

PROGRAMME SPECIFICATION

Name of final award: (e.g. FdA / FdSc / BA(Hons) / BSc(Hons) / MSc)	BA (Hons)		
Programme title: e.g. (Digital Media Arts)	Acting for Stage and Media		
Level:	4 & 5 & 6	Credits: 360	
Exit awards, level and credits: (where applicable)	<ul style="list-style-type: none"> • Certificate of Higher Education <ul style="list-style-type: none"> ○ Level 4 / Year 1: 120 accumulated credits ○ 4 modules at 20 ○ 4 modules at 10 • Diploma in HE <ul style="list-style-type: none"> ○ Level 5 / Year 2: 240 accumulated credits ○ 5 modules at 20 credits ○ 2 modules at 10 credits • Bachelor of Arts (Honours) <ul style="list-style-type: none"> ○ Level 6 / Year 3: 360 accumulated credits ○ 6 modules at 20 credits 		

Faculty:	Faculty of the Arts
School:	London school of Music
Field:	Performing Arts
Collaborative Partners:	Kingston College

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Document Completed by:	Laura McCormack

1. Awarding body/Institution

University of West London

2. Teaching institution

Kingston College

3. Admissions criteria

Applications from a wide diversity of students will be both welcomed and encouraged. Entry criteria: normally a minimum of 200 UCAS points, with equivalent requirements for BTEC/GNVQ or successful completion of an Access course - plus successful audition in most circumstances (alternative arrangements, including the sending of audition pieces on dvd, will be made where necessary for international student applicants). All students will be required to provide evidence that they are fluent to an acceptable performance level in English and that there are sufficiently literate in English to cope with the reading and writing demands of the course. Those students for whom English is not the first language will need to have gained the IELTS 5.5 Certificate. In order to audition successfully, it is likely that applicants will have had experience of performance at a reasonable level for their age, either inside or outside their educational institution(s) (or both). Potential for development, rather than acquired technical skill in performing, however, will be an important determinant.

4. Codes

UCAS Code A	WP43
UCAS Code B	
JACS Code	
Institution Code	K83
Institution code Name	KCOL
Short form of course	BA/ASM

5. Professional / Statutory / Regulatory body accreditation (if applicable)

N/A

6. Career and progression opportunities

Progression to post-graduate study in performance and related fields, including P.G.C.E. Acting/performance, applied theatre practice, teaching, writing, directing, drama therapy, arts administration, technical /production careers and media fields inc: film making and animation.

7. Location of delivery

Kingston Hall Road,
Kingston Upon Thames
KT1 2AQ
Corner House – Surbiton/John Bunyan Church Hall.

8. Mode of delivery

(Copy and paste this symbol - ✓)

Full-time

Part-time

Work based learning

Distance learning

Other

If other, please specify: _____

9. Planned programme duration

Three Years

10. Sequencing within the academic calendar

(Copy and paste this symbol - ✓)

September only start

February only start

September and February start

Other

If other, please specify: _____

11. First date of delivery of the programme (month and year)

September 2005

12. Language of study

English

13. Links with External Organisations, Industrial Partners

Central school of Speech and Drama; ALRA; The Corner-house; The Rose Theatre
The Courtyard Theatre; The Creative Academy, East 15, Questor's.

14. Student support arrangements

Throughout their programme of study, each student will have access to a variety of sources of support depending on individual circumstances and needs. Apart from the University-wide support framework, which encompasses the programme leaders, the module leaders, the personal tutors, in-course Learning Skills Development and Personal Development Planning, all students will have at their disposal a variety of different support roles which depend on the nature of the course.

Each undergraduate course is given an additional resource, which is used for learning skills development. This resource is integrated into the course at level 4 and may be used for skills such as critical appraisal, reflection, literature searching, information technology, peer review, group work, presentation, research, practice/professional skills, note-taking, writing skills, referencing, electronic information retrieval, communication skills and independent study at home.

Students will participate in an induction programme. This will introduce them to the requirements of their programme of study and will provide an opportunity to receive all the relevant programme

documentation, visit the Library and meet and discuss requirements and expectations of their programme with their tutors and peers. Also included is their first practical task performed for the other 2 year groups and an orientation trip to the South Bank and West End.

The following student support services are available for students:

Careers and Employment Services

Disability Team

Information and Funding Team

Accommodation Team – ongoing development

Chaplaincy – links wide range of spiritual support options

Counselling

Medical Centre

The link disability advisor at Kingston College is:

Yvonne.Charalambous@Kingston-College.ac.uk

Advice and Learning Support Team: mei-lin.tai@kingston-college.ac.uk

On the Programme

Students are encouraged, through 16/17 hours of contact teaching, and tutorials to become increasingly creative, independent and critically aware as they progress through the programme. In the first year of study, the programme is designed to enable students to accumulate a body of knowledge and understanding, to develop personal attributes, and to master many of the foundation skills in voice, movement, stagecraft and textual performance in order to move forward with confidence.

