PROGRAMME OF STUDY HANDBOOK (SINGLE HONOURS)

BA (HONS) APPLIED DRAMA

BA (HONS) PERFORMING ARTS

LEVEL 5

CENTRE FOR CONTEMPORARY PERFORMANCE PRACTICES

FACULTY OF HUMANITIES AND PERFORMING ARTS

2014-2015

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INTRODUCTION

This handbook provides you with detailed information about your course, or Programme of Study, and about the modules that will be offered for study at Level 5 in the academic year 2014-2015.

The University has made every effort to make the information as full and as accurate as possible, but you should note that minor changes in the organisation of modules between the planning stage and the actual teaching are inevitable. We shall try to keep any such changes to a minimum, and you will receive plenty of advance warning in the event of any alteration. We would also be grateful if you would let us know about any changes that you think might be helpful if introduced into future handbooks.

CURRENT MEMBERS OF STAFF

The following members of staff will be teaching on your Programme of Study:

Names and Contact Details

Jason Benson   01792 482077   jason.benson@sm.uwtsd.ac.uk
Programme Director
BA Applied Drama/BA Performing Arts (Contemporary Performance)

Dr Sarah Rose Evans 01792 482015   sarah.evans@sm.uwtsd.ac.uk

Martin Johnson   01792 482090   martin.johnson@sm.uwtsd.ac.uk

Jonathan Morgan   01792 482062   jonathan.morgan@sm.uwtsd.ac.uk
Programme Director
FdA Technical Theatre

Pastoral Support

A member of academic staff will be identified at the beginning of the academic year to act as a point of first contact for all pastoral support issues. Details of the arrangements for Pastoral Support are contained in the *University Regulations – Undergraduate Student Guide* which is published on the Academic Office section on the University's website:
http://www.uwtsd.ac.uk/academic-office/university-regulations-student-guide/

ACADEMIC YEAR 2014/2015

The academic year 2014/2015 will be divided up as follows:

Induction   22/09/14 - 26/09/14
Semester 1:   22/09/14 - 23/01/15
Exam Period 1:   08/01/15 - 16/01/15
Semester 2:   26/01/15 - 10/07/15
Exam Period 2:   11/05/15 - 22/05/15
Examining Boards: 05/06/15 - 02/07/15
Re-sit Period: 24/08/15 - 28/08/15

It is vitally important that the University Registry has an accurate record of your personal details at all times. It is equally important to ensure that you are registered on the correct Programme of Study and on the correct modules. Failure to inform the Registry of any changes in this respect is likely to cause some or all of the following problems:
    delay in obtaining your student loan;
    failure to keep you generally informed;
    failure to contact you in an emergency;
    clashes on your examination timetable and delays in its production;
    failure to progress to the next level of study as a result of not completing sufficient credits at the correct level;
    delay in graduation as a result of not completing sufficient credits at the correct level;
    general inefficiencies in administrative processes resulting in delays for other students.

DISCLOSURE AND BARRING SERVICE (DBS) – ENHANCED

If your programme involves you coming into contact with children or vulnerable adults, you will be required to undertake a DBS check (Enhanced). Further details will be provided by the University Registry or Head of School.

As part of each programme's procedures relating to DBS, continuing students will normally be required to inform their Programme Director immediately of any change to their criminal convictions status.

You will also be asked to complete a formal self declaration during the registration period at the beginning of the academic year, which confirms your criminal conviction status. This declaration will be kept within Registry and a copy provided to the relevant Faculty Administrative Officer with responsibility for DBS checks.

MODULAR TERMINOLOGY

The following terms are used extensively in all documentation relating to modular Programmes of Study. You should read the descriptions very carefully:

Level (of Study):

A level is assigned to each module to define the standard of its academic demand in line with the National Qualifications Framework which incorporates both Further Education and Higher Education.

The level is not necessarily synonymous with a year, though very often Level 4 will be the first year of a Programme of Study, Level 5 will be the second year, and Level 6 will be the third year. The basic characteristics of the relevant levels of study may be defined as follows:

Level 4:

Achievement at Level 4 reflects the ability to identify and use relevant understanding, methods and skills to address problems that are well-defined but complex and non-routine. It includes taking responsibility for overall courses of action as well as exercising autonomy and judgement within broad parameters. It also reflects understanding of different perspectives or approaches within an area of study or work.

Level 5:

Achievement at Level 5 reflects the ability to identify and use relevant understanding, methods and skills to address broadly-defined, complex problems. It includes taking responsibility for planning and developing courses of action as well as exercising autonomy and judgement within broad parameters. It also reflects understanding of different perspectives, approaches or schools of thought and the reasoning behind them.

Level 6:

Achievement at Level 6 reflects the ability to refine and use relevant understanding, methods and skills to address complex problems that have limited definition. It includes taking responsibility for planning and developing courses of action that are able to underpin substantial change or development, as well as exercising broad autonomy and judgement. It also reflects an understanding of different perspectives, approaches or schools of thought and the theories that underpin them.

Level 7:

Achievement at Level 7 reflects the ability to reformulate and use relevant understanding, methodologies and approaches to address problematic situations that involve many interacting factors. It includes taking responsibility for planning and developing courses of action that initiate or underpin substantial change or development, as well as exercising broad autonomy and judgement. It also reflects an understanding of the relevant theoretical and methodological perspectives and how they affect their area of study or work.

Credit and Qualification Framework for Wales Level Descriptors, February 2009

Level	Summary	Knowledge and Understanding	Application and Action	Autonomy and Accountability
4	Achievement at Level 4 reflects the ability to identify and use relevant understanding, methods and skills to address problems that are well-defined but complex and non-routine. It includes taking responsibility for overall courses of action as well as exercising autonomy and judgement within broad parameters. It also reflects understanding of different perspectives or approaches within an area of study or work.	Use practical, theoretical or technical understanding to address problems that are well-defined but complex and non-routine. Analyse, interpret and evaluate relevant information and ideas. Be aware of the nature and approximate scope of the area of study or work. Have an informed awareness of different perspectives or approaches within the area of study or work.	Address problems that are complex and non-routine while normally well-defined. Identify, adapt and use appropriate methods and skills. Initiate and use appropriate investigation to inform actions. Review the effectiveness and appropriateness of methods, actions and results.	Take responsibility for courses of action, including where relevant, responsibility for the work of others. Exercise autonomy and judgement within broad but generally well-defined parameters.
5	Achievement at Level 5 reflects the ability to identify and use relevant understanding, methods and skills to address broadly-defined, complex problems. It includes taking responsibility for planning and developing courses of action as well as exercising autonomy and judgement within broad parameters. It	Use practical, theoretical or technological understanding to find ways forward in broadly-defined, complex contexts. Analyse, interpret and evaluate relevant information, concepts and ideas. Be aware of the nature and scope of the area of study or work. Understand different	Address broadly-defined, complex problems. Determine, adapt and use appropriate methods and skills. Use relevant research or development to inform actions. Evaluate actions, methods and results.	Take responsibility for planning and developing courses of action, including where relevant, responsibility for the work of others. Exercise autonomy and judgement within broad but generally well-defined parameters.

	also reflects understanding of different perspectives, approaches or schools of thought and the reasoning behind them.	perspectives, approaches or schools of thought and the reasoning behind them.		
6	Achievement at Level 6 reflects the ability to refine and use relevant understanding, methods and skills to address complex problems that have limited definition. It includes taking responsibility for planning and developing courses of action that are able to underpin substantial change or development, as well as exercising broad autonomy and judgement. It also reflects an understanding of different perspectives, approaches or schools of thought and the theories that underpin them.	Refine and use practical, conceptual or technological, understanding to create ways forward in contexts where there are many interacting factors. Critically analyse, interpret and evaluate complex information, concepts and ideas. Understand the context in which the area of study or work is located. Be aware of current developments in the area of study or work. Understand different perspectives, approaches or schools of thought and the theories that underpin them.	Address problems that have limited definition and involve many interacting factors. Determine, refine, adapt and use appropriate methods and skills. Use and where appropriate design relevant research and development to inform actions. Evaluate actions, methods and results and their implications.	Take responsibility for planning and developing courses of action that are capable of underpinning substantial changes or developments Initiate and lead tasks and processes, taking responsibility, where relevant, for the work and roles of others. Exercise broad autonomy and judgement.
7	Achievement at Level 7 reflects the ability to reformulate and use relevant understanding, methodologies and approaches to address	Reformulate and use practical, conceptual or technological understanding to create ways forward in contexts in which there are many interacting	Conceptualise and address problematic situations that involve many interacting factors. Determine and	Take responsibility for planning and developing courses of action that initiate or underpin substantial

problematic situations that involve many interacting factors. It includes taking responsibility for planning and developing courses of action that initiate or underpin substantial change or development, as well as exercising broad autonomy and judgement. It also reflects an understanding of the relevant theoretical and methodological perspectives and how they affect their area of study or work.	factors. Critically analyse, interpret and evaluate complex information, concepts and theories to produce modified conceptions. Understand the wider contexts in which the area of study or work is located. Understand current developments in the area of study or work. Understand different theoretical and methodological perspectives and how they affect the area of study or work.	use appropriate methodologies and approaches. Design and undertake research, development or strategic activities to inform the area of work or study or produce organisational or professional change. Critically evaluate actions, methods and results and their short- and long-term implications.	changes or developments Exercise broad autonomy and judgement across a significant area of work or study. Initiate and lead complex tasks and processes, taking responsibility, where relevant, for the work and roles of others.

ASSESSMENT

At the start of each module, tutors will provide full details of the means by which you will be assessed in that module. This will include clear guidelines on the criteria that will be used for marking your work.

If you have registered on Welsh-medium modules, you will normally be required to complete the assessment through the medium of Welsh. Whenever possible, and subject to the constraints of the programme aims, students following modules delivered through the medium of English may be assessed through the medium of Welsh if they wish to do so.

You will receive a transcript of your assessment marks at the end of each year. Note that any marks released prior to formal approval by the Progression / Award Examining Board are provisional.

