



UNIVERSITY
CENTRE
WESTON

Student Course Handbook

BA (Hons) Performing Arts

University Centre Weston

in partnership with

Bath Spa University

This handbook is published for students studying at University Centre Weston on the above programme and is available in a range of alternative formats on request.

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1. Introduction

Welcome

Welcome to the BA (Hons) Performing Arts. This course is offered in partnership between Bath Spa University and University Centre Weston.

We hope you have an enjoyable and successful time.

Purpose of Handbook

This handbook gives you essential background information that will be of help in your studies on the BA (Hons) Performing Arts programme. It provides links to the definitive data sources wherever possible. The handbook can be accessed via the Virtual Learning Environment.

Please note that the electronic version will be kept up to date and you will be notified of any significant changes. If you have taken a hard copy of any information please remember to refer back to the electronic version to ensure that you are working with the most up to date information.

For **module information** please see the respective Module Handbook.

For staff contact information, please refer to the Virtual Learning Environment.

2. Course content

Major, Joint, Minor or Specialised	Specialised
Delivered at	University Centre Weston
Faculty	Creative Arts
Campus	Knightstone Campus
Final award	BA (Hons) Performing Arts
Intermediate awards available	Certificate of Higher Education Diploma of Higher Education
Details of professional body accreditation	Not applicable
Relevant QAA Benchmark statements	Drama, Dance and Performance (2015)
Date specification last updated	July 2018

Course Distinctiveness

BA (Hons) Performing Arts trains you to be a versatile, imaginative and employable performer. Its embodied approach develops graduates, adept at working in a variety of genres across the classical and contemporary repertoires at the forefront of industry. It prepares you for the option of postgraduate study. This challenging programme requires considerable stamina and continued application.

Level 4 introduces the key practitioners and processes that underpin performer training. You develop devising, movement, vocal and acting skills for working effectively as members of an ensemble and as a solo performer. We initiate the principles of academic writing, research, analysis, and critique at this level.

Level 5 builds your knowledge of interpretation, analysis and text performance. As a performer/actor/creator you develop an understanding and application of a range of theatrical approaches, practitioners and dramaturgical choices to make meaningful and imaginative work. Critical theory develops your academic and cognitive skills and ongoing technical classes, acting for camera, solo performance training, expand your skills in preparation for level 6.

Level 6 is your professional practice year. You engage in professional projects, in which you collaborate with peers, industry practitioners and professional venues. You learn about professional and commercial practice, acquiring the skills to be self-starting entrepreneurial performance practitioners. You also hone your skills and knowledge for a range of employment scenarios.

Performances take place throughout the year in public venues, encouraging professional working relationships and networking skills vital for future employment. Professional preparation includes invited practitioners and graduates sharing their knowledge and experience of the workplace. Advice on developing an online presence, including the application of social media, complements your professional training.

At the heart of this Performing Arts programme are the essential practical and creative skills and rigorous theoretical enquiry, often led by external professionals, who prepare you to become independent thinkers, self-motivated artists and freelance practitioners.

Programme Structure - BA (Hons) Performing Arts Single Honours Diagram

Level 4 (take 80 credits core modules and 40 credits of R*)	
Performing Arts in Context 1 (C) 1 x 20 Credits	Movement 1 (C) 1 x 20 Credits
Acting 1 (C) 1 x 20 Credits	Individual Performance (R*) 1 x 20 Credits
Voice 1 (C) 1 x 20 Credits	Ensemble Devising (R*) 1 x 20 Credits
Level 5 (take 60 credits core modules and 60 credits of R*)	
Performing Arts in Context 2 (C) 1 x 20 Credits	Ensemble Performance 2 (C) 1 x 20 Credits
Acting 2 (C) 1 x 20 Credits	Theatre Making (R*) 1 x 20 Credits
Performance Event (R*) 1 x 40 Credits	

Level 6 (take 80 credits core and 40 credits of R*)	
Performing Arts Independent Study (C) 1 x 20 Credits	The Professional Performer (C) 1 x 20 Credits
Professional Performance Projects (C) 1 x 40 Credits	
Individual Contemporary Performance (R*) 1 x 40 Credits	

All HE programmes at University Centre Weston are delivered as a collection of modules, which build on each other to form a complete programme of study. Each module carries a credit rating, defining how much study time it takes to complete. Notionally, 1 credit equates to 10 hours study time (so 10 credits = 100 study hours). "Study hours" includes lectures, seminars, tutorials, group work, independent study and research – in fact, any time that contributes to your learning on the module.

1. Programme Aims

- To provide a relevant, diverse and challenging programme that develops the practical and creative skills at the forefront of performance training;
- To develop your creative, critical, analytical and interpersonal skills in a range of settings and contexts as interpreter of existing texts and/or maker of new performance;
- To foster your ability to select, refine and effectively engage appropriate skills and processes of acting in a range of performance genres;
- To encourage highly responsive, creative and investigative approaches to developing and sustaining individual projects and/or collaborative contexts;
- To optimise critical and analytical engagement with theoretical perspectives of performance and their application to practice through a rigorous programme of study;
- To prepare you for a career in performing arts by offering industry-focused support that complements and enhances entrepreneurship and proactive engagement with the cultural industries;
- To improve your career opportunities by developing an acute awareness of the depth and range of transferable subject specific skills applicable to fluctuating and evolving employment scenarios and lifelong learning;
- To develop your ability to assess and manage risk, health and safety and to employ ethical working practices.

Programme Intended Learning Outcomes (ILOs)

A) Subject-specific Skills and Knowledge

- A1 An embodied systematic understanding of the interplay between performing arts skills, vocabularies, structures and methodologies in the realisation of industry appropriate performances (text-based and/or devised).
- A2 A systematic working knowledge of the interaction between the work of key practitioners, practices and theories and the way they inform creative processes within the contemporary performing arts industry.
- A3 Performing Arts skills that reflect the synthesis of a range of complex creative and professional contexts; including the analysis,

interpretation and reiteration of a stimulus or text in the process of creating an industry appropriate performance.

- A4 The systematised interaction of a range of specialist and transferable skills and knowledge that enable you to sustain a career across a range of employment scenarios in the performing arts industry or for postgraduate study.
- A5 The ability to communicate a comprehensive understanding of performing arts practice and theories (global, professional and critical) to varied audiences and by using a range of technologies and media.
- A6 Comprehensive working knowledge and understanding of assessing and managing risk, health and safety issues and of the ethical working practices expected of the performance industry and its allied professions.

B Cognitive and Intellectual Skills

- B1 The integrated application of creative, analytical, critical and reflective skills across a range of performance genres to support the interpretation of an industry appropriate performance (text-based and/or devised).
- B2 The analytical ability to formulate, conduct and evaluate the approaches required to effect the transition from stimulus to performance and to do so within the ethical frameworks defined by professional codes of conduct and their associated practices.
- B3 Independent and systematic engagement with research and critical thinking that draws on a range of sources (evaluative and critical) to underpin the creative processes that underpin professional performing arts practice.
- B4 The ability to identify and employ interpersonal strategies in collaborative scenarios that draw on critically evaluative self-reflection and the constructive and supportive evaluation and critique of others.

C Skills for Life and Work

- C1 Autonomous learning¹ (including time management) that shows the exercise of initiative and personal responsibility and enables decision-making in complex and unpredictable contexts.
- C2 Team working skills necessary to flourish in the global workplace, with an ability both to work in and lead teams effectively.
- C3 Communication skills that ensure information, ideas, problems and solutions are communicated effectively and clearly to both specialist and non-specialist audiences.
- C4 IT skills and digital literacy that demonstrate core competences and are commensurate with an ability to work at the interface of creativity and new technologies.

¹ ie the ability to review, direct and manage one's own workload

Graduate Attributes

	Bath Spa Graduates...	In Performing Arts, we enable this...
	Will be employable: equipped with the skills necessary to flourish in the global workplace, able to work in and lead teams	By developing a breadth of specific and transferable skills and fostering essential team building and leadership skills relevant to employment in the industry and a wider global context
	Will be able to understand and manage complexity, diversity and change	By engaging you in the complex nature of the process of production and therefore the need to address change directly, whilst observing the needs of a diverse community of practitioners and practices. Tasks at all three levels of study facilitate your recognition of this attribute
	Will be creative: able to innovate and to solve problems by working across disciplines as professional or artistic practitioners	By placing in you in a simulated professional environment that requires you to draw together the key Performing Arts skills (Dance, Acting, Voice and Singing) to find imaginative and innovative solutions to practical and conceptual problems and to do so both as an individual performer and as a member of an ensemble.
	Will be digitally literate: able to work at the interface of creativity and technology	By encouraging you to become 21 st century Performing Arts performers, whose work is therefore at the forefront of technical and creative innovation within the profession, ensuring that practitioners develop transferable skills that support a broader range of employment opportunities
	Will be internationally networked: either by studying abroad for part of	Through collaboration with international institutions,

	their programme, or studying alongside students from overseas	comprehension of the worldwide market place for Performing Arts performance and were possible the recruitment of non-UK students
6	Will be creative thinkers, doers and makers	By utilising a series of industry-focused activities and learning scenarios that encourage you always to demonstrate the importance of the relationship between theory and practice and the interplay between the key Performing Arts skills, thereby encouraging you to consider how these skills are transferable to other processes
7	Will be critical thinkers: able to express their ideas in written and oral form, and possessing information literacy	By developing your ability to critically evaluate your work and that of others, be that in a rehearsal situation where responses must be instant and responsive, or in reflective tasks where you present your understanding in a variety of oral and written forms
8	Will be ethically aware: prepared for citizenship in a local, national and global context	Through your growing awareness of professional codes of conduct and practices, both at home and abroad, and your understanding of the need to work with a diverse range of practices and colleagues whose perspectives will challenge and enrich your own

2. Learning Environment

Learning and Teaching Methods

University Centre Weston has a Learning, Teaching and Assessment Strategy for Higher Education, which underpins our approach. We intend that the learning programme should be both stimulating and demanding, and should lead you through progressive stages of development, towards increasingly complex and open-ended tasks, increasingly sophisticated application of intellectual/conceptual and personal (transferable) skills, and increasingly independent study.

A variety of learning methods will be used, which might include:

- Lectures
- Seminars
- Experiential learning
- Reflective learning
- Skills practice
- Group work and group discussions
- Workshops
- Fieldwork
- Supervised studio/lab-based activity
- Case studies
- Student presentations
- Information and communications technology (ICT) based activities
- Visiting speakers/expert practitioners will be used during the programme

University Centre Weston actively encourages the development of technology enhanced learning and you will find staff utilising new teaching methods to enhance your learning experience.

Work experience and placement opportunities

This programme is a professional practical training programme with a clear focus on graduate level employment in the theatre and its allied industries. Equity, the UK trade union for professional performers and creative practitioners, does not permit students to undertake any formal work experience or placement as a professional Performing Arts performer before graduation. Instead, the programme replicates the professional workplace environment at all three levels, with level 6 focusing on live projects presented across a range of professional scenarios.

3. How Quality is assured

Quality monitoring and evaluation

The programme you are studying was approved by Bath Spa University. As part of the approval process it was assured that:

- the content of the programme met national benchmark requirements;
- the programme met any professional/statutory body requirements; and
- the proposal met other internal quality criteria covering a range of issues such as admissions policy, teaching, learning and assessment strategy and student support mechanisms.

