



Faculty of Arts and Humanities

Manchester School of Art

**BA (Hons) Acting**

## **Programme Specification**

This document provides a concise summary of the main features of the course(s) & associated award(s) offered through this Programme Specification, and includes the learning outcomes that a typical student might reasonably be expected to achieve and demonstrate if s/he takes full advantage of the learning opportunities provided. More detailed information on the learning outcomes, curriculum content, teaching/learning, assessment methods for each unit and on the Programme's relationship to QAA Subject Benchmark Statements may be found in the dedicated student handbook for the Programme. The accuracy of the information in this document is reviewed periodically by the University and may be subject to verification by the Quality Assurance Agency for Higher Education

## Versioning of Programme Specification

This programme specification is valid for the period of approval confirmed at the time of the approval/last review event and relates to provision approved at that point. Programme specifications are updated on an annual basis to include modifications approved through the University's quality assurance processes.

This version provides a description of the programme as approved for the academic session indicated in section 3 of the following table.

<b>1</b>	<b>Date of initial Approval or last review:</b>	14 October 2014
<b>2</b>	<b>Effective date of Approved/Reviewed Programme Specification:</b>	1 September 2015 – 31 August 2021
<b>3</b>	<b>This Version effective from:</b>	September 2017
<b>4</b>	<b>Version number:</b>	2015/Version 3

**Students who commenced their study on awards within this programme specification prior to September 2014 should refer to the previous version of the programme specification published on the CASQE website. <http://www.mmu.ac.uk/academic/casqe/specs/index.php>**

## Modifications to Programme Specification

Modifications to the programme specification since approval/ last review, and the cohort of students affected by the change, are listed in Section G (Log of Modifications) at the back of the document.

## Cross Referencing of Programme Specifications

<b>The following elements of provision included in this document is/ are also included in the following programme specifications</b>	<b>Award</b>	<b>Programme Specification</b>
	N/A	N/A
<b>Amendments made to provision listed in this table, must also be reflected in the relevant programme specifications listed above</b>		

## School-wide Units

All units are offered at every level of study unless indicated otherwise.

<b>Unit</b>	<b>Home Programme Specification</b>	<b>Also located in the following Programme Specifications</b>
<b>Contextualising Practice</b>  <b>1G4Z9901</b> <b>1G5Z9901</b> <b>1G6Z9901</b>	<b>UG Programmes in Art Theory and Practice</b>	<b>BA (Hons) Acting, BA (Hons) Animation, BA (Hons) Creative Multimedia, BA (Hons) Fashion, BA (Hons) Fashion Art Direction, BA (Hons) Filmmaking, BA (Hons) Fine Art, BA (Hons) Graphic Design, BA (Hons) Illustration with Animation, BA (Hons) Interactive Arts, BA (Hons) Interior Design, BA (Hons) Photography, BA (Hons) Textiles in Practice, BA (Hons) Three Dimensional Design</b>



## Programme Specification

**The information in this document is organised into the following sections:**

*Section A – Administrative and Regulatory Information*

*Section B – Outcomes*

*Section C – Structure*

*Section D – Teaching, Learning and Assessment*

*Section E – Programme Management*

*Section F – Mapping*

*Section G – Log of Modifications*

## SECTION A – ADMINISTRATIVE AND REGULATORY INFORMATION

<b>1</b>	<b>Overarching Programme Specification Title</b>	
		BA (Hons) Acting
<b>2</b>	<b>Brief Summary</b>	
		The BA (Hons) Acting programme offers a full-time vocational training and education for those seeking to pursue careers as professional actors working on the stage and in television, film and radio. The programme is designed to foster and enable the development of the creative, interpretative and intellectual skills demanded of the contemporary professional actor. Through exposure to and exploration of a diverse range of theatrical genres, interpretative techniques and performance traditions – both live and recorded, students develop the capacity to become highly skilled, sensitive, reflective and articulate practitioners who are well equipped to make a unique and lasting contribution to the acting profession.
<b>3</b>	<b>Awarding institution</b>	Manchester Metropolitan University
<b>4</b>	<b>Home Faculty</b>	Faculty of Arts and Humanities Manchester School of Art
<b>5</b>	<b>Home Department/ School/ Institute</b>	Department of Media
<b>6</b>	<b>UCAS/GTRR code(s)</b>	W411
<b>7</b>	<b>Framework for HE Qualifications position of final award(s)</b>  <a href="#">Framework for HE Qualifications</a>	Honours (Level 6)
<b>8</b>	<b>Alignment with University Curriculum Framework</b>  <a href="#">Curriculum Frameworks</a>	Undergraduate

9	<b>Engagement with the University-wide Provision</b>	Uniwide Language Provision is not available to students on this programme.
10	<b>Compliance with University Assessment Regulations</b> <a href="#">University Assessment Regulations</a>	Undergraduate
11	<b>Approved Variations/Exemptions from University Assessment Regulations</b>	<b>Variation to Undergraduate Assessment Regulations B25 and B26:</b>  Students at levels 4 and 5 are allowed to re-sit elements of assessment to meet unit learning outcomes before the end of the standard academic period (i.e. before the 1st sit Assessment Board). Any re-sits will be capped at 40 as standard and students will not be permitted to re-sit more than 90 credits within the standard academic period. Where a student fails at a first attempt they will be required to re-sit the unit with attendance the following academic year.
12	<b>Relationship with Faculty Foundation Year</b>	None

## Awards

13	<b>Final award title(s)</b>	BA (Hons) Acting	
14	<b>Combined Honours</b>	There is no Combined Honours provision within this programme specification	
14a	<b>(i) Combined Honours Awards available eg:</b> <ul style="list-style-type: none"> <li>• BSc/BA (Hons) AB</li> <li>• BSc/BA (Hons) AB and XY</li> <li>• BSc/BA (Hons) AB with XY</li> </ul> <b>(ii) Single Honours Awards available through Combined Honours (ie Named Awards)</b>  <b>(iii) Approved Subject Combinations administered by this Programme Specification (ie "home" combinations)</b>	N/A	
14b	<b>Approved Subject Combination administered by other Programme Specifications</b>	Approved Combination	Home Programme Specification & Home Dept
		N/A	
15	<b>Interim exit awards and Subject title(s)</b>	CertHE Acting DipHE Acting	

## Arrangements with Partners

16	Approved Collaborative partner(s)	Partner Name	Type of Collaborative Partnership
		N/A	
17	Articulation Arrangements with Partners	Partner Name	Details of Arrangements
		N/A	

## Professional, Statutory and Regulatory Bodies

18	PSRB(s) associated with final award of any route within the programme specification	None
19	Date, Outcome and Period of Approval of last PSRB approval/accreditation	N/A

## Approval Status

20	Date and Period of Approval of most recent MMU review/ approval	<p>(i) <b><u>Latest review/approval</u></b>          October 2014          6 years          September 2015 – August 2021</p> <p>(ii) <b><u>Major Modifications to Programme Specification since last review/approval</u></b>          N/A</p>
21	Next Scheduled Review Date:	2020/21
22	Programme Specification effective date:	September 2015

## SECTION B - OUTCOMES

23	<b>MMU Graduate Outcomes</b>
<p><b>On successful completion of their course of study MMU graduates will be able to:</b></p> <ul style="list-style-type: none"> <li>GO1. apply skills of critical analysis to real world situations within a defined range of contexts;</li> <li>GO2. demonstrate a high degree of professionalism characterised by initiative, creativity, motivation and self-management;</li> <li>GO3. express ideas effectively and communicate information appropriately and accurately using a range of media including ICT;</li> <li>GO4. develop working relationships using teamwork and leadership skills, recognising and respecting different perspectives;</li> <li>GO5. manage their professional development reflecting on progress and taking appropriate action;</li> <li>GO6. find, evaluate, synthesise and use information from a variety of sources;</li> <li>GO7. articulate an awareness of the social and community contexts within their disciplinary field.</li> </ul>	
24	<b>Programme Rationale</b>
<p>The UK has a world-class performing arts sector that spans commercial, educational and community based practices. British actors have established an international reputation for excellence in both live and recorded mediums. The BA (Hons) Acting programme at MMU has a long established history of training actors that have gone on to pursue highly successful careers in Theatre, Film, TV and Radio. Graduates from the course are regularly employed in leading National companies (The RSC and National Theatres), major TV and Film companies (BBC, ITV, Sky) and the West End and commercial sector. In addition, graduates from the course often form their own companies writing, producing and touring innovative and ground-breaking works.</p> <p>The emphasis on ensemble based learning informed by a close inter-connection between voice, movement and acting classes distinguishes the course from many of its competitors. Importantly, the skills acquired during the training are highly transferable fostering confidence and expertise in areas relating to communication, presentation, teamwork, research, creative problem solving, organisation and time management.</p> <p>Drama and Theatre Arts based courses play a significant role in promoting empathy and social consciousness. The <i>BA (Hons) Acting</i> programme offers an arts based training that enables its graduates to contribute more broadly to the development of a healthy, well-educated and stable society. Theatre and performance represent an important component of Western culture – socially, educationally and economically and graduates from this programme have a long history of making valuable contributions to the society of which they are a part. Importantly, actor training offers many transferrable skills related to self- confidence, effective communication, political and social</p>	

awareness, diplomacy and negotiation, and a strong sense of community which emerges as a direct consequence of the ensemble ethos in which the course is situated.

<b>25</b>	<b>QAA Benchmark Statement(s)</b>
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Dance, Drama and Performance

<b>26</b>	<b>Programme Specific Outcomes</b>
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**Programme Specific Outcomes**

**(a) Final Award Learning Outcomes**

In addition to enabling the development of all of the MMU Graduate Outcomes, the BA (Hons) Acting programme is designed to ensure that each level of the course reflects the requirements of the Dance, Drama and Performance Subject Benchmark Statement. Please refer to Appendix One (Benchmark Statements). The Benchmark Statement for the subject area identifies Learning Outcomes in accordance with the following categories:

- Knowledge and Understanding
- Subject Specific Skills
- Generic Skills and Abilities

In the interests of clarity and transparency Programme Specific Outcomes have been expressed in this specification in accordance with these headings:

**On successful completion of their course of study students will be able to:**

***Knowledge and Understanding***

- PLO1 apply a critical understanding of the histories of performance and of the relevant debates, arguments and discourses that shape their development to a range of forms, practices and performance traditions.
- PLO2 demonstrate expertise and intelligent engagement with the key elements of an actor's craft and the various processes by which performance is created and realised including physical and vocal skills, improvisation, rehearsal, devising, live and recorded performance technique, textual analysis and research.
- PLO3 interpret critically the demands of a range of traditional and contemporary texts and the various strategies by which the transition from script to performance may be effectively realised.
- PLO4 demonstrate sensitivity in relation to the interplay between practice and theory and the extent to which an understanding of *praxis* can serve to shape and develop effective approaches to performance.
- PLO5 critically appraise the industry the programme serves and their own potential for offering an individual contribution to that industry.



**Subject Skills**

- PLO6 analyse, interpret and evaluate performance texts and theatrical/recorded performances events from a range of artistic/creative and critical/theoretical perspectives with a view to understanding, shaping and empowering dynamic and highly skilled professional practice.
- PLO7 engage creatively and critically with the disciplines, discourses and processes of rehearsal in order to select, refine, perfect and generate disciplined and accomplished performance practice.
- PLO8 be able to demonstrate a secure working methodology that reflects and balances the skills associated with movement and voice, with acting and interpretation and with reflection and self-awareness in a way that effectively conveys complexity and meaning to an audience.
- PLO9 review critically the role of the actor in an ensemble practice in order to collaborate creatively, efficiently and professionally with other artists and technicians in the creation of meaningful and accomplished performance.
- PLO10 demonstrate a highly developed practical awareness of the extent to which the interplay between the performer's conscious and subconscious emotional, psychological and intellectual resources can enable the realisation of compelling and powerful performance practice.
- PLO11 contribute imaginatively, artistically and critically in order to identify a range of interpretative possibilities afforded by an individual text and, as appropriate, realise such possibilities with precision and sensitivity during the processes of rehearsal/performance.
- PLO12 interact and engage dynamically, creatively and critically in the creation of performance by means of an informed and sensitive understanding of relevant discourses, performance vocabularies, practical techniques, developed skills and enabling methodologies.
- PLO13 select and utilize appropriate modes of research as a means of investigating past or present performance practice or as a part of a process of generating new performances/approaches to rehearsal practice.
- PLO14 demonstrate a high degree of spatial awareness and be adept in the skills of observation, listening and communication.

**Generic Skills**

- PLO15 develop, evaluate and present ideas and coherent arguments critically and analytically.
- PLO16 analyse and critically examine various forms of discourse and critical debate and examine/assess the emerging effects on representation in the arts, theatre and recorded media.
- PLO17 work creatively and imaginatively in a group and to operate with the sensitivity and insight needed for the realisation of practice based ensemble work.
- PLO18 take responsibility for individual and group learning, to manage personal workloads efficiently and effectively, to meet required deadlines and to identify, negotiate and pursue goals with colleagues and collaborators.
- PLO19 constructively manage, negotiate and implement appropriate strategies in response to a range of creative, personal and interpersonal issues.
- PLO20 independently gather, sift, synthesise and organise research/learning material in such a way as to critically evaluate its significance and test out its efficacy.