Extenuating Circumstances
If you believe that there are extenuating circumstances which may have adversely affected your ability to complete coursework or examinations, you should follow the University's procedures for Extenuating Circumstances for Taught Provision, which can be found on the Academic Office section on the University's website:
http://www.uwtsd.ac.uk/academic-office/procedures-for-academic-appeals-complaints-and-other-student-cases/

Special needs in terms of assessment

If you have any special needs in terms of assessment, it is your responsibility to liaise with Student Services regarding those needs at the start of the academic year, so that a Statement of Compensatory Measures can be drafted in line with the University's procedures for assessment of students with special needs.

Note that the period between the end of the summer examinations and the end of the summer term is an independent study period, which should be used to prepare for your next year of study. Further details will be provided by your Programme Director.

Academic Appeals

Information about how to appeal is provided in the 'Academic Appeal Procedure' in Chapter 13 of the Academic Quality Handbook, and in supporting documentation published on the Academic Office section on the University's website:
http://www.uwtsd.ac.uk/academic-office/procedures-for-academic-appeals-complaints-and-other-student-cases/

Additional advice is available from the Students' Union. It is very important that you note carefully the grounds on which appeals may be made and submit your appeal on the appropriate form because incomplete or ineligible appeals cannot be processed.

Assessment Regulations

The rules and regulations that govern the assessment of your Programme of Study are available in Chapters 6 and 7 of the University's Academic Quality Handbook, a copy of which is available on the Academic Office section of the website:
http://www.uwtsd.ac.uk/academic-office/

Responsibilities of students in relation to the assessment process

As noted in section 7.3(5) of Chapter 7 of the Academic Quality Handbook, students are responsible for ensuring that:

i)   They read and understand the information provided about how they will be assessed, how their final award will be determined, and the action to take in the event that they experience difficulties relating to assessment.
ii)   They attempt every assessment component of a module.
iii)   They attend examinations and other assessment events, including re-examination and re-assessment events, as required; and that they are available to attend oral examinations if required to do so within the published dates of terms or semesters, or other date notified to them in advance.
iv)   They submit work for assessment as required and in accordance with the required format and deadline.
v)   They inform their School or Student Services of any disability or long term impairment which might require special provisions for assessment.
vi)   They familiarise themselves with the University's definition of unfair practice and undertake assessments in a manner that does not attempt to gain unfair advantage.
vii)   They follow the prescribed procedures in the event that they experience extenuating circumstances or wish to appeal against the decision of an Examining Board.
viii)   They keep a copy of work presented for assessment wherever feasible.
ix)   They make their work available for sampling for external examining purposes and for archiving.

VIRTUAL LEARNING ENVIRONMENT (VLE)

Moodle is the University's Virtual Learning Environment (VLE). The VLE is used to support learning and teaching. It can be accessed by **enrolled** students from anywhere in the world using the internet and a web browser.

Some of Moodle's features allow students to:
- Access course materials
- Facilitate communication between students and tutors
- Support group tasks
- Take online assessments with automatic marking and feedback facilities

Moodle can be used for administration tasks such as:
- Displaying announcements e.g. lecture venue changed
- Submission of assignments electronically
- Administration of online surveys, such as module questionnaires

How to Access:

From Swansea:
Navigate to http://uwtsd.ac.uk
Click Quick Links (top left side of screen)
Select Moodle from the Swansea links
Log in using your Network username and password which are the same used to access campus PC's

If you are missing courses/modules in the **My Courses** block please contact your **lecturers** to ask if they use Moodle. Please note it can take 24 hours for enrolment data to feed into Moodle. If you have problems finding resources (timetables, lecture notes, assignment briefs etc) please contact the **lecturer** that delivers the course/module. For any technical issues or error messages contact the **helpdesk**:
tel: 01792 481134
email: helpdesk@smu.ac.uk
In any correspondence please include your name and student username
(e.g. p123456)

From Carmarthen/Lampeter/London:
Navigate to http://uwtsd.ac.uk
Click Quick Links (top left side of screen)
Select Moodle from the Carmarthen/Lampeter/London links
Log in using your Network username and password which are the same used to access campus PC's

If you are missing courses/modules in the **My Courses** block please contact your **lecturers** to ask if they use Moodle. Please note it can take 24hrs for enrolment data to feed into Moodle. If you have problems finding resources (timetables, lecture notes, assignment briefs etc) please contact the **lecturer** that delivers the course/module. For any technical issues or error messages contact the **helpdesk**:
tel: 0300 500 5055
email: ITServiceDesk@tsd.ac.uk
In any correspondence please include your name and student username
(e.g. 0244056)

PROGRAMMES OF STUDY

Programme Specification for BA (Hons) Applied Drama

Programme Aims

The BA (Hons) Applied Drama programme prepares students for a range of careers in the applied theatre sector. The programme specifications for the BA (Hons) Applied Drama programme contains the following aims and learning outcomes**.** The over-all aims of the BA (Hons) Applied Drama degree are to:

provide an educational foundation for a range of careers in the applied drama sector;

provide specialised studies directly relevant to the vocations and professions related to applied drama practices within which students may intend to seek employment;

enable students to make an immediate contribution within their chosen postgraduate route in applied drama practices;

develop research skills, knowledge and abilities in applied drama which enable the student to continue at postgraduate level study;

develop students' ability in applied drama through effective use of the knowledge and skills gained in different parts of the programme;

develop a range of skills and techniques, personal qualities and attitudes essential for successful application in the applied drama profession and related fields.

Programme Learning Outcomes

The BA (Hons) Applied Drama programme is designed for students who wish to consider the application of performance/workshop skills and practice to a range of educational, social and therapeutic circumstances most associated with teaching, community arts and dramatherapy. The programme aims to develop practitioners who are able to work independently or collaboratively on a range of projects utilising skills both creatively and critically relative to the study of applied drama. Specific learning outcomes for each module are included in the module outlines, but the overall learning outcomes of the programme, in line with subject benchmarking, are summarised below.

Upon completion of the BA (Hons) Applied Drama degree, students will be able to:

describe, interpret and evaluate performance texts, production techniques and disciplines and performance events sensitively, and to engage creatively and critically with a range of critical and theoretical perspectives;

engage creatively and critically with the skills and processes of applied performance and rehearsal by which applied performance is created, and have an ability to select, refine and present these in performance and presentation;

independently evaluate, understand and apply the research and skills which they have developed over the course of the applied drama programme to a range of contexts relating to applied theatre;

exercise a thorough understanding of the professional context in which the applied drama takes place in order to be fully prepared for the vocational demands required to undertake a chosen career in applied drama.

Programme Specification for BA (Hons) Performing Arts

Programme Aims

The programme structure provides core skills throughout the duration of the course. Additionally, in year two and three students are able to select from a variety of pathway study options, allowing for specialised development in specific areas of interest within the performing arts sector. Possible pathway routes reflected by choice of optional modules include: Theatre Performance, and Theatre Production & Management.

All three years provide the opportunity for students to develop their skills in three important areas: technique, creative process and critical analysis. The course content for each student will depend on the optional modules selected in years two and three. Learning outcomes at each level have been designed in order to manage the development of academic and practical skills and knowledge. The over-all aims of the Performing Arts BA (Hons) programme are to:

provide an educational foundation for a range of careers in the performing arts industry and allied sectors of theatre and drama;

provide specialised studies directly relevant to the vocations and professions related to the performing arts within which students may intend to seek employment;

enable students to make an immediate contribution within their chosen postgraduate route in performing arts;

develop research skills, knowledge and abilities in performing arts which enable the student to continue at postgraduate level study;

develop students' ability in performing arts through effective use of the knowledge and skills gained in different parts of the programme;

develop a range of skills and techniques, personal qualities and attitudes essential for successful application in the theatre profession and related fields.

Programme Learning Outcomes

The Performing Arts BA (Hons) programme develop learners able to work independently or collaboratively on a range or work utilising skills both creatively and critically relative to the study of performance. Specific learning outcomes for each module are included in the module outlines, but the overall learning outcomes of the programme, in line with subject benchmarking, are summarised below.

Upon completion of the Performing Arts programme, students will be able to:

Describe, interpret and evaluate performance texts, production techniques and disciplines and performance events sensitively, and to engage creatively and critically with a range of critical and theoretical perspectives

Engage creatively and critically with the skills and processes of performance, production, design and rehearsal by which performance is created, and have an ability to select, refine and present these in performance

Independently evaluate, understand and apply the research and physical skills which they have developed over the course of the performing arts programme to a wide range of contexts relating to performing arts which they encounter

Exercise a thorough understanding of the professional context in which the theatrical performance takes place in order to be fully prepared for the vocational demands required to undertake a chosen career in performing arts

Follow a meaningful and valuable career pathway in the performing arts and related industries and be equipped to undertake further training or study in these areas if so desired

Key transferable skills readily applicable to employment include oral communication and presentation skills, team work, written skills and IT skills. Such skills are developed intrinsically through opportunities in the curriculum. For instance, oral communication is developed through performance and seminar presentations; written and evaluative skills are developed through essays, journals and reports; teamwork is emphasised through collaborative projects. Extra-curricular and work experience opportunities give rise to public relations experience, such as marketing networking through art management projects and student-led community drama workshops.

Level 5

All Level 5 students must normally pursue 120 credits at Level 5. The credit rating of each module is specified in the module details.

Modules

BA Applied Drama (Single Honours)
BA Performing Arts (Single Honours)
Programme Director: Jason Benson

Semester 1 and 2

Core Modules		
M2X8594	Research Skills in the Performing Arts 1 Skills Options	20 credits
M2X8595	Vocal & Physical Performance Skills	20 credits

Optional Module		
*M2X8590	Arts Marketing and Venue Management Skills Options	20 credits

Semester 1

Optional Modules		
*M5X00184	Workshop Facilitation Skills Skills Options	20 credits
*M2X8589	Applied Performance Practices 1 Skills Options	20 credits
*M2X8587	Performance Techniques Skills Options	20 credits
*M2X8593	Directing 1 Skills Options	20 credits

Semester 2

Core Module		
M2X8591	Boundaries of Performance	10 credits

Optional Modules (Project)		
**M2X8588	Applied Performance Practice Project *M2X8589 Applied Performance Practices 1 pre-requisite*	30 credits
**M2X8592	Contemporary Performance Practice Project	30 credits

*Students must study 2 of the 20 credit optional modules.

