



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.

1	Date of initial Approval or last review:	14 October 2014
2	Effective date of Approved/Reviewed Programme Specification:	1 September 2015 – 31 August 2021
3	This Version effective from:	September 2018
4	Version number:	2015/Version 4

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>

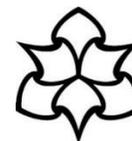
Cross Referencing of Programme Specifications

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

School-wide Units

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

Unit	Home Programme Specification	Also located in the following Programme Specifications
Contextualising Practice 1G4Z9901 1G5Z9901 1G6Z9901	UG Programmes in Art Theory and Practice	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



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 A – ADMINISTRATIVE AND REGULATORY INFORMATION

1	Overarching Programme Specification Title	
		BA (Hons) Acting
2	Brief Summary	
		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.
3	Awarding institution	Manchester Metropolitan University
4	Home Faculty	Faculty of Arts and Humanities Manchester School of Art
5	Home Department/ School/ Institute	Department of Media
6	UCAS/GTTR code(s)	W411
7	Framework for HE Qualifications position of final award(s) Framework for HE Qualifications	Honours (Level 6)
8	Alignment with University Curriculum Framework Curriculum Frameworks	Undergraduate
9	Engagement with the University-wide Provision	Uniwide Language Provision is not available to students on this programme.
10	Compliance with University Assessment Regulations	Undergraduate

	University Assessment Regulations	
11	Approved Variations/Exemptions from University Assessment Regulations	<p>Variation to Undergraduate Assessment Regulations B25 and B26:</p> <p>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.</p>
12	Relationship with Faculty Foundation Year	None

Awards

13	Final award title(s)	BA (Hons) Acting	
14	Combined Honours	There is no Combined Honours provision within this programme specification	
14a	<p>(i) Combined Honours Awards available eg:</p> <ul style="list-style-type: none"> • BSc/BA (Hons) AB • BSc/BA (Hons) AB and XY • BSc/BA (Hons) AB with XY <p>(ii) Single Honours Awards available through Combined Honours (ie Named Awards)</p> <p>(iii) Approved Subject Combinations administered by this Programme Specification (ie "home" combinations)</p>	N/A	
14b	Approved Subject Combination administered by other Programme Specifications	Approved Combination	Home Programme Specification & Home Dept
		N/A	
15	Interim exit awards and Subject title(s)	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) <u>Latest review/approval</u> October 2014 6 years September 2015 – August 2021</p> <p>(ii) <u>Major Modifications to Programme Specification since last review/approval</u> N/A</p>
21	Next Scheduled Review Date:	2020/21
22		

SECTION B - OUTCOMES

23	MMU Graduate Outcomes
<p>On successful completion of their course of study MMU graduates will be able to:</p> <p>GO1. apply skills of critical analysis to real world situations within a defined range of contexts;</p>	

- GO2. demonstrate a high degree of professionalism characterised by initiative, creativity, motivation and self-management;
- GO3. express ideas effectively and communicate information appropriately and accurately using a range of media including ICT;
- GO4. develop working relationships using teamwork and leadership skills, recognising and respecting different perspectives;
- GO5. manage their professional development reflecting on progress and taking appropriate action;
- GO6. find, evaluate, synthesise and use information from a variety of sources;
- GO7. articulate an awareness of the social and community contexts within their disciplinary field.

24 Programme Rationale

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.

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.

Drama and Theatre Arts based courses play a significant role in promoting empathy and social consciousness. The *BA (Hons) Acting* 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 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.

25 QAA Benchmark Statement(s)

Dance, Drama and Performance

26 Programme Specific Outcomes

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
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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

28	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
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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

29	Articulation of Graduate Prospects
<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</p>	

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.

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 MMU Strategy for Learning, Teaching and Assessment.

The School of Theatre Website [School of Theatre website](#) maintains a news page, which includes regular updates on graduate employment.

30 Curriculum Design

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
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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.

33 Inclusive Practice

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.

34 Technology Enhanced Learning

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.).

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.

35 Placement and/or Work-based Learning Activities

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.

On occasions, students secure professional contracts *before* 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.

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.

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.