PLO21 clearly and confidently articulate ideas and information comprehensibly in visual, oral and written forms.

PLO22 clearly and confidently present ideas and work to audiences in a range of situations.

PLO23 sustain focus, concentration and stamina for extended periods – especially during workshops, rehearsals and performances.

**(b) Combined Honours Learning Outcomes**

N/A

**(c) Pass Degree Learning Outcomes**

Students who do not qualify for the award of a Bachelor's degree with honours may be eligible for the award of a Pass degree. Criteria for the award of a Pass degree are detailed within the University's [Assessment Regulations for Undergraduate Programmes of Study](#).

**27 Interim Award Learning Outcomes**

**On successful completion of the programme to a standard that is commensurate with a Dip HE, students will be able to :**

***Knowledge and Understanding***

PLO1 demonstrate an informed practical engagement with some forms, practices and performance traditions as well as an understanding of the histories of performance and of the relevant debates and discourses that shape their development.

PLO2 demonstrate practically an ability to engage with the key elements of an actor's craft and the various processes by which performance is created and realised including physical and vocal skills, improvisation, rehearsal, devising and textual analysis and research.

PLO3 explain the interpretative demands of a range of traditional and contemporary texts and the various strategies by which the transition from script to performance may be realised.

PLO4 demonstrate an understanding of the interplay between practice and theory and the extent to which such an understanding of can serve to shape and develop approaches to performance.

PLO5 describe the industry the programme serves and of the potential for offering a contribution to that industry.

***Subject Skills***

PLO6 analyse and interpret performance texts and theatrical/recorded performances events from different creative and practical perspectives with a view to shaping informed performance practice.

PLO7 to engage creatively with the disciplines and processes of rehearsal in order to select and generate appropriate forms of performance practice.

- PLO8 to demonstrate practically a working methodology that reflects the skills associated with movement and voice, with acting and interpretation and with self-reflection in a way that conveys meaning to an audience.
- PLO9 evidence some intellectual and artistic understanding of the range of interpretative possibilities afforded by an individual text.
- PLO10 demonstrate a practical awareness and understanding of acting as a ensemble enterprise and be able to collaborate creatively and efficiently with other artists in the creation of meaningful performance.
- PLO11 demonstrate a practical awareness of the extent to which the interplay between the performer's conscious and subconscious emotional, psychological and intellectual resources can enable the realisation of meaningful performance practice.
- PLO12 interact dynamically in the creation of performance by means of an informed understanding of performance vocabularies, practical techniques and developed skills.
- PLO13 undertake research as a means of investigating past or present performance practice or as a part of a process of generating ideas for new performances.
- PLO14 demonstrate practically a degree of spatial awareness and the ability to observe, listen and communicate with confidence.

### ***Generic Skills***

- PLO15 develop and present ideas and arguments related to an actor's craft.
- PLO16 engage with various forms of discourse and debate and comprehend the emerging effects on representation in the arts, theatre and recorded media.
- PLO17 work creatively and imaginatively in a group and to operate with the discipline needed for the realisation of practice based ensemble work.
- PLO18 take responsibility for individual and group learning, to manage personal workloads and to meet required deadlines.
- PLO19 respond to a range of creative, personal and interpersonal issues.
- PLO20 gather, sift and organise learning materials in such a way as to understand and engage with their significance.
- PLO21 articulate ideas and information in visual, oral and written forms.
- PLO22 present ideas and work to audiences in a range of situations.
- PLO23 sustain focus and concentration for significant periods – especially during classes and workshops.

**On successful completion of the programme to a standard that is commensurate with a Cert HE, students will be able to:**

### ***Knowledge and Understanding***

- PLO1 demonstrate a practical engagement with some forms of performance practice as well as an understanding of the histories of performance.
- PLO2 demonstrate practically an ability to engage with some elements of an actor's craft and the processes by which performance is created and realised including some practical understanding of the importance of the physicality and the voice, of improvisation and rehearsal.

- PLO3 evidence a limited but clear understanding of the demands of a range of traditional texts and of some of the strategies by which the transition from script to performance may be realised.
- PLO4 express a limited intellectual and practical application of the importance of the interplay between practice and theory and the extent to which such an understanding can serve to influence performance.
- PLO5 describe in outline a limited awareness of the industry the programme serves

### ***Subject Skills***

- PLO6 engage practically with different kinds of performance texts and demonstrate some understanding of how structure and form influences interpretative choice.
- PLO7 demonstrate practically an understanding of the disciplines and processes of rehearsal and performance.
- PLO8 apply practically a limited understanding of some of the disciplines associated with movement, voice, acting and theatrical interpretation
- PLO9 comprehend and engage with a range of interpretative possibilities afforded by an individual text.
- PLO10 articulate and apply practically a limited understanding of acting as a ensemble enterprise.
- PLO11 clearly express an awareness of the extent to which the interplay between the performer's conscious and subconscious emotional resources can enable the realisation of meaningful performance.
- PLO12 engage with and make a contribution to the creation of performance by means of a limited but enabling understanding of some performance vocabularies and practical techniques.
- PLO13 apply a degree of spatial awareness and the ability to observe and listen attentively.

### ***Generic Skills***

- PLO14 clearly express an understanding of the importance of generating and contributing ideas to a creative ensemble.
- PLO15 work with the discipline needed for the realisation of practice based ensemble work.
- PLO16 take some responsibility for individual learning.
- PLO17 apply an understanding of the importance of the need to be able respond to a range of personal and interpersonal issues.
- PLO18 gather and organise learning materials in such a way as to enable different approaches to rehearsal.
- PLO19 articulate ideas and information in written forms.
- PLO20 present ideas and work to small groups.
- PLO21 work with focus and concentration.

## SECTION C – STRUCTURE

<b>28</b>	<b>Structures, modes of delivery (eg FT/PT/DL etc), levels, credits, awards, curriculum map of all units (identifying core/option status, credits, pre or co-requisites) potential entry/exit points and progression/award requirements</b>
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### BA (Hons) Acting, Full-Time

#### Level 4

Core Units				
Code	Occ	Status	Unit Title	No of credits
1H4Z0504			The Actors' Craft 1: Self and Ensemble	30
1H4Z0505			The Actors' Craft 2: Creating a Role	30
1H4Z0506			The Actor's Craft 3: Playing the Scene	30
1G4Z9901			Contextualising Practice 1	30

On successful completion of Level 4 – interim exit award: CertHE Acting

#### Level 5

Core Units				
Code	Occ	Status	Unit Title	No of credits
1H5Z0501			The Contemporary Actor	30
1H5Z0502			Playing Shakespeare	30
1H5Z0503			Black Box Workshop	30
1G5Z9901			Contextualising Practice 2	30

On successful completion of Levels 4 & 5 – interim exit award: DipHE Acting

#### Level 6

Core Units				
Code	Occ	Status	Unit Title	No of credits

1H6Z0501			Theatre Production One	30
1H6Z0502			Theatre Production Two	30
1H6Z0504			Theatre Production Three	30
1G6Z9901			Contextualising Practice 3	30

On successful completion of Level 6 – Final exit award: BA (Hons) Acting

## SECTION D - TEACHING, LEARNING AND ASSESSMENT

<b>29</b>	<b>Articulation of Graduate Prospects</b>
<p>Alongside professional careers in Theatre, Film, TV and Radio, graduates from this programme frequently find employment as directors, teachers and facilitators, writers, agents and casting directors. Graduates may also undertake postgraduate study. Many graduating students find employment in the North West region with companies including the Royal Exchange Theatre, the Library Theatre, The Bolton Octagon, the Oldham Coliseum, the Lowry Theatre, The New Vic Theatre in Staffordshire, Granada TV, BBC Manchester etc. Support for graduating students is available throughout the initial stages of their entry into the profession.</p> <p>The programme enjoys very strong links with the profession and many established directors and practitioners come to teach on the course and direct final year productions. This means that students develop connections with industry practitioners prior to leaving the course. In addition, local theatre companies (e.g. The Royal Exchange Theatre, The Bolton Octagon and the Library Theatre) regularly audition our Level 6 undergraduates for possible casting in forthcoming shows. Professional casting directors, agents and theatre/TV directors are invited to all final year shows and to the annual Professional Showcase, which takes place in Manchester and London. The latter event is targeted exclusively at industry professionals and is designed to support students as they make the transition from an educational environment to a professional one. The Professional Preparation strand that is included in Contextualising Practice at Level 6 prepares students for entry to the profession by running CV/letter writing sessions, mock audition/casting sessions and specialist sessions offering advice about accountancy, publicity etc. These sessions are taught by in-house staff as well as visiting practitioners who are invited to host specific sessions and run auditions.</p> <p>The programme also operates an ‘Invisible Fourth Year’, through which students can seek guidance and advice on casting, auditions, professional advice etc. from the full-time teaching team. This offers an excellent mechanism through which to keep track of student achievement and provide an additional layer of support and offers an excellent example of Principle 4 of the <u><a href="#">MMU Strategy for Learning, Teaching and Assessment</a></u>.</p> <p>The School of Theatre Website <u><a href="#">School of Theatre website</a></u> maintains a news page, which includes regular updates on graduate employment.</p>	
<b>30</b>	<b>Curriculum Design</b>

The highly vocational and ensemble nature of the provision is clearly reflected in the programme design. In accordance with PSRB requirements, teaching contact time is offered at a minimum of 30 hours per week and often exceeds this during the final stages of rehearsals/projects etc. Learning and teaching is collaborative and incremental. The highly practical nature of the training ensures that students are given every opportunity to test and develop skills and abilities as they proceed through the training. The development of core skills in Movement, Voice and Acting informs the first year of programme and these are subsequently tested and developed at later stages of the course. The Design of the curriculum reflects the following stages:

**Year One:** this is Process Driven – the acquisition of understanding, technique and skill

**Year Two:** this balances Process and Product – the gradual testing and application of understanding, technique and skill

**Year Three:** this is Product Driven – the application of understanding, technique and skill in an environment that mirrors the professional conditions in which students will seek employment. Many of the productions staged and projects undertaken in the final year of the course are directed by visiting professionals and working practitioners.

In accordance with Principle One of the MMU Strategy for Learning, Teaching and Assessment, the course offers a highly rigorous educational and training programme that is inclusive and accessible to all those able to benefit from the opportunities it provides. All of the staff teaching on the programme are engaged as theatre practitioners, researchers and scholars and thereby are well placed to provide a curriculum that is innovative, relevant and appropriate to the demands of today's working environment.

### 31 Learning and Teaching

Learning and Teaching on the programme is designed to enable all students to:

- achieve the desired learning outcomes
- enhance areas of strength and develop perceived weaknesses
- increase sensitivity and self-conscious awareness in relation to their own practice and develop sensitivity in relation to that of others
- enable students to make the transition from an institutional training environment to a professional working one
- develop an awareness of the range of 'transferable' skills offered by the programme
- develop an understanding of the interaction between practice and theory and be able to view their own skills in a wider spectrum of arts practice
- develop outstanding professional discipline in relation to all aspects of their work

The Learning Outcomes and Assessment Criteria are shaped by Benchmarking Statements and the University's Strategic Plan.

Feedback and assessment on the programme seeks to a) recognise and endorse student achievement, b) highlight areas for improvement/further development and c) indicate strategies that will enable further progression.

Assessment tasks incorporated on the programme include collaborative performance tasks, individual and group seminar presentations, written assignments, research tasks, practical exercises, essays, reviews and reports. The combination of different kinds of assessment tasks ensures that students are afforded opportunities to a) develop existing skills b) acquire new skills and c) strengthen areas of perceived weakness (theoretical or practical).

The ensemble ethos of the programme and the continuous emphasis on group work ensures that teaching and learning is highly collaborative at each stage of the training. In order to protect the collaborative nature of the training and ensure the highest levels of professional discipline, the course operates a strict attendance/punctuality regime. This is a requirement of the PSRB and is designed to promote the professional working standards that will be expected of students upon graduation.

Assessment Feedback is offered at every stage of the training. The vocational nature of the course and the high levels of contact time (30 hours per week minimum) ensure that students have daily contact with tutors and receive constant formative feedback from the very beginning of the programme. Summative assessment is generally practice based and emerges from intensive class based rehearsals/practical exercises/embodied training.

Alongside the core training, the course also takes part in annual showcase/performance events operated by the community of which the course is a part. These include the Sam Wanamaker Festival held annually at Shakespeare's Globe Theatre, the RSC Workshop, a three day event held annually at Stratford-Upon-Avon, The BBC Carleton Hobbs Bursary Award, held annually at the BBC, and the programme's own annual Professional Showcase, held in Manchester and London. Students also take part in performance events at the Royal Exchange Theatre, Home, the Bridgewater Hall and at BBC Radio Manchester.

