BA (HONS) PERFORMING ARTS

STUDENT HANDBOOK 2017 - 2018

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APPENDICES

COLLEGE OF LIBERAL ARTS

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 at http://www.bathspa.ac.uk/regulations/

BA (HONS) PERFORMING ARTS

1. COURSE SUMMARY

Major, Joint or Minor	Specialised Award
School	Music and Performing Arts
Department	Performing Arts
Campus	University Centre Weston, Knightstone Campus
Final award	BA (Hons) Performing Arts
Intermediate awards available	N/A
UCAS code	W492
Details of professional body accreditation	N/A
Relevant QAA Benchmark statements	Dance, Drama and Performance (2007)
Date specification last updated	May 2013

2. INTRODUCTION

Welcome to the BA (Hons) Performing Arts, awarded by Bath Spa University (BSU) and delivered here at University Centre Weston. This handbook provides you with general information and regulations concerning the programme.

This exciting, but demanding, year extends your knowledge of collaborative work through the in-depth study of individual creative practice. Graduates of this programme develop a critical framework that enhances the work-centred ethos of this course and prepares you to enter the world of the performing arts with knowledge of the industry and a professional outlook.

Students explore and consider the nature of performance and how, in a contemporary setting, this term is both perceived and integrated into the world of performing arts. Students actively engage with contemporary ideas, built on a strong understanding of their historical context, and seek to contribute to a critical discourse that, ultimately, informs their own practice.

Opportunities exist for both collaborative and independent creative practice, with a strong emphasis on developing students' awareness and understanding of what it means to run a performance company. This includes recognition and consideration of the current market trends and how to create and promote work that both contributes to the artistic landscape whilst also seeking to be commercially viable.

The course is delivered by highly skilled lecturers, each bringing their own experience of working in the profession to the course. You work with many visiting practitioners from a wide range of subject specialism and performance disciplines, for example, Butoh-Theatre, Street Arts, Clowning and Theatre for Social Change.

The BA (Hons) Performing Arts top-up year is designed to extend and strengthen your potential whilst enriching it with a wider understanding of the Performing Arts industry.

"Built up my CV with professional work. Made lots of contacts. Had a lot of opportunity to create my own work."

"Exciting intensive opportunities. Experienced, supportive tutors. Developed my route towards my professional career. Excellent amount of contact hours."

"The change I've seen not only in myself but in others on my course is outstanding and is truly down to the help and support we are given by our tutors."

All quotes FdA Performing Arts students from National Student Survey 2012

3. DEPARTMENT OF PERFORMING ARTS

The Wessex Academy of Performing Arts (WAPA) is a vibrant and exciting part of the Faculty of Creative Arts at University Centre Weston. The department offers 2-year Foundation Degrees in Performing Arts, Musical Theatre and Professional and Commercial Dance 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.

Students have access to an excellent range of studio and production facilities. These have recently been extensively refurbished to include the Berkoff Studio, the Bailey Studio, dance studios, rehearsal rooms, sound studio, alongside a student green room and a dedicated HE Performing Arts computer suite. The department also utilises the Blakehay Theatre in Weston as a teaching and performance space and supports professional productions at Weston Playhouse.

The department is always eager to foster links directly with the industry and extend the range of visiting practitioners. Many members from the industry contribute to workshops, seminars and lectures as well as offering opportunities for working in a professional environment. Current practitioners and organisations include Steven Berkoff, Forkbeard Fantasy, Theatre Melange, Take Art, Robert Miles, Tom Owen, Bike Shed Theatre, Tobacco Factory Theatre, Gob Squad Performance Company, Channel 4, Cricot Theatre, Krakow and Fionn Gill

A wide range of performance projects are created and departmental productions tour nationally as well as internationally, playing in countries such as Germany, Austria and Poland.

4. COURSE STRUCTURE

The BA (Hons) Performing Arts top-up year consists of four modules. Because the BA (Hons) Performing Arts is a specialised award all modules are compulsory and, therefore, must all be passed in order to achieve the Honours Degree.

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.

The credit rating of the BA (Hons) Performing Arts is 120 credits.

You take 120 credits in the year, so you work at least 1200 hours per academic year (equivalent to a job where you work 35 hours per week). Please read the QAA guide on the Higher Education Credit Framework.

Requirements for gaining an award:
To gain a BA (Hons) Performing Arts you must obtain a minimum of 120 credits at Level 6.

Modules: Level 6   (120 credits)
The following modules extend and strengthen your potential whilst enriching it with a wider understanding of the industry and establish the professional outlook required for a career as a Performing Arts practitioner.

During your year of study as a full time student you will study **two** modules of 20 credits and **two** modules of 40 credits. All modules must be taken.

These core modules are:

1.   Independent Contemporary Practice   (40 credits)
2.   Independent Research Project   (20 credits)
3.   Contemporary Ensemble Performance   (40 credits)
4.   Professional Commercial Practices   (20 credits)

Zero HourTheatre Company
ZHTC

Degree Classification

The following table indicates the grading bands for your degree and the corresponding classifications.

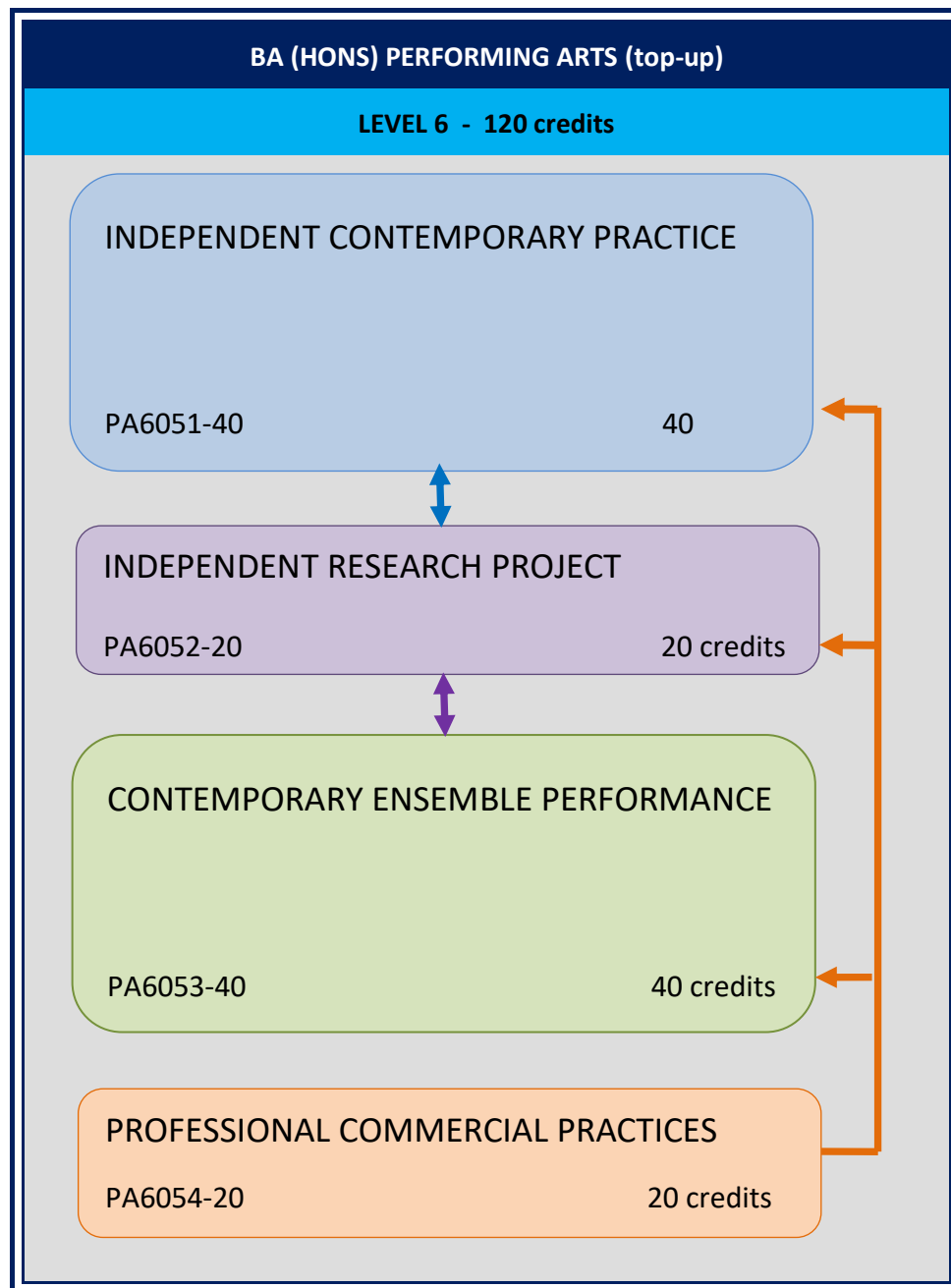| DEGREE CLASSIFICATIONS		
% GRADE	LETTER	CLASSIFICATION
70-100%	A	1st – First
60-69%	B	2:1 – Upper Second
50-59%	C	2:2 – Lower Second
40-49%	D	3rd – Third
0-39%	F	F – Fail

COURSE DURATION

The academic year begins at the end of September and finishes at the end of June. The BA (Hons) Performing Arts is full-time only and lasts for one year, of three terms.

	LEVEL 6
Sept- Dec	Term 7
Jan – March	Term 8
April - June	Term 9

Attendance throughout the year is a key requirement for passing the course.

COURSE OUTLINE, STRUCTURE AND CONTENT

BA (HONS) PERFORMING ARTS (top-up)
LEVEL 6 - 120 credits

INDEPENDENT CONTEMPORARY PRACTICE

PA6051-40   40

INDEPENDENT RESEARCH PROJECT

PA6052-20   20 credits

CONTEMPORARY ENSEMBLE PERFORMANCE

PA6053-40   40 credits

PROFESSIONAL COMMERCIAL PRACTICES

PA6054-20   20 credits

COURSE AIMS

The course aims to:
- Develop professional performing arts practitioners
- Contextualise performing arts practice with an academic and reflective environment
- Foster the industry-specific knowledge, thinking, subject-specific practical skills required of performing arts practitioners
- Promote an awareness of the transferability of subject-specific skills to other employment scenarios.

COURSE LEARNING OUTCOMES

On completion of the course, all graduates will demonstrate the acquisition of a range of knowledge and skills (be they practical or cognitive) as follows.

Knowledge and thinking skills

On completion of the course, students will:
- Comprehend and engage intelligently with the theoretical and cultural frameworks that surround, and have surrounded the performing arts
- Engage critically and creatively with the interplay between practice and theory of performance
- Utilise a critically evaluative creative process when effecting the transition from stimulus to performance
- Recognise and respond appropriately to the differing demands of live and recorded performance
- Gather, organise, synthesise and assimilate information from a variety of sources to fully inform their processes of research, self-evaluation and critical analysis.