Emphasis will be given to encouraging and directing students towards the level of independence commensurate with undergraduate study.

Tutorial Support

A regular and varied tutorial system will ensure students have ample opportunity to discuss and record their progress throughout the programme:

- group tutorials
- one-to-one tutorials
- Project supervision sessions

Academic staff are regularly available to see students outside the designated timetabled sessions by arrangement and drop- in where appropriate.

15. Aims of the programme

This course is mainly practical, designed for those who see themselves as future performers in and/or creators of various areas of live and recorded drama. There are opportunities at each level of the course for public performance; these performances will form part of the degree assessment. Students will gain a strong overall grasp of the working of the performance and media industries, as well as the major theories which affect the nature of performance in a modern context. Modules in Voice work and Movement work, Musical Theatre, Creative Physicality, Fringe and Community Theatre, Stagecraft, Performers and the Moving Image, Media Performance 1 & 2 and Screen Acting amongst others provide the groundwork for potential performers for a variety of roles in the relevant industries.

Graduate Skills Profile:

Graduates of the course will have acquired a range of critical, creative, performance and production skills. They will be able to interpret a variety of modern and classical texts and to see and implement their creative possibilities in performance. They will also have developed creative skills in devising dramatic productions from a range of stimuli and learnt how to structure scripts

and performances for different media effectively. They will have learnt how to conduct necessary research effectively. They will have engaged in performances at a high level to good professional standard, gaining both practical and theoretical experience of the technical and support departments relevant to a performer in live or recorded performance. As performers, they will have developed vocal and physical skills which enable them to undertake with some confidence a range of roles, including those which make demands on abilities in singing and dance. They will have had the opportunity to consider ways in which moral and ethical issues have been staged by creative artists in the past and the ways in which they themselves may approach staging them. They will also have engaged in independent research, having acquired the necessary skills in accessing information sources and analysing and synthesising information. They will have developed an awareness of professional practices and behaviour and will themselves have gained a high level of professional discipline. They will also have acquired information about the nature and operation of the performing arts industry and its range of both live and recorded performance aspects, together with the ability to see their own potential role(s) in it and the knowledge of how best to further their ambitions within it.

16. Content of the programme

This is a three year BA (Hons) degree in Acting for Stage and Media. The course is modular, with modules in Stagecraft, Performers and the Moving image, Creative Physicality, Musical Theatre, Body in Performance 1 &2, Voice 1 & 2, Investigating Modern and Classical text, Screen Acting, Fringe and Community Theatre, Workshop and Final Production, and Professional Practice as well as a number of others. All students leaving the course will have completed a Project module, designed to provide them with a way into the industry and the majority of final year students choose to take part in a West End showcase for Agents.

17. Module list and pre-requisites

Module Title	Code	Level	Credits	Pre-requisites	Core	Optional
Voice 1	MU40161K	4	10	N/A	√	
The Body in Performance 1	MU40160K	4	10	N/A	√	
Investigating Modern Text	MA40027K	4	20	N/A	√	
Stagecraft (Actors Lab)	MU40170K	4	20	N/A	√	
Voice 2	MU40166K	4	10	Voice 1	√	
The Body in Performance 2	MU40165K	4	10	Body 1	√	
Performers and the Moving Image	MA40025K	4	20	N/A	√	
Investigating Modern Text 2	MU40182K	4	20	N/A	√	
Musical Theatre	MA50021K	5	20	N/A	√	
Creative Physicality	MA50050K	5	10	N/A	√	
Workshop Production	MU50065K	5	20	N/A	√	
Media Performance 1	MU50074K	5	20	N/A	√	
Screen Acting	MU50076K	5	20	N/A	√	
Creative Voice 1	TBC	5	10	N/A	√	

Creative Voice 2	TBC	5	10	N/A		
Professional Practice	MA60054K	6	20	N/A	√	
Media Performance 2	MA60033K	6	20	Performing for Media 1	√	
Investigating Classical Text	MA60032K	6	20	N/A	√	
Fringe and Community Theatre	MA60031K	6	20	N/A	√	
Project	MA60053K	6	20	N/A	√	
Dissertation	MA60052K	6	20	N/A	√	
Production	MA60051K	6	20	N/A	√	