This was done through a process of programme approval which involves consulting academic experts including subject specialists from other institutions and industry.

How we monitor the quality of the programme

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

- external examiner reports (considering quality and standards);
- statistical information (considering issues such as the pass rate); and
- student feedback including the National Student Survey (NSS).

Drawing on this, and other information, programme teams undertake an annual monitoring process, in accordance with the University's quality policy.

Once every six years an in-depth review of the subject area is undertaken by a panel that includes at least two external subject specialists. The panel considers documents, looks at student work, speaks to current and former students and speaks to staff before drawing its conclusions. The result is a report highlighting good practice and identifying areas where action is needed.

The role of the Programme Committee

This course has a Programme Committee comprising all relevant teaching staff, student representatives and others who make a contribution towards its effective operation (e.g. library/technician staff). The Programme Committee has responsibilities for the quality of the programme and plays a critical role in the University's quality assurance procedures.

External Examiners

The standard of this programme is monitored by at least one external examiner. External examiners have two primary responsibilities:

- To ensure the standard of the programme; and
- To ensure fairness and equity.

The external examiner for your programme:

Name (including prefix e.g. Dr.)	Role in institution	Name of institution
Charlotte Purkiss	Principal Lecturer Department of Performing Arts	University of Winchester

As part of their role, external examiners complete an annual report for the University commenting on the learning, teaching and assessment standards of the modules and the programme overall. The report will highlight areas of good practice and identify areas for development, as well as provide assurance that your programme is of an equable standard to similar HE provision nationally.

External examiner reports, and the University's response, are shared with students. They are normally discussed at Staff/Student Liaison Committees and made available online, via the Virtual Learning Environment.

External References

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

- Feedback from former students;
- Employers.

4. Module Descriptors

Level 4 Module Descriptors

1	Module code	PAR4001-20			
2	Module title	Acting 1			
3	Subject field	Performing Arts			
4	Pathway(s)	BA (Hons) Performing Arts			
5	Level	4	5	6	7
6	UK credits	20			
7	ECTS credits	10			
8	Core or Required or Optional	Core			
9	Acceptable for	N/A			
10	Excluded combinations	None			
11	Pre-requisite or co-requisite	None			
12	Class contact time: total hours	Total Hours: 130			
13	Independent study time: total hours	Total Hours: 70			
14	Semester(s) of delivery	N/A			
15	Main campus location	Knightstone Campus			
16	Module co-ordinator	Kyle Davies			
17	Additional costs involved	None			
18	<p>Brief description and aims of module</p> <p>This module equips you with the knowledge, practical skills and experience needed to understand the broad subject of acting and highlights avenues for further exploration. You explore a series of key tools and strategies for understanding the interconnectivity between acting processes in rehearsal and performance.</p> <p>The module aims to:</p> <ul style="list-style-type: none"> • Introduce you to a range of approaches and approaches to acting • Develop your creative, critical, analytical and interpersonal skills • Instill strategies for creating and sustaining individual projects and/or collaborative scenarios 				
19	Outline syllabus				

	<p>This module encourages you to establish and develop a personal acting process that responds to a variety of professional working scenarios. An initial focus on practical and effective exercises facilitates a playful, creative, curious and responsive actor. The focus is on equipping you with a series of tools and strategies to commensurate with an acting career</p> <p>Acting exercises provide a basis for skills development and formative assessment before progressing to the study and performance of text, using texts by seminal playwrights. This module enables assessment of transferable skills within an artistic context. These include contextual research, analysis, 'uniting' and 'actioning'. These tools are explored from an embodied perspective. Throughout the module, you explore acting processes by drawing on accepted professional practice and terminology. It therefore includes, but is not restricted to, work around the concepts of: objective, super objective, action, obstacle, stakes, given circumstances, inner and outer contacts.</p>	
20	<p>Teaching and learning activities</p> <p>This module uses a combination of tutor-led workshops, student-led practice, lectures, and research assignments. You support these taught sessions with independent study and rehearsal.</p> <p>At key points throughout the module, tutor feedback gives you opportunities to check your progress. Formative assessment involves feedback on independent scene study and character development, before progressing to the rehearsal and performance of studio-based scenes. Summative assessment of practical work is through the presentation of prepared text-based scenes. Self-directed study is essential in preparation for the assessment.</p>	
21	<p>Intended learning outcomes</p> <p><i>By successful completion of the module, you will be able to demonstrate:</i></p> <ol style="list-style-type: none"> 1. Working knowledge of a range of appropriate practical techniques relevant to acting. 2. Interpretation of a stimulus (text) through the process of rehearsal in line with industry practices 3. Application of a broader range transferable skills (planning, time management, collaborative working) to working scenarios 	<p><i>How assessed</i></p> <p>F1, F2, S1, S2</p> <p>F1, F2, S1, S2</p> <p>F1, F2, S1, S2</p>
22	<p>Assessment and feedback</p> <p><i>Formative exercises and tasks:</i></p> <p>F1. Dress Rehearsal feedback Scene 1</p> <p>F2. Dress Rehearsal feedback Scene 2</p>	

	<p><i>Summative assessments:</i></p> <p>S1. Acting Presentation 1</p> <p>S2. Acting Presentation 2</p>	<p>Weighting%</p> <p>50%</p> <p>50%</p>
<p>23</p>	<p>Learning resources</p> <p><i>University Library print, electronic resources and Minerva:</i></p> <ul style="list-style-type: none"> • <i>Key Texts</i> <p>Barker, C. (2010) <i>Theatre Games</i>, Methuen Drama</p> <p>Cohen, R. (2013) <i>Acting Power: the 21st Century Edition</i>. (London: Routledge)</p> <p>Calderone, M. Lloyd-Williams, M (2004) <i>Actions: The Actor's Thesaurus</i>, London: Nick Hern Books.</p> <p>Gillett, J. (2007) <i>Acting on Impulse: reclaiming the Stanislavski Approach, a practical workbook for actors</i>, London: Methuen Drama.</p> <p>Hodgson, K (1997) <i>Improvisation Now</i>. Methuen</p> <p>Johnstone, Keith (2007) <i>Impro: improvisation and the theatre</i>. (London: Eyre Methuen)</p> <p>Lecoq, J. (2009) <i>The Moving Body</i>. London: Methuen</p> <p>Merlin, B. (2007) <i>The Complete Stanislavsky Toolkit</i>, NHB Publishing</p> <p>Stanislavski, K. (2013) <i>An Actor Prepares, Reprint</i>. London: Bloomsbury Academic.</p> <ul style="list-style-type: none"> • <i>Key web-based and electronic resources</i> <p>www.nationaltheatre.org.uk</p> <p>www.dramaonlinelibrary.com</p>	
<p>24</p>	<p>Preparatory Work</p> <p>None</p>	

1	Module code	PAR4002-20			
2	Module title	Voice 1			
3	Subject field	Performing Arts			
4	Pathway(s)	BA (Hons) Performing Arts			
5	Level	4	5	6	7
6	UK credits	20			
7	ECTS credits	10			
8	Core or Required or Optional	Core			
9	Acceptable for	N/A			
10	Excluded combinations	None			
11	Pre-requisite or co-requisite	None			
12	Class contact time: total hours	Total Hours: 130			
13	Independent study time: total hours	Total Hours: 70			
14	Semester(s) of delivery	N/A			
15	Main campus location	Knightstone Campus			
16	Module co-ordinator	Abigail Green			
17	Additional costs involved	None			
18	<p>Brief description and aims of module</p> <p>This module offers you a grounding in vocal techniques and practices that you can apply to develop skills relevant to using your voice in performance. This offers you tools you can apply in your performance work in all modules and in the performing arts industry. The module aims to:</p> <ul style="list-style-type: none"> • Introduce you to a range of approaches for safe voice development • Develop a strong and adaptable instrument • Instill strategies for assessing, realizing and implementing the vocal options available to you for varying character and/or environmental needs 				
19	<p>Outline syllabus</p> <p>This module ensures you develop a clear and focused use of the voice through effective posture, breathing and release, effective use of resonance, placing, clear articulation, shaping and projection. There is emphasis on awareness of spoken English and the techniques required to develop voice skills for performance. The study of text explores</p>				

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Learning resources

University Library print, electronic resources and Minerva:

- *Key texts*

Berry, C. (1991) *Voice and the Actor*, London: John Wiley & Sons.

Houseman, B. (2004) *Finding Your Voice*, London: Nick Hern Books.

Lessac, A. (1997) *The Use and Training of the Human Voice: A Bio-Dynamic Approach to Vocal Life*, 3rd Edition, London: Mayfield.

Linklater, K. (2006) *Freeing the Natural Voice: Imagery and Art in the Practice of Voice and Language*, London: Nick Hern Books.

Morrison, M. (2001) *Clear Speech – Practical Speech Correction and Voice Improvement*, 4th Edition. London: A+C Black.

Rodenburg, P (1997) *The Actor Speaks*, Methuen Drama

- *Key web-based and electronic resources*

[www.britishvoiceassociation](http://www.britishvoiceassociation.com)

<https://www.facebook.com/British-Voice-Association>

www.vocalist.org.uk

INTERNATIONAL DIALECTS OF ENGLISH ARCHIVE: <http://web.ku.edu/~idea/>

www.anatomyzone.com

Specialist resources:

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Preparatory work

You should consider the habitual use of your voice, including variation of tone, posture and physical tension in different situations in life. With this, you should begin developing awareness of your vocal instrument and when it serves you or inhibits you in communication.

1	Module code	PAR4003-20			
2	Module title	Movement 1			
3	Subject field	Performing Arts			
4	Pathway(s)	BA (Hons) Performing Arts			
5	Level	4	5	6	7
6	UK credits	20			
7	ECTS credits	10			
8	Core or Required or Optional	Core			
9	Acceptable for	N/A			
10	Excluded combinations	None			
11	Pre-requisite or co-requisite	None			
12	Class contact time: total hours	Total Hours: 130			
13	Independent study time: total hours	Total Hours: 70			
14	Semester(s) of delivery	N/A			
15	Main campus location	Knightstone Campus			
16	Module co-ordinator	Sylvia lane			
17	Additional costs involved	None			
18	<p>Brief description and aims of module</p> <p>This module explores and develops your movement skills appropriate to your focus as a performing artist. As such, indicative content could be dance styles or similarly movement skills appropriate to physical theatre: the key focus is to support and develop your training. The module aims to:</p> <ul style="list-style-type: none"> • Provide a strong foundation of technique in all forms of movement undertaken. • Foster a positive approach to solo/collaborative working and practice. • Encourage a symbiotic relationship between cognitive thinking and physical awareness. 				
19	<p>Outline syllabus</p> <p>This module introduces you to skills learning and training. At its heart there is a practical focus with emphasis placed on frequent repetition and practice. The aim is to foster an embodied knowledge of practical skills.</p> <p>Somatic movement education encourages you to develop observation skills and an internal sense of your individual movement practice and in partnering contexts. An</p>				