Subject-based practical skills

On completion of the course, students will:
- Utilise a practical understanding of core skills when realising a performance
- Select and engage with appropriate techniques to ensure that rehearsals and performances function safely, creatively and professionally
- Deliver work confidently to a wide range of audiences, be it in live or recorded media or in electronic or written forms
- Employ highly effective interpersonal and social skills to ensure excellent communication and maintain professional working relationships
- Demonstrate the entrepreneurial and self-motivational skills required of a professional freelance career in the theatre and its allied industries.

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.

Bath Spa University Graduate Attributes

	Bath Spa Graduates…	In Performing Arts (UCW), we enable this…
1	Will be employable: equipped with the skills necessary to flourish in the global workplace, able to work in and lead teams	Through programme and module design. All teaching and assessment is written expressly with the global marketplace in mind and with direct industry consultation. Work & client based learning prepares students directly for future employability.
2	Will be able to understand and manage complexity, diversity and change	Programme materials and module design have been created and developed with reference to the changing nature of, and diverse complexities within, the performance, theatre and related industries. Yearly review and industry consultation, at all levels, will ensure that change is affected where necessary.
3	Will be creative: able to innovate and to solve problems by working across disciplines as professional or artistic practitioners	In engaging with creative performance briefs students will utilise creativity, innovation, problem solving and team work. Working across disciplines is an essential component of professional and artistic practice as well as the application of creative thinking techniques.
4	Will be digitally literate: able to work at the interface of creativity and technology	Digital literacy is embedded within the programme both in subject specific activities (video making facilities, digital imaging equipment and sound mixing/design facilities) and the organisation, management and presentation of their research for formative and summative assessments.
5	Will be internationally networked: either	Collaboration will be encouraged and

	by studying abroad for part of the their programme, or studying alongside students from overseas	supported with industry-based work and projects. The programme also specifically engages with the theatre practice and cultures of other countries and offers opportunities for visits and performances in overseas contexts.
6	Will be creative thinkers, doers and makers	The ethos of the programme is to encourage creativity and the creation of professional materials. The development of these materials and products evidences informed reflection, a creative approach to problem-solving and robust production skills.
7	Will be critical thinkers: able to express their ideas in written and oral form, and possessing information literacy	Students will present themselves and their ideas in a multitude of ways including essays, presentations, video essays, creative writing, and reflective journals. These will evidence the ability to critically analyse, conceptualise, thoroughly research and communicate key concepts within the field of Theatre and Performing Arts.
8	Will be ethically aware: prepared for citizenship in a local, national and global context	Throughout the programme all work is produced and showcased with an awareness of the community and audiences they are intended for and in the light of the current cultural landscape. Ethical awareness and collaboration are integral to the socio-cultural aspects of theatre as an art form; these concepts are instilled through work-based learning and professional and academic development.

5. LEARNING ENVIRONMENT

The course encourages your learning through participation in a wide variety of activities including lectures, seminars, workshops, tutorials (face-to-face and online), rehearsals, blogs and journals, group discussion, collaborative learning and peer assessment. You do much of your learning in class, which you support by considerable research, reflection and evaluation, and private study (on-line learning, research, text analysis, practice, etc.) in between sessions. The course requires considerable stamina and continued application. It is not easy.

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 large quantities of information to a large group. 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 for attending the lectures.

SEMINARS/PRESENTATIONS

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

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 and practical exercises.

TECHNICAL CLASSES

These classes embed consistent physical behaviour, by using repetition of physical action; they are of particular use in the training of voice and movement. Current research suggests that for any physical process to become a part of our habitual behaviour we must repeat it around 10,000 times. Technical classes are a part of that process of re-training your habitual behaviour.

TUTORIALS

At the start of each academic year you will be assigned a personal tutor and tutorials are opportunities to discuss your personal progress, usually in one-to-one or small group sessions.

REHEARSALS

Here you will work on a project led by a member of staff, a student-director or an external professional. You draw on the knowledge and skills you acquire in other areas and bring them to bear on a text or stimulus. You approach rehearsals in a professional manner.

SHOWTIME

Each week BA (Hons) Performing Arts students meet with the *Zero Hour Theatre Company* for a jointly-held session, 'Showtime'. The aim of 'Showtime' is to allow students to engage with ideas and styles and explore their potential as performers. Students are encouraged to bring performances from a wide range of genres and perform them to an audience of their peers and tutors. Performances can range from text work to more site-specific ideas. Each session lasts between ninety minutes to two hours. Once all performances have been presented students are given the opportunity to offer their responses. Tutors also offer feedback. Students consider 'Showtime' to be a valuable and helpful opportunity for them to create their own work and offer it for formative assessment.

6. 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.

MODES OF ASSESSMENT

The BA (Hons) Performing Arts course makes use of a number of modes of assessments.
These are:

- Performance: solo
- Performance: ensemble
- Seminar Presentations
- Practical Tasks
- Written Assignments
- Personal Development Plan (PDP).

PERFORMANCE

This is where you are encouraged to explore and challenge your potential as a practitioner. You examine and extend current skills, whilst being introduced to skills that expand your practical portfolio and enhance employability potential.

Solo: Building on knowledge and skills gained from taster workshops, you focus on specific skills to explore and strengthen your ability as a practitioner.
Ensemble: working in a performance company structure, you develop and expand your ability to perform as an ensemble member, gaining an understanding of the demands and requirements of functioning successfully in a group environment.

SEMINARS/PRESENTATIONS

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

PRACTICAL TASKS

You work with tutors on strengthening and expanding specific techniques that are core elements of performance skills. These may involve exercises for voice, movement, spatiality, or other areas deemed significant to your development. Your engagement with these techniques is aimed at ensuring rehearsals and performance function safely, creatively and professionally.

WRITTEN ASSIGNMENTS
Reflective Journal

The activities build incrementally and range from presenting in class, through workshop presentations to public performances.
All assessment tasks comprise of a series of activities, which collectively require you to:

- Reflect on utilizing all the elements of your training to underpin your performance work
- Reflect on one activity before completing the next

- Assess your ability and skills to fulfill the expected roles within performance
- Synthesize 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. 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.

Your reflective journal is the connective tissue between each of the assessment tasks. The relevant module handbooks detail the individual activities within each of the assessment tasks.

Research File

- Assesses your academic development through various written work
- Develops the academic skills you require to produce your personal development plan
- Develops the knowledge and cognitive skills you require to underpin your studies.

Production File

- Assesses how you utilize all the elements of your training to underpin your performance work
- Provides reflections on the professionalism throughout rehearsal and the tour performances
- Assesses your ability to fulfill the professional function of performer, director or devisor in a collaborative situation.

PERSONAL DEVELOPMENT PLAN (PDP)

- Assesses your ability to self-evaluate, analyse, identify strengths and weaknesses and plan strategies to focus your development
- These activities are initially self-evaluations of the events in your reflective journal
- Self-evaluations ask you to consider how you can improve your ability to learn
- It is a professional profile that requires you to utilize 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
- Your PDP draws on the contents of your reflective journal and research file
- The PDP reflects QAA guidelines and university guidelines.

PDP is integrated into the curriculum of the Performing Arts course. Your use of PDP in your work is focussed upon three clear objectives:

- To provide you with the opportunity, encouragement and incentives to engage in PDP processes that enable you to articulate your current skills and knowledge base specific to the employment market for graduating performing artists and to enable you to identify and implement a target focussed strategy for personal development pertinent to freelance employment and enterprise in this specialist area.

- To provide you with the opportunity, encouragement and incentives to engage in PDP processes that enable you to articulate your current skills and knowledge base specific to the wider graduate employment market and to enable you to identify and implement a target focussed strategy for personal development that maximises your potential to exploit graduate level freelance employment and entrepreneurial opportunities.
- To provide you with the opportunity, encouragement and incentives to engage in PDP processes that enable you to articulate your current academic skills and knowledge base that is consummate with BA (Hons) Degree level study and to enable you to identify and implement a target focussed strategy for personal development in this area.

EXAMINATIONS

There are no examinations on the BA (Hons) Performing Arts 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 professionally focussed training: you have to be able to meet professional demands and the course will develop your ability to do so.

SUMMATIVE ASSESSMENT AND FORMATIVE ASSESSMENT

Your tutors assess the modes identified above in two ways: through formative assessment and summative assessment.

FORMATIVE ASSESSMENT

Formative Assessment is when your tutors will look at and, where appropriate, give you informal feedback on your work. This may take the form of verbal notes given in class in response to group or solo work, a verbal tutorial with your tutors, or informal verbal feedback during a rehearsal or workshop process. Peer assessment also makes a significant impact on your development and understanding. Formative assessment does not carry with it a mark and will not contribute to your overall module grade.

SUMMATIVE ASSESSMENT

Summative Assessment is when your tutors formally mark your work. You formally present written and/or practical work that tutors mark, second mark and if necessary moderate in accordance with BSU policy. All summative assessment points carry with them a mark, so you receive a numerical grade for this work. All summative assessment points count towards your overall module grade.

In all your assessments evidence of wider critical reading will be looked for. You are provided with set reading that will be discussed in the seminars. This reading is selected to be a starting point to the issues and topics. There is also an expectation that you will use non-contact time to read widely, not only from the books listed in the reading list, but also articles and periodicals in the Library. Make yourself conversant with key textbooks and relevant journals and websites**.**

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.

EXTENSION 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.

APPLICATION FOR EXTENSION

This should be made to the tutors who deliver the module(s), even though the Programme Co-ordinator 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 – DEFERRAL OF ASSESSMENT

We will always be as responsive as possible where there are mitigating circumstances to consider alongside assessment or non-submission, for example illness or bereavement. Because the BA (Hons) degree is validated by BSU if you wish to have mitigating circumstances considered you must apply directly to the University via the Director of Student Services and Registrar, Mr Christopher Ellicott. He must be informed in writing, and third party evidence (e.g. medical certificate) produced. UCW academic staff are not involved in this adjudication process but will direct you to the HE Academic Registry Team (HEART): Student Advice and Guidance for support.

7. CAREERS

A portfolio career is one where you work on many different projects to create a full and varied freelance career. You will always draw on your skills as a performer, but use them in different ways to reach different audiences. Performing Arts practitioners are good communicators; they work well with people; they can find creative solutions to problems, and are often imaginative in their approach to tasks. You can use all of these skills, not just to perform, but in many other ways too.

Course graduates therefore take various career routes. Many become performers, theatre practitioners who establish production companies with performances in many different and varied venues. Alternatively, they secure work as street artists, directors, cabaret performers, or explore other aspects of performance. Other graduates enter teaching or work in the arts as promoters, arts officers or administrators.

Some graduates progress to Masters Degrees at Bath Spa University or other universities to further their academic study.

Above all, most graduates recognise that as a freelance practitioner they work in all of these areas and many others too. This is a portfolio career and throughout your studies, tutors will constantly remind you of the need to think of your training as an opportunity to develop a toolkit of skills and knowledge that you can use in many different ways.

