Project		DT	DT	DT A	DT A	DT A	DT A			DT A	DT	DT A	DT A	DTA	D	DT A	DT A	DT A	DT A	DT A	D	D	D	DT A	D	D	D	DTA	
5	Company in Residence	AAP_5_CIR			DT	DT		DT			DT A	DT A	D	DT A	DTA	DT A	DT A	D	D	DT A	D	DT A	DT	D	DT A	DT A	D	D	DTA	
5	Critical Frameworks	AAP_5_CFR	DT A	DT A		DT	DT A	DT				DT A	DT A	D	D	DT A						D	DT	DT A		DT A	DT	DT	DTA	
5	Theatre and Audience	AAP_5_TAA	DT A	DT A	D		DT A	DT A				D	DT A	DT A	D	DT	DT A	D	D	DT A	D	DT A	DT A	D	DT A	DT A	DT A	DT A	DTA	
5	Practices of Adaptation	AME_5_POA	DT A	DT A	D	DT A	DT A	DT A				DT A	DT A	DT A	D	D	DT A	DT A	DT	D	D	DT A	DT	D		DT A	DT A			
5	Work Placement				DT A	D	DT A	DT A	DT A	D	DT A	DT		D	DTA		D				D	DT A	DTA							
6	Theatre as Social Activism		D	DT	DT A	D	DT	DT		DT	DT A	D	DT	D	DTA	DT A	DTA													
6	Contemporary issues in education	EDU_6_CIE						DT A	DT A	DT A					D	DT A										DT A	DT A	DT A		

6	Mediation and Negotiation Skills	LAW_6_MNS						DT			D	DT			DTA	DT A	DT A	DT A	D	DT A	DT A	DT A	DT A	DT A	DT A		D	DT A	DTA
6	Independent Performance Project	CWP_6_IPP	D	D	DT A	D	D	D				DA	DT A	DT A	DTA	DT A	DTA												
6	Independent Practice as Research				DA		DA	DA				DA	DA	DT A	D	DA	DT A	DT A	DT A	DT A		DT A	DT A	DT A		DT A	DT A	DT A	
6	Dissertation		DA	DA		DA	DT A	DT A				DT A	DT A	DT A		DA	DT A					D	DT A	DT A		DT A	DT A	DT A	D

## **Appendix B: Embedding the Educational Framework for Undergraduate Courses**

The Educational Framework at London South Bank University is a set of principles for curriculum design and the wider student experience that articulate our commitment to the highest standards of academic knowledge and understanding applied to the challenges of the wider world.

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

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

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

The dimensions of the Educational Framework for curriculum design are:

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

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

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

<b>Dimension of the Educational Framework</b>	<b>Minimum expectations and rationale</b>	<b>How this is achieved in the course</b>
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&amp;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>This degree is planned with industry partners in mind. There has been a consultation process with the Participatory Arts London (PAL) members and further planning meetings with Cardboard Citizens, Recorded Delivery and Theatre Centre. Modules will be taught by the Course Director and guest lectures by freelance participatory theatre practitioners, project leaders and artistic directors of Applied Theatre Companies. There will be Applied Theatre practitioner guest speakers as part of the annual Drama symposium in level 6 and in level 4 a module will be taught by a freelance artist e.g. an associate artist of Phakama and a regular actor trainer for National Theatre Learning. In level 5, there will be a series of work experience modules in semester 1 giving the students opportunities to work with Applied Theatre Companies and directors to create pieces of work.</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>Theoretical ideas are examined in the level 4 module What is Education? Key concepts and issues spanning history, sociology and philosophy are introduced and addressed through themes such as equality and citizenship. The students will be supported and asked to write concisely and accurately about these topics. In level 4, semester 2, in Workshop Development the students will be asked to research key practitioners in the field of participatory arts. They will write a reflective essay on the work they are creating and will have to think analytically as well as critically about their own work and others. The practical performance modules in level 4, support this critical thinking and analysis by needing elements of critical awareness of their own work and their peers as well as an intensive scene analysis in Acting A Role and critical framing of work in Performance Lab.</p>

