PROGRAMME SPECIFICATION

# 1. AWARDING INSTITUTION University of Huddersfield

# 2. TEACHING INSTITUTION University of Huddersfield

# 3. SCHOOL AND DEPARTMENT School of Music, Humanities and Media

Department of Media and Performance

**4. COURSE ACCREDITED BY:** N/A

# 5. MODE OF DELIVERY Full-time

# 6. FINAL AWARD BA (Hons)

# BA (Hons) (Sandwich)

# 7. COURSE TITLE Performance for Screen

# 8. UCAS CODE TBA

# 9. SUBJECT BENCHMARK Dance, Drama and Performance (2015)

# STATEMENT

# 10. DATE OF PROGRAMME June 2020

# SPECIFICATION APPROVAL

# 11. EDUCATIONAL AIMS OF COURSE

We believe that the best screen actors are trained in theatre. The BA Performance for Screen at University of Huddersfield is a unique course that combines focused screen acting skills with a foundation in performance making and collective creation. The course offers a coherent pathway of training in performance for screen, with options to explore further knowledge across Drama, Media, English, and Music. You will study both established and emerging approaches to filmmaking and have numerous opportunities to perform in front of the camera, as well as in live theatrical situations. By the end of the course, you will be comfortable working in a variety of live and multimedia performance situations; be familiar with the basics of screen-based production from the perspectives of director and videographer as well as actor/performer; and have substantial experience working both independently and collaboratively in diverse approaches to performing and screen arts.

The BA Performance for Screen takes performance as a starting point to explore film, television, and new media creation. The course follows a developmental process, providing core training in performance skills and screen-based creation in the first year and culminating in both a staff-directed theatrical performance and a collaboratively produced film or television production in the final year. Across all modules we integrate theory and practice through a model that enables you to be a thinker, a maker, and a creator of mediated and live works across diverse contexts. Housed within the Drama subject area while partaking of interdisciplinary educational and creative opportunities across the School, this course offers:

* an intellectually challenging pathway of study that develops a student's individual skills and interests in both onscreen and live performance;
* a coherent learning experience, grounded in the integration of theory and practice within a structure that enables coherence and progression;
* the opportunity for students to specialise in particular areas, such as those they identify as especially appropriate to their future goals and career intentions;
* the subject-specific skills and knowledge to work in many different areas and roles of live performance and screen arts;
* opportunities to develop independent critical and creative thinking, academic and artistic judgement, a flexible and responsive openness of mind, conceptual sophistication in argument and application, and an open and engaged imagination;
* opportunities to develop a range of subject-specific and transferable skills, including high-order conceptual, literacy and communication skills, video editing and production, and interpersonal and problem-solving skills.

# 12. INTENDED LEARNING OUTCOMES

On successful completion of the course students will be have demonstrated, through a range of practices, the following learning outcomes. These are based upon QAA benchmarks for Drama, Dance, and Performance which include digital film and video performance. For a mapping of individual modules onto these learning outcomes, see Appendix below.

**Knowledge and understanding:**

|  |  |
| --- | --- |
| KU1 | knowledge and understanding of broad areas of contemporary drama, theatre performance, and film/video, seen within their political, historical, social, philosophical, cultural and aesthetic contexts |
| KU2 | knowledge and understanding of specific and exemplary practitioners, texts, writers, theorists and examples of practice |
| KU3 | awareness of contrasting examples and possible models of the relationship between performers, media, and audiences |
| KU4 | knowledge and understanding pertaining to dramatic and postdramatic forms as they apply to both live and onscreen performance |
| KU5 | awareness and understanding of current theory, practice and debate in a range of areas of drama, film/video, theatre, and performance |
| KU6 | in-depth knowledge of a specific area of current practice and/or research related to theatre, film/video, and performance |
| KU7 | understanding of the theoretical and practical considerations crucial to a range of performance and screen-based experiences |
| KU8 | understanding of specific texts, practices or other materials used as the starting point for the generation of performance and screen material |
| KU9 | insight into the complexities of various performative and screen-based creative processes |

