



# STUDENT HANDBOOK

## **BA (HONS) DRAMA Specialised Award**

2016 – 2017

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This Programme Handbook was prepared in advance of the academic year. We have made every endeavour to ensure information is correct, but last minute amendments occur: for example, staffing or regulations. You should therefore always refer to the most recent academic regulations and the online version of the Programme Handbook.

# HOW TO USE THIS HANDBOOK

Welcome to Bath Spa University's BA (HONS) Drama. The Drama programme offers specialised, combined study and creative arts pathways for students who wish to explore the immensity of drama as both a performance medium and an applied subject. This new handbook builds on the success of the University's previous BA (HONS) Drama, crystallising ten years of experience of delivering that course. It explains the course's structure, content, chief learning processes, rules and regulations. It is essential information that you need to read and refer to throughout your studies.

In support of Bath Spa University's status as a [Platinum Ecocampus](#), this handbook is in electronic format. To navigate its pages, click on any of the hyperlinks throughout the text to read more about the course – some links take you to other pages of the handbook; others take you to relevant websites, external documentation or email addresses.

We have developed the format of the handbook so that it falls into sections – each covering some aspect of your time while studying here. You can read it from cover to cover (please do) or you can dip in and out as and when you need to. The contents page allows you to move freely about the book, and it indicates how each section is colour-coded for easier access. You can return to the contents page by clicking on 'Go to Contents' at the end of each section.

We welcome you to the course and we hope you will enjoy your studies; feel challenged and inspired; and above all, grow in confidence and imagination.

This document should be read in conjunction with BSU's own *Modular Scheme Handbook*. It should also be read within the context of Bath Spa University Academic Regulations and General Regulations, all of which can be accessed [here](#).

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# INTRODUCING THE DEPARTMENT

Find out about:

- [The University's structure](#)
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This section welcomes you to your course and provides you with all the essential contacts you need. Think of these as the yellow pages! Let's though start with the term dates for this academic year.

## ACADEMIC CALENDAR 2016-2017 2016-2017

Our term and trimester dates for 2016-2017 are as follows:

	Start:	End:
Terms:		
Autumn:	26 September 2016 (Year 1 start)	16 December 2016
	28 September 2016 (Years 2 and 3 start)	
Spring:	9 January 2017	7 April 2017
Summer:	2 May 2017 (Tuesday)	23 June 2017
Holidays:		
Winter Vacation:	17 December 2016	8 January 2017
Spring Vacation:	8 April 2017	1 May 2017
<a href="#">Public (Bank) Holidays:</a>	1 May 2017, 29 May 2017 and 28 August 2017	

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# WELCOME



Welcome to BSU – [Bath Spa University](#). We have been teaching at BSU for over 160 years and we became a university in 2005. As a university our vision is to be a leading educational institution in creativity, culture and enterprise. Through innovative teaching and research, the University will provide a high quality student experience.



The Wessex Academy of Performing Arts (WAPA) is a vibrant and exciting part of the Faculty of Creative Arts at [Weston College](#). The department offers 2-year Foundation Degrees in Performing Arts and Musical Theatre and for each there is an optional 1-year BA (Hons) Top-up route. The courses are practical in depth and professionally focussed, aiming to help students to realise their potential and meet professional standards.



[Circomedia](#) is an internationally recognised centre for excellence in circus and physical performance training. Circomedia works with a variety of core circus, performance arts and street theatre working groups that have been instrumental, both nationally and internationally, in increasing the profile of the sector and lobbies on behalf of the circus arts and street theatre industry.

Above all, equality and diversity are crucial to a department that places emphasis on celebrating the creativity of individuals working in companies, and you can read the University's Equality and Diversity policy [here](#).

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The College of Liberal Arts is forever expanding its links with the wider community. From the perspective of Drama, these links include collaborations with the NHS, BANES (our local council) and the Community Police on alcohol awareness through drama workshops for young people; creative and educational opportunities with local schools and with companies like [The Natural Theatre Company](#), [the Misfits](#), [Travelling Light](#) and more; visits to the [RSC](#), [Shakespeare's Globe](#), and [The Theatre Royal Bath](#) complex of venues; and visits from a wide range of practitioners such as [Pickled Image](#). As well, students often collaborate across year levels, programmes and departments on curricular and extra-curricular performance projects.

Bath and Bristol are a 90-minute train journey away from both London and Stratford-Upon-Avon. Weston-Super-Mare is about 30 minutes by train from Bristol. Wherever you study, you will have access to excellent specialist facilities.

Students at [Newton Park](#) campus study in a beautiful rural setting of historical significance and only minutes away from the ancient city of Bath. With the recent addition of the Commons building and new student accommodation, facilities and resources ensure that you have everything you need to support your studies. The University Theatre building includes a fully equipped theatre, and three rehearsal studios and students have access to black box theatre space, dance studio and fully equipped TV studio.

BSU's main site for postgraduate study is [Corsham Court](#) – an Elizabethan stately home that includes access to seminar rooms, a green screen TV studio and 'the barn' – a large studio space.

Theatre Production students work extensively at Ashman's Yard, this is a fully equipped theatre workshop for set building, prop making, costume design and construction, and a mac suite for technical design.

The Department also uses Burdall's Yard, its city centre arts centre/performance venue that includes a studio performance space, a small break-out studio and a seminar room. This is a great venue for the performance of cabaret, music, stand up and studio theatre work

*Burdall's Yard*



You have access to the [University Library](#) at Newton Park. This holds books, journals, performance recordings, CDs, DVDs, student dissertations and provides access to electronic and on-line resources.

[Minerva](#), the University's virtual learning environment, supports all courses as a

repository for information, and as an interactive learning tool. You submit all written work on Minerva and staff will contact you using the noticeboard on the relevant Minerva page. When you enrol, you receive a Bath Spa University email account and you must check this several times a day for updated information.

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# STAFF PROFILES AND CONTACTS

The quality of the teaching you receive while you study and the support we offer you centres on the staff that work with you. The tables below are a quick reference guide, you can click on any of the hyperlinks to find out more or contact the staff. Please remember that part-time or fractional staff might not be able to reply to you immediately, and permanent staff will not always be able to reply to you immediately, so please be patient with us.

## ACADEMIC STAFF

NAME	ROLE	EMAIL
<a href="#">Mark Langley</a>	Head of Field Writing and Performance	<a href="mailto:m.langley@bathspa.ac.uk">m.langley@bathspa.ac.uk</a>
<b>SUBJECT LEADER</b>		
<a href="#">Roy Connolly</a>	Drama	<a href="mailto:r.connolly@bathspa.ac.uk">r.connolly@bathspa.ac.uk</a>
<b>DRAMA TEACHING STAFF</b>		
<a href="#">Helena Enright</a>	Drama	<a href="mailto:h.enright@bathspa.ac.uk">h.enright@bathspa.ac.uk</a>
<a href="#">Dr Pamela Karantonis</a>	Drama	<a href="mailto:p.karatonis@bathspa.ac.uk">p.karatonis@bathspa.ac.uk</a>
<a href="#">Dr Miranda Lundskaer-Nielsen</a>	Drama	<a href="mailto:m.lundskaer-nielsen@bathspa.ac.uk">m.lundskaer-nielsen@bathspa.ac.uk</a>
<a href="#">Dr Laura Purcell Gates</a>	Drama	<a href="mailto:l.purcellgates@bathspa.ac.uk">l.purcellgates@bathspa.ac.uk</a>
<a href="#">Dr Olivia Turnbull</a>	Drama	<a href="mailto:o.turnbull@bathspa.ac.uk">o.turnbull@bathspa.ac.uk</a>
<a href="#">Sita Calvert-Ennals</a>	Drama	<a href="mailto:s.calvert-ennals@bathspa.ac.uk">s.calvert-ennals@bathspa.ac.uk</a>

## ADMINISTRATION AND TECHNICAL STAFF

NAME	ROLE	EMAIL
<a href="#">Mike Ahern</a>	Administration Coordinator	<a href="mailto:m.ahern@bathspa.ac.uk">m.ahern@bathspa.ac.uk</a>
<a href="#">Bryan Wallbridge</a>	Performance Studios Manager	<a href="mailto:b.wallbridge@bathspa.ac.uk">b.wallbridge@bathspa.ac.uk</a>
<a href="#">Amy Hornblow</a>	Administrator	<a href="mailto:a.hornblow@bathspa.ac.uk">a.hornblow@bathspa.ac.uk</a>
<a href="#">Lindsay Endean</a>	BSL Marketing Manager	<a href="mailto:l.endean@bathspa.ac.uk">l.endean@bathspa.ac.uk</a>
<a href="#">Suzanne Harris</a>	BSL Events and Venues Manager	<a href="mailto:s.harris1@bathspa.ac.uk">s.harris1@bathspa.ac.uk</a>
<a href="#">Jayme Fraioli</a>	Technician	<a href="mailto:j.fraioli@bathspa.ac.uk">j.fraioli@bathspa.ac.uk</a>

## UNIVERSITY DEPARTMENTS

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# YOUR COURSE

Find out about

- [Course summary](#)
- [The course structure](#)
- [What you will learn](#)
- [How you can specialise in Applied or Musical Theatre in your degree](#)
- [Course aims](#)
- [Course learning outcomes](#)
- [The kind of teaching you will encounter](#)

This section tells you everything you need to know about your course of study. It explains a lot of the terminology used in HE (Higher Education), and gives an idea of what the course aims to do. We begin with a summary of the course and then progressively add layers of detail.

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# COURSE SUMMARY

<b>Major, Joint or Minor</b>	Specialised Award
<b>School</b>	College of Liberal Arts
<b>Department</b>	Writing and Performance
<b>Campus</b>	Newton Park Campus
<b>Final award</b>	Bachelor of Arts (HONS) Drama
<b>Intermediate awards available</b>	Certificate of Higher Education Diploma of Higher Education
<b><a href="#">UCAS</a> code</b>	W400
<b>Details of professional body accreditation</b>	None
<b>Relevant QAA Benchmark statements</b>	Drama, Dance and Performance (2015)
<b>Date specification last updated</b>	March 2014

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# INTRODUCTION

The BA (HONS) Drama is a broad based programme that allows you to identify where your place in the immense world of theatre and performance might be. It is for students who wish to explore drama from perspectives of making theatre and performance, textual and critical study and theatre for social change.

Drama serves necessary functions in society: for instance, to educate, to entertain and to engage. Our course explores these functions in various contexts. We look at how drama has served societies historically, examining changing philosophical and socio-political world-views as we do so. And we consider how drama matters today. The course asks fundamental questions about the purpose of art through ongoing dialogues, experiments and applied practice, including applied theatre, in and beyond our university. Throughout the course, you will be encouraged to explore the intersection of practice and theory to create work that demonstrates both an understanding of the demands of context and genre and technical skill.

You will take core modules that give you a grounding in key knowledge and skills within the subject area. The remainder of your studies can then be selected from a wide range of options such as comedy, physical theatre, musical theatre, staging Shakespeare and performance and media, so allowing you to create a programme of study that suits your particular interests and learning and professional goals.

The course's professionally experienced staff foster creative approaches to performance and encourage the development of entrepreneurial attitudes and approaches. Drama is not a vocational training course. It will equip you with writing, presentational, communication and collaborative skills that are invaluable in many professional and vocational areas. The University's excellent reputation guarantees rigorous teaching, including of research and analytical skills. Many links with the performing arts world and the wider community embed professional engagement throughout the BA (HONS) Drama course.

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# COURSE CONTENT

The following guides you through all three years and you will see that the course consists of the modules of study explained below, and detailed in full at the end of this handbook.

## COURSE DURATION

The academic year begins at the end of September and finishes at the end of June. The BA (HONS) Drama is offered for both full-time and part time study. Full-time study lasts for three years and part time study lasts for five years. Each year has three terms, so there are nine terms in total (see [academic calendar](#).)

	YEAR 1	YEAR 2	YEAR 3
	LEVEL 4	LEVEL 5	LEVEL 6
Sept- Dec	Term 1	Term 1	Term 1
Jan – March	Term 2	Term 2	Term 2
April - June	Term 3	Term 3	Term 3

For students studying part-time their study will look like this:

	YEAR 1	YEAR 2	YEAR 3	YEAR 4	YEAR 5
	LEVEL 4	LEVEL 4	LEVEL 5	LEVEL 5	LEVEL 6
Sept- Dec	Term 1	Term 1	Term 1	Term 1	Term 1
Jan – March	Term 2	Term 2	Term 2	Term 2	Term 2
April - June	Term 3	Term 3	Term 3	Term 3	Term 3

Selected drama modules, projects and/or assessments require you to observe the Attendance Policy. Wherever this is the case, you will be advised in module handbooks.

## CREDIT RATING

As you study, you gain credit. Credit is a means of quantifying and recognising learning, whenever and wherever you achieve it. All higher education courses are credit rated: within the UK, 1 credit represents 10 notional hours of learning, this doesn't just include formal classes, but estimates the amount of time you spend preparing for these classes, along with private or independent reading and study, plus revision and the completion of course-work required on the module. Please read the QAA guide on [the Higher Education Credit Framework](#).

The credit rating of a BA (HONS) is 360 credits. You take 120 credits each academic year for three years, so you work at least 1200 hours per academic year (equivalent to a job where you work 35 hours per week).

## REQUIREMENTS FOR GAINING AN AWARD

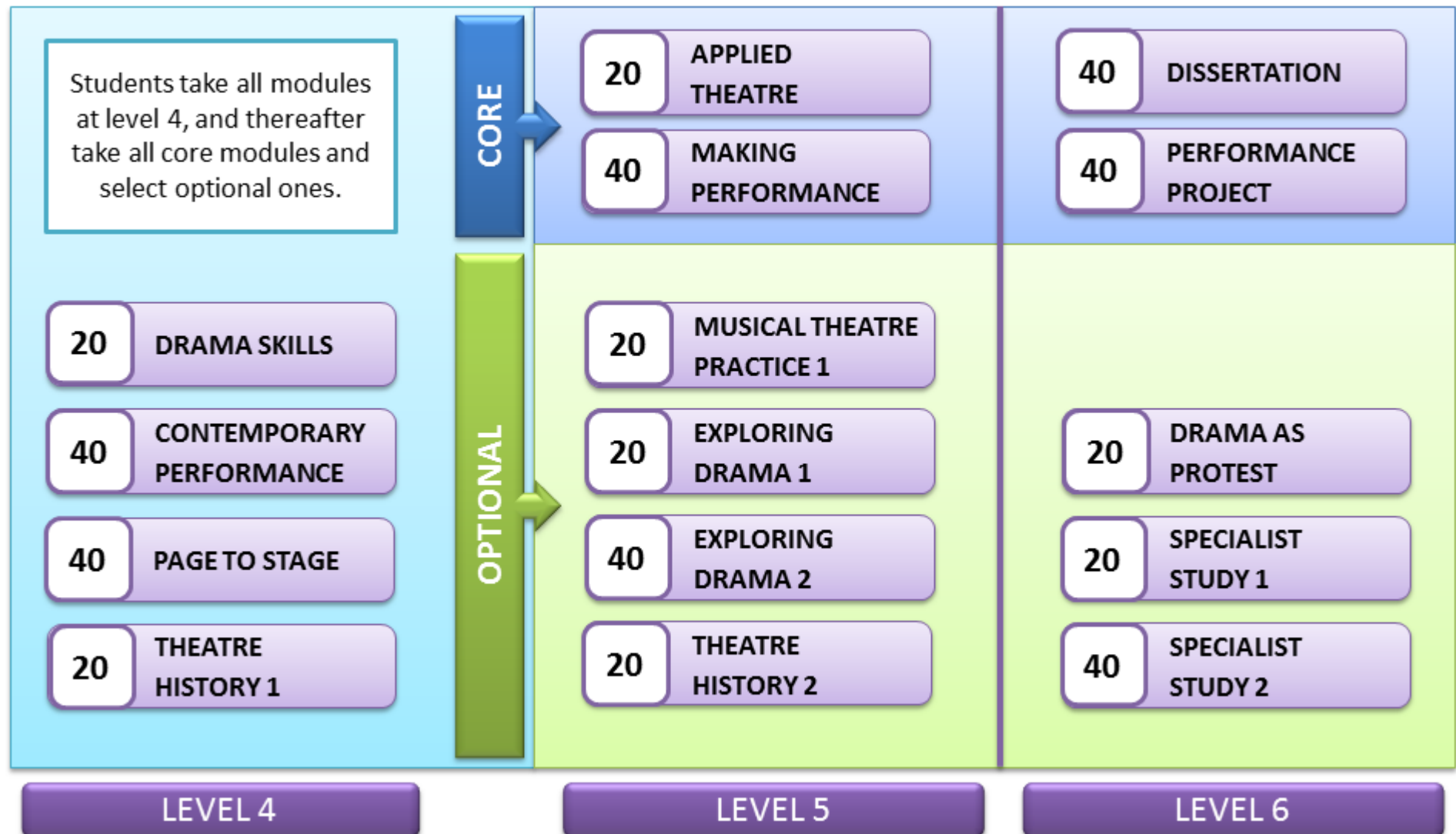
Your BA is an award, because the university 'awards' you the title of Bachelor of Arts when you successfully complete the course. To be awarded an honours degree you must obtain 360 credits including:

- A minimum of 120 credits at Level 4
- A minimum of 120 credits at Level 5
- A minimum of 120 credits at Level 6

## COURSE STRUCTURE

The course is a specialised award; therefore, single honours students take drama modules only. Core modules are prescribed, but other modules are optional. Project-style modules enable you to embark on optional projects in areas such as comedy, physical theatre, American acting and musical theatre etc. These choices help you to adapt your learning journey to suit your particular needs and your tutors will give you advice about these options throughout the course. The diagram overleaf illustrates the course structure: the numbers identify the credit rating of each module.