<p>High impact pedagogies</p>	<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 <b>professionalism</b> and <b>inclusivity</b>. 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>In What is Education? the students will be asked to work in small groups to work collaboratively on a project. These groups will be chosen to reflect a spectrum of experiences and knowledge and as a shared module this will be an exciting collegiate experience. The students will be cast in roles and asked to work in 2's or 3's for Acting A Role and will need to rehearse independently as well as in class together. They will be asked to work with others in the class who they are not partnered with for performance to produce a presentation that they will then deliver to the rest of the class. In Acting a Text/Movement for Actors (level 4) they will be in slightly bigger groups and will have to prepare and rehearse for a more complex performance and also work with others from different groups when focusing on character work. There will be a plethora of mixed opportunities to work and network with not only students on their own course but with Drama and Performance, Education and Law students.</p>
<p>Inclusive teaching, learning and assessment</p>	<p><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.</p>	<p>We respond individually to the SAF forms that are provided by the LSBU DDS team. We ensure that all PowerPoints are put up on the VLE before the lectures are given and they stay online for the whole year for students to refer back to when they need to. Handouts are given out as hard copies and are available in white and cream/yellow coloured paper (to help with dyslexia) and they are also uploaded onto the VLE where students can look at them on screen. There is software and laptops available for DDS students and one to one mentors if needed. Where possible reading lists are available as e-books as well as hard copies.</p>
<p>Assessment for learning</p>	<p><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</p>	<p>There is formative assessment and feedback with comments that can support and feed into work in the future through all modules in level 4. Theatre Workshop, semester 1, for example, is a pass/fail module with formative assessment every week assessing the work achieved and feeding forward to what they can do in the future. Each week has equal weighting to the final pass/fail assessment at the end of semester. The important criteria are about attendance, engagement, collaboration</p>

	<p>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 <b>excellence</b>.</p>	<p>and risk taking in being creative. These criteria communicate high expectations of professional conduct and the attitude that students will need to succeed on the course moving forward. In Acting A Role, there are a number of presentations to begin the semester that students carry out in small groups or pairs and these are fed back on and assessed but it is a low weighting towards the overall grade at the end of semester. These small elements both practical and written throughout the module all build towards the end exam e.g. line learning assessment mid semester constitutes 20% of 80% of the final mark.</p>
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 <b>creativity</b> and problem-solving. Dissemination of student research outcomes, for example via posters, presentations and reports with peer review, should also be considered.</p>	<p>In level 4, <i>What is Education?</i> And <i>Workshop in Development</i> are the two main modules that support the students' enquiry experience and the underpinning of their future research modules. Research topics are given to students in other modules in level 4 including Acting A Role. These pieces of research are carried out with a partner and then presented on to the rest of the class. <i>What is Education?</i> discusses philosophical and political questions and <i>Workshop in Development</i> asks them to use research to support their creativity in an overt way tackling theory into practice using key practitioners' work to create new workshops and performances. Level 5 discusses critical frameworks exploring how research can be carried out and how work can be interpreted and explored in specific ways. This leads to a 3000 word self-reflexive report about the work placement they carry out in level 5 semester 2. This piece of research and reflection is disseminated by presentations in week 12. In semester 1 of level 6, students engage in a research project that consists of a formatively assessed proposal, a summatively assessed presentation in week 4 and an extended piece of writing for final summative assessment at the end of the module. In semester 2, they have a choice to carry on with their research, explore practice as research or produce a performance.</p>
Curricula informed by	<p><u>Authentic learning and assessment tasks</u></p>	<p>This course is very forward facing and employability focused. Many modules have live briefs and work within simulated</p>