18. Programme Learning Outcomes

	Level 4	Relevant modules
<p>A – Knowledge and understanding</p> <p>A: Teaching/learning methods/strategies</p> <ul style="list-style-type: none"> - lectures - workshops - seminars - reading - demonstrations <p>A: Assessment methods & strategies</p> <ul style="list-style-type: none"> - production log - evaluation (oral and written) - creative written work - practical creative work - group production file 	<p>Knowledge and understanding - students must be able to:</p> <ul style="list-style-type: none"> - knowledge of the main ideas of key C20th theatre practitioners - knowledge of the basic principles of dramatic construction in a variety of contexts - knowledge of the dramatic potential of physical and vocal work for actors - knowledge of significant screen performers/performances and the basic principles of screen-acting - understanding of the medium of video and its relationship to other media - basic understanding of the nature of genre, narrative and the language of film 	<p>Investigating Modern Text 1,2 Performers and the Moving Image, Stagecraft.</p> <p>Body 1,2 Voice 1,2,</p> <p>Performers and the moving image;</p> <p>Performers and the Moving Image;</p> <p>PMI,</p>
<p>B. Intellectual (thinking) skills</p> <p>B: Teaching/learning methods/strategies</p> <ul style="list-style-type: none"> - discussions - workshops - seminars <p>B: Assessment methods & strategies</p> <ul style="list-style-type: none"> - production log (rationale) - evaluation - written analysis 	<p>Intellectual (thinking) skills – students must be able to:</p> <ul style="list-style-type: none"> - explain clearly and make connections between the significant theories of key C20th century practitioners - identify key elements in the dramatic construction and performance of theatrical and screen work - evaluate the relative success of the creative dramatic work of self and others - explain creative processes and solutions in relation to video-making - conceive, structure and design an audio-visual sequence - analyse a range of media texts - construct and express primary critical argument about media texts 	<p>Investigating modern text 1,2;</p> <p>Stagecraft; performers and the moving image,</p> <p>All modules</p> <p>Performers and the moving image,</p> <p>PMI</p> <p>PMI</p> <p>PMI</p>

<p>C. Subject practical skills</p> <p>C: Teaching/learning methods /strategies</p> <ul style="list-style-type: none"> - workshops - practical classes - group projects - rehearsals & performance <p>C: Assessment methods & strategies</p> <ul style="list-style-type: none"> - observed classes & rehearsals - observed performances & presentations - media artefact creation 	<p>Subject practical skills – students must be able to:</p> <ul style="list-style-type: none"> - originate and develop creative ideas in a variety of dramatic contexts - make creative use of physical and vocal elements to produce effective dramatic work - develop potentially dramatic ideas for performance through spoken and written language, sound and gesture - create well controlled audiovisual recordings both inside and outside a studio environment - operate without support basic video-recording and editing equipment 	<p>Investigating modern text 1, 2; Voice 1,2 and Body 1,2.</p> <p>Voice 1,2 and Body 1,2.</p> <p>All Modules</p> <p>PMI</p> <p>PMI</p>
<p>D. Key/transferable skills</p> <p>D: Teaching/learning methods/strategies</p> <ul style="list-style-type: none"> - project planning - group work - group presentation <p>D: Assessment methods & strategies</p> <ul style="list-style-type: none"> - observed planning/rehearsal sessions - evaluation - production log 	<p>Key/transferable skills</p> <ul style="list-style-type: none"> - plan dramatic events with insight - flexibility in adapting plans according to changing circumstances - manage own learning using a range of resources - co-operate creatively in varying groups towards a common artistic end - evaluate sensitively own creative work and that of others 	<p>Investigating modern text 1,2; Stagecraft</p> <p>All modules</p> <p>All Modules</p> <p>All Modules</p>

	Level 5	Relevant modules
<p>A - Knowledge & Understanding</p> <p>A: Teaching/learning methods/strategies</p> <ul style="list-style-type: none"> - lectures - workshops - seminars - reading - demonstrations <p>A: Assessment methods & strategies</p> <ul style="list-style-type: none"> - production log (as director) - evaluation (oral and written) - creative written work - practical creative work - Presentation. 	<p>Knowledge and understanding - students must be able to:</p> <ul style="list-style-type: none"> - detailed understanding of the nature, variety and special requirements of musical, physical theatre and media performance -detailed knowledge of the potential of relevant stage technologies and design elements - awareness of a variety of approaches to directing - working knowledge of the operation of a TV studio - understanding of the range of skills necessary to produce TV programmes 	<p>Performing for media 1, Screen acting, Creative Physicality, Musical theatre,</p> <p>Workshop Production.</p> <p>Performing for media 1,</p> <p>PM1</p>

