

Course Handbook
BA (Hons) Theatre and Performance
2019/20
Course Leader: Krissi Musiol
School of Journalism, Media and Performance



Please read this Handbook in conjunction with the University's Student Handbook.

All course materials, including lecture notes and other additional materials related to your course and provided to you, whether electronically or in hard copy, as part of your study, are the property of (or licensed to) UCLan and **MUST** not be distributed, sold, published, made available to others or copied other than for your

personal study use unless you have gained written permission to do so from the Dean of School. This applies to the materials in their entirety and to any part of the materials.

Contents

- 1 Welcome to the Course 2
Structure of the Course**
- 3 Approaches to teaching and learning**
- 4 Student Support**
- 5 Assessment**
- 6 Classification of Awards**
- 7 Student Feedback**
- 8 Appendices**
 - 8.1 Programme Specification(s)**

1. Welcome to the course

On behalf of the course team I'd like to welcome you to the BA (Hons) Theatre and Performance course. I hope you will find the course both challenging and enjoyable and that you will make the most of the opportunities offered. This handbook should provide most of the information you require to find your way around the course and how the course operates within the School of Journalism, Media and Performance, but if you have any further questions I will be happy to try and answer them. May I wish you all the very best in your studies.

Krissi Musiol, Course Leader.

1.1 Rationale, aims and learning outcomes of the course

When we created your course, we began by considering a number of things:

- what knowledge and skills you are likely to have at the beginning of your course
- what knowledge and skills will be expected by the employers when you begin your career
- the range of expertise and professional experience of your tutors
- what standards are required for the various awards that we offer (the 'Framework for Higher Education')
- what is generally expected to form a significant part of the curriculum of a course of this title (the 'National Subject Benchmark' statements)

In the above we were informed by our experience, both as educators and practitioners, and by external reference points. Once we considered these key points, we blocked the responses into a number of modules, each with Aims and Learning Outcomes. You can think of Aims and Learning Outcomes as the 'DNA' that ultimately shapes the form and content of your degree. We've reprinted the aims for your course below and throughout the following sections you'll develop a sense of what the learning rationale of your course is; you'll find the overarching learning outcomes for your course in the programme specification, appendix 8.1 of this handbook.

The overarching aims of BA (Hons) Theatre and Performance are to:

1. To give students a broad practical, critical, analytical and contextual understanding of contemporary theatre practices, that will equip students with skills that can be directly transferred into the workplace.
2. To give students opportunities to develop the skills and attributes needed in order to devise original creative works in the area of contemporary theatre practices.
3. To prepare students with the knowledge of industrial networks and the skills required to prosper in challenging industry
4. To equip students with subject specific and generic transferable skills in line with the National Subject Benchmarks for Theatre and Dance degree courses.



1.2 Course Team

The course team consists of academic and technical staff who contribute to your course. The academic staff take responsibility for the delivery of the content of your modules, but they also have other many roles including research, overseas development, marketing and publicity, etc.

Your course is also supported by a number of technicians who induct you into the workshops and the use of technical resources, demonstrate craft and technical processes and/or assist individual students with the production of work. They are a team of well-qualified individuals who assist students across a range of courses.

Academic Staff

Krissi Musiol (Course leader) kmusiol1@uclan.ac.uk Room ME101 ext. 4290

Michael McKrell (Course tutor) mfmckrell@uclan.ac.uk Room ME101 ext.5342

Chris Gilligan (Course tutor) cgilligan@uclan.ac.uk Room ME101 ext. 5341

Mike Pacey (Course tutor) mpacey@uclan.ac.uk Room ME108 ext. 5344

Technical Staff

Steve Cooke (Principal technician) scooke1@uclan.ac.uk Room ME015 ext.3197

Martin Walmsley (Senior technician) mwalmsley@uclan.ac.uk Room ME128 ext.5348

Paul Dilworth (workshop technician) pdilworth@uclan.ac.uk Room ME128 ext.3905

Leon Hardman (technical demonstrator) lhardman@uclan.ac.uk Room ME128 ext.3905

Other academic staff who contribute to your course are:

John Holloway John is the Dean of the School of Journalism, Media and Performance (hereafter referred to 'the School'). John is ultimately responsible for every action of the School, but devolves much of the day-to-day running of the School to the senior management team of the School

1.3 Expertise of staff

Michael McKrell, Michael teaches performance skills and culture and context and supervises performance projects. Michael has worked as a performer and director with a number of regional theatre companies and his interests include 20th Century avantgarde theatre, Marxist and cultural materialist theory and the phenomenology of performance.

Chris Gilligan is Admissions tutor. He teaches devising and professional practice and also supervises projects. Chris has devised, performed and directed with his company *Angel Club (North)* regionally and nationally. Chris is a member of the Live Arts North West network.

Krissi Musiol is the Course Leader of BA (Hons) Theatre and Performance and she teaches and supervises projects. Krissi devises, performs and tours extensively as a solo artist, and her current research focuses on culture and identity, autobiographical experiences, and exploring text and writing for performance.

Mike Pacey teaches visual theatre, performance research, performance-as-research and also supervises Masters by Research and other post-graduate projects. Mike's practice ranges across theatre, performance and video installation. Current research interests include an investigation into place, space and memory in the field of siteresponsive art.

1.4 Academic Advisor

You will be assigned an Academic Advisor who will provide additional academic support during the year. They will be the first point of call for many of the questions that you might have during the year. Your Academic Advisor will be able to help you with personal development, including developing skills in self-awareness, reflection and action planning.



1.5 Administration details

Course Administration Services provides academic administration support for students and staff and are located in the following hubs which open from 8.45am until 5.15pm Monday to Thursday and until 4.00pm on Fridays. The hub can provide general assistance and advice regarding specific processes such as extenuating circumstances, extensions and appeals.