8. HOW WE SUPPORT YOU

While studying at University Centre Weston on this BA (Hons) Top Up Degree you will have:
- Extensive personal support from friendly and caring staff
- Open door policy to staff
- A good practical and theoretical education
- Availability of careers advice and support
- Purpose built studio and workshop facilities
- Excellent student support services
- Highly qualified, motivated staff and visiting lecturers.

This year of intense study is not easy and you may find your studies difficult on more than one occasion. 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, on other courses, or are out there pursuing their own performance careers, 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

Course Management
Although this is a BSU programme it is delivered at University Centre, Weston and some terminology may be different.

Programme Co-ordinator
John Dickinson is responsible for the effective day to day delivery of the course. He has overall responsibility for the assessment of modules and the implementation of teaching and assessment procedures within the course. Please contact John if you have any questions regarding the delivery of the course.

Module Co-ordinator

Taught modules on the BA (Hons) Performing Arts have a designated module co-ordinator who has responsibility for the effective delivery of the module. Module Co-ordinators are indicated on each module descriptor at the end of this handbook.

John Dickinson (john.dickinson@weston.ac.uk) is the Programme Co-ordinator, but different members of staff lead the individual modules. Likewise, different members of staff support the module co-ordinators 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:

1st	Speak to the tutor delivering the class where the issue arises – s/he is the person most likely to be able to help

2nd	If this does not resolve the matter, speak to the module co-ordinator – s/he will try to find a solution

3rd	If this does not resolve the matter, speak to the Programme Co-ordinator

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 the missing 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.'
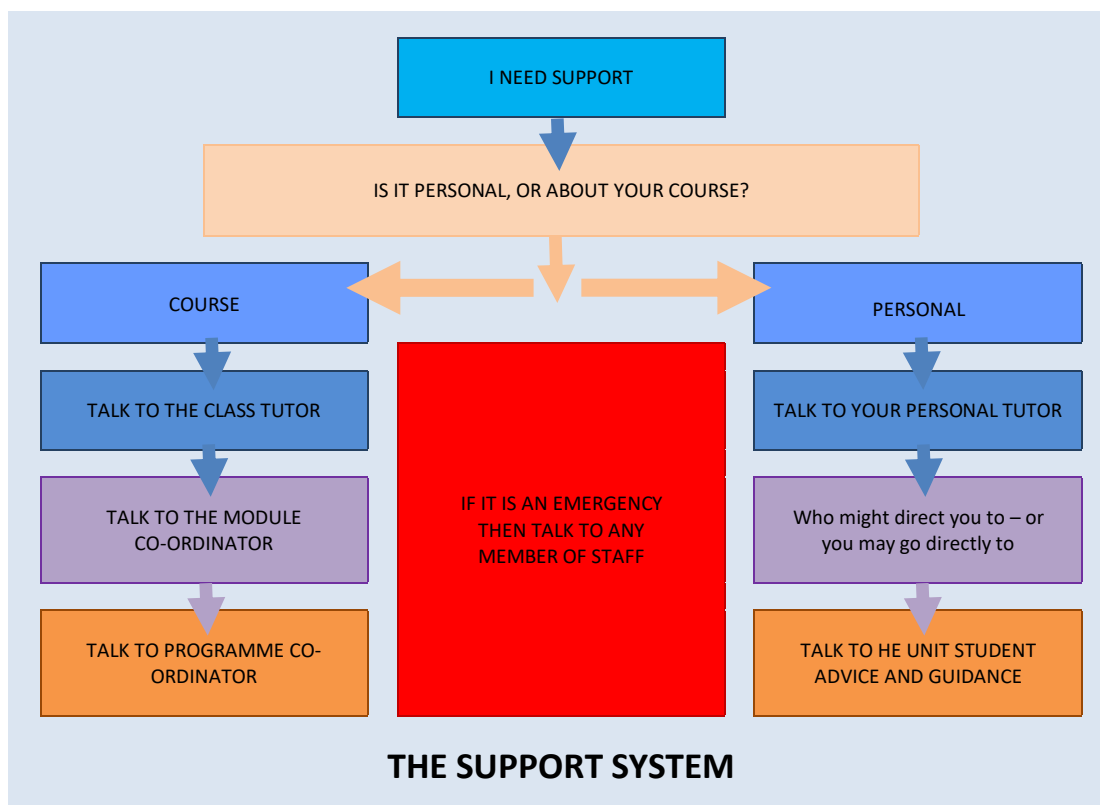
PERSONAL ISSUES

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. Your Personal Tutor is: John Dickinson (john.dickinson@weston.ac.uk)

Similarly, tutors might want to contact you and it is therefore essential that you check your Weston 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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                    ┌─────────────────────┐
                    │   I NEED SUPPORT    │
                    └─────────────────────┘
                    ┌─────────────────────────────────────┐
                    │ IS IT PERSONAL, OR ABOUT YOUR COURSE?│
                    └─────────────────────────────────────┘

   ┌──────────────┐                              ┌──────────────┐
   │    COURSE    │                              │   PERSONAL   │
   └──────────────┘                              └──────────────┘

   ┌──────────────┐   ┌──────────────┐   ┌──────────────────────┐
   │ TALK TO THE  │   │ IF IT IS AN  │   │ TALK TO YOUR PERSONAL│
   │ CLASS TUTOR  │   │  EMERGENCY   │   │        TUTOR         │
   └──────────────┘   │ THEN TALK TO │   └──────────────────────┘
   ┌──────────────┐   │  ANY MEMBER  │   ┌──────────────────────┐
   │ TALK TO THE  │   │   OF STAFF   │   │ Who might direct you │
   │   MODULE     │   │              │   │ to – or you may go   │
   │ CO-ORDINATOR │   │              │   │    directly to       │
   └──────────────┘   │              │   └──────────────────────┘
   ┌──────────────┐   │              │   ┌──────────────────────┐
   │ TALK TO      │   │              │   │ TALK TO HE UNIT      │
   │ PROGRAMME CO-│   │              │   │ STUDENT ADVICE AND   │
   │ ORDINATOR    │   │              │   │    GUIDANCE          │
   └──────────────┘   └──────────────┘   └──────────────────────┘
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THE SUPPORT SYSTEM

HEART: Higher Education Registry Team

HEART is here to support all HE students and make your time as easy and exciting as possible. We provide HE Student Information, Advice and Guidance, which covers the following core services:

- Student finances: student loans, access to learning funds and emergency loans
- Accommodation
- Welfare
- Disability support and Disabled Studies Allowance (DSA)
- Registration
- Mitigating circumstances
- Counselling (a free and confidential service)
- Tutor support
- Health issues.

You can contact us on 01934 411403 or via email heart@ucw.ac.uk.

Should you have any concerns at any time regarding your course, or any of the information contained within this Handbook, or any other aspect of College life, you should discuss this in the first instance with your personal tutor who can assist you in identifying the types of support available to you.

Examples of these types of support are:-

- Arranging appropriate teaching and examination arrangements
- Assisting with the provision of scribes, readers, note takers or interpreters
- Assisting you with applications for financial assistance
- Assisting you with any concerns you may have regarding any work experience you may undertake
- Helping you to identify technology and other support appropriate to individual needs
- Advising on study and arranging loan of equipment.

Making the transition to a BA (Hons) level 6 – skills acquisition and training

There will be times during your degree when you need to develop particular skills. Teaching sessions and on-line resources provide support but if you feel you need guidance on how to write an essay, how to prepare a presentation, or how to write a report, don't panic! There are plenty of sources of information, advice and guidance easily available to you. Specialist staff deliver study skills sessions, and there are supporting resources available on-line (see below). The College employs staff to offer particular services (such as the Librarian).

Weston College Learning Support: www.weston.ac.uk/student/learning support (or tel: 01934 411558).

LIBRARY PLUS AND LEARNING RESOURCE CENTRES

Library resources

The main HE LibraryPlus facility at University Centre Weston is based within The Winter Gardens, with additional HE resources and support within LibraryPlus at Knightstone Campus, Loxton Campus and South West Skills Campus. The sites provide a wealth of physical resources, and electronic resources which are available for students to access remotely. LibraryPlus opens at 8.15am each morning, and stays open until 8.00pm four evenings a week at Knightstone Campus and The Winter Gardens; and 5.30pm at Loxton Campus; with The Winter Gardens also being open on Saturdays, giving students the opportunity to use the facilities before and after their taught sessions. All of our electronic resources are available externally 24/7.

Lecturers request resources throughout the academic year and students are encouraged to suggest new additions. Our HE Reading Strategy ensures that staff request key resources for each module and that student expectations are managed on the resources available. Each HE programme area has a unique reading list code on *Heritage Online* to enable a search which lists all items available. Students are automatically enrolled in LibraryPlus when enrolled on their programme, ensuring that access to resources is immediate.

Students may borrow up to 8 items including books, laptops, iPads, CDs, DVDs, back copies of journals and other pieces of equipment. The standard loan period is three weeks. Staff can request that items in high demand are limited to short loan (one week). All students have full access to our 3,000+ eBook collection, eJournal database (*EBSCOHost Academic Search*) and further specialist

eResources including *Mintel* and *Britannica*. LibraryPlus has fixed PCs and Macs which are available on a drop-in basis, plus self-issue laptops, Mac Books and iPads for students to carry out independent research on campus. LibraryPlus provides wireless internet access for students wishing to use mobile devices. A wide variety of equipment is available for loan, including HD video cameras, Flip cameras, voice recorders and a USB microscope. As with other resources a budget is available for buying additional equipment. A full printing and finishing service is available at all campuses.

HE students are supported by a team of 20 professional staff in Library Plus, including HE Librarian and HE Learning Mentors. Look out for the Study Hub drop-in workshops and bookable 1-2-1 support advertised through LibraryPlus. All first year HE students benefit from our mandatory HE.LP programme, which is embedded within taught modules. The Higher Education Library Plus (**HE.LP**) course on Moodle has been designed to support HE students in their use of learning resources. It includes guidance, links and interactive activities and is designed to support our user education programme. The *SearchPlus* on Moodle provides links to our e-Resources, catalogue, help sheets and subject guides which recommend appropriate e-books and journals for specific courses. LibraryPlus events and services are promoted to students through Moodle, the HE termly newsletter *Peer Press* and via the University Centre Weston and LibraryPlus social media apps.

HE.LP pages on Moodle: https://moodle.weston.ac.uk/course/view.php?id=136
SearchPlus on Moodle: https://moodle.weston.ac.uk/mod/page/view.php?id=116979

During your year of study you will complete the Higher Education Library Plus (HELP) programme which will equip you with the core skills you need to research effectively and use the Harvard Referencing system. This programme is delivered in five separate sessions covering an introduction to resources, literature search techniques, evaluating resources, referencing skills and finding and using online electronic resources such as ebooks, ejournals and image databases.