<p>B. Intellectual (thinking) skills</p> <p>B: Teaching/learning methods/strategies</p> <ul style="list-style-type: none"> - discussions - workshops - seminars <p>B: Assessment methods & strategies</p> <ul style="list-style-type: none"> - production log (rationale) - evaluation - written analysis 	<p>Intellectual (thinking) skills – students must be able to:</p> <ul style="list-style-type: none"> - synthesise and re-format ideas for the purpose of directing and designing for theatre - select and apply appropriate methods of evaluation to dramatic work in differing genres and styles - demonstrate an awareness of the ethical and social implications of various approaches to performance - awareness of the conceptual issues which underpin media production work 	<p>All Modules</p> <p>Performing for media 1, Screen acting,</p> <p>Performing for media 1, Screen acting,</p>
<p>C. Subject practical skills – able to:</p> <p>C: Teaching/learning methods /strategies</p> <ul style="list-style-type: none"> - workshops - practical classes - group projects - rehearsals & performance <p>C: Assessment methods & strategies</p> <ul style="list-style-type: none"> - observed classes & rehearsals - observed performances & presentations - media artefact creation 	<p>Subject practical skills – students must be able to:</p> <ul style="list-style-type: none"> - plan a combination of performance elements, resolving problems effectively by appropriate methods - manage effectively the processes of performance and production for stage and media - perform and present effectively creative work in musical theatre, physical theatre and various media performance styles 	<p>Workshop production;</p> <p>Performing for media 1, Screen acting, Creative Physicality, and Musical theatre.</p> <p>All Modules</p>
<p>D. Key/transferable skills</p> <p>D: Teaching/learning methods/strategies</p> <ul style="list-style-type: none"> - project planning - group work - group presentation <p>D: Assessment methods & strategies</p> <ul style="list-style-type: none"> - observed planning/rehearsal sessions - evaluation - production log 	<p>Key/transferable skills</p> <ul style="list-style-type: none"> - evaluate own strengths and weaknesses as performer, designer and director, developing own criteria - communicate effectively and concisely (in formats appropriate to tasks) - interact effectively in a variety of groups, giving’ receiving and modifying information and developing professional working relationships 	<p>All modules.</p> <p>All modules</p> <p>All modules</p>

	Level 6	Relevant modules
<p>A. Knowledge & Understanding</p> <p>A: Teaching/learning methods/strategies</p>	<p>Knowledge and understanding - students must be able to:</p> <ul style="list-style-type: none"> - comprehensive knowledge of a range of classical theatre texts and an understanding of their differing styles 	<p>Investigating classical text.</p>

<ul style="list-style-type: none"> - lectures - workshops - seminars - reading - research - rehearsals/performance - demonstrations <p>A: Assessment methods & strategies</p> <ul style="list-style-type: none"> - production logs (as director and performer) - evaluation (oral and written) - creative written work - practical creative work - presentation - dissertation -project 	<ul style="list-style-type: none"> - detailed understanding of the elements of theatre production - detailed understanding of the nature of a dissertation and its concomitant apparatus -detailed understanding of the social and ethical issues relating to community and fringe theatre - critical understanding of the nature of the market for performance work - detailed understanding of professional industry practices in media and theatre 	<p>Production/Project.</p> <p>Project/Dissertation/Professional practice.</p> <p>Professional practice.</p> <p>Project</p> <p>Professional practice.</p>
<p>B. Intellectual (thinking) skills</p> <p>B: Teaching/learning methods/strategies</p> <ul style="list-style-type: none"> - discussions - workshops - seminars <p>B: Assessment methods & strategies</p> <ul style="list-style-type: none"> - production log (rationale) - evaluation - written analysis 	<p>Intellectual (thinking) skills – students must be able to:</p> <ul style="list-style-type: none"> - research by identifying sources, critically evaluating them and synthesising the information provided by them into a consistent whole - engage effectively in debate about a range of intellectual, practical and professional issues in the performing arts and media industries 	<p>Project/Dissertation/Professional practice.</p> <p>Professional practice.</p>
<p>C. Subject practical skills</p> <p>C: Teaching/learning methods /strategies</p> <ul style="list-style-type: none"> - workshops - practical classes - group projects - rehearsals & performance <p>C: Assessment methods & strategies</p> <ul style="list-style-type: none"> - observed classes & rehearsals - observed performances & presentations - media artifact creation. 	<p>Subject practical skills – students must be able to:</p> <ul style="list-style-type: none"> - put into practice complex performance skills - adapt to a variety of audiences and performance situations - demonstrate advanced skills in script-writing and editing - create projects to meet a self-imposed brief 	<p>Classical text; Classical text; Project Production.</p> <p>Project. Project.</p>
<p>D. Key/transferable skills</p> <p>D: Teaching/learning methods/strategies</p> <ul style="list-style-type: none"> - project planning - group work 	<p>Key/transferable skills</p> <ul style="list-style-type: none"> - ability to take personal responsibility - awareness of professional codes of conduct and the ability to operate within them 	<p>All modules. Professional practice; production.</p>