## BA DRAMA - SPECIALISED



# THE COURSE

Higher education is part of a wider [national framework](#) that begins with further education and culminates at doctorate level. Within this framework, higher education begins at Level 4 with the first year of undergraduate study and the final year of undergraduate study is Level 6. Postgraduate and Master's study is at Level 7.

## LEVELS OF STUDY

[Chapter A1 of the UK Quality Code](#) provides a nationally recognised definition of each level of higher education. Writing a programme against the level descriptors provided ensures that all higher education programmes are of the same standard. While it is worth reading, the essential thing to understand is that the three years of your degree are progressive. Study at Level 6, will be harder than study at Level 5, which is harder than study at Level 4. In very simple terms, Level 4 introduces you to your studies, Level 5 develops your understanding and Level 6 advances it. This is a very simple definition indeed, but it puts the following descriptions in context. The idea of progression is important, because if your studies do not become increasingly harder, then your learning would not progress.

## YEAR 1 / LEVEL 4

In your first year of study on the BA (HONS) Drama you will study processes involved in taking text from page to stage. In Year 1 (or Level 4), you will explore the relationship between theatre and society through the ages, examining ideas underlying dramatic texts, performance conventions and scenography - all the while developing your academic skills of research and referencing. And you will attend and critique plays and other kinds of performance as well as undertake skills classes (specialized students). There are up to four modules in the year, which you can read about by clicking below.

### LEVEL 4 MODULES

DR4201-40	<a href="#">Page to Stage</a>
DR4202-20	<a href="#">Theatre History 1</a>
DR4203-40	<a href="#">Contemporary Performance</a>
DR4204-20	<a href="#">Drama Skills</a>

## YEAR 2 / LEVEL 5

In the second year of your studies on the BA (HONS) Drama, inspired by your research into key theatre directors and companies, you will create your own work in theatre companies. In year 2 (or Level 5), you may also lead workshops, apply drama in community settings and carry on with theatre history. And you may choose from a range of studies within Exploring Drama modules. These may include topics such as physical theatre, British New Writing, Singing for Theatre and Comedy. Throughout, you develop your research and referencing skills by exploring theatre, performance and critical theory: these help you to further your ability to create an academic argument. There are six year 2 modules, which you can read about by clicking below.

### LEVEL 5 MODULES

DR5201-40	<a href="#">Making Performance</a>
DR5202-20	<a href="#">Applied Theatre</a>
DR5203-20	<a href="#">Theatre History 2</a> (not running 2015/6)
DR-5208-20	<a href="#">Musical Theatre Practice 1</a>
DR-5205-20	<a href="#">Exploring Drama 1</a>
DR5206-40	<a href="#">Exploring Drama 2</a>

## YEAR 3 / LEVEL 6

In the third year of your studies on the BA (HONS) Drama, you will research and write a dissertation on a drama topic of your choice and undertake a performance project (specialised students). Such projects are diverse and include applied theatre projects in the community, placements and participation in a mini-theatre festival. You may study practices of drama as protest. And you may choose from a range of offers within specialised study modules: for instance, experimental performance, staging Shakespeare, staging gender and site-specific performance. There are five year three modules, which you can read about by clicking below.



**LEVEL 6 MODULES**

DR6201-40	<a href="#">Dissertation</a>
DR6202-40	<a href="#">Performance Project</a>
DR6204-40	<a href="#">Specialist Study 1</a>
DR6205-20	<a href="#">Specialist Study 2</a>

Please also note: the following Creative Writing and English modules are acceptable as optional Drama modules:

- Introduction to Scriptwriting (CS4004-20)
- Writing for Theatre (CS5004-20)
- Planning and Making a Film (CS5033-40)
- Nineteenth Century Theatre: from Romanticism to Realism (EN5045-20)

and subject to module co-ordinator approval

- Creative Enterprise Project (CS6001-40)
- General Script Project (CS6004).

Contact the Drama Subject Leader for details.

## SPECIALIST ROUTES

A feature of BA (HONS) Drama is that it enables you, should you so wish, to focus your studies in the area of Musical Theatre.

### **Musical Theatre**

Students wishing to focus on Musical Theatre within their BA Drama degree can choose from a set of modules and projects that culminate in a major musical theatre ensemble production in their final year.

In the first year, all Drama students take lectures in musical theatre. If you are interested in focusing on Musical Theatre, you should, by the end of the first year, look to sign up for musical theatre practice and / or singing for theatre projects within the second year Exploring Drama module/s.

In the third year, look to sign up for the ensemble based major Musical Theatre Production and / or Interpreting Musicals projects within the Specialist Studies module/s.

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# WHAT YOU WILL LEARN

To maintain its industry focus, the course's aims and learning outcomes interconnect with different sets of external criteria. In designing the course, the Department has considered the QAA Subject Benchmark Statement for [Dance, Drama and Performance \(2015\)](#) to align the course with all other degrees in the subject area.

## COURSE AIMS

The aims of any HE course explain what the University, staff and course aim to do to enable your learning. This course aims to:

- Provide a learning experience that explores a range of theoretical, historical and practical aspects of drama
- Develop your ability to communicate ideas in verbal, written, dramatic and performative forms
- Develop your ability to engage constructively, creatively and successfully in collaborative group work
- Promote a strong awareness of the transferability of subject specific skills to employment scenarios.

## COURSE LEARNING OUTCOMES

On completion of this course, you will be able to demonstrate the acquisition of a range of knowledge and skills. These are the 'learning outcomes' of the course, and you will pass the course if you are able to show you have attained all these outcomes at threshold level – i.e. you can just do them. If you can surpass the threshold level, you will receive higher grades for your work. The learning outcomes for your course are as follows, some outcomes are about your knowledge, some of them are about your skills and abilities and some of them are about skills that you can use in all walks of life (transferable skills).

### **KNOWLEDGE AND THINKING SKILLS**

On completion of the course, students will:

- Be cognisant of a broad range of historical and contemporary drama and performance, including its production and reception
- Comprehend and engage intelligently with the theoretical and cultural frameworks that surround, and have surrounded, drama
- Engage critically and creatively with the interplay between theory and practice when analysing and making drama

- Gather, organise, synthesise and assimilate information from a variety of sources to fully inform their processes of research, self-evaluation and critical analysis
- Develop their intellectual and imaginative powers, independent judgment, problem solving skills and ability to perceive relationships within what they have learned
- Be able to define viable research projects drawing upon critical awareness of methodologies
- Employ highly effective interpersonal and social skills to ensure excellent communication and maintain productive working relationships
- Develop critical and creative self-awareness, including in relation to employability within education, the creative industries and beyond.

### **SUBJECT-BASED PRACTICAL SKILLS**

On completion of the course, students will:

- Be able to creatively apply a range of content, knowledge and techniques appropriate to their chosen area/s of drama
- Operate safely, creatively and appropriately within various performance contexts.
- Select and employ communication and information technology for text and image presentation, manipulation and processing.

### **SKILLS FOR LIFE AND WORK (GENERAL SKILLS)**

On completion of the course, students will:

- Have developed a personal style of independent learning
- Communicate ideas and experiments to others and to debate relevant issues
- Demonstrate good IT skills
- Demonstrate excellent communication skills
- Be an excellent team member
- Manage time effectively
- Be confident

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# THE LEARNING ENVIRONMENT

Learning is encouraged through participation in a wide variety of activities including lectures, workshops, seminars, skills classes, rehearsals, tutorials and theatre visits. Each Year 1 40 credit point module has 4 hours formal contact per week, but you should allow yourself an additional 11 hours each week for private study including collaborative work with fellow students (student-centred learning). Each Year 1 20 Credit point module has 2 hours formal contact per week, but you should allow yourself an additional 5 hours per week for private study including collaborative work with fellow students (student-cantered learning).

Learning is also supported by our Virtual Learning Environment, Minerva. Newton Park Library holds books, journals, and DVDs, with over 20,000 e-journals, e-books, and newspapers also available via the Library website. E-resources for your course include Drama Online, International Bibliography of Theatre and Dance, and Theatre in Video. Your library research is supported by a specialist subject librarian for your academic School.

The following explains some of the key approaches to teaching on the course. Some classes may feature elements from several of the descriptions below.

## LECTURES

A lecturer presents ideas and large quantities of information to a large group, often facilitating discussion and stimulating student questions in the process. You should take your own notes: even if the lecturer provides notes, you should make your own to guide your reflection afterwards. Lecturers will often provide you with sources for the information they have used, but these are not an alternative to attending the lectures.

## WORKSHOPS

Here you practically explore a specific area of study with the intent of developing your skills or approach to the work. Workshops move freely between tutor-led instruction, class discussion, practical exercises and rehearsal (group work).

## SEMINARS

A mixture of staff and student-led discussions usually held in smaller groups of 15-25 students. You prepare for these sessions and sometimes contribute personally to the selected theme. Importantly, these open discussions generate ideas for you to explore and embed elsewhere in your work.

## SKILLS CLASSES

These year one classes for specialized students begin to embed consistent behaviour by using repetition of action; they are of particular use in the training of voice and movement.

## TUTORIALS

These are opportunities to discuss your personal progress, usually in one-to-one or small group sessions of 10-30 minutes duration. Tutorials are very time consuming for staff and are not optional: failing to attend a tutorial counts as an absence.

## REHEARSALS

In rehearsals, you draw on the knowledge and skills you acquire in other areas and bring them to bear on a text or stimulus. In drama, very often you will be working together in groups or companies. Much of your rehearsal time will be self-directed. Sometimes one of your peers may serve as student-director. Alternatively, you may be involved in a project led by a member of staff.

## THEATRE VISITS

Attendance at plays and other performances is a feature of year one, especially for single honours students. Venues include the University Theatre, the Theatre Royal Bath and the Ustinov Studio. Often you will need to write reviews in response to what you see.

# SUBMITTING WRITTEN WORK

It is important that all your written work conforms to the approved academic formats. Staging, choreographing, designing, rehearsing, managing and performing are all fundamental activities, but thinking about your subject needs language to communicate an intelligent personal response and, of course, writing is central to clear and objective criticism and discussion. This section is not a guide to researching, planning or writing essays; rather, it gives the correct academic format for all essay and dissertation work. You must adhere to the presentational academic conventions.

Think of your essays as potential articles for publication in the many scholarly journals we subscribe to in the library. Don't write in the style of popular journalism or in a familiar, chatty way: you are writing for an academic readership. Always read and research widely around your topic and support arguments with quotations from journals, books and internet sources.

Written work must follow the following conventions and house-style:

- All written work must be word-processed with Arial font size 12
- Use A4 paper
- Print on one side of the paper only
- Use double spaced lines
- Give wide, clear margins
- All pages must be numbered
- The essay title must be written in full at the top of page 1
- All essays must contain a bibliography

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# YOUR MODULES

Find out more about

- How to read a module outline

And each of the modules in the course

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Please also note: The following Creative Writing modules are acceptable as Drama optional modules:

- Introduction to Scriptwriting (CS4004-20)
- Writing for Theatre (CS5004-20)
- Planning and Making a Film (CS5033-40)

and subject to module co-ordinator approval

- Creative Enterprise Project (CS6001-40)
- General Script Project (CS6004).

Contact the Drama Subject Leader for details.

This section tells you everything you need to know about the different modules of

your course of study. The modules are the next layer of detail and the next layer below the outlines are the module handbooks. These are on the relevant courses on Minerva, and to which your tutors will direct you.

Each module outline details the aims, intended learning outcomes, methods of teaching and learning and assessment tasks and criteria for each module of the programme. The University's Academic Quality and Standards Committee have approved these outlines and no change can be made to them without the approval of the Music and Performing Arts School Board. In line with the University's quality assurance processes, any such modifications only happen after a process of review and consultation.

Again there is a lot of terminology involved so there is an explanation of how to read a module outline. It is worth looking at the module diagram in the previous section.

**THESE ARE THE MOST IMPORTANT PAGES IN THE HANDBOOK, SO PLEASE READ THEM OFTEN AND CAREFULLY**

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# HOW TO READ A MODULE OUTLINE

All the module outlines for the entire course are, by design, academic texts, but to maximise your studies you need to read them in close detail and understand them. The following guide helps you to do so.

First, the header block – this is really the information needed for University systems, but it works as follows:

<b>Code</b>	<p>This is the unique reference number for the module</p> <ul style="list-style-type: none"> <li>• DR is the course identification, DR for Drama</li> <li>• The first number identifies the level of study (Level 4, 5, 6 or 7 – see ‘Level’ below)</li> <li>• The remaining three numbers identify the module number</li> <li>• The number after the hyphen indicates the credit value of the module</li> </ul>
<b>Title</b>	The module name
<b>Programme</b>	The programme title – in this case, BA (HONS) Drama
<b>Level</b>	<p>This indicates the year in which the module runs</p> <ul style="list-style-type: none"> <li>• Level 4 is 1<sup>st</sup> year FdA or BA undergraduate</li> <li>• Level 5 is 2<sup>nd</sup> year FdA or BA undergraduate</li> <li>• Level 6 is 3<sup>rd</sup> year BA undergraduate</li> <li>• Level 7 is postgraduate</li> </ul>
<b>Credits</b>	The credit value of the module – see <a href="#">Credit Rating</a> above
<b>ECTS</b>	The European Credit Transfer and Accumulation System, correlates a UK course with other European Higher Education courses, for more information click <a href="#">here</a>
<b>Contact time</b>	This is the total of tutor-led teaching/contact you receive while studying the module
<b>Acceptable for</b>	Because this is a specialised award, the modules are only acceptable for the BA (HONS) Drama
<b>Excluded combinations</b>	This is relevant only for modular scheme awards
<b>Core/Optional</b>	For this specialised award all modules are core
<b>Module Co-ordinator</b>	The tutor responsible for managing the module and the tutors who teach on it

The remainder of the outline details the module content.

## Description and Aims

A thumbnail sketch introduces the module concept and the list of aims defines how the module enables your learning.

<b>Outline Syllabus &amp; Teaching &amp; Learning Methods</b>	
A narrative explanation describes the module syllabus and indicates how staff deliver it and the activities they set to assess your learning.	
<b>Learning Resources</b>	
A brief description of the different teaching spaces, resources, library or IT facilities the University provides to support you throughout the module.	
<b>Intended Learning Outcomes</b>	
If you successfully complete a module, you attain its <a href="#">Intended Learning Outcomes</a> (or ILOs). These are subject-specific skills, abilities or bodies of knowledge and transferable skills. For example, in a Context module, you study theatre history, which is specific to acting, but you also learn how to research, which is a transferable skill. ILOs are pivotal to a module, everything the module aims to do is to enable you to attain them, and the way tutors assess you measures that attainment.	
<b>Assessment Scheme</b>	<b>Weighting %</b>
Tutors devise assessment tasks carefully to measure your attainment of the ILOs. The Assessment Scheme lists the tasks for the module, but the tasks may consist of several activities – module handbooks provide more detail.	This indicates each task's percentage weighting within the module.
<b>Reading Lists/Key Texts &amp; Websites</b>	
Tutors list these books, articles and electronic resources to support your study. Students familiar with <u>all</u> the items on the list will understand more about the subject, and get more out of their study. The more you study, the more you learn.	

The individual module outlines for your course now follow.

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Code	<b>DR4201-40</b>
Title	<b>Page to Stage</b>
Programme	<b>Drama</b>
Level	<b>4</b>
Credits	<b>40</b>
ECTS	<b>20</b>
Contact time	<b>104 hours</b>
Acceptable for	<b>BA Drama, Combined Awards &amp; BA Creative Arts</b>
Excluded combinations	<b>N/A</b>
Core/Optional	<b>Core</b>
Module Co-ordinator	<b>Helena Enright</b>

#### Description

This module is concerned with transitions from page to stage. It aims to:

- Introduce students to a range of processes for creating diverse performances for the stage.
- Provide students with a practical, collaborative environment in which to explore the creation of a piece of theatre.
- Enable students to apply contextual understanding of text to practical performance.

#### Outline Syllabus & Teaching & Learning Methods

This module introduces the student to a range of processes for creating performance. Students will explore some of the key approaches to stage acting and directing and develop a range of practical skills necessary for making theatre happen; that is, for bringing diverse dramatic texts alive 'on the floor'.

The module is structured on the basis of master-classes, workshops and rehearsals. Students will be expected to undertake readings, engage in practical sessions, participate in group performances and contribute to group discussions. It is expected that students will put in a significant amount of research and rehearsal time outside of contact hours.

Students will be given the opportunity to complete formative acting and directing assignments before presenting a summative acting assignment at the end of term one and a directing assignment at the end of term two. Students will be expected to keep a reflective journal throughout the year and to submit a written prompt book to accompany their directing work. Summative assessment is through two portfolios – acting and directing. Given the integrated nature of the skills sets - a prompt book and a reflective journal are integral to both the acting and directing journeys - the assessment events are portfolios where each part interacts with the other.

#### Learning Resources

The module draws on a range of workshop spaces, audio/visual equipment and resources. Students must submit all written work in word-processed form; they have computer access at the University Library, along with access to physical and online learning resources and remote internet access to the Library's electronic collection.