**Students must study *either* M2X8588 *or* M2X8592

Where appropriate, the University may allow students to study modules in addition to the 120 credits studied for the level of study e.g. Welsh medium or IT modules. Students would need to discuss this with their Programme Director.

Note that on Programmes of Study offering a large number of options, timetable constraints will inevitably mean that not all combinations of options will be possible.

Module details are correct on 1 September 2014, and will not normally be changed during the year. In the unlikely event of the School having to make changes to these details during the year, you will be notified in writing.

Module Title: **Applied Performance Practice Project**

University Module Code: M2X8588
Module Credits: 30
Level: 5
Faculty responsible for delivery of the module: Faculty of Humanities and
Performing Arts

Pre-requisite/co-requisite
Modules: Applied Performance Practice 1

Aims:

To further develop student understanding of theatre as a social construct and
investigate its relevance to society.
Examine various approaches to creating community based performances.
To lead the students in exploring ethical, social and environmental issues
encountered in applied performance works within a workshop environment.
To provide students with the opportunity to lead creative workshops/ projects
within an actual and/or simulated community, educational or other settings.

Learning outcomes:

Upon completing the module the student will be able to:

1. Demonstrate a growing awareness of the wider social, political and
   environmental implications of applied performance practice and is able to
   examine issues in relation to more general ethical perspectives.

2. With increasing autonomy supported by supervision, apply knowledge of a range
   of techniques and creative methodologies suitably and consistently to organise
   and facilitate a community-based or simulated presentation workshop addressing
   key issues identified in learning outcome 1 above.

Indicative content:

Knowledge

Growing appreciation of Applied Performance Practice as an umbrella
term encompassing the practice of drama and theatre in a wide range of
settings including, but not limited to educational establishments; hospitals
and convalescent homes; prisons; and community centers
Applied performance as a mechanism for facilitating interaction, dialogue,
supporting learning and classroom curriculum
Society, the environment and theatre
Performance, legislation and social intervention
Devising and creativity

Skills

Operate in situations of varying complexity and predictability
Sensitivity to ethical concerns
Negotiation and effective communication
Investigative/ research skills
Flexibility and time keeping
Spatial and relational awareness
Improvisation
Creative approach to problem solving

Effective organisation and presentation of ideas and individual experience.

Teaching & Learning Strategy/Implementation:

Weekly contact hours: 9 hours per week

Student private study hours: 12 hours per week

Student individual practice time: 9 hours per week

Total Learning Hours = 30 x 10 weeks   300 hours (30 credits)

Term in which normally delivered: Term 2

Assessment:

Learning outcomes	Assessment method	%	Assessment criteria
Upon completing the module the student will be able to:	*The module will be assessed by means of:*		*To fulfil the learning outcome the student will be assessed on the following criteria:*
1. Demonstrate a growing awareness of the wider social, political and environmental implications of applied performance practice and is able to examine issues in relation to more general ethical perspectives.	A 1500 word workshop/ project proposal identifying specific issues, inherent ethical concerns and theoretical/ methodological approaches required to address them.	40	Comprehensive knowledge and understanding of major theories of applied theatre/ performance Awareness of a variety of social and environmental contexts and frameworks applicable to applied performance practice Ethical issues of the particular context explored and ability to discuss these in relation to personal beliefs and values
Learning outcomes	**Assessment method**	**%**	**Assessment criteria**
Upon completing the module the student will be able to:	*The module will be assessed by means of:*		*To fulfil the learning outcome the student will be assessed on the following criteria:*
2. With increasing autonomy supported by supervision, apply knowledge of a range of techniques and creative methodologies suitably and consistently to organise and facilitate a community-based or simulated presentation workshop addressing key issues identified in	A community-based or simulated workshop/ presentation demonstration lasting no more than 45 minutes.	60	Development of ideas Clarity of subject matter/ topic with target participants or audience Application of knowledge of a range of given and/or identified applied theatre techniques with increasing autonomy, within defined guidelines.

learning outcome 1 above.			

Essential Readings:

(Reading lists are indicative and may change according to the evolution of the subject area.)

Surname, Forename	Title	Publisher, year
Gallagher, Kathleen and David Booth (Eds)	*How Theatre Educates: Convergences and Counterpoints with Artists, Scholars and Advocates*	University of Toronto Press, 2003
Kuppers, Petra	*Community Performance: An Introduction*	Routledge, 2007
Nicholson, Helen	*Applied Drama: The Gift of Theatre*	Palgrave Macmillan, 2005
Thompson, James	*Digging Up Stories: Applied Theatre, Performance and War*	Manchester University Press, 2005

Journals:

Journal Title	Format	Source/ Publisher
The Applied Theatre Researcher	Electronic Journal	http://www.griffith.edu.au/centre/cpci/atr/content_journal.html
Research in Drama Education	Hardcopy	Routledge (Taylor & Francis)

Background Reading:

Surname, Forename	Title	Publisher, year
Ackroyd, Judith	*Literacy Alive!: Drama Projects for Literacy Learning*	Hodder & Stoughton, 2000
Baim, Clark, Sally Brookes and Alun Mountford (Eds)	*The Geese Theatre Handbook: Drama with Offenders and People at Risk*	Waterside Press, 2002
Dellar, Pamela (Ed), foreword by Richard Hoggart.	*People Make Plays: Aspects of Community Theatre in Hull since 1955*	Highgate, 1992
Jackson Tony (Ed)	*Learning Through Theatre: New Perspectives on Theatre in Education*	Routledge, 1993

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| Rohd, Michael | *Theatre for Community, Conflict & Dialogue: The Hope is Vital Training Manual* | Heinemann, 1998 |
| Van Erven, Eugene | *Community Theatre: Global Perspectives* | Routledge, 2001 |

Module Title: **Applied Performance Practices**

University Module Code: M2X8589
Module Credits: 20
Level: 5
Faculty responsible for delivery of the Module: Faculty of Humanities and
                                               Performing Arts
 Pre-requisite/co-requisite Modules: None

Aims:

> To introduce students to the notion of theatre as a social construct and
> investigate its relevance to society.
> Examine various applied performance practitioners as well as their
> techniques and approach
> To lead the students in exploring ethical, social and environmental issues
> encountered in applied performance works within community, educational
> and other settings.

Learning outcomes: *Upon completing the module the student will be able to:*

1. Demonstrate awareness of the wider social, political and environmental
   implications of applied performance practice, and is able to examine issues in
   relation to more general ethical perspectives

2. Recognize, understand and implement techniques and approaches of applied
   performance practitioners in a workshop environment

Indicative content:

Knowledge

> Introduction to Applied Performance Practice as an umbrella term
> encompassing the practice of drama and theatre in a wide range of settings
> including, but not limited to educational establishments; hospitals and
> convalescent homes; prisons; and community centres.
> Applied performance as a mechanism for facilitating interaction, dialogue,
> supporting learning and classroom curriculum
> Society, the environment and theatre
> Performance, legislation and social intervention
> Devising and creativity
> Relevant applied performance practitioners such as August Boal

Skills

> Operate in situations of varying complexity and predictability
> Sensitivity to ethical concerns
> Negotiation and effective communication
> Investigative/ research skills

Skills (con't)

> Flexibility and time keeping
> Spatial and relational awareness
> Improvisation
> Creative approach to problem solving

Effective organisation and presentation of ideas and individual experience.

Teaching & Learning Strategy/Implementation:

Weekly contact hours:	3 hours per week
Student private study hours:	3 hours per week
Student individual practice time:	4 hours per week
Total Learning Hours = 10 x 20 weeks	200 hours (20 credits)

Term in which normally delivered: Term 1/2

Assessment:

Learning outcomes	Assessment method	%	Assessment criteria
Upon completing the module the student will be able to:	*The module will be assessed by means of:*		*To fulfil the learning outcome the student will be assessed on the following criteria:*
1. Demonstrate awareness of the wider social, political and environmental implications of applied performance practice, and is able to examine issues in relation to more general ethical perspectives	A 2000 word written submission based on practical and theoretical research of applied theatre practices	60	Evidence & analysis of research: – major theories of applied theatre/ performance – a variety of social and environmental contexts and frameworks applicable to applied performance practice – ethical issues of the particular context explored and ability to discuss these in relation to personal beliefs and values Structure, grammar, spelling, presentation, referencing Content and themes expressed in a coherent manner Clear argument throughout with convincing conclusions Use of material to support argument Relevance Vocal and physical engagement of the speaker Effective response to questions (where relevant)
Learning outcomes	**Assessment method**	**%**	**Assessment criteria**
Upon completing the module the student will be able to:	*The module will be assessed by means of:*		*To fulfil the learning outcome the student will be assessed on the following criteria:*

2.	Recognize, understand and implement techniques and approaches of applied performance practitioners in a workshop environment	A seminar presentation / workshop of 7-12 minutes based on the written submission	40	Appropriate and proactive engagement with workshops, seminars and class discussions
				Preparation and presentation of ideas and materials
				Application of knowledge of an identified methodology and approach
				Application of given and/or identified techniques with increasing autonomy, within defined guidelines.

Essential Readings:

(Reading lists are indicative and may change according to the evolution of the subject area.)