	<p>emphasis on movement analysis and embodied self-care and learning corresponds to the exploration of movement and physical theatre practice to support your capacity for embodied communication and professional physical performance practice.</p> <p>The module provides focused tuition in movement, places these skills in a performance context. You will enter the programme with varying abilities, prior knowledge and habitual practice. This module explores how you can develop your physical skills to achieve a professional level of practice appropriate to your focus as a performing artist.</p>										
20	<p>Teaching and learning activities</p> <p>The module is taught through skills classes led by appropriate movement specialists. Through this group teaching you identify areas of personal development to inform your own individual practice. You take a full and active part in all aspects of the work so a high level of preparedness for classes is essential.</p> <p>At key points through the module, tutor feedback gives you opportunities to check your progress. Formative assessment involves feedback on the development of your movement and the key skills needed to support your performance in a variety of genres.</p> <p>For summative assessment, you audit your movement skill by evaluating your understanding of movement in the wider context of professional practice and through a movement performance.</p>										
21	<table border="1"> <thead> <tr> <th>Intended learning outcomes</th> <th><i>How assessed</i></th> </tr> </thead> <tbody> <tr> <td><i>By successful completion of the module, you will be able to demonstrate:</i></td> <td></td> </tr> <tr> <td>1. Knowledge of a range of appropriate movement techniques and healthy and artistic practices</td> <td>F1, F2, S1, S2</td> </tr> <tr> <td>2. Practical appreciation of the use of the body as a creative and communicative tool</td> <td>F1, F2, S1, S2</td> </tr> <tr> <td>3. The ability to self-evaluate and adjust practice in response to analysis and feedback</td> <td>F1, F2, S1, S2</td> </tr> </tbody> </table>	Intended learning outcomes	<i>How assessed</i>	<i>By successful completion of the module, you will be able to demonstrate:</i>		1. Knowledge of a range of appropriate movement techniques and healthy and artistic practices	F1, F2, S1, S2	2. Practical appreciation of the use of the body as a creative and communicative tool	F1, F2, S1, S2	3. The ability to self-evaluate and adjust practice in response to analysis and feedback	F1, F2, S1, S2
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2. Practical appreciation of the use of the body as a creative and communicative tool	F1, F2, S1, S2										
3. The ability to self-evaluate and adjust practice in response to analysis and feedback	F1, F2, S1, S2										
22	<p>Assessment and feedback</p> <p><i>Formative exercises and tasks:</i></p> <p>F1. Movement exercises and corrections F2. Movement Performance dress rehearsal feedback</p> <hr/> <p><i>Summative assessments:</i></p> <p>S1. Movement Assessment and Viva S2. Movement Performance</p>										
	<p>Weighting%</p> <p>40%</p> <p>60%</p>										

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Learning resources

University Library print, electronic resources and Minerva

- *Key Texts*

Brinson, P. Dick, F (1996) *Fit to Dance* London: Calouste Gulbenkian Foundation

Callery, Dymphna (2001) *Through the Body*. (London: Nick Hern)

Evans, M. (2009) *Movement Training for the Modern Actor*, New York: Routledge

Hackney, P. (2015) *Making Connections: Becoming Embodied through Bartenieff Fundamentals* [e-book]: London: Routledge

Lecoq, J. (2009) *The Moving Body*. (London: Methuen)

Marshall, L. (2008): *The Body Speaks: Performance and Physical Expression*, London: A & C Black

Murray, S. (2003) *Jacques Lecoq, Routledge Performance Practitioners*, Routledge, London.

Whatley, S., Garrett-Brown, N., Alexander, K. (2015) *Attending to Movement: Somatic Perspectives on Living in this World*, Axminster: Triarchy

Wildman, F. (2016) *The Busy Person's Guide to Easier Movement*, Intelligent Body Press, Berkeley

Worsley, V. (2016) *Feldenkrais for Actors*, Nick Hern: London

- *Key web-based and electronic resources*

<http://www.pina-bausch.de/en/>

<http://www.themovingarchitects.org/#productions>

<http://instantwit.co.uk/>

<http://badc.org.uk/>

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Preparatory work

Development of physical fitness and flexibility will benefit progress on this module. Taking fitness classes, using gym equipment to improve cardiovascular fitness will help to strengthen the muscles and respiratory tract regardless of prior experience.

1	Module code	PAR4008-20			
2	Module title	Performing Arts in Context 1			
3	Subject field	Performing Arts			
4	Pathway(s)	BA (Hons) Performing Arts			
5	Level	4	5	6	7
6	UK credits	20			
7	ECTS credits	10			
8	Core or Required or Optional	Core			
9	Acceptable for	N/A			
10	Excluded combinations	None			
11	Pre-requisite or co-requisite	None			
12	Class contact time: total hours	Total Hours: 104			
13	Independent study time: total hours	Total Hours: 96			
14	Semester(s) of delivery	N/A			
15	Main campus location	Knightstone Campus			
16	Module co-ordinator	Amy Rose			
17	Additional costs involved	None			
18	<p>Brief description and aims of module</p> <p>This module contextualises your study of the performing arts, by introducing you to key histories, practices and theoretical debates. You engage with a range of research methodologies to develop an informed, contemporary critical and reflective understanding of the traditions and movements that have shaped your chosen specialism within the performing arts. The module aims to:</p> <ul style="list-style-type: none"> • Explore histories, forms and traditions of performance alongside theoretical explanations of those histories • Encourage an understanding of the interplay between practice and theory • Develop practical presentation skills that demonstrate the application of performance skills 				
19	<p>Outline syllabus</p> <p>This module places your specialist understanding of the performing arts in its historical and theoretical context. You consider the ideas of key practitioners and practices and their cultural and historical significance. Through exploration of this content, the module</p>				

	<p>encourages you to develop a range of academic skills, such as research, critical thinking and analysis.</p> <p>Throughout, emphasis is on relating these academic skills to the professional processes of analysing and informing the creative process in rehearsal and performance. As such, this module underpins work undertaken in the practical modules at level 4. Emphasis is on the notion that while that talent will get you a job, reputation will give you a career and this module encourages you to appreciate the need for evaluative approaches to inform your personal development.</p>	
20	<p>Teaching and learning activities</p> <p>This module is delivered through weekly lectures and seminars that engage you with the research techniques underpinning the entire course. Classes engage you with the core skills required research effectively and use the appropriate referencing system (Harvard). This establishes the groundwork required to inform your academic development. In this respect, self-study is an essential part of the module along with background reading and writing.</p> <p>Formative assessment is through feedback in response to draft plans and seminar presentations. Summative assessment is through an essay and presentation.</p>	
21	<p>Intended learning outcomes</p> <p><i>By successful completion of the module, you will be able to demonstrate:</i></p> <ol style="list-style-type: none"> 1. Comprehension of the historical development of practices, traditions, key movements and practitioners in performance 2. Effective research methodologies for exploring and interrogating a chosen field of study. 3. Evidence of the ability to communicate critical analysis through practice. 	<p><i>How assessed</i></p> <p>F1, F2, S1, S2</p> <p>F1, F2, S1, S2</p> <p>F1, F2, S1, S2</p>
22	<p>Assessment and feedback</p> <p><i>Formative exercises and tasks:</i></p> <p>F1. In-class seminar presentation</p> <p>F2. Essay plan/proposal</p>	
	<p><i>Summative assessments:</i></p> <p>S1. Research presentation</p> <p>S2. Essay (2000 words)</p>	<p>Weighting%</p> <p>50%</p> <p>50%</p>

23 **Learning resources**

University Library print, electronic resources and Minerva:

- *Key texts*

Benedetti, J. 2007. *The art of the actor: the essential history of acting, from classical times to the present day*. New York, Routledge.

Balme, C, B, 2008. *The Cambridge Introduction to Theatre Studies – Cambridge University Press*

Billington, M. *Performing Arts: A Guide to Practice and Appreciation*. (New Burlington Books, 1988)

Billington, M. 2015. *The 101 Greatest Plays from Antiquity to the Present – Oxford Paperback*

Boon, R., & Plastow, J. 2004. *Theatre and empowerment: community drama on the world stage*. Cambridge, Cambridge University Press.

Brown, J, R, 1997. *The Oxford Illustrated History of the Theatre – Oxford University Press*

Counsell, C (ed) & Wolf, L (ed). 2001. *Performance Analysis*. London: Routledge

Fortier, M. 2002. *Theory/theatre an introduction*. London, Routledge

Ganzl, K (2004) *Musicals, 3rd Ed*. Carlton Books Ltd

Green, S. (2011) *Broadway Musicals: Show by Show*. 7th Ed. New York: Hal Leonard

Ley, G. 2006, *A Short Introduction to the Ancient Greek Theater*. 2nd edition. Chicago, University of Chicago Press

Martin, C., & Bial, H. 2000. *Brecht sourcebook*. London, Routledge

Pavis, Patrice, *Dictionary of Theatre Terms, Concepts and Analysis* (University of Toronto, 1998.)

Peters, S (2012) *The Chimp Paradox*

Mcfarlane, J, 1994, *The Cambridge Companion to Ibsen*, Cambridge University Press, London.

Schechner, R. 1988. *Performance Theory*. New York, Routledge.

Schechner, R. 2013. *Performance studies: an introduction (Third Edition)*. London, Routledge

Walton, M 1998 *The Greek Sense of Theatre: Tragedy Reviewed – London, Methuen*.

Wiles, D. 2000 *Greek Theatre Performance*. Cambridge UP

Woodruff, P. 2009. *The Necessity of Theater*. New York: OUP – ISBN 0195332008

Zarrilli, P, (et al.) 2006 *Theatre Histories – An Introduction*, Routledge

- *Key web-based and electronic resources*

<http://www.theatrehistory.com/>

<http://www.gobsquad.com/>

<http://www.cricoteka.pl/en/main.php?d=teatr&kat=6>

<http://owendaly.com/jeff/grotows2.htm>

	http://www.britishgrotowski.co.uk/
24	Preparatory work None

1	Module code	PAR4007-20			
2	Module title	Ensemble Devising			
3	Subject field	Performing Arts			
4	Pathway(s)	BA (Hons) Performing Arts			
5	Level	4	5	6	7
6	UK credits	20			
7	ECTS credits	10			
8	Core or Required or Optional	Required *			
9	Acceptable for	N/A			
10	Excluded combinations	None			
11	Pre-requisite or co-requisite	None			
12	Class contact time: total hours	Total Hours: 130			
13	Independent study time: total hours	Total Hours: 70			
14	Semester(s) of delivery	N/A			
15	Main campus location	Knightstone Campus			
16	Module co-ordinator	Tobi Poster			
17	Additional costs involved	None			
18	Brief description and aims of module	<p>This module lays the foundations for understanding the interconnectivity between composition, rehearsal and performance. It introduces you as a performer, to a series of tools and strategies for theatre-making and underscores the importance of the relationship between research and practice. The module aims to:</p> <ul style="list-style-type: none"> • Introduce you to a range of approaches and processes at the forefront of devising practices • Provide an understanding of the need to develop creative, analytical and interpersonal skills as a theatre maker. • Introduce you to skills for presenting research and applying your knowledge in the interpretation of it. 			
19	Outline syllabus	<p>This module introduces you to the tools, processes and approaches to making theatre (devising) and interrogates dramaturgy through theory and practice. Classes explore the fundamental elements of dramatic composition considering the relationship of the</p>			

	<p>actor's body to space, rhythm, musicality, movement, text, and character, through improvisation and play, which support the compositional strategies for making theatre. This module engages you in a range of devising processes, with a strong emphasis on the expressivity of the actor's body. An examination of current professional practice underpins this work. Lecture/workshops accompanying the practical sessions.</p>	
20	<p>Teaching and learning activities</p> <p>This module uses a combination of lecturer-led workshops and student-led practice. You are expected to support these taught sessions with independent study and rehearsal.</p> <p>At key points through the module, tutor feedback gives you opportunities to check your progress. The University Centre Weston VLE, Office 365 and Bath Spa VLE Minerva, provide information to help develop an appreciation of the broader technical and artistic aspects, which underpin this subject area, and develop skills in independent learning.</p> <p>Formative assessment is through the feedback given after the scratch showing of the summative assessment piece.</p>	
21	<p>Intended learning outcomes</p> <p><i>By successful completion of the module, you will be able to demonstrate:</i></p> <ol style="list-style-type: none"> 1. Practical knowledge of the processes of devising through improvisation. 2. Working understanding of the fundamental elements of dramatic composition. 3. Understanding of key concepts and principles in devising performance 	<p><i>How assessed</i></p> <p>F1 S1 S2</p> <p>F1 S1 S2</p> <p>F1 S1 S2</p>
22	<p>Assessment and feedback</p> <p><i>Formative exercises and tasks:</i></p> <p>F1. Scratch Performances with lecturer and Peer Feedback</p>	
	<p><i>Summative assessments:</i></p> <p>S1. Devised Performance as a response to given Stimuli</p> <p>S2. Process and Performance Evaluation Viva</p>	<p>Weighting%</p> <p>80%</p> <p>20%</p>

23 **Learning resources**

University Library print, electronic resources and Minerva:

- *Key texts*

Bogart, A, Landau, T (2005) *Viewpoints: A Practical Guide to Viewpoints and Composition*, Theatre Communications Group.