Intended Learning Outcomes	How Assessed
<ul style="list-style-type: none"> <li>• Preparatory knowledge and understanding of the processes necessary for practically realising text.</li> <li>• Basic practical experience of the key skills involved in creating pieces of theatre.</li> <li>• Basic experience of the application of contextual research to practice.</li> </ul>	<p>Portfolio (Acting)</p> <p>Portfolio (Directing)</p>

### Assessment Scheme

#### FORMATIVE

- Monologue
- Group Directing Scene

#### SUMMATIVE

#### Weighting %

- |   |     |
|---|-----|
| <ul style="list-style-type: none"> <li>• Portfolio (Acting – Term 1)<br/><i>(Reflective journal + Scene Performance Project/s)</i></li> </ul> | 50% |
| <ul style="list-style-type: none"> <li>• Portfolio (Directing – Term 2)<br/><i>(Prompt book + Scene Direction Project/s)</i></li> </ul>       | 50% |

### Reading Lists/Key Texts & Websites

Benedetti. J. *The Art of the Actor: The Essential History of Acting from Classical Time to the Present Day*. 2007. London. Routledge – ISBN – 10: 0878302042

Crimp. C. *Attempts on her Life*. 2007. London. Faber & Faber – ISBN – 10: 0571236693

Innes. C, & Shevtsova. M, *The Cambridge Introduction to Theatre Directing*. 2013. London. Cambridge University Press. – ISBN – 10: 0521606225

Pickering, K. *Key Concepts in Drama and Performance*. 2010. London. Palgrave Macmillan – ISBN – 10: 0230241476

Stanislavski. C. *An Actor Prepares*. 2013 (Reprint Ed.). London. Bloomsbury Academic – ISBN – 10: 1780938438

Storey. I & Allan. A. *A Guide to Ancient Greek Drama*. 2004. London. Wiley-Blackwell – ISBN – 10: 1405102152

Code	<b>DR4202-20</b>
Title	<b>Theatre History 1</b>
Programme	<b>BA Drama</b>
Level	<b>4</b>
Credits	<b>20</b>
ECTS	<b>10</b>
Contact time	<b>52 hours</b>
Acceptable for	<b>BA Drama, Combined Awards, BA Creative Arts</b>
Excluded combinations	<b>None</b>
Core/Optional	<b>BA Drama, Combined Awards Core</b>
Module Co-ordinator	<b>Laura Purcell Gates</b>

#### Description and Aims

An introduction to theatre history and research methodologies – the module aims to:

- Provide students with a historical overview of the theatre
- Foster the use of academic writing and research skills
- Support the interconnection between research processes and the making of theatre

#### Outline Syllabus & Teaching & Learning Methods

This module surveys the history of the theatre and its allied industries. Simultaneously, it introduces students to undergraduate research techniques. Students establish an overview of the development of the traditions and movements that have shaped theatre and develop processes of investigation in preparation for later study. The module explores theatre movements and practitioners, academic writing, referencing, and key texts.

The module centres on a series of lectures given by lecturers and guest speakers with research interests in key periods and movements. Online resources provide additional material to promote further reading and research.

The formative written assessment task in Term 1 establishes approaches to academic writing. Summative assessment is through an academic file consisting of two integrated pieces of written work amounting to 4000 words equivalent in total.

#### Learning Resources

The module draws on a range of lecture spaces, audio/visual equipment and resources. Students must submit all written work in word-processed form; they have computer access at the University Library, along with access to physical and online learning resources and remote internet access to the Library's electronic collection.

Intended Learning Outcomes	How Assessed
<p>On completing this module, students will demonstrate:</p> <ul style="list-style-type: none"> <li>• Comprehension of the historical development of the theatre and its allied industries, key movements and practitioners</li> <li>• Introductory undergraduate academic writing skills</li> <li>• Sound judgement when selecting research methodologies for specific tasks</li> </ul>	<p>Written Assignments</p> <p>Portfolio</p> <p>Quiz/s</p>

Assessment Scheme
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<b>FORMATIVE</b>
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- |  |
|--|
| <ul style="list-style-type: none"> <li>• Written Assignment (750 words)</li> </ul> |
|--|

<b>SUMMATIVE</b>	Weighting %
------------------	-------------

- |   |     |
|---|-----|
| • Written Assignment/s (2000 words)                     | 40% |
| • Portfolio (group presentation/s + reflective journal) | 40% |
| • Multiple choice quiz/s                                | 20% |

Reading Lists/Key Texts & Websites
------------------------------------

- |  |
|--|
| <ul style="list-style-type: none"> <li>• Brown, J. R. 2001. The Oxford Illustrated History of the Theatre. Oxford: Oxford University Press – ISBN-10: 0192854429</li> <li>• Drain, R. ed, 1995. Twentieth Century Theatre: A sourcebook. London: Routledge. ISBN-10: 0415096200</li> <li>• Innes, C. 2000. A Sourcebook on Naturalist Theatre. London: Routledge ISBN-10: 0415152291</li> <li>• Hartnoll, P. 1998. The Theatre: A Concise History. London: Thames &amp; Hudson – ISBN-10: 0500203121</li> <li>• Warburton, N. 2006. The Basics of Essay writing. London: Routledge ISBN-10: 0415327733</li> <li>• Wickham, G. 1992. A History Of The Theatre. London: Phaidon – ISBN-10: 0714827363</li> <li>• Zarrilli, P. et al. 2010. Theatre Histories: An Introduction (2<sup>nd</sup> edition). London: Routledge – ISBN-10: 041546224X</li> </ul> |
|--|

Code	<b>DR4204-20</b>
Title	<b>Drama Skills</b>
Programme	<b>BA Drama</b>
Level	<b>4</b>
Credits	<b>20</b>
ECTS	<b>10</b>
Contact time	<b>52 hours</b>
Acceptable for	<b>BA Drama only</b>
Excluded combinations	<b>N/A</b>
Core/Optional	<b>Core</b>
Module Co-ordinator	<b>Pamela Karantonis</b>

#### Description and Aims

Through a basic study of voice and movement students explore the core performance skills they require to support their practical study of text and performance. The module aims to:

- Introduce students to basic performance skills
- Foster an understanding of the need to support theoretical study with safe personal practice

#### Outline Syllabus & Teaching & Learning Methods

This module introduces students to technique and awareness involved in using voice and body in performance; these foundational skills are preparation for performance work in Drama. Key areas like voice and movement establish fundamental practices and indicate ways in which students could develop their skills base through personal study and practice.

This module combines tutor-led workshops with student practice and reflection, including reflective writing activities. Opportunities for formative assessment of practical skills are provided early in vocal and movement segments of delivery. Summative assessment is through a portfolio containing voice and movement tasks and a reflective journal. Given the integrated nature of the skills sets (for example posture is key to both movement and voice) and reflection and awareness thereof the assessment event is a single portfolio where each part interacts with the other.

#### Learning Resources

The module draws on a range of lecture spaces, audio/visual equipment and resources. Students must submit all written work in word-processed form; they have computer access at the University Library, along with access to physical and online learning resources and remote internet access to the Library's electronic collection.

Intended Learning Outcomes	How Assessed
On completing this module, students will demonstrate: <ul style="list-style-type: none"> <li>• Effective use of basic skills</li> <li>• Understanding of the need for skills to support practical research</li> </ul>	Portfolio

Assessment Scheme
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<b>FORMATIVE</b>
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- |   |
|---|
| <ul style="list-style-type: none"> <li>• In class presentation and feedback of voice and movement work</li> </ul> |
|---|

<b>SUMMATIVE</b>	Weighting %
------------------	-------------

- |  |      |
|--|------|
| <ul style="list-style-type: none"> <li>• Portfolio<br/>(<i>Voice and Movement assessment events and reflective journal</i>)</li> </ul> | 100% |
|--|------|

Reading Lists/Key Texts & Websites
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- Evans. M. 2008. Movement Training for the modern actor. London: Routledge — ISBN-10: 9780415963671
- Marshall. L. 2008. The Body Speaks: Performance and physical expression. London: A & C Black — ISBN-10: 1408106825
- Lecoq. J. 2002. The Moving Body. London: Routledge — ISBN-10: 0878301410
- Berry. C. 1991. Voice and the Actor. London: John Wiley and Sons — ISBN-10: 0020415559
- Houseman, B. 2004: Finding Your Voice: London: Nick Hearn Books – ISBN-10: 1854596594
- McCallion. M. 2004. The Voice Book. London: Faber & Faber — ISBN-10: 0571195253
- Linklater. K. 2006. Freeing the Natural Voice. London: Nick Hearn Books — ISBN-10: 1854599712



Code	<b>DR4203-40</b>
Title	<b>Contemporary Performance</b>
Programme	<b>BA Drama</b>
Level	<b>4</b>
Credits	<b>40</b>
ECTS	<b>20</b>
Contact time	<b>104 hours</b>
Acceptable for	<b>BA Drama only</b>
Excluded combinations	<b>None</b>
Core/Optional	<b>Core</b>
Module Co-ordinator	<b>Roy Connolly</b>

#### Description and Aims

This module considers a range of contemporary performance practices through theatre criticism and discursive study. The module aims to:

- Engender an appreciation of a wide range of performance styles and practices
- Develop students' critical skills
- Provide students with a range of different performance stimuli

#### Outline Syllabus & Teaching & Learning Methods

This module considers the range of contemporary performance activities and their interaction. From Opera to play, from Ballet to multi-media, this module explores the range of genres and performance media that constitute the contemporary performing arts scene. Through observation, critique and discussion students identify and develop interest in key areas of practice for further investigation.

The module centres on a series of visits to theatres and other venues to see performances. Lectures are given and seminars led by lecturers and guest speakers with research interests in the work witnessed. Online resources provide additional material to promote further reading and research.

The formative assessment task in Term 1 establishes approaches to review writing. Summative assessment is through a drama portfolio devoted to theatre and performance reviews across genres and reflection thereon and an academic file comprising two integrated written tasks.

#### Learning Resources

The module draws on a range of lecture spaces, audio/visual equipment and resources. Students must submit all written work in word-processed form; they have computer access at the University Library, along with access to physical and online learning resources and remote internet access to the Library's electronic collection.

Intended Learning Outcomes	How Assessed
On completing this module, students will demonstrate:	
<ul style="list-style-type: none"> <li>• Broad knowledge of contemporary performance practices</li> <li>• Elementary critical and analytical skills</li> <li>• Basic comprehension of a range of contemporary performance genres, forms and practitioners</li> </ul>	<p>Portfolio</p> <p>Written Assignments</p>

Assessment Scheme
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<b>FORMATIVE</b>
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Written Assignment (300 words)
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SUMMATIVE	Weighting %
<ul style="list-style-type: none"> <li>Portfolio (Blog/s incorporating a series of reviews spanning a number of genres and a reflective journal)</li> </ul>	60%
<ul style="list-style-type: none"> <li>Written Assignment 1 (1500 words)</li> </ul>	15%
<ul style="list-style-type: none"> <li>Written Assignment 2 (2500 words)</li> </ul>	25%

Reading Lists/Key Texts & Websites
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- Brayshaw, T. & Witts, N. eds, 2013. The Twentieth Century Performance Reader 3<sup>rd</sup> edn. Routledge: London – ISBN-10: 0415696658
- McConachie, B., 2008. Engaging Audiences: A cognitive approach to spectating in Theatre. London: Routledge – ISBN-10: 0230609880
- Williams, R., 1989. 'Drama in a Dramatised Society', in Alan O'Connor, ed., Raymond Williams on Television; Selected Writings. London: Routledge
- Wilson, E., 2009. The Theatre Experience. New York: McGraw Hill – ISBN-10: 0073382140
- Zarrilli, P. et al, 2010. Theatre Histories: An Introduction 2nd edn. London: Routledge — ISBN-10: 041546224X

Code	<b>DR5201-40</b>
Title	<b>Making Performance</b>
Programme	<b>Drama</b>
Level	<b>5</b>
Credits	<b>40</b>
ECTS	<b>20</b>
Contact time	<b>78 hours</b>
Acceptable for	<b>BA Drama, Combined Awards and BA Creative Arts</b>
Excluded combinations	<b>N/A</b>
Core/Optional	<b>Core</b>
Module Co-ordinator	<b>Sita Calvert Ennals</b>

#### Description

The module aims to:

- Provide a collaborative environment for students to practically explore the devising process involved in making theatre.
- Enable students to draw on a critical framework and selection of influences in creating original performances.
- Improve student's ability to independently collate research and translate theory into practice.
- Provide students with access to range of key employability skills.

#### Outline Syllabus & Teaching & Learning Methods

This module builds on the concepts and practices first discussed in *Page to Stage* and *Introduction to Theatre History* with a focus on developing and enhancing students' understanding of creative practice. Through an investigation of current/recent practitioners in the field, and an introduction to associated concepts of structure, narrative and intermediality, the first term will focus on expanding knowledge and understanding of devised theatre practice by exploring post 50s experimental theatre. In the second term, students will build on the fundamental directing skills introduced at Level 4, with an introduction to the theories and methodologies developed by key companies from the last 50 years who have "reinvented storytelling".

The module is structured on the basis of lectures and workshops. Workshops will incorporate seminars, rehearsals and tutor led practical sessions. At the beginning of term one, students will be placed into theatre companies, in which they will remain throughout the year and are expected to work professionally and collaboratively both inside and outside the classroom. A feature of the module is that student companies will showcase their work to peers during lecture sessions. Students will be expected to undertake critical readings, participate in group lectures, presentations and performances and contribute to group discussions.

Peer led lectures and in class performances provide formative presentation and feedback opportunities throughout the year. Working within their companies,

students will present a summative practical assignment. Given the praxis based approach of the module, wherein students research, practice and reflect on the work of key practitioners, this assessment event is in the form of a drama portfolio where each part interacts with the others. They will also complete a written assignment of 3000 words.

### Learning Resources

The module draws on a range of lecture spaces, audio/visual equipment and resources. Students must submit all written work in word-processed form; they have computer access at the University Library, along with access to physical and online learning resources and remote internet access to the Library's electronic collection.

Intended Learning Outcomes	How Assessed
<ul style="list-style-type: none"> <li>• Critical knowledge and understanding of devising theatre in response to the work of a selection of key practitioners.</li> <li>• Improved performance skills in creating collaborative, devised theatre.</li> <li>• Enhanced ability to collaboratively utilise research tools to effectively translate theory into practice.</li> </ul>	<p>Portfolio / Written Assignment</p> <p>Portfolio</p> <p>Portfolio</p>

### Assessment Scheme

#### FORMATIVE

- Series of In-class performances; peer-led lectures

#### SUMMATIVE

	Weighting %
<ul style="list-style-type: none"> <li>• Portfolio (<i>Ensemble final performance, group presentation and reflective blog</i>)</li> </ul>	75%
<ul style="list-style-type: none"> <li>• Written Assignment (<i>2500 words</i>)</li> </ul>	25%

### Reading Lists/Key Texts & Websites

- Brecht, S. 2007. *The Theatre of Visions: Robert Wilson*. London: Methuen Drama – ISBN – 10: 0413495906
- Brook, P. 2008 (Edition). *The Empty Space*. London: Penguin Modern Classics – ISBN – 10: 0141189223
- Fortier, M. 2002. *Theory/Theatre: An Introduction*. London: Routledge – ISBN - 10: 041525437X
- Mitchell, K. 2008. *The Director's Craft: A Handbook for the Theatre*. London: Routledge – ISBN – 10: 0415404398
- Quick, A. (Ed.) 2007. *The Wooster Group Work Book*. London: Routledge –

ISBN – 10: 0415353343

- Radosavlejevic, D. 2013. The Contemporary Ensemble: Interviews with Theatre Makers. London: Routledge – ISBN – 10: 0415535301

Code	<b>DR5202-20</b>
Title	<b>Theatre History 2 not running 2016/2017</b>
Programme	<b>Drama</b>
Level	<b>5</b>
Credits	<b>20</b>
ECTS	<b>10</b>
Contact time	<b>52 hours</b>
Acceptable for	<b>BA Drama, Combined Awards and BA Creative Arts</b>
Excluded combinations	<b>N/A</b>
Core/Optional	<b>Optional</b>
Module Co-ordinator	<b>TBA</b>

### Description

The module offers an opportunity to gain an overview of some of the key practitioners and dramatic works of the post-World War 2 era, to explore and engage with scholarly debates around works from this period and to formulate your own responses. Comprising the second part of the survey begun in Theatre History 1, this module aims to:

- Provide students with a historical overview of post-World War 2 theatre
- Develop students' academic research, argumentation and writing skills in the context of modern and contemporary theatre
- Highlight the interconnection between research processes and contemporary theatre-making

### Outline Syllabus & Teaching & Learning Methods

This module explores some of the major dramatic and theatrical developments of the post-WWII era in Britain and beyond. We will explore works in their socio-cultural contexts as well as highlighting new approaches to structuring, making, presenting and theorising dramatic and post-dramatic work. Areas of study will include individual case studies of plays, performances and practitioners as well as thematic explorations.

The module will be taught through lectures, lecture-demonstrations and directed study.

The formative assessment task in Term 1 consolidates approaches to academic writing. Summative assessment is by an academic file consisting of two integrated pieces of writing.

### Learning Resources

The module draws on a range of lecture spaces, audio/visual equipment and resources. Students must submit all written work in word-processed form; they have computer access at the University Library, along with access to physical and online learning resources and remote internet access to the Library's electronic collection.