**Intellectual abilities:**

|  |  |
| --- | --- |
| I1 | to apply specialist terminologies in performing and screen arts |
| I2 | to analyse how different social and cultural contexts affect the nature of performance and the generation of meanings |
| I3 | to comprehend of the complex nature of performance and screen languages, forms and practices |
| I4 | to discern how cultural contexts influence the creation and reception of live and mediated performance |
| I5 | to recognize and interpret formal conventions and the shaping effects upon communication of circumstances, authorship, production, and context |
| I6 | to understand, interrogate and apply a variety of theoretical positions and weigh the importance of alternative perspectives |
| I7 | to understand theatrical and audiovisual meanings and conventions, values, codes and artefacts in relation to their cultural environments |
| I8 | to utilise their knowledge of multimedia, theatrical, cultural and performance examples in understanding, and challenging, theoretical perspectives |
| I9 | to approach unfamiliar multimedia, theatrical, cultural, and performance examples from a secure base of knowledge and understanding |
| I10 | to identify, analyse and reflect upon pertinent elements within their own practical and intellectual experiences |
| I11 | to articulate the theory underpinning their own practice and that of others |

**Practical skills:**

|  |  |
| --- | --- |
| S1 | to exercise appropriate individual skills, relevant to the creation of performance, in an area such as improvisation, screenwriting, storyboarding, directing, character development, stage management, lighting, or design |
| S2 | to make thorough and creative use of practical experimentation and use this skill to contribute to research, performance, or the creation of screen works |
| S3 | to identify and use appropriate strategies for the study of multimedia phenomena and of professional practice, and express and communicate the results of academic and practical research in writing, verbally and through performances and/or presentations |
| S4 | to use and understand appropriate technical vocabulary in relation to a range of issues facing contemporary practitioners and theorists in multimedia, and live performance |
| S5 | to use their individual skills as a practitioner and/or a researcher to communicate effectively within performances and/or written reports or theses |
| S6 | to use and share developed skills as a practitioner to contribute to group processes and productions |

**Transferable skills:**

|  |  |
| --- | --- |
| T1 | to think critically and creatively, and to develop both independent perspectives and strategies for problem-solving |
| T2 | to work independently, with flexibility, efficiency, and effective self and project management |
| T3 | to work collaboratively, with flexibility, efficiency, and effective self and project management |
| T4 | to make use of libraries, archives, performances, workshops, digital resources and other sources in research and creative practice |
| T5 | to communicate complex ideas and arguments clearly in written, oral and performance presentations, observing appropriate academic and/or professional conventions |
| T6 | Sandwich mode: to make mature choices in career and personal development |

1. **COURSE STRUCTURES AND REQUIREMENTS, LEVELS, MODULES, CREDITS AND AWARDS**

The course described by this programme specification is full-time. Students take 120 credits at each of the three levels: Foundation, Intermediate, and Honours. Students are able to broaden their educational experience, employability skills and personal confidence by taking a Work Placement year and would gain 120 sandwich credits where they opt to do this. All students are encouraged to take a placement year, but may opt out of this and complete the course in three, full-time years of study.

The range of optional modules available in any particular year may depend upon staff availability. For the same reason, further optional modules may be validated and offered as part of this programme in the future. Although every possible measure will be taken to enable students to pursue all their favoured options, it must be recognised that the availability of any combination of options is dependent on issues such as timetabling, demand, group sizes, room availability etc. and therefore cannot be absolutely guaranteed.

At the point of entry all students will be expected to achieve at least 360 credits, 120 credits at each level. This will not always be possible and some students may gain interim awards for completion of earlier stages of the course (see below).

**Course structure:**

The BA Performance for Screen course follows a developmental process. At foundation level, students take two core practice modules that serve as a basis for all following work. They receive essential training in the skills of interpreting and performing text (“Text into Performance”) as well as an introduction to the dynamics of onscreen performance and diverse approaches to creating audiovisual work (“Dynamics of Performance for Screen”). Alongside this practical core, students receive an introduction to key concepts in performance analysis (“Models and Theories of Performance Practice 1a”), which apply equally to theatre and to film, and choose a further option from Drama, Media, or English.