The opportunity for feedback is provided all year round via the Library Plus Portal, HE Student Voice forum, SSLC meetings and via the annual Library Plus survey. As a result we provide a student-focussed service, responding to student feedback and suggestions.

Welfare – who can I talk to about careers, finances, accommodation, or personal problems?
Your first contact for queries about welfare is your Personal Tutor who will refer you to the appropriate service. The Student Welfare Officer at Weston College covers issues concerning financial advice, medical referral, accommodation, and others. Your personal tutor is here to help and may refer you to an appropriate counsellor or officer better placed to offer you help or advice. Weston College Welfare Support Office: www.weston.ac.uk/student/welfare.

STUDENT UNION

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 (or tel: 01934 411411 ext 355).

STAFF/STUDENT LIAISON COMMITTEE

You are also represented on the BA (Hons) Performing Arts Staff/Student Liaison Committee (SSLC). You choose your representatives at the beginning of the year. These committees meet termly and it is vital that you feed ideas into 'management' and be a part of the running of the course. At the end of each module there is a short student evaluation form where you can make more detailed comments on individual modules.

9. HOW WE ASSURE THE QUALITY OF THE COURSE

The BA (Hons) Performing Arts 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 Programme Co-ordinator 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.

Before the course started, the following was checked:

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

This is done through a process of course approval, which involves consulting academic experts including some subject specialists from other institutions.

10. HOW WE MONITOR THE QUALITY OF THIS COURSE

The quality of this course is monitored each year through evaluating:

- External examiner reports (considering quality and standards)
- Statistical information (considering issues such as the pass rate)

- Higher Education Board of Study (HEBS)
- Student feedback (through modular feedback and SSLC)
- Peer observation of staff teaching
- Other QA processes such as annual course monitoring
- National Student Survey (NSS).

There will also be an Annual Course Monitoring Review involving the Weston College tutor and student representatives, which takes into account the views of students. Finally, you will have the opportunity to be represented on the Weston College Higher Education Board of Study (HEBS).

Once every six years an in-depth periodic review of the course is undertaken by a panel that includes at least two external subject specialists. This review 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 where action is needed.

The role of the course's Staff/Student Liaison Committee (SSLC)
This course has an SSLC comprising all teaching staff, student representatives and others who make a contribution towards the operation of the course (e.g. library/technician staff). The committee has responsibilities for the quality of the course and plays a critical role in the College's quality assurance procedures.

The role of External Examiners
The standard of this course is monitored by an External Examiner. External Examiners have two primary responsibilities:
- To ensure that the standard of the course is comparable with similar awards offered elsewhere in the UK higher education system
- To confirm the marks of whole cohorts of students ensuring parity of standards for individual students.

Listening to the views of students
The following methods for gaining your feedback are used on this course:
- Module evaluations
- Student representation on the SSLC
- Personal tutor, programme co-ordinator
- Annual Course Monitoring Review
- NSS.

You are notified of the action taken through:
- Tutors, course co-ordinators and student services
- Staff student liaison committee (availability of minutes)

- Noticeboard and on-line notifications
- Newsletters/student forum/HE facebook page.

Listening to the views of others

The following methods are used for gaining the views of other interested parties:

- Feedback from former students
- Employer advisory board and from work based learning providers.
- Feedback from external advisors
- Practitioners and visiting lecturers active in the field.

QAA (QUALITY ASSURANCE AGENCY)

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.

11. ATTENDANCE

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 the BA (Hons) Performing Arts; all exist to ensure your training prepares you for the realities of the professional environment. This section details course specific regulations regarding attendance.

POLICY

The BA (Hons) Performing Arts is a professionally focussed course, so you should attend all classes. If you are not in class, you will not learn and you will miss key moments that the staff cannot repeat once that moment has passed. This is the nature of the subject. Similarly missing lessons raises health and safety issues, both in terms of your work with others and your personal practice. If staff believe your practice is injurious to your health or safety, or that of others, they have the right to withdraw you from the class or project.

You must also learn the professional etiquette required of all who enter the industry. In a profession where you have to perform 8 times a week and cannot be late; in a profession where if you are not on set on time, it costs tens of thousands of pounds for every minute you waste: absence and lateness are unacceptable. This is an industry demand and the course has to encourage good practice to meet industry requirements.

Tutors call a register for each class and enter any absences they record onto a secure document. You must account for any absence.

PROCEDURE

The Department observes the following procedures for any absence:

For Authorised Absence:
To request absence in advance (for example to attend a funeral or for an essential medical appointment) you must seek permission from the Programme Co-ordinator, at least 24-hours before the appointment. You must do this in writing (email is acceptable) and provide any documentary evidence to support your absence: this is to ensure you have an evidence trail should you need to apply for mitigating circumstances. The Programme Co-ordinator will only authorise an absence if you can prove that it is important and its timing essential.

For Sick Leave:
We recognise there are times when people are too unwell to attend class, but we must also encourage you to work through minor illnesses, as you would do in a professional situation. We do not expect you to work on an injury that might make matters worse, but we would expect you to attend class and observe. Minor colds, sore throats, aches and pains are unavoidable and you need to learn how to work through them. However, if you are genuinely unwell and cannot attend class, then the professional practice is to contact the company manager about any potential absence: the BA (Hons) Performing Arts applies the same principle.

If you are absent because of illness, you must:
- Telephone the college student absence line before 9am on the day of the absence on 01934 411669
- You must do this **every day** of your absence.

On your return, you **must** provide documentary evidence to support your absence; this can take one of two forms:
- You **must** self-certificate all periods of sickness absence, but you should provide photocopies of any prescription or medical appointment card to verify your self-certification
- Any absence longer than 7 calendar days **must** be supported by a doctor's medical certificate. Failure to produce a doctor's medical certificate will result in the absence being considered unauthorised.

For Unauthorised Absence:
Any absence not described above, or not reported as described above, is unreported, it is therefore unauthorised and unacceptable. This does not meet the required standard of professional etiquette applied by the BA (Hons) Performing Arts, and staff have the right to withdraw you from the class or project.

PENALTY SYSTEM

Professionally, for any unauthorised absence employers would reduce your pay. Likewise, if your absence were such that it delayed the production process, your employers would remove you from the production and replace you, even if for unavoidable absence. Accordingly, the following penalty system applies.

TYPE OF ABSENCE	PROFESSIONAL STANDARDS	PENALTY INCURRED IF...	PENALTY
LATENESS	The industry expectation is that you will arrive 30 minutes before rehearsals begin to allow time for personal preparation	...you arrive after the tutor calls the register for class (this is done within the first ten minutes of each class)	The tutor will not allow you into the class and mark your absence as unauthorised
INSUFFICIENT ATTENDANCE	Whether absence is authorised or not, employers reserve the right to remove actors from a project if they believe that their absence is having a detrimental effect on the production and/or cast morale.	... your continued absence from any project affects the work of others, this is whether the absence is authorised or not. ... your absence in any unit of a module of study (for example technique classes or production rehearsals) falls below 80%, whether the absence is authorised or not.	The tutor will deny you the opportunity to take part in the relevant group or modular assessment activities. This will lead to a mark of zero for those activities. Should you successfully apply for mitigating circumstances, 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%.
UNAUTHORISED OR UNREPORTED ABSENCE *(This counts for each separate class)*	If you fail to report an absence or lateness, or if you are absent without good cause, your employer would deduct money from your wage.	... you fail to report any absence, if you are late or if you give no acceptable reason for your absence.	If an assignment has included process as part of the assessment strategy then, clearly, your final mark for that project could be affected.

HOLIDAY LEAVE DURING TERM TIME

You will receive a copy of the College term times at the outset of the academic year. It is your responsibility to make sure you record these accurately and do not arrange any holiday leave during published term times. Staff will record any such absence as unauthorised, and the penalty for unauthorised or unreported absence will apply.

12. UNIVERSITY STATEMENTS AND REGULATIONS

REFERENCING PROTOCOLS

Wessex Academy of Performing Arts has adopted the Harvard system as its house style so all written work should conform to this. Details of the Harvard system will be provided at the start of your course.

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.

<p align="center">Plagiarism could cost you your degree.</p>

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.

<p align="center">The use of someone else's ideas, unless referenced, is plagiarism.</p>

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.

MITIGATING CIRCUMSTANCES

Bath Spa University has adopted a **Fit to Sit/Submit** principle which means that if you submit an assessment or sit an exam you are declaring yourself well enough to do so. If you submit an assessment or sit an exam, then you cannot later claim that your performance was affected by mitigating circumstances. Mitigating circumstances are defined as unexpected medical or personal events, which are outside your control, for example, suffering from a bereavement or illness. Exams and other assessments are designed to test your academic performance under a certain amount of stress, such as performing under exam conditions or completing a piece of work by a deadline. Feeling nervous about a deadline or not sleeping well before an exam is normal and should not be considered grounds for mitigating circumstances.

If you feel that your circumstances are seriously affecting your ability to prepare for or sit an assessment; you should not take the assessment and you should submit a mitigating circumstances claim and supporting evidence in line with the Mitigating Circumstances Policy. Students will not be

able to submit the assessment and also claim for mitigating circumstances in order try to improve their grade.

Claims for mitigating circumstances will be considered on the following criteria:

• Severity of the problem
• Duration of the problem, which should be supported by the evidence
• Relevance (how close is the affected period to the point of assessment)

If your claim is approved, your assessment will be deferred to the next assessment point (usually August for undergraduates/next Trimester for postgraduates). Your assessment will still be counted as a first attempt and the full range of marks will be available.

Approved mitigating circumstances do not excuse you from completing the assessment, and you will need to plan your workload carefully to ensure that you can catch up on any missed classes and submit your deferred assessment.

If your claim is not approved, your assessment will need to be submitted as usual. If you subsequently do not submit the assessment or fail the assessment, you will still be entitled to a second attempt (referred assessment) which will be capped at the pass mark. **Short term issue** *Mild illness/medical appointment*	*Contact your module leader to request an extension (usually one week)*
Medium term issue *More serious illness, bereavement, recent diagnosis or unexpected worsening of a chronic illness*	*Submit a mitigating circumstances claim to defer the assessment to the next assessment point (usually August for undergraduates/next Trimester for postgraduates)* *Contact BSU support services for advice and guidance*
Long term issue	*Consider taking a break from your course (intercalation), changing to*

If you have any questions about the mitigating circumstances process please contact your Personal Tutor for advice.