<ul style="list-style-type: none"> - group presentation <p>D: Assessment methods & strategies</p> <ul style="list-style-type: none"> - observed planning sessions /rehearsals/performances - evaluation - production log - presentation 		
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19. Teaching and learning strategy

The BA Acting is a modular course representing three academic years of full-time study and consists of two semesters each of fourteen weeks duration per year, however in the final year the semester form changes with semester one 21 weeks and the second 7 weeks of intense production work.

Teaching and learning strategies are mainly grounded in practical experience in workshops, practical and professional training, rehearsals and performances. Each semester will provide the opportunity for the progressive development of movement, voice and performance skills. Seminars and lectures will deliver the theoretical aspects of the course, although theory and practice are seen as seamless. You will also have experience of independent learning through reading, research and a final dissertation or extended project.

It is usual for performing arts students to have practical and experiential methods as their preferred learning styles but the course offers a variety of learning styles relating both to the different learning experiences and to different ways of approaching them. You will be strongly encouraged to develop group working and learning skills and strategies and to reflect on your own development in these areas; these are essential skills for those working within the performing arts and media industries.

Typically, you will spend a good deal of time working and learning in groups, co-operating to a common end. There will be many opportunities, however, for individual research and presentation both of a more traditionally formal nature and of a more dynamic and practical nature. The Level 6 Dissertation/Project module provides the culmination for the development of individual research and presentation skills which have been developed throughout the course. There are many opportunities for individual and group reflection and evaluation (vital for this course).

Opportunities for work placements may occur at Level 6 but students will also be encouraged to find relevant placements outside of the normal term-times. Placements will be monitored for suitability and students will be supported in finding them and during their experience on them.

As the course is preparation for entry into a highly competitive industry, you are expected to act in a professional manner at all times. This means punctual attendance at all sessions, whether these are led by staff or organised by students (e.g. group rehearsals). Reliability, fulfilling all commitments and promises – these are essential for preparation for the industry. It is also vital to be well-prepared physically, mentally and in terms of equipment, especially for rehearsal and practical working sessions. Poor attendance will mean that student cannot fully meet the various criteria for assessment because they haven't learnt the various skills nor gone through the necessary experience, but more importantly they would not have demonstrated to a sufficient degree the criteria of Professionalism which is embedded within all assignments, and highly reflective of the industry.

20. Assessment strategy

Assessment strategy

It is usual for each module to have two assessment points, often with the second weighted more heavily than the first. Modules may have only one assessment point, or several points, however, with a variety of weightings.

Coherence exists between assessment, teaching and learning methodologies. Assessments will be varied but always relevant to the nature of the activity/enquiry being carried out and to the expected outcome. This may involve presentation of research by written, visual or performance means, written dissertation or practical project, or demonstration of practical skills in rehearsal, workshop or performance. A variety of assessment types are used, including:

- Peer/group assessments
- Individual or group presentations
- Reflective journals, written portfolios
- Observed rehearsals/continuous assessment
- Major projects
- A range of Performances

All assessments will provide opportunity for students to measure personal progress, identify obstacles, evaluate strengths and weaknesses, and provide them with a current profile of their achievement and means by which they can advance the development of that profile.

To successfully achieve the BA (Hons), Acting for Stage and Media, each module must be passed and every assignment attempted and corresponding work submitted. In some cases a module may be passed where one assignment has not attained 40% but the student has passed the module overall. One module at level 6 has a threshold of 40% on all assessment components.

Students are given feedback on both mid and end-of-semester assessment. This usually constitutes a breakdown of the assessment criteria achieved and written feedback in the form of comments. Verbal feedback is formative throughout the module and summative after assessment points.

Feedback strategy

Written and oral feedback will be provided within 21 days of submission of assignments. It is recognised that constructive and detailed feedback will enable the student to approach future assignments with greater clarity and confidence. Feedback for end-of-module assignments will be provided after the confirmation of marks by the exam board.