**Year 1 (FHEQ Level 4) - FOUNDATION**

Students take the following core modules:

|  |  |  |  |
| --- | --- | --- | --- |
| AFD1503 | Text into Performance | Core | 40 |
| AFD1601 | Dynamics of Performance for Screen | Core | 40 |
| AFD1203 | Models and Theories of Performance Practice 1a | Core | 20 |

Plus ONE from a range of options that may include:

|  |  |  |  |
| --- | --- | --- | --- |
| AFD1204 | Models and Theories of Performance Practice 1b | Option | 20 |
| AFC1418 | Film and Television Industries and Law | Option | 20 |
| AFC1023 | Analysing Content: Text, Genre and Image | Option | 20 |
| AFE1305 | The A,B,C of Creative Writing | Option | 20 |
| AFE1307 | Writing and Thinking Creatively | Option | 20 |
| AFE1401 | Introduction to Screenwriting | Option | 20 |

**Year 2 (FHEQ Level 5) – INTERMEDIATE**

At intermediate level, students again take 80 credits of practical work, this time focusing on the role of performance in specific industry contexts — both established contexts of film and television production and new media and transmedia approaches — which prepare them for a variety of sandwich year opportunities. This year includes the greatest optionality (40 credits), allowing students to develop further specialization in Drama or other subject areas.

Students take the following core modules:

|  |  |  |  |
| --- | --- | --- | --- |
| AID2109 | Performance Making (Transmedia Performance) | Core | 40 |
| AID2334 | Specialist Practice (Acting in Film and Television) | Core | 40 |

Plus TWO from a range of additional options that may include:

|  |  |  |  |
| --- | --- | --- | --- |
| AID2108 | Models and Theories of Performance Practice 2a | Option | 20 |
| AID2110 | Models and Theories of Performance Practice 2b | Option | 20 |
| AIC2425 | Film Pre-Production Project: Ideas, Scripts and Casts | Option | 20 |
| AIC2422 | Production Management | Option | 20 |
| AIE2303 | Writing Beyond the Page | Option | 20 |
| AIE2401 | Screenwriting and Genre | Option | 20 |

**Year 3 – PLACEMENT YEAR**

This optional placement year is only offered to students who have successfully completed their Foundation and Intermediate years. Students must take module ASX0001 Work Placement Year to qualify for the award in a sandwich mode. Alternatively, they may progress from Year 2 to Year 4 directly, without taking the sandwich year. Students are expected to source their own placements, however the School’s Placement Advisor will offer support and guidance to students in areas such as providing lists of possible placements, advice on writing CVs and cover letters and CRB requests.

|  |  |  |  |
| --- | --- | --- | --- |
| ASX0001 | Work Placement Year | Option | 120 |

**Year 4 (FHEQ Level 6) – HONOURS**

At honours level, students undertake two very different culminating 40-credit modules: a professional-level, staff-directed theatrical work in which students have their most intensive rehearsal performance experience (“Process and Production Project”) and a portfolio of participation in student-led creative projects (“Final Year Performance for Screen”) that they organize and implement on their own and/or in connection with parallel coordinated projects in Drama, Media, English, and Music. Students also develop an independent critical research project on an aspect of screen arts (“Practice and Research”) and choose one final 20-credit option.

Students take the following core modules:

|  |  |  |  |
| --- | --- | --- | --- |
| AHD3100 | Process and Production Project | Core | 40 |
| AHD3401 | Practice and Research (Screen Arts) | Core | 20 |
| AHD3503 | Final Year Performance for Screen | Core | 40 |

Plus ONE from a range of options that may include:

|  |  |  |  |
| --- | --- | --- | --- |
| AHD3200 | Perspectives on Contemporary Performance | Option | 20 |
| AHC3914 | Video Shorts: Music, Advertising and Short Film | Option | 20 |
| AHC3303 | Screens Aesthetics: The Value of Film and Television | Option | 20 |
|  |  |  |  |

**Exit Awards** under this programme are as follows:

|  |  |
| --- | --- |
| **Exit Awards** | **Learning Outcomes** |
| 120 credits at L4 or higher = Certificate of Higher Education in Performance for Screen | K1-K9, I1-I11, P1-P6, T1-T5 |
| 240 credits, with at least 120 credits at L5 or higher = Diploma of Higher Education in Performance for Screen | K1-K9, I1-I11, P1-P6, T1-T5 |
| 300 credits, including a minimum of 60 credits at L6 = BA Performance for Screen | K1-K9, I1-I11, P1-P6, T1-T5 |
| 360 credits – BA (Hons) Performance in Screen | K1-K9, I1-I11, P1-P6, T1-T5 |
| 480 credits = BA (Hons) Performance in Screen (Sandwich) (of which must include 120 credits from the placement year). | K1-K9, I1-I11, P1-P6, T1-T6 |