All of the permanent staff members delivering the programme maintain profiles as active researchers and practitioners. Recent outputs have included journal articles, books, performances, seminar papers and conference presentations. The course enjoys very strong links with other drama schools and staff members are regularly called upon to act as External Examiners and Expert Consultants. This provides an excellent way of ensuring the continued vibrancy and relevance of our own provision.

## 32 Assessment

In accordance with all of the elements in Principle Three of the MMU Strategy for Learning, Teaching and Assessment, assessment practice in the School of Theatre seeks to:

- Ensure a close relationship between subject Benchmark Statements, stipulated Learning Outcomes, relevant Assessment Criteria and prescribed Level Descriptors for both practical and theoretical work.
- Support students in the assessment process through a combination of regular one-to-one tutorials and written feedback.
- Ensure that a number of tutors are involved in the assessment of each assignment.
- Ensure that a substantial sample of all work is second-marked. This is usually between 50-60% of the work completed.



- Ensure that the External Examiner is actively involved in the assessment process and that work at each level of the degree is subject to moderation by and comment from the External Examiner.
- Select performance material that strikes a balance between the need to stretch and develop student ability whilst simultaneously recognising both individual and group learning needs.
- Ensure that the developmental needs of each student are communicated to visiting staff who are carefully briefed before and during practical workshop/performance projects.

The emphasis of assessment strategy for practical work shifts at each level of the programme to reflect the following needs:

- **YEAR ONE: ASSESSMENT IS PROCESS DRIVEN**

The development of a secure rehearsal/creative process is of primary importance. Performance work does not take place in public and is not a significant feature in arriving at an appropriate mark.

- **YEAR TWO: ASSESSMENT BALANCES PROCESS WITH PERFORMANCE OUTCOMES**

Assessment strategies at level five sustain a focus on the need to develop a secure working methodology, but also highlight the need to begin to translate the work of classes and rehearsals into the performance space. Second year work is presented to the public for the first time.

- **YEAR THREE: ASSESSMENT IS PERFORMANCE DRIVEN**

This is the showcase year in which all performances are presented to a public audience. Visiting directors are employed to direct the majority of third year shows and there is increased emphasis on professional practice. Assessment is based on the work presented during performance.

The programme is of a highly vocational nature and assessment is driven by the need to train professional theatre practitioners capable of moving between different performance mediums and responding to a range of interpretative challenges. The bespoke seminar series offered at levels four and five of the programme ensures that practical interpretative skills are augmented by a secure theoretical foundation that fosters intellectual engagement and a critical approach to performance practice.

Assessment tasks incorporated on the programme include collaborative performance tasks, individual and group seminar presentations, written assignments, research tasks, practical exercises, essays, reviews and reports. The combination of different kinds of assessment tasks ensures that students are afforded opportunities to a) develop existing skills b) acquire new skills and c) strengthen areas of perceived weakness (theoretical or practical).

In some instances, students secure professional work in the profession *before* completing the programme. Where this happens the work is closely monitored and a representative of the professional company acts as mentor to the student and liaises closely with the programme team. Great care is taken to ensure that stated learning outcomes and assessment criteria are achievable on the project and that full-time members of the academic staff team assess ensuing work. The student receives feedback and commentary in the usual way.

<b>33</b>	<b>Inclusive Practice</b>
<p>The BA (Hons) Acting programme welcomes students from all sections of the community irrespective of ethnicity, sexual orientation, age or disability. The limited numbers recruited to the programme ensures that all students have regular access to staff and that particular needs are acknowledged and, wherever possible, addressed. Whilst it is always important to protect the academic and vocational integrity of the training, wherever possible the programme team readily adapt the work in order to meet the needs of specific individuals. The high contact time involved means that the course is often very intensive and always ensemble based. Indeed, the successful delivery of the course and the training programme is highly dependent on a strong ensemble ethos. For this reason, it is not possible to deliver the training on a part-time basis. Where students face personal difficulties and need to withdraw for personal or health reasons they are always offered the opportunity to re-start the training at the next available opportunity.</p>	
<b>34</b>	<b>Technology Enhanced Learning</b>
<p>Students on the course work in all of the relevant performance mediums – Theatre, Radio and TV – and consequently develop confidence and skill when working with sophisticated forms of technology – sound and lighting, microphones, TV cameras and other forms of recording equipment. They are also trained in submitting audition materials online (Vine/YouTube), via mobile phones and through a various forms of Social Media Facebook, Twitter etc.).</p> <p>The School of Theatre has recently updated Moodle and all students and staff have been introduced to the changes. In September 2014 a training session designed to encourage full participation with the VLE was provided to all permanent staff.</p>	
<b>35</b>	<b>Placement and/or Work-based Learning Activities</b>
<p>Although the BA (Hons) Acting programme does not operate a formal placement scheme, there are frequent opportunities for students to take part in professional productions at Theatre, Radio and TV companies in and around the North West region. Such experience – which does not form part of the programme content – affords a valuable chance to gain direct knowledge/understanding of the profession prior to graduation.</p> <p>On occasions, students secure professional contracts <i>before</i> completing the programme. Where this happens the work is closely monitored and a representative of the professional company involved acts as mentor to the student and liaises closely with the programme team. Great care is taken to ensure that stated learning outcomes and assessment criteria are achievable on the project and that ensuing work is assessed by full-time members of the academic staff team. The student receives feedback and commentary in the usual way.</p> <p>In all cases where students undertake professional placements, the course ensures that appropriate supervisory/mentoring arrangements are in place and that they fully comply with the University's ICP.</p>	

The programme retains extremely strong links with the industry it serves, no least through regular visits to third year performances by industry specialists. Alongside involvement of this kind, the course also draws heavily on industry practitioners who regularly teach at each level of the course and direct third year productions. The programme also stages an annual Showcase event in Manchester and London to which agents, casting directors, producers and directors are invited with a view to employing/representing graduating actors.

### 36 Engagement with Employers

The programme provides a vocational training for students wishing to pursue careers as professional actors working in Theatre, Film, TV and Radio. The learning outcomes and academic vision of the programme are shaped by the Benchmark Statements for the Dance, Drama and Performance subject area and by the University's Strategic Plan (*The 2020 Vision*). The course benefits from well established links with the industries it serves and practitioners from each of the performance mediums covered by the curriculum frequently contribute to the programme – as directors, teachers, facilitators, advisors and consultants – and regularly employ our graduates.

The development of the PDP scheme enables each student to identify emerging strengths, develop perceived weaknesses and acquire new skills. This element combined with the Professional Preparation component of the Contextualising Practice unit at Level Six ensures that all students are well equipped to pursue employment as professional actors.

Graduating students also benefit from the high levels of support afforded by the 'Invisible Fourth Year'. Whether this involves help with preparing for auditions, identifying and securing professional placement opportunities, introducing graduates to potential employers or assisting on third year productions – as a stage manager or an assistant director, the School makes every effort to provide an additional layer of support as graduates embark on the transition from student to professional practitioner.

This element of the provision is clearly reflective of Principle Two of MMU Strategy for Learning, Teaching and Assessment.

### 37 Personal Development Planning

All students are involved in the PDP process and play a very active role in taking responsibility for and developing their learning. PDP tutorials, which take place at least twice a term, provide a valuable opportunity in which to monitor progress and identify developmental needs. In addition to attending tutorials, students also complete written PDP statements in which they measure the development of their learning and analyse particular challenges and achievements. At level six, all students are required to complete a PDP evaluation at the end of each performance project. The PDP Scheme is a particularly valuable part of the School's work. Each student on the programme is assigned a personal tutor to whom reference can be made in relation to matters of an academic or personal nature. In the case of the latter, students may be referred to the Faculty Student Support Officer or to experienced and professional specialist and advisors.

The Contextualising Practice Unit at Level Six focuses on **Professional Preparation** and is designed to ensure that all students are familiar with the contexts in which they are likely to find employment and with the protocols for securing interviews and auditions. The unit includes guidance on communicating with the industry, preparing letters and CVs and selecting and presenting audition material. In addition, students take part in mock auditions with external casting directors and other practitioners.

## SECTION E - PROGRAMME MANAGEMENT

### 38 Programme Specific Admission Requirements

#### Entry to Year 1

Five GCSE passes including English Language plus at least 240-280 UCAS Tariff Points

**and/or** has successfully completed at an appropriate level NVQ, GNVQ or BTEC Performing Arts Foundation qualifications (at Level 3) which contain elements relevant to study on this programme

**or** successful completion of the international Baccalaureate with at least 28 points.

**or** the applicant has successfully completed at an appropriate level specialist arts programmes/qualifications which are deemed to be acceptable alternatives to all or parts of the qualifications above.

Applicants holding qualifications not shown above, including those which predate Curriculum 2000, are welcome and will be considered on the same basis.

Applications are also welcomed from those without formal entry qualifications or who do not meet the precise entry requirements specified but who can nevertheless demonstrate through some other means their potential ability (experience, motivation and personal qualities, for example) to satisfactorily complete the programme.

All applicants are invited to attend an audition in order to assess their suitability for the programme and their ability to work as part of a team. The aim of the audition process is to offer potential students an opportunity to demonstrate their creative and intellectual potential and to explore whether or not they have the ability to succeed on the programme and meet the demands of a hugely challenging and highly competitive profession. Candidates are assessed in accordance with the following criteria:

The ability to own and personalise dramatic language

The ability to present a credible and appropriate investigation of character and situation

The ability to show a clear contrast between the chosen speeches  
 The effective and sensitive use of voice and physicality in the chosen speeches and the practical workshop  
 The ability to demonstrate spatial awareness and a sensitivity to environment  
 The ability to work sensitively and co-operatively with others  
 The ability to work with energy and confidence  
 The ability to sustain concentration and focus throughout all stages of the audition process

Applicants who successfully complete the first audition will be recalled for a further audition at a later date. In some instances, candidates will also be asked to attend a third audition. Candidates who successfully complete the audition process will also be required to attend an interview with members of the teaching team. The principal purpose of the interview will be to assess candidates' suitability for the programme of study i.e. their potential to fulfil the aims and objectives of the course.

Candidates will be selected in accordance with their ability to demonstrate:

An enthusiasm for and understanding of the subject  
 An understanding of the nature of the course and their potential benefit from participation  
 An understanding of the need for commitment and organisation and an awareness of the demands of directed and self-directed study  
 Critical perception in relation to their own work  
 The level of creative, critical and technical skill  
 The ability to communicate effectively  
 The ability to organise written information

*NB Minimum admission points for entry to the University are reviewed on an annual basis. For entry requirements refer to the current University [on-line prospectus](#).*

### 39 Programme Specific Management Arrangements

The programme adheres to the guidance provided in the University's Management of Programme Delivery document in respect of composition, terms of reference and operation of programme committees.

*NB: the University's [Management of Programme Delivery](#) is available.*

### 40 Staff Responsibilities

Specific roles have been identified and allocated for the management of programme (in line with guidance provided within the university's Management of Programme Delivery document. These include:

- Programme Leader
- Unit Leaders
- Admissions Tutor
- Pastoral and Academic Tutors

- Dissertations Co-ordinating Tutor
- PDP Tutors
- Acting Tutors
- Movement Tutors
- Voice Tutors

NB: the University's [Management of Programme Delivery](#) is available

#### **41 Programme Specific Academic Student Support**

Generic academic student support is provided to all students in line with the guidance outlined in the University's [Student Handbook](#)

##### Academic Counselling

From the outset of the programme, Students are allocated a personal tutor, who looks after their academic welfare. Tutorials take place where the student's progress on the programme is discussed. Each tutorial is recorded and logged on the student's file with a copy to be contained in the student's personal file.

##### Pastoral Care

Personal tutors are also the main source for students' pastoral care. Normally, they are the first approached if students need advice or help with personal problems, or any other matters that may be adversely affecting their ability to undertake the programme. If for any reason students prefer to talk to another member of staff they are encouraged to feel free to approach them.

##### Tutorials

Tutorials are frequently carried out, either on a one to one, staff to student basis, or in a group situation. Tutorials provide a valuable opportunity for students to have an in-depth discussion on their work. The student or the relevant tutor(s) conducting the tutorial make a record of tutorials. These records are kept in the student file for reference and to assist in the recording of student progress. The student will keep a copy for their own PDP files, students may have access to their own records on request. All students receive a minimum of two progress tutorials per term with the Programme Leader (six in total a year), plus tutorials with project directors (internal and external staff) after each project. In addition, written feedback is given to all first year students after terms one and two and to third years after productions in terms one and two and for Contextualising Practice.

##### Faculty Student Support

If a member of the staff team cannot help, or the student wishes to talk to someone outside the programme the Faculty Student Support Officer who is a first point of contact if students have any questions about studying at MMU or living in Manchester. She can advise students on a range of issues related to university life and can also signpost students to other relevant sources of information and advice around the campus and the city, as appropriate. The following is a list of ways that the Student Support Officer can help students:

- finding their way around campus and Manchester

- managing their time
- presentation skills
- reflective journals
- research
- essay writing
- exam tips
- dealing with stress
- getting the best from their course
- anything else they would like to talk about.

The Student Support Officer is available to meet with students by appointment on a one-to-one basis, in confidence, and also runs study skills workshops throughout the year.