Allen Building

Medicine Dentistry

telephone: 01772 895566 email:

AllenHub@uclan.ac.uk

Harris Building Lancashire

Law School

Humanities and the Social Sciences

Centre for Excellence in Learning and Teaching telephone:

01772 891996/891997

email: HarrisHub@uclan.ac.uk

Foster Building

Forensic and Applied Sciences

Pharmacy and Biomedical Sciences

Psychology Physical Sciences

telephone: 01772 891990/891991

email: FosterHub@uclan.ac.uk

Computing and Technology Building

Art, Design and Fashion

Computing

Journalism, Media and Performance Engineering

telephone: 01772 891994/891995

email: CandTHub@uclan.ac.uk

Greenbank Building

Sport and Wellbeing

Management Business

telephone: 01772 891992/891993

email: GreenbankHub@uclan.ac.uk

Brook Building

Community, Health and Midwifery

Nursing

Health Sciences

Social Work, Care and Community telephone:

01772 891992/891993

email: BrookHub@uclan.ac.uk

1.6 Communication



The University expects you to use your UCLan email address and check regularly for messages from staff. If you send us email messages from other addresses they risk being filtered out as potential spam and discarded unread.

Course staff **will only use your designated UCLan e-address.**

Learn how to use remote access to your e-mail address so that you can check your UCLan emails from your home, or any other computer off-campus. Information on modules, including module handbooks and support materials, will be made available on Blackboard. Staff may also contact you via SMS message if a matter is urgent and we have your mobile phone number.

If you wish to arrange a tutorial with a member of staff, please email to arrange an appointment.

1.7 External Examiner

The University has appointed an External Examiner who helps to ensure the standards of your course are comparable to those provided by other higher education institutions in the UK. A copy of the External Examiner's report will be made available to you electronically.

Currently the External Examiner is Peader Kirk of the University of Bedford.

Level 4	RP1001 Theatre 40 Long		PF1001 Performance Technique. 40 credits Year Long	PF1000 Devised Theatre Performance I 40 credits Year Long
Level 5	RP2001 Theatre and Performance Research. 20 credits: Year Long	RP2002 Professional Practice. 20 credits: Year Long	PF2000 Devised Theatre Performance 2. 40 credits: Year Long	PF2104 Contemporary Performance Skills: 40 credits: Semester 1
Level 6	PF3000 Contemporary Theatre Performances 40 credits Year Long	PF3002 Student Defined Study 20 credits	PF3008 Professional Practice 20 credits	RP3101 Performance as Research Project 40 credits Year Long

2. Structure of the course

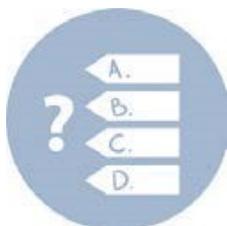
2.1 Overall structure

There is a foundation entry route onto this programme and details can be found in the appendix.

2.2 Modules available

Each module is a self-contained block of learning with defined aims, learning outcomes and assessment. A standard module is worth 20 credits. It equates to the learning activity expected from one sixth of a full-time undergraduate year. Modules may be developed as half or double modules with credit allocated up to a maximum of 120 credits per module.

PF3000(L6)	Contemporary Theatre Performances	40 credits
RP3001(L6)	Performance as Research Project	40 credits
PF3002(L6)	Student Defined Study	20 credits
PF3008 (L6)	Professional Practice	20 credits
PF2000(L5) PF2104(L5)	Devised Theatre Performance 2	40 credits
RP2002(L5)	Contemporary Performance Skills	40 credits
RP2001(L5)	Professional Practice	20 credits
	Theatre and Performance Research	20 credits
RP1001(L4)	Theatre in Context	40 credits
PF1001(L4)	Performance Technique	40 credits
PF1000(L4)	Devised Theatre Performance 1	40 credits



2.3 Course requirements

Your Honours degree is awarded when you achieve 360 credits, normally 120 each at levels 4, 5 & 6. Students who began study on the Year 0 course will have achieved extra credits, but will awarded their honours degree on completion of 480 credits, with 120 achieved both at level 5 and level 6.

BA (Hons) Theatre and Performance is the **Target** award that you have enrolled upon.

If you withdraw from the course before successfully completing all modules (due to personal reasons or significant failure), you will be offered an **Exit** award if you have achieved 120 or more credits.

Students who successfully complete the Year 0 course but who chose not to progress on to a degree course at UCLan will be awarded a transcript of their modules and grades.

2.4 Module Registration Options

Discussions about your progression through the course normally take place in February each year. It is an opportunity for you to make plans for your study over the next academic year. The course team will tell you about the various modules / combinations

available and you will both agree on the most appropriate (and legal) course of study for you.

2.5 Study Time

2.5.1 Weekly timetable

A timetable will be available once you have enrolled on the programme, through the student portal.

2.5.2 Expected hours of study

20 credits is a standard module size and equals 200 notional learning hour. The normal amount of work involved in achieving a successful outcome to your studies is to study for 10 hours per each credit you need to achieve – this includes attendance at UCLan and time spent in private study.

Your modules have been designed for teaching and independent learning to be completed in a set amount of time – each credit studied requires 10 hours of study. So a 20 credit module will require you to commit to 200 learning hours and 40 credit module, 400 learning hours. Full time students study 120 credits so over each year you will study, in total, 1200 hours. The academic calendar identifies 30 study and assessment weeks spread over two semesters of approximately 15 weeks each, so a full time students' learning should average 40 hours per week. If you find that you are regularly exceeding this amount, or regularly finishing your weekly studies in less time, then you should speak to module tutors or Personal Tutors.

Part-time students study modules in exactly the same way as full-time students, you just study less at any time. If you need advice or guidance about the amount of time you should spend in study, speak to your Personal Tutor.

There is greater variation in study patterns in Modules at level 5 and 6 This is because we expect you to take greater control of your learning. However the 10 hours per credit still applies and so you should still be spending approximately 40 hours per week in study if you are a full time student (speak to staff if you are not achieving or exceeding this amount).

PLEASE NOTE: any creative subject is likely to require you spend extra time in preparation of practical work – on occasions you will no doubt be required to put in many more hours than those specified above.



2.5.3 Attendance Requirements

You are required to attend all timetabled learning activities for each module. Notification of illness or exceptional requests for leave of absence must be made to:

Course Leader, Krissi Musiol 01772 894290, the relevant module tutor and to your academic advisor as well as the CAS Hub (see 1.5 above)

Due to the practical and collaborative nature of learning on the course, attendance will always be considered in evaluating your learning and your attendance may affect assessment outcomes independently of any other assessment requirements.