13.   STAFFING AND KEY PROFILES

STAFFING

Lecturers:

John Dickinson	HE Curriculum Coordinator for Performing Arts Programme Co-ordinator: john.dickinson@weston.ac.uk Teaching specialism: Actor Training; Postdramatic Theatre; Directing; Devising; Applied Theatre; Theatre in Education; Dramatherapy; Improvisation
Sylvia Lane	Teaching specialism: Skills Development, especially integrated Voice and Movement Training; Ballet; Jazz; Tap; Pas Des Deux; Contemporary; Choreography sylvia.lane2@weston.ac.uk
Michael Bower	Teaching specialism: Stage Combat; Fight Master
Abi Burkinshaw	Teaching specialism: Member of the British Voice Association and

incorporated Society of Musicians; Voice with specific reference to vocal physiology abigail.burkinshaw@weston.ac.uk

Link Tutor: Mary Steadman, Senior Lecturer in Acting, Bath Spa University. m.steadman@bathspa.ac.uk

Visiting Lecturers: A database of visiting lecturers is held by the Faculty Head and is constantly being updated. This will be used to provide back up and specialist input when required. As the reputation and status of the faculty continues to grow, so does the list of available visiting lecturers.

External Advisor: To be appointed

External Examiner: To be appointed

Faculty Administrator: Caroline Morris (Tel: 01934 411681 kelly.podbury@weston.ac.uk

Technical Staff: Peter Tyler
                             Malcolm Stratford

KEY STAFF PROFILES

John Dickinson: john.dickinson@weston.ac.uk

John is a director, performer, improviser, facilitator and dramatherapist.
John has worked extensively as an actor and director with many professional companies. He was Artistic Director of the Belgrade Theatre in Education Company. Subsequently he was Artistic Director of Humberside Theatre in Education Company. He has worked with many companies as a freelance director including: Travelling Light, C&T, Worcester, Big Brum, Big Fish (Hull), Theatr Powys, Masken Theater, Denmark, The Commonwealth Institute, Hull Truck Theatre Company, Theatre Company Blah,Blah,Blah and many more. Theatre and Drama have been at the centre of his career as a director, lecturer and Dramatherapist. Each of these related skills enhance the others. He has directed professionally extensively as well as taught and directed undergraduate and post graduate higher education students in both small and large scale productions. He is interested in interrogating the relationship between actor and audience and developing new sites and processes for performance. He is Graduate 34 of The Institute of Developmental
Transformations. DvT is an advanced improvisation method used across a range of art forms and arts therapies. He runs regular International Summer schools in the method in the UK and Europe. He was Chair of the British Association of Dramatherapists 2013 – 16.

Tobi Poster: tobi.poster@weston.ac.uk
Tobi Poster is a theatre-maker, performer and facilitator who specialises in devised, cross-disciplinary work. Tobi is co-founder of Wattle & Daub Figure Theatre; he wrote and performed in their critically acclaimed Chamber Opera for puppets, The Depraved Appetite of Tarrare the Freak, and is currently developing a project with refugee young people in collaboration with Dafa Puppet Theatre, Jordan.

Aside from his work in Wattle & Daub he was co-founder and co-artistic director of Lost Spectacles, co-creating and appearing in their debut production Lost in the Wind. Tobi has directed puppetry for the egg at Theatre Royal Bath and Fine Chisel; artists he has worked with as a performer include Nimbus Theatre, Fionn Gill, Hattie Naylor, Lee Lyford, and Full Beam Visual Theatre. Tobi has taught puppetry, clown, and devising in touring workshops as well as for institutions including the University of Minnesota, University of Bristol, Bath Spa University. Tobi trained at Bretton Hall and the Ecole Philippe Gaulier and has also studied puppetry with Neville Tranter and Sue Buckmaster, clown with Mick Barnfather and Butoh with Tetsuro Fukuhara.

Sylvia Lane: sylvia.lane2@weston.ac.uk

Sylvia holds a diploma in Musical Theatre and Theatre Dance from the London Studio Centre and is an accomplished singing/voice coach as well as teaching all forms of dance, fitness, Body Control Pilates and movement for theatrical practice. Recently she was awarded a Certificate of Professional Learning in Higher Education (CPLHE) from Bath Spa University and has also completed "The Estill Voice Method" course at the Royal academy of Music in London. She has a MA in Professional Practice in Higher Education and is a Fellow of the Higher Education Academy.
Sylvia has over 20 years' experience on the professional stage as a singer, dancer and actor. Originally from Munich in Germany, her career began with the Munich National Opera and credits include Lead Dancer/Singer for "Spirit of the Dance" (international tours and several years in the USA), roles in "A Chorus Line", "Chicago", "Starting here, Starting now", "West Side story", "The American Dream/The Bald Primadonna", "The Rake's Progress" as well as Variety shows, Lead Production Singer on major cruise ships and numerous TV and recording appearances.

Michael Bower:
Michael is the Master at Arms for the BA (Hons) Performing Arts. He held this position previously at the University of Birmingham, The Birmingham School of Acting and the Birmingham Theatre School. Mike has taught dramatic combat for many years since graduating from the Birmingham School of Acting and has toured nationally and internationally as a stage fight instructor and as a performer and has a long list of credits for fights choreographed for theatre companies across Britain. Mike is from Birmingham where he still lives with his wife and two children and he is the founder and actor/manager of Jars of Clay Theatre Company.

Abi Green: abigail.green@weston.ac.uk
Abigail is an experienced vocal teacher and performer with a BEd Mus (Hons) from the University of Plymouth. She is a member of the British Voice Association and Incorporated Society of Musicians and is particularly interested in vocal physiology. Abigail continued her professional development by training to become a Certified Master Teacher of the Estill model of vocal function, which she completed in 2012. Singing and vocal development are a major part of her life and passing her knowledge onto students gives her great fulfilment. Abigail is pleased to have returned to Weston College where she herself gained her BTEC in performing arts many years ago.

Mark Helyar mark.helyar@weston.ac.uk

Mark is currently Co-Director of Theatre for Take Art, a post he shares with Sarah Peterkin. He is also a director, writer and musician. Mark has been Artistic Director of two companies: Proteus, one of the south's leading touring companies and West 28th Street, company in residence at Fairfield, Croydon. He has worked extensively as a freelance director and musical director and composed the musical scores for ten shows. More recently, Mark has written and published *Rising from the Dust ~ India's Hidden Voices*; musical-directed and composed the music for two pantos at The Theatre Royal, Winchester; written several feature articles and been employed as a project manager, facilitator and trainer in the public, corporate and voluntary sectors. For more information about Mark, please visit his website: www.emptycanvas.co.uk

14. MODULE FRAMEWORK

For an explanation of the modules please refer to the Course Outline, Structure and Content diagram on page 9 above.

What follows are the individual module descriptors. You must read these thoroughly as they clarify and define what is required of you in each module.

15. MODULE DESCRIPTORS

Code	**PA6051-40**
Title	**Independent Contemporary Practice**
Programme	**BA [Hons] Performing Arts**
Level	**6**
Credits	**40**
ECTS	**20**
Contact time	**135 total**
Acceptable for	**BA [Hons] Performing Arts**
Excluded combinations	**No combinations**
Core/Optional	**Core**
Module Co-ordinator	**John Dickinson**

Description and Aims

This module encourages students to strengthen and develop their skills profile through the exploration of chosen specialisms. The module therefore challenges students to negotiate, sustain and effectively realise independent performance events in a professional context. The module aims to:
- Encourage the exploration of individual performance skills
- Support the students' professional development with focussed skills tuition
- Foster an awareness of the integration of skills within the wider performance context.

Outline Syllabus & Teaching & Learning Methods

The module requires students to undertake substantial practical and research-based self-directed study. Emphasis is on exploration, informed application of skills, and professionalism. Students have the opportunity for in-depth exploration of chosen specialisms in negotiation with tutors.

Following a series of taster sessions to introduce students to a range of advanced skills, students analytically and practically engage in developing these performance skills to enhance their professional portfolio. Emphasis is on creative interpretation and originality in the conceptualisation of form.

Formative Assessment is through visiting practitioner workshops, seminars and peer critiques. Summative assessment is a public performance event.

Learning Resources

The module draws on a range of specialist studios and workshop spaces, audio/visual equipment and resources. Students must submit all written work in word-processed form; they have computer access via the HE Performing Arts Computer Suite, along with access to physical and online learning resources and remote internet access to the Library's electronic collection.
Masterclasses: A number of established practitioners and industry professionals offer workshops and seminars on a range of skills and practices.

Intended Learning Outcomes
On completing this module, students will demonstrate: • Effective judgement in the context of personal research and creative practice • In-depth practical comprehension of chosen skills • Professional application of performance skills.

Assessment Scheme	Weighting %
• Public performance event	100%

Assessment Criteria
• Clarity of communication • Depth of understanding of chosen forms and practices • Inventiveness of application of chosen skills

Reading Lists/Key Texts & Websites
• Bailes, SJ. 2011. *Performance theatre and the poetics of failure: forced entertainment*, Goat Island, elevator repair service. London: Routledge - ISBN 0415585651 • Blom, LA. 2000. *The moment of movement: dance improvisation*. London: Dance Books - ISBN 1852730099 • Bogart A and Landau T. 2005. *The viewpoints book: a practical guide to viewpoints and composition*. New York: Theatre Communications Group: Troika (distributor) - ISBN 1559362413 • Conroy, C. (2009) *Theatre and the Body*. Basingstoke: Palgrave Macmillan. ISBN 0230205437 • Coventry, K.R. and Garrod, S. (2003) *Saying, seeing and acting: the psychological semantics of spatial prepositions*. Hove: Psychology. ISBN 184169116X • Fava, A. and Callow, S. (2007) *The comic mask in the commedia dell'arte: actor training, improvisation, and the poetics of survival*. Evanston, Ill.: Northwestern University Press. ISBN 0810123681 • Cohen-Cruz, J. 2010. *Engaging Performance*. London: Routledge – ISBN 978-0-415-47214-2 • Kelleher, J & Ridout, N. *Contemporary Theatres in Europe*. London:Routledge – ISBN 978-0-415-32940-8 • http://www.forcedentertainment.com/ • http://marinafilm.com/about-marina-abramovic • http://www.lonetwin.com/ • http://punchdrunk.com/#

Code	**PA6052-20**
Title	**Independent Research Project**
Programme	**BA [Hons] Performing Arts**
Level	**6**
Credits	**20**
ECTS	**10**
Contact time	**68 hours total**
Acceptable for	**BA [Hons] Performing Arts**
Excluded combinations	**No Combinations**
Core/Optional	**Core**
Module Co-ordinator	**Amy Rose**

Description and Aims

In this module students undertake an independent research-based project to explore contemporary genres or developments in performance practice. Particular attention is paid to ideas advanced in Post-Dramatic Theatre and how the cultural and economic climate inform and shape performance in a world context. The module aims to:

- Critically analyse current world performance trends
- Promote advanced research processes
- Advance the presentation of academic argument and ideas
- Foster independent research skills.

Outline Syllabus & Teaching & Learning Methods

This module explores advanced research skills and analytical thinking. It encourages students to critically engage with current performance trends and consider how cultural and economic climates inform contemporary performance.