# TEACHING, LEARNING AND ASSESSMENT

* The course integrates theory and practice through a range of activities including both live and on-screen performance; the analysis of works in a variety of related forms and media; reflection and analysis on students’ own work and that of their peers; and participation in student-led creative projects. Students on this course will spend the majority of their time working alongside Drama students in the Patrick Stewart Building, ensuring that they feel part of a dynamic and creative community, while also taking part in modules offered by other subject areas. Active relationships with staff and peers will not only support a satisfying learning experience but also provide an essential context for development in a collaborative artistic context.
* Students develop work-related skills through both theatrical and screen-based production projects and through working with professional directors and facilitators in processes that reflect contemporary practice in performing and screen arts. While the primary focus will be on acting and performance for screen, students will also have opportunities to train, rehearse, and perform in live/theatre contexts as well as to experience practical aspects of film and television production.
* Formative assessment is most often provided through regular interaction with tutors as part of actor/director relationships, as well as in seminar-style discussion about the practical work in relation to readings and other assigned materials. Where summative assessments take the form of written or screened material, formative assessments may also be provided in those forms. Summative assessment will take place across diverse media, including: in-class presentations and debates; written reports and multimedia portfolios; live performance events; and a variety of screen-based works.
* Students submit work for formative and summative assessment at balanced intervals throughout the year, with the course overall emphasizing the integration of theory and practice according to a tripartite model of thinker-maker-creator.

* Students are treated equally for the purposes of teaching, learning and assessment. Adaptations in delivery of materials and assessment arrangements are made (under the Equality Act 2010) for students with declared disabilities.

1. **SUPPORT FOR STUDENTS AND THEIR LEARNING**

Students are supported in their learning by the following institutional and local methods:

# University level

The University of Huddersfield provides a range of central facilities to support

students and course tutors refer students as appropriate.

The main facilities are as follows:

<http://www.hud.ac.uk/library/>

<https://studenthub.hud.ac.uk/Pages/JobsCareers.aspx>

<http://www.hud.ac.uk/wellbeing-disability-services/disabilityservices/>

[http://www.hud.ac.uk/wellbeing-disability-services/wellbeing//](http://www.hud.ac.uk/wellbeing-disability-services/wellbeing/)

<http://www.hud.ac.uk/wellbeing-disability-services/faithcentre/>

<https://www.hud.ac.uk/uni-life/accommodation/>

<http://www.hud.ac.uk/careers/employmentopportunities/jobshop/>

<http://www.hud.ac.uk/sport-fitness-health/>

<https://www.hud.ac.uk/international/>

**School level**

* The school has dedicated Academic Skills Tutors who deliver a range of generic skills. The AST offers help and advice with general study skills, IT, literacy and numeracy as well as research skills. The AST may also refer students for specialist support and assessment e.g. for Dyslexia.
* The School Disabilities Coordinator liaises between students with disabilities, the disability office and relevant members of academic staff.
* In line with the Equality Act 2010, the School will make reasonable adjustments in order that disabled students can fully access their course. The University’s Disability Support Service provides information and advice to disabled students about the support available and liaises with members of staff on disability related issues.

**Course level**

All students have a personal tutor for pastoral and academic support. The course leader is available for academic support, as are seminar tutors and module leaders. All members of staff have office hours when students are encouraged to seek any help they need.

* An Induction Programme introduces staff and services within the University, including the Learning Centre. Induction activities in Drama include Health & Safety Training to ensure that students develop into fully aware professional practitioners.
* Details of academic and personal support, as well as other information to help students navigate the course, are listed in the Student Handbook.
* Staff have regular office hours in which they are available for student support.
* Module Tutors are responsible for monitoring students’ performance and engagement within a particular module, and bringing any problems to the attention of the Course Leader and/or Personal Tutor as appropriate.
* The Personal Development Plan is integrated into the Personal Tutor system at Foundation level, and embedded in core modules at all levels. PDP takes the form of encouraging students to reflect on their learning, to supplement their curriculum work with as much related activity as possible and to keep good records of that activity as the basis for a CV.

# 16. CRITERIA FOR ADMISSION

The University of Huddersfield seeks and encourages applicants from a range of backgrounds in order to widen participation, improve access, and apply the principles of equal opportunities.  We provide support for applicants who require additional assistance in order to select the right course of study, and make a successful transition to studying at University. We encourage local, national and international applications.