The course will at some stage require you to work within subgroups, either in class or in independent learning – for many courses this is the standard way of working. For these group activities, it is important that individuals develop a sense of the needs of others and become equally responsible for all aspects of the groups' development. Throughout your study, you will rely upon the presence and contribution of others to enable you to develop and progress, just as others will rely upon you. A mutual contract is made between all parties and exploitation of this commitment is essential to both educational and personal development.

We classify leave of absence under the following heading:

- Short-term unavoidable absence through illness, accident or serious family problem
- Other short-term absence for personal reasons
- Long-term unavoidable absence through illness, accident, serious family problem or for other personal reasons

3. Approaches to teaching and learning

3.1 Learning and teaching methods

As we created the modules that constitute your course, we considered the following:

- your experience of study must be a holistic one; each module should be fully integrated within the total course of study;
- much of the focus of the teaching, especially during level 4, is aimed at forming the student body into a fully functioning group. It is important that you, as part of your learning, should develop a sense of the needs of others and become equally responsible for all aspects of the group's development. When, as occurs in group work, you rely on the presence and contribution of others for your own progression, a mutual contract is made between all parties and the exploitation of this commitment is essential to both educational and personal development;
- creative practitioners should develop and employ a group dynamic that goes beyond shared experience. For work of genuine integrity to occur, empathy must exist between all the participants. Your ability to exploit group skills do not develop quickly or easily. As part of the educational process, these must be applied and tested in a variety of situations at all levels.

To achieve the above aims across the modules you will see that there is a mix of practical and theoretical study. Practical study is about developing creative methodologies and developing the technical skills to facilitate making work to professional standards; theory is incorporated into practical learning as well:

Practical study – The majority of study within the modules that define your course can be said to be practical, i.e. you learn through doing. Through workshop sessions and in self-study time, you will be expected to enhance your creative ability and to measure your creative and personal development against professional standards and values. So that you are aware of the relevant professional standards and values, a critical and contextual study programme runs concurrent to this learning in support of your practical study.

Critical and Contextual Study – Study of the links between your creative work and the practice and supporting theory of key contemporary practitioners is central to your

course. Within the arts, 'theory' relates to methods and intentions of key national and international contemporary practitioners, as well as practitioners from previous generations. **Contextual study** is the term applied to reviewing the work of others and applying this understanding to aspects of your own practice. As well as the work you will do in class (and be directed to during self-study time), you are expected to define your own contextual study programme that will broaden your general knowledge of contemporary work and inform your creative practice. **Critical study** is the active testing and exploration of relevant theories and ideas that will play an important role in the development of your creative practice. Critical thinking and analysis will be encouraged through formal lectures, student seminar presentations, study visits and research tasks.

3.2 Study skills

All degree course incorporate study skills, either through activities designed to assist you to study at levels 4, 5 and 6, or through processes that lead to qualitative changes in your learning style – basically, by allowing you to become a more independent learner. This is our goal and we hope that you will quickly adopt a pro-active approach to expanding your learning. We encourage this through 'open' assignment briefs, 'negotiated contracts of work' and 'live projects'. Don't worry if these phrases are don't mean much to you now, it will make sense in time!

To support you, you may wish to consider how the following may help you at different stages of your learning:

Self-Evaluation; Peer & Group Evaluation - Throughout your period of study, most courses will create opportunities for 'peer' and 'group' evaluation. This reflects your growing ability to criticise positively and to use evaluative techniques to effect positive outcomes in your creative work and the work of your peers. Thus, effective application of evaluative tools will be reflected in the grades awarded for presentations or 'support' material. However to offer useful criticism to others relies on a genuine understanding of the processes that occur in the development of creative work; the ability to 'self-evaluate' is essential to this knowledge. In many courses the submission of major pieces of practical work will be accompanied by a **self-evaluation document** that gives you the opportunity to reflect upon the creative processes employed and the work that results.

Your progress as a student your final degree classification is decided by the grades that you receive for the finished work that you submit for assessment. There are other areas of learning in your academic progress that are not so easily charted by end-of-semester or end of course grades. Consequently, throughout your period of study you should be asking yourself questions such as: What kind of approaches to study achieves good results? What approach to study do I have? How do I alter my approach to study to achieve more?

Educational research identifies two basic types of learning, and uncovers differences in students' approaches to the learning process. They are described as 'deep and 'superficial'.

Students who have a deep approach to learning:

- Intend to understand material for themselves and interact vigorously and critically with the content
- Relate ideas to previous knowledge and experience
- Use organising principles to integrate ideas

- Relate evidence to conclusions
- Examine and challenge the logic of the argument

Students who have a superficial approach to learning:

- Intend simply to reproduce parts of the content and accept ideas and information passively
- Concentrate only on assessment requirements
- Do not reflect on purpose or strategy
- Memorise facts and procedures routinely ▪ Fail to distinguish guiding principles or patterns.

If you think you are too regularly falling into the latter category, we recommend that you make an appointment to speak to your Personal Tutor. To change your learning pattern, you will find it much easier if you have the support of a tutor.

Self-Evaluation documents and Viva Voces - In some modules you will be studying, we may ask you to submit a written self-evaluation document or participate in a Viva Voce (a spoken evaluation) for assessment. You may worry about this, perhaps thinking that admitting to your faults will cause you get a poor grade or even fail; equally you may be embarrassed about admitting that you did something very well!

Self-evaluation is not there to catch you out, but has two main functions:

1. to allow you consider your achievements and to establish a good working methodology for later assignments;
2. to allow your tutors to understand how and why you produced the work we have assessed and to guide you to replicate success or to avoid mistakes.

We want to ensure that you make the most of your achievements and place these within an effective critical framework or context that will help you achieve future successes. We will assist you, through seminars and tutorials, to prepare for self-evaluation, but, as a simple guide, you should consider the following:

As part of the process of considering your achievement avoid spending too long listing 'what' you did and 'how' you did things; concentrate at least as much on 'why' as well as 'what' and 'how'. In other words, always support what you did by understanding the reasons for your decision.

The 'what I did was...' should always be linked to 'because...' or 'I achieved...X...through...Y...' For instance, when you review your original ideas you should also consider why they were relevant to the assignment. When you evaluate how you began to turn ideas into practical output, you should also evaluate if the methodology you applied was appropriate. When producing finished work, you should also review the process and consider why your initial ideas changed and why the product was better (or worse) because of these changes.