Surname, Forename	Title	Publisher, year
Gallagher, Kathleen and David Booth (Eds)	*How Theatre Educates: Convergences and Counterpoints with Artists, Scholars and Advocates*	University of Toronto Press, 2003
Kuppers, Petra	*Community Performance: An Introduction*	Routledge, 2007
Nicholson, Helen	*Applied Drama: The Gift of Theatre*	Palgrave Macmillan, 2005
Thompson, James	*Digging Up Stories: Applied Theatre, Performance and War*	Manchester University Press, 2005

Journals:

Journal Title	Format	Source/ Publisher
The Applied Theatre Researcher	Electronic Journal	http://www.griffith.edu.au/centre/cpci/atr/content_journal.html
Research in Drama Education	Hardcopy	Routledge (Taylor & Francis)

Background Reading:

Surname, Forename	Title	Publisher, year
Ackroyd, Judith	*Literacy Alive!: Drama Projects for Literacy Learning*	Hodder & Stoughton, 2000
Baim, Clark, Sally Brookes and Alun Mountford (Eds)	*The Geese Theatre Handbook: Drama with Offenders and People at Risk*	Waterside Press, 2002
Dellar, Pamela (Ed), foreword by Richard Hoggart.	*People Make Plays: Aspects of Community Theatre in Hull since 1955*	Highgate, 1992
Jackson Tony (Ed)	*Learning Through Theatre: New Perspectives on Theatre in Education*	Routledge, 1993
Rohd, Michael	*Theatre for Community, Conflict & Dialogue: The Hope is Vital Training Manual*	Heinemann, 1998
Van Erven, Eugene	*Community Theatre: Global Perspectives*	Routledge, 2001

Module Title: **Arts Marketing and Venue Management**

University Module Code: M2X8590
Module Credits: 20
Level: 5
Faculty responsible for delivery of the Module: Faculty of Humanities and
                                                    Performing Arts

Pre-requisite/co-requisite
Modules: None

Aims:

> To develop the student's knowledge of Arts Marketing practice

> To enable the student to experience the disciplines of Venue Management

> To enhance the student's awareness of the demands of working in an arts organisation

Learning outcomes:

Upon completing the module the student will be able to:

1. Take the initiative and extend their capacity to act independently when contributing to an arts marketing or venue management activity.

2. Interpret and apply principles and theories relevant to arts marketing and venue management in the undertaking of their own practice.

3. Identify and translate the necessary business and management skills required to realise specific events as an arts marketer or venue manager.

Indicative content:

Knowledge

> Teaching will be project led, with students being assigned to specific roles within defined arts marketing and venue management project teams
> Students will participate in such activities as organise specific performance events, undertaking marketing for specific events, managing the realisation of event within the venue
> Training will be given in aspects of ICT relevant in arts marketing and venue management – including creating and using database and box office systems, creating marketing brochures, creating and maintaining websites and operating spreadsheet packages

Skills

> Prioritising and planning skills
> Speaking and writing skills
> Presentation skills
> Delegation
> Team building
> Time and stress management
> Negotiation and assertiveness
> Key skills sessions will introduce students to the skills of learning including the planning of resources and budgeting, which will also involve a grasp of relevant ICT skills.

Teaching & Learning Strategy/Implementation:

Weekly contact hours: 2 hour Seminar per week

Student private study hours: 2.5 hour per week

Student individual practice time: 2 hour

Total Learning Hours = (6x30 weeks) = 200 (approx) (20 credits)

Term in which normally delivered: Terms 1/2/3

Assessment:

Learning outcomes	Assessment method	%	Assessment criteria
Upon completing the module the student will be able to:	*The module will be assessed by means of:*		*To fulfil the learning outcome the student will be assessed on the following criteria:*
1. Identify and translate the necessary business and management skills required to realise specific events as an arts marketer or venue manager	A **supporting folder** of documentation used in running a venue, and planning and implementing a marketing event.	25	Operation of information systems: − Clear evidence of application − Clarity of layout − Suitability for purpose Evidence of planning & presentation of final results Budget sample
2. Interpret and apply principles and theories relevant to arts marketing and venue management in the undertaking of their own practice.	A **2500 word essay** of the work undertaken for the role of running a venue and marketing an event	25	Application of marketing & management principles Competent participation in an arts marketing and management activity: − Organisational skills − Planning skills − Use of information systems
3. Take the initiative and extend their capacity to act independently when contributing to an arts marketing or venue management activity.	Students will actively participate as part of a team **in 2 arts activities**, which contribute to venue management and arts marketing.	50	Contribution to teamwork Communication skills Realistic financial forecasts and budgets Realise project goals and deadlines Demonstrate initiative

Essential Readings: *(Reading lists are indicative and may change according to the evolution of the subject area.)*

Surname, Forename	*Title*	Publisher, year
Bede	*Get A Life!: A Success Guide for Young People*	(Industrial Society, 1997)
Conte, M. & Langley, S.	*Theatre Management: Producing and Managing the*	(Entertainmentpro, 2007)

	Performing Arts	
Dean, Anthony, & John Daniel (eds)	*Creative Producing: A User's Guide*	(Central School of Speech and Drama, 2000)
Diggle, Keith	*Arts Marketing*	(Rhinegild, 1994)
Kerrigan, Finola et al.	*Creative Arts Marketing*	(Heinemann, 2004)
Raymond, Crispin	*Essential Theatre: The successful management of theatres and venues which present the performing arts*	(Arts Council of England, 1999)

Background Reading:

Surname, Forename	*Title*	**Publisher, year**
Billington M	*Performing Arts: A Guide to Practice and Appreciation*	(New Burlington Books, 1988)
Pick, John, & Malcolm Anderton**:**	*Arts Administration*	(E & FN Spon, 1995)
Shagan, R	*Booking & Tour Management for the Performing Arts*	(Allworth Press, 2001)

Module Title: **Boundaries of Performance**

University Module Code: M2X8591
Module Credits: 10
Level: 5
Faculty responsible for delivery of the Module: Faculty of Humanities and
                                               Performing Arts
Pre-requisite/co-requisite Modules: None

Aims:

To develop an understanding of the limits & possibilities of live performance

To develop an independent approach to the process of developing material for performance

To broaden expressive skills / paradigms beyond conventional performance practice

Learning outcomes:

Upon completing the module the student will be able to:

1. Demonstrate responsibility in the development of management & creativity in the process of exploring boundaries of performance

2. Apply knowledge and a range of skills to the performance of a live event which challenges boundaries of performance

Indicative content:

Knowledge

Students will research the concept of boundaries of performance; how social, legal, economic, political, moral, personal boundaries are manifested in and challenged by the world of performance
Practical development of understanding of students' own processual and performative boundaries and how by exploring these in the process of making live performance, the performer can extend expressive skills and control
Independent approaches to individual and group process
Physical boundaries
Vocal Boundaries
Audience / performer relationships
Self-exploration. This empowers students with more autonomy, whilst enabling to prepare themselves with knowledge and self-development essential to the third year projects.

Skills

The skills acquired in this module will depend in some part on the nature of the work that the students undertake. Some students might wish to explore and extend their physical skills whilst exploring what their own boundaries of physical expression might be. Others may well explore the boundaries of a more conceptual nature which would require development of skills in a dramaturgical context. Generically the students will develop further their skills in:
Group processes
Negotiation and communication
Independent research
Communication of material
Group management of concepts and ideas from starting point to effective communication to an audience.

Teaching & Learning Strategy/Implementation:

Weekly contact hours: 2 hours per week

Student private study hours: 6 hours per week

Student individual practice time: 12 hours per week

Total Learning Hours = 20 x 10 weeks 200 hours (20 credits)

Term in which normally delivered: Term 3

Assessment:
The weighting of the outcomes will be negotiated between the student and Module Coordinator at the start of the project. The minimum weighing requirement for each of the two assessment methods is 20%. In all cases the module tutor has the final decision with regard to the appropriate weighting of assessment for each student, and a Negotiated Assessment Agreement Form will be signed by both the student and Module Coordinator.

Learning outcomes	Assessment method	%	Assessment criteria
Upon completing the module the student will be able to:	*The module will be assessed by means of:*		*To fulfil the learning outcome the student will be assessed on the following criteria:*
1. Demonstrate responsibility in the development of management & creativity in the process of exploring boundaries of performance	Assessment will come in the form of a 7 minute VIVA.	20-80	Application of devising techniques and skills Independent judgement and decision making in the process Contribution to the development of process and material Communication and ensemble skills Willingness to undertake creative risk
2. Apply knowledge and a range of skills to the performance of a live event which challenges boundaries of performance	Students will present a performance at the end of the module which should attempt to challenge the concept of boundaries of performance.	20-80	Application of appropriate selected performance skills Clarity of communication of material that challenges boundaries of performance

Essential Readings: *(Reading lists are indicative and may change according to the evolution of the subject area.)*

Surname, Forename	Title	Publisher, year
Barker, Howard	*Arguments For A Theatre*	Manchester University Press, 1993
Boal, Augusto & Jackson, Adrian	*Games for Actors & Non Actors (2nd Rev. Ed)*	Routledge, 2002
Cardullo, B & Knopf, R (Eds)	*Theater of the Avant*	Yale University, 2001

	Garde 1890-1950: An Anthology	
Grotowski, Jerzy	*Towads a Poor Theatre (1ˢᵗ Routledge edition)*	Routledge, 2002
Muller, Heiner	*Theatremachine*	Faber & Faber, 1995
Sauran, David	*Breaking The Rules: The Wooster Group*	Theatre Communications Group, 1986
Saunders, Graham	*'Love Me Or Kill Me': Sarah Kane & the Theatre of Extremes*	Manchester University Press, 2002
Schumacher, Claude	*Artaud On Theatre*	Methuen, 1991

Background Reading:

Surname, Forename	*Title*	**Publisher, year**
Bentley, Eric (Ed)	*The Theory of The Modern Stage*	Penguin, 1990
Huxley, M & Witts, N (Eds)	*Twentieth Century Performance Reader (2ⁿᵈ Ed)*	Routledge 2002
Schechner, Richard	*Performance Studies: An Introduction (2ⁿᵈ Ed)*	Routledge, 2006

Module Title: **Contemporary Performance Practice Project**

Institute Module Code: M2X8592
Module Credits: 30
Level: 5
Faculty responsible for delivery of the Module: Faculty of Humanities and
                                                    Performing Arts
 Pre-requisite/co-requisite Modules: Exploring Theatre & Approaches to Text

Aims:

    To build upon the collaborative and text skills developed in Exploring Theatre
    and Approaches to Text

    To develop an understanding of contemporary performance methodologies

    To develop the practitioner as creator and generator of material for
    performance

    To develop skills and abilities in collaboration with other disciplines in the
    context of contemporary performance practice

Learning outcomes: *Upon completing the module the student will be able to:*

1. Take responsibility in contributing to the process of developing contemporary
   theatre for live performance / presentation
2. Contribute to the live performance of a contemporary theatre production /
   presentation demonstrating a range of skills

Indicative content:

Knowledge

    The emergence of contemporary methodologies, drawing on such contemporary
    companies and practitioners as Theatre De Complicite, Theatre Du Soleil, Told
    by an Idiot, Volcano, Forced Entertainment and others.
    The context of this form of working, how a given text might be deconstructed, or
    production work emerging from a scenographic rather than scripted concept
    Use of existing scripts, devising, creating script with a writer
    Students will research and investigate the necessary skills and methods of this
    form, practically and theoretically, allowing them the opportunity for experiential
    knowledge
    Understanding of the role of collaborative practitioner as creator and the roles of
    Director, Designer, Dramaturg, Writer, Performer, within this context
    Practical workshops and investigation as well as students working in small
    groups on a given production brief
    Independent development of knowledge in and around the subject area of
    contemporary performance practice
    Understanding of own potential within contemporary performance practice
    Awareness of other disciplines within the collaborative context

Skills

The development of collaborative skills and dealing with text extends the work done at level four in Exploring Theatre and Approaches to Text.