Further information for International Students can be found on:

<http://www.hud.ac.uk/international>

The University’s policy for admissions is outlined in section D of the Regulations for Awards:

<http://www.hud.ac.uk/registry/regulationsandpolicies/awards>

**Specific admission criteria for the BA Performance for Screen**

Candidates (over 17.5 years of age) will normally provide evidence, where possible, of previous study at an appropriate level in (and a serious engagement with) Drama or another relevant discipline. Performance in examinations (normally at A-level or Btec level 3 Extended Diploma level), previous experience and achievements, personal statements, references, previous work and a workshop-based interview are all considered.

School/college leavers who have reached 17.5 years on admission should normally have a total of at least 120 points on the UCAS tariff, or BTEC level 3 Extended Diploma at DDM level in a relevant subject eg Drama or English.

Mature applicants (over 21) without formal qualifications will be considered on an individual basis. Applicants with prior learning or prior experiential learning will be considered individually by the School Accreditation and Validation Panel to assess whether it is appropriate to grant general of specific credit towards the course.

Applications from international students will be considered on an individual basis, and with advice from the University’s International Office. Where necessary, applicants will be expected to demonstrate their spoken and written English language skills by achieving a minimum IELTS score of 6.0 including 5.5 in all elements and at least 6.0 in Writing.

All home applicants will be invited to attend a Selection Day, at which they will participate in a workshop by way of audition. Some applicants may also be invited to interview.

The course conforms to the University’s equal opportunities policy in all respects, including admissions.

# 17. METHODS FOR EVALUATING AND IMPROVING THE QUALITY AND STANDARDS OF TEACHING AND LEARNING

The methods for the validation and annual evaluation of courses, including those validated by external bodies, and for the review of teaching and research and of academic support services are specified in the University’s Quality Assurance Procedures for Taught Courses which can be found on the Registry website as follows:

<http://www.hud.ac.uk/registry/qualityassurance/>

The School is committed to comprehensive student engagement and works actively with the University of Huddersfield Student Union to support this through the student representative system. See further information at:

<https://www.huddersfield.su/courserepwebsite>

Within the School students are represented at committee level from Student Panels to the School Board. The School also has a Student Council. Individual feedback on the quality and standards of teaching and learning is received through module and course evaluations.

An effective external examination system is managed by Registry and all reports are viewed at University, School and course levels. External examiner and student feedback, as well as all statistical data about the course, is reported through the course committee structure and scrutinised through the University wide annual evaluation process.

# 18. REGULATION OF ASSESSMENT

University awards are regulated by the Regulations for Awards:

<http://www.hud.ac.uk/registry/regulationsandpolicies/awards/>

and the Students Handbook of Regulations:

<http://www.hud.ac.uk/registry/regulationsandpolicies/studentregs/>

Role of External Examiners

* To advise the Course Assessment Board and Subject group with regard to standards and fairness of assessment of courses and modules and, when appropriate, to consider the results of individual students in the context of the University’s current regulations to review assessment;
* To attend the Course Assessment Board and report promptly to the Senate at the end of each academic year on the conduct of the assessments and on issues related to assessment, including:

# the overall performance of the students in relation to their peers on similar courses/modules; the quality of knowledge and skills (both general and subject specific) demonstrated by the students;

# the overall standard of assessments;

# the overall approach to teaching, learning and assessment as indicated by student performance;

* + any other recommendations arising from the assessment.

1. **INDICATORS OF QUALITY AND STANDARDS**
   * Review of School of Music, Humanities and Media with subject review of Drama
   * National Student Survey
   * University Course Evaluation Survey
   * QAA Institutional Audit 2010

**Please note:** This specification provides a concise summary of the main features of the Course and the learning outcomes that a typical student might reasonably be expected to achieve and demonstrate if he/she takes full advantage of the learning opportunities that are provided. More detailed information on the learning outcomes, content, and teaching, learning and assessment methods of each module can be found in the module handbooks and course handbook. The accuracy of the information contained in this document is reviewed by the University and may be checked by the Quality Assurance Agency for Higher Education.