In group projects it is important to evaluate your own contribution within the context of the creative process and the finished work. The self-evaluation process gives you the opportunity to consider subject-specific and key skill development, including;

- creative input (ideas and aesthetics);
- practical input (subject-specific and transferable skills);
- leadership, team contributions and time-management (project development).

Reflect upon what you did well and how you could have approached things differently. Remember group projects are like the 'real world' – each of you is reliant upon one

another, and one person's failure is also your failure. Within your self-assessment process we are not expecting you to blame someone else for not working to schedule but to ask yourself what you did, should or could have done, to respond to the challenge created by the changed situation.

If you are required to write an evaluation and submit it for assessment, we normally expect you to cite the work of others; although an evaluation is not the same as an essay it should be properly and accurately referenced.

Keeping a journal or blog. Some modules will require you to submit a journal or online blog (usually called a 'support document' or just 'documentation') for assessment, but even if it is not a course requirement, it is a good idea to create one. It may be a written document, a photographic or sketch book portfolio or an audio or video recording, but, whatever form it takes, keeping a log or journal is good practice and something that you should consider doing.

In it you can record the key learning points that were made in taught sessions, tutorials and seminars, and perhaps record the basic purpose and structure of workshop exercises (for future reference!). You should also use your journal to record your thoughts and ideas, particularly the processes you applied in the creation of your work. To get you going, try to answer as many of the following questions as possible as you complete your daily entries: *What inspired your original ideas? How did you present (to your tutor or your group) your ideas? If a group project, what ideas did other suggest and how did they present them? What made you reject some ideas and accept others? How did you begin to synthesise these ideas into a creative response to the stimulus? What did you eventually leave out? What new ideas were inspired? How did you begin to turn ideas into product? What processes did you apply that changed or developed your original ideas? What caused you to apply these processes? What practical techniques did you use in the creation of your work? What contextual study did you apply to further your practice?*

Linking your study to personal events or reflections is good practice. However don't include superficial details (such as the time your group started work or who didn't turn up - although individuals' working patterns may be relevant in understanding why a particular assignment worked well or was not successful). Your journal should include critical and contextual material that you have researched in independent study time and that responds to things you have learned in lectures, seminars and workshops.

Jot down quotes or ideas you have gleaned from books and periodicals, or things you have heard on the radio or TV. When you see something that inspires you, record your thoughts in your journal. Within your journal you should consider how you might apply things you have learned in other modules and at previous levels. Whatever form your journal takes always use the processes of critical review and analysis to comment on this material and to broaden your knowledge of the arts and creative practice. As you progress towards the end of your study, things will fall into place that you didn't fully understand at first. This is natural and you will wish to refer back to earlier entries.

In addition, the University provided generic study skills support. You will sometimes find these study skills sessions referred to in module handbooks and schematics, but you will also find them here:

WISER

https://portal.uclan.ac.uk/webapps/portal/frameset.jsp?tab_tab_group_id=33_1 LIS

https://portal.uclan.ac.uk/webapps/portal/frameset.jsp?tab_tab_group_id=25_1



3.3 Learning resources

3.3.1 Electronic Resources

LIS provide access to a huge range of electronic resources – e-journals and databases, e-books, images and texts.

Module –specific materials will be made available on Blackboard

3.4 Personal development planning PDP

is designed to:

- enable you to work towards a point you would like to be at on graduation;
- help you acquire the skills needed for your chosen career;
- evaluate your strengths and plan to deploy them in a range of situations during study and after graduation.

PDP starts at the beginning of the first year and will vary from course to course, but the aim on all courses is that on graduation you will be well prepared for industry, demonstrating your skills, knowledge and capabilities in a variety of settings.

As a student, it is important that you tie together the modules you are studying concurrently and to trace your progression throughout the three levels of study. One of the purposes of the journal discussed earlier is to enable you to remember the details of the taught sessions and to reflect on how successful you were in absorbing and applying the content, both then and now, within your working process. But whatever mechanism you prefer it is important that all students should reflect on their progress and identify successful changes to work or learning patterns that will assist you to become a 'better' student.

We aim to train you to take responsibility for your own learning and career development, to be able to evaluate your strengths and weaknesses and conduct a skills audit to develop a critical practice. This covers analysis of your key skills base (use of English, literacy and writing skills, numeracy, communication skills and use of IT) and you will be encouraged to evaluate your strengths and weakness on a continual basis as you progress through different points during the course.

Much of any creative arts-based activity is about learning from mistakes, perhaps more so than it is about replicating your successes. Many of the conversations that you will have with your tutors are intended to cause you to reflect on the work that you have completed; but they also intend you to look forward and build upon this success or perhaps to challenge a working practice that is limiting your development. Within PDP, you should consider how your learning and working processes should evolve to enable greater creative success and therefore greater personal satisfaction achieved through learning!

4. Student Support

This section of the handbook lists some of the support mechanisms that are available to you and your colleagues. **Never be afraid of asking for help!**

- If you have a problem that is module-related, speak with the tutor(s) that deliver that module;
- If you have a problem that crosses two or more modules but is an academic rather than personal problem, speak to the Course Leader.

- If you have a problem that is personal but that currently or may in the future affect your learning, speak to your Academic Advisor (see below).
- If, for whatever reason, you cannot speak to the course team please contact the CAS hib (see 1.5 above)



4.1 Academic Advisors

See section 1.4.

4.2 Students with disabilities

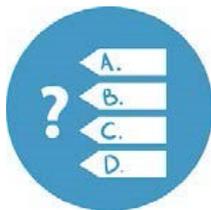
If you have a disability that may affect your studies, please either contact the Disability Advisory Service - disability@uclan.ac.uk - or let one of the course team know as soon as possible. With your agreement information will be passed on to the Disability Advisory Service. The University will make reasonable adjustments to accommodate your needs and to provide appropriate support for you to complete your study successfully. Where necessary, you will be asked for evidence to help identify appropriate adjustments.

For further advice please contact David Dennison (ddennison@uclan.ac.uk), the School's Disability, Diversity and Equality lead,

4.3 Students' Union

The Students' Union offers thousands of volunteering opportunities ranging from representative to other leadership roles. We also advertise paid work and employ student staff on a variety of roles. You can find out more information on our website: <http://www.uclansu.co.uk/>

5. Assessment



5.1 Assessment Strategy

Please note that all modules will be assessed. You are expected to attempt all required assessments for each module for which you are registered, and to do so at the times scheduled unless authorised extensions, special arrangements for disability, or extenuating

circumstances allow you to defer your assessment.

