

**UNIVERSITY OF CENTRAL LANCASHIRE**

**Programme Specification**

This Programme Specification provides a concise summary of the main features of the programme and the learning outcomes that a typical student might reasonably be expected to achieve and demonstrate if he/she takes full advantage of the learning opportunities that are provided.

Sources of information on the programme can be found in Section 17

<b>1. Awarding Institution / Body</b>	University of Central Lancashire
<b>2. Teaching Institution</b>	Burnley College St Helens College
<b>3. University School</b>	School of Journalism, Media and Performance
<b>4. External Accreditation</b>	none
<b>5. Title of Final Award</b>	FdA Theatre & Performance
<b>6. Modes of Attendance offered</b>	Full-time and part-time
<b>7a UCAS Code</b>	W301 – Burnley College W301 - St Helens College
<b>7b JACS Code</b>	W400
<b>7c HECOS Code</b>	100069
<b>7. Relevant Subject Benchmarking Group(s)</b>	Foundation Degree Benchmarks Dance, Drama and Performance – National Subject Benchmarks
<b>8. Other external influences</b>	n/a
<b>9. Date of production/revision of this form</b>	June 2011 Revised April 2019 Burnley PR Revised December 2019
<b>10. Aims of the Programme</b>	
<p><b>The specific aims of this course are to:</b></p> <ol style="list-style-type: none"> <li>1. Prepare students, through practical study, for a career as a performer and maker of theatre</li> <li>2. Study the key methods and theories commonly referenced within contemporary theatre</li> <li>3. Enhance technical, communication and evaluative skills</li> <li>4. Facilitate employability and professional skills</li> </ol>	

<b>11. Learning Outcomes, Teaching, Learning and Assessment Methods</b>
<b>A. Knowledge and Understanding at level 4</b>
A1.1 Demonstrate knowledge of key 20 <sup>th</sup> Century movements A1.2 Identify key theatre practitioners of the 20 <sup>th</sup> Century A1.3 Apply a variety of devising methodologies in the creation of live performance A1.4 Demonstrate in rehearsal and performance the process of achieving meaning A1.5 Demonstrate a knowledge and understanding of the various elements of dramatic text A1.6 Demonstrate, through both practical and written work, the impact of a range of different theories and how they communicate with a target/client group.
<b>Teaching and Learning Methods</b>
Across all modules and at all levels teaching and learning are synthesised from a variety of learning activities and opportunities. Knowledge and Understanding at level 1 is characterised by a knowledge of the history and background of practice and practitioners. Learning situations include: <ul style="list-style-type: none"> <li>• Lectures</li> <li>• Case studies</li> <li>• Seminars and discussion groups</li> <li>• Practical tutor – led workshops</li> <li>• Technical guidance</li> <li>• Group tutorials and verbal feedback</li> <li>• One – to – one tutorials and written feedback</li> </ul>
<b>Assessment methods</b>
Assessment occurs through the application of knowledge and theory within practical activities, workshops, rehearsals and performances; assessment also occurs through written submissions and presentations.
<b>B. Subject-specific skills at level 4</b>
B1.1 Apply performance techniques and skills in 3 different presentations B1.2 Display technical and aesthetic competence in contrasting performance styles, both during sessions and in a public performance B1.3 Demonstrate the ability to communicate meaning to an audience B1.4 Realise a given aspect of a production B1.5 Production of a final performance text in a chosen medium B1.6 Employ the required skills in the design, delivery and evaluation of a project
<b>Teaching and Learning Methods</b>
Practical study occurs within technique classes, workshops, rehearsals, masterclasses, lecture/deems and performances. It is supported through attendance at professional performances, through critiques sessions and etudes and through self-reflection and group evaluation.
<b>Assessment methods</b>
Practical subject-specific skill development occurs at all levels of this degree. As each student manifests different abilities and strengths within differing contexts, this course is not designed to enable students to achieve an identical and identifiable suite of skills at a particular level. However we do expect to you to recognise that the following features increase in the work produced by all students at each level: <ul style="list-style-type: none"> <li>▪ complexity</li> <li>▪ sophistication</li> <li>▪ engagement</li> <li>▪ emotive qualities</li> <li>▪ expression</li> <li>▪ sustainability of performance</li> <li>▪ reproducibility of performance</li> <li>▪ the range of human/artistic experience</li> </ul> Across all modules and at all levels, the assessment of these aspects of creative study occur through practical assessment of work-in-progress and of performance. Assessment methods also include evaluative statements, tutorials and viva voces
<b>C. Thinking Skills at level 4</b>
C1.1 Demonstrate an understanding of theatre and performance within a social context. C1.2 Document and evaluate your learning through a Progress File C1.3 Evaluate how research into a variety of techniques has informed your skills in both rehearsal and performance

C1.4	Create a production portfolio
C1.5	Analyse and employ appropriate forms, styles and structures, to a chosen medium
Thinking