Intended Learning Outcomes	How Assessed
<p>On completing this module, students will demonstrate:</p> <ul style="list-style-type: none"> <li>• Awareness of some of the key debates, practitioners and theories from the post-1945 era.</li> <li>• The ability to process, evaluate and engage closely with existing debates in a specific area of study within this period.</li> <li>• The ability to articulate an argument within this area of study through formal written communication</li> </ul>	Written Assignments

#### Assessment Scheme

##### FORMATIVE

- Essay Plan/s

##### SUMMATIVE

##### Weighting %

- Written Assignment 1 (*2000 words*)
- Research Assignment 2 (*3000 words*)

40%

60%

#### Reading Lists/Key Texts & Websites

- Shellard, D. 2000. *British Theatre Since the War*. Yale, New Haven and London. ISBN: 10-0300087373
- Innes, C. 1994. *Avant Garde Theatre 1892-1992*. London and New York: Routledge ISBN: 10-0415065186 (e-book)
- Hodge, A (ed). 2006. *Twentieth-Century Actor Training*. London and New York: Routledge. ISBN: 10-0203007603 (e-book)

Code	<b>DR5203-20</b>
Title	<b>Applied Theatre</b>
Programme	<b>Drama</b>
Level	<b>5</b>
Credits	<b>20</b>
ECTS	<b>10</b>
Contact time	<b>52 hours</b>
Acceptable for	<b>BA Drama, Combined Awards and BA Creative Arts</b>
Excluded combinations	<b>N/A</b>
Core/Optional	<b>Co-requisite for BA Drama; optional for combined students</b>
Module Co-ordinator	<b>Sita Calvert Ennals/Helena Enright</b>

#### Description

This module examines drama as a vehicle for social intervention and cultural expression, through practices of making visible voices, identities and stories that are invisible or marginalised within society. Critical consideration of major political and social philosophies that have informed applied theatre practices will be enhanced through examination of practical case studies and facilitation techniques. The module aims to:

- introduce students to a range of applied theatre practices, theories, and practitioners through lectures, workshops, and visiting artists
- explore the specific ideas and techniques behind key applied theatre theories and practices
- enable students to conduct relevant case study evaluations and to create and facilitate an applied theatre workshop in the community.

#### Outline Syllabus & Teaching & Learning Methods

The module begins with an overview of the applied theatre landscape and core pedagogy and theatre of the oppressed theory, underpinned by an examination of ways in which applied theatre practices have the potential to intercede in and subvert dominant societal narratives about marginalised groups. Term 1 is devoted to applied theatre case studies. These often incorporate workshops on techniques related to that case study and sometimes involve guest artists. In Term 2 students conduct a case study evaluation; design, rehearse, and facilitate a workshop within the community; and evaluate their own practice. The module ends with peer, group, and individual tutorial sessions.

The module utilises lectures, workshops, theatre visits, visits by guest artists and seminars and features delivery of community facing applied theatre work by students, in groups.

The key formative assessment opportunity is the Workshop Lab, which supports students in the area of workshop facilitation. Summative assessment is through a written assignment and a drama portfolio consisting of the two complementary



elements of practice and reflection.

### Learning Resources

The module draws on a range of lecture and seminar spaces, audio/visual equipment and resources, and the university's Minerva VLE. Students must submit hard copies of reflections (either handwritten or typed), and word-processed forms of all other written work. They have computer access at the University Library, along with access to physical and online learning resources and remote internet access to the Library's electronic collection.

Intended Learning Outcomes	How Assessed
On completing this module, students will demonstrate:	
<ul style="list-style-type: none"> <li>Knowledge of a range of practices within and key theories within the field of applied theatre</li> </ul>	Written Assignment
<ul style="list-style-type: none"> <li>Techniques for creating and facilitating an applied theatre workshop</li> </ul>	Portfolio
<ul style="list-style-type: none"> <li>Skills in evaluating applied theatre practices.</li> </ul>	Portfolio

### Assessment Scheme

#### FORMATIVE

- Workshop Lab

#### SUMMATIVE

	Weighting %
<ul style="list-style-type: none"> <li>Written Assignment (1500 words)</li> </ul>	30%
<ul style="list-style-type: none"> <li>Portfolio (Community workshop and reflective journal)</li> </ul>	70%

### Reading Lists/Key Texts & Websites

- Baim, C. 2002. Geese theatre handbook. Winchester: Waterside. ISBN: 1906534500
- Beddow, N. 2001. Turning points: the impact of participation in community theatre. Exeter: South West Arts. ISBN: 1874396299
- Boal, A. 2002. Games for actors and non-actors. London: Routledge. ISBN: 0203994817
- Boal, A. 2008. Theatre of the oppressed. London: Pluto Press. ISBN: 1849644543
- Crimmens, P. 2006. Dramatherapy and storymaking in special education. London: Jessica Kingsley. ISBN: 1846424860
- Freire, P. 1972. Pedagogy of the oppressed. London: Penguin Books Ltd. ISBN: 014025403X
- Jones, O. 2012. Chavs: the demonization of the working class. London:

Verso. ISBN: 1844678644

- Prendergast, M., Saxton, J., eds. 2009. Applied theatre: international case studies and challenges for practice. Bristol: Intellect. ISBN: 1841503533

Code	<b>DR5008-20 / MU5007-20</b>
Title	<b>Musical Theatre Practice 1</b>
Programme	<b>Drama and Music</b>
Level	<b>Five</b>
Credits	<b>20</b>
ECTS	<b>10</b>
Contact time	<b>52 hours</b>
Acceptable for	<b>BA Drama, Combined Awards &amp; BA Creative Arts</b>
Excluded combinations	<b>This module is not available as an elective</b>
Core/Optional	<b>Optional</b>
Module Co-ordinator	<b>Miranda Lundskaer-Nielsen</b>

#### Description

This module is open to both Drama and Music students and is intended to give a practical and contextual grounding in Musical Theatre performance. It is geared towards musical theatre practitioners who are also interested in learning about the genre.

This module will introduce you to different styles of musical theatre. Throughout the module, we will study individual works from both a dramatic and musical standpoint and also in terms of their position within the development of musical theatre as an art form. The emphasis is on giving you a working understanding of the relationship between music and drama in Musical Theatre and the practical challenges of performing and presenting different kinds of material.

#### Outline Syllabus & Teaching & Learning Methods

Each week, we will be focusing on a specific area of musical theatre genre and practice. Topics covered will likely include different styles of musical theatre (musical comedy, musical plays, musical drama, pop and rock musicals) and practical approaches to key areas of professional practice within a musical theatre context.

The module will be taught through a weekly class session (made up of lectures, group discussion and practical work) plus directed study. You will be expected to take an active part in all sessions and to undertake research-based written work and to participate in an ensemble-based, group practical project. You will undertake formative assessments throughout the module (e.g. essay plan, presentation outline) as well as the graded summative assessments (please see below). As part of the Group Project, you will have a chance to work on your PDP skills through reflecting on your process and answering questions from the audience about your work in the final presentation.

#### Learning Resources

Department instruments; theatre equipment; Minerva; JSTOR; University Library and Inter-Library Loans; selected websites.

#### Intended Learning Outcomes

#### How Assessed

On completing this module, students will demonstrate:	
1. An understanding of the practical requirements of musical theatre performance within a studio / workshop context.	Portfolio
2. Competence in your chosen area of professional practice within a musical theatre context.	Portfolio
3. Demonstrated ability to combine theoretical and practical understanding of musical theatre style in the rehearsal and performance of a musical theatre workshop presentation.	Portfolio
4. An understanding of the interrelationship between music and drama in different kinds of musical theatre.	Portfolio; Written Assignment
5. Ability to conduct independent research, present findings and construct arguments in an appropriate written form.	Written Assignment

### Assessment Scheme

#### FORMATIVE

- In class performances; in class discussion

#### SUMMATIVE

	Weighting %
Written assignment (Essay)	40%
Portfolio (Reflective assignment, Group Practical Project)	60%

### Reading Lists/Key Texts & Websites

- Banfield, S. 1993. *Sondheim's Broadway Musicals* (Michigan: U. of Michigan Press)
- Block, G. 2004. *Enchanted evenings : the Broadway musical from Show Boat to Sondheim* (London: OUP)
- Deer, J. 2008. *Acting in Musical Theatre: A Comprehensive Course*. (London and New York: Routledge.)
- Everett W., Laird, P., (Eds). 2002. *The Cambridge Companion to the Musical* (Cambridge: CUP)
- Jones, J.B. 2004. *Our Musicals, Ourselves: a social history of the American Musical Theatre*. Hanover: Brandeis University Press.

Code	<b>DR5205-20</b>
Title	<b>Exploring Drama 1</b>
Programme	<b>Drama</b>
Level	<b>5</b>
Credits	<b>20</b>
ECTS	<b>10</b>
Contact time	<b>52 hours</b>
Acceptable for	<b>BA Drama, Combined Awards &amp; BA Creative Arts</b>
Excluded combinations	<b>N/A</b>
Core/Optional	<b>Optional</b>
Module Co-ordinator	<b>Roy Connolly</b>

#### Description

This module provides scope for you to apply knowledge and skills developed in core modules to the exploration of a specific area of drama. You select one project from a range offered, thereby adapting your learning journey to suit your particular needs. (Entry to specific projects is subject to module co-ordinator approval.) The module aims to:

- Provide an environment wherein students explore a specific area of drama of their interest
- Develop student ability to conduct pertinent research within a field of interest
- Develop student practical proficiency in an area of drama of their interest (where applicable)

#### Outline Syllabus & Teaching & Learning Methods

Within the auspices of this module, students undertake an exploratory drama project. Module coordinator and subject leader determine project choice, reflecting student interest and informed by tutor advice and administrative considerations. Within reason, every effort is made to offer students a preferred project. The University reserves the right to change the number or order of projects, depending on numbers, student interests, external partnerships or other pedagogical needs. The following list of projects is indicative of the kind and range of projects offered. The precise projects are determined each year through negotiation with the student body:

Comedy Project  
 Contemporary Theatre in Britain  
 Physical and Visual Theatre  
 Theatre as Education  
 Writing for Performance  
 Singing for theatre  
 Introduction to Production

Formative assessment for each project draws on in class presentations or written tasks appropriate to the subject under analysis. Summative assessment is through a drama portfolio containing activities befitting the area of study. Portfolios may be entirely written, or blend written and practical tasks. The finale grade for the project

will look at the student's progress over the entire project, drawing on the evidence provided by all the items comprising the portfolio.

### Learning Resources

The module draws on a range of lecture spaces, audio/visual equipment and resources. Students must submit all written work in word-processed form; they have computer access at the University Library, along with access to physical and online learning resources and remote internet access to the Library's electronic collection.

Intended Learning Outcomes	How Assessed
<p>On completing this module, students will demonstrate:</p> <ul style="list-style-type: none"> <li>• Significant comprehension of theory and practice in the area of drama studied</li> <li>• Creativity and technical skill pertinent to the area of drama studied</li> <li>• Good understanding of the transferable skills gained from the study of an area of drama of interest</li> </ul>	Portfolio

### Assessment Scheme

#### FORMATIVE

- In and out of class exercises; in class discussions

#### SUMMATIVE

- Portfolio  
(As set out in project assignment brief)

Weighting %

100%

### Reading Lists/Key Texts & Websites

*Further detailed reading lists are available in the module handbook. Students must only read the lists for the projects they study.*

#### Comedy

- Allen, T. 2002. *Attitude: Wanna Make Something Of It? The Secret Of Stand-Up Comedy*. Glastonbury: Gothic Image – ISBN-10: 0906362563
- Murray, L. 2008. *Teach Yourself Stand Up Comedy*. London: Hodder Education – ISBN-10: 0071545115
- Oliver, D. 2005. *Getting the joke: the inner workings of stand-up comedy*. London: Methuen – ISBN-10: 0413774767
- Sankey, J. 1998. *Zen and the Art of Stand-Up Comedy*. London: Routledge – ISBN-10: 0878300740
- Dean, G. 2000. *Step by Step to Stand-Up Comedy*. New Hampshire: Heinemann – ISBN-10: 0325001790
- Hicks, Bill. 2004. *Love All The People, Letters, Lyrics, Routines*. Robinson – ISBN-10: 1845291115
- Vorhaus, J. 1994. *The Comic Toolbox*. Los Angeles: Silman-James Press:

Wilmot– ISBN-10: 1879505215

- R & Rosengard, P. 1989. Didn't You Kill My Mother-In-Law? London: Methuen– ISBN-10: 0413173909
- Limon, J. 2000. Stand-Up Comedy in Theory, or, Abjection in America. London: Duke University Press: Palmer– ISBN-10: 0822325462
- Stott, A. 2005. Comedy. Oxford: Routledge- ISBN-10: 0415299330
- Griffiths, T. 1979. Comedians. London: Faber & Faber– ISBN-10: 0571049869
- Bergson, H. 2008. Laughter: An Essay on the Meaning of Comic– ISBN-10: 1604501065

### **Contemporary Theatre in Britain**

- Billington, M. 2007. State of the Nation British Theatre Since 1945. London: Faber and Faber - ISBN -10: 057121049X
- Sierz, A. 2001. In-Yer-Face Theatre British Drama Today. London: Faber and Faber - ISBN-10: 0571200494
- Sierz, A. 2011. Rewriting the Nation: British Theatre Today. London: Methuen - ISBN-10: 1408112388
- Middeke M. Schnierer, P. and Sierz A. 2011. The Methuen Guide to Contemporary British Playwrights. London: Methuen - ISBN-10: 1408122782
- Lane D. 2010. Contemporary British Drama. Edinburgh: Edinburgh University Press - ISBN-10: 0748638229

### **Theatre as Education**

- Billingham, P. Radical initiatives in interventionist and community drama. Bristol: Intellect. ISBN-10: 1841500682.
- Boal, A. The rainbow of desire: the Boal method of theatre and therapy. London: Routledge. ISBN: 0203820231.
- Haedicke, S., Nellhaus, T. Performing democracy: international perspectives on urban community-based performance. Ann Arbor, MI: University of Michigan Press. ISBN: 0472067605.
- Paterson, D., Rohd, M. Theatre for community, conflict and dialogue: The hope is vital training manual. Portsmouth: Heinemann Educational Books. ISBN-10: 0325000026.
- Schutzman, M., Cohen-Cruz, J. Playing Boal: Theatre, therapy, activism. New York: Routledge. ISBN-10: 0415086086.

### **Physical and Visual Theatre**

- Murray, S and Keefe, J. 2007. Physical Theatres: A Critical Introduction, London, Routledge. ISBN: 0415362504
- Murray, S and Keefe, J 2007. Physical Theatres: A Critical Reader, London Routledge. ISBN: 0415362520
- Climenhaga, R 2008. Pina Bausch, Routledge. London. ISBN: 0415375223
- Govan, E, Nicholson, H and Normington, K 2007. Making a Performance, London, Routledge. ISBN: 0415286530
- Bogart, A. 2007. And Then, You Act: Making Art in an Unpredictable World, London, Routledge. ISBN: 0415411424

- Bogart, A. 2005. *The Viewpoints Book*, a practical guide to viewpoints and composition, Theatre Communications Group. ISBN: 1559362413
- Counsell, C. 1996. *Signs of Performance: An Introduction to Twentieth Century Theatre*, Routledge. ISBN: 0415106435
- Fernandes, G. 2001. *Pina Bausch and the Wuppertal Dance Theatre: Aesthetics of repetition and transformation*, Peter Lang, Oxford. ISBN: 0820467057
- Harvie, J. 2007. *Staging the UK*, Manchester University Press., Manchester. ISBN: 0719062136
- Huxley, M. 2002. *The Twentieth Century Performance Reader*, Routledge. ISBN: 0415116287
- Lecoq, J. 2006. *Theatre of Movement and Gesture*, London, Routledge. ISBN: 041539449
- Lecoq, J. 2002. *The Moving Body: teaching creative theatre*, Methuen. ISBN: 9781408111468
- Servos, N. 2008. *Pina Bausch: Dance Theatre*, K, Kleser, Munich. ISBN: 3935456220

### **Singing for Theatre**

- Deer, J. 2008. *Acting in Musical Theatre*. New York: Routledge. eISBN 10-0203931076
- De Mallett Burgess, T. & Skilbeck, N. 1999. *The Singing and Acting Handbook: Games and Exercises for the Performer*. London: Routledge. ISBN: 10-0415166586
- Melton, J. 2007. *Singing in Musical Theatre*. New York, NY : Allworth. ISBN-9781581154825
- Taylor, M. 2008. *Singing for Musicals*. Ramsbury : Crowood, ISBN-9781861269935

### **Introduction to Production**

- Holt, M. 1991. *Stage Design & Properties*. London: Phaidon - ISBN-10: 0714825158
- Finelli, P. 2002. *Sound for the Stage: Application and Techniques*. Royston: Entertainment Technology Press - ISBN-10: 1904031153
- Kaye, D. and LeBrecht, J. 1999. *Sound & Music for Theatre*. Oxford: Focal Press - ISBN-10: 0240810112
- Dean, P. 2002. *Production Management - Making Shows Happen: A practical guide*. Ramsbury: Crowood Press - ISBN-10: 1861264518
- Mort, S. 2011. *Stage Lighting - The Technicians' Guide*. London: Bloomsbury - ISBN-10: 1408123576
- Palmer, S. 2013. *Light (Readings in Theatre Practice)*. Basingstoke: Palgrave MacMillan - ISBN-10 - 0230551904

### **Writing for Performance**

- Grieg, N. (2005) *Playwriting: A Practical Guide*. London and New York: Routledge.
- Edgar, D. (2009) *How Plays Work*. London: Nick Hern.
- Vogler, C. (2007) *The Writer's Journey: Mythic Structure for Writers*. Los



Angeles, Michael Wiese Productions.

- Waters, S. (2010) *The Secret Life of Plays*. London, Nick Hern.