Negotiating and defining roles within a company
Responsibility in planning of process
Communication
Being responsive to the development of the work in an organic rather than prescriptive manner
Being adaptable and flexible to the emerging needs of a given process
Continued development of their creative skills in improvisation
Development of somatic skills as well as the ability to adapt and deal with pre-written text, and to turn text and language from other social and performative contexts into live performance often in a new context
Developing and managing performance concepts
Acquisition and development of skills in new areas (inspired and taken from other performance disciplines and art forms)
Development of skills as a practitioner in creative and or interpretative mode will be developed
Development of dramaturgical skills
Application of vocal and movement skills developed in other modules in the context of rehearsal and performance

Teaching & Learning Strategy/Implementation:

Weekly contact hours: 9 hours per week
Student private study hours: 12 hours per week
Student individual practice time: 9 hours per week
Total Learning Hours = 30 x 10 weeks   300 hours (30 credits)

Term in which normally delivered: Term 2

Assessment:
The weighting of the outcomes will be negotiated between the student and Module Coordinator at the start of the project. The minimum weighing requirement for each of the two assessment methods is 20%. In all cases the module tutor has the final decision with regard to the appropriate weighting of assessment for each student, and a Negotiated Assessment Agreement Form will be signed by both the student and Module Coordinator.

Learning outcomes	Assessment method	%	Assessment criteria
Upon completing the module the student will be able to:	*The module will be assessed by means of:*		*To fulfil the learning outcome the student will be assessed on the following criteria:*
1. Take responsibility in contributing to the process of developing contemporary theatre for live performance / presentation	Students will work collaboratively to create a contemporary live performance. Assessment will come through engagement with workshops and concepts, skills and techniques commensurate with contemporary performance practice, and their application.	20-80	Application of contemporary techniques and skills to development of material Engagement with techniques, skills and material Independent judgement and decision making in the process Contribution to the development of process and

	This will be assessed in the form of a 7-12 minute viva where discussion of the student's role in and understanding of the process will be examined.		material Communication and ensemble skills
2. Contribute to the live performance of a contemporary theatre production / presentation demonstrating a range of skills	Students will be expected to present their material as a live performance in front of an internal or open audience.	20-80	Dependent on nature of role undertaken by individual: Effective communication of material for performance applying skill and techniques developed throughout the year Application of developed performance skills appropriate to the role in production

Essential Readings: *(Reading lists are indicative and may change according to the evolution of the subject area.)*

Surname, Forename	Title	Publisher, year
Bicat, Tina & Baldwin, Chris	*Devised & Collaborative Theatre: A Practical Guide*	Crowood Press, 2002
Complicite	*Complicite: Three Plays*	Methuen 2004
Etchells, Tim	*Certain Fragments*	Routledge, 1999
Govan, E & Nicholson, H & Normington, K	*Making A Performance: Devising Histories & Contemporary Practices*	Routledge 2007
Heathfield, A (Ed)	*Live: Art & Performance*	Routledge 2004
Kane, S	*Complete Plays*	Methuen 2001
Nexo, M.A.	*Not Even a Game Anymore: The Theatre of Forced Entertainment*	Alexander Verlag Berlin 2004
Quick, A (Ed)	*The Wooster Group Workbook*	Routledge 2007
Williams, David (Ed)	*Collaborative Theatre: The Theatre du Soleil Sourcebook*	Routledge 1999

Background Reading:

Surname, Forename	Title	Publisher, year
Aston, E & Harris, G	*Performance Practice and Process: Contemporary (Women) Practitioners*	Palgrave Macmillan 2007
Callery, Dymphna	*Through The Body*	Nick Hern Books, 2001
Dennis, Anne	*The Articulate Body: The Physical Training of the Actor*	Nick Hern Books, 2002
Heddon, D & Milling, J	*Devising Performance: A Critical History*	Palgrave Macmillan, 2006
Huxley, M & Witts, N (Eds)	*Twentieth Century*	Routledge 2002

	Performance Reader (2nd Ed)	
Robertson, Tim	*The Pram Factory*	Melbourne University Press, 2001
Saunders, G	*Love Me or Kill Me: Sarah Kane & the Theatre of Extremes*	Manchester University Press 2002

Module Title: **Directing 1**

University Module Code: M2X8593
Module Credits: 20
Level: 5
Faculty responsible for delivery of the Module: Faculty of Humanities and
                                                    Performing Arts

Pre-requisite/co-requisite Modules: None

Aims:

To introduce students to the discipline of Directing

To develop students' comprehension of directing techniques and methodologies

To develop student's organisational and managerial skills

Learning outcomes:

Upon completing the module the student will be able to:

1. Communicate critical evaluation of the role of a director in a range of different directing approaches

2. Apply directorial skills, practices and responsibilities to the management of an ensemble in the process of developing material for performance

3. Demonstrate application of a range of directorial skills and techniques in the performance of material

Indicative content:

Knowledge

Understanding of the role of the director and it's evolving nature
Investigation of devised and text based processes
Understanding of use of Viewpoints
Composition
Group Dynamics
Process Management
Study and application of skills inspired by practitioners such as Bogart, Brook, Donnellan, Mitchell, Mnouchkine, Wilson.

Skills

Textual analysis
Independent research
Interpretation
Negotiation and communication
Organisational and management skills
Skills in selection
Self reflection and analysis

Teaching & Learning Strategy/Implementation:

Weekly contact hours: 3 hours per week

Student private study hours: 3 hours per week

Student individual practice time: 4 hours per week

Total Learning Hours = 10 x 20 weeks   200 hours (20 credits)

Term in which normally delivered: Terms 1/2

Assessment:

Learning outcomes	Assessment method	%	Assessment criteria
Upon completing the module the student will be able to:	*The module will be assessed by means of:*		*To fulfil the learning outcome the student will be assessed on the following criteria:*
1. Communicate critical evaluation of the role of a director in a range of different directing approaches	A critically evaluative account of a range of processes and approaches to directing theatre performance. This will take the form of a 2000 word essay.	25	Knowledge: − Communicate a critical evaluation of the application of a range of skills and techniques in directing for theatre − Evaluation of the application of selected theory to practice − Reference to relevant detailed research Evidence & analysis, structure, spelling, grammar, presentation, referencing
2. Apply directorial skills, practices and responsibilities to the management of an ensemble in the process of developing material for performance	Tutor observation of one identified student director led rehearsal.	25	Management of ensemble Use of rehearsal structures Process management Use of stimuli in rehearsal process Application of independent research
3. Demonstrate application of a range of directorial skills and techniques in the performance of material	Students will demonstrate application of directorial skills and technique through live performance. This will take the form of one detailed small scale student directed project, or assisting year 3 students / tutors on larger projects.	50	Consideration and application of directorial skills and techniques developed by recognised practitioners for communicating live performance (from the indicative course content list) Use of Viewpoints Composition Communication of ideas and material to an audience

Essential Readings: *(Reading lists are indicative and may change according to the evolution of the subject area.)*

Surname, Forename	*Title*	Publisher, year
Bogart, A	*A Director Prepares*	Routledge, 2001
Bogart, A & Landau, T	*The Viewpoints Book*	TCG 2005
Callery, Dymphna	*Through the Body: A Practical Guide to Physical Theatre*	Nick Hern Books 2001
Huxley, M & Witts, N (Eds)	*Twentieth Century Performance Reader (2nd Ed)*	Routledge 2002

Background Reading

Surname, Forename	*Title*	Publisher, year
Berry, C	*Text in Action*	Virgin 2001
Bloom, Michael	*Thinking Like A Director: A Practical Handbook*	Faber & Faber, 2002
Delgado, M & Heritage, P. (Ed)	*In Contact With The Gods*	Manchester University Press, Manchester, 1996
Letzler Cole, Susan	*Directors In Rehearsal*	Routledge NY, 2002
Brook, P	*There Are No Secrets*	Methuen,1995
Mamet, David	*True & False*	Faber & Faber, 1997
Williams, David (Ed)	*Collaborative Theatre: The Theatre du Soleil Sourcebook*	Routledge 1999

Module Title: **Performance Techniques**

University Module Code: M2X8587
Module Credits: 20
Level: 5
Faculty responsible for delivery of the Module: Faculty of Humanities and
                                                    Performing Arts

Pre-requisite/co-requisite Modules: None

Aims:

> To develop a practical understanding of the application of performance technique(s)
>
> To understand the theoretical and historical context of performance technique(s)
>
> To develop range and competence of practical performance skills

Learning outcomes:

Upon completing the module the student will be able to:

1. To critically evaluate skills and techniques appropriate to performance methodologies within theoretical context(s)

2. To apply skills particular to identified performance techniques

Indicative content:

Knowledge

Students will investigate a particular performance techniques applicable to contemporary performance. The practitioner / method is not prescriptive allowing for flexibility of choice for the module tutor. Indicative practitioners would include Chekov, Stanislavski, Suzuki, Meisner, Meyerhold, Grotowski, Barba, Viewpoints. Knowledge will be acquired through a combination of practical workshops and sessions, independent research applicable to the acting methodology and its context, and practical development of material for live performance. Typically such work would cover:

> Philosophy of performance methodology
> Physical and vocal starting points
> Physical & Vocal awareness
> Body, mind, voice – finding connections
> Development of inner and outer states
> Contemporary application
> Vocal Technique
> Physical Technique
> Understanding of the practitioner in the context of theatre history

Skills

> Vocal and physical skills of experimentation
> Internal and external mechanisms for process and performance
> Extending the expressive communicative skills of a character, or of material.
> Somatic and cerebral skills of engaging with material and or text
> Development of control

Exploration of management and utilisation of tensions
Development of range and depth to character and material

Teaching & Learning Strategy/Implementation:

Weekly contact hours: 3 hours per week

Student private study hours: 3 hours per week

Student individual practice time: 4 hours per week

Total Learning Hours = 10 x 20 weeks   200 hours (10 credits)

Term in which normally delivered: Term 1/2

Assessment:

Learning outcomes	Assessment method	%	Assessment criteria
Upon completing the module the student will be able to:	*The module will be assessed by means of:*		*To fulfil the learning outcome the student will be assessed on the following criteria:*
To critically evaluate skills and techniques appropriate to performance methodologies within theoretical context(s)	A 2000 word evaluative critique of specified performance skills, techniques and methodologies developed by identified practitioners	50	Knowledge: − Communicate a critical evaluation of the application of performance methodologies and techniques − Evaluation of the application of selected theory to practice − Reference to relevant detailed research Evidence & analysis, structure, spelling, grammar, presentation, referencing
To apply skills particular to identified performance techniques	Students will demonstrate application of performance technique through practical presentation(s).	50	Application of developed skills (from the indicative course content list) in a taught performance technique in performance / presentation Communication of material suitable to the performance methodology Selection of vocal and physical skills for performance in taught performing technique

Essential Readings: *(Reading lists are indicative and may change according to the evolution of the subject area.)*

Surname, Forename	Title	Publisher, year
Adler, Stella	*The Art of Acting*	Applause, 2000
Barba, Eugenio	*The Paper Canoe*	Routledge, 1995
Bogart, Anne & Landau, Tina	*The Viewpoints*	TCG, 2005
Chekov, Michael	*To The Actor: On the Technique of Acting*	Routledge, 2002
Grotowski, Jerzy	*Towads a Poor Theatre (1st Routledge edition)*	Routledge, 2002
Hodge, Alison (Ed)	*Twentieth Century Actor Training*	Routledge, London, 2000
Meisner, S. & Longwell, D.	*Sanford Meisner On Acting*	Vintage, 1987
Meyerhold, V. (Braun, E. ed)	*On Theatre*	Methuen, 1978
Suzuki, Tadashi	*The Way of Acting*	Theatre Communications Group, 1986

Background Reading:

Surname, Forename	Title	Publisher, year
Callery, Dymphna	*Through the Body: A Practical Guide to Physical Theatre*	Nick Hern Books 2001
Donnellan, Declan	*The Actor & The Target*	Nick Hern Books 2005
Huxley, M & Witts, N (Eds)	*Twentieth Century Performance Reader (2nd Ed)*	Routledge 2002
Slowiak, J & Cuesta, J.	*Jerzy Grotowski: Routledge Performance Practitioners*	Routledge, 2007
Zarrilli, P.B, McConachie, B. Williams, G.J. Sorgenfrei, C.F.	*Theatre Histories: An Introduction*	Routledge 2006

Module Title: **Research Skills in the Performing Arts 1**

University Module Code: M2X8594
Module Credits: 20
Level: 5
Faculty responsible for delivery of the Module: Faculty of Humanities and
Performing Arts
Pre-requisite/co-requisite
Modules: Contextual studies or similar for direct entrants

Aims:

To introduce students to methodologies appropriate for research in
performing arts.

To equip students with relevant skills for compiling and presenting their
research findings.

To facilitate the development of investigative and analytical skills specific to
performing arts.

Learning outcomes:

Upon completing the module the student will be able to:

1. Understand the meaning and implication of research and identify relevant
methodologies for conducting effective research in performing arts.

2. Communicate research findings in a manner appropriate to performing arts
and if asked, can defend findings and report practical procedures in a clear
and concise manner.

Indicative content:

Knowledge

- Introduce students to notions about research

- Identify and understand relevant methodologies for conducting research in
performing arts

- Processes involved in carrying out research, from formulating a research
question to presenting/ publishing the research finding

- Exploration of the vast array of published (scholarly) material and resources
offered by the study facilities provided by libraries, archives, and approved
internet sources

- Key concepts operating in performing arts

- Analytical vocabularies relevant to performing arts practices.
- Vocal presentation skills and techniques

- Effective use of technology for presentation

Skills
- Analytical and research skills
- Critical thinking
- Essay planning and writing
- Public speaking
- Effective communication
- Presentation skills
- IT skills

Teaching & Learning Strategy/Implementation:

Weekly contact hours:	2 hours per week
Student private study hours:	5 hours per week
Student individual practice time:	3 hours per week
Total Learning Hours = 10 x 20 weeks	200 hours (20 credits)

Term in which normally delivered: Terms 1/2
Assessment:

Learning outcomes	Assessment method	%	Assessment criteria
Upon completing the module the student will be able to:	*The module will be assessed by means of:*		*To fulfil the learning outcome the student will be assessed on the following criteria:*
1. Understand the meaning and implication of research and identify relevant methodologies for conducting effective research in performing arts.	A 3000 word essay based on archival research work which will require the students to work in small groups to critically review and analyse UK performances of selected works and/or practitioners agreed with module coordinator. OR This assessment may instead take the form of a 3000 word essay analysing a specific cultural and/or performance event determined by the module coordinator.	50	Considered planning Knowledge: – Identification of relevant methodologies Evidence & analysis Structure Grammar Spelling Presentation Referencing
2. Communicate research findings in a manner appropriate to performing arts and if asked, can defend findings and report practical procedures in a clear and concise manner.	A 10-15 minutes research presentation using appropriate presentation aids and techniques.	50	Evidence of accurate research Content and themes expressed in a coherent manner Clear argument throughout with convincing conclusions Use of material to support argument Relevance Vocal and physical engagement of the speaker Effective response to questions (where relevant)

Essential Readings: *(Reading lists are indicative and may change according to the evolution of the subject area.)*

Surname, Forename	Title	Publisher, year
Bradbury, Andrew	*Successful Presentation Skills (3rd ed.)*	Kogan Page Ltd, 2006
Fink, Arlene	*Conducting Research Literature Reviews: From the Internet to Paper*	Sage Publications, 2005
Patrick Campbell (Ed.)	*Analysing Performance: A Critical Reader*	Manchester University Press, 1996
Van Emden, Joan and Lucinda Becker	*Presentation Skills for Students*	Palgrave Macmillan, 2004

Journals and Web Resources:

Journal/ Resource Title	Format	Source/ Publisher
Backstage	Website for performing arts collections in the UK.	http://www.backstage.ac.uk/
The Guardian & Observer Digital Archive	Digital Archive Website	http://archive.guardian.co.uk
Theatre Museum: PeoplePlay UK	Website for Theatre History	http://www.peopleplayuk.org.uk/

Background Reading:

Surname, Forename	Title	Publisher, year
Counsell, Colin and Laurie Wolf (Eds.)	*Performance Analysis: An Introductory Coursebook*	Routledge, 2001
Denscombe, Martyn	*The Good Research Guide: For Small-scale Social Research Projects*	Open University, 2003
Pickering, Kenneth	*Key Concepts in Drama and Performance*	Palgrave Macmillan, 2005
Schechner, Richard	*Performance Studies: An Introduction*	Routledge, 2006
Van Emden, Joan and Lucinda Becker	*Effective Communication for Arts and Humanities Students*	Palgrave Macmillan, 2003

Module Title: Vocal & Physical Performance Skills

University Module Code: M2X8595
Module Credits: 20
Level: 5
Faculty responsible for delivery of the module: Faculty of Humanities and
                                                      Performing Arts
Pre-requisite/co-requisite Modules: Vocal Toolkit for Performers & The Body and
                                        Performance

Aims:

To build upon the vocal and physical skills learnt in Vocal Toolkit for the
Performer and The Body and Performance

To consider elements of speech (phonetics) to greater depth towards vocal
clarity and expression

To engage with material through vocal and physical work

To apply developed vocal and physical skills to performance and in greater
depth and skill

Learning outcomes:

Upon completing the module the student will be able to:

1. Display increased independent responsibility and ability in the application of
    vocal technique in terms of body, breath, resonance, articulation and language
    towards effective and creative vocal communication.

2. Communicate effectively through vocal expression with a level of control,
    precision and detail

3. Display increased independent responsibility and ability in the application of
    physical technique towards effective and creative physical communication.

4. Apply considered physical techniques to the communication of material for
    performance with a level of control, precision and detail

Indicative content:

Knowledge

Continued development of breath support and resonance
Development of clear speech through raised awareness of the aural cavity
and its articulatory function, and speech analysis techniques such as:
phonetics, or approaches developed by Berry or Houseman
Continue to develop text analysis and interpretation skills
Develop a dynamic approach to vocal expression using techniques such as:
chant, choral work, character voice, sound effects / soundscape,
improvisation, archetypes
Heightened awareness of physical acting techniques such as mask work or
archetypes
Mask work in process and performance such as commedia dell' arte, Tresstle
Theatre Co.