Brook, P. (2008) *The Empty Space*, London: Penguin.

Brown, J R. (ed.) (1995) *The Oxford Illustrated History of the Theatre*. Oxford: Oxford University Press.

Evans, M. (ed.) (2015) *The Actor Training Reader*, Abingdon: Routledge.

Fraser, N. (2004). *Theatre History Explained*, London: Crowood.

Fredman, R & Reade, I (1996), *The Essential Guide to Making Theatre*, London: Hodder Education

Heddon, D., Milling, J. (2006) *Devising Performance – a critical history*, Hants: Palgrave Macmillan.

McConachie, Nellhaus, Sorgenfrei and Underiner. (2016) *Theatre Histories: An Introduction (3rd Edition)*, London: Routledge.

Murray, S. (2003) *Jacques Lecoq, Routledge Performance Practitioners*, Routledge, London.

Payne Fisk, D. (ed.) (2003). *The Cambridge Companion to English Restoration Theatre*, Cambridge: Cambridge University Press.

Schechner, R. (2013). *Performance Studies: An Introduction (3rd Edition)*, London: Routledge.

Thomas, Carlton & Etienne. (2007). *Theatre Censorship: From Walpole to Wilson*, Oxford: Oxford University Press.

Wikham, G. (1992). *A History of the Theatre*, London: Phaidon.

Womack, P. (2006). *English Renaissance Drama*, Oxford: Wiley-Blackwell.

- *Key web-based and electronic resources*

<http://www.forcedentertainment.com/>

<http://marinafilm.com/about-marina-abramovic>

<http://www.lonetwin.com/>

<http://punchdrunk.com/#>

	http://fluxtheatreensemble.blogspot.co.uk/ http://www.internationaltheatreensemble.com/ http://www.complicite.org/flash/
24	Preparatory work None

1	Module code	PAR4006-20			
2	Module title	Individual Performance			
3	Subject field	Performing Arts			
4	Pathway(s)	BA (Hons) Performing Arts			
5	Level	4	5	6	7
6	UK credits	20			
7	ECTS credits	10			
8	Core or Required or Optional	Required *			
9	Acceptable for	N/A			
10	Excluded combinations	None			
11	Pre-requisite or co-requisite	None			
12	Class contact time: total hours	Total Hours: 130			
13	Independent study time: total hours	Total Hours: 70			
14	Semester(s) of delivery	N/A			
15	Main campus location	Knightstone Campus			
16	Module co-ordinator	John Dickinson			
17	Additional costs involved	None			
18	Brief description and aims of module	<p>This module extends your understanding and experience of playing as a framework for performance. You investigate the notion of self, body and voice, mind and imagination as expressive means of communication and explore the range of working methods involved in creating and developing individual performance. The module aims to:</p> <ul style="list-style-type: none"> • Foster an understanding of how to frame and present work as a performance event • Encourage individual experiential responses to a range of source materials • Engender an awareness of the key relationship between performance and audience. 			
19	Outline syllabus	<p>You learn how to frame and present work as a performance event, investigating and researching solo performance. You explore the use of both autobiographical and fictive</p>			

	<p>approaches to generate original work. The aim throughout is to support and encourage you to explore how to use the compositional elements of devising performance to create original work.</p> <p>You also work towards regular performances. In the first instance you perform these to your peers, but as the year progresses this extends out to an invited audience.</p>	
20	<p>Teaching and learning activities</p> <p>Through a series of tutor-led workshops you explore a variety of approaches to creating solo performance. You support this with self-directed solo rehearsal work in preparation for performance.</p> <p>Formative assessment is through peer feedback and group critical and reflective discussion. Summative assessment is through the performance of solo work and a viva voce to discuss your approaches to, and of, the process.</p>	
21	<p>Intended learning outcomes</p> <p><i>By successful completion of the module, you will be able to demonstrate:</i></p> <ol style="list-style-type: none"> 1. Practical application of a detailed understanding of the application of research and creative investigation to the process of creating work. 2. Apply self-evaluation and reflection to your vocal practice to assess your technical ability and identify key areas for growth and development 3. Deploy a working knowledge of performance styles and creative approaches in the development of individual performance work 	<p><i>How assessed</i></p> <p>F1 S1 S2</p> <p>F1 S1, S2</p> <p>F1 S1, S2</p>
22	<p>Assessment and feedback</p> <p><i>Formative exercises and tasks:</i></p> <p>F1. Scratch Performances with lecturer and Peer Feedback</p>	
	<p><i>Summative assessments:</i></p> <p>S1. Solo Performance (not to exceed 10 minutes)</p> <p>S2. Viva Voce (not to exceed 15 minutes)</p>	<p>Weighting%</p> <p>80%</p> <p>20%</p>
23	<p>Learning resources</p> <p><i>University Library print, electronic resources and Minerva:</i></p> <ul style="list-style-type: none"> • <i>Key texts</i> <p>Bruno,S.& Dixon,L. <i>Creating Solo Performance</i> London: Routledge, 2015</p> <p>Merson, Susan, Your Name Here: <i>An Actor's and Writer's Guide to Solo Performance</i> (Star Publishers 2004)</p>	

	<p>Cambell P (ed) 1996 <i>Analysing Performance</i> Manchester UP</p> <p>Cohen, R. 2013. <i>Acting Power: the 21st Century Edition</i>. London: Routledge – ISBN 0415658470</p> <p>Harvie, J (ed) & Lavender, A (ed). 2010 <i>Making Contemporary Theatre</i>. Manchester: Manchester University Press</p> <p>Heddon, Deirdre, <i>Autobiography and Performance (Theatre & Performance practices)</i>, Palgrave Macmillan (30 Nov 2007)</p> <p>Moseley, N. 2005. <i>Acting and Reacting</i>. London: Nick Hern Books</p> <p>Zarrilli, P. 2008. <i>Psychophysical Acting</i>. London: Routledge</p> <ul style="list-style-type: none"> • <i>Key web-based and electronic resources</i> <p>http://www.forcedentertainment.com/</p> <p>http://marinafilm.com/about-marina-abramovic</p> <p>http://www.lonetwin.com/</p> <p>http://punchdrunk.com/#</p>
24	<p>Preparatory work</p> <p>None</p>

Level 5 Module Descriptors

1	Module code	PAR5001-20			
2	Module title	Acting 2			
3	Subject field	Performing Arts			
4	Pathway(s)	BA (Hons) Performing Arts			
5	Level	4	5	6	7
6	UK credits	20			
7	ECTS credits	10			
8	Core or Required or Optional	Core			
9	Acceptable for	N/A			
10	Excluded combinations	None			
11	Pre-requisite or co-requisite	None			
12	Class contact time: total hours	Total Hours: 130			
13	Independent study time: total hours	Total Hours: 70			
14	Semester(s) of delivery	N/A			
15	Main campus location	Knightstone Campus			
16	Module co-ordinator	John Dickinson			
17	Additional costs involved	None			
18	<p>Brief description and aims of module</p> <p>This module expands students' investigation and engagement with the diversity of contemporary forms, styles and genres available as a platform for intelligent and creative development of performance. This module aims to:</p> <ul style="list-style-type: none"> • Provide an environment in which students can engage creatively and critically with ideas, styles, form and subject matter • Encourage creativity and flexibility in the implementation of new ideas and skills • Foster the application of skills and ideas to a range of contexts. • Develop understanding of the role of the practitioner within a broader professional context. 				
19	<p>Outline syllabus</p> <p>This module primarily continues the work completed in level 4 and further develops acting tools and skills within the context of rehearsal for a variety of carefully selected</p>				

	<p>seminal dramatic texts. It explores emotional truth and psychological complexity. Physical expression of the imagination and imagined states is a core aspect of level 5. It is a module that pays attention to twenty-first century mores, media and technology, but one that is rooted in the tried and tested. A training that enables you to become a versatile performer, able to adjust to and withstand the fluctuations and changing fashions inherent in the professional theatre, TV and film industries.</p> <p>The module increases the depth of your emotional range by introducing a new material from contrasting genres. This is achieved through the exploration of a selection of seminal writers, genres and texts. This module enables you to put into practice, develop, and add to skills learnt in Acting 1. You gain a greater understanding of the actor's 'process' and your individual process. You are expected to do contextual research in addition to the specifics of character research, to more fully inform your acting experience. The aim is always to set and meet the highest of standards and expectations that could be found within the best of a full-time training in acting.</p>		
20	<p>Teaching and learning activities</p> <p>This module uses a combination of tutor-led workshops, student-led practice, lectures, and research assignments. You are expected to support these taught sessions with self-directed research, creative dramaturgical work and rehearsal. At key points throughout the module, tutors give you opportunities to check your progress.</p> <p>Formative assessment will come in the form of notes and feedback from your tutor/director for each individual performance. Summative assessment is the performance of two scenes.</p>		
21	<table border="0"> <tr> <td data-bbox="260 1178 1233 1693"> <p>Intended learning outcomes</p> <p><i>By successful completion of the module, you will be able to demonstrate:</i></p> <ol style="list-style-type: none"> 1. Critical engagement with historical and contemporary approaches to professional rehearsal and performance processes 2. An acting process that is flexible and responsive to directorial critique and across a range of genres 3. Creative and reflective skills informed by research and analysis of personal and group performance to support the interpretation of text </td> <td data-bbox="1241 1178 1431 1693"> <p><i>How assessed</i></p> <p>F1, F2, S1, S2</p> <p>F1, F2, S1, S2</p> <p>F1, F2, S1, S2</p> </td> </tr> </table>	<p>Intended learning outcomes</p> <p><i>By successful completion of the module, you will be able to demonstrate:</i></p> <ol style="list-style-type: none"> 1. Critical engagement with historical and contemporary approaches to professional rehearsal and performance processes 2. An acting process that is flexible and responsive to directorial critique and across a range of genres 3. Creative and reflective skills informed by research and analysis of personal and group performance to support the interpretation of text 	<p><i>How assessed</i></p> <p>F1, F2, S1, S2</p> <p>F1, F2, S1, S2</p> <p>F1, F2, S1, S2</p>
<p>Intended learning outcomes</p> <p><i>By successful completion of the module, you will be able to demonstrate:</i></p> <ol style="list-style-type: none"> 1. Critical engagement with historical and contemporary approaches to professional rehearsal and performance processes 2. An acting process that is flexible and responsive to directorial critique and across a range of genres 3. Creative and reflective skills informed by research and analysis of personal and group performance to support the interpretation of text 	<p><i>How assessed</i></p> <p>F1, F2, S1, S2</p> <p>F1, F2, S1, S2</p> <p>F1, F2, S1, S2</p>		
22	<p>Assessment and feedback</p> <p><i>Formative exercises and tasks:</i></p> <p>F1. Tutor and peer feedback for dress rehearsal of performance 1</p> <p>F2. Directors notes for dress rehearsal of performance 2</p>		