Code	<b>DR5206-40</b>
Title	<b>Exploring Drama 2</b>
Programme	<b>Drama</b>
Level	<b>5</b>
Credits	<b>40</b>
ECTS	<b>20</b>
Contact time	<b>104 hours</b>
Acceptable for	<b>BA Drama, Combined Awards &amp; BA Creative Arts</b>
Excluded combinations	<b>N/A</b>
Core/Optional	<b>Optional</b>
Module Co-ordinator	<b>Roy Connolly</b>

#### Description

This module provides scope for you to apply knowledge and skills developed in core modules to the exploration of a specific area of drama. You select two projects from a range offered, thereby adapting your learning journey to suit your particular needs. (Entry to specific projects is subject to module co-ordinator approval.) The module aims to:

- Provide an environment wherein students explore two specific area of drama of their interest
- Develop student ability to conduct pertinent research within two fields of interest
- Develop student practical proficiency in two areas of drama of their interest (where applicable)

#### Outline Syllabus & Teaching & Learning Methods

Within the auspices of this module, students undertake two exploratory drama projects. Module coordinator and subject leader determine project choice, reflecting student interest and informed by tutor advice and administrative considerations. Within reason, every effort is made to offer students a preferred project. The University reserves the right to change the number or order of projects, depending on numbers, student interests, external partnerships or other pedagogical needs. The following list of projects is indicative of the kind and range of projects offered. The precise projects are determined each year through negotiation with the student body:

Comedy Project  
 Contemporary Theatre in Britain  
 Physical and Visual Theatre  
 Theatre as Education  
 Writing for Performance  
 Singing for theatre  
 Introduction to Production

Formative assessment for each project draws on in class presentations and / or written tasks appropriate to the subject under analysis. Summative assessment is through a drama portfolio containing activities befitting the area of study. Portfolios may be entirely written, or blend written and practical tasks. The finale grade for the project will look at the student's progress over the entire project, drawing on the evidence provided by all the items in the portfolio.

### Learning Resources

The module draws on a range of lecture spaces, audio/visual equipment and resources. Students must submit all written work in word-processed form; they have computer access at the University Library, along with access to physical and online learning resources and remote internet access to the Library's electronic collection.

Intended Learning Outcomes	How Assessed
<p>On completing this module, students will demonstrate:</p> <ul style="list-style-type: none"> <li>• Significant comprehension of theory and practice in the areas of drama studied</li> <li>• Creativity and technical skill pertinent to the areas of drama studied</li> <li>• Good understanding of the transferable skills gained from the study of areas of drama of interest</li> </ul>	Portfolios

### Assessment Scheme

#### FORMATIVE

- In and out of class exercises; in class discussions

#### SUMMATIVE

- Portfolio 1  
(As set out in project assignment brief)
- Portfolio 2  
(As set out in project assignment brief)

#### Weighting %

50%

50%

### Reading Lists/Key Texts & Websites

See DR5205-20 Exploring Drama 1 reading list above. Further detailed reading lists are available in the module handbook. Students must only read the lists for the projects they study.

Code	<b>DR6201-40</b>
Title	<b>Dissertations</b>
Programme	<b>Drama</b>
Level	<b>6</b>
Credits	<b>40</b>
ECTS	<b>20</b>
Contact time	<b>Supervised independent study</b>
Acceptable for	<b>BA Drama, Combined Awards &amp; BA Creative Arts</b>
Excluded combinations	<b>N/A</b>
Core/Optional	<b>Core for specialised students; optional for combined students</b>
Module Co-ordinator	<b>Dr Olivia Turnbull</b>

#### Description

On this module students write a dissertation that takes the form of an investigation into a drama-related issue of their choice, subject to the approval of the adviser. The dissertation is expected to be 8,500 words in length (10% leeway either way) and demonstrate original thought and opinions, evidence of substantial further reading and research around the topic, and cite relevant and specific examples.

Given that this study constitutes an entire 40-credit module in itself, it is expected that students will conduct advanced independent research into an area of drama, theatre, and/or performance studies that is of particular interest to them.

The module aims to:

- considerably extend the student's knowledge in their chosen specialist topic
- develop the skills required for originality and creativity of thinking in Drama
- extend independent skills in independent research, argumentation, structuring, and time management.

#### Outline Syllabus & Teaching & Learning Methods

Prior to the start of the academic year, students submit a proposed area of study which allows for adviser assignment. The module begins with a sequence of introductory lectures alongside library skills sessions that prepare students to undertake their dissertation projects. Each student has up to four voluntary tutorials with their dissertation adviser, and up to three dissertation drafts can be submitted throughout the year at scheduled points ahead of the due date.

The first assessed project, due in Term 1, is a project brief/research summary and plan, of approximately 1500 words, plus a bibliography (the bibliography is not included as part of the word count). This is intended as a consideration of students' proposed dissertation's thesis, structure, methodology, and research. As such, while it is not expected that students will have completed all of their research by this point, enough preliminary investigation and knowledge should have been accrued to allow

for a clear working title and thesis, and rationale for this line of enquiry. Students' discussion in this assignment should consider how the various aspects of the research process will inform the development of their thesis. The project brief is to include a working research plan for the dissertation. The due date for the dissertation will be set for late in Term 2 or early in Term 3, depending on the shape of the academic year and the timing of other year three assessments.

Formative feedback on dissertation drafts is provided by supervisors at prearranged points in the year. Summative assessment is through a written assignment of 1500 words and a dissertation of 8,500 words.

### Learning Resources

The module draws on lecture spaces, audio/visual equipment and resources, tutorials, and the university's Minerva VLE. Students must submit written work in word-processed form, both hard copies and through TurnItIn. They have computer access at the University Library, along with access to physical and online learning resources and remote internet access to the Library's electronic collection.

Intended Learning Outcomes	How Assessed
On completing this module, students will demonstrate: <ul style="list-style-type: none"> <li>• skills, knowledge, and methodologies acquired during their previous studies</li> <li>• ability to engage in substantive and sustained analytical research</li> <li>• ability to produce an analytical essay that offers a new perspective on their chosen field of study.</li> </ul>	Written Assignment  Dissertation

### Assessment Scheme

#### FORMATIVE

- Proposal; Supervisor feedback on dissertation drafts

#### SUMMATIVE

	Weighting %
<ul style="list-style-type: none"> <li>• Written assignment (1500 words)</li> </ul>	15%
<ul style="list-style-type: none"> <li>• Dissertation (8500 words)</li> </ul>	85%

### Reading Lists/Key Texts & Websites

- Booth, W. 2008. The craft of research. Chicago: University of Chicago Press. ISBN: 0226062643
- Harvard referencing system websites:
  - <http://libweb.anglia.ac.uk/referencing/harvard.htm>
  - [http://education.exeter.ac.uk/dll/studyskills/harvard\\_referencing.htm](http://education.exeter.ac.uk/dll/studyskills/harvard_referencing.htm)

Code	<b>DR6202-40</b>
Title	<b>Performance Project</b>
Programme	<b>Drama</b>
Level	<b>6</b>
Credits	<b>40</b>
ECTS	<b>20</b>
Contact time	<b>Supervised independent study</b>
Acceptable for	<b>BA Drama, Combined Awards &amp; BA Creative Arts</b>
Excluded combinations	<b>N/A</b>
Core/Optional	<b>Optional</b>
Module Co-ordinator	<b>TBC</b>

#### Description

In this module, knowledge and skills acquired in the course to date are applied to a practical project within the remit of Drama. The module aims to:

- Provide an environment within which substantial student-led creative projects are delivered
- Consolidate student approaches to research supported practical work
- Prepare graduates for post-graduation scenarios

#### Outline Syllabus & Teaching & Learning Methods

On the basis of personal inclination, subject to tutor approval, students undertake independent practical projects in one or more of the following (indicative) areas:

- Group devising work
- Directing
- Acting
- Applied theatre
- Placements or participant-observer roles in schools
- The theatre or screen industries
- Dramatic writing
- Dramaturgy
- Costume design.

The University reserves the right to consolidate projects or their delivery, depending on numbers, student interests or pedagogical requirements.

Supervision is by project. Supervisors are sourced from the staff team as befitting the project. Projects may be individual or group based. Normally, the feasibility and scope of projects is determined in term 1. Projects are usually delivered in Terms 2 and 3. Where productions are concerned, festival conditions are normally observed.

Formative assessment centres on the development of a detailed project plan by and for each project. Summative assessment is through a performance project and

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written assignment.

### Learning Resources

The module draws on a range of lecture spaces, audio/visual equipment and resources. Students must submit all written work in word-processed form; they have computer access at the University Library, along with access to physical and online learning resources and remote internet access to the Library's electronic collection.

Intended Learning Outcomes	How Assessed
On completing this module, students will demonstrate:	
<ul style="list-style-type: none"> <li>• Creative application of a developed drama process or processes (incl. directing, writing, devising, acting, facilitation, participant-observation)</li> <li>• Critical engagement with relevant practitioner and scholarly content pertaining to the project</li> <li>• Self-reflective awareness of how the project undertaken intersects with a post-graduation career, further education and/or artistic trajectory</li> </ul>	<p>Performance Project</p> <p>Written Assignment</p>

### Assessment Scheme

#### FORMATIVE

- Work in progress feedback delivered via tutorials

#### SUMMATIVE

	Weighting %
<ul style="list-style-type: none"> <li>• Performance Project <i>(Performance or set of performances or a placement assessment and/or equivalent activities and is set out in a learning contract)</i></li> </ul>	70%
<ul style="list-style-type: none"> <li>• Written Assignment <i>(3000 word or equivalent piece of reflective / critical writing pertinent to the Performance Project undertaken)</i></li> </ul>	30%

### Reading Lists/Key Texts & Websites

As suits the field of enquiry pertaining to the project

Code	<b>DR6204-20</b>
Title	<b>Specialist Study 1</b>
Programme	<b>Drama</b>
Level	<b>6</b>
Credits	<b>20</b>
ECTS	<b>10</b>
Contact time	<b>39 hours</b>
Acceptable for	<b>BA Drama, Combined Awards &amp; BA Creative Arts</b>
Excluded combinations	<b>N/A</b>
Core/Optional	<b>Optional</b>
Module Co-ordinator	<b>Olivia Turnbull</b>

#### Description

This module provides scope for you to apply knowledge and skills developed in core modules to the specialist study of a specific area of drama. You select one project from a range offered, thereby adapting your learning journey to suit your particular needs. (Entry to specific projects is subject to module co-ordinator approval.) The module aims to:

- Provide an environment wherein students carry out specialist study of an area of drama of their interest
- Advance student ability to conduct pertinent research within an area of drama of interest to them
- Consolidate student practical proficiency in an area of drama of their interest (where applicable)

#### Outline Syllabus & Teaching & Learning Methods

Within the auspices of this module, students undertake a specialist drama project. Module coordinator and subject leader determine project choice, reflecting student interest and informed by tutor advice and administrative considerations. Within reason, every effort is made to offer students a preferred project. The University reserves the right to change the number or order of projects, depending on numbers, student interests, external partnerships or other pedagogical needs. The following list of projects is indicative of the kind and range of projects offered. The precise projects are determined each year through negotiation with the student body:

- Visual and Physical Theatre
- Staging Shakespeare
- Modern American Drama
- Interpreting Musicals
- Applied Theatre
- Experimental performance
- Site specific performance
- Staging gender

Formative assessment for each project draws on in class presentations and / or written tasks appropriate to the subject under analysis. Summative assessment is



through a drama portfolio containing activities befitting the area of study. Portfolios may be entirely written, or blend written and practical tasks. The finale grade for the project will look at the student's progress over the entire project, drawing on the evidence provided by all the items in the portfolio.

#### Learning Resources

The module draws on a range of lecture spaces, audio/visual equipment and resources. Students must submit all written work in word-processed form; they have computer access at the University Library, along with access to physical and online learning resources and remote internet access to the Library's electronic collection.

Intended Learning Outcomes	How Assessed
<p>On completing this module, students will demonstrate:</p> <ul style="list-style-type: none"> <li>• Advanced comprehension of theory and practice in the area of drama studied</li> <li>• Specialist knowledge of production and performance processes in context of the area of drama studied</li> <li>• Understanding of applicability to employment scenarios of subject specific and transferable skills gained in study of an area of drama of interest</li> </ul>	Portfolio

#### Assessment Scheme

##### FORMATIVE

- In and out of class exercises; in class discussions

##### SUMMATIVE

- Portfolio  
(As set out in project assignment brief)

Weighting %

100%

#### Reading Lists/Key Texts & Websites

*Further detailed reading lists are available in the module handbook. Students must only read the lists for the projects they study.*

#### Visual and Physical Theatre

- Brecht, S. 1978. The Theatre of Visions, Robert Wilson, Eyre Methuen, UK. ISBN: 0413495906
- Brown, A. & Wetherell, M. and Reckless Sleepers. 2007. Trial: a study of devising processes in Reckless Sleepers Schrodinger's Box. University of Plymouth Press. Plymouth. ISBN: 1841021709
- Carlson, M. 1996. Performance: A Critical Introduction, Routledge . ISBN: 0415299268
- Fortier, M. 2002. Theory/Theatre, second edition London: Routledge. ISBN: 0415161657
- Etchells, T .1999. Certain Fragments: Contemporary Performance and Forced Entertainment, Routledge, London. ISBN: 041517833

- Govan, E. 2007. *Making Performance: Devising Histories and Contemporary Practice*, Routledge, London. ISBN: 0415286532
- Heddon, D and Milling, J. 2006. *Devising Performance: A Critical History*, Palgrave Macmillan. ISBN: 1403906637
- Huxley, M & Witts, N (Eds). 1996. *The Twentieth Century Performance Reader*, Routledge, London. ISBN: 0415252873
- Kaye, N. 1994. *Postmodernism and Performance*, Macmillan Press, UK. ISBN: 0312120249
- Kaye, N. 1996. *Art into Theatre: Interviews and Documents*, Harwood, London. ISBN: 3718657899
- Kaye. 2007. *Multimedia: Video, Installation, Performance*, Routledge, London. ISBN: 0415283817
- Lavender. A. & Harvie. J. (Eds). 2010. *Making Contemporary Theatre: International Rehearsal Processes*. Manchester University Press, Manchester. ISBN: 9780719074929
- Otto Bernstein, K. 2006. *Absolute Wilson, the biography*, Prestel ISBN: 9783791334509
- Asfir, M. A. 2012. *Robert Wilson: from within*, Paris: Flammarion; London: Thames & Hudson ISBN: 97820801072
- Shestova, M. 2007. *Robert Wilson, Routledge Performance Practitioners*, Routledge, London. ISBN: 9780203448458

### **Staging Shakespeare**

- Berry, C. 1991. *Voice and the Actor*. London: Macmillan. ISBN-10: 0020415559
  - \_\_\_\_\_. 2000. *The Actor and the Text*. London: Virgin. ISBN-10: 0863697054
  - \_\_\_\_\_. 2001. *The Text in Action*. London: Virgin. ISBN-10: 075350541X
- Hall, P. 2009. *Shakespeare's Advice to the Players*. London: Oberon Books. ISBN-10: 1840029196
- Rodenburg, P. 2005. *Speaking Shakespeare*. London: Methuen. ISBN-10: 041376270X
- Thomson, P. 1992. *Shakespeare's Theatre*. 2<sup>nd</sup> ed, London: Routledge. ISBN-10: 0415051487

### **Modern American Drama**

- Bigsby, C. 2000. *Modern American Drama*. Cambridge: Cambridge University Press. ISBN- 10-0511324812 (e-book)
- Roudané, M.C. (ed). 1997. *The Cambridge Companion to Tennessee Williams*. Cambridge: Cambridge University Press. ISBN- 10-052149883x
- Wilkerson, M.B. 1986 "A Raisin in the Sun: Anniversary of an American Theatre Journal, Vol. 38, No. 4. The Johns Hopkins University Press. 441-452 < <http://www.jstor.org/stable/3208286> >

### **Interpreting Musicals**

- Clum, J.M. 1999. *Something for the Boys: Musical Theater and Gay Culture*. New York, NY: St Martin's Press. ISBN- 9780312210588
- Jones, J.B. 2004. *Our Musicals, Ourselves: A Social History of the American Musical*. Hanover: Brandeis University Press. ISBN- 9780874519044
- Lundskaer-Nielsen, M. 2008. *Directors and the New Musical Drama*. Basingstoke: Palgrave Macmillan. ISBN: 10- 0230611249 (e-book)
- Wolf, S. 2002. *A Problem Like Maria: Gender and Sexuality in the American Musical*. Ann Arbor: University of Michigan Press. ISBN- 9780472067725
- Woll, A. 1989. *Black Musical Theatre. From Coontown to Dreamgirls*. Baton Rouge and London: Louisiana State University Press. ISBN- 9780807114698

### **Applied Theatre**

- Boal, A. The aesthetics of the oppressed. New York: Routledge. ISBN-10: 0415371775.
- Grady, S. Drama and diversity: A pluralistic perspective for educational drama. Portsmouth: Heinemann Educational Books. ISBN-10: 0325002622.
- hooks, b. Teaching to transgress: Education as the practice of freedom. New York: Routledge. ISBN-10: 0415908086.
- Kershaw, B. The politics of performance: Radical theatre as cultural intervention. London: Routledge. ISBN-10: 0415057639
- Paterson, D. and Rohd, M. Theatre for community, conflict and dialogue: The hope is vital training manual. Portsmouth: Heinemann Educational Books. ISBN-10: 0325000026.
- Schutzman, M., Cohen-Cruz, J. Playing Boal: Theatre, therapy, activism. New York: Routledge. ISBN-10: 0415086086.
- Thompson, J. Performance affects: Applied theatre and the end of effect. Basingstoke: Palgrave Macmillan. ISBN-10: 0230354327.