**Key sources of information about the course can be found in:**

* Course Document
* Module Documents

**APPENDICES**

1. Mapping course learning outcomes to modules
2. Benchmark mapping
3. Indicative Assessment schedule

**APPENDIX 1: Mapping of course learning outcomes to core modules**

**BA (Hons) Performance for Screen**

|  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
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|  | **Learning Outcomes** | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
|  | **Knowledge & Understanding** | | | | | | | | | **Intellectual abilities** | | | | | | | | | | | **Practical skills** | | | | | | **Transferable skills** | | | | | |
| **Modules** | **1** | **2** | **3** | **4** | **5** | **6** | **7** | **8** | **9** | **1** | **2** | **3** | **4** | **5** | **6** | **7** | **8** | **9** | **10** | **11** | **1** | **2** | **3** | **4** | **5** | **6** | **1** | **2** | **3** | **4** | **5** | **6** |
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| AFD1503 |  | X | X | X | X | X | X | X | X |  |  | X | X | X |  | X |  | X | X | X | X | X | X | X | X | X | X | X | X |  | X |  |
| AFD1203 | X | X | X | X | X | X |  |  |  | X | X | X | X | X | X | X | X | X |  | X |  | X | X | X | X |  | X | X | X | X | X |  |
| AFD1601 | X | X | X | X | X | X |  |  |  | X | X | X | X | X | X | X | X | X |  | X |  | X | X | X | X |  | X | X | X | X | X |  |
| AFD1204\* | x | x | x | X | x | x |  |  |  | x | x | x | x | x | x | x | x | x |  | x |  | x | x | x | x |  | x | x | x | x | x |  |
| AFC1110\* | X | X | X |  | X |  | X |  | x | X |  |  |  |  | X |  | x | x | X |  |  | X | X | X | X |  | X | X |  | X | X |  |
| AFE1307\* | X | X | X |  | X | X | x | x | x | X | X | X | X | X | X | x |  |  |  | x | X |  | x | x | X | x | X | X |  | X | x |  |
| AFE1401\* |  | x | x | X |  | x | x | x |  | X | x | x | x | x |  |  | x |  | x | x | x |  | x | x | x | x | x | x |  | x | x |  |
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| AID2109 | X | X | X | X | X | X | X | X |  |  |  | X | X | X |  | X |  | X | X | X | X | X | X | X | X | X | X | X | X | X | X |  |
| AID2334 |  | X |  |  | X | X |  |  |  | X |  | X |  |  |  |  |  |  | X | X | X | X | X | X | X | X | X | X |  | X | X |  |
| AID2108\* | x | x | x | X | x | x |  |  |  | x | x | x | x | x | x | x | x | x |  | x |  | x | x | x | x |  | x | x | x | x | x |  |
| AID2110\* | x | x | x | X | x | x | x |  |  | x | x | x | x | x | x | x | x | x |  | x |  | x | x | x | x |  | x | x | X | X | X |  |
| AIC2425\* | x | x | x |  | x |  | x | x | x | X |  |  | x |  | x | x | x | x | x | x | x |  | x |  | x | x | x |  | x | x | x |  |
| AIC2422\* | x | x | x |  | x |  | x | x |  | X |  |  | x |  | x | x | x | x | x | x | x |  | x |  | x | x | x |  | x | x | x |  |
| AIE2303\* | X | X | X |  | X |  |  |  |  | X | X | X | x | X |  |  | x |  | x | x | X |  | x | x | X | x | X | X | X | X | X |  |
| AIE2401\* | x | x | x | X | x | x | x | x |  | X | x | x | x | x |  | x | x | x |  |  |  | x | x | x |  |  | x | x |  | x | x |  |
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| SW Award |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| ASX0001 |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  | X |
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| BA (Hons) |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| AHD3100 |  | X | X | X | X | X | X | X | X |  |  | X | X | X |  | X | X | X | X | X | X | X | X | X | X | X | X | X | X | X | X |  |
| AHD3303 |  | X |  |  | X | X |  |  |  | X |  | X |  |  |  |  |  |  | X | X | X | X | X | X | X | X | X | X |  | X | X |  |
| AHD3200\* | X | X | X | X | X | X |  |  | X | X | X | X | X | X | X | X |  | X |  | X |  | X | X | X | X |  | X | X | X | X | X |  |
| AHC3914\* |  |  |  | X | X | X | X |  |  | x | x |  | x |  | x |  |  |  | x | x | x |  | x | x | x | x | x |  | x | x | x |  |
| AHC3303\* | x | x |  | X | x | x | x |  |  | x | x | x | x | x | x | x | x | x |  |  |  | x | x | x | x | x | x | x |  | x | x |  |

Modules marked with a ‘\*’ are optional.