For assessment to be truly meaningful, you have to perceive its relevance to your learning. Consequently we make assessment relevant to your interests, relevant to the industry's standards and relevant to potential future careers.

In previous sections within this document we've tried to give you some insight into how we 'modularised' your learning. Essentially, we packed what we believe it is essential for you to know and do into the equivalent 360 credits in various sized module 'packages'. The learning process enables you to unpack these and 'use' the contents. We gauge how well you do this by assessment. Assessment forms part of your learning process; it provides feedback information so that you can refine your judgement of your own abilities and progress, and respond accordingly – this is significant in your planning and the selfevaluation that occurs within your PDP activities and your Journals and Logs. Secondly, it provides information that helps us evolve the various modules and, ultimately, the course you are studying.

Each assignment that you undertake commits you to a certain amount of study. To ensure fairness the evidence of this study must be completed by all students to the same

deadline. Part of the assessment process is the recognition that meeting deadlines involves realistic planning and setting achievable targets. Thus your tutors will apply deadlines rigorously, as does the University system generally. We recognise that some students achieve better grades for practical work, whilst others are better at theoretical study. Consequently, we will use a very wide range of assessment methods to ensure that all skills and knowledge are fairly assessed.

In an arts-based subject, it is crucial that you learn to assess the value of a range of opinions and to refine your own; and it is important that you are given frequent opportunities to practise the skills of evaluation. The process of assessment is intended to allow you to gauge your progress against the judgement of staff and your peers. Thus, assessment is not a closed event but something to which you should fully contribute.

To ensure that you have a full and accurate understanding of the purpose and processes of assessment, there will be frequent opportunities to discuss the assessment of each assignment. These discussions will include 'house-keeping' and simple practicalities, as well as making sure you fully understand what you will be expected to do to fulfil the brief. There will also be discussion of more abstract areas, such as 'creativity', 'originality' and 'imagination'. You will have the opportunity to discuss what seemingly subjective assessment criteria such as 'experimentation' actually mean, rather than simply being assessed on them.

There are several desirable attributes within assessment of any creative arts course; these are that you

- understand the meaning of terms used in assessment;
- have a clear understanding of exactly how the assessment mechanism works, and the reasons for the arrangements adopted;
- appreciate that assessment is a means of developing your own critical facilities and self-awareness;
- know what steps to take to meet assessment criteria and gain maximum benefit from the process;
- are assessed frequently and that this regular process encourages you to make comparisons between your own judgement and values, and those of others;
- are aware of the assessment criteria that staff apply to the growing evidence of your learning and that this is clear and open and is discussed freely;
- partake in the activities of discussion, evaluation and assessment and that you receive feedback that is immediate and frequent, detailed, accurate and fair

We assess course work – course work is normally a set of creative projects and some essays, set by your tutors to deadlines that are the same for all. Course work is marked to an agreed set of criteria and, through moderation, a final mark is achieved.

It is important for you to understand that we don't assess modules, we assess assignments packaged within these modules! By assessing individual assignments, we obtain a mark that indicates how well you did overall on a particular module. At the end of your course, by putting the module marks together we calculate your degree classification. Therefore, the assessment of each assignment contributes to passing your degree.

You must attempt each assessment; even if your work is late or incomplete, we still regard the submission of this as an 'attempt' – it is always better to attempt an assessment that you think you will fail than to submit nothing at all!

The assessment strategy is created out of the information agreed at validation and contained within the module descriptors. Many modules have two or more assignments but it is entirely normal for a module to be only composed of one assignment. In the Module Handbook (occasionally called Module Information Pack), all the assignments for that module are usually included. Read them as soon as you receive it because this will help you understand what we expect of you and how the module will develop; it will also help you to time-manage your workload for the semester or year.

In feedback your tutors will explain what qualities in your work defined the grade you were awarded, and what you could improve on in future assessment that will assist you to improve your grades.

The nature of your course requires that a number of different learning methods be used and assessed. These can be summarised as follows:

Practical Work - Because study within your course uses practical experience to broaden understanding, assessment of practical work will not be concerned solely with the superficial aesthetic qualities of the finished piece. We regard the 'process' as equally important as 'product'. As stated elsewhere, emphasis may be placed on the creation of documentation that traces the progress of, and your awareness of, the process in which you are engaged. To assess practical work we apply criteria based upon the following: ■

- attainment of appropriate aesthetic standards
- development and application of technical and other practical skills (craft skills)
- analysis, problem solving and proposal of solutions
- sensitivity to, and appreciation of, aesthetic, cultural and social aspects

Lecture/Seminar Work - The majority of the modules that you study are practical. However, even within practical modules it is still often appropriate to deliver some lectures and seminars. It is normal to assess the knowledge that you have gained from these lectures at various points throughout the year. However, rather than always expecting you to present theoretical learning for assessment in the form of essays, we often prefer you to introduce this knowledge in your practical work or to create seminar presentations, which you may think of as solo or group presentations. To assess the results of lectures and seminars we apply criteria based upon the following: ■

- consideration of information and personal views, interpretation and analysis
- involvement of the use of resources to extend understanding through self-study
- development of abilities to originate, research and prepare concepts or ideas
- fluency in communicating creative issues, concepts or ideas

Group Work – It is more appropriate to assess group work in some courses more than others, but where group work is assessed we sub-divide its assessment into 2 different approaches: Firstly, when we assess your understanding of some aspect of theory within group work, we may need to isolate your contribution and measure this contribution to the group's presentation separately from other students. We may use your supporting documentation, discussions, viva voces and workshop sessions to help us to monitor your contribution. Secondly, it is common in practical work to assess your groups' response to a particular task holistically. In these instances it is not always possible or relevant to isolate each individual's contribution (however we may adjust this grade for one or more individuals if we feel there has been an unequal contribution to the group from certain members). To assess group work we apply criteria based upon the following:

- your understanding of personal responsibility
- your ability to integrate and play an active part
- your participation in complex organisational and creative decision making
- your management and monitoring of the group's progress
- your participation in joint presentations of proposals/solutions

In addition to the above, assessment criteria may also include:

- * active involvement in learning
- * positive use of resources
- * relationships with people - working in teams or groups
- * management of study including self-study

The specifics of the assessment criteria for each assignment will be explained to you prior to starting the assignment, but if you are in any doubt **speak to your module tutor immediately!**

Why do you assess written work in practice-based courses?