<p>employer and industry need / Assessment for learning</p>	<p>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 <b>excellence, professionalism, integrity</b> and <b>creativity</b>. A live brief is likely to develop research and enquiry skills and can be linked to assessment if appropriate.</p>	<p>and real workplace contexts. Collaborative Community Theatre Project will be echoing the industry format of auditioning, casting, rehearsing, producing and performing a piece of applied theatre with a director from the industry. It is to be confirmed from project to project who the participants will be and whom we engage with audience wise. The support materials that would be created for such a workshop performance in the real world of applied theatre, will be written by the students and be part of their assessment. A further live brief is the Theatre as Social Activism module where students and the tutor will decide on a project and a community context. For example, they could meet a group of school children and the senior management of a local school and create a piece of Theatre-in-Education for them and work in the school on the final assessment. They will have an opportunity to spend a substantial amount of time on a work placement of their choice in semester 2, level 5 and a simulated piece of work experience is used in the role-plays of Mediation and Negotiation Skills module with the Law students.</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 <b>inclusivity</b> enables students to recognise themselves and their experiences in the curriculum as well as foster understanding of other viewpoints and identities.</p>	<p>Content in the devising elements of the practical modules often starts with the stories of self and we consider our own backgrounds carefully in our work and how to express ourselves and who we are. Theatre Workshop has a strong autobiographical element in performance and the diversity of the student cohort is deemed a great strength throughout the course. In Acting the Text we use examples of female playwrights and themes focusing on diverse groups of people especially from different socio-economic and ethnic backgrounds. We explore through critical frameworks different people's perspectives and work in an inclusive way studying other's opinions and perceptions of work. Through the core journey of preparing for employability of this course, there are many opportunities to work with different groups of participants including children, young people, prisoners, the homeless, older people and people in hospital. There is diversity in the examples of theatre</p>

		practitioners and theorists we use throughout the course including ethnic, disabled and sexuality differences. We ensure that we recommend a spectrum of work to see including theatre and performance art performed by diverse artists.
Curricula informed by employer and industry need	<p><u>Work-based learning</u>  Opportunities for learning that is relevant to future employment or undertaken in a workplace setting are fundamental to developing student applied knowledge as well as developing work-relevant student outcomes such as networking, <b>professionalism</b> and <b>integrity</b>.  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>	Collaborative Community Theatre Project, Company in Residence and Theatre and Audience (level 5) are all simulated work based modules focusing on professional conduct and echoing the industry standards and ways of working giving the students an up to date experience of what an industry setting feels like and expects. These modules are taught by professionals who work in the industry themselves. Work Placement module and Theatre as Social Activism (semester 2, level 5 & semester 1, level 6) are also work based learning modules exploring the real world and how the process of creating work relates to the audience/participants and clients. In level 6, Mediation and Negotiation Skills with the law students also includes an element of work based practice. Assessment includes written and practical work that is based in work –relevant outcomes e.g. education packs and workshops with children.
Embedded learning development	<p><u>Writing in the disciplines: Alternative formats</u>  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</p>	The course from level 4 onwards asks the students to deliver presentations to the rest of the class, write actors' notebooks that reflect and analyse the rehearsals process and research carried out - which in turn reflects the industry standard and expectations. Evaluation and self-reflexive documents are written and education packs responding to practical work are created. A project report is written in response to the extended work placement and an essay that follows industry article writing standards is submitted in Practices of Adaptation in semester 2, level 5.