**APPENDIX 2: Mapping of Course Learning Outcomes to relevant Benchmark**

**BA (Hons) Drama / BA (Hons) Performance for Screen**

|  |  |  |
| --- | --- | --- |
| **From the Benchmark Document for Drama, Dance and Performance (2015)**  **http://www.qaa.ac.uk/en/Publications/Documents/SBS-Dance-Drama-Performance-15.pdf** | | |
| **Benchmark** | **Learning**  **Outcome** | **Delivered in**  **Programme** |
| Creative and intelligent engagement with forms, practices, techniques, traditions, histories and applications of performance. | **KU1-6** | Whole  programme |
| Creative and intelligent engagement with the key components of performance and the processes by which it is created, realised, managed, distributed and documented. | **KU9,**  **I3** | AFD1105  AFD1503  AID2109  AHD3100 |
| Intelligent engagement with critical and theoretical perspectives appropriate to the study of performance. | **KU1-6** | Whole  programme |
| Intelligent engagement with key practitioners and practices and/or theorists and their cultural and/or historical contexts. | **KU1-6** | AFD1203  AID2110  AID2109  AHD3401  AHD3200 |
| Creative and intelligent engagement with the role and function of performance in social, educational, community and other participatory settings. | **KU1-6** | Whole  programme |
| Intelligent understanding of the interplay between critical and creative modes of enquiry within the field of study. | **KU1-6**  **I1-10** | Whole  programme |
| Intelligent understanding of how to read and interpret texts, media, dance notations and/or scores to create performance. | **KU7,8,9**  **I3** | AFD1503  AID2109  AHD3100  AFD1304 |
| Creative and intelligent understanding of group and collective processes. | **KU1-6** | Whole  programme |
| Creative and intelligent understanding of key components of performance within the disciplines such as the role and function of ideational sources, performers, body, space, sound, text, movement and environment. | **S1,2,5,6** | AFD1105  AFD1503  AID2109  AHD3100  AFD1304 |
| Creative and intelligent understanding of appropriate interdisciplinary elements of dance, drama and performance and how to apply knowledge, practices, concepts and skills from other disciplines. | **KU1-6**  **I1-10** | Whole  programme |
| Intelligent understanding of the responsibilities of performance practitioners to facilitate safe, environmentally sensitive, sustainable and ethical working practices. | **KU 1-9**  **S1,2,5,6** | AFD1105  AFD1503  AID2109  AHD3100  AFD 1304 |
| Engage creatively and critically with the skills and processes of performance and production, and have an ability to select, refine and present these in performance. | **S1,2,5,6** | AFD1105  AFD1503  AID2109  AHD3100  AFD1304 |
| Engage creatively and critically with the possibilities for performance implied by a text, dance notation or score and, as appropriate, to realise these sources sensitively through design and performance. | **S1,2,5,6** | AFD1105  AFD1503  AID2109  AHD3100  AFD1304 |
| Engage creatively and critically with the creation and/or production of performance through a developed and sensitive understanding of appropriate performance vocabularies, techniques, crafts, structures and working methods. | **S1,2,5,6** | AFD1105  AFD1503  AID2109  AHD3100  AFD1304 |
| Engage creatively and critically in appropriate independent research, whether investigating past or present performances or as part of the process of creating new performance. | **S4,5** | AHD3303  AHD3220  AHD3401 |
| Identify and interpret critically the cultural frameworks that surround performance events and on which these events impinge. | **KU1**  **I2,4,5,7** | AFD1203  AFD1204  AID2110  AID2109  AHD3401 |
| Have critical and analytical skills in developing ideas and constructing arguments and the capacity to evaluate and present them in a range of ways. | **S3**  **T1,4,5** | Whole programme |
| Have a developed capacity to analyse and critically examine and evaluate forms of discourse and their effects on representation in the arts, media and public life. | **I1,3,5,7,11** | AFD1203  AID2109  AHD3200 |

|  |  |  |
| --- | --- | --- |
| Be able to work creatively and imaginatively in a group and have the developed creative skills needed for the realisation of practice-based work. | **S1,2,5,6**  **T2, 7** | AFD1105  AFD1503  AID2109  AHD3100  AFD1304  AID TBD |
| Be able to manage personal workloads efficiently and effectively, meet deadlines, and negotiate and pursue goals with others. | **T1,2,7** | AHD3303  AHD3220 |
| Have developed the ability to constructively and effectively manage creative, personal and interpersonal issues. | **T71,3,7** | AHD3303  AHD3220 |
| Have acquired information retrieval skills needed to gather, sift, synthesise and organise material independently and to critically evaluate its significance. | **S3**  **T3,5** | Whole programme |
| Have acquired and developed appropriate information technology skills, and have developed considerable awareness of their application and potential within the field of study. | **T3** | Whole programme |