	<p><i>Summative assessments:</i></p> <p>S1. Performance 1</p> <p>S2. Performance 2</p>	<p>Weighting%</p> <p>50%</p> <p>50%</p>
<p>23</p>	<p>Learning resources</p> <p><i>University Library print, electronic resources and Minerva:</i></p> <ul style="list-style-type: none"> • <i>Key texts</i> <p>Bailes, S.J. 2010 <i>Performance Theatre and the Poetics of Failure</i></p> <p>Barker, C. (2010) <i>Theatre Games</i>, Methuen Drama</p> <p>Berry, Cicely. (2001) <i>Text In Action: A Definitive Guide To Exploring Text In Rehearsal For Actors And Directors</i>, London: Virgin Books.</p> <p>Boon, Richard & Roberts, Philip (eds.) (2012) <i>Decades of Modern British Playwriting: Voices, Documents, New Interpretations</i>, London: Methuen.</p> <p>Bottoms, S (ed) 2007 <i>Small Acts Of Repair: Performance, Ecology and Goat Island</i>, Goat Island and Frakcija</p> <p>De Vos, Laurens and Saunders, Graham (eds) (2011), <i>Sarah Kane in Context</i>, Manchester: Manchester University Press.</p> <p>Donnellan, D. 2002 <i>The Actor and the Target</i>, NHB</p> <p>Edgar, David. (2009) <i>How Plays Work: A Practical Guide to Playwriting</i>, London: Nick Hern Books.</p> <p>Frost, Anthony and Yarrow, Ralph (2007), <i>Improvisation in Drama (2nd edition)</i>, Basingstoke: Palgrave Macmillan.</p> <p>Hodgson, K (1997) <i>Improvisation Now</i>. Methuen</p> <p>King, Kimbal (ed) (2001), <i>Modern Dramatists: A Casebook of Major British, Irish and American Playwrights</i>, New York and London: Routledge.</p> <p>Knopf, Robert (2017), <i>Script Analysis for Theatre: Tools for Interpretation, Collaboration and Production</i>, London; Bloomsbury Methuen.</p> <p>Langridge, Natasha and Stephenson, Heidi (1997), <i>Rage and Reason: Women Playwrights on Playwriting</i>, London, Methuen.</p> <p>Lehmann, H. 2006 <i>Postdramatic Theatre</i>, Routledge</p> <p>Merlin, B. (2007) <i>The Complete Stanislavsky Toolkit</i>, NHB Publishing</p> <p>Sierz, Aleks (2001), <i>In-Yer-Face Theatre: British Drama Today</i>, London: Faber and Faber. Hodge, A. 2010 <i>Twentieth Century Actor Training</i> London, Routledge</p> <p>Witts, N. 2010 <i>Tadeusz Kantor</i>, Routledge</p> <p>Zarrilli, P. 2009 <i>Psychophysical Acting</i>, Routledge</p>	

	<ul style="list-style-type: none"> • <i>Key web-based and electronic resources</i> http://fluxtheatreensemble.blogspot.co.uk/ http://www.internationaltheatreensemble.com/ http://www.complicite.org/flash/ http://www.michaelchekhov.org.uk/MCCUK/Home.html http://www.kent.ac.uk/arts/research/Grotowski/Website/Links.html http://www.developmentaltransformations.com <ul style="list-style-type: none"> • <i>Specialist resources:</i>
24	<p>Preparatory work</p> <p>None</p>

1	Module code	PAR5005-20
2	Module title	Ensemble Performance 2
3	Subject field	Performing Arts
4	Pathway(s)	BA (Hons) Performing Arts
5	Level	5
6	UK credits	20
7	ECTS credits	10
8	Core or Required or Optional	Core
9	Acceptable for	N/A
10	Excluded combinations	None
11	Pre-requisite or co-requisite	None
12	Class contact time: total hours	Total Hours: 130
13	Independent study time: total hours	Total Hours: 70
14	Semester(s) of delivery	N/A
15	Main campus location	Knightstone Campus
16	Module co-ordinator	John Dickinson
17	Additional costs involved	None
18	<p>Brief description and aims of module</p> <p>This module examines, explores and develops your engagement with collaborative processes in the creation of professionally focused performances. The module aims to:</p> <ul style="list-style-type: none"> • Provide a professional working environment appropriate for each performance project • Foster a positive approach to collaborative working and practice • Explore the process of creating a piece of theatre within an industry-focussed context 	
19	<p>Outline syllabus</p> <p>This module recognises that by working together on a variety of performances, you further develop your underlying skills and knowledge. It does this by asking you to create a series of text-based performances or to devise a performance piece. The focus of the project is to develop a broader appreciation of your own discipline and the importance of working as a team. Over the course of the module you rehearse, perform and analyse your performance work.</p>	

	<p>You engage with and explore different methodologies and structures to nurture group cohesion within a creative environment. You build upon this knowledge to produce ensemble performance: be that to interpret a text or to respond to a stimulus.</p>	
20	<p>Teaching and learning activities</p> <p>This module builds on the professional rehearsal and performance processes acquired at level 4. A series of workshops and rehearsals relate your individual practice to the demands of the ensemble.</p> <p>You receive formative feedback throughout the project. The formative assessment task is the director's notes given in rehearsals as you work toward performance. The summative task focuses on your rehearsal process and contribution to the finished performance of either a text-based or a devised presentation, as appropriate to the focus of your performing arts specialism.</p>	
21	<p>Intended learning outcomes</p> <p><i>By successful completion of the module, you will be able to demonstrate:</i></p> <ol style="list-style-type: none"> 1. Detailed working knowledge of a complex range of collaborative approaches when developing and presenting an ensemble performance 2. The cogent and apposite application of broader skills and knowledge bases (research, organisational, etc.) to the process of developing and rehearsing an ensemble performance 3. Imaginative use of techniques, media and methodologies to enable group working and the development of an industry standard performance 	<p><i>How assessed</i></p> <p>F1, S1, S2</p> <p>F1, S1, S2</p> <p>F1, S1</p>
22	<p>Assessment and feedback</p> <p><i>Formative exercises and tasks:</i></p> <p>F1. Director's notes in rehearsals</p> <hr/> <p><i>Summative assessments:</i></p> <p>S1. Three performance events</p> <p>S2. Evaluation Essay (1500 words)</p>	
		<p>Weighting%</p> <p>70%</p> <p>30%</p>

Learning resources

University Library print, electronic resources and Minerva:

- *Key texts*

The content of this project determines the required reading.

Bicat, T. (Ed) and Baldwin, C. (Ed). 2002. *Devised and Collaborative Theatre*. Marlborough: The Crowood Press Ltd

Bogart, A. and Landau, T. 2006. *The Viewpoints Book*. New York: Theatre Communications Group Inc

Britton, J. 2013. *Encountering Ensemble*. London: Methuen

Etchells, T. 1999. *Certain Fragments*. London: Routledge

Graham, S. 2009. *The Frantic Assembly Book of Devising Theatre*. London: Routledge

Grose, C. and Murphy, A. 2005. *Kneehigh Anthology Volume 1*. London: Oberon Books Ltd

Lamden, G. 2000, *Devising, A Handbook for Drama and Theatre Students* Hodder and Stoughton

Lecoq, J. 2009. *The Moving Body*. London: Methuen

Radosavljevic, D. 2013. *The Contemporary Ensemble*. London: Routledge

Zarilli, P. 2002. *Acting (Re)Considered*. London: Routledge

Zarilli, P. 2009. *Psychophysical Acting*. London: Routledge

- *Key web-based and electronic resources*

<http://gardzienice.org/>

<http://punchdrunk.com/#>

<http://ensemblephysicaltheatre.wordpress.com/>

<http://www.cricoteka.pl/pl/>

<http://www.nationaltheatre.org.uk/backstage/acting>

http://homepage.smc.edu/sawoski_perviz/Stanslavski.pdf

<http://theatrefutures.org.uk/stanislavski-centre/>

<http://www.brecht-society.org/>

Specialist resources:

	<p><i>You will have access to rehearsal studios and performance venue, as well as scenic, costume and property workshops and resources.</i></p>
24	<p>Preparatory work</p> <p>You must read the play prior to the start of rehearsals you must also undertake initial character, period and wider research.</p>

1	Module code	PAR5006-20			
2	Module title	Performing Arts in Context 2			
3	Subject field	Performing Arts			
4	Pathway(s)	BA (Hons) Performing Arts			
5	Level	4	5	6	7
6	UK credits	20			
7	ECTS credits	10			
8	Core or Required or Optional	Core			
9	Acceptable for	N/A			
10	Excluded combinations	None			
11	Pre-requisite or co-requisite	None			
12	Class contact time: total hours	Total Hours: 104			
13	Independent study time: total hours	Total Hours: 96			
14	Semester(s) of delivery	N/A			
15	Main campus location	Knightstone Campus			
16	Module co-ordinator	Amy Rose			
17	Additional costs involved	None			
18	<p>Brief description and aims of module</p> <p>This module builds on the work undertaken at Level 4. It develops your understanding of key practices and theoretical debates relating to your performance specialism. You continue to develop an informed, contemporary critical and reflective understanding of the traditions and movements that have shaped performance in the twentieth and twenty-first centuries. You engage deeply with a range of research methodologies to develop you as an independent performer and researcher in preparation for Level 6. The module aims to:</p> <ul style="list-style-type: none"> • Explore histories, forms and traditions of performance alongside theoretical examination of those histories • Encourage an understanding of the interplay between practice and theory • Develop practical presentation skills that demonstrate the application of performance skills to ideas researched 				