#### Personal Development Planning

There is a minimum of two PDP tutorials for each student per term.

## **42 Programme Specific Student Evaluation**

The Programme complies with current institutional evaluation guidance.

*NB University information on [Evaluation of Student Opinion](#) is available.*

#### Programme Specific Evaluation

In accordance with Principal Five of the MMU Strategy for Learning, Teaching and Assessment, Students are actively encouraged at each stage of the programme to evaluate the teaching and learning experience and highlight areas of concern or recognise particular strength in relation to the course. At the start of each academic year, student representatives from each level of the programme are issued with a guidance sheet entitled BA (Hons) Acting: Quality Assurance, Evaluation and Feedback. This document is designed to support and guide students in enabling them to execute the tasks expected of them. The mechanisms used to gather feedback include the following:

- Year group meetings with the Programme Leader or other key academic staff
- Year group meetings with elected representatives that report to the Programme Committee twice a year.
- The completion of unit specific evaluation forms designed to elicit both unit specific and level specific feedback.

**RELATIONSHIP TO SUBJECT BENCHMARK STATEMENT(S)**

*Provide a map that identifies how benchmark statements relate to the programme learning outcomes, and which provides a cross-check to ensure that all the outcomes are assessed in the programme specification.*

**Appendices**

**Appendix One**

**Dance, Drama and Performance Benchmark Statements/ Learning Outcomes Matrix – BA (Hons) Acting**

<b>BENCHMARK Knowledge and Understanding</b>	<b>LEVEL 4 Knowledge and Understanding</b>	<b>LEVEL 5 Knowledge and Understanding</b>	<b>LEVEL 6 Knowledge and Understanding</b>
Develop an informed practical and intellectual understanding of and critical engagement with a range of forms, practices and performance traditions and of relevant debates, arguments and discourses that shape their development.	Demonstrate a practical engagement with some forms and performance practices and their histories.	Demonstrate an informed practical engagement with various forms, practices and performance traditions as well as an understanding of related discourses, debates, and histories.	Demonstrate an informed intellectual and practical engagement with various forms, practices and performance traditions as well as an ability to critically interact with a range of related discourses, debates, and histories.
<b>Unit(s):</b>	<b>All Units</b>	<b>All Units</b>	<b>All Units</b>
Achieve a highly developed comprehension of and intelligent engagement with a range of key practitioners and a developed understanding of traditional and contemporary perspectives on performance practice.	Evidence an understanding of and practical engagement with the work of key practitioners.	Evidence an informed intellectual and practical understanding of the work of a range of performance practitioners.	Demonstrate an informed intellectual and practical understanding of the work of a range of key practitioners and an ability to analyse and critique their contribution to the development of performance practice.
<b>Unit(s):</b>	<b>All Units</b>	<b>The Contemporary Actor, Playing Shakespeare, Black Box Workshop</b>	<b>All Units</b>



Develop an understanding of and intelligent engagement with the key elements of an actor's craft and the various processes by which performance is created and realised including physicality and voice, rehearsal, live and recorded performance, textual analysis and research.	Demonstrate an understanding of the importance of and practical engagement with the skills related to voice and physicality, improvisation and rehearsal.	Demonstrate increased intellectual understanding and practical ability in applying the techniques related to vocal and physical interpretation, rehearsal, performance, devising, textual analysis and research.	Demonstrate increased intellectual understanding, confidence and skill in applying and adapting the practices related to vocal and physical interpretation, rehearsal, performance, devising, textual analysis and research.
<b>Unit(s):</b>	<b>The Actors Craft 1: Self and Ensemble, The Actors' Craft 2: Creating a Role, The Actors' Craft 3: Playing the Scene</b>	<b>All Units</b>	<b>All Units</b>
Demonstrate a clear understanding of and adept engagement with the interpretative demands of a range of traditional and contemporary text and the various strategies by which the transition from script to performance may be effectively realised.	Demonstrate an initial competence in understanding the interpretative demands of a range of dramatic texts.	Demonstrate an ability to understand and experiment with the interpretative demands of a range of live and recorded performance texts.	Demonstrate an ability to identify, understand, experiment with and respond to the interpretative demands of a range of live and recorded performance texts.
<b>Unit(s):</b>	<b>The Actors Craft 1: Self and Ensemble, The Actors' Craft 2: Creating a Role, The Actors' Craft 3: Playing the Scene</b>	<b>All Acting Units</b>	<b>All Units</b>
Have developed an acute sensitivity to the interplay between practice and theory and the extent to which an understanding praxis can serve to shape and develop effective approaches to performance.	Demonstrate an understanding of the relationship between practice and theory.	Demonstrate an understanding of how the relationship between practice and theory can generate meaningful performance practice.	Demonstrate an in-depth understanding of the interplay between practice and theory and the ability to gather, synthesise and balance both theoretical and practical knowledge in order to generate meaningful and complex performance.
<b>Unit(s):</b>	<b>All Acting Units</b>	<b>All Acting Units</b>	<b>All Units</b>
Be able to identify, critically analyse and interpret the socio-historical frameworks and cultural contexts that surround and influence performance events.	Show an awareness of the connections between the core discipline, its practice and the contexts that serve to influence and shape its development.	Demonstrate an ability to identify and critique the connections between the core discipline, its practice and the contexts in which it operates.	Demonstrate an ability to identify and critique the connections between the core discipline, its practice, the individual artist and the various contexts in which professional practice is situated.
<b>Unit(s):</b>	<b>The Actors Craft 1: Self and Ensemble, The Actors' Craft 2: Creating a Role, The Actors' Craft 3: Playing the Scene</b>	<b>All Units</b>	<b>All Units</b>

Acquire a heightened awareness of the industry the programme serves and have developed strategies to enable and empower the pursuit of a sustained and artistically rewarding career.	Show some awareness of the industry and of the creative contexts that inform professional development.	Demonstrate an advanced awareness of the industry and assess the potential for offering a contribution to the professional contexts in which it functions.	Demonstrate a sophisticated awareness of the industry and evidence a range of strategies designed to promote and sustain the development of a resourceful, imaginative and meaningful contribution to the field.
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<b>Unit(s):</b>	<b>All Acting Units</b>	<b>The Contemporary Actor, Playing Shakespeare, Black Box Workshop</b>	<b>All Acting Units</b>
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<b>BENCHMARK Subject Specific Skills and Abilities</b>	<b>LEVEL 4 Subject Specific Skills and Abilities</b>	<b>LEVEL 5 Subject Specific Skills and Abilities</b>	<b>LEVEL 6 Subject Specific Skills and Abilities</b>
The ability to analyse, interpret and critically evaluate a range of live and recorded performance texts/materials with a view to shaping and empowering dynamic and highly skilled performance practice.	Appreciate different kinds of performance texts and demonstrate an understanding of how structure and form serves to shape interpretation.	Show an ability to analyse and interpret live and recorded performance texts as a means of shaping informed performance practice.	Demonstrate the ability to analyse and interpret live and recorded performance texts/materials and to critically evaluate and reflect on such work as a means of shaping dynamic and highly skilled performance practice.
<b>Unit(s):</b>	<b>All Acting Units</b>	<b>The Contemporary Actor, Playing Shakespeare, Black Box Workshop</b>	<b>All Acting Units, but especially The Contemporary Actor</b>
The ability to engage creatively and critically with the disciplines, discourses and processes of rehearsal in order to select, refine, perfect and generate disciplined and accomplished performance practice.	Evidence an initial practical understanding of the disciplines of rehearsal and performance.	Demonstrate the ability to engage creatively with the disciplines and processes of rehearsal in order to select and generate appropriate forms of performance practice.	Evidence the skills and abilities necessary for the creative and imaginative application of the disciplines and processes of rehearsal in order to select, refine, perfect and generate disciplined and accomplished performance practice.
<b>Unit(s):</b>	<b>All Acting Units</b>	<b>All Acting Units</b>	<b>All Acting Units</b>
Employ a secure working methodology that reflects and balances the skills associated with movement and voice, with acting and interpretation and with reflection and self awareness in a way that effectively conveys complexity and meaning to an audience.	Show a developing practical understanding of the disciplines associated with movement and voice, acting and theatrical interpretation.	Have begun to establish a working methodology that reflects the skills of movement and voice, acting and interpretation and evaluation and self-reflection in a way that conveys meaning to an audience.	Be able to demonstrate a secure working methodology that reflects and balances the skills of movement and voice, acting and interpretation, and reflection and self awareness in a way that conveys complexity and meaning to an audience.
<b>Unit(s):</b>	<b>All Acting Units</b>	<b>All Acting Units</b>	<b>All Acting Units</b>

Have developed a penetrating understanding of acting as an ensemble enterprise and be able to collaborate creatively, efficiently and professionally with other artists and technicians in the creation of meaningful and accomplished performance.	Show an understanding of acting as an ensemble enterprise.	Demonstrate an ability to function effectively as part of an ensemble and collaborate with other artists.	Reveal a penetrating understanding of acting as an ensemble enterprise and be able to collaborate creatively, efficiently and professionally with other artists and technicians in the creation of meaningful and accomplished performance.
<b>Unit(s):</b>	<b>The Actors Craft 1: Self and Ensemble, The Actors' Craft 2: Creating a Role, The Actors' Craft 3: Playing the Scene</b>	<b>All Acting Units</b>	<b>All Units</b>
Confidently apply and adapt the techniques needed to balance the interplay between the conscious and subconscious emotional, psychological and intellectual resources in the realisation of compelling and powerful performance practice.	Be able to demonstrate an awareness of the extent to which the interplay between the performer's conscious and sub-conscious resources can enable meaningful performance.	Be able to demonstrate practical ability in relation to the interplay between the performer's conscious and sub-conscious resources as a means of enabling meaningful performance.	Be able to demonstrate a highly developed practical awareness of how the interplay between the conscious and sub-conscious resources can generate compelling and powerful performance.
<b>Unit(s):</b>	<b>The Actors Craft 1: Self and Ensemble, The Actors' Craft 2: Creating a Role, The Actors' Craft 3: Playing the Scene</b>	<b>The Contemporary Actor, Playing Shakespeare, Black Box Workshop</b>	<b>All Acting Units</b>
Offer a dynamic, creative and critical engagement with the creation of performance by means of a developed understanding of relevant discourses, performance vocabularies, practical techniques, developed skills and enabling methodologies.	Be able to make some contribution to the creation of performance by means of a clear understanding of specialised vocabularies and practical techniques.	Be able to offer an informed and creative engagement with the creation of performance through an in-depth understanding of specialised vocabularies, practical techniques and developing skills.	Be able to offer a dynamic, creative and critical engagement to performance practice through an informed understanding of highly specialised vocabularies, practical techniques, developed skills and enabling methodologies.
<b>Unit(s):</b>	<b>All Units</b>	<b>All Units</b>	<b>All Units</b>
Engage critically, sensitively and imaginatively in appropriate modes of research as a means of investigating and exploring existing performance practice or as part of a process of generating new performances/approaches to rehearsal practice.	Appreciate the importance of different kinds of research as a means of generating detailed and disciplined performance practice.	Be able to engage in research as a means of investigating past or present performance practice.	Be able to engage critically and imaginatively in various modes of research as a means of investigating past or present performance practice or of generating new approaches to rehearsal practice/performance.
<b>Unit(s):</b>	<b>All Units</b>	<b>All Acting Units</b>	<b>All Units</b>

<b>BENCHMARK Generic Skills and Abilities</b>	<b>LEVEL 4 Generic Skills and Abilities</b>	<b>LEVEL 5 Generic Skills and Abilities</b>	<b>LEVEL 6 Generic Skills and Abilities</b>
<b>Self management</b>			
Be able to take responsibility for individual and group learning, to manage personal workloads effectively, to meet required deadlines and to identify, negotiate and pursue goals with colleagues and collaborators.	Evaluate individual effectiveness in managing workloads and meeting deadlines	Put in place and evaluate personal working strategies for managing workloads and meeting deadlines	Work independently, set goals, manage workloads, meet deadlines, and negotiate with colleagues and collaborators in the pursuit of specific objectives.
<b>Unit(s):</b>	<b>All Units</b>	<b>All Units</b>	<b>All Units</b>
Have developed the ability to sustain focus, concentration and stamina for extended periods.	Appreciate the importance of working with focus and concentration.	Demonstrate an ability to work with focus and concentration for significant periods.	Work with high degrees of focus, concentration and stamina for extended period in a variety of situations.
<b>Unit(s):</b>	<b>All units</b>	<b>All Units</b>	<b>All Units</b>
<b>Critical awareness</b>			
Have acquired critical and analytical skill in relation to the development of ideas and coherent arguments as well as the capacity to evaluate and present these in appropriate ways.	Appreciate the need to generate and contribute to the development of ideas and arguments.	Demonstrate strategies for making informed judgements and for reviewing and evaluating various kinds of information and events.	Reflect on, review, and critically evaluate information, events and experiences and present ideas/discoveries in appropriate ways.
<b>Unit(s):</b>	<b>The Actors Craft 1: Self and Ensemble, The Actors' Craft 2: Creating a Role, The Actors' Craft 3: Playing the Scene</b>	<b>The Contemporary Actor, Playing Shakespeare, Black Box Workshop</b>	<b>All Units</b>
Have developed the capacity to analyse and critically examine various forms of discourse and debate and examine/assess the emerging effects on representation in the arts, theatre and recorded media.	Appreciate and begin to understand how different forms of discourse shape perception and critical reflection.	Present established arguments and ideas to a group and trace how these influence and shape different kinds of arts based representation.	Critically engage with established arguments and ideas to and formulate individual and well researched responses that highlight alternative ideas or judgements.