Skills

Communicate effectively and expressively in a clear and concise manner using solid vocal technique

Interact effectively with a team/learning group, giving and receiving information and ideas

Take responsibility for own learning with minimum direction

Reformat a range of ideas and information towards a given purpose

Identify key elements of problems and choose appropriate methods for their resolution in a considered manner

Increased level of control, precision and detail

Communicate material effectively through detailed physical work

Increased ability to release physical and vocal inhibitions

Communicate vocal and physical expressivity as an individual

Teaching & Learning Strategy/Implementation:

Weekly contact hours: 4 hours per week

Student private study hours: 3 hours per week

Student individual practice time: 3 hours per week

Total Learning Hours = 10 x 20 weeks   200 hours (20 credits)

Term in which normally delivered: Terms 1/2

Assessment:

Learning outcomes	Assessment method	%	Assessment criteria
Upon completing the module the student will be able to:	*The module will be assessed by means of:*		*To fulfil the learning outcome the student will be assessed on the following criteria:*
1. Display increased independent responsibility and ability in the application of vocal technique in terms of body, breath, resonance, articulation and language towards effective and creative vocal communication. 3. Display increased independent responsibility and ability in the application of physical technique towards effective and creative physical communication.	Students will undertake theatrical presentation(s) as set out by the module tutor(s)	50	Successful application of vocal technique in the context of performances / presentations: – Breath support – Clear tone – Clear articulation Use of control, precision, detail, dynamics, focus, use of stillness Appropriate research and preparation of techniques and texts

Learning outcomes	Assessment method	%	Assessment criteria
Upon completing the module the student will be able to:	*The module will be assessed by means of:*		*To fulfil the learning outcome the student will be assessed on the following criteria:*

2. Communicate effectively through vocal expression with a level of control, precision and detail
 	
4. Apply considered physical techniques to the communication of material for performance with a level of control, precision and detail
	Students will undertake theatrical presentation(s) as set out by the module tutor(s)	50	Successful application of vocal skills in the context of performances / presentations:
			  – Expression through articulation
			  – Breath support towards character
			  – Resonance towards character
			  – Vocal expression through intonation/inflection or creative vocalisation
			Application of developed and considered physical techniques towards communication of the material

Essential Readings: *(Reading lists are indicative and may change according to the evolution of the subject area.)*

Surname, Forename	*Title*	**Publisher, year**
Adrian, Barbara	*Actor Training the Laban Way*	Allworth Press, 2008
Armstrong, Frankie Rogers, Janet	*Acting and Singing with Archetypes*	Limelight: 2010
Berry, Cicely	*The Actor and the Text*	Virgin Books, 1993
Callery, Dymphna	*Through the Body*	Nick Hern, 2001
Carey, David & Rebecca	*Vocal Arts Workbook*	Methuen, 2008
Houseman, Barbara	*Tackling Text*	Nick Hern, 2008
Lecoq, Jacques	*The Moving Body*	Methuen, 2002
Morrison, Malcolm	*Clear Speech*	A&C Black, 1996
Murray, Simon Keefe, John	*Physical Theatres: a critical introduction*	Routledge, 2007
Rudlin, John	*Commedia del Arte: the actors handbook*	Routledge, 1994
Zinder D	*Body, Voice, Imagination*	Routledge, 2002

Background Reading:

Surname, Forename	*Title*	**Publisher, year**
Elsam, Paul	*Acting Characters*	Methuen, 2006
Rodenburg, Patsy	*The Actor Speaks*	Methuen, 1998
Collins & Mees	*Practical Phonetics and Phonology*	Routledge, 2003
Ladefoged, Peter	*A Course in Phonetics*	Thomson/Wadsworth, 2006.

Module Title: **Workshop Facilitation Skills**

University Module Code: M5X00184
Module Credits: 20
Level: 5
Faculty responsible for delivery of the Module: Faculty of Humanities and
                                        Performing Arts
Pre-requisite/co-requisite Modules: None

Aims:
   To develop a practical understanding of the application of workshop facilitation
   technique(s).
   To understand the theoretical and philosophical context of workshop facilitation
   technique(s).
   To develop range and competence of practical workshop facilitation skills.

Learning outcomes *Upon completing the module the student will be able to:*
1. Critically analyse own and others' approaches, skills and techniques applied in
practical workshop facilitation.
2. Apply skills particular to identified workshop facilitation techniques.

Indicative content:
Knowledge
Students will investigate a particular workshop facilitation technique / approach
applicable to applied drama practice. The practitioner / method is not prescriptive
allowing for flexibility of choice for the module tutor. Indicative approaches would
include Forum Theatre, development of Emotional Intelligence, Theatre of
Participation / Paratheatre, Therapeutic Approaches. Knowledge will be acquired
through a combination of practical workshops and sessions, independent research
applicable to the applied methodology and its context, and development of
material(s) for practical implementation. Typically such work would cover:
   Understanding of target groups and their needs
   Learning styles
   Group Dynamics
   Ethical concerns
   Management of Space
   Philosophy of approaches
   Health & Safety
   Defining aims and objectives
   Learning styles

   Skills
   Decision making
   Sensitivity and awareness of self and others
   Responsive and reflexive approaches to workshop facilitation
   Speaking / listening / non-verbal and paraverbal communication
   Selection of appropriate strategies and approaches
   Management of others in space
   Clarity of delivery
   Communication skills
   Group management skills

Teaching & Learning Strategy/Implementation:

Weekly contact hours: 6 hours per week
Student private study hours: 2 hours per week
Student individual practice time: 2 hours per week
Total Learning Hours = 10 x 20 weeks 200 hours (20 credits)

Term in which normally delivered: Term 1

Assessment: Learning outcomes	Assessment method	%	Assessment criteria
Upon completing the module the student will be able to:	*The module will be assessed by means of:*		*To fulfil the learning outcome the student will be assessed on the following criteria:*
1. Critically analyse own and others' approaches, skills and techniques applied in practical workshop facilitation	A portfolio of evidence	50	Knowledge: Analysis of aims and objectives Ethical statement Health & safety considerations Delivery documentation Review and analysis of own and others delivery Evidence & analysis
2. Apply skills particular to identified workshop facilitation techniques	Students will demonstrate application of workshop facilitation skills and technique through delivering practical workshop(s).	50	Communication Reflexive decision making Use of space Time management Group management Selection of appropriate strategies

Essential Readings
(Reading lists are indicative and may change according to the evolution of the subject area.)

Surname, Forename	Title	Publisher, year
Boal, Augusto	*Games For Actors and Non-Actors*	Routledge 2002
Boal, Augusto	*The Rainbow of Desire – the Boal method of theatre and therapy*	Routledge 2005
Fleming, Michael	*The Art of Drama Teaching*	Fulton 1997
Prentki & Preston	*Applied Theatre Reader*	Routlege 2008
Taylor, Phillip	*Applied Theatre*	Heinemann 2003
Neelands, Jonothan & Goode, Tony	*Structuring Drama Work: A Handbook of available forms in theatre and drama (2nd Edition)*	Cambridge University Press 2000

Background Reading

Surname, Forename	Title	Publisher, year
Boal, Augusto	*The Theatre of the Oppressed*	Pluto 2000
Nicholson, Helen	*Applied Drama: The gift of theatre*	Palgrave MacMillan 2005

Lindkvist, Marian	*Bring White Beads When Calling on the Healer*	Kenyon-Deane 1997
Hendy, Lesley	*Supporting Drama and Imaginative Play in the Early Years*	(Open University) 2001
Prendiville & Toye	*Speaking & Listening Through Drama*	Paul Chapman Pub. 2007
Open Sesame: an introduction to drama and movement therapy (DVD)		Sesame Institute
Langley, Dorothy	*An Introduction to Drama Therapy*	SAGE 2006
Kuppers & Robertson	*Community Performance Reader*	Routledge 2007
Heathcote, Dorothy	*Drama for learning: Dorothy Heathcote's mantle of the expert approach to education*	Heinemann 1995
McCurrach, Ian	Special talents, special needs: drama for people with learning disabilities	J. Kingsley 1999, 2000
Sherratt, Dave	*Developing play and drama in children with autistic spectrum disorders*	David Fulton 2002
Jones, Phil,	*Drama as therapy: theory, practice and research*	Routledge 2007 2nd ed
O'Neill, Cecily; Schneider, Jenifer Jasinski; Crumpler, Thomas P; Rogers, Theresa	*Process drama and multiple literacies: addressing social, cultural, and ethical issues*	Heineman 2006
Thompson, James	*Drama workshops for anger management and offender behaviour*	Jessica Kingsley 1999
Research In Drama Education: The journal of applied theatre and performance		Taylor & Francis

POLICIES

University Attendance Policy

All students are required to attend scheduled classes and Faculties will record academic attendance on a weekly basis.

Contact points will be specified for each programme, taking into account the structure of the programme and the scheduled timetable.

After three consecutive missed contacts, the Faculty will write to the student and ask him/her to meet with the appropriate programme representative.

If a student has two further consecutive missed contacts the student will be sent a final warning by the Faculty.

Students who have a legitimate reason for absence (including the instance of illness or injury) must produce evidence. Authorised absence will not be counted against the student. The confirmation of the authorised absence will be lodged on the student record in the Registry.

If a student does not provide any reasonable justification for absence and/or the student fails to attend after receiving a final warning then the Faculty will ask the Registry to withdraw the student within two months of the last recorded date of attendance.

Each student's cumulative attendance will be reviewed at the end of the academic year. Any student with a cumulative attendance for the academic year below 70% will be sent an end of year warning letter by the Faculty to warn her/him that attendance is below the level expected by the University and if poor attendance continues this may lead to the individual being withdrawn from the programme.

International Students with a UKVI Tier 4 Visa

In addition to the attendance requirements noted above, the following regulations will apply to international students with a UKVI Tier 4 visa.

If an international student misses 10 consecutive contact points without any form of authorisation, the student will be reported to Registry. Registry will inform the UKVI that the student's Tier 4 sponsorship is withdrawn.

In addition, international students with a Tier 4 visa will be required to attend two compulsory re-registration points held in January and May.

If an international student fails to attend a re-registration point or has missed 10 consecutive contact points, the student will be reported to Registry. Registry will inform the UKVI that the student's Tier 4 sponsorship is withdrawn.

Students who have a legitimate reason for absence (including the instance of illness or injury while in the UK preventing attendance) must produce evidence. Students must get permission to travel abroad prior to leaving. Authorised absence will not be counted against the student. The confirmation of the authorised absence will be lodged on the student record in the Registry.

Each student's cumulative attendance will be reviewed at the end of the academic year. Any student with a cumulative attendance for the academic year below 70% will be sent an end of year warning letter by the Faculty to warn her/him that attendance is below the level expected by the University and if poor attendance continues this may lead to the individual being withdrawn from the programme and to withdrawal of his/her Tier 4 visa.