19	<p>Outline syllabus</p> <p>The module contextualises the work explored in the practical disciplines through an overview of the histories and theories of performance. You critically analyse the ideas of key practitioners and practices in their cultural and historical contexts. It gives you the opportunity to improve on writing skills and research techniques and provides academic support. The module encourages you to reflect on your own work and how it is situated within theoretical frameworks.</p> <p>At this level, your work focuses on critical theory and formulating ideas that reflect current thinking in your area of specialism – be that devised or music-based theatre. You consider how that theory can inform your practice and help you to develop strategies for connecting your work in the contemporary performing arts industry.</p>	
20	<p>Teaching and learning activities</p> <p>This module combines weekly lectures and seminars that engage you with research techniques and core skills. You are expected to take a full and active part in all aspects of the work to complete the assignments to a high level and to come to class ready and prepared.</p> <p>Group discussions with tutors and peers provide feedback and critical reflection. Tutors provide formative assessment is feedback given in response to in-class presentations and research proposals.</p> <p>Summative assessment is through a research portfolio of 1 or 2 pieces that engage with your performing arts specialism. This could be, but is not restricted to, an essay, a review of a performance, or an analysis of personal discoveries while creating a piece of work. The presentation and viva examine some aspect of your work as a performing artist. For example, this could be, but is not restricted to, a performance or a seminar style presentation about some aspect of your career. The accompanying viva with then interrogate your understanding of the discoveries.</p>	
21	<p>Intended learning outcomes</p> <p><i>By successful completion of the module, you will be able to demonstrate:</i></p> <ol style="list-style-type: none"> 1. Comprehension of the complex interaction between current performing arts practice and the historical and contemporary theoretical frameworks that surround that practice. 2. The application of research methodologies appropriate to your field of study that enable you to link practical and theoretical elements. 3. Fluent and coherent communication of complex critical analysis through a variety of oral, written and digital media 	<p><i>How assessed</i></p> <p>F1, F2, S1, S2</p> <p>F1, F2, S1, S2</p> <p>F1, F2, S1, S2</p>

22	<p>Assessment and feedback</p> <p><i>Formative exercises and tasks:</i></p> <p>F1. Feedback for in-class presentations</p> <p>F2. Feedback for research proposals</p>	
	<p><i>Summative assessments:</i></p> <p>S1. Research Portfolio (3000 words)</p> <p>S2. Presentation and Viva</p>	<p>Weighting%</p> <p>60%</p> <p>40%</p>
23	<p>Learning resources</p> <p><i>University Library print, electronic resources and Minerva:</i></p> <ul style="list-style-type: none"> • <i>Key texts</i> <p>Barba, E. 2005. A Dictionary of Theatre Anthropology (2nd Edition). London: Routledge</p> <p>Butler, J. (1990). Gender trouble: feminism and the subversion of identity. New York, Routledge</p> <p>Counsell, C., & Wolf, L. (2001). Performance analysis: an introductory coursebook. London, Routledge</p> <p>Ganzl, K (2004) <i>Musicals, 3rd Ed.</i> Carlton Books Ltd</p> <p>Goldberg, R., & Goldberg, R. (2001). Performance art: from futurism to the present. New York, Thames & Hudson</p> <p>Green, S. (2011) <i>Broadway Musicals: Show by Show. 7th Ed.</i> New York: Hal Leonard</p> <p>Grosz, E. A. (1993). Volatile bodies: towards a corporeal feminism. Bloomington, Indiana University Press</p> <p>Kristeva, J., & Roudiez, L. S. (1982). Powers of horror: an essay on abjection. New York, Columbia University Press</p> <p>Lehmann, H.-T. (2006). Postdramatic Theatre. London, Routledge</p> <p>Pavis, P. (1998). Dictionary of the theatre: terms, concepts, and analysis. Toronto, University of Toronto Press</p> <p>Peters, S (2012) The Chimp Paradox</p> <p>Plate, I & Smelik, A. 2013. Performing Memory in Arts and Popular Culture. London: Routledge</p> <ul style="list-style-type: none"> • <i>Key web-based and electronic resources</i> 	

	<p>http://www.thisisliveart.co.uk/</p> <p>http://www.totaltheatre.org.uk/</p> <p>http://www.thewrestlingschool.co.uk/</p> <p>http://www.blasttheory.co.uk/bt/index.php</p> <p>http://www.reckless-sleepers.co.uk/</p>
24	<p>Preparatory work</p> <p>N/A</p>

Required* Level 5 Modules for UCW delivery only

1	Module code	PAR5008-40			
2	Module title	Performance Event			
3	Subject field	Performing Arts			
4	Pathway(s)	BA (Hons) Performing Arts			
5	Level	4	5	6	7
6	UK credits	40			
7	ECTS credits	20			
8	Core or Required or Optional	Required *			
9	Acceptable for	N/A			
10	Excluded combinations	None			
11	Pre-requisite or co-requisite	None			
12	Class contact time: total hours	Total Hours: 260			
13	Independent study time: total hours	Total Hours: 140			
14	Semester(s) of delivery	N/A			
15	Main campus location	Knightstone Campus			
16	Module co-ordinator	Tobi Poster			
17	Additional costs involved	None			
18	<p>Brief description and aims of module</p> <p>This module considers and further explores the forms, genres and styles that inform contemporary performance practice. The module aims to:</p> <ul style="list-style-type: none"> • Foster an understanding of the application of researched knowledge, ideas and skills to the realisation of a performance • Promote clarity of interpretation in performance • Extend the implementation of skills and ideas when creating performance 				
19	<p>Outline syllabus</p> <p>The module explores the diversity of material connected to the creation of a performance event and enables you to identify ideas and practices for further investigation and development. You consider and explore many genres and practitioners to inform your interpretation and development of practical work.</p>				

	Simultaneously you consider the contexts in which you perform, such as venue, audience and business environment.	
20	<p>Teaching and learning activities</p> <p>Visiting lectures from the industry offer skills workshops at different points in the academic year and through tutorials and group discussion, you consider the nature of the event you wish to create. You then rehearse the event.</p> <p>Formative Assessment is through feedback for your facilitation exercise feedback and lecturer and peer feedback for your performance event negotiation. A facilitation workshop assesses both your knowledge of practitioners and your ability to communicate such ideas. This this prepares you for the summative assessment.</p> <p>Summative assessment is through a presentation/workshop on a given topic that supports and clarifies your developmental process. Through negotiation, you select a subject for further theoretical and practical investigation for your performance event.</p>	
21	<p>Intended learning outcomes</p> <p><i>By successful completion of the module, you will be able to demonstrate:</i></p> <ol style="list-style-type: none"> 1. Considered understanding and execution of a facilitated workshop 2. Practical understanding of the interaction between critical and creative thinking and processes when developing a performance from a stimulus 3. Professional application of performance skills to assure clarity of interpretation in performance 	<p><i>How assessed</i></p> <p>F1, S1</p> <p>F2, S2</p> <p>F2 S2</p>
22	<p>Assessment and feedback</p> <p><i>Formative exercises and tasks:</i></p> <p>F1. Facilitation exercise feedback</p> <p>F2. Scratch showing lecturer and peer feedback</p>	
	<p><i>Summative assessments:</i></p> <p>S1. Facilitated workshop based on allocated practitioner research</p> <p>S2. Devised Solo Performance</p>	<p>Weighting%</p> <p>20%</p> <p>80%</p>
23	<p>Learning resources</p> <p><i>University Library print, electronic resources and Minerva:</i></p> <ul style="list-style-type: none"> • <i>Key texts</i> <p>Babbage, F. 2004, <i>Augusto Boal</i>, London, Routledge</p>	

Beckett, S. 1990, *The Complete Dramatic Works*, London, Faber and Faber

Boal, A. 2002, *Games for Actors and Non-Actors*, London, Routledge

Climenhaga, R. 2008, *Pina Bausch*, London, Routledge

Esslin, M. 2001, *The Theatre of the Absurd*, London, Methuen

Fraleigh, S. and Nakamura, T. 2006, *Hijikata Tatsumi and Ohno Kazuo*, London, Routledge

Govan, E., H. Nicholson & K. Normington, eds. (2007) *Making a Performance: Devising Histories and Contemporary Practices*, London & New York: Routledge

Grotowski. J. 1969. *Towards a Poor Theatre*, London, Methuen Drama

Harvie, J (ed) & Lavender A (ed). 2010. *Making Contemporary Theatre*. Manchester University Press

Hodge, A. (ed) 2000, *Twentieth century actor training*, London, Routledge

Holdsworth, N. 2006, *Joan Littlewood*, London, Routledge

Lamden, G. 2000, *Devising: A Handbook for Drama & Theatre Students*, London, Hodder Education

Mitchell, T. 1986, *Dario Fo : People's Court Jester*, London, Methuen

Mumford, M. 2008 *Bertolt Brecht*, London, Routledge

Murray, S. 2003, *Jacques Lecoq*, London, Routledge

Pitches, J. 2003, *Vsevolod Meyerhold*, London, Routledge

Shevtsova, M. 2007, *Robert Wilson*, London, Routledge

Slowiak, J. 2007, *Jerzy Grotowski*, London, Routledge

- *Key web-based and electronic resources*

<http://www.scribd.com/doc/169676613/A-Compilation-of-Butoh-Exercises#scribd>

<http://www.gobsquad.com/>

<http://www.kneehigh.co.uk/>

<http://www.theguardian.com/stage/2008/dec/01/kneehigh-theatre-cornwall-maddy-costa>

<http://www.storynet.org/resources/whatisstorytelling.html>

<http://www.theguardian.com/stage/theatreblog/2011/nov/23/storytelling-theatre>

	<p><i>Specialist resources:</i></p> <p>The module draws on a range of specialist studios and workshop spaces, audio/visual equipment and resources, along with access to physical and online learning resources and remote internet access to the Library's electronic collection.</p>
24	<p>Preparatory work</p> <p>None</p>

1	Module code	PAR5007-20			
2	Module title	Theatre Making			
3	Subject field	Performing Arts			
4	Pathway(s)	BA (Hons) Performing Arts			
5	Level	4	5	6	7
6	UK credits	20			
7	ECTS credits	10			
8	Core or Required or Optional	Required *			
9	Acceptable for	N/A			
10	Excluded combinations	None			
11	Pre-requisite or co-requisite	None			
12	Class contact time: total hours	Total Hours: 130			
13	Independent study time: total hours	Total Hours: 70			
14	Semester(s) of delivery	N/A			
15	Main campus location	Knightstone Campus			
16	Module co-ordinator	John Dickinson			
17	Additional costs involved	None			
18	<p>Brief description and aims of module</p> <p>This module develops the devising skills and techniques introduced at Level 4. It uses an industry-focused devised project to encourage you to create performance of increasing complexity. The project extends your acting processes into diverse forms and media and the cognate areas of text analysis and dramaturgy. The module aims to:</p> <ul style="list-style-type: none"> • Extend your understanding and application of performing and creating performance through with challenging projects • Highlight the interconnection between critical thinking skills and the production process • Develop your collaborative working skills 				
19	<p>Outline syllabus</p> <p>Through the process of devising a performance text, this module explores the key aspects of developing an individual artistic voice. You explore a range of approaches, techniques and theories of contemporary and post dramatic theatre practice and dramaturgy. This enables you to create your own theatre work that reflects and realises</p>				

	your ideas. You explore how form, style and structure affect content, meaning and audience engagement in a theatrical event. This module prepares you for the devised performance modules at level 6.	
20	<p>Teaching and learning activities</p> <p>This module combines weekly workshop sessions with tutors and invited practitioners to engage you with a variety of approaches, techniques, and theories of contemporary theatre practice. The practical element of this module involves individual and group devised theatre work that reflects and realises your ideas. Regular sharing of in-class progress develops a deeper understanding of interdisciplinary and collaborative practices and the importance of critical feedback.</p> <p>Formative assessment is through feedback following a scratch showing of your devised performance. The performance is the summative assessment.</p>	
21	<p>Intended learning outcomes</p> <p><i>By successful completion of the module, you will be able to demonstrate:</i></p> <ol style="list-style-type: none"> 1. Comprehensive working knowledge with the processes of making and performing an industry-focused theatre project 2. A practical understanding of the intersection of critical theories and production processes demonstrated through an original work 3. Collaborative practice when developing and refining an industry-standard performance 	<p><i>How assessed</i></p> <p>F1, S1</p> <p>F1, S1</p> <p>F1, S1</p>
22	<p>Assessment and feedback</p> <p><i>Formative exercises and tasks:</i></p> <p>F1. Scratch showing of your work in progress</p>	
	<p><i>Summative assessments:</i></p> <p>S1. Devised Performance</p>	<p>Weighting%</p> <p>100%</p>
23	<p>Learning resources</p> <p><i>University Library print, electronic resources and Minerva</i></p> <ul style="list-style-type: none"> • <i>Key texts</i> <p>Behrndt S. (2008) <i>Dramaturgy and Performance</i>, Basingstoke: Palgrave Macmillan. Bogart, A (2014) <i>What's the Story, Essays about art, theater and storytelling</i>, Abingdon: Routledge.</p> <p>Bogart, A (2007) <i>And Then, You Act: Making Art in an Unpredictable World</i>, London, Routledge.</p> <p>Elam, K. (2002) <i>The Semiotics of Theatre and Drama</i>. 2nd edn. London: Routledge.</p>	