Students participate in seminars and tutorials exploring a range of research methodologies they might employ. In negotiation with their supervisor, students identify a topic and question of particular interest and complete an independent research project of 5000 words. Students are encouraged to choose a line of enquiry that informs their intended area of practice.

For formative assessment students present a short seminar on their area of research and receive peer group feedback. For summative assessment students undertake an independent research project.

Learning Resources

Students must submit all written work in word-processed form and they have computer access via the HE Performing Arts computer Suite. Library Plus provides an extensive range of resources to support studies. All electronic resources are available 24/7. Physical resources include background reading material and all the key texts to support the course, based on the module reading lists. Students can search for print resources using the library catalogue (Heritage). There is also a collection electronic books included on the library catalogue that can be accessed 24/7.

Intended Learning Outcomes
On completing this module, students will demonstrate: • Application of advanced research methodologies • Coherent articulation of a complex argument • Advanced engagement with a range of forms of discourse • Comprehensive understanding of the relationship between research and practice.

Assessment Scheme	Weighting %
• Negotiated Independent Research Project (5000 words)	100%

Assessment Criteria
• Depth of critical analysis and research skills • Clarity and consistency of argument • Depth of understanding of cultural frameworks that surround performance events.

Reading Lists/Key Texts & Websites
• Lehmann, H. 2006. *Postdramatic Theatre*. London : Routledge – ISBN-10: 0415268133 • Goulish, M. 2000. *39 Microlectures*. London: Routledge-ISBN-10: 0415213932 • Delgado, M (Ed). 2002. *Theatre in Crisis?: Performance Manifestoes for a New Century (Theatre: Theory, Practice, Performance)*. Manchester: Manchester University Press-ISBN-10: 0719062918 • Svich, C. 2004. *Trans-global Readings: Crossing Theatrical Boundaries (Theatre: Theory, Practice, Performance)*. Manchester: Manchester University Press – ISBN-10: 0719063256 • Denscombe, M. 2007. *The Good Research Guide* (3rd ed.) Milton Keynes: Open University Press • Murawska-Muthesius, K (Ed), Zarzecka, N (Author), Zarzecker, N (Ed). 2011. *Kantor Was Here*. London: Black Dog – ISBN 1907317325 • Kobialka, M. 2009. *Further On, Nothing*. University of Minnesota – ISBN 0816654816 • http://www.stationhouseopera.com/ • http://thewoostergroup.org/blog/ • http://www.uktw.co.uk/

Code	**PA6053-40**
Title	**Contemporary Ensemble Performance**
Programme	**BA [Hons] Performing Arts**
Level	**6**
Credits	**40**
ECTS	**20**
Contact time	**135 hours total**
Acceptable for	**BA [Hons] Performing Arts**
Excluded combinations	**No Combinations**
Core/Optional	**Core**
Module Co-ordinator	**John Dickinson**

Description and Aims

This module places contemporary performance practice in a professional context and requires students to utilize their creative skills and professional abilities within a collaborative scenario to devise, rehearse and realise an ensemble performance. This module aims to:
- Foster industry-standard practice
- Develop receptive negotiation skills when reaching creative decisions within a company
- To promote creative practice within an ensemble.

Outline Syllabus & Teaching & Learning Methods

In this module students form production companies and engage with professional venues to produce two small-scale tours. The module interacts with modules PA6054 and PA6052, to encourage students to adhere to industry practice founded on solid academic and practical skills.

After some initial workshop delivery and tutorial negotiation students work independently within their production companies.

For formative assessment students identify specific rehearsal sessions, in negotiation with tutors and visiting practitioners, who provide rehearsal observation and feedback. The summative assessment is one performance in each tour and a reflective production file of the second tour.

Learning Resources

The module draws on a range of specialist studios and workshop spaces, audio/visual equipment and resources. Students must submit all written work in word-processed form; they have computer access via the HE Performing Arts Computer Suite, along with access to physical and online learning resources and remote internet access to the Library's electronic collection.
Masterclasses: A number of established practitioners and industry professionals offer workshops and seminars on a range of skills and practices.

Intended Learning Outcomes	
On completing this module students will demonstrate: • Professional application of a range of ensemble performance processes • Significant comprehension of the creative interaction between performing arts practitioners • Confident interaction when engaging with potential employers in a range of employment scenarios.	

Assessment Scheme	Weighting %
• Performance • Performance and Production File	40% 60%

Assessment Criteria	
• Inventiveness in the realisation of an idea • Clarity of concept throughout the production process • Consistency of the concept in performance • Professionalism throughout the production process.	

Reading Lists/Key Texts & Websites	
• *Director's craft a handbook for the theatre* (2008) [eBook (DawsonEra)]. Available at: http://www.dawsonera.com/depp/reader/protected/external/AbstractView/S97802038897 01/S4.29/0 Routledge Ltd. (Accessed: 01 March 2013). • Downs, W.M. and Russin, R.U. (2004) *Naked playwriting : the art, the craft, and the life laid bare*. Los Angeles: Silman-James Press. ISBN 1879505762 • Fischer-Lichte, E. (2005) *Theatre, sacrifice, ritual : exploring forms of political theatre*. London: Routledge. ISBN 0415276764 • Graham, S. and Hoggett, S. (2009) *The frantic assembly book of devising theatre*. London: Routledge. ISBN 0415467608 • Greig, N. (2005) *Playwriting : a practical guide*. Abingdon, Oxon: Routledge. ISBN 041531044X • Vogel, F & Hodges, B (Editors). 2007. *The Commercial Theatre Institute: Guide to Producing Plays and Musicals.* New York : Applause Theatre Book Publishers - ISBN 1557836523 • Freshwater, H. (2009) *Theatre and Audience*. Basingstoke: Palgrave Macmillan. ISBN 0230210287 • http://fluxtheatreensemble.blogspot.co.uk/ • http://www.internationaltheatreensemble.com/ • http://www.complicite.org/flash/	

Code	**PA6054-20**
Title	**Professional Commercial Practices**
Programme	**BA [Hons] Performing Arts**
Level	**6**
Credits	**20**
ECTS	**10**
Contact time	**68 hours total**
Acceptable for	**BA [Hons] Performing Arts**
Excluded combinations	**No Combinations**
Core/Optional	**Core**
Module Co-ordinator	**Mark Helyar**

Description and Aims

This module provides students with the essential knowledge and skills required to survive as a freelance professional in a competitive industry. It focuses on employability and the development of promotional strategies both as a member of a company and an individual freelance practitioner. This module aims to:

- Foster a comprehensive understanding of the demands of a freelance professional career
- Engender excellent networking and 'business' skills
- Explore approaches to marketing, personal profiling, production and delivery

Outline Syllabus & Teaching & Learning Methods

The module explores how students can manage a diverse career within the performing arts industry. It requires them to critically audit prior knowledge, experience and skills and place their current practice in a professional context. Entrepreneurial and self-motivational skills are developed in preparation for freelance practice.

The module develops knowledge through seminars and professionally-led workshops and concentrates on the development of the PDP Portfolio and a personal freelance action plan.

For formative assessment students make presentations to peers, staff and invited industry practitioners. For the summative assessment students submit a PDP Portfolio that reflects their individual professional profile.

Learning Resources

The module draws on a range of specialist studios and workshop spaces, audio/visual equipment and resources. Students must submit all written work in word-processed form; they have computer access via the HE Performing Arts Computer Suite, along with access to physical and online learning resources and remote internet access to the Library's electronic collection.
Masterclasses: A number of established practitioners and industry professionals offer workshops and seminars on a range of skills and practices.

Intended Learning Outcomes

On completing this module students will demonstrate:
- Professional working knowledge commensurate with a career as a freelance performing arts practitioner
- Advanced personal and business planning skills
- Practical understanding of the demands of managing a freelance professional career.

Assessment Scheme	Weighting %
• PDP Portfolio • Presentation Event	60% 40%

Assessment Criteria

- Perceptiveness of the relationship between personal attributes and industry demands
- Clarity of written and verbal communication
- Professionalism in response to industry demands.

Reading Lists/ Key Texts & Websites

- Dunkleberger, A. 2007. *So you want to be A Film or TV Director*. London: Enslow Publishers – ISBN-10: 0766027384
- Holmes, K. 2011. *What Employers Want: The work skills handbook*. Richmond: Trotman - ISBN_10: 1844553841
- Dunmore, S. 2012. *An Actor's Guide To Getting Work*. London: Methuen - ISBN 10: 1408145545
- Rickman, C.D. & Roddick, A. 2005. *The Small Business Start-up Workbook: A Step-by-Step Guide To Starting The Business You've Dreamed Of*. How To Books Ltd.
- Lewis, H. 2009. *Bids, Tenders and Proposals: Winning Business Through Best Practice*. Kogan Page, 3rd Edition
- Gibson, S. 2008. *Going Self-employer: How to Start Out in Business on Your Own – and Succeed!* Right Way
- http://www.businesslink.gov.uk/bdotg/action/layer?topicId=1073858805
- Design Council Business Essentials Information http://www.designcouncil.org.uk/en/About-Design/Business-Essentials/

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 the Performing Arts 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.

The following elements may be considered in the assessment of your work:

1. Work that has skills as its principle focus:

A. Skills

- An embodied knowledge and understanding of the skills involved in your practice.

B. Creative application of skills and their use.

- A creative application of these skills - finding an original, responsive and flexible way to implement the skills you have learned.

- An assimilation of the skills represented by the classes in the module, so that you could readily apply them in a range of situations and contexts.

- An ability to demonstrate, through appropriate means, the range and depth of your knowledge in this area.

2. Work that has performance and/ or creative work as its principal focus:

Assessment Criteria

The full range of performance and creative work that you may engage in is both extensive and varied. The challenges faced in assessing and accommodating such a wide variety of creative work cannot be denied. This variety is also complimented by the increasing number of roles you may play in the creative process; actor, performer or director. Despite this extensive spectrum there are certain benchmarks which are considered important in your creative work.

Once stylistic diversity and diversity of form, subject matter and platform are taken into account, five basic principles of engagement emerge:

1. Awareness of the audience.

2. Theatrical/ Performance understanding.

3. Ensemble.

4. Playfulness and fluidity. This relates to both the creative process by which one engages in performance making as a journey that is often non-linear and throws up unexpected challenges and events, and the actual act of performance as an event that happens 'as new' each time.

5. Creativity and originality.

The following assessment plan takes into account the stage reached in the course, and embodies the above criteria.