Any international student with a Tier 4 visa whose cumulative attendance falls below 50% for the academic year will be withdrawn from the programme and the Registry will inform the UKVI that his/her Tier 4 sponsorship is withdrawn.

The Centre's Policies

Details of the Centre's policies for other areas are noted on the Centre's Moodle pages.

ABOUT UNFAIR PRACTICE AND PLAGIARISM

The University defines unfair practice as 'any act, intentional or otherwise, whereby a person may obtain for himself/herself or for another, an unpermitted advantage…'. Committing unfair practice in assessment is one of the most serious offences in academic life, and its consequences can be severe. It undermines the integrity of scholarship, research, and of the examination and assessment process.

It is very important to understand that it is no defence to claim that unfair practice has been committed unintentionally, accidentally, due to extenuating circumstances or a long-term impairment (irrespective of whether or not these circumstances or long-term impairment have been acknowledged by the University).

Plagiarism is one type of unfair practice. Plagiarism is passing off, or attempting to pass off, another's work as your own. It includes copying the words, ideas, images or research results of another **without acknowledgement**, whether those words etc. are published or unpublished. It is plagiarism, for example, to copy the work of another student, of a member of staff or a published article without crediting the author. Persons who allow their work to be plagiarised are also guilty.

It should be noted that re-submitting work that has already been submitted for a different assessment task without noting that this is the case is also regarded as plagiarism (and is called self-plagiarism) and will be treated as such.

Plagiarism is one of the worst offences in academic life, and its consequences can be severe. It undermines the integrity of scholarship, research, and of the examination and assessment process. The guidance that follows explains what is meant by plagiarism, describes the University's regulations for dealing with it, and provides help in avoiding it.

When registering as a student at the University of Wales: Trinity Saint David you have consented to your work being scrutinised both electronically and in person to check for cases of plagiarism. In many Schools your work will be submitted electronically via Moodle.

For submissions outside of the Moodle platform, it is equally important that you reference your sources accurately. In some cases you will be expected to submit both hard and electronic copies, which can be checked against the database of the UK Higher Education Plagiarism Detection Service. For handwritten, portfolio and process workbook submissions check with your module tutor if you are in any doubt about whether you have infringed the regulations. They are here to assist you; ensure that you take advantage of their expertise.

Plagiarism: Regulations, Procedure and Penalties
Full details of the University's procedures and penalties for dealing with issues of plagiarism can be found in Chapter 13 of the *Academic Quality Handbook*, which can be seen on the University website or obtained from the Faculty Offices. These details are also summarised in the *University Regulations – Undergraduate Student Guide* which is published on the Academic Office section on the University's website:
http://www.uwtsd.ac.uk/academic-office/university-regulations-student-guide/

Avoiding Plagiarism
Coursework, dissertations, or creative work are meant to be your own original work. Obviously you will use the work of others. Not only is this inevitable, it is expected.

All scholarship builds on the work of others. The important thing to remember is always to **acknowledge your sources**. Your School will provide sessions on referencing and plagiarism but as a general rule of thumb observe the following guidelines:

> *Anything that is copied or quoted from another source, including electronic sources such as the internet, must be in quotation marks and attributed to the original author. This may be in the body of the text or as a footnote. Full details of a source should be contained in a bibliography. Whatever method is used, always acknowledge your source and give full details of it (i.e. author, date, page number).*

> *Synthesising the work of others involves putting their ideas into your words. This is fine, but again, acknowledge your source. This can be done in a number of ways depending on the context. For example: 'Hart (2003, 52) maintains that...' 'Hart (2003, 52) provides evidence for..': 'It is argued, or submitted by Hart (2003, 52) that...' Then give the source of the original work.*

> *Where you are generally indebted for your ideas to one or two main sources, this can be a bit trickier. If the ideas or the way they are presented come from one or two sources, make this clear. Do the same if they come from lectures. It is important not to claim originality where it does not exist but to indicate in general where the information comes from.*

> *Full citations in timed unseen examinations are obviously not expected, but you should indicate general indebtedness and always credit any quotations you have managed to remember.*

The golden rule is; `*if in doubt, provide references'*. Consult your tutors if you have any problems, in particular with the method of citing books and articles, which may differ from subject to subject. There are no penalties for asking for advice and guidance; there are severe penalties for plagiarism and failure to reference means your work could be considered to be plagiarised.

Other types of Unfair Practice
There are other types of unfair practice, including, but not limited to producing work as a group where it is an individual task (called collusion), fabricating data or making false claims to have carried out research, using the service of an essay bank/essay mill, having an unauthorised source of information in an examination, prohibited communication during an examination. The same regulations, procedures and penalties apply to all types of unfair practice.

LIBRARY AND LEARNING RESOURCES

All students have access to information literacy and research skills support to assist them in their studies. For further details and contact information please go to the Library and Learning Resources website at http://www.uwtsd.ac.uk/library/

Identifying, accessing and evaluating resources

Library and Learning Resources website
Library and Learning Resources catalogues
Accessing e-resources and databases
Using the Internet for academic purposes

Literature Reviews

What is a literature review
How to do a literature review

Staying Legal

Using other people's information
Plagiarism: what it is and how to avoid it
Copyright
Using images, film and sound

Organising and managing your information

Keeping up with developments in your subject area
Using information management tools

Assistant / Subject Librarians

Assistant / Subject Librarians act as a contact point between students and the Library and Learning Resources service. Please feel free to contact a Librarian if you need help with finding information for your assignments, or advice on locating, accessing or searching library resources in both print and electronic formats.

Further details of all libraries and contact information are available from the Library and Learning Resources website at http://www.uwtsd.ac.uk/library/. Please also follow the Library and Learning Resources Facebook and Twitter feeds for up-to-date news, service developments and information on new resources.

The Griffith Library at Dynevor
Owen Library, Mount Pleasant
Swansea Business School Library
Townhill Library

Carmarthen Library
Lampeter Library
London Library

STUDY SKILLS

All students have access to study skills support to assist them in their studies. Details of provision are available from Student Services.

Topics covered include:

Developing effective study strategies
Planning and writing assignments
Preparing presentations
Planning for seminars
Preparing for exams

For further details of study skills provision at the Swansea campuses, please contact Student Services at the Mount Pleasant campus, telephone (01792) 481206 or see the Student Services webpages for further details.
http://www.uwtsd.ac.uk/student-services/

GRADUATE SKILLS FOR EMPLOYMENT

Upon graduation most students will begin the process of looking for paid employment. At one level, and a very important one, your University career should be seen as preparing you for the world of work, which is increasingly a world that lays a premium on flexibility and ability to adapt to changing situations. Within this context Personal Transferable Skills (PTS) and Professional Development Planning (PDP) have come to feature very prominently as important graduate attributes. PTS are skills acquired in the course of academic study which might be independent of the discipline in question and, therefore, transferable and usable in other contexts, including the world of work. PDP is the planning process through which you are able to reflect upon and analyse, your personal strengths and identify areas for future development. Four main categories of such skills have been identified: problem solving, managing/organising, team work and communication. Each Programme of Study has been designed to include opportunities for you to acquire and develop your personal skills and plan your professional development in readiness for graduation.

Examples are as follows:

Problem Solving

A great deal of your work in this School could be categorised under this heading. It could require you to:

define and identify the core of a problem
investigate what resources are available to solve it
enquire of, and research into, the available resources
assess the relevance of data/information
analyse data/information
evaluate data/information
display independent judgement of data/information
relate data/information to a wider context

data appreciation: draw conclusions from complex arrays of data
organise and synthesise complex and disparate data
apply knowledge and theories
consider alternative strategies
show flexibility/versatility in approach
use observational/perceptive skills
show resourcefulness

Managing/Organising

This heading relates basically to time- and work-management. It is concerned with the ability to:

identify which items need to be done and the time scales involved
evaluate each item
formulate objectives, bearing in mind those evaluations
plan work to achieve objectives/targets
carry out work required
cope and deal with change, i.e. new items
withstand and deal with pressures
ensure appropriate resources are available
organise resources available
show initiative
demonstrate sustained effort
make quick, appropriate decisions
show personal motivation
execute agreed plans

Team Work

Tutorials and seminars, and other methods of learning or assessment, give scope to show a capacity to:

listen to others
be aware of one's own performance
observe others' performance, and use perceptions gained
show assertiveness (set own agenda)
co-operate with others
constructively criticise
produce new ideas or proposals
clarify, test or probe others' ideas or proposals
elaborate on own/others' ideas or proposals
summarise: bring ideas together

Communication

This aspect of academic work is central. It places emphasis on such qualities as the ability to:

explain clearly
deal effectively with conflicting points of view
develop a logical argument
present data clearly and effectively
take account of audience/reader in speech/writing
show evidence of having marshalled facts
give appropriate examples

show enthusiasm and interest
show critical reasoning
use appropriate presentation techniques
compare and contrast effectively
listen and query where necessary
discuss ideas, taking alternatives into account

EXTERNAL EXAMINER

All taught Programmes of Study which lead to a Higher Education award of the University or the University of Wales have at least one External Examiner. The principal purposes of the University's external examiner system are to ensure that:

> the standard of each award is maintained at the appropriate level;
> the standards of student performance are comparable with standards on similar programmes or subjects in other UK institutions with which they are familiar;
> the processes for assessment and the determination of awards are sound and fairly conducted.

Students may request a copy of the previous year's External Examiner's Report for their programme of study by contacting the Programme Director.

The current External Examiner for this Programme of Study is:

Name: *Dr Rachel Jumai Ewu*

Institution: *Northampton University*

Please note that students are not permitted to make direct contact with the External Examiner.

COMPLAINTS

You have a right to make a complaint about any specific concern about the provision of your Programme of Study or a related academic service. Full details of the complaints process can be found in the 'Procedure for Student Complaints' in Chapter 13 of the Academic Quality Handbook and in supporting documentation published on the Academic Office section on the University's website: http://www.uwtsd.ac.uk/academic-office/procedures-for-academic-appeals-complaints-and-other-student-cases/