	<b>Unit(s):</b>	<b>The Actors Craft 1: Self and Ensemble, The Actors' Craft 2: Creating a Role, The Actors' Craft 3: Playing the Scene</b>	<b>All Units</b>	<b>All Units</b>
Be able to organise research/learning material in such a way as to critically evaluate its significance and test out its efficacy.		Demonstrate the ability to gather and organise learning materials as a means of enabling appropriate methodologies.	Understand and engage with the significance of different kinds of research and practice.	Appreciate and engage with the significance of different kinds of research and explore a range of interpretative and analytical approaches to creative practice.
	<b>Unit(s):</b>	<b>All Acting Units</b>	<b>All Acting Units</b>	<b>All Units</b>
<b>Interpersonal and social skills</b>				
Be able to work creatively and imaginatively in a group and operate with the sensitivity and insight needed for the realisation of practice based ensemble work.		Appreciate the dynamics involved in working with others.	Use and evaluate strategies required for working effectively with others.	Use and evaluate strategies required for working effectively with others and engage creatively, sensitively and confidently with an ensemble.
	<b>Unit(s):</b>	<b>All Units</b>	<b>All Units</b>	<b>All Units</b>
Have a developed awareness of the professional contexts in which employment is generated and managed and have acquired strategies that will promote resourcefulness, autonomy, discipline and confidence in the pursuit of an artistically rewarding and meaningful career.  <b><u>No Benchmark Statement referring to entrepreneurship.</u></b>		Appreciate the importance of adopting an imaginative, entrepreneurial and resourceful approach in pursuing individual and/or collective goals associated with study and practice of the subject.	Explore opportunities for taking an entrepreneurial approach to developing and advancing personal practice.	Adopt an entrepreneurial approach to developing and advancing personal practice and individual career aspirations
	<b>Unit(s):</b>	<b>The Actors Craft 1: Self and Ensemble, The Actors' Craft 2: Creating a Role, The Actors' Craft 3: Playing the Scene</b>	<b>The Contemporary Actor, Playing Shakespeare, Black Box Workshop</b>	
<b>Skills in communication and presentation</b>				
Articulate ideas and information comprehensibly in visual, oral and written forms.		Communicate with a basic competence in visual, oral and written form.	Explore and develop methods of expressing ideas clearly in visual, spoken or written form.	Express and present ideas clearly to others in a variety of forms and situations.

	<b>Unit(s):</b>	<b>All Units and Summative Statements</b>	<b>All Units</b>	
Present ideas and work to audiences in a range of situations.		Appreciate and respond appropriately to the range of situations in which work has to be presented.	Use methods appropriate for presenting ideas to others in a variety of situations.	
	<b>Unit(s):</b>	<b>All Units</b>	<b>All Units</b>	<b>All Units</b>
<b>Information skills</b>				
Have acquired the information retrieval skills necessary to independently gather, sift, synthesise and organise research/learning materials from a variety of sources.		Demonstrate an understanding of how information is retrieved from a variety of sources	Source information from a variety of sources and evaluate its relevance	Source, gather, record, manage and evaluate information from a range of sources
	<b>Unit(s):</b>	<b>All Units</b>	<b>All Units</b>	<b>All Units</b>

## Contextualising Practice Benchmark Mapping Grid

The following benchmarks can potentially be met at any of the points indicated.

Art & Design Benchmark	Level 4 Learning outcomes	Level 5 Learning outcomes	Level 6 Learning outcomes
<b>1, Subject-specific knowledge and understanding.</b>			
<i>Students' work will be informed by the critical, contextual, historical, conceptual and ethical dimensions of the student's discipline in particular, and art and design in general.</i>	CP	CP	CP
<i>Students' work will be informed by the artist's or designer's relationship with audiences, clients, markets, users, consumers, participants, co-workers and co-creators.</i>			
<i>Students' work will be informed by the implications and potential for their discipline(s) presented by the key developments in current and emerging media and technologies, and in interdisciplinary approaches to contemporary practice in art and design.</i>			
<b>2, Subject-specific attributes and skills.</b>			
<i>Students can demonstrate ability to generate ideas, concepts, proposals, solutions or arguments independently and/or collaboratively in response to set briefs and/or as self-initiated activity.</i>			
<i>Students can demonstrate ability to employ both convergent and divergent thinking in the processes of observation, investigation, speculative enquiry, visualisation and/or making.</i>			
<i>Students can demonstrate ability to select, test and make appropriate use of materials, processes and environments.</i>			
<i>Students can demonstrate ability to develop ideas through to outcomes, for example images, artefacts, environments, products, systems and processes, or texts.</i>	CP	CP	CP
<i>Students can demonstrate ability to manage and make appropriate use of the interaction between intention, process, outcome, context, and the methods of dissemination.</i>			
<i>Students can demonstrate ability to be resourceful and entrepreneurial.</i>	CP	CP	CP
<i>Students can demonstrate ability to use visual languages to investigate, analyse, interpret, develop and articulate ideas and information.</i>			
<i>Students can demonstrate they have acquired relevant technical knowledge and practical skills, and will be able to employ materials, media, techniques, methods, technologies and tools associated with the discipline(s).</i>			
<b>3, Generic knowledge and understanding, attributes and skills.</b>			
<i>Self-management. Students will have the ability to study independently, set goals, manage their own workloads and meet deadlines.</i>			
<i>Self-management. Students will have the ability to anticipate and accommodate change, and work within contexts of ambiguity, uncertainty and unfamiliarity.</i>			
<i>Critical engagement. Students will have the ability to analyse information and experiences, formulate independent judgements, and articulate reasoned arguments through reflection, review and evaluation.</i>	CP	CP	CP
<i>Critical engagement. Students will have the ability to source and research relevant material, assimilating and articulating relevant findings.</i>	CP	CP	CP
<i>Critical engagement. Students will have the ability to formulate reasoned responses to the critical judgements of others.</i>			

<i>Critical engagement. Students will have the ability to identify personal strengths and needs, and reflect on personal development.</i>			
<i>Group/team working and social skills. Students will have the ability to interact effectively with others, for example through collaboration, collective endeavour and negotiation.</i>			
<i>Skills in communication and presentation. Students will be able to articulate ideas and information comprehensibly in visual, oral and written forms.</i>			
<i>Skills in communication and presentation. Students will be able to present ideas and work to audiences in a range of situations.</i>			
<i>Skills in communication and presentation. Students will be able to use the views of others in the development or enhancement of their work.</i>			
<i>Information skills. Students will have the ability to source, navigate, select, retrieve, evaluate, manipulate and manage information from a variety of sources.</i>	CP	CP	CP
<i>Information skills. Students will have the ability to select and employ communication and information technologies.</i>	CP	CP	CP
<i>Personal qualities. Students will have an enthusiasm for enquiry into their discipline and the motivation to sustain it.</i>			



**ASSESSMENT MAP**

Provide a map that identifies how assessments are achieved within the programme learning outcome and which provides a cross-check to ensure that all the outcomes are assessed in the programme specification

**Appendix Two****Assessment Map: BA (Hons) Acting****EQAL Assessment Mapping – Level 4**

Level 4 – Unit	Unit Learning Outcomes	Assessment 1	Assessment 2
<b><u>The Actors' Craft 1: Self and Ensemble</u></b> <b>30 Credits</b>	<ol style="list-style-type: none"> <li>Clearly evidence a practical understanding of how to identify and locate individual habitual patterns and behaviour (physical, vocal and emotional) and evidence increased spatial and physical awareness, concentration and focus.</li> <li>Evidence through practice a growing understanding of how both self-awareness and self-knowledge can provide a basis for creative investigation and expression within a classroom based/rehearsal context.</li> <li>A willingness and ability to work from impulse in pursuit of a simple objective in a manner that remains sensitive to an ensemble ethos and the need for reciprocity, play and spontaneity.</li> <li>Apply practically an understanding of the importance of curiosity, observation, research and careful preparation as a means of nourishing the imagination and generating creativity.</li> <li>Understand and apply the highest standards of professional discipline, attendance and punctuality in relation to all aspects of the work both in classes/rehearsals and presentation/performance contexts.</li> </ol> <p><b>Employability and Sustainability LO's</b></p> <ol style="list-style-type: none"> <li>Apply teamwork and leadership skills.</li> <li>Manage own professional development reflectively.</li> </ol>	<b>Practical Presentation (50%)</b>  <b>ULO 1, 3 5 and 6</b>	<b>Practical Exercises (50%)</b>  <b>ULO 2, 4 , 6 and 7</b>
<b><u>The Actors' Craft 2: Creating a Role</u></b> <b>30 Credits</b>	<ol style="list-style-type: none"> <li>The ability to work with generosity and openness and to have begun the process of relinquishing habitual behavioural patterns (physical, vocal and emotional) in a manner that facilitates practical exploration and creative investigation.</li> <li>An ability to apply key aspects of Stanislavskian methodology in such a way as to incorporate and enable a practical awareness of and sensitivity</li> </ol>	<b>Practical Exercises (50%)</b>  <b>ULO 1, 4, 5 and 6</b>	<b>Practical Presentation (50%)</b>  <b>ULO 2, 3, 6 and 7</b>

	<p>towards the importance of integrating the work encountered in movement and voice classes.</p> <ol style="list-style-type: none"> <li>3. A rudimentary but proficient ability to personalize language in various forms and to work effectively with the technical and interpretative demands of both devised and text based language structures in the creation of meaning and character intention.</li> <li>4. Apply a clear understanding of and practical embodiment of a range of physical and vocal expressive techniques related to the interpretation of both text based and improvised work.</li> <li>5. Understand and apply the highest standards of professional discipline, attendance and punctuality in relation to all aspects of the work both in classes/rehearsals and presentation/performance contexts.</li> </ol> <p><b>Employability and Sustainability LO's</b></p> <ol style="list-style-type: none"> <li>6. Manage own professional development reflectively.</li> <li>7. Demonstrate professionalism and ethical awareness.</li> </ol>		
<p><b><u>The Actors' Craft 3: Playing the Scene</u></b> <b>30 Credits</b></p>	<ol style="list-style-type: none"> <li>1. A developed ability to embody specific skills related to voice, movement and acting in such a way as to effect a simple but convincing character transformation.</li> <li>2. An ability to integrate practically and apply the core principles of the training to the interpretation of extracts/scenes from a text based drama.</li> <li>3. A willingness and ability to work with emotional availability and credibility in the creation of dramatic relationships and to work with responsiveness and sensitivity both in classroom and rehearsal contexts as well as formal presentations.</li> <li>4. Apply a secure working methodology that will serve to inform and empower confident, exploratory and meaningful rehearsal practice and enable interpretative choices that are appropriate and relevant to the context in which the work is situated.</li> <li>5. Understand and apply the highest standards of professional discipline, attendance and punctuality in relation to all aspects of the work both in classes/rehearsals and presentation/performance contexts</li> </ol> <p><b>Employability and Sustainability LO's</b></p> <ol style="list-style-type: none"> <li>6. Manage own professional development reflectively.</li> </ol>	<p><b>Practical Presentation (100%)</b></p> <p><b>ULO 1, 2, 3, 4, 5 and 6</b></p>	

## EQAL Assessment Mapping – Level 5

Level 5 - Unit	Unit Learning Outcomes	Assessment 1	Assessment 2
<p><b><u>The Contemporary Actor</u></b>  <b>30 Credits</b></p>	<ol style="list-style-type: none"> <li>1. Demonstrate practical confidence and skill in exploring the self as a means of reflecting a meaningful relationship between the inner and outer realms of experience of dramatic characters in both live and recorded performance material.</li> <li>2. Apply a secure and enabling working methodology that integrates the skills of movement, voice and acting in a way that conveys meaning to the spectator.</li> <li>3. Make practical use of a range of specific skills that relate to screen performance including economy, stillness, focus, re-acting, eye-lines, continuity and working within the camera frame.</li> <li>4. Engage in informed evaluation and self-reflexive appraisal when watching pre-recorded performances as a means of ensuring ongoing development.</li> <li>5. Understand and apply the highest standards of professional discipline, attendance and punctuality in relation to all aspects of the work both in classes/rehearsals and presentation/performance contexts</li> </ol> <p><b>Employability and Sustainability LO's</b></p> <ol style="list-style-type: none"> <li>6. Demonstrate professional and ethical awareness</li> <li>7. Communicate effectively using a range of media.</li> </ol>	<p><b>Practical Presentation (50%)</b></p> <p><b>ULO 1, 2, 5 and 6</b></p>	<p><b>Practical Exercises (50%)</b></p> <p><b>ULO 3, 4, 5 and 7</b></p>
<p><b><u>Playing Shakespeare</u></b>  <b>30 Credits</b></p>	<ol style="list-style-type: none"> <li>1. Demonstrate practically an organic sensitivity to the technical demands of Elizabethan/Jacobean language and the extent to which it serves to promote a dynamic and skilled approach to the creation of dramatic character.</li> <li>2. Personalize and own dramatic language and work effectively with verse and prose structures in the creation of meaning and intention.</li> <li>3. Work with and apply an embodied understanding and engagement with the emotional, intellectual, spiritual and philosophical life of the worlds presented in the chosen plays and the characters featured.</li> <li>4. Respond confidently and appropriately to tutorial feedback and develop their work in accordance with agreed time-frames.</li> </ol>	<p><b>Practical Presentation (100%)</b></p> <p><b>ULO 1, 2, 3, 4, 5 and 6</b></p>	