It is not only essential to test your embedded knowledge through the creation of creative work, but to test your intellectual understanding and higher levels skills of research, reflection and communication. Essays and other written works are the simplest way of testing the skills of:

1. the collection of appropriate knowledge (research) from primary and secondary sources
2. the organisation of this knowledge in a coherent and logical way (structure)
3. the ability of you as the writer to make the material 'alive' and engaging to the reader (communication)
4. the correct use of academic conventions, such as referencing and language and grammar (accuracy)

Please remember that, unless you are told otherwise, we expect **all** written work submitted for assessment to be word-processed, printed on white A4 paper, using a plain font of either 11 or 12 points. Citations and references should be made in Harvard format. Where a specific word count is listed:

- i) between 'two stated figures', i.e. between 2,000 and 2,500 work, you should not submit work where the word count is outside of these limits
- ii) that is 'a single figure', i.e. 1,500 words, you should submit work that is within 10% of this figure (in the case of 1,500 words you should submit no less than 1,350 and no more than 1,650 words).

The words on the title page, in the bibliography and in appendices are not included in the word count.

Are there examinations on my course?

In line with most other higher education institutions delivering courses in aspects of the creative arts, there are no written examinations within any of the arts modules offered by the School. However elective modules or other modules delivered in your course that

belong to other School may have formal examinations as part of their assessment regimes.

Within the School some courses do use **Viva Voces** (oral 'examinations') to allow you to fully demonstrate your range and the depth of your performance work. These are used particularly at Level 6 and less occasionally at levels 4 & 5. In the Viva, we ask you to speak about your practical work with a panel of your tutors. You are encouraged to prepare for these viva voces and you may choose to bring preparatory material, images and working notes to the event to focus the discussion. A good viva will be like a relaxed discussion amongst knowledgeable friends, one in which theory and practice are easily evaluated and reflected upon.

How can I be certain that my work has been assessed accurately and fairly?

To ensure standards are maintained our assessment procedures are rigorous and regularly reviewed. For example:

1. all work that accounts for 25% or more of a module will be assessed by at least 2 staff members
2. if, because of the particular nature of your work or because of prior commitment, 2 staff members cannot present at 'ephemeral' assessment (presentations, performances or viva voces), then we will ask you to record your work on video so that this becomes available to another staff member;
3. our assessment processes are monitored by academics from other Universities, just as we are asked to 'externally examine' similar courses to yours in other institutions. Your course's External Examiner may view the work you submit for assignments at any time but normally at the end of the academic year; they will certainly discuss your modules with staff and look at a range of samples of the work of students on all modules within your course.

All assessment criteria will be made available via Blackboard and may also be appended to Module Handbooks

You should always remember that we assess your work, we don't judge you – we understand that some people find study easier than others and that you are not a 'failure' just because you don't get top marks for everything.

5.2 Notification of assignments and examination arrangements

The details of all assessments are set out in the Module Handbook at the start of every module. The assessment brief will tell you what the requirements of the assessments are, when the deadline for submission is and where to submit your assessment. These will also be made available on Blackboard.

5.3 Referencing

We expect students to use Harvard referencing for all written assessments. A Guide to using Harvard will be provided on Blackboards and is incorporated into study skills sessions at Level 4.

5.4 Confidential material

Although your tutors and other staff at UCLan do not seek to limit your right to express your self in any way, we are charged with upholding common levels of decency and to protect unsuspecting members of the University and wider communities. Consequently it is your responsibility to discuss fully the content and context of your work with your tutors. You and your supervising tutor should 'risk assess' any potentially offensive work that enters the public domain in exactly the same way that you would consider the Health and Safety aspects of your work. If, after consultation, your tutor feels that your work contains elements that are not suitable for the public domain, we may ask you to: i) present the work to tutors only ii) present the work to an invited audience only iii) alter or withhold these elements

iv) place, in waiting and entrance areas, clear warning signs that explain the nature of the work you are presenting

5.5 Cheating, plagiarism, collusion or re-presentation

Please refer to the information included in section 6.6 of the University Student Handbook for full definitions. The University uses an online Assessment Tool called Turnitin. A pseudo-Turnitin assignment will be set up using the School space on Blackboard to allow students to check as many drafts as the system allows before their final submission to the 'official' Turnitin assignment. Students are required to self-submit their own assignment on Turnitin and will be given access to the Originality Reports arising from each submission. In operating Turnitin, Schools must take steps to ensure that the University's requirement for all summative assessment to be marked anonymously is not undermined and therefore Turnitin reports should either be anonymised or considered separately from marking. Turnitin may also be used to assist with plagiarism detection and collusion, where there is suspicion about individual piece(s) of work.

6. Classification of Awards

The University publishes the principles underpinning the way in which awards and results are decided in [Academic Regulations](#). Decisions about the overall classification of awards are made by Assessment Boards through the application of the academic and relevant course regulations.



7. Student Feedback

You can play an important part in the process of improving the quality of this course through the feedback you give.

You can play an important part in the process of improving the quality of this course through the feedback you give. In addition to the on-going discussion with the course team throughout the year, there are a range of mechanisms for you to feedback about your experience of teaching and learning. We aim to respond to your feedback and let you know of our plans for improvement.

For example, student feedback helps staff to consider the balance of practical and theoretical work and ensure that this is taken into account when making changes to modules or to the course curriculum.

7.1 Student Staff Liaison Committee meetings (SSLCs)

Details of the Protocol for the operation of SSLCs is included in section 8.2 of the University Student Handbook.

8. Appendices

Programme Specification

Programme Specification

UNIVERSITY OF CENTRAL LANCASHIRE

Programme Specification

This Programme Specification provides a concise summary of the main features of the programme and the learning outcomes that a typical student might reasonably be expected to achieve and demonstrate if he/she takes full advantage of the learning opportunities that are provided.