### **Experimental Performance**

- Aronson, A. 2000. *American Avant-Garde Theatre: a History*. New York: Routledge – ISBN - 10: 0415241391
- Carlson, M. 2003. *Performance: A Critical Introduction*. Routledge – ISBN - 10: 0415299276
- Drain, R. 1996. *Twentieth Century Theatre: A Sourcebook*. New York: Routledge – ISBN - 10: 0415096200
- Delgado, M., & Heritage, P. (eds.). 1996. *In Contact With the Gods: Directors Talk Theatre*. Manchester: Manchester University Press – ISBN - 10: 0719047633
- Helmer, J. and Malzacher, F. 2004. *Not Even a Game Anymore; The Theatre of Forced Entertainment*. Berlin: Alexander Verlag – ISBN - 10: 3895811157
- Goldberg, R. 2001. *Performance Art*. London: Thames and Hudson – ISBN - 10: 0500204047

### **Site Specific Performance**

- Kaye, N. 2000. *Site-Specific Art: Performance, Place and Documentation*. London: Routledge – ISBN - 10: 0415185599

- Kwon, M. 2004. *One Place After Another: site-specific art and locational identity*. London: MIT Press – ISBN - 10: 026261202X
- Pearson, M. & Shanks, M. 2001. *Theatre/Archaeology*. London: Routledge – ISBN - 10: 041519458X
- Tufnell, M. & Crickmay, C. 1990. *Body, Space, Image*. London: Virago Press – ISBN - 10: 1852730412
- Aston, E. 1999. *Feminist Theatre Practice: A Handbook*. London: Routledge – ISBN - 10: 0415139244
- Burke, P. 1996. *Gender Shock: Exploding the Myths of Male and Female*. Anchor – ISBN - 10: 0385477171
- Butler, J. 1999. *Gender Trouble* London: Routledge – ISBN - 10: 0415389550
- Case, S.E. 1990. *Performing Feminisms: Feminist Critical Theory and Theatre* John Hopkins University Press – ISBN - 10: 0801839696
- Diamond, E. 1997. *Unmaking Mimesis: Essays on Feminism and Theatre*. London: Routledge – ISBN - 10: 0415012287

### Staging Gender

- Gilligan, C. 1993. *In a Different Voice*. Boston: Harvard University Press – ISBN - 10: 0674445449
- Goodman, L. 1998. *The Routledge Reader in Gender and Performance*. London: Routledge – ISBN - 10: 0415165830
- Keyssar, H. ed. 1996. *Feminist Theory*. St Martin's Press – ISBN - 10: 0-89609-331
- Howe, E. 1992. *The First English Actresses*. Cambridge University Press – ISBN - 10: 0521422108
- Mangan, M. 2002. *Staging Masculinities* New York: Palgrave – ISBN - 10: 0333720199
- Martin, C. ed. 1996. *A Sourcebook of Feminist Theatre & Performance*. Routledge – ISBN - 10: 0415106451
- Senelick, L. 2001. *The Changing Room: Sex, Drag and Theatre*. London: Routledge – ISBN - 10: 041510078X

Code	<b>DR6205-40</b>
Title	<b>Specialist Studies 2</b>
Programme	<b>Drama</b>
Level	<b>6</b>
Credits	<b>40</b>
ECTS	<b>10</b>
Contact time	<b>78 hours</b>
Acceptable for	<b>BA Drama, Combined Awards &amp; BA Creative Arts</b>
Excluded combinations	<b>N/A</b>
Core/Optional	<b>Optional</b>
Module Co-ordinator	<b>Olivia Turnbull</b>

#### Description

This module provides scope for you to apply knowledge and skills developed in core modules to the specialist study of a specific area or areas of drama. You select one or two projects from a range offered, thereby adapting your learning journey to suit your particular needs. (Entry to specific projects is subject to module co-ordinator approval.) The module aims to:

- Provide an environment wherein students carry out specialist study of an area or areas of drama of their interest
- Advance student ability to conduct pertinent research within their area/s of interest
- Consolidate student practical proficiency in an area or areas of drama of their interest (where applicable)

#### Outline Syllabus & Teaching & Learning Methods

Within the auspices of this module, students undertake two specialist drama projects. Module coordinator and subject leader determine project choice, reflecting student interest and informed by tutor advice and administrative considerations. Within reason, every effort is made to offer students a preferred project. The University reserves the right to change the number or order of projects, depending on numbers, student interests, external partnerships or other pedagogical needs. The following list of projects is indicative of the kind and range of projects offered. The precise projects are determined each year through negotiation with the student body:

- Visual and Physical Theatre
- Staging Shakespeare
- Modern American Drama
- Interpreting Musicals
- Applied Theatre
- Experimental performance
- Site specific performance
- Staging gender
- Musical Theatre Production (double project)
- Performance and Media (double project).

Formative assessment for each project draws on in class presentations and / or written tasks appropriate to the subject under analysis. Summative assessment is through a drama portfolio containing activities befitting the area of study. Portfolios may be entirely written, or blend written and practical tasks. The finale grade for the project will look at the student's progress over the entire project, drawing on the evidence provided by all the items in the portfolio.

### Learning Resources

The module draws on a range of lecture spaces, audio/visual equipment and resources. Students must submit all written work in word-processed form; they have computer access at the University Library, along with access to physical and online learning resources and remote internet access to the Library's electronic collection.

Intended Learning Outcomes	How Assessed
<p>On completing this module, students will demonstrate:</p> <ul style="list-style-type: none"> <li>• Advanced comprehension of theory and practice in the area of drama studied</li> <li>• Specialist knowledge of production and performance processes in context of the area of drama studied</li> <li>• Understanding of applicability to employment scenarios of subject specific and transferable skills gained in study of an area of drama of interest</li> </ul>	Portfolio/s

Assessment Scheme	Weighting %
FORMATIVE	
<ul style="list-style-type: none"> <li>• In and out of class exercises; in class discussions</li> </ul>	
SUMMATIVE – Two single Projects	
<ul style="list-style-type: none"> <li>• Portfolio 1 (As set out in project assignment brief)</li> </ul>	50%
<ul style="list-style-type: none"> <li>• Portfolio 2 (As set out in project assignment brief)</li> </ul>	50%
SUMMATIVE – One Double Projects	
<ul style="list-style-type: none"> <li>• Portfolio 1 (As set out in project assignment brief)</li> </ul>	50%

# HOW WE ASSESS YOU

Find out more about

- [The kinds of assessment activity involved on the course](#)
- [Degree classifications](#)
- [How the assessment criteria for the programme work](#)
- [How the assessment criteria for you programme help you learn](#)
- [How we grade your work](#)
- [How the University determines your final award](#)

This section provides an overview of assessment on the course. As ever, the more you engage with the course, the more detail you will receive, so for each assessment activity you do, you will receive an assignment brief that details exactly what you need to do. All of this information is on the relevant section of Minerva and your tutors will direct you towards this and go through the briefs with you. Here we explain how assessment works in general.

Assessment is something about which students constantly ask questions, this section will answer many of these questions, so you really need to read it in detail.

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# ASSESSMENT

Assessment is how your tutors measure your learning: your final degree result reflects those judgements. This process is therefore very important and one that tutors consider very carefully to ensure fairness and accuracy. For more information about how the university manages assessment see [here](#). The section on [How to Read a Module Outline](#), explains how assessment fits into your learning process. Here we explain the assessment tasks themselves.

This Handbook tells you much of what you need to know in general about assessments but you will also receive individual module handbooks at the beginning of each module with specific detailed information e.g. weekly schedules, reading/listening lists, essay questions and topics, and specific assessment criteria for each assignment.

All your work, whether essays, performances, rehearsals or portfolios of tasks, is marked by your class tutor and moderated / second marked by another academic tutor. Student work and grades are also regularly moderated by the external examiner. Due dates for assignments, presentations and performances are strictly adhered to.

## THE ASSESSMENT TASKS

Mirroring the progressive nature of the course, each year uses the same basic assessment tasks, with different activities making up the task. These are different across modules and year levels, and are naturally of increasing complexity, mirroring the development of the programme.

## REFLECTIVE PRACTICE

At the heart of higher education is the idea of independent learning. Key to this is the idea of reflective practice, which requires you to:

- Reflect on one activity before completing the next
- Synthesise your learning

This process of reflection and synthesis is the key to the way you progress developmentally throughout each module, and therefore the whole course. In simple terms, the more you reflect on what you do in one assessment activity, and then build on that for the next one, the more you will develop. With this in mind, the staff set a combination of the activities within each assessment task to measure your



learning accurately, but also to encourage your process of reflection and synthesis. The assessment tasks and order of assessment activities within them encourage you to engage in the necessary reflection.

## DRAMA PORTFOLIO

- Assesses your drama practice through, for example individual and group performances / presentations, workshop and facilitation projects, viva voce, seminar contributions and various written assignments, including personal development plans.
- Assesses how you utilise all the elements of your learning to underpin your drama practice.
- The activities in this task are often incremental: they move from presenting in class, through workshop presentations and, commonly, to semi-public and public performances
- Portfolios will often have element of reflection built in to them, in this respect they contribute to your personal development planning – see PDP below.

## EXAMINATIONS

There are no examinations on this course, but performances and presentations serve the same function. They require you to demonstrate your knowledge and skills in a 'pressurised' environment. While tutors consider your work throughout the rehearsal process, this counts for nothing if in the moment of performance you forget everything you have discovered and developed. Performance activities therefore simulate professional practice. The assessment activities require you to bring together all the various skills, processes and ideas you have studied. This is a professional training: you have to be able to meet professional demands and the course will develop your ability to do so.

## PDP (PERSONAL DEVELOPMENT PLAN)

In line with QAA and University guidelines, all undergraduate programmes contain an element of PDP (personal development planning). In the Drama course, this is embedded throughout the course rather than in specific modules. Wherever a practical task requires you to reflect on or evaluate a project, then this will form a part of your PDP. The chief assessment tasks that support your PDP are the Drama portfolios (see above). In years 1 and 2 PDP exercises will ask you to consider how you learn and how you can improve your learning. Gradually as you move towards year 3 they will ask you to use your reflective skills to consider potential careers paths. These PDP-focussed exercises:

- Assess your ability to self-evaluate, analyse, identify strengths and weaknesses and plan strategies to focus your development
- Ask you to consider how you can improve your ability to learn
- Move you towards considering your professional profile and therefore ask you to utilise your knowledge of your strengths and weaknesses to positively promote yourself in a realistic workplace scenario: the focus is on planning for a professional career.

## KINDS OF ASSESSMENT

The assessment tasks described above are summative assessments, meaning the grades you receive contribute to your final award: the grades are a judgement about your learning; they are not a judgement about you. In designing the course, tutors have scheduled the moments of summative assessment to avoid over-burdening you and to allow you to develop your practice, based on the feedback you receive. Individual module handbooks explain the timings of each activity.

For each activity, tutors provide summative feedback explaining the grades they give you, but this also helps you prepare for the next activity: the feedback is therefore formative as well. Formative feedback is advice about how to improve the way you work and tutors provide this throughout your studies. Sometimes tutors give you a notional grade for any formative assignments they set, this is to prepare you for your summative assessments, these formative 'marks' do not contribute to your degree, but help you to prepare you for those activities that do.

On this course – where you rehearse or present work regularly – your tutors give you verbal feedback often, suggesting different approaches, or things you need to do to improve. This is all formative feedback, which you should document in your notes, because it is simply not possible for staff to record every bit of formative feedback they give to you. Staff do provide written formative feedback at key points: for example, following a summative assessment activity. If the staff set a formative assignment they will give you feedback in the format they will use for the summative activity – regard this as a 'dry run' or like a 'mock exam.'

## UNIVERSITY POLICY STATEMENT ON ANONYMOUS MARKING

The University has a [policy](#) of marking all student work anonymously, unless the nature of the work makes this impossible.

## DEGREE CLASSIFICATIONS

As mentioned when discussing [learning outcomes](#), if you demonstrate you have attained the outcomes at a basic level then you pass. But the more you demonstrate you have surpassed that threshold, the more your tutors will reflect this in the grades they award you. We therefore 'classify' your degree by using different letters or classifications. The following table indicates the grading bands for your degree and the corresponding classifications.

BA DEGREE CLASSIFICATIONS		
% GRADE	LETTER	CLASSIFICATION
69.5 -100%	A	1 <sup>st</sup> – First
60-69.49%	B	2:1 – Upper Second
50-59.49%	C	2:2 – Lower Second
40-49.49%	D	3 <sup>rd</sup> – Third
0-39%	F	F – Fail

## DEADLINES AND LATE WORK

All assignments must be submitted by the due date. Failure to meet the deadline could result in you receiving a maximum mark of 40%. Published deadlines are just that. They refer equally to submissions of written coursework, presentations, tutor/student demonstration of work and performances. If you do not meet this deadline your work is late.

Work submitted within one week of published deadlines is marked, but the grade is capped at 40%. Staff will not receive work beyond this period.

## EXTENSIONS TO DEADLINES

Staff may grant extensions of up to one week to students who can demonstrate a need based on disability, illness, bereavement or other serious and documented situations that prevent submission. This does not usually include what are considered 'normal life challenges' to which we are all subject for much of the time.

## APPLICATIONS FOR EXTENSIONS

This should be made to the tutors who deliver the module(s), even though the

Subject Leader may be aware of an issue. This must be sought in advance of the submission deadline and confirmed by email to support any later claim.

## REQUESTING MITIGATING CIRCUMSTANCES

Mitigating circumstances is the method through which any student can formally tell the University that you are experiencing problems outside of your control that are affecting your studies.

Mitigating circumstances are unforeseen, unpreventable circumstances such as an illness affecting you, a serious illness affecting a close family member, unanticipated or unavoidable events or bereavement that significantly disrupts your academic performance.

Independent documentary evidence, such as medical certificates or supporting letters from your GP, must be provided in all cases to verify mitigating circumstances.

If an application for Mitigating Circumstances is approved, students are able to submit work at a later point as either, an uncapped second attempt or as a first submission. Mitigating Circumstances is not an extension of a deadline and cannot be used as this. Full details can be found in your course handbook.

There is an official form for submitting a mitigating circumstances claim and you can [download it](#).

## POOR ATTENDANCE AND ASSESSMENT

Assessment tasks presume you work steadily at improving your practical skills and that you work closely and consistently with your group. Poor attendance therefore has a direct impact on several areas of assessment as follows.

- **HEALTH AND SAFETY** – Missing practical classes raises health and safety issues, both in terms of your personal practice and your work with others. If you do not attend enough classes in preparation for an assessment activity, staff must consider if you can perform the activities safely. They reserve the right to withdraw you from an assessment task because you fail to meet that basic requirement.
- **PROFESSIONALISM** – Some tasks assess your understanding of, and responsiveness to, professional etiquette. For example, performers often perform 8 times a week: they cannot be absent or late. If anybody is late on a film set, it costs tens of thousands of pounds for every minute wasted. The industry demands good timekeeping and reliability. Some tasks assess how reliable you are. Again, if you fail to meet such professional standards (for example in a production module) the director/choreographer will re-cast you

or the production manager replace will you.

- **COLLABORATIVE WORKING** – Some tasks assess the way you work with others. If you are working on a group project, your poor attendance prevents others from working effectively. This not only means you fail to fulfil the assessment criteria, but if your failure has a negative impact on the others in your team, staff reserve the right to withdraw you from an assessment task to ensure your colleagues' assessment is not jeopardised.

The following table explains how attendance and professional discipline issues influence assessment. It matches professional practice against the required academic practice and identifies the action staff will take if you fail to achieve the required standards.

WITHDRAWAL FROM ASSESSMENT			
ISSUE	PROFESSIONAL EXPECTATION	ACADEMIC EQUIVALENT	ACTION TAKEN
LATENESS	The industry expectation is that you will arrive 30 minutes before rehearsals begin to allow time for personal preparation	If you arrive after the tutor calls the register for class, you are late.	The tutor will mark this as an unauthorised absence
INSUFFICIENT ATTENDANCE  or  FAILURE TO MEET PRODUCTION TARGETS	Whether absence is authorised or not, employers reserve the right to remove you from a project if they believe your absence is having a detrimental effect on the production and/or cast morale. Similarly, if you fail to learn lines/routines, endanger others or fail to behave responsibly, producers will re-cast you or remove you from the project.	If you are absent 3 times from a group project – whether the absence is authorised or not. **	The tutor will withdraw you from the relevant group or modular assessment activities. This will lead to a mark of zero for those activities. Should you successfully apply for <a href="#">mitigating circumstances</a> , you can re-take the activities and receive the full mark. If you have not made an application for mitigating circumstances or if your application is unsuccessful, you will have the chance to re-sit the activity. However, if you pass at this attempt, your overall module grade will be capped at 40%.
		If your absence in any aspect of a module of study (for example technical classes or production rehearsals) falls below a level where your practice is no longer safe or reliable.	

\*\* You will receive a warning after 2 absences (be these lateness or non-attendance)

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# ASSESSMENT CRITERIA

Your work will be marked according to clearly published assessment criteria specific to each assignment brief. In addition to these there is a general framework of criteria that help describe the grading of submissions across your programme. You should note that this is intended to describe the range of criteria that are assessed rather than to suggest a way of 'assessing by numbers'. As training as a creative performer is necessarily a holistic experience, rather than one that can be easily compartmentalised, a lot of the work you do across all your classes will necessarily blur these distinctions.

You will find marking criteria at the bottom of this document.

For each module you undertake, there will be a module handbook, which will give details of assessments. Please consult your handbooks carefully at the beginning of the year. Due dates for assignments, presentations and performances are strictly adhered to. Work received after the submission date but before the cut-off date (seven days later) will be given a maximum of 40%; work received after the cut-off date will not be marked and scores zero. Co-ordinating each module will advise you on the arrangements for handing in work and the exact due dates.