Module leaders and second markers may assess in a team, module leaders may assess work individually in which case double marking will take place to moderate grades, which will then be agreed upon by all parties, (making the use of a designated referee if required) including the External Examiner - in matters of dispute, the final decision will be the responsibility of the relevant Assessment Board.

Each assessment will be looking for evidence that the student has achieved the specific learning outcomes of the module and the broader learning outcomes of the course. Submission dates for module assessments will be found in individual Module Study Guides.

Self and Peer Evaluation

This is to encourage students to be their own best judge and to develop congruence as a performer and person which will help them to strengthen their self-critical faculties and will also be an essential tool when aiming to work supportively with other *personalities* which is a under estimated aspect of the work at industry level. This involves taking an *objective* view of what is

likely to have been a largely *subjective* experience.

Assessment

Each assignment will be assessed against individual module assignment outcomes and assessment criteria, which are stated in each module study guide.

Following assessment module grades are referred to the Module Assessment Board and to the Award and Progress Board which take place at the end of each semester. Students will be informed of their achievement following the Award Boards. Where appropriate students will be informed about re-submission and re-sit arrangements.

Feedback Policy

The programme team is committed to providing feedback to students in line with University policy. Feedback on work will be given within 15 working days (3 weeks) of the hand-in deadline. If, for any reason, such as illness, it is not possible to provide feedback within the stated period, the module leader will notify the programme leader, who will make suitable arrangements for the module leader to do so at the earliest possible date.

Course Specific Grade Descriptors & Criteria

Specific criteria will vary from assignment to assignment; Here are two generic examples of assessment criteria for two different kinds of assignment.

Practical/Performance Assignments

%	CRITERIA
0-19	<ul style="list-style-type: none">- no clear understanding of relevant approaches to acting demonstrated in both written and practical elements- no clear grasp on the relevant theories underpinning the practice demonstrated in both written and practical elements- great difficulty in working co-operatively in a group situation towards a common end- a clear deficiency in relevant acting skills in performance
20-29	<ul style="list-style-type: none">- an insecure understanding of relevant approaches to acting demonstrated in both written and practical elements- an insecure grasp on the relevant theories underpinning the practice demonstrated in both written and practical elements- clear difficulty in working co-operatively in a group situation towards a common end- an observable deficiency in relevant acting skills in performance
30-39	<ul style="list-style-type: none">- an inconsistent understanding of relevant approaches to acting demonstrated in both written and practical elements- an inconsistent grasp on the relevant theories underpinning the practice demonstrated in both written and practical elements- some difficulty in working co-operatively in a group situation towards a common end- some noticeable deficiencies in relevant acting skills in performance
40-49	<ul style="list-style-type: none">- a basic understanding of relevant approaches to acting demonstrated in both written and practical elements- a basic grasp on the relevant theories underpinning the practice demonstrated in both written and practical elements- a basic ability to work co-operatively in a group situation towards a common end- a partial level of success in demonstrating relevant acting skills in performance
50-59	<ul style="list-style-type: none">- a generally sound understanding of relevant approaches to acting demonstrated in both written and practical elements- a generally secure grasp on the relevant theories underpinning the practice demonstrated in both written and practical elements- generally successful in working co-operatively in a group situation towards a common end- a generally sound level of relevant acting skills in performance
60-69	<ul style="list-style-type: none">- a solid and consistent understanding of relevant approaches to acting demonstrated in both written and practical elements- a secure grasp on the relevant theories underpinning the practice demonstrated in both written and practical elements- consistently successful in working co-operatively in a group situation towards a common end- a solid and consistent level of relevant acting skills in performance
70-79	<ul style="list-style-type: none">- an extremely good understanding of relevant approaches to acting demonstrated in both written and practical elements- an extremely good grasp on the relevant theories underpinning the practice demonstrated in both written and practical elements- highly competent in working co-operatively in a group situation towards a common end- an extremely high level of competence demonstrated in relevant acting skills in performance
80-100	<ul style="list-style-type: none">- an excellent understanding of relevant approaches to acting demonstrated in both written and practical elements- an excellent grasp of the relevant theories underpinning the practice demonstrated in both written and practical elements- an excellent ability to work co-operatively in a group situation towards a common end- an excellent level of competence demonstrated in relevant acting skills in performance