Sources of information on the programme can be found in Section 17

1. Awarding Institution / Body	University of Central Lancashire
2. Teaching Institution	University of Central Lancashire – Preston Campus
3. University Department/Centre	School of Journalism, Media and Performance
4. External Accreditation	None
5. Title of Final Award	BA (Hons) Theatre and Performance
6. Modes of Attendance offered	Full-time
7. UCAS Code	CLANC / C30/ W441

8. Relevant Subject Benchmarking Group(s)	Dance, Drama and Performance
9. Other external influences	None
10. Date of production/revision of this form	April 2018

11. Aims of the Programme

The specific aims of BA (Hons) Theatre and Performance are:

1. To give students a broad practical, critical, analytical and contextual understanding of contemporary theatre practices, that will equip students with skills that can be directly transferred into the work place.
2. To give students opportunities to develop the skills and attributes needed in order to devise original creative works in the area of contemporary theatre practices.
3. To prepare students with the knowledge of industrial networks and the skills required to prosper in challenging industry
4. To equip students with subject specific and generic transferable skills in line with the National Subject Benchmarks for Theatre and Dance degree courses.

12. Learning Outcomes, Teaching, Learning and Assessment Methods

A. Knowledge and Understanding

- A1 Identify the essential features of examples of contemporary practice.
- A2 Define key elements of contemporary performance and apply these in class-based tasks.
- A3 realise performance with reference to an understanding of key performance theories;
- A4 challenge the conventions of performance with reference to an understanding of key performance theories;
- A5 formulate research into academic presentation material
- A6 analyse the professional demands made on practitioners
- A7 appraise current criteria for arts funding proposals
- A8 Construct and conduct activities that investigate and evaluate approaches to performance;
- A9 Plan for and engage in a process which praxis leads to an informed or enhanced practical output

Teaching and Learning Methods

Across all modules and at all levels teaching and learning are synthesised from a variety of learning activities and opportunities. Learning situations include:

- case studies
- group tutorials, peer review and formative verbal feedback
- individual and group tutorials
- lectures
- one-to-one tutorials
- peer review
- practical tutor – led workshops
- rehearsal
- screenings
- seminars and discussion groups
- study visits
- technical guidance
- workshops

Assessment methods

- class contribution

- performances
- practical activities
- presentations
- processes leading to performances
- rehearsals and performances
- viva voce
- workshops
- written assignments
- written submissions and presentations

B. Subject-specific skills

B1 Apply skills in a range of performance outcomes

B2 Identify strategies to improve technical, improvisation and performing skills.

B3 Explore appropriate methodologies towards the creation of:

- given and/or original text;
- visual theatre and performance
- physical performance;

B4 Apply current methodologies in devising theatre performance

B5 Demonstrate critical knowledge and understanding of the critical and theoretical issues which underpin theatre and performance practice

B6 Realise, through the application of appropriate methodologies, interdisciplinary performance material for small scale performance;

B7 Apply a range of methodologies to a devising process

Teaching and Learning Methods

Practical study occurs within

- analysis of contemporary and historical practice
- lecture/demonstrations
- performance/installation
- rehearsals
- self-reflection and peer group evaluation.
- software training
- workshops

Assessment methods

- class contribution
- performance/installation
- performances
- processes leading to performances
- Screenings
- viva voce

C. Thinking Skills

C1 Appreciate artistic intention and result.

C2 Discuss theoretical concepts using appropriate critical language.

C3 Contextualise your own practice within wider performative frameworks.

C4 Employ appropriate critical language to:

- dissect given text.
- interpret visual discourse
- access and interpret physical vocabulary
- interrogate meaning within the current practice of theatre and performance

C5 Appreciate cultural value within theatre making and performance.

C6 Critically evaluate and contextualise your working process and ensuing product.

C7 Plan and organise a personal programme of study within non-negotiable deadlines;

C8 Plan for and engage in a process which praxis leads to an informed or enhanced practical output

Teaching and Learning Methods

- guidance
- individual and group tutorials
- lectures
- screenings
- seminars and discussion groups
- study visits
- supervised rehearsals
- tutorial lectures
- workshops

Assessment methods

- class contribution
- performances
- presentations
- submission of interactive media hard copy
- viva voce performances
- written assignments
-

D. Other skills relevant to employability and personal development at level 4

D1 Identify activities that assist in the creation of a positive group dynamic within performance and other group work

D2 Review the key factors in successful research and presentation of personal work, personal, team and time management skills.

D3 Demonstrate effective strategies to collaborate, direct and operate under direction.

D4 Appraise and apply research methodologies appropriate within the field of theatre and performance;

D5 Exploit personal development strategies based upon past and current opportunities.

D6 Manage and administrate human and technical resources within a public production;

D7 Disseminate the research findings in a form that respects academic conventions.

Teaching and Learning Methods

- ensemble rehearsals
- lectures
- Practitioner-led events

- screenings
- seminars
- skills-based workshops
- Study visits
- Tutorials
- Workshops
-

Assessment methods

- class contribution
- peer responses
- performances
- personal development plans
- practical and performance work
- presentations
- processes leading to performances
- viva voce
- written assignments

13. Subject Pathways Major Honours				14. Awards and Credits
Level	Module Code	Module Title	Credit rating	
Level 6	PF3000(L6)	Contemporary Theatre Performances	40	Bachelor of Arts Degree with Honours Theatre and Performance Requires 360 credits including a minimum of 220 at Level 5 and above and 100 at Level 6 Bachelor of Arts Degree Theatre and Performance Requires 320 credits including a minimum of 180 at Level 5 and above and 60 at Level 6
	RP3101(L6)	Performance as Research Project	40	
	PF3002(L6)	Student Defined Study	20	
	PF3008(L6)	Professional Practice	20	
Level 5	PF2000(L5)	Devised Theatre Performance 2	40	Diploma of Higher Education Theatre and Performance Requires 240 credits including 120 at Level 5
	PF2104(L5)		40	
	RP2002(L5)	Contemporary Performance Skills	20	
	RP2001(L5)	Professional Practice Theatre and Performance Research	20	
Level 4	RP1001(L4)	Theatre in Context	40	Certificate of Higher Education Requires 120 credits at Level 4
	PF1001(L4)	Performance Technique	40	
	PF1000(L4)	Devised Theatre Performance 1	40	

15. Personal Development Planning

Personal Development Planning (PDP) is a key aspect of all the performing arts courses at UCLan. PDP is integrated within all modules and across the totality of study. PDP, through the creation of a personal document referred to as a Progress File, helps you to define and focus your educational and professional aims and goals; it will assist you to consider how you can engage with the learning opportunities your course offers to achieve your personal career and professional objectives.