	<p>Fortier, M. (2016) <i>Theory/Theatre</i> (3rd edition) London: Routledge</p> <p>Govan, E, Nicholson, H and Normington, K (2007) <i>Making a Performance</i>, London, Routledge.</p> <p>Harvie. J. Lavender, A (Eds) (2010) <i>Making Contemporary Theatre: International Rehearsal Processes</i>, Manchester University Press.</p> <p>Heddon, D and Milling, J, (2006) <i>Devising Performance: A Critical History</i>, Hants: Palgrave Macmillan</p> <p>Hlemer, J. and Malzacher, F, (2004) <i>Not even a Game Anymore: The theatre of Forced Entertainment</i>, Berlin: Alexander Verlag</p> <p>Huxley, M (2002) <i>The Twentieth Century Performance Reader</i>, London: Routledge.</p> <p>Lehmann, Hans-Thies (2006), <i>Postdramatic Theatre</i>, (trans) Karen Jurs-Munby, London and New York: Routledge.</p> <p>Machon, J. (2013) <i>Immersive theatres: intimacy and immediacy in contemporary performance</i>. Basingstoke: Palgrave Macmillan Trencsemyi, K (2015) <i>Dramaturgy in the Making: A users guide for theatre practitioners</i>, London: Bloomsbury Turner, C &</p> <p>Radosavljevic, Duška (2013) <i>Theatre-making: interplay between text and performance in the 21st century</i> (Basingstoke: Palgrave Macmillan</p> <ul style="list-style-type: none"> • <i>Key web-based and electronic resources</i> <p>http://www.kneehigh.co.uk/</p> <p>http://www.theguardian.com/stage/2008/dec/01/kneehigh-theatre-cornwall-maddy-costa</p> <p>http://www.storynet.org/resources/whatisstorytelling.html</p> <p>http://www.theguardian.com/stage/theatreblog/2011/nov/23/storytelling-theatre</p>
24	<p>Preparatory work</p> <p>None</p>

Level 6 Module Descriptors

1	Module code	PAR6001-20			
2	Module title	Performing Arts Independent Study			
3	Subject field	Performing Arts			
4	Pathway(s)	BA (Hons) Performing Arts			
5	Level	4	5	6	7
6	UK credits	20			
7	ECTS credits	10			
8	Core or Required or Optional	Core			
9	Acceptable for	N/A			
10	Excluded combinations	None			
11	Pre-requisite or co-requisite	None			
12	Class contact time: total hours	Total Hours: 20			
13	Independent study time: total hours	Total Hours: 180			
14	Semester(s) of delivery	N/A			
15	Main campus location	Knightstone Campus			
16	Module co-ordinator	Amy Rose			
17	Additional costs involved	None			
18	<p>Brief description and aims of module</p> <p>This module focuses on the development of a complex idea or argument. It emphasises how to select the best means of investigating an idea and results in a significant artefact that expresses a sustained argument or creative vision. This should reflect independent research and/or practical investigation. This module aims to:</p> <ul style="list-style-type: none"> • Provide a collaborative environment in which to develop an area of independent study • Foster a positive approach to lifelong learning and career development • Facilitate the expression of ideas within a professional and/or academic context 				
19	Outline syllabus				

	<p>The initial, formative stage is to negotiate a project brief with tutors. The final submission is a 5,000-word essay; a practical study of equivalent scale; or study that balances practical and written elements. You test this in tutorials and agree on a project negotiation.</p> <p>You can work individually on a single study or choose to work collaboratively on a piece of shared research, performance or blended project. Staff encourage such collaboration.</p> <p>For any shared project, you must in your project negotiations indicate your roles and focus in the study. A group submission is not allowed. In negotiating the project, it must be clear that each member of the group has clearly identified their role in the project and their topic of investigation.</p> <p>How you present the final submission is integral to demonstrating the advanced critical thinking at the heart of this module. An indicative final submission might be a performance piece with an accompanying analysis. It could be a conventional essay. It could be a combination of a personal write-up drawing on a shared experiment. It could be a portfolio of work, but this must not exceed the word count or equivalent.</p>	
20	<p>Teaching and learning activities</p> <p>This study module focuses on independent learning, in line with the FHEQ level 6 descriptor. There is some initial lecture delivery around research and planning, but in the main tutor contact is through advisory tutorials to support the study choice and planning. There are subsequent check-up points. In developing a project brief, you should articulate clearly how you intend to process your learning and manage it over the duration of the module.</p> <p>The formative assessment is through tutorials and a discussion of a draft project brief.</p> <p>The summative assessment is the negotiated project brief (or a revised version drawing on research outcomes) and then the final project submission.</p>	
21	<p>Intended learning outcomes</p> <p><i>By successful completion of the module, you will be able to demonstrate:</i></p> <ol style="list-style-type: none"> 1. Advanced critical thinking articulated through a piece of independently produced work 2. Graduate-level planning and time-management skills 3. Significant ability to synthesise information from a range of academic and practical sources and across media (digital, live, written, performed, etc.) 	<p><i>How assessed</i></p> <p>F1 & S1</p> <p>F1 & S1</p> <p>F1 & S1</p>

22	<p>Assessment and feedback</p> <p><i>Formative exercises and tasks:</i></p> <p>F1. A negotiated project brief</p>	
	<p><i>Summative assessments:</i></p> <p>S1. Final project (5,000 words or equivalent)</p>	<p>Weighting%</p> <p>100%</p>
23	<p>Learning resources</p> <p><i>University Library print, electronic resources and Minerva:</i></p> <ul style="list-style-type: none"> ● <i>Key texts</i> <p>Allison, B. 1997. <i>The Students' Guide to Preparing Dissertations and Theses</i>. London: Routledge</p> <p>Berry, R. 2004. <i>The Research Project – How to Write It</i>. London: Routledge</p> <p>Bowdin, G. (2006) <i>Project Management</i>. London: Butterworth-Heinemann</p> <p>Denscombe, M. 2007. <i>The Good Research Guide</i> (3rd ed.) Milton Keynes: Open University Press</p> <p>Denscombe, M. (2014) <i>The Good Research Guide</i> OUP (ebook)</p> <p>Delgado, M (Ed). 2002. <i>Theatre in Crisis?: Performance Manifestoes for a New Century (Theatre: Theory, Practice, Performance)</i>. Manchester: Manchester University Press-ISBN-10: 0719062918</p> <p>Goulish, M. 2000. <i>39 Microlectures</i>. London: Routledge-ISBN-10: 0415213932</p> <p>Greetham, B. 2009. <i>How to Write your Undergraduate Dissertation</i>. London: Palgrave Macmillan</p> <p>Hill, L. & Paris, H. 2004. <i>The Guerilla Guide to Performance Art How to make a living as an Artist</i>. London: Continuum</p> <p>Holmes, K. 2011. <i>What Employers Want: The work skills handbook</i>. Richmond: Trotman</p> <p>Kobialka, M. 2009. <i>Further On, Nothing</i>. University of Minnesota – ISBN 0816654816</p> <p>Murawska-Muthesius, K (Ed), Zarzecka, N (Author), Zarzecker, N (Ed). 2011. <i>Kantor Was Here</i>. London: Black Dog – ISBN 1907317325</p> <p>Parrish, D. (2007) <i>T-shirts and Suits: A Guide to the Business of Creativity</i>. Liverpool: Merseyside ACME</p> <p>Schwalbe, K. (2005) <i>Introduction to Project Management</i>. London: Thomson Course Technology</p>	

	<p>Seabright, J. 2010. <i>So you want to be a Theatre Producer?</i> London: Nick Hern Books Lehmann, H. 2006. <i>Postdramatic Theatre</i>. London : Routledge – ISBN-10: 0415268133 Svich, C. 2004. <i>Trans-global Readings: Crossing Theatrical Boundaries (Theatre: Theory, Practice, Performance)</i>. Manchester: Manchester University Press – ISBN-10: 0719063256</p> <ul style="list-style-type: none"> • <i>Key web-based and electronic resources</i> http://www.stationhouseopera.com/ http://thewoostergroup.org/blog/ http://www.uktw.co.uk/
24	<p>Preparatory work</p> <p>We advise you to precede this module by considering areas you wish to explore. You should have considered how you can best present your ideas and have undertaken wider reading around the subject. Ideally, you will arrive for your first tutorial with an indication of the kind project you would like to submit; any potential for collaborative work; and some idea of timescales. These will maximise the tutorial time.</p>

1	Module code	PAR6002-20			
2	Module title	The Professional Performer			
3	Subject field	Performing Arts			
4	Pathway(s)	BA (Hons) Performing Arts			
5	Level	4	5	6	7
6	UK credits	20			
7	ECTS credits	10			
8	Core or Required or Optional	Core			
9	Acceptable for	N/A			
10	Excluded combinations	None			
11	Pre-requisite or co-requisite	None			
12	Class contact time: total hours	Total Hours: 130			
13	Independent study time: total hours	Total Hours: 70			
14	Semester(s) of delivery	NA			
15	Main campus location	Knightstone Campus			
16	Module co-ordinator	John Dickinson			
17	Additional costs involved	None			
18	Brief description and aims of module	<p>This module builds on your personal development planning in levels 4 and 5. In it you identify, evaluate and plan your approaches to industry-focused employment, tailoring this to your creative strengths and abilities. This module aims to:</p> <ul style="list-style-type: none"> • Facilitate an effective understanding of current professional and industry specific requirements for employment. • Enhance self-awareness and promotion of your unique creative strengths and abilities for future employment and/or postgraduate study. • Advance preparation for industry-level employment. 			
19	Outline syllabus	<p>The module involves research and mapping of future career paths in performance as a performer creator/interpreter/company member. It involves compiling an online, industry standard 'live' presence (research, CV, headshot, interview and presentation technique, industry correspondence, self-taping, evaluation and career plan, company budget etc.) in preparation for a range of employment opportunities.</p>			