	<p>5. Understand and apply the highest standards of professional discipline, attendance and punctuality in relation to all aspects of the work both in classes/rehearsals and presentation/performance contexts</p> <p><b>Employability and Sustainability LO's</b></p> <p>6. Find, evaluate, synthesise and use information.</p>		
<p><b>Black Box Workshop</b> <b>30 Credits</b></p>	<p>1. Participate in rehearsals with highly developed and integrated skills in movement, voice and acting in such a way as to effect an accomplished and convincing character transformation.</p> <p>2. Confidently use and work from the self as a basis for the investigation and reflection of truthful and convincing emotional behaviour and to work with responsiveness and sensitivity in classroom and rehearsal contexts as well as formal presentations.</p> <p>3. Apply an embodied and secure working methodology that informs and empowers confident and accomplished rehearsal and performance practice involving research, experimentation and observation.</p> <p>4. Integrate, apply and adapt the core principles of the training in the interpretation of the chosen text and to work with sensitivity and responsiveness to the interests of the ensemble.</p> <p>5. Understand and apply the highest standards of professional discipline, attendance and punctuality in relation to all aspects of the work both in classes/rehearsals and presentation/performance contexts</p> <p><b>Employability and Sustainability LO's</b></p> <p>6. Manage own professional development reflectively.</p>	<p><b>Practical Presentation (100%)</b></p> <p><b>ULO 1, 2, 3, 4, 5 and 6</b></p>	

## EQAL Assessment Mapping – Level 6

Level 6 - Unit	Unit Learning Outcomes	Assessment 1	Assessment 2
<p><b><u>Theatre Production One</u></b> <b>30 Credits</b></p>	<ol style="list-style-type: none"> <li>1. Confidently apply a secure working methodology that reflects and balances the skills of movement and voice, acting and interpretation, and reflection and self-analysis in a way that conveys credibility and complexity to an audience.</li> <li>2. Demonstrate an accomplished level of skill and the ability necessary for the creative and imaginative application of the processes of rehearsal in order to select refine and perfect disciplined and appropriate performance practice.</li> <li>3. Apply a penetrating understanding of acting as an ensemble enterprise and an ability to collaborate creatively, effectively and professionally with other artists and technicians in the creation of meaningful and accomplished performance.</li> <li>4. Work with high degrees of focus, concentration and stamina for extended periods in a variety of situations.</li> <li>5. Understand and apply the highest standards of professional discipline, attendance and punctuality in relation to all aspects of the work both in classes/rehearsals and presentation/performance contexts</li> </ol> <p><b>Employability and Sustainability LO's</b></p> <ol style="list-style-type: none"> <li>6. Apply teamwork and leadership skills</li> </ol>	<p><b>Practical Presentation (100%)</b></p> <p><b>ULO 1, 2, 3, 4, 5 and 6</b></p>	
<p><b><u>Theatre Production Two</u></b> <b>30 Credits</b></p>	<ol style="list-style-type: none"> <li>1. Confidently apply a secure working methodology that reflects and balances the skills of movement and voice, acting and interpretation, and reflection and self-analysis in a way that conveys credibility an complexity to an audience.</li> <li>2. Demonstrate an accomplished level of skill and the ability necessary for the creative and imaginative application of the processes of rehearsal in order to select, refine and perfect disciplined and appropriate performance practice.</li> <li>3. Apply a penetrating understanding of acting as an ensemble enterprise and an ability to collaborate creatively, effectively and professionally with other artists and technicians in the creation of meaningful and accomplished performance.</li> </ol>	<p><b>Practical Presentation (100%)</b></p> <p><b>ULO 1, 2, 3, 4, 5 and 6</b></p>	

	<ol style="list-style-type: none"> <li>4. Work with high degrees of focus, concentration and stamina for extended periods in a variety of situations.</li> <li>5. Understand and apply the highest standards of professional discipline, attendance and punctuality in relation to all aspects of the work both in classes/rehearsals and presentation/performance contexts</li> </ol> <p><b>Employability and Sustainability LO's</b></p> <ol style="list-style-type: none"> <li>6. Apply teamwork and leadership skills</li> </ol>		
<p><b><u>Theatre Production Three</u></b> <b>30 Credits</b></p>	<ol style="list-style-type: none"> <li>1. Confidently apply a secure working methodology that reflects and balances the skills of movement and voice, acting and interpretation, and reflection and self-analysis in a way that conveys credibility an complexity to an audience.</li> <li>2. Demonstrate an accomplished level of skill and the ability necessary for the creative and imaginative application of the processes of rehearsal in order to select, refine and perfect disciplined and appropriate performance practice.</li> <li>3. Apply a penetrating understanding of acting as an ensemble enterprise and an ability to collaborate creatively, effectively and professionally with other artists and technicians in the creation of meaningful and accomplished performance.</li> <li>4. Work with high degrees of focus, concentration and stamina for extended periods in a variety of situations.</li> <li>5. Understand and apply the highest standards of professional discipline, attendance and punctuality in relation to all aspects of the work both in classes/rehearsals and presentation/performance contexts</li> </ol> <p><b>Employability and Sustainability LO's</b></p> <ol style="list-style-type: none"> <li>6. Apply teamwork and leadership skills</li> </ol>	<p><b>Practical Exercises and Presentation (100%)</b></p> <p><b>ULO 1, 2, 3, 4, 5 and 6</b></p>	

## Contextualising Practice and Contextualising Practice with Language Level 4, Level 5, Level 6

Unit	Learning Outcome	Elements of Assessment
<b>Level 4</b>		
<b>Contextualising Practice 1</b> <b>1G4Z9901</b> <b>30c</b>	<ol style="list-style-type: none"> <li>1. Begin to think critically about the cultural contexts of Art/Design/Media practice.</li> <li>2. Identify and analyse information from a variety of sources concerned with cultural and critical contexts in Art/Design/Media practice.</li> <li>3. Express ideas effectively and communicate appropriately using a range of media.</li> </ol>	<ol style="list-style-type: none"> <li>1. Portfolio 35% A portfolio containing lecture notes, commentaries, photographs or other material relevant to the Professional and Employability issues addressed in the unit. Equivalent to 100 hours of <u>student effort</u>.</li> <li>2. Critical Analysis 65% Evaluation of significant cultural and critical aspects of the unit content. 2,000 word piece of writing or alternative submission format to be agreed with seminar tutor. All submissions to be fully referenced as appropriate and submitted to Turnitin.</li> </ol>
<b>Level 5</b>		
<b>Contextualising Practice 2</b> <b>1G5Z9901</b> <b>30c</b>	<ol style="list-style-type: none"> <li>1. Analyse and evaluate cultural and critical contexts as relevant to your area of study.</li> <li>2. Evaluate and critique information from a variety of sources pertinent to your cultural and critical context.</li> <li>3. Express your ideas with fluency using appropriate strategies of communication.</li> </ol>	<ol style="list-style-type: none"> <li>1. Portfolio 35% Evidence of annotated lecture, seminar and research notes or other documented research on relevant contexts for practice including professional and employability issues. Inclusion of critical and reflective 1,000 word case study, or other form of critical reflection.</li> <li>2. Critical Analysis 65% Evaluation of significant cultural, critical and professional aspects of the Contextualising Practice 2 content, for synthesis through the student's practice interests. With the potential for how this will develop at Level 6 through engagement with options available in Contextualising Practice 3.  3,000 word piece of writing or alternative submission format to be agreed with Contextualising Practice tutor. Alternative submission formats include personal project (3,000 words equivalent) or presentation by the student. All formats will be Critical Analyses and will be assessed to the same Learning Outcomes and Assessment Criteria. All submissions to be fully referenced as appropriate and submitted to Turnitin.</li> </ol>

<b>Level 6</b>		
<b>Contextualising Practice 3 1G6Z9901 30c</b>	<ol style="list-style-type: none"> <li>1. Develop a research question based on a variety of primary and secondary sources as pertinent to your area of practice.</li> <li>2. Reflect, evaluate and synthesise cultural and critical contexts as relevant to your area of practice.</li> <li>3. Communicate fluently and with confidence a well informed and articulate position in relation to your area of practice.</li> </ol>	<p><b>1. Annotated Presentation 35%</b> A presentation using appropriate media and format that shows evidence of documented research on relevant contexts for practice including professional and employability issues, relevant to the student's own practice. A minimum 500 word summary of the accompanying research and tutorial notes as appropriate.</p> <p><b>2. Critical Analysis 65%</b> A 5,000-6,000 word Extended Essay or alternative submission format to be agreed with your Contextualising Practice tutor. Alternative submission formats may include a personal or external project (5,000-6,000 words or equivalent 200 hours student effort) or a presentation based assessment. All formats will be critical analyses and will be assessed to the same Learning Outcomes and Assessment Criteria.</p>



**EMPLOYABILITY AND SUSTAINABILITY MAP**

Provide a map that identifies how the University’s Employability and Sustainability learning outcomes are addressed across the curriculum for each award within the programme specification.

**Appendix Three**

**BA (Hons) Acting - MAPPING MMU GRADUATE OUTCOMES THROUGH THE CURRICULUM – Level 4**

Graduate Outcome	Example of Unit level learning outcomes (suggested level/stage in brackets – edit as appropriate)	Unit 1 The Actors’ Craft 1: Self and Ensemble	Unit 2 The Actors’ Craft 2: Creating a Role	Unit 3 The Actors’ Craft 3: Playing the Scene
1. Apply skills of critical analysis to real world situations within a defined range of contexts	<ul style="list-style-type: none"> <li>• Apply practically an understanding of the importance of curiosity, observation, research and careful preparation as a means of nourishing the imagination and generating creativity. (4)</li> <li>• An ability to apply key aspects of Stanislavskian methodology in such a way as to incorporate and enable a practical awareness of and sensitivity towards the importance of integrating the work encountered in movement and voice classes. (2)</li> <li>• Apply a secure working methodology that will serve to inform and empower confident, exploratory and meaningful rehearsal practice and enable interpretative choices that are appropriate and relevant to the context in which the work is situated. (4)</li> </ul>	•	•  •	•   •

<p>2. Demonstrate a high degree of professionalism*</p>	<ul style="list-style-type: none"> <li>• Understand and apply the highest standards of professional discipline, attendance and punctuality in relation to all aspects of the work both in classes/rehearsals and presentation/performance contexts (5)</li> </ul>	<ul style="list-style-type: none"> <li>•</li> </ul>	<ul style="list-style-type: none"> <li>•</li> </ul>	
<p>3. Express ideas effectively and communicate information appropriately and accurately using a range of media including ICT,</p>	<ul style="list-style-type: none"> <li>• Evidence through practice a growing understanding of how both self-awareness and self-knowledge can provide a basis for creative investigation and expression within a classroom based/rehearsal context (2)</li> <li>• Apply a clear understanding of and practical embodiment of a range of physical and vocal expressive techniques related to the interpretation of both text based and improvised work. (4)</li> <li>• An ability to integrate practically and apply the core principles of the training to the interpretation of extracts/scenes from a text based drama. (2)</li> </ul>	<ul style="list-style-type: none"> <li>•</li> </ul>	<ul style="list-style-type: none"> <li>•</li> </ul>	<ul style="list-style-type: none"> <li>•</li> </ul>
<p>4. Develop working relationships using teamwork and leadership skills, recognising and respecting different perspectives</p>	<ul style="list-style-type: none"> <li>• Manifest willingness and ability to work from impulse in pursuit of a simple objective in a manner that remains sensitive to an ensemble ethos and the need for reciprocity, play and spontaneity. (3)</li> <li>• Apply teamwork and leadership skills (6)</li> <li>• The ability to work with generosity and openness and to have begun the process of relinquishing habitual behavioural patterns (physical, vocal and emotional) in a manner</li> </ul>	<ul style="list-style-type: none"> <li>•</li> <li>•</li> </ul>	<ul style="list-style-type: none"> <li>•</li> </ul>	