Theory/Research-based Written Assignments

%	CRITERIA
0-19	<ul style="list-style-type: none"> - no clear understanding of relevant theory demonstrated - minimal research with little relevance to issues under discussion - considerable weaknesses in organisation and accuracy/presentation - great difficulty in clarity of expression of ideas - a marked lack of coherence in argument
20-29	<ul style="list-style-type: none"> - an insecure understanding of relevant theory demonstrated - limited research with limited relevance to issues under discussion - evident weaknesses in organisation and accuracy/presentation - clear difficulty in clarity of expression of ideas - an evident lack of coherence in argument
30-39	<ul style="list-style-type: none"> - an inconsistent understanding of relevant theory demonstrated - patchy research with inconsistent relevance to issues under discussion - inconsistencies in organisation and accuracy/presentation - some difficulty in clarity of expression of ideas - some lack of coherence in argument
40-49	<ul style="list-style-type: none"> - a basic grasp of relevant theory demonstrated - successful research at a basic level with demonstrable relevance to issues under discussion - basic level of organisation and accuracy/presentation - basic clarity of expression of ideas - a basic level of success in producing a coherent argument
50-59	<ul style="list-style-type: none"> - a generally sound understanding of relevant theory demonstrated - generally successful research with evident relevance to issues under discussion - generally clear organisation and sound level of accuracy/presentation - generally clear expression of ideas - a generally sound level of success in producing a coherent argument
60-69	<ul style="list-style-type: none"> - a solid and consistent understanding of relevant theory demonstrated - clearly successful research with clear relevance to issues under discussion - consistently clear organisation and consistent accuracy/presentation - consistent clarity of expression of ideas - consistently coherent argument
70-79	<ul style="list-style-type: none"> - an extremely good understanding of relevant theory demonstrated - extremely successful research with well-judged relevance to issues under discussion - extremely clear organisation and very high level of accuracy/presentation - extremely clear expression of ideas - extremely coherent argument
80-100	<ul style="list-style-type: none"> - an excellent understanding of relevant theory demonstrated - excellent research, highly relevant to issues under discussion - excellent organisation and extremely high level of accuracy/presentation - excellent expression of ideas - excellent level of coherence and convincing argument

The assessment criteria above are intended to assist the student in preparation for module assignments. Students are expected to refer to the criteria and the module learning outcomes regularly when working on assignments.

The module mark is obtained by aggregating the marks of each assignment which are weighted in relation to specific marking criteria. Students must achieve a minimum mark of 40% in all assessed modules.

21. Opportunities for work-based learning and employer engagement

Opportunities for work placements may occur at Level 6 but all students are encouraged to find relevant employment, & project opportunities outside of the normal term-times, including Brighton, Kingston, and Edinburgh Festivals, 'extra' work, student and professional films, commercials, adverts and reputable amateur and professional theatre work. Placements will be monitored for suitability and students will be supported in finding them and during their experience on them. Fringe and Community module provides learners with an opportunity to develop understanding of working within an educational environment as performers and workshop leaders which is a realistic entry point into the profession: Theatre in Education and Profit Share on the Fringe.

Professional practice module aims to develop a range of professional and personal transferable skills and to ensure that all learners will have some experience of working in the Industry by liaising with professionals in the workplace, but largely through workshops and industry set briefs delivered at the college. The majority of BA3 students participate in a West End Showcase at the end of semester 1.

22. Personal Development Planning (PDP)

The Actor's Development Log has two essential elements, the Transcript and the Personal Development Plan (PDP). The Transcript is the record of learning to be provided to the student by the institution. It will record the outcomes of assessment. The PDP is a reflective learning tool, which should be developed by the student in consultation with academic staff and can be used in conjunction with learning agreements and learning plans to provide the framework for a student's period of study.

PDPs are becoming more common in the wider workplace and the use of the PDP will not only support the student within the honours degree but also provide preparation for future self-management of life-long learning.

Students will complete PDPs independently and with support from tutors in degree skills sessions and tutorial sessions.

23. QAA Subject Benchmarks / Honours Degree Benchmarks

The relevant benchmarks for this programme can be downloaded from:

<http://www.qaa.ac.uk/academicinfrastructure/benchmark/default.asp>

QAA BENCHMARKS: DANCE, DRAMA & PERFORMANCE (*mapped against module assessment*)

KNOWLEDGE, UNDERSTANDING & ABILITIES:	ASSESSED IN MODULE(S)
<i>be able to demonstrate some knowledge of forms, practices and traditions and histories of performance and of some theoretical explanations of those histories</i>	Investigating Text (Classical)
<i>be able to demonstrate some knowledge of key practitioners and practices and/or theorists and their cultural and/or historical contexts</i>	Investigating Text (Modern) Making Text Work
<i>be able to demonstrate some knowledge of the key components of, and the processes by which performance is created and realised</i>	Performers and the Moving Image Production
<i>be able to demonstrate some understanding of how to read texts, dance notations and/or scores, and how transitions from page to stage</i>	Investigating Text (Modern) Musical Theatre Production