Written work such as essays or academic papers must be submitted electronically through the 'Turnitin' system on Minerva in hard copy and, if your lecturer requires, to the drop boxes in the University Theatre foyer. Always keep a copy of any written work either on your hard drive, on a disk or USB stick or as a photocopy. Marked work, including all tutor's comments and mark sheets, will be available for collection usually no more than three working weeks (fifteen working days) after the due date.

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# GRADING CRITERIA

Grading criteria explain how lecturers quantify your achievement. In marking an assessment activity, staff look at the work you produce and the assessment criteria against which they judge the quality of that work. So if you submit an essay and one of the criteria is the clarity of your writing, then the staff use the grading criteria to determine how clear your writing is. In simple terms assessment criteria define the quality the work should demonstrate, while the grading criteria define how your tutors quantify that quality.

To follow are Bath Spa University's General Marking Criteria. The description below is applicable to both portfolios (including practical work) and written assignments. The Student Guide to the Undergraduate Modular Scheme should also be consulted.

Grade	Indicative Mark Range	Criteria
A	80-100	<ul style="list-style-type: none"> <li>• An outstanding first.</li> <li>• Work of outstandingly high quality and originality.</li> </ul>
	77 –79	<ul style="list-style-type: none"> <li>• An excellent first.</li> <li>• Work, which fulfils all the criteria of the A grade, but at an exceptional standard for the level concerned.</li> <li>• Substantial originality and insight, very few minor limitations.</li> </ul>

	74 – 76	<ul style="list-style-type: none"> <li>• A good first.</li> <li>• Work of distinguished quality, which is based on extensive research and/or strong technical and creative competence.</li> <li>• Clear and logical organisation; consistent scheme of references, used entirely appropriately.</li> <li>• An authoritative grasp of concepts, methodology and content appropriate to the subject/discipline and to the assessment task will be demonstrated.</li> <li>• There is clear evidence of originality and insight and an ability to sustain an argument and/or solve discipline-related problems, based on critical analysis and/or evaluation.</li> <li>• The ability to synthesise material effectively and the potential for skilled innovation in thinking and practice will be evident.</li> </ul>
	70 - 73	<ul style="list-style-type: none"> <li>• A first.</li> <li>• The qualities of an A grade but with more limitations.</li> <li>• Work of very good quality which displays most, but not all, of the A grade characteristics for the level concerned.</li> </ul>
B	67 – 69	<ul style="list-style-type: none"> <li>• A high upper second.</li> <li>• Work, which clearly fulfils all the criteria of the B grade for the level concerned, but shows greater insight and/or originality.</li> </ul>



	64 - 66	<ul style="list-style-type: none"> <li>• A good upper second.</li> <li>• Work of good quality, which is based on a wide range of properly referenced sources and/or creative input, demonstrating a sound and above average level of understanding of concepts, methodology and content appropriate to the subject/discipline and to the assessment task.</li> <li>• There is clear evidence of critical judgement in selecting, ordering and analysing content to construct a sound argument based on responses which reveal occasional insight and/or originality.</li> <li>• Ability to solve discipline-related problems will be effectively and consistently demonstrated.</li> <li>• Draws on an appropriate range of properly referenced sources.</li> </ul>
	60 – 63	<ul style="list-style-type: none"> <li>• An upper second.</li> <li>• Work of good quality, which contains most, but not all, of the B grade characteristics for the level concerned.</li> </ul>
	57 – 59	<ul style="list-style-type: none"> <li>• A high lower second.</li> <li>• Work, which clearly fulfils all the criteria of the C grade for the level concerned, but shows a greater degree of critical analysis and/or insight.</li> </ul>

	54 – 56	<ul style="list-style-type: none"> <li>• A good lower second.</li> <li>• Work of sound quality which is based on satisfactorily referenced sources and/or creative input and which demonstrates a grasp of relevant material and key concepts, together with ability to structure and organise arguments or materials effectively.</li> <li>• The work may be rather standard, but will be mostly accurate, clearly communicated and provide some evidence of ability to engage in critical analysis and/or evaluation.</li> <li>• There will be no serious omissions or irrelevancies.</li> <li>• In dealing with solutions to technical problems, appropriate methods will be chosen.</li> <li>• Coherent organisation in general with effective use of references and acknowledgement of sources.</li> </ul>
	50 – 53	<ul style="list-style-type: none"> <li>• A lower second.</li> <li>• Work of sound quality, which contains most, but not all, of the C grade characteristics for the level concerned.</li> </ul>
D	47 – 49	<ul style="list-style-type: none"> <li>• A high third.</li> <li>• Work of a satisfactory standard demonstrating a reasonable level of understanding, and competent organisation, but lacking sufficient analysis and independence to warrant a C grade at the level concerned.</li> </ul>

	44 – 46	<ul style="list-style-type: none"> <li>• A good third.</li> <li>• Work of satisfactory quality, which covers the basic subject matter adequately and is appropriately organised and presented, but which is primarily descriptive or derivative rather than analytical or creative.</li> <li>• Study may be limited and narrowly focused.</li> <li>• There may be some misunderstanding of key concepts and limitations in the ability to select relevant material or techniques, and/or in communication or other relevant key skills, so that the work may be flawed by some errors, omissions or irrelevancies.</li> <li>• There will be some evidence of appropriate research and ability to construct an argument, but it may be narrowly focused.</li> <li>• In dealing with solutions to technical problems, established and appropriate methods will generally be chosen, but these may be applied uncritically.</li> </ul>
	40 – 43	<ul style="list-style-type: none"> <li>• A third.</li> <li>• Work of bare pass standard demonstrating some familiarity with relevant subject matter and application of relevant academic capabilities, but only just meeting threshold standards in research, analysis, organisation, focus or other skills essential to the assessment task, and/or with significant errors or omissions.</li> </ul>
FAIL	30 – 39	<ul style="list-style-type: none"> <li>• A fail.</li> <li>• Work which indicates some evidence of engagement with the subject material and learning process, but which is essentially misinterpreted, misdirected, misunderstood or poorly organised and sketchy or otherwise just failing to meet threshold standards at the level concerned.</li> </ul>
CLEAR FAIL	20-29	<ul style="list-style-type: none"> <li>• A clear fail.</li> <li>• Work which indicates little engagement with the subject material and learning process;</li> </ul>

		which contains substantial errors or irrelevancies; which shows minimal evidence of planning and hardly any use of references and acknowledgement of sources; which clearly fails to meet threshold standards at the level concerned.
A BAD FAIL	10-19	<ul style="list-style-type: none"> <li>• Work of poor quality, which is based on only minimal effort and/or contains little of relevance.</li> <li>• It will offer hardly any evidence of familiarity with subject materials or skills appropriate to the discipline or task at the level concerned.</li> </ul>
A VERY POOR FAIL	1-9	<ul style="list-style-type: none"> <li>• Some work submitted, but containing virtually nothing of any relevance, depth or merit.</li> </ul>
	0	<ul style="list-style-type: none"> <li>• Nothing submitted, and extension not agreed before due date; or work containing nothing of any relevance or merit.</li> </ul>
L 0	0	<ul style="list-style-type: none"> <li>• Late submission; extension granted before due date.</li> </ul>
UP 0	0	<ul style="list-style-type: none"> <li>• Work failed due to unfair practice.</li> </ul>

When marking Drama students, staff will award marks over 80 to outstandingly imaginative, perceptive, creative, inventive, enterprising, technically proficient and / or impactful work. Often, such work will be checked with suitable professionals to help gauge appropriate mark level.

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# DETERMINING YOUR FINAL AWARD

**First Class** – A percentage, determined by the overall mark for the best 100 credits at Level 5 and the best 100 credits at Level 6, studied at Years 2 and 3, weighted 40:60, of 70% or above.

**Upper Second Class** – A percentage, determined by the overall mark for the best 100 credits at Level 5 and the best 100 credits at Level 6, studied at Years 2 and 3, weighted 40:60, of 60-69%.

**Lower Second Class** – A percentage, determined by the overall mark for the best 100 credits at Level 5 and the best 100 credits at Level 6, studied at Years 2 and 3, weighted 40:60 of 50-59%.

**Third Class** – A percentage, determined by the overall mark for the best 100 credits at Level 5 and the best 100 credits at Level 6, studied at Years 2 and 3, weighted 40:60, of 40-49%.

Students who only study part of their programme at Bath Spa University will **ONLY** be judged on their performance in modules taken here. Credit for prior learning at other institutions is regarded solely on a pass/fail basis, as is credit awarded for exchange programmes. A minimum of 120 credits must be passed at level 5 or 6 to gain a BSU award. Where the minimum number of credits has been passed, the degree classification will be based on the marks gained in all modules.

In addition - If you go on an overseas study placement in year 2 for half of the academic year then you will not be able to drop your lowest mark, i.e. ***your year 2 mark will be calculated as 40% of the 60 BSU credits taken in your 2nd year***

If you go on an overseas study placement in year 3 for half of the academic year then you will also not be able to drop your lowest mark, i.e. ***your year 3 mark will be calculated as 60% of the 60 BSU credits taken in your 3rd year***

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# RULES AND REGULATIONS

Find out more about

- [The Attendance Policy](#)
- [Referencing](#)
- [Plagiarism](#)
- [Mitigating Circumstances](#)

To treat everybody on the course fairly and equally there have to be rules and regulations. Some of these are University-wide and others are specific to this course. Our aim is not to be difficult, but to ensure your training prepares you for the realities of the professional environment. This section introduces you to the key policies and regulations that govern your time here at university. Some of them you will need to know intimately, others you will only need to refer to from time to time.

In such a large institution there are many policies and procedures, all of which you will find online [here](#), but the ones here are the critical ones that you really must know like the back of your hand.

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# ATTENDANCE

Bath Spa University [regulations on attendance](#) state:

*Students will be regarded as in attendance at the University whether they are present within the University buildings or engaged elsewhere on some legitimate activity pursuant to the programme (e.g. attending a field course), always provided that they maintain regular academic contact with tutors and adhere satisfactorily to the programme for which they are registered.*

We do not assess your attendance, but because all DoPA courses involve some practical element, poor attendance will have a negative impact on your grades.

## **If you are not in class, you will not learn!**

Students who fail to attend class soon fall behind in their studies. Unlike other subjects, you cannot cram or revise physical training. Once you fall behind in a practical subject, it is impossible to catch up.

## HOLIDAY LEAVE DURING TERM TIMES

The [College term times](#) are in this handbook. It is your responsibility to make sure you record these accurately and do not arrange any holiday leave during published term times or reading weeks. Staff will record any such absence as unauthorised, and the penalty for unauthorised or unreported absence will apply.

We strongly advise you to inform your family and friends of these dates too. Sometimes, with the best of intentions, they will book birthday or Christmas treats for you. If they contact us, data protection law means we cannot acknowledge you are even a student here. We can only speak to them about you if you give us written permission (which somewhat kills the nature of the surprise). We don't want to spoil anybody's fun (especially a surprise trip), but end of term is usually a major assessment point, so we will not give permission for you to be absent.

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# STATEMENTS AND REGULATIONS

To read Bath Spa University's Academic Regulations click [here](#)

## REFERENCING PROTOCOLS

Bath Spa University has adopted two alternative house styles: these are Harvard and Numeric. The Department of Performing Arts has adopted the Harvard (or 'Author-date' system) as its house style so all written work should conform to this. You must use the following format that is accepted in academic writing and publishing. Further details of the Harvard system are available [here](#).

## PLAGIARISM / UNFAIR PRACTICE

You must present your own words, your own analysis and your own argument. It is acceptable to use the work of others to support arguments and analysis, and tutors will inform you as to what constitutes good practice and give you help with areas such as referencing and the provision of footnotes. If you are in any doubt about what constitutes good practice rather than plagiarism, consult your tutors for advice.

[Plagiarism](#) (presenting the ideas or words of others as if they were your own) is a serious academic offence; if your tutors suspect this, they will report it to the Unfair Practice Subcommittee.

### **Plagiarism could cost you your degree.**

Remember you need to acknowledge the source of your ideas and information as well as direct quotations. If in doubt, always include a reference. This applies whether you are quoting directly or not.

### **The use of someone else's ideas, unless referenced, is plagiarism.**

Look at how authors reference their books and articles. Ask if you are unsure - especially if lecturers have noted inadequate referencing in your coursework. Be particularly careful about your use of the internet. You must reference material from the internet and it is very easy for lecturers to detect its usage. Do not attempt to get away with plagiarising and remember that academic staff read widely and are familiar with stylistic variations. You will not be penalised for copious referencing, though this should be relevant to your topic and you should use it to justify your argument rather than simply to add to your word count. Remember that plagiarism is an offence wherever it occurs in written assignment, course notes or actor's



logbooks.

## MITIGATING CIRCUMSTANCES

Mitigating circumstances is the method through which you can formally tell the University that you are experiencing problems outside of your control that are affecting your studies. Mitigating circumstances are unforeseen, unpreventable circumstances such as an illness affecting you, a serious illness affecting a close family member, unanticipated or unavoidable events or bereavement that significantly disrupts your academic performance.

To verify mitigating circumstances, you must provide independent documentary evidence, such as medical certificates or supporting letters from your GP. Sections 6.10 to 6.12 of the Undergraduate Modular Scheme: Guide for Students explain how to report mitigating circumstances, how cases are considered and what action might be taken should your circumstances be accepted.

You can download the [official form](#) for submitting a mitigating circumstances claim.

If you have any questions about the mitigating circumstances process please contact Student Services at [mycourse@bathspa.ac.uk](mailto:mycourse@bathspa.ac.uk)

## EXAMINATIONS BOARDS

For more information about the examination board process please read [here](#)

## ACADEMIC APPEALS

Should you wish to appeal against an examination board decision please read [here](#).

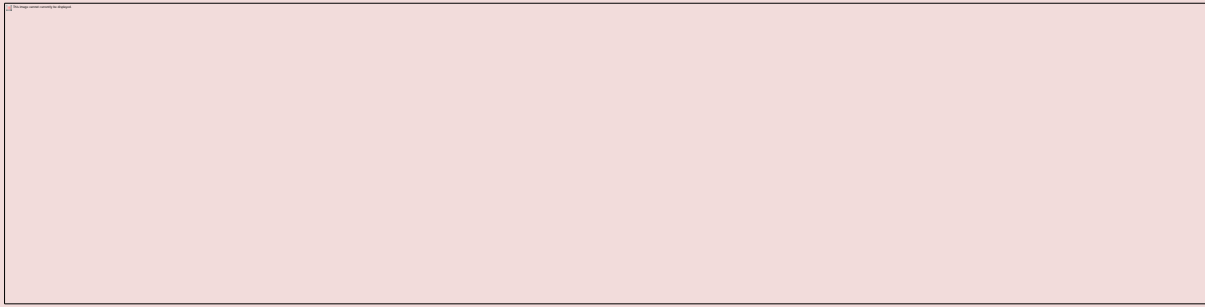


Should you wish to make a complaint, please read [here](#)



For any further information about University policies and procedures, click [here](#).

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Find out more about

- [What quality means in an academic context](#)
- [About being a student rep](#)

This section explains the University systems for maintaining the quality of the programme. The staff all take quality very seriously and spend much of their meeting time ensuring that everything is done correctly. This is to ensure that you can trust the marks you get for your work and that staff respond to your suggestions and those of people like the external examiner.

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The course went through several processes to assure the University that its standards were of the highest quality. Those processes are on-going, and the team and the subject leader monitor the course throughout the academic year. They will ask you to contribute to that process in several ways. This section outlines the key quality processes used to create this course and used to monitor it through each academic year. If you wish to read further, go to the [Academic Office](#) pages on the University's website.

Before the course started, the University checked that

- There would be enough qualified staff to teach the course
- Adequate resources were in place
- The overall aims and objectives were appropriate
- The content of the course met national benchmark requirements
- The course met any professional/statutory body requirements
- The proposal met other internal quality criteria covering a range of issues such as admissions policies, teaching, learning and assessment strategies and student support mechanisms.

The University did this by consulting academic experts, including subject specialists from other institutions – both academic and professional. This final version of the handbook reflects any changes made in response to any comments raised during this iterative process. Here are some of the comments advisors made.