Marking Guide - Performance

Indicative Mark Range	Criteria	
FIRST CLASS CATEGORY – 1st		
90-100 %	The work is profoundly original with a high degree of accomplishment in all respects. It is of a professional standard meriting public presentation in current or revised form.	96-100 Exemplary professional work with immaculate presentation and independent preparation of relevant materials with accurate realisation. 93 - 95 Professional work, virtually flawless with outstanding presentation. 90 - 92 Professional work, free from errors with outstanding presentation.
80-89 %	The work is innovative and authoritative, demonstrating evidence of intellectual rigor, independence of judgement and insightful contextualisation including relevant theory/literature/artefacts/performance. The practice is very accomplished technically, sophisticated in style, original and imaginatively realised, with no significant technical errors.	86 - 89 Excellent professional work and free from errors in almost all respects. 83 - 85 Excellent professional work and virtually free from errors with excellent presentation. 80 - 82 Excellent professional work and free from errors in most respects.
70–79 %	The work is coherent and imaginative, with an excellent grasp of its material. It is technically accomplished and has been approached and/or executed/performed in an original way, with no serious technical errors. There is an exceptionally well-assimilated consideration of audience and performance context and demonstrates high levels of initiative, clarity, playfulness, personal responsibility, decision-making and achievement.	76 - 79 Professional work with excellent presentation. 73 - 75 Very strong work of professional standard with excellent presentation. 70 - 72 Very strong work up to professional standard with excellent presentation.
UPPER SECOND CLASS CATEGORY – 2:1		
60 – 69 %	The work has been approached and/or executed/performed in a comprehensive and appropriate way showing creativity and originality. The work may show breadth and depth of response, which could compensate for some weaknesses in the coherence of practical work in relation to course concerns. The performance material and its execution is consistently of a high standard although some fluency is lost in the presentation of the work and the overall cohesion. There is a well-assimilated consideration of audience and performance context. The individual student demonstrates playfulness and an ability to function as a cohesive member of an ensemble. In some cases this mark will be awarded where, although the	66 - 69 Strong submission with very good overall presentation in all aspects. 63 - 65 Strong submission and good or very good presentation. 60 - 62 Strong submission with good presentation.

	practical work has been well achieved, the general guidelines of the assessment criteria have not been met in full, e.g., inability to work in a group, uneven commitment to practical work, a critical appraisal that is sound but lacks sustained coherence of argument.	
LOWER SECOND CLASS CATEGORY – 2:2		
50 – 59 %	The work has been approached and/or executed/performed in a standard way showing that a portion of the course material has been absorbed; there will be some understanding of the central ideas in practice. Some practical work will have a relevance to the course work, and there is occasional creativity demonstrated. There is a satisfactory consideration of audience and performance context. The individual student demonstrates some playfulness and a fairly standard ability to function as a member of an ensemble.	56 - 59 A competent submission with good presentation. 53 - 55 A competent submission. 50 - 52 A competent submission with some errors, though not enough to damage the overall effect.
THIRD CLASS CATEGORY – 3rd		
47 – 49 %	An attempt to undertake the practical work and/or complete the brief has been made to an adequate, albeit weak, response to the task. There is a threshold consideration of audience and performance context. The individual student demonstrates some playfulness and a basic ability to function as a member of an ensemble although there may be serious omissions in one or more areas. The student is not confident in performance and needs more control over the material and its execution. The individual student demonstrates some playfulness and a basic ability to function as a member of an ensemble although there may be serious omissions in one or more areas and the work is not consistent or sustained. Key weaknesses in practical work, such as lack of attendance, limited commitment to the group, or idleness within practice, will be taken into account.	46 - 49 An adequate submission of appropriate material. 43 - 45 An acceptable submission. 40 - 42 Acceptable work which, though lacklustre, contains no serious weaknesses.
FAIL CATEGORY		
39 % or below	The work shows a very limited ability to recognise the issues represented by the practical brief. It may show some evidence of commitment to the course practice but a clear inability to use this work within the given practical assignment(s). The performance material and its execution is of an extremely poor standard. The work demonstrates no consistent or sustained engagement. There are significant omissions in the consideration of audience and performance context. The individual student demonstrates little or no playfulness and the threshold ability to function as a member of an ensemble may be absent or excessively poor.	36 - 39 Errors may detract from the argument/discussion or poor/inappropriate material may form the bulk of the presented work. 33 - 35 Weak and faulted submission or unconvincing presentation. 30 - 32 Barely acceptable submission due to errors and under prepared presentation. 26 - 29 Poor or irrelevant presentation with little evidence of understanding what was required. 23 - 25 Badly prepared or completed work with minimal evidence of comprehension of set task. 20 - 22 Inappropriate or incoherent submission, little understanding of set task. 16 - 19 Little evidence of preparation and commitment to project with inappropriate

		work.
		13 - 15 Unconvincing commitment to project with inappropriate materials and submissions.
		10 - 12 Some preparation but minimal engagement and effort to submit work.
		6 - 9 Some engagement but no work submitted.
		1 - 5 No attempt to tackle or submit work.
0%	Failure to submit work	

3. Submissions which seek to evidence understanding of context, content and analysis:

We offer some important guidelines in key skills that will help you to plan your writing and communicate clearly. There are established principles for the setting out of essays and these are defined within the Essay Writing Skills https//Minerva.bathspa.ac.uk support. You should access this resource to clarify what is required of academic writing.

Assessment Criteria

Depending on the content and focus of each module you will be required to submit a variety of written assignments, including essays, seminar presentations, logbooks, research journals and other written submissions. The following general elements are considered in the assessment of these submissions.

Skills – presentation and structure

- All written work must be word-processed
- Correct approved format for bibliographies and references
- Command of vocabulary and fluent written style
- Spelling and punctuation
- Planning - content presented clearly in a logical manner
- Length - correct number of words

Knowledge – research and content

- Extent and quality of research
- Thoroughness and attention to detail revealed in references and sources
- Topic/title/question addressed in full

Understanding – original thought and discussion

- Analysis, synthesis and evaluation of opinion and fact
- Originality and coherence of insight or argument.

Given the range of written submissions, the following general assessment criteria are used when examining these submissions.

Marking Guide: Written

Indicative Mark Range	Criteria	
FIRST CLASS CATEGORY – 1st		
	First-class work (70% or above) should be outstanding and show creative or original thought. It should demonstrate an accurate grasp of the issues raised by the question or brief, as well as an excellent knowledge of appropriate texts, techniques, and relevant theoretical perspectives. The essay should conduct a sustained, coherent argument in a style that is fluent and should demonstrate excellent skills in marshalling appropriate evidence. The following criteria apply within the band:	
90-100 %	The essay/presentation is highly lucid in style and outstanding in its originality: a genuine contribution to knowledge meriting publication in current or revised form in an academic journal. There are no errors in spelling, syntax, and punctuation.	96-100 Exemplary professional work with immaculate presentation and independent preparation of relevant materials with accurate realisation. 93 - 95 Professional work, virtually flawless with outstanding presentation. 90 - 92 Professional work, free from errors with outstanding presentation
80-89%	The essay/presentation presents a rigorous and sophisticated analysis with a high degree of originality/independent thought, is lucidly and gracefully written, and contains no significant errors in spelling, syntax, and punctuation.	86 - 89 Excellent professional work and free from errors in almost all respects. 83 - 85 Excellent professional work and virtually free from errors with excellent presentation. 80 - 82 Excellent professional work and free from errors in most respects.
70 –79%	The essay/presentation presents a cogently argued analysis that shows an excellent grasp of its material, is lucidly written, and contains no serious errors in spelling, syntax, and punctuation. 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. An authoritative grasp of concepts, methodology and content appropriate to the module content and to the assessment task will be demonstrated	76 - 79 Professional work with excellent presentation. 73 - 75 Very strong work of professional standard with excellent presentation. 70 - 72 Very strong work up to professional standard with excellent presentation.
UPPER SECOND CLASS CATEGORY – 2:1		
60 – 69%	The essay/presentation is likely to demonstrate some creativity and originality or breadth and depth of response. It is likely to present ideas with a sense of analysis, reflection and coherence demonstrating a sound and above average level of understanding of concepts, methodology and content appropriate to the subject/discipline and to the assessment task. The work is well organised, coherent and the standard of presentation, including referencing where appropriate, is at least good; this should include a good standard of	66 - 69 Strong submission with very good overall presentation in all aspects. 63 - 65 Strong submission and good or very good presentation. 60 - 62 Strong submission with good presentation.

	grammar and syntax. This grade might alternatively be awarded where the quality of the argument is mitigated by clear weaknesses in written expression, e.g. a detailed answer, with considerable insights, marred by a lack of fluency, poor organisation of material or persistent grammatical or syntactical irregularities.	
LOWER SECOND CLASS CATEGORY – 2:2		
50 – 59%	The essay/presentation demonstrates work of a 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 the ability to structure and organise arguments or materials effectively. There is a partial recognition of issues and the material presented has some focus with a sense of direction. There is some understanding of the need to construct an argument, although this may not be fully sustained or relevant. Received ideas may be acknowledged but not interrogated. The work is of a suitable standard of presentation, including referencing where appropriate. This class is also appropriate where much of the content seems worthy of a higher grade but where poor syntax, grammar, etc., obscure meaning.	56 - 59 A competent submission with good presentation. 53 - 55 A competent submission. 50 - 52 A competent submission with some errors, though not enough to damage the overall effect.
THIRD CLASS CATEGORY – 3rd		
40 – 49%	The essay/presentation makes an attempt to answer the question or fulfil the brief, but without understanding its implications. There is evidence of research, and a reasonable level of understanding, but the approach tends to the descriptive and may show difficulties in analysis and argument. Problems with written expression and use of grammar, syntax and spelling may impede readers' understanding.	46 - 49 An adequate submission of appropriate material. 43 - 45 An acceptable submission. 40 - 42 Acceptable work which, though lackluster, contains no serious weaknesses.
FAIL CATEGORY		
30 – 39%	The essay/presentation demonstrates an unsatisfactory response to the task. The work shows evidence that the candidate has not understood central ideas or presented material relevant to the question or brief. The understanding shown is simplistic, the approach tends to be descriptive, and consistent difficulties in style, expression and/or presentation obscure any argument. Organisation is excessively disordered. The written work is superficial, with little or no evidence of the candidate having studied the work set for the course.	36 - 39 Errors may detract from the argument/discussion or poor/inappropriate material may form the bulk of the presented work. 33 - 35 Weak and faulted submission or unconvincing presentation. 30 - 32 Barely acceptable submission due to errors and under prepared presentation.
20-29%	The essay/presentation demonstrates work which indicates little engagement with the subject material and learning process; which contains substantial errors or irrelevancies; which shows minimal evidence of planning and there is no use of references and acknowledgement of sources; which clearly fails to meet threshold standards at the level concerned. The work reveals substantial misunderstandings, over-simplifications and/or inaccuracies; expression, organisation and	26 - 29 Poor or irrelevant presentation with little evidence of understanding what was required. 23 - 25 Badly prepared or completed work with minimal evidence of comprehension of set task. 20 - 22 Inappropriate or incoherent submission, little understanding of set task. 16 - 19 Little evidence of preparation and

	presentation are poor.	commitment to project with inappropriate work. 13 - 15 Unconvincing commitment to project with inappropriate materials and submissions. 10 - 12 Some preparation but minimal engagement and effort to submit work 6 - 9 Some engagement but no work submitted. 1- 5 No attempt to tackle or submit work
0%	Failure to submit work	

RESEARCH AND ETHICS (NON-CLINICAL) AT BATH SPA UNIVERSITY

AUTHOR: PROFESSOR PAUL DAVIES, VICE-PROVOST (LEARNING AND TEACHING QUALITY)

1. Background

1.1 This paper deals only with ethical considerations relating to non-clinical research.

1.2 Consideration of research ethics must take into account the legal framework. Relevant legislation includes The Data Protection Act 1984 (and subsequent), The Children's Act 1989 (and subsequent) and various 'privacy' laws. As the legal obligations relating to research ethics are not covered by any single Act, research organisations have generally responded to their obligations via policy documents, codes of practice or similar.