	Lectures consider all aspects of working as a freelance professional performer and theatre maker (UK tax system, basic account keeping and invoicing clients, an understanding of theatre company funding possibilities, Equity and online resources) and enable you to acquire the knowledge to understand the current employment market and to develop the communication skills that will optimise your creative and professional engagement with future employer with reference to your other modules at Level 6.	
20	Teaching and learning activities This is a taught module with additional guidance from industry professionals. Many established practitioners and industry professionals offer workshops and seminars on a range of skills and practices. You develop networking skills and the responsibility of planning your career independently. Through a series of lectures, seminars and independent research, evaluation and action planning you deepen your understanding and professional preparation for the business. A consideration of postgraduate study explores the possibility of an academic trajectory.	
21	Intended learning outcomes <i>By successful completion of the module, you will be able to demonstrate:</i> <ol style="list-style-type: none"> 1. Professionally appropriate analysis of your unique creative strengths and abilities for employment. 2. Self-promotion skills using a range of industry focused media 3. Critical engagement with the career planning process 	<i>How assessed</i> F1, S1, S2 F1, S1, S2 F1, S1 S2
22	Assessment and feedback <i>Formative exercises and tasks:</i> F1. Tutorial feedback for draft submissions	
	<i>Summative assessments:</i> S1. PDP portfolio S2. Presentation Event	Weighting% 50% 50%
23	Learning resources <i>University Library print, electronic resources and Minerva:</i> <ul style="list-style-type: none"> • <i>Key texts</i> Dunkleberger, A. 2007. <i>So you want to be A Film or TV Director</i> . London: Enslow Publishers Dunmore, S. 2012. <i>An Actor's Guide To Getting Work</i> . London: Methuen	

	<p>Gibson, S. 2008. <i>Going Self-employer: How to Start Out in Business on Your Own – and Succeed!</i> Right Way Design Council Business Essentials Information</p> <p>Holmes, K. 2011. <i>What Employers Want: The work skills handbook</i>. Richmond: Trotman</p> <p>Lewis, H. 2009. <i>Bids, Tenders and Proposals: Winning Business Through Best Practice</i>. Kogan Page, 3rd Edition</p> <p>Rickman, C.D. & Roddick, A. 2005. <i>The Small Business Start-up Workbook: A Step-by-Step Guide To Starting The Business You've Dreamed Of</i>. How To Books Ltd.</p> <ul style="list-style-type: none"> • <i>Key web-based and electronic resources</i> <p>http://www.businesslink.gov.uk/bdotg/action/layer?topicId=1073858805</p> <p>http://www.designcouncil.org.uk/en/About-Design/Business-Essentials/</p> <ul style="list-style-type: none"> • <i>Specialist resources:</i> <p>You will have access to rehearsal studios and performance venue, as well as scenic, costume and property workshops and resources.</p>
24	<p>Preparatory work</p> <p>You must undertake wider research about the mediated form of your project by viewing or listening to historical and contemporary examples.</p>

1	Module code	PAR6003-40			
2	Module title	Professional Performance Projects			
3	Subject field	Performing Arts			
4	Pathway(s)	BA (Hons) Performing Arts			
5	Level	4	5	6	7
6	UK credits	40			
7	ECTS credits	20			
8	Core or Required or Optional	Core			
9	Acceptable for	N/A			
10	Excluded combinations	None			
11	Pre-requisite or co-requisite	None			
12	Class contact time: total hours	Total Hours: 260			
13	Independent study time: total hours	Total Hours: 140			
14	Semester(s) of delivery	N/A			
15	Main campus location	Knightstone Campus			
16	Module co-ordinator	John Dickinson			
17	Additional costs involved	None			
18	<p>Brief description and aims of module</p> <p>For this module you produce two professional performances that reflect your performing arts specialisms. The production environment tests your ability to work collaboratively by connecting the work you do as a performer and other production elements. This module aims to:</p> <ul style="list-style-type: none"> • Provide a professional working environment appropriate for each production • Foster a positive approach to collaborative working and practice • Advance your ability to work to an industry standard 				
19	<p>Outline syllabus</p> <p>This module recognises that by working together in a variety of production processes, you develop your underlying skills and knowledge. The module encourages you to adhere to industry practice founded on solid academic and practical skills.</p>				

	<p>For those who specialise in contemporary ensemble performance you form production companies and engage with professional venues to produce two small-scale tours. 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.</p> <p>For those who specialise in interpretive performance, the productions consist of a single full-length play or musical or a combination of stand-alone solo and/or ensemble pieces, be it with or without musical content. Over the course of the module you analyse, rehearse and perform each production. The process relies entirely on collaboration, with each group of students depending upon their interaction with other practitioners to produce a high-quality product.</p>	
20	<p>Teaching and learning activities</p> <p>This module mirrors professional rehearsal, production and performance processes, teaching and learning are therefore through engagement with the professional process.</p> <p>For formative assessment you receive feedback throughout the project. This culminates in director's notes given in rehearsals and production meetings, as well as after technical and dress rehearsals. The summative assessment is your contribution to the finished productions.</p>	
21	<p>Intended learning outcomes</p> <p><i>By successful completion of the module, you will be able to demonstrate:</i></p> <ol style="list-style-type: none"> 1. Sophisticated engagement with a variety of productions in a professional working environment as a performer 2. The consolidation of skills and detailed knowledge in support of a professional working scenario. 3. Rigorous practical application collaborative and safe approaches to performing in complex and diverse situations 	<p><i>How assessed</i></p> <p>F1, S1, S2</p> <p>F1, S1, S2</p> <p>F1, S1, S2</p>
22	<p>Assessment and feedback</p> <p><i>Formative exercises and tasks:</i></p> <p>F1. Director's notes in rehearsals, technicals and dress</p>	
	<p><i>Summative assessments:</i></p> <p>S1. Production 1</p> <p>S2. Production 2</p>	<p>Weighting%</p> <p>50%</p> <p>50%</p>

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Learning resources

University Library print, electronic resources and Minerva:

- *Key texts*

Director's craft a handbook for the theatre (2008) [eBook (DawsonEra)]. Available at: <http://www.dawsonera.com/depp/reader/protected/external/AbstractView/S9780203889701/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

Freshwater, H. (2009) *Theatre and Audience*. Basingstoke: Palgrave Macmillan. ISBN 0230210287

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

The content of this project determines the required reading.

- *Key web-based and electronic resources*

- <http://fluxtheatreensemble.blogspot.co.uk/>
- <http://www.internationaltheatreensemble.com/>
- <http://www.complicite.org/flash/>

Specialist resources:

You will have access to rehearsal studios and performance venues. The module draws on a range of specialist studios and workshop spaces, audio/visual equipment and resources.

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Preparatory work

You must read the play before the auditions and prior to the start of rehearsals you must also undertake initial character, period and wider research.

1	Module code	PAR6005-40			
2	Module title	Individual Contemporary Performance			
3	Subject field	Performing Arts			
4	Pathway(s)	BA (Hons) Performing Arts			
5	Level	4	5	6	7
6	UK credits	40			
7	ECTS credits	20			
8	Core or Required or Optional	Required*			
9	Acceptable for	N/A			
10	Excluded combinations	None			
11	Pre-requisite or co-requisite	None			
12	Class contact time: total hours	Total Hours: 260			
13	Independent study time: total hours	Total Hours: 140			
14	Semester(s) of delivery	NA			
15	Main campus location	Knightstone Campus			
16	Module co-ordinator	John Dickinson			
17	Additional costs involved	None			
18	<p>Brief description and aims of module</p> <p>This module strengthens and develops your skills profile through the exploration of chosen areas of specialism. The module encourages you to negotiate, sustain and realise independent performance events in a professional context. The module aims to:</p> <ul style="list-style-type: none"> • Encourage the exploration of individual performance skills • Support your professional development with focussed skills tuition • Foster an awareness of the integration of skills within the wider performance context. 				
19	<p>Outline syllabus</p> <p>For this module you undertake substantial practical and research-based self-directed study. Emphasis is on exploration, informed application of skills, and professionalism. You have the opportunity for in-depth exploration of chosen specialisms in negotiation with tutors.</p>				

	<p>Following a series of taster sessions that introduce you to a range of advanced skills, you analytically and practically engage in developing your performance skills to enhance your professional portfolio. Emphasis is on creative interpretation and originality in the conceptualisation of form. You create a performance that is solo or predominantly solo. The performance may be autobiographical or fictive and can use a range of styles and genres. Emphasis is on originality and innovation.</p>	
20	<p>Teaching and learning activities</p> <p>Masterclasses with established practitioners and industry professionals offer workshops and seminars on a range of skills and practices. Following these, you begin to develop the work in rehearsal and follow through to performance.</p> <p>The scratch performance of your early work will provide you with formative assessment, the summative assessment is the public performance event.</p>	
21	<p>Intended learning outcomes</p> <p><i>By successful completion of the module, you will be able to demonstrate:</i></p> <ol style="list-style-type: none"> 1. The critically evaluative application of research to creative practice 2. Detailed practical comprehension of the application of chosen skills to a professionally-staged performance 3. Rigorous engagement with the processes of rehearsal and performance practices in the creation of a professionally-staged performance 	<p><i>How assessed</i></p> <p>F1, S1</p> <p>F1, S1</p> <p>F1, S1</p>
22	<p>Assessment and feedback</p> <p><i>Formative exercises and tasks:</i></p> <p>F1. Scratch Performances</p>	
	<p><i>Summative assessments:</i></p> <p>S1. Public Individual Performance Event</p>	<p>Weighting%</p> <p>100%</p>
23	<p>Learning resources</p> <p><i>University Library print, electronic resources and Minerva:</i></p> <ul style="list-style-type: none"> • <i>Key Texts</i> <p>Bailes, SJ. 2011. <i>Performance theatre and the poetics of failure: forced entertainment</i>, Goat Island, elevator repair service. London: Routledge</p> <p>Blom, LA. 2000. <i>The moment of movement: dance improvisation</i>. London: Dance Books</p>	

	<p>Bogart A and Landau T. 2005. <i>The viewpoints book: a practical guide to viewpoints and composition</i>. New York: Theatre Communications Group: Troika (distributor)</p> <p>Cohen-Cruz, J. 2010. <i>Engaging Performance</i>. London: Routledge</p> <p>Conroy, C. (2009) <i>Theatre and the Body</i>. Basingstoke: Palgrave Macmillan.</p> <p>Coventry, K.R. and Garrod, S. (2003) <i>Saying, seeing and acting: the psychological semantics of spatial prepositions</i>. Hove: Psychology.</p> <p>Fava, A. and Callow, S. (2007) <i>The comic mask in the commedia dell'arte: actor training, improvisation, and the poetics of survival</i>. Evanston, Ill.: Northwestern University Press.</p> <p>Kelleher, J & Ridout, N. <i>Contemporary Theatres in Europe</i>. London:Routledge</p> <ul style="list-style-type: none"> • <i>Key web-based and electronic resources</i> <p>http://www.forcedentertainment.com/</p> <p>http://marinafilm.com/about-marina-abramovic</p> <p>http://www.lonetwin.com/</p> <p>http://punchdrunk.com/#</p> <p><i>Specialist resources:</i></p> <p>The module draws on a range of specialist studios and workshop spaces, audio/visual equipment and resources. You must submit all written work in word-processed form; you 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.</p>
24	<p>Preparatory work</p> <p>None</p>

5. HE Policy and Procedures

Policies relating to HE Students can be found on the Virtual Learning Environment.