	profession. For example, project report, presentation, poster, lab or field report, journal or professional article, position paper, case report, handbook, exhibition guide.	
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 <b>inclusivity</b>, communication and networking.</p>	<p>Semester 1, level 5 is a work based learning semester entitled 'The Professional Season' and as such it is advertised and publically outward facing in its concept and delivery. The year group is split into three companies (and/or works on three different projects). These groups are bigger than they have worked in before, in level 4 they have been working in increasingly bigger groups leading to this work. They will be given more complex tasks including several roles at once – this could include performing, facilitating, assistant directing, leading warm-ups, elements and responsibilities for stage management etc. Working in essence as a member of a professional company. This, with the second semester in level 5, hones the students' experience and abilities to communicate effectively and network efficiently and professionally.</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 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>There is a wide range of assessment tasks during the course recognising diversity and different learning styles. Students arrive in level 4 from different educational institutions including BTEC and A Level study so it is important that the course reflect as many ways of learning and assessing as possible. The students engage in peer to peer feedback, both oral (presentations, line learning) and written as well as practical performance assessment. Certain written assessments are continuous throughout the semester and reflect on the own student's work and some are more formal, research based, critical thinking essays. The supervision is supportive during these modules and the assessment is split into oral presentations to the class, a field review and analysis is assessed and the student is given feedback that support their work going forward towards their fully written essay. Other modules are completely practical and require no writing (e.g. Theatre Workshop) and further modules instil self-assessment that offers no judgment by the lecturer.</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 <b>excellence</b> and <b>professionalism</b>.</p>	<p>The marking criteria for a selection of modules is overtly specific about professional conduct (Theatre Workshop, Acting A Role, Performance Lab, Workshop In Development, the professional season, semester 1 , level 5, Placement Module and Theatre as Social Activism). This includes self-assessment of these criteria half way through some of the modules to inform the student of how they are doing and help them understand self-appraisal reaching for a professional standard. Attendance and punctuality are essential elements of their career development as are risk taking, creativity, and being a good company member and supportive team player. Some modules help support the development of others and vice versa e.g. Work Placement Module scenarios can be used and developed in role-playing scenes in Mediation and Negotiation Skills. Theatre as Social Activism tasks are supporting the creating of a games handbook that can be worked on through their professional career and this is supported by Workshop in Development and carried through the two years as an on-going mini project which is not tied down to formal assessment but developing a practical resource that will equip them for their graduate roles.</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 <b>professionalism, integrity</b> and <b>creativity</b>.</p>	<p>The final project brings all the students' learning from the previous years together. It gives students an opportunity to articulate their own independent artistic practice as performers, writers, directors, artists and theatre makers. It prepares students for entry into the professional theatre industry and beyond by demonstrating their creative and technical confidence in making and performing work and provides a summative learning experience combining all three key learning pathways on the course – academic, skills and creative. The students will also be looking towards developing their understanding of professional approaches to performance practice.</p>



## Appendix C: Personal Development Planning

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/modules.	x	x	x
3 Supporting the development and recognition of skills through purpose designed modules/modules.	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	x
6 Supporting the development and recognition of career management skills through work placements or work experience.		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

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

<b>higher education provider</b>	organisations that deliver higher education
<b>independent learning</b>	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
<b>intensity of study</b>	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
<b>lecture</b>	a presentation or talk on a particular topic; in general lectures involve larger groups of students than seminars and tutorials
<b>learning zone</b>	a flexible student space that supports independent and social learning
<b>material information</b>	information students need to make an informed decision, such as about what and where to study
<b>mode of study</b>	different ways of studying, such as full-time, part-time, e-learning or work-based learning
<b>modular course</b>	a course delivered using modules
<b>module</b>	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
<b>national teaching fellowship</b>	a national award for individuals who have made an outstanding impact on student learning and the teaching profession
<b>navigability (of websites)</b>	the ease with which users can obtain the information they require from a website
<b>optional module</b>	a module or course unit that students choose to take
<b>performance (examinations)</b>	a type of examination used in performance-based subjects such as drama and music
<b>professional body</b>	an organisation that oversees the activities of a particular profession and represents the interests of its members
<b>prospective student</b>	those applying or considering applying for any programme, at any level and employing any mode of study, with a higher education provider

<b>regulated course</b>	a course that is regulated by a regulatory body
<b>regulatory body</b>	an organisation recognised by government as being responsible for the regulation or approval of a particular range of issues and activities
<b>scholarship</b>	a type of bursary that recognises academic achievement and potential, and which is sometimes used interchangeably with 'bursary'
<b>semester</b>	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)
<b>seminar</b>	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
<b>summative assessment</b>	formal assessment of students' work, contributing to the final result
<b>term</b>	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)
<b>total study time</b>	the total time required to study a module, unit or course, including all class contact, independent learning, revision and assessment
<b>tutorial</b>	one-to-one or small group supervision, feedback or detailed discussion on a particular topic or project
<b>work/study placement</b>	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
<b>workload</b>	see 'total study time'
<b>written examination</b>	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