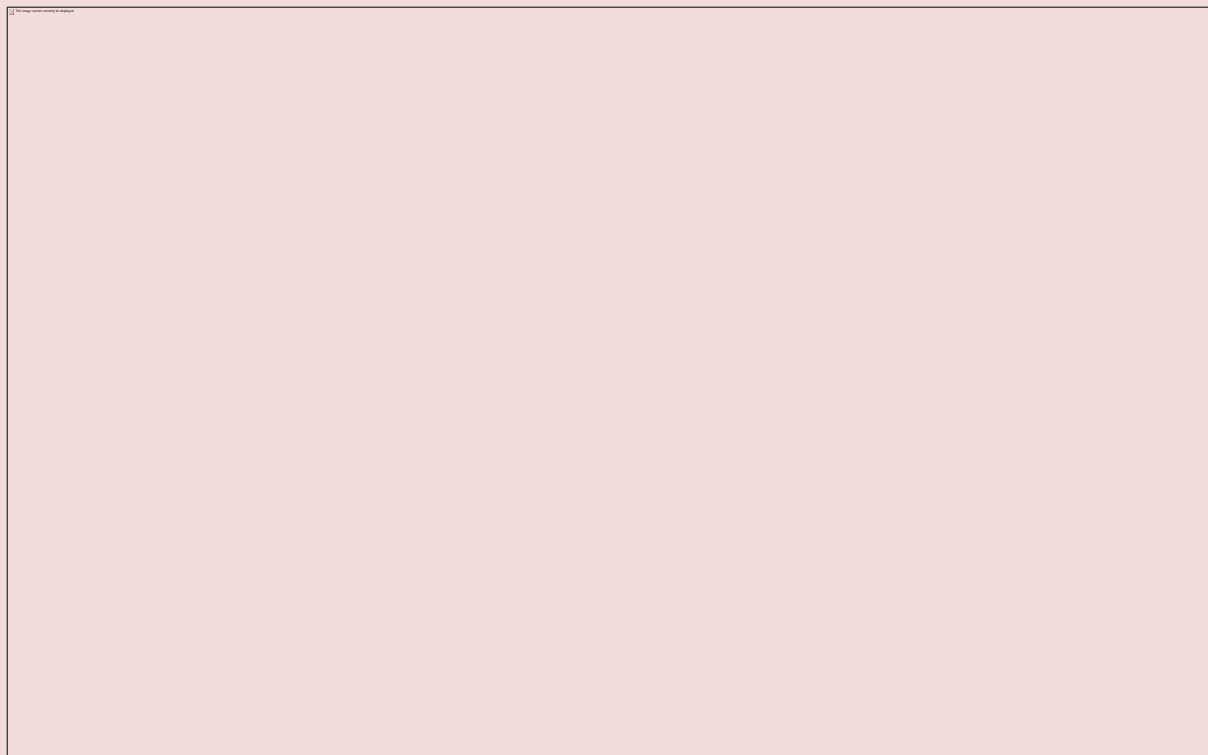
This course has a course committee comprising all relevant teaching staff, student representatives and others who make a contribution towards the effective operation of the course (e.g. library/technician staff). The committee has responsibilities for the quality of the course. The course committee plays a critical role in the University's quality assurance procedures. For more information about being a student rep, see the next section.



An external examiner monitors the standard of this course, currently this is Dr Graham Saunders, Reader in Drama at the University of Reading. External examiners have two primary responsibilities:

- To ensure the standard of the course
- To ensure that justice is done to individual students.

The External Examiner verifies grades, ensures they are consistent, meets students and sees your work.



As the diagram above explains, each year, the University monitors the quality of this course by evaluating a range of information that we use to develop the course for the next year:

- External examiner reports (considering quality and standards)
- Statistical information (considering issues such as the pass rate)
- Student feedback (module evaluation questionnaires)
- Reports generated by the Course Committee and the Steering Committee.

Drawing on this and other information, the course team undertake annual monitoring and the University's Quality and Standards Committee monitors this process. Once, every six years, a panel (including at least two external subject specialists) undertakes an in-depth review of the whole area. The panel considers documents, looks at student work, speaks to current and former students and speaks to staff before drawing its conclusions. The result is a report highlighting good practice and identifying areas for action.



[The Quality Assurance Agency](#) (QAA) upholds quality and standards in UK universities and colleges. It guides and checks the quality of teaching, learning and assessment in UK higher education, because it wants every student to have the best possible learning experience. QAA reviews all higher education provision on a regular basis to assure the government and its funding body that every higher education institution meets those standards. QAA often recruits students to be a part of its review teams, and if you wish to be involved in that process then you can read more [here](#).



The course uses the following methods for gaining student feedback:

- Module evaluations
- Student Representatives attending course level and departmental meetings
- Personal Tutor
- Module Leaders
- Nation Student Survey results

When we take action based on something you have said, we will notify through:

- Your Student Representatives
- Meetings with Staff
- Email
- Notice boards on Minerva
- Facebook pages



We also seek the views of other interested parties, which include:

- Feedback from former students
- Academic advisors
- Employers and industry specialists

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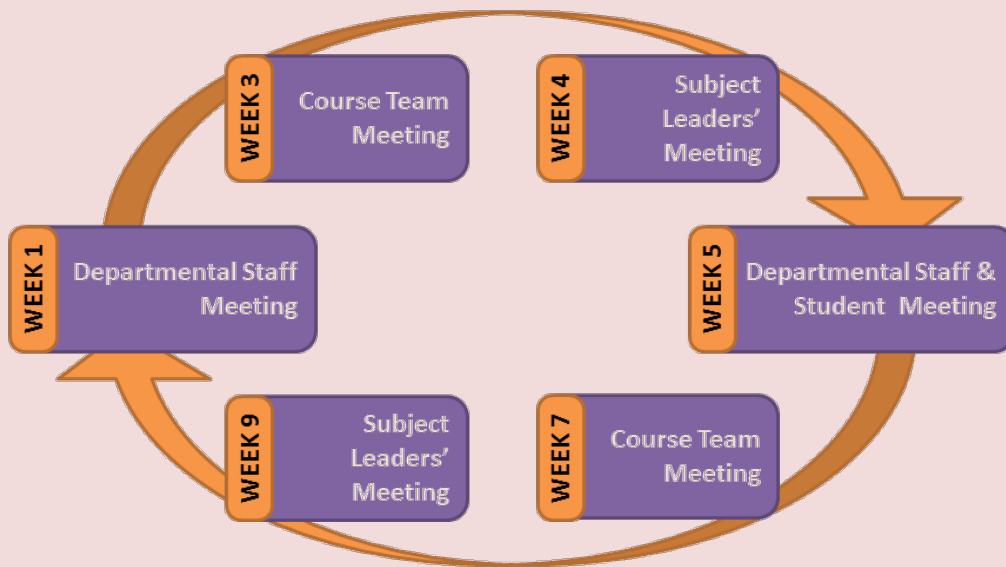
Part of the way the course team listens to students is through the student rep system. As a group, you elect a student to represent you at all course committees and other meetings. We expect there to be between 2 or 3 reps in each year, and usually we hope you will elect at least one male and one female student. However we leave the choice to you.

## WHAT DOES A STUDENT REP DO?

Student reps need to be communicators, people who will listen to your views as a group and be willing to talk to key staff to make sure they know what the students think as a body (be it bad, or indeed good – we hope we get things right more often than not). Likewise, the staff might ask you to talk to students about certain issues, dates, or ask you to gather information.

On a more formal basis each term, student reps attend a department staff and student meeting (see below) and usually one or more meetings with the subject leader. The role of the committees is so that if things require a resolution, you can formally raise these and through the committee process track their successful completion. You will also have the opportunity talk to other reps on other courses and in other years. Further to this, there are School Student Rep meetings where music and DoPA reps meet with the Dean of School. All of these processes are there to ensure that if you raise an issue it is dealt with at the right level, but also to assure you that every issue you raise is followed through.



**DoPA TERMLY MEETING CYCLE**

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# SUPPORT SYSTEMS

Find out more about

- [How to raise issues about your course](#)
- [Your personal tutor](#)
- [Student support](#)
- [The professional focus of the course](#)
- [The kinds of careers you might consider](#)

This section highlights some of the many services or additional aspects of the department that exist to enhance your studies, but also to help you if you are struggling, need help, counselling or advice.

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# HOW WE SUPPORT YOU

Three years of intense study are not easy and you will struggle more than once. You are only human. Your tutors know this, and although they will push you, make demands of you and not let you take the easy options, they are there to support you, to encourage you, to help you when things go wrong and to congratulate you when you get things right.

Given the nature of the course, you will have constant contact with many of the staff. They will clarify any issues or questions you may have about the course. Many of the staff are permanent full-time members of the team, while some are part-time specialists. Because they work in other institutions or on other courses, they might not always be able to respond instantly, so we do ask you to be patient. However, if matters require urgent attention, another member of staff will help you to deal with things in the short-term.

## COURSE ISSUES

Roy Connolly ([r.connolly@bathspa.ac.uk](mailto:r.connolly@bathspa.ac.uk)) is Subject Leader for the course, but different members of staff coordinate the individual modules. Likewise, different members of staff support the module coordinators in the delivery of each module (see the relevant module handbook). If you have any issues about the delivery of the course then you should:

<b>1<sup>st</sup></b>	Speak to the tutor delivering the class where the issue arises – s/he is the person most likely to be able to help
<b>2<sup>nd</sup></b>	If this does not resolve the matter, speak to the module coordinator – s/he will try to find a solution
<b>3<sup>rd</sup></b>	If this does not resolve the matter, speak to the Subject Leader

It is vital you follow this sequence, because staff need to follow it to ensure they resolve your issue. If you jump a stage, tutors will ask you to complete that stage first. However, if your issue is an emergency, then any member of staff will help you to find a short-term solution and then get the sequence ‘back on track.’

Other members of staff lead individual modules – these are the module co-ordinators, whose names appear in the module outlines. In turn, different members of staff support the module co-ordinators in the delivery of each module (see the relevant module handbook).

## PERSONAL ISSUES

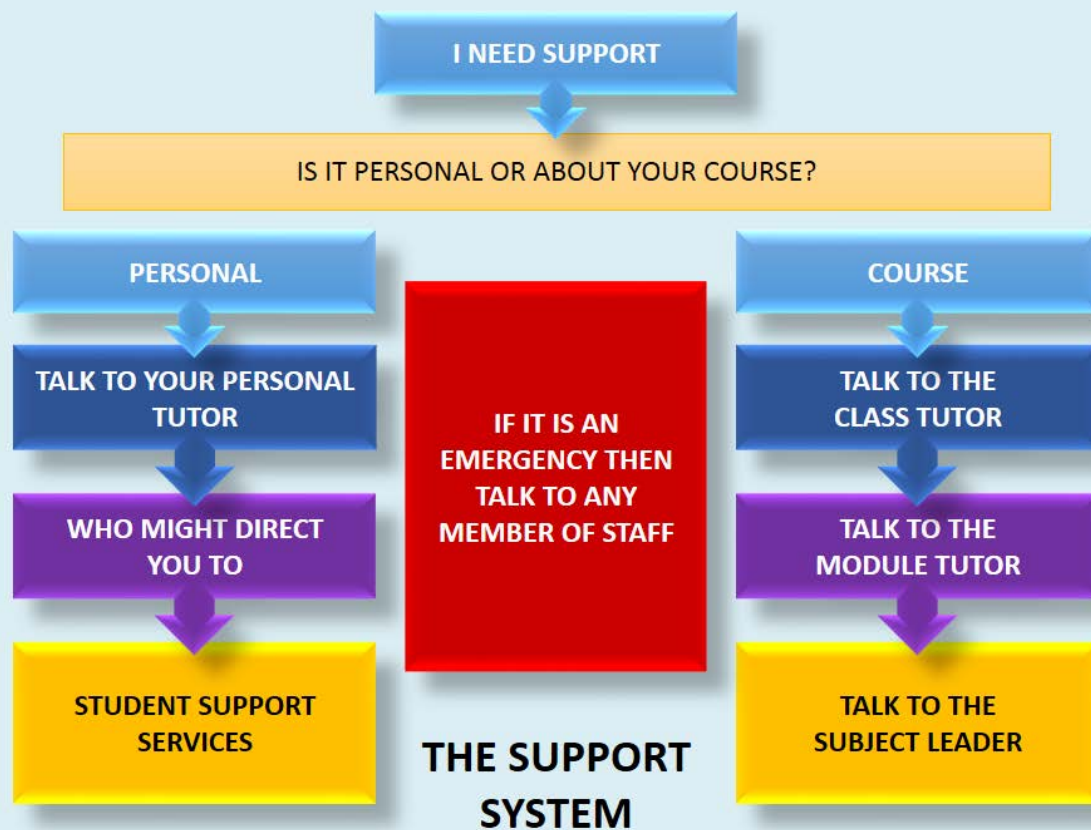
Undergraduate students meet their Personal Tutor during the induction week. This member of the academic staff is there to ensure you receive adequate academic guidance and pastoral care. If you have an issue not related to the delivery of your course then your Personal Tutor is your first port of call.

Personal Tutors encounter a wide range of issues, including problems with study skills, anxiety about finances, the need for guidance on progress and achievement, advice on changing courses, career issues and personal issues that impact on learning. Sometimes this support will take the form of direct personal advice; but in many instances, your Personal Tutor will arrange for you to access appropriate help from Student Support.

You can arrange to see your Personal Tutor any time a need arises: to do so, contact your tutor by email or in person. The key contacts are [here](#).

Similarly, tutors might want to contact you and it is therefore essential that you check your Bath Spa University email account throughout the day. You will receive your email address when you enrol. Again, if there is an emergency, any member of staff will help you in the short term until you can talk to your personal tutor. The diagram below explains the support system.

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## STUDENT SERVICES

[Student Services](#) is based in the Main House and provides a wide range of services covering student applications and admissions through to students' on-course administration. They co-ordinate the timetabling of courses and booking of teaching rooms and provide advice and guidance on a wide range of welfare matters including money matters as well as providing disability support.

## STUDENT SUPPORT SERVICES

[Student Support Services](#) offer help and advice you on many issues, including health and well-being, as well as any disability needs. Both Student Support Services and your Personal Tutor act in total confidence, but if you feel you would rather go directly to Student Support Services and not talk to your Personal Tutor, please do so, safe in the knowledge that none of your tutors will know about the issue.

## STUDENT HOUSING SERVICES

[Student housing services](#) are here to support you with your accommodation needs and to help to provide you with housing options.

## STUDENT FINANCE

Find out all the information you need about grants, loans, bursaries and any other financial matters [here](#).

## WRITING AND LEARNING CENTRE

The Writing and Learning Centre is a service for the whole Bath Spa University community. It aims to improve student learning, enhance the student experience, and help you reach your potential during your degree. No matter how old you are, what kind of grades you're getting, what you're studying, or what your background is, it can help. For more information read [here](#).

Students with dyslexia or other specific learning needs are welcome to use our services, but should also contact Student Support on [studentsupport@bathspa.ac.uk](mailto:studentsupport@bathspa.ac.uk)

For those students who speak English as a second language, the university provides additional support through it [English Language Unit](#).

## STUDENT UNION

The Students' Union is run by the students, for the students - you automatically become a member for free. Should you wish not to be a member, you can opt-out as part of the annual registration process and you can still use all the facilities, services and activities including joining clubs and societies, but you will not be able to take part in the democratic processes of the Union. Find out more about the Student Union [here](#).

We want you to do well in your studies, but we also want you to make sure you have a great time from the moment you become a student at Weston College. Benefits of membership of the Student Union include NUS International Student Identity Card, travel reductions, and a host of social events, trips and activities.

Further information is available on [www.student.union@weston.ac.uk](mailto:www.student.union@weston.ac.uk) (or tel: 01934 411411 ext 355).

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## HEALTH AND SAFETY

The Subject Leader for Drama takes responsibility for ensuring that staff and students are able to work in a safe and inclusive environment that will allow differentiated participation for all students. The teaching spaces and equipment are regularly assessed against the risk possibilities. You will find copies of risk assessments for each module on Minerva.

### **Potential risks may include:**

- Access and escape points
- Ventilation
- Room temperature
- Light
- Water
- Floor surfaces
- Glass surfaces
- Electrical equipment, cabling, plug sockets etc.
- Objects intruding into the practical work areas
- Freestanding/moveable objects
- Fire hazards and retardant materials
- Rubbish
- Wall fixings

### **On a more personal level, you need to be aware of your responsibilities as a student regarding:**

- Safe practice in the teaching/learning spaces, including safe warming-up and cooling down
- Personal hygiene; including changing for practical sessions and using shower facilities
- Suitable clothing is to be worn; all practical work is done in bare feet
- No jewellery and watches to be worn during practical class
- Long hair tied back during practical class
- Appropriate nutrition and rest

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## BATH SPA LIVE

BSL – [Bath Spa Live](#) – is the School of Music and Performing Arts' promotional arm and produces all of its professionally focussed work. BSL works with visiting professional companies and performers to present a range of dance, music and theatre pieces every year. The programme of events is varied and dynamic, including recitals, rock gigs, dance shows, jazz nights, stand-up nights, musicals, operas, plays, even 24-hour play writing competitions – the range is eclectic and always stimulating. All Music and Performing Arts students can purchase a BSL membership card and enjoy discounts on ticket prices and interval drinks. First year drama students (specialised) attend Bath Spa Live events as part of the Contemporary Performance module.

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# CAREERS

Drama will equip you with writing, presentational, communication, and collaborative skills invaluable in many professional and vocational areas. Often, after undertaking a PGCE, graduates become drama or primary teachers. Following graduation, some students choose to pursue their interests further through postgraduate study in theatre-making, applied drama, acting or directing. Others use the knowledge gained to find employment in the charity, media, business and government sectors or go on launch careers working with theatre companies or venues. Drama graduates have gone on to work for such theatre companies as The Naturals, The Wardrobe Ensemble and The Plymouth Theatre Royal and such venues as the Bike Shed.

[Bath Spa Careers](#) offers free information, advice and guidance designed to help you acquire essential personal and professional skills whilst at university and equip you with the tools for lifelong career management.

We can help you develop your career in the following ways:

- Helping you find a wide range of part-time jobs in the local area and on campus via the Bath Spa Job Shop
- Offering 1:1 careers advice on everything from module choice and skills development to choosing a career
- Access to our services in person, on the phone, via email, skype or live chat
- A comprehensive careers workshop programme covering spicing up your graduate CV, interview skills, business start-up, and opportunities abroad
- Helping you to network with employers through our mentoring programme and industry insights events
- Inviting employers to our campuses to promote their opportunities to you direct
- Access to the careers resource library (LY G03, Newton Park Library) and our wide range of online resources
- Work placements tailored to your needs
- Signposting you to advertised graduate level opportunities and keeping you up-to-date with trends in the job market
- Advising on further study, including guidance on personal statements

Contact us by email: [Ask a Question on CareerHub](#) or by telephone on 01225 875525

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