<i>may be effected</i>	
<i>be able to demonstrate some understanding of the group and collective processes and the interplay between the performer's conscious and subconscious resources in the realisation of performance</i>	Investigating Text (Modern) Making Text Work
<i>be able to demonstrate some understanding of the interplay between practice and theory within the field of study</i>	Investigating Text (Modern) Making Text Work Applied Theatre
<i>be able to demonstrate some understanding of how to apply knowledge, practices, concepts and skills from other disciplines</i>	Making Text Work Project
SUBJECT SKILLS	
<i>be able to describe, interpret and evaluate performance texts, production techniques and disciplines and performance events</i>	Investigating Classical Texts Applied Theatre
<i>be aware of the skills and processes of production, design and rehearsal by which performance is created, and have experience of their realisation and presentation in performance</i>	Making Text Work Production Project
<i>be able to understand the possibilities for performance implied by a text, dance notation or score and, as appropriate, realise these sources through design and performance</i>	Making Text Work Investigating Text
<i>be able to contribute to the creation and/or production of performance through an understanding of appropriate performance vocabularies, techniques, structures and working methods</i>	Body 1 & Voice 1 Body 2 & Voice 2 Performers and the Moving Image Creative Physicality Production
<i>be able to engage in appropriate independent research, whether investigating past or present performances or as part of the process of creating new performance</i>	Applied Theatre Dissertation/Project
<i>be able to identify the cultural frameworks that surround performance events and on which these events impinge</i>	Applied Theatre Professional Practice: Theatre & Media
GENERIC & GRADUATE SKILLS	
<i>have skills in developing ideas and constructing arguments and the capacity to present them in appropriate ways</i>	Applied Theatre Dissertation/Project
<i>have the capacity to be aware of and examine forms of discourse and their effects on representation in the arts, media and public life</i>	Applied Theatre Professional Practice: Theatre & Media
<i>be able to work in a group and to have the creative skills needed for the realisation of practice-based work</i>	All modules except: Dissertation Professional Practice: Theatre & Media
<i>be able to manage personal workloads and to meet deadlines and to negotiate and pursue skills with others</i>	All modules
<i>have an ability to handle creative, personal and interpersonal issues</i>	All modules
<i>have acquired appropriate information retrieval skills needed to gather, sift, synthesise and organise material independently</i>	Applied Theatre Dissertation/Project Professional Practice: Theatre & Media Performers and the Moving Image

	Media Performance 1 Media Performance 2
<i>have acquired appropriate information technology skills and have developed some awareness of their application and potential</i>	Professional Practice: Theatre & Media Performers and the Moving Image Screen Acting

24. QAA Qualification Descriptors

The relevant qualification descriptors for this programme can be downloaded from:

<http://www.qaa.ac.uk/academicinfrastructure/fheq/ewni08/>

Descriptor for a higher education qualification at level 6: Bachelor's degree with honours

The descriptor provided for this level of the FHEQ is for any bachelor's degree with honours which should meet the descriptor in full. This qualification descriptor can also be used as a reference point for other level 6 qualifications, including bachelor's degrees, graduate diplomas etc.

Bachelor's degrees with honours are awarded to students who have demonstrated:

- a systematic understanding of key aspects of their field of study, including acquisition of coherent and detailed knowledge, at least some of which is at, or informed by, the forefront of defined aspects of a discipline
- an ability to deploy accurately established techniques of analysis and enquiry within a discipline
- conceptual understanding that enables the student:
 - to devise and sustain arguments, and/or to solve problems, using ideas and techniques, some of which are at the forefront of a discipline
 - to describe and comment upon particular aspects of current research, or equivalent advanced scholarship, in the discipline
- an appreciation of the uncertainty, ambiguity and limits of knowledge
- the ability to manage their own learning, and to make use of scholarly reviews and primary sources (for example, refereed research articles and/or original materials appropriate to the discipline).

Typically, holders of the qualification will be able to:

- apply the methods and techniques that they have learned to review, consolidate, extend and apply their knowledge and understanding, and to initiate and carry out projects
- critically evaluate arguments, assumptions, abstract concepts and data (that may be incomplete), to make judgments, and to frame appropriate questions to achieve a solution - or identify a range of solutions - to a problem
- communicate information, ideas, problems and solutions to

both specialist and non-specialist audiences.

And holders will have:

- the qualities and transferable skills necessary for employment requiring:
 - the exercise of initiative and personal responsibility
 - decision-making in complex and unpredictable contexts
 - the learning ability needed to undertake appropriate further training of a professional or equivalent nature.