**APPENDIX 3 INDICATIVE ASSESSMENT SCHEDULE**

**BA (Hons) Drama / BA (Hons) Performance for Screen**

The assessment schedule for BA Performance for Screen will follow the coordination of Drama assessments in the first instance. As students in Performance for Screen move into modules run in other departments, these will be coordinated with the existing assessment schedule.

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| **Module** | **Assessment** | **Assignment Title** | **Week** | **Method of submission** |
| AHD3303 | Formative | Project outline | 4 | Proposals direct to Tutor |
| AFD1203 | Formative | In Class | 4 | In Class |
| AHD3401 | Formative | Research Paragraph and Annotated Bibliography | 8 | In Class |
| AFD1203 | Summative 1 | 1500 Word Analysing Performance | 12 | Electronic - VLE |
| AID2108 | Summative | Group Presentation | 8 | Practical |
| AFD1203 | Summative 2 | 1500 Word Analytical Essay | 6,8,10 | Electronic - VLE |
| AFD1503 | Summative 1 | Practical Performances | 10 | Practical |
| AFD1304 | Formative | 1000 word critical reflection | 10 | Electronic - VLE |
| AHD3200 | Summative 1 | 2000 Word Essay | 12 | Electronic - VLE |
| AHD3303 | Formative | Presentation | 12 | In Class |
| AHD3220 | Formative | Draft Essay | 12 | Electronic - VLE |
| AFD1503 | Summative 2 | A Portfolio of Reflective and Analytical Material | 12 | Electronic - VLE |
| AFD1304 | Summative | A Portfolio of Creative Performance Writing | 13 | Electronic – VLE |
| AID2108 | Summative 2 | 2000 Word Essay | 13 | Electronic - VLE |
| AID2109 | Summative 2 | Portfolio Of Materials | Pre-term | Hard Copy - Cover Sheet |
| AHD3100 | Summative 1 | Individual Contribution to a final performance | 14 | Practical |
| AHD3401 | Summative | Research Summary | 16 | Electronic - VLE |
| AHD3100 | Summative 2 | Portfolio of Materials | 15 | Electronic - VLE |
| AFD1105 | Formative | Critical reflection | 18 | In Class |
| AFD1204 | Formative | In Class | 19 | In Class |
| AID2334 | Summative 1 | Initial Portfolio | 20 | In Class |
| AFD1105 | Summative 1 | Presentation | 21 | In Class |
| AHD3401 | Summative | 5-6 Minute presentation | 21 | In Class |
| AHD3401 | Summative | Curatorship of Panel | 21 | In Class |
| AHD3220 | Summative | Portfolio | 25 | Electronic |
| AHD3303 | Summative 1 | Creative Work Equiv. to 8500 Words | 25 | Practical |
| AHD3303 | Summative 2 | Analytical Report of 2500 Words | 27 | Electronic - VLE |
| AID2110 | Summative | Essay | 23 | Electronic VLE |
| AFD1204 | Summative 1 | 1500 Word Analytical Essay | 22 | Electronic - VLE |
| AFD1304 | Summative | Performance Presentation | 23 | Practical – In Class |
| AID2110 | Summative | Presentation | 22 | In Class |
| AFD1204 | Summative 2 | 15 Minute group presentation | 23 | Practical - In Class |
| AFDXXXX | Summative | Multimedia Portfolio | 26 | Electronic - VLE |
| AID2334 | Summative | Presentations | 26 | Practical - In Class |
| AFD1105 | Summative 2 | Performance | 28 | In Class |

**Appendix 4- Indicative CAB Schedule**

|  |  |  |  |
| --- | --- | --- | --- |
| Mode of Study | Course Start Month | Length before Main CAB | Expected Month for Main CAB |
| UGT FT | September | 9 months | June |