This course consists of modules with fixed syllabi that together enable you and your colleagues to gain the knowledge and develop the skills essential if you are to be a successful practitioner. However the course is designed to allow you to choose or negotiate many aspects of your learning in ways which are appropriate to your abilities, learning preferences and vocational intentions. Thus is referred to as a student-centred learning approach. When coupled with the self-monitoring and evaluation of PDP, you find that study shifts from a tutor-led/teaching activity to a personally-defined learning experience. This is close to the way many professional artists operate and the terms 'reflective practitioners' or 'thinking artist' describe the kind of graduate we expect you to become.

16. Admissions criteria

(including agreed tariffs for entry with advanced standing)

**Correct as at date of approval. For latest information, please consult the University's website.*

UK Applicants:

Except in exceptional circumstances, UK applicants must attend an interview with audition. Once your application has been processed you will be sent a letter stating the date you that you are required to attend, and what will be required of you

If it is not possible for you to attend on the date proposed, please contact us to rearrange a date or agree alternative arrangements.

All successful candidates must have achieved the following:

- Achieve a minimum of 260-300 UCAS tariff points at A2 or equivalent
- Grade C in GCSE Maths and English or an equivalent; UK equivalents include key skills level 3 or functional skills level 2

European Applicants:

European applicants may not be able to attend an interview in the UK. Once your application has been processed, you should submit an e-portfolio, CD or DVD of your recent work; this will be followed by a telephone interview.

International Applicants :

International applicants may not be able to attend an interview in the UK. Once your application has been processed, you should submit an e-portfolio, CD or DVD of your recent work; this will be followed by a telephone interview.

Additionally International students for whom English is not your first language, will be required to evidence an IELTS score of 6.0 or equivalent. Equivalences include:

- TOEFL Written examination score of 550 plus a test of written English (at 4)
- TOEFL Computer Equivalent score of 213 and TWE at 4
- Proficiency in English (Cambridge) at Grade C or above

17. Key sources of information about the programme

- www.uclan.ac.uk
- UCAS/Trottman guides
- BA (Hons) Theatre fact sheet
- UCLan prospectus

19. Learning outcomes for target awards

CertHE (Level 4)

- A1 Identify the essential features of examples of contemporary practice.
- A2 Define key elements of contemporary performance and apply these in class-based tasks.
- B1 Apply skills in a range of performance outcomes
- B2 Identify strategies to improve technical, improvisation and performing skills
- C1 Appreciate artistic intention and result.
- C2 Discuss theoretical concepts using appropriate critical language.
- C3 Contextualise your own practice within wider performative frameworks.

DipHE (Level 5),

- A1 Identify the essential features of examples of contemporary practice.
- A2 Define key elements of contemporary performance and apply these in class-based task.
- A3 realise performance with reference to an understanding of key performance theories;
- A4 challenge the conventions of performance with reference to an understanding of key performance theories;
- A5 formulate research into academic presentation material
- A6 analyse the professional demands made on practitioners
 - A7 appraise current criteria for arts funding proposals
 - B1 Apply skills in a range of performance outcomes.

B2 Identify strategies to improve technical, improvisation and performing skills.

B3 Explore appropriate methodologies towards the creation of:

- given and/or original text;
- visual theatre and performance
- physical performance;

B4 Apply current methodologies in devising theatre performance

C1 Appreciate artistic intention and result.

C2 Discuss theoretical concepts using appropriate critical language.

C3 Contextualise your own practice within wider performative frameworks.

C4 Employ appropriate critical language to:

- dissect given text.
- interpret visual discourse
- access and interpret physical vocabulary
- interrogate meaning within the current practice of theatre and performance

C5 Appreciate cultural value within theatre making and performance.

D3 Demonstrate effective strategies to collaborate, direct and operate under direction.

D4 Appraise and apply research methodologies appropriate within the field of theatre and performance;

D5 Exploit personal development strategies based upon past and current opportunities.

BA (Level 6)

A1 Identify the essential features of examples of contemporary practice.

A2 Define key elements of contemporary performance and apply these in class-based tasks.

A3 realise performance with reference to an understanding of key performance theories;

A4 challenge the conventions of performance with reference to an understanding of key performance theories;

A5 formulate research into academic presentation material

A6 analyse the professional demands made on practitioners

A7 appraise current criteria for arts funding proposals

B1 Apply skills in a range of performance outcomes.

B2 Identify strategies to improve technical, improvisation and performing skills.

B3 Explore appropriate methodologies towards the creation of:

- given and/or original text;
- visual theatre and performance
- physical performance;

B4 Apply current methodologies in devising theatre performance

C1 Appreciate artistic intention and result.

C2 Discuss theoretical concepts using appropriate critical language.

C3 Contextualise your own practice within wider performative frameworks

C4 Employ appropriate critical language to:

- dissect given text.
- interpret visual discourse
- access and interpret physical vocabulary
- interrogate meaning within the current practice of theatre and performance

C5 Appreciate cultural value within theatre making and performance.

D3 Demonstrate effective strategies to collaborate, direct and operate under direction.

D4 Appraise and apply research methodologies appropriate within the field of theatre and performance;

D5 Exploit personal development strategies based upon past and current opportunities.

A8 Construct and conduct activities that investigate and evaluate approaches to performance.

A9. Plan for and engage in a process which praxis leads to an informed or enhanced practical output

B5 Demonstrate critical knowledge and understanding of the critical and theoretical issues which underpin theatre and performance practice

B6 Realise, through the application of appropriate methodologies, interdisciplinary performance material for small scale performance;

B7 Apply a range of methodologies to a devising process

C6 Critically evaluate and contextualise your working process and ensuing product.

C7 Plan and organise a personal programme of study within non-negotiable deadlines;

C8 Plan for and engage in a process which praxis leads to an informed or enhanced practical output

D6 Manage and administrate human and technical resources within a public production;

D7 Disseminate the research findings in a form that respects academic conventions.