	<p>that facilitates practical exploration and creative investigation. (1)</p> <ul style="list-style-type: none"> <li>• A willingness and ability to work with emotional availability and credibility in the creation of dramatic relationships and to work with responsiveness and sensitivity both in classroom and rehearsal contexts as well as formal presentations. (3)</li> </ul>			•
<p>5. Manage their professional development reflecting on progress and taking appropriate action</p>	<ul style="list-style-type: none"> <li>• Evidence through practice a growing understanding of how both self-awareness and self-knowledge can provide a basis for creative investigation and expression within a classroom based/rehearsal context. (2)</li> <li>• Manage own professional development reflectively (6)</li> <li>• A rudimentary but proficient ability to personalize language in various forms and to work effectively with the technical and interpretative demands of both devised and text based language structures in the creation of meaning and character intention. (3)</li> <li>• A developed ability to embody specific skills related to voice, movement and acting in such a way as to effect a simple but convincing character transformation. (1)</li> </ul>	•	• •	•
<p>6. Find, evaluate, synthesise and use information from a variety of sources</p>	<ul style="list-style-type: none"> <li>• Clearly evidence a practical understanding of how to identify and locate individual habitual patterns and behaviour (physical, vocal and emotional) and evidence increased spatial and physical awareness, concentration and focus. (1)</li> </ul>	•		

	<ul style="list-style-type: none"> <li>• An ability to apply key aspects of Stanislavskian methodology in such a way as to incorporate and enable a practical awareness of and sensitivity towards the importance of integrating the work encountered in movement and voice classes. (2)</li> <li>• An ability to integrate practically and apply the core principles of the training to the interpretation of extracts/scenes from a text based drama. (2)</li> </ul>		•	•
<p>7. Articulate an awareness of the social and community contexts within their disciplinary field</p>	<ul style="list-style-type: none"> <li>• Demonstrate professionalism and ethical awareness. (7)</li> </ul>		•	

**MAPPING MMU GRADUATE OUTCOMES THROUGH THE CURRICULUM – Level 5**

Graduate Outcome	Example of Unit level learning outcomes (suggested level/stage in brackets – edit as appropriate)	Unit 1 The Contemporary Actor	Unit 2 Playing Shakespeare	Unit 3 Black Box Workshop
<p>1 Apply skills of critical analysis to real world situations within a defined range of contexts</p>	<ul style="list-style-type: none"> <li>• Demonstrate practical confidence and skill in exploring the self as a means of reflecting a meaningful relationship between the inner and outer realms of experience of dramatic characters in both live and recorded performance material. (1)</li> <li>• Work with and apply an embodied understanding and engagement with the emotional, intellectual, spiritual and philosophical life of the worlds presented in the chosen plays and the characters featured. (3)</li> <li>• Integrate, apply and adapt the core principles of the training in the interpretation of the chosen text and to work with sensitivity and responsiveness to the interests of the ensemble. (4)</li> </ul>	<p>•</p>	<p>•</p>	<p>•</p>
<p>2 Demonstrate a high degree of professionalism*</p>	<ul style="list-style-type: none"> <li>• Understand and apply the highest standards of professional discipline, attendance and punctuality in relation to all aspects of the work both in classes/rehearsals and presentation/performance contexts (5)</li> </ul>	<p>•</p>	<p>•</p>	<p>•</p>

<p>3 Express ideas effectively and communicate information appropriately and accurately using a range of media including ICT,</p>	<ul style="list-style-type: none"> <li>• Make practical use of a range of specific skills that relate to screen performance including economy, stillness, focus, re-acting, eye-lines, continuity and working within the camera frame. (3)</li> <li>• Communicate effectively using a range of media. (7)</li> <li>• Demonstrate practically an organic sensitivity to the technical demands of Elizabethan/Jacobean language and the extent to which it serves to promote a dynamic and skilled approach to the creation of dramatic character. (1)</li> <li>• Find, evaluate, synthesise and use information. (6)</li> <li>• Confidently use and work from the self as a basis for the investigation and reflection of truthful and convincing emotional behaviour and to work with responsiveness and sensitivity in classroom and rehearsal contexts as well as formal presentations. (2)</li> </ul>	<ul style="list-style-type: none"> <li>•</li> <li>•</li> </ul>	<ul style="list-style-type: none"> <li>•</li> <li>•</li> </ul>	<ul style="list-style-type: none"> <li>•</li> </ul>
<p>4 Develop working relationships using teamwork and leadership skills, recognising and respecting different perspectives</p>	<ul style="list-style-type: none"> <li>• Demonstrate practically confidence and skill in exploring the self as a means of reflecting a meaningful relationship between the inner and outer realms of experience of dramatic characters in both live and recorded performance material. (1)</li> <li>• Respond confidently and appropriately to tutorial feedback and develop their work in accordance with agreed time-frames. (4)</li> </ul>	<ul style="list-style-type: none"> <li>•</li> </ul>	<ul style="list-style-type: none"> <li>•</li> </ul>	

	<ul style="list-style-type: none"> <li>• Apply an embodied and secure working methodology that informs and empowers confident and accomplished rehearsal and performance practice involving research, experimentation and observation. (3)</li> <li>• Integrate, apply and adapt the core principles of the training in the interpretation of the chosen text and to work with sensitivity and responsiveness to the interests of the ensemble. (4)</li> </ul>			<ul style="list-style-type: none"> <li>•</li> <li>•</li> </ul>
<p>5 Manage their professional development reflecting on progress and taking appropriate action</p>	<ul style="list-style-type: none"> <li>• Apply a secure and enabling working methodology that integrates the skills of movement, voice and acting in a way that conveys meaning to the spectator. (2)</li> <li>• Engage in informed evaluation and self-reflexive appraisal when watching pre-recorded performances as a means of ensuring ongoing development. (4)</li> <li>• Respond confidently and appropriately to tutorial feedback and develop their work in accordance with agreed time-frames. (4)</li> <li>• Integrate, apply and adapt the core principles of the training in the interpretation of the chosen text and to work with sensitivity and responsiveness to the interests of the ensemble. (4)</li> </ul>	<ul style="list-style-type: none"> <li>•</li> <li>•</li> </ul>	<ul style="list-style-type: none"> <li>•</li> </ul>	<ul style="list-style-type: none"> <li>•</li> </ul>

<p>6 Find, evaluate, synthesise and use information from a variety of sources</p>	<ul style="list-style-type: none"> <li>• Make practical use of a range of specific skills that relate to screen performance including economy, stillness, focus, re-acting, eye-lines, continuity and working within the camera frame. (3)</li> <li>• Communicate effectively using a range of media. (7)</li> <li>• Find, evaluate, synthesise and use information. (6)</li> <li>• Personalize and own dramatic language and work effectively with verse and prose structures in the creation of meaning and intention. (2)</li> <li>• Integrate, apply and adapt the core principles of the training in the interpretation of the chosen text and to work with sensitivity and responsiveness to the interests of the ensemble. (4)</li> </ul>	<ul style="list-style-type: none"> <li>•</li> <li>•</li> </ul>	<ul style="list-style-type: none"> <li>•</li> <li>•</li> </ul>	<ul style="list-style-type: none"> <li>•</li> </ul>
<p>7 Articulate an awareness of the social and community contexts within their disciplinary field</p>	<ul style="list-style-type: none"> <li>• Demonstrate professional and ethical awareness (6)</li> <li>• Work with and apply an embodied understanding and engagement with the emotional, intellectual, spiritual and philosophical life of the worlds presented in the chosen plays and the characters featured. (3)</li> <li>• Apply an embodied and secure working methodology that informs and empowers confident and accomplished rehearsal and</li> </ul>	<ul style="list-style-type: none"> <li>•</li> </ul>	<ul style="list-style-type: none"> <li>•</li> </ul>	<ul style="list-style-type: none"> <li>•</li> </ul>



	performance practice involving research, experimentation and observation. (3)			
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**MAPPING MMU GRADUATE OUTCOMES THROUGH THE CURRICULUM – Level 6**

Graduate Outcome	Example of Unit level learning outcomes (suggested level/stage in brackets – edit as appropriate)	Unit 1 Theatre Production One	Unit 2 Theatre Production Two	Unit 3 Theatre Production Three
1 Apply skills of critical analysis to real world situations within a defined range of contexts	<ul style="list-style-type: none"> <li>Confidently apply a secure working methodology that reflects and balances the skills of movement and voice, acting and interpretation, and reflection and self-analysis in a way that conveys credibility and complexity to an audience. (1)</li> </ul>	•	•	•
2 Demonstrate a high degree of professionalism*	<ul style="list-style-type: none"> <li>Understand and apply the highest standards of professional discipline, attendance and punctuality in relation to all aspects of the work both in classes/rehearsals and presentation/performance contexts (5)</li> </ul>	•	•	•
3 Express ideas effectively and communicate information appropriately and accurately using a range of media including ICT,	<ul style="list-style-type: none"> <li>Apply a penetrating understanding of acting as an ensemble enterprise and an ability to collaborate creatively, effectively and professionally with other artists and technicians in the creation of meaningful and accomplished performance.</li> </ul>	•	•	•
4 Develop working relationships using teamwork and leadership skills, recognising	<ul style="list-style-type: none"> <li>Apply teamwork and leadership skills (6)</li> <li>Apply a penetrating understanding of acting as an ensemble enterprise and an ability to</li> </ul>	•  •	•  •	•  •

<p>and respecting different perspectives</p>	<p>collaborate creatively, effectively and professionally with other artists and technicians in the creation of meaningful and accomplished performance. (3)</p>			
<p>5 Manage their professional development reflecting on progress and taking appropriate action</p>	<ul style="list-style-type: none"> <li>• Confidently apply a secure working methodology that reflects and balances the skills of movement and voice, acting and interpretation, and reflection and self-analysis in a way that conveys credibility and complexity to an audience. (1)</li> <li>• Demonstrate an accomplished level of skill and the ability necessary for the creative and imaginative application of the processes of rehearsal in order to select, refine and perfect disciplined and appropriate performance practice. (2)</li> </ul>	<p>•</p> <p>•</p>	<p>•</p> <p>•</p>	<p>•</p> <p>•</p>
<p>6 Find, evaluate, synthesise and use information from a variety of sources</p>	<ul style="list-style-type: none"> <li>• Demonstrate an accomplished level of skill and the ability necessary for the creative and imaginative application of the processes of rehearsal in order to select, refine and perfect disciplined and appropriate performance practice. (2)</li> </ul>	<p>•</p>	<p>•</p>	<p>•</p>

<p>7 Articulate an awareness of the social and community contexts within their disciplinary field</p>	<ul style="list-style-type: none"> <li>Confidently apply a secure working methodology that reflects and balances the skills of movement and voice, acting and interpretation, and reflection and self-analysis in a way that conveys credibility an complexity to an audience. (1)</li> </ul>	<p>•</p>	<p>•</p>	<p>•</p>
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\* professionalism may be characterised by attributes such as initiative, creativity, motivation, professional practice and self management. Different emphasis on these will be relevant in different disciplines.

## Appendix Four

### Level Descriptors and Grade Descriptors: BA (Hons) Acting

#### Level 4 Descriptor: BA (Hons) Acting

Knowledge and Understanding	Subject Skills	Generic
<p>Students will be able to demonstrate an awareness of the various forms, practices, histories and traditions of performance and the extent to which an interaction between practice and theory can serve to empower understanding and enhance creativity. Such awareness will also evidence an understanding of some key practitioners and of the significant components and practices through which performance is created and realised. In addition they will have begun to recognise the demands of a range of dramatic texts and the interpretative challenges encountered when translating a text into performance.</p>	<p>Students will have developed the confidence to describe, evaluate and interpret a range of dramatic texts and performance events and demonstrate some understanding of the ways in which different cultural, theoretical and critical perspectives can influence interpretation and reception. They will show an awareness of the demands of the rehearsal process and, through an appreciation of some of the vocabularies, techniques and practices associated with it, have begun to explore the skills by which performance is realised. Alongside these achievements, students will also demonstrate an awareness of and sensitivity towards an ensemble ethos and the degree to which an understanding of individual conscious and subconscious processes represents an important element in the realisation of performance. Students will also have developed key research skills and be able to apply these as a means of facilitating an enhanced understanding of both theoretical and practical outcomes.</p>	<p>Students will have developed an awareness of the ways in which ideas are exchanged, developed and presented and have begun to form an understanding of key debates and discourses informing creative endeavour in the arts, theatre and media industries. In addition, they will have begun to acquire an awareness of the skills associated with the organisation, analysis and synthesis of information. They will demonstrate an appreciation of the skills required of group work and be aware of the need to effectively manage work loads, meet deadlines and negotiate in a manner that is sensitive to the demands of a range of creative, personal and interpersonal considerations. Students will also have formed an awareness of and basic proficiency in information technology and its practical application.</p>