1.3 Many higher education institutes have developed a research ethics policy and mechanisms for formally agreeing the arrangements with respect to the gathering and storage of data in projects where ethical considerations justify it. This is usually separate from the formal agreement of the project as a viable project. Good practice, through Codes of Practice, has also been developed by a number of professional bodies, for example by the British Sociological Association and the British Psychological Society. Research active members of those organisations are obliged to adhere to these Codes of Practice *in addition to* any organisational codes.

1.4 This document proposes a way in which BSU deals with ethical issues related to non-clinical research. It seeks to ensure that research ethics are considered in *all* research projects undertaken, and to formally scrutinise and agree procedures relating to *individual* defined projects where it is appropriate to do so. It therefore outlines the issues that need consideration and proposes *Principles* (which must be adhered to by all who undertake research -defined fully in Appendix 1a), and *Procedures and Practice* (to be followed when specific approval is required – see below).

2. Definition of research subject to ethical considerations and definition of researchers included

2.1 For the purposes of this document research means all research that involves human participants as subjects undertaken as a part of formal University activity. The phrase 'human participants' refers to persons used in all types of research. Qualitative based research projects may include personal interviews, questionnaires, interviews, focus groups, observation of groups *etc*. Quantitative and experimental research may include questionnaires, surveys, trials *etc*.

2.2 Research included is that undertaken by:

- Undergraduate students undertaking research as part (or all) of an undergraduate qualification
- Directors of Studies and supervisors of students
- All staff doing personal research, collaborative research with outside organisations, contract research and consultancy
- All staff undertaking research with students or with other members of staff

3. **Issues and Principles**

3.1 All research involving human participants must consider the following issues from the inception of the research project. Researchers should be in a position to justify the decisions undertaken as a result of those considerations *should it be required*:

the value of the research

informed consent

openness and honesty

right to withdraw without penalty

confidentiality and anonymity

protection from harm

briefing and debriefing

reimbursements, payments and rewards

suitability/experience of researcher

ethics standards of external bodies and institutions

reporting on ethical issues throughout

research for clients/consultants

intended dissemination

3.2 Some of the above issues require very careful consideration. All are discussed in detail in Appendix 1a where the *Principles* governing such considerations are laid out.

3.3 Ethically responsible conduct is part of the University's principles of good research practice (available as a separate document). It states that deliberate, reckless or negligent research misconduct may lead to disciplinary action via the University's disciplinary procedure. It is important to note that honest errors do not constitute misconduct.

4. **Research for which approval is necessary**

4.1 If the research project involves either:
Deceptive research (defined below)

or
Covert research where data are recorded in a manner in which anonymity of participants cannot be assured, or where when the research involves collection of sensitive personal material (including matters relating to behaviour), or where the participants are part of a vulnerable group (defined below);

Approval must be sought through the procedures detailed below.

4.2 *Deceptive research* is that which is undertaken when the investigator deliberately conceals or significantly misrepresents his or herself, the true nature of the research, or any other significant aspect of the research (see Appendix 1b).

4.3 *Vulnerable group* includes any person(s) who may be precluded from giving *informed* consent. Note that this does not necessarily include all groups whose consent is given by parents or by those in *loco parentis*. It should additionally be noted that even in those circumstances the 'real' consent of those individuals under study should also be sought wherever possible (see Appendix 1a, informed consent).

4.4 Approval for research involving human participants not covered within the categories detailed in Section 4.1 should be sought thorough the school mechanisms agreed by AQSC on 6th October 2006. All projects must adhere to the *Principles*.

4.4.1 If there is any doubt as to whether a particular research project needs approval, advice should be sought from the relevant academic manager.

5. Procedures and Practice for approving research

5.1 Those projects requiring approval under 4 above will be required to seek such approval through the University's Research and Scholarship Committee. Advice on submitting projects requiring approval should be sought from the Chair of that Committee at an early stage in the formulation of the research proposal. Under no circumstances should such research be started prior to approval being given.

Appendix 1a - Principles

2 The value of the research

The value of the research, in terms of its original contribution to knowledge, should be made apparent to all involved wherever possible. Obviously in the case of deceptive or some covert research this does not apply to participants, but needs to be justified through the procedures outlined above.

3 Informed consent

Informed consent by individuals, guardians or individuals acting *in loco parentis* can be complicated (particularly when children are involved). Except in cases where free and informed consent is thought not be warranted (ethically acceptable deceptive and some forms of covert research). The default position is that free and informed consent should normally be gained in writing from the participant(s) and/or their properly authorised representative(s). In exceptional cases there may be reasons why the participant(s) or representative(s) wish not to sign consent themselves. In such cases the researcher should record consent. Even where an authorised representative gives consent, the 'real' consent of the participant should also be obtained (see also right to withdraw).

The word *informed* is important. In order to be informed prior to consenting the participant should have an understanding of project aims, objectives, any potential benefits or harm that may arise and likely outcome of the research (eg. policy documents, publications).

Consent given does not oblige the participant to carry on through the entire research as originally requested in any formal or legalistic sense. It should, however, be made clear to participants what commitment they are consenting to, and also that by consenting they are in effect consenting to carry through the agreement.

The secondary analysis of data through access from their 'gatekeepers' does not negate the researchers involved from considering issues relating to consent except where the gatekeeper can act in law as the consenter (eg. is a parent or guardian).

4 Openness and honesty

As a default research should be carried out in an honest and open manner, with participants fully and honestly informed about the research rationale, method(s) and outcomes (see informed consent above). Some types of research (deceptive and some forms of covert research) may be exceptions and must be agreed (see above).

5 Right to withdraw without penalty

It should be made apparent to all potential participants, as part of the informed consent process, that they are free to withdraw without penalty from the research project, even if they have received inducements or payments. They may also request that consent be withdrawn retrospectively and that any accrued data regarding them be destroyed.

Those whose consent has been given through a surrogate can themselves request to withdraw from the research, a request that must be honoured.

Confidentiality and anonymity

Privacy is normal practice in research and law. Confidentiality and anonymity becomes a real issue when data is recorded on computer (eg. named responses to questionnaires) or when named organisations are reported upon where individual roles cannot be hidden (eg. in action research projects). Data should be coded and stored in a manner that does not allow direct recognition of individuals within the stored data set(s) by anyone other than the researcher or research team. Data should not normally be shared with others without the consent of the subject or their surrogate. Plans to publish research should therefore be made clear at the outset. If it is suspected (due to the nature or context of the research work) that anonymity cannot be guaranteed even if data are coded etc. then this limitation should be made aware to the participants.

Those who court publicity or are active in the public-eye (speakers at public events, celebrities etc) are not considered subject to privacy/anonymity rights as outlined above.

6 Protection from harm

Researchers have a responsibility to ensure that the physical, social and psychological well-being of research participants is not affected in an adverse manner by the research. The relationship should one of mutual respect and based, wherever possible, on trust. Undue risk is considered to be that above and beyond risks run in the normal everyday life of the participant. Particular care is needed when the participants are from vulnerable and/or powerless groups. The responsibility for protection from harm does not necessarily end with the research project; it may extend to the life of the data set. Particular care needs to be taken when discussing the results of research projects with those *in loco parentis* or other consenting positions, since such discussion *may* prejudice attitudes toward the participants.

7 Briefing and debriefing

As well as being informed about the research, participants should be adequately briefed as to how the research is to be carried out from inception to dissemination (see informed consent above). Wherever possible participants should also receive information relating to the outcomes of the research. Sometimes, for example in some forms of laboratory controlled psychology research, debriefing may involve remedial action to negate post-participatory effects, for example where negative moods have been induced. 71

8 Reimbursements, payments and rewards

Any arrangements should be clearly articulated to participants, in writing wherever possible. If staged or progressive payments are involved these should be clearly articulated from the beginning. Withdrawal of the participant between stages does not negate the obligation to reimburse the participant for completed stages. Reimbursements, payments and rewards may not be used to induce participants to take undue risk.

9 Suitability/experience of researcher

Investigators should have the relevant academic/professional competence to carry out the research project. In particular they (meaning either an individual in terms of an individually-led project, or the 'team' in the case of joint research) should have experience of dealing with the ethical dimensions of the research.

10 Ethics standards of external bodies and institutions

Where external bodies and institutions (either those funding the research, or professional bodies to which the researcher belongs) have their own ethical codes these must be followed. If there is any conflict with BSU principles and procedures these should be identified as soon as possible and the relevant academic managers notified.

11 Reporting on ethical issues throughout

If there are interim reports, whether verbal or written, ethical issues should be acknowledged and discussed throughout.

12 Research for clients/consultants

Where it is necessary, ethical positions should be clarified with external clients and organisations prior to the research beginning. Agreement should preferably be in writing. It is particularly important to establish data ownership rights and rights to publish (on both sides), since this establishes future 'gatekeepers'. Care should be taken not to compromise the BSU ethics guidelines and/or professional codes.

13 Intended dissemination

Should be relayed to the participant as part of the consent process. Wherever possible summaries of research findings (preferably in non-technical language) should be relayed to participants.

APPENDIX 1b – definitions

Deceptive research *Research in which the investigator deliberately misrepresents his/her self, the true nature of the research and/or any other significant characteristic. Deceptive research may be a necessity, though as part of the procedures established above the investigator(s) must justify why deception is required.*

Covert research Research gathering information about participants (in whatever form) without the participant's knowledge or consent. Note that this is not always problematic, the gaining of 'naturalistic' data of 'normal' behaviour may not be unethical, unless it infringes on some of the principles outlined above. Covertly observing people at public meetings or events is also normally not considered unethical. Key issues of anonymity and/or recoding of sensitive data must still be considered.

Gatekeeper An individual or organisation that controls access to data, or has legal rights with respect to the giving of permission to obtain data. The consent of a gatekeeper does not, in itself, constitute informed consent on behalf of the participants unless the gatekeeper also acts in law as the consenting authority for the participant.

HE Student Policies and Procedures

Policies relating to HE Students can be found on Moodle at:
https://moodle.weston.ac.uk/mod/glossary/view.php?id=93970