## Level 5 Descriptors: BA (Hons) Acting

Knowledge and Understanding	Subject Skills	Generic
<p>Students will be able to demonstrate at both a practical and a theoretical level an awareness and exploration of the various forms, practices, histories and traditions of performance and the extent to which an interaction between practice and theory can serve to empower understanding and enhance creativity. Such awareness will also evidence some practical experimentation with and theoretical understanding of a number of key practitioners and of the significant components and practices through which successful performance is created and realised. In addition they will confidently recognise the demands of a wide range of dramatic texts and theatrical genres and the interpretative challenges encountered when translating a text into performance.</p>	<p>Students will have developed the confidence to describe, evaluate and interpret a range of dramatic texts and performance events and demonstrate a sound understanding of and significant engagement with the ways in which different cultural, theoretical and critical perspectives can influence creative interpretation and reception. They will be able to articulate an informed understanding of the demands of the rehearsal process and, through the practical experimentation with and application of some of the vocabularies, techniques and practices associated with it, have begun to significantly develop the skills by which performance is generated and realised. Alongside these achievements, students will also demonstrate an informed awareness of, engagement with and sensitivity towards an ensemble ethos and the degree to which an understanding of individual conscious and subconscious processes represents an important element in the realisation of a performance event. Students will also have developed key research skills and will have experienced the practical application of these as a means of facilitating an informed critical understanding of both theoretical and performance based outcomes.</p>	<p>Students will have developed the confidence to explore and debate ideas and - through various modes of engagement, analysis and dissemination - demonstrate an informed and critical understanding of key debates and discourses informing creative endeavour in the arts, theatre and media industries. In addition, they will have begun to confidently apply the skills associated with the organisation, analysis and synthesis of information. They will demonstrate the practical application of the skills required of group work and be responsive to the need to effectively manage work loads, meet deadlines and negotiate in a manner that is sensitive to the demands of a range of creative, personal and interpersonal considerations. Students will also have formed an awareness of and basic proficiency in information technology and its practical application.</p>

## Level 6 Descriptors: BA (Hons) Acting

Knowledge and Understanding	Subject Skills	Generic
<p>Students will be able to demonstrate at both a practical and a theoretical level an informed and detailed awareness of the various forms, practices, histories and traditions of performance, the issues underlying contemporary debates about performance and the extent to which an interaction between practice and theory can serve to empower understanding and enhance creativity and originality. Such awareness will also evidence significant practical and theoretical understanding of various key practitioners and of the significant components and practices through which sophisticated performance is created and realised. In addition they will confidently recognise the demands of a wide range of dramatic texts and theatrical genres and be able to offer coherent responses to some of the interpretative challenges encountered when translating a text into performance.</p>	<p>Students will have developed the confidence to describe, evaluate and interpret a range of dramatic texts and performance events and demonstrate a sound understanding of and significant engagement with the ways in which different cultural, theoretical and critical perspectives influence interpretation/reception. They will be able to articulate an informed understanding of the demands of the rehearsal process and, through the practical experimentation with and application of some of the vocabularies, techniques and practices associated with it, have acquired many of the skills that are essential to successful performance. Alongside these accomplishments, students will also demonstrate an informed awareness and experience of, sustained engagement with and sensitivity towards an ensemble ethos and the degree to which an understanding of individual conscious and subconscious processes represents an important element in the realisation of a performance event. They will have had significant experience of live and recorded performance and the developmental processes, techniques, methodologies and vocabularies that are associated with it. Students will also have developed key research skills and, through a range of presentational formats, will have experienced the practical application of these as a means of facilitating an informed intellectual and critical understanding of both theoretical and performance based outcomes.</p>	<p>Students will have developed the confidence to explore and debate ideas and, through various modes of engagement, analysis and dissemination, demonstrate an informed and critical understanding of key debates and discourses informing creative endeavour in the arts, theatre and media industries. They will have acquired the confidence to engage with and disseminate responses to key ideas and debates through a variety of presentational formats. In addition, they will demonstrate proficiency in applying the skills associated with the organisation, analysis and synthesis of information. They will confidently demonstrate the practical application of the skills required of group work and be responsive to the need to effectively manage work loads, meet deadlines and negotiate and work responsibly, efficiently and sensitively with others.</p>

**GRADE DESCRIPTORS: BA (Hons) Acting**

GRADE	SUBJECT SPECIFIC ACHIEVEMENT	GENERIC ACHIEVEMENT
70 –100	<p><b><u>Practical Work</u></b>                      Represents work of outstanding merit and distinction, demonstrating an exceptionally high level of ability to sustain energy and focus throughout the performance/presentation. Appropriate to the level of study, there will be a consistent, disciplined and fully integrated use of physical and vocal techniques combined with a high level of intellectual understanding in the work. The quality of the work produced will demonstrate absolute clarity and rigour in both the creation and execution of the performance/presentation event.</p>	<p>The student has demonstrated an excellent ability to explore and establish individual learning strategies and has fully recognised the role of open-minded enquiry, critical judgement and self-reflection in the learning process. The opportunities for self-development and imaginative engagement offered through working with peers have been fully appreciated and exploited, and a complete awareness of the importance of time-management, organisation and planning abilities is evident.</p> <p>The student has been exceptionally able in identifying and applying information gathering and communication strategies, making full use of the appropriate technologies to do so. There is a high level of awareness of the need to express and present arguments, ideas and concepts with clarity.</p> <p>There is strong evidence of the ability to sustain focus, concentration and stamina for extended periods.</p>
	<p><b><u>Written/Seminar Work</u></b>                      Full coverage of the subject and an excellent grasp of key issues, concepts and problems                      An outstanding level of critical and conceptual analysis                      An outstanding level of synthesis, evaluation and interpretation                      An outstanding level of informed, coherent and independent/original thought                      An excellent presentational style demonstrating lucidity and rigour</p>	
60 – 69	<p><b><u>Practical Work</u></b>                      Represents work of merit and distinction demonstrating a high level of ability to sustain energy and focus throughout the performance/presentation. Appropriate to the level of study, there will be a high level of consistency and discipline in the application of integrated physical and vocal techniques combined with a high level of intellectual understanding manifest in the performance/presentation. The quality of the work produced will demonstrate a high degree clarity and rigour in both the creation and execution of the performance/presentation event.</p>	<p>The student has demonstrated a very good ability to explore and establish individual learning strategies and has recognised the role of open-minded enquiry, critical judgement and self-reflection in the learning process. The opportunities for self-development and imaginative engagement offered through working with peers have been well appreciated and applied, and a high awareness of the importance of time - management, organisation and planning abilities is evident.</p> <p>The student has been very able in identifying and applying information gathering and communication strategies, making good use of the appropriate technologies to do so. There is a good level of awareness of the need to express and present arguments, ideas and concepts with clarity.</p> <p>There is strong evidence of the ability to sustain focus, concentration and stamina for extended periods.</p>
	<p><b><u>Written/Seminar Work</u></b>                      Thorough coverage of the subject with a highly developed grasp of key issues, concepts and problems                      A high level of critical and conceptual analysis                      A high degree of synthesis, evaluation and interpretation                      A high level of informed, coherent and independent thought.                      Highly developed presentational style</p>	



50 – 59	<p><b><u>Practical Work</u></b> Represents work which demonstrates creative independence and a competent level of ability to sustain energy and focus throughout the performance/presentation. In accordance with the level of study. There will be evidence of a fairly high level of consistency and discipline in the application of integrated physical and vocal techniques together with a sound intellectual understanding. The work produced will demonstrate clarity, commitment and integrity.</p>	<p>The student has demonstrated evidence of an ability to explore and establish individual learning strategies and has recognised the role of open-minded enquiry, critical judgement and self-reflection in the learning process. The possibilities for self-development and imaginative involvement offered through working with peers have been appreciated, and an awareness of the importance of time-management, organisation and planning abilities is evident.</p> <p>The student has been able to identify and apply information gathering and communication strategies, making some use of the appropriate technologies to do so. There is awareness of the need to express and present arguments, ideas and concepts with clarity.</p> <p>There is evidence of the ability to sustain focus, concentration and stamina for extended periods.</p>
	<p><b><u>Written/Seminar Work</u></b> Wide coverage of the subject area that identifies key issues and problems Good critical and conceptual analysis A good level of synthesis, evaluation and interpretation A good level of informed and coherent thought A well developed presentational style</p>	
40 – 49	<p><b><u>Practical Work</u></b> Displaying competence consistent with the unit/programme aims and standard that is commensurate with honours degree level. In accordance with the level of study, there will be some evidence of consistency and discipline in the realisation of integrated physical and vocal techniques as well as an intellectual understanding of the demands of the performance/presentation event. The work produced will demonstrate a proficient level clarity and integrity.</p>	<p>The student has demonstrated evidence of an adequate ability to explore learning strategies, with some recognition of the role of open-minded enquiry, critical judgement and self-reflection in the learning process. The possibilities for self-development and imaginative involvement offered through working with peers are only partly appreciated. There is a limited awareness of the importance of time-management, organisation and planning abilities.</p> <p>The student has shown an adequate ability to identify and apply information gathering and communication strategies, making some use of the appropriate technologies to do so. There is some evidence of an awareness of the need to express and present arguments, ideas and concepts with clarity.</p> <p>There is limited evidence of the ability to sustain focus, concentration and stamina for extended periods.</p>
	<p><b><u>Written/Seminar Work</u></b> An acceptable degree of coverage of the subject area that identifies some key issues and problems. Evidence of critical and conceptual skills A satisfactory level of synthesis, evaluation and interpretation A satisfactory level of informed and coherent thought An appropriately developed presentational style</p>	

<p>30 – 39</p>	<p><b><u>Practical Work</u></b>                  Represents work displaying competence consistent with the unit/programme aims and objectives, but at a standard that falls short of the demands of honours degree level. There will be some evidence of an integrated physical and vocal technique and some intellectual understanding of the performance event.</p>	<p>The student has demonstrated evidence of an awareness of learning strategies, but there is little recognition of the role of open-minded enquiry, critical judgement and self-reflection in the learning process. The possibilities for imaginative involvement and self-development offered through working with peers are partly appreciated. There is limited awareness of the importance of time-management, organisation and planning abilities.</p> <p>The student has been partially able to identify and apply information gathering and communication strategies, making some use of the appropriate technologies to do so. There is evidence of a limited awareness of the need to express and present arguments, ideas and concepts with clarity.</p> <p>There is partial evidence of the ability to sustain focus, concentration and stamina for extended periods.</p>
	<p><b><u>Written/Seminar Work</u></b>                  Minimal coverage of the subject area that struggles to identify key issues and problems                  Weak critical and conceptual skills                  Limited levels of synthesis, evaluation and interpretation                  Limited levels of informed and coherent thought                  A weak, but acceptable presentational style</p>	
<p>0 – 30</p>	<p><b><u>Practical Work</u></b>                  Represents work that does not realise a standard of competence that is consistent with the programme aims and objectives. There is little evidence of an ability to sustain energy and focus or demonstrate integrated physical and vocal techniques. There will be low levels of intellectual understanding and creative engagement with the work produced. The aims and objectives for the unit/programme will not have been realised.</p>	<p>The student has failed to demonstrate evidence of an ability to explore and establish individual learning strategies and has not recognised the role of open-minded enquiry, critical judgement and self-reflection in the learning process. The possibilities for self-development offered through working with peers have not been appreciated, and no awareness of the importance of time-management, organisation and planning abilities is evident.</p> <p>The student has been unable to identify and apply information gathering and communication strategies, or to use of the appropriate technologies to do so. There is no evidence of an awareness of the need to express and present arguments, ideas and concepts with clarity.</p> <p>There is no convincing evidence of the ability to sustain focus, concentration and stamina for extended periods.</p>
	<p><b><u>Written/Seminar Work</u></b>                  Weak/partial coverage of the subject area that does not identify key issues and problems                  Very limited/poor evidence of critical and conceptual skills                  Insufficient or no evidence of synthesis, evaluation and interpretation                  Insufficient or no evidence of informed and coherent thought                  A poor and unacceptable presentational style</p>	

# SECTION G

## Approved Modifications to Programme Specification since Approval/Last Review

The following log provides a cumulative of minor and major modifications made to the Programme Specification since its approval/last review.

FAQSC Reference (or PARM ref for Major Modifications requiring strategic approval)	Programme Specification Title (specify award titles/routes affected by change)	Brief Outline of Minor Modification/ Major Modification (Minor - include level & title of units & a brief description of modification) (Major - include details of change such as new routes, pathways etc)	Date of FAQSC Approval (or PARM event)	Approval effective from:	Details of cohort of students who will be affected by the modification (eg students entering Level 5 wef September 2014 onward)

## Approved Modifications to Programme Specification since Approval/Last Review – SCHOOL-WIDE UNITS

The following log provides a cumulative of minor and major modifications made to the Programme Specification since its approval/last review.

FAQSC Reference (or PARM ref for Major Modifications requiring strategic approval)	Programme Specification Title (specify award titles/routes affected by change)	Brief Outline of Minor Modification/ Major Modification (Minor - include level & title of units & a brief description of modification) (Major - include details of change such as new routes, pathways etc)	Date of FAQSC Approval (or PARM event)	Approval effective from:	Details of cohort of students who will be affected by the modification (eg students entering Level 5 wef September 2014 onward)
	Contextualising Practice 2	Amendment to learning outcome 1	23 February 2016	Sept 2016	All level 5 student wef September 2016
	Contextualising Practice 3	Amendment to assessment description and word count	14 June 2017	Sept 2017	All level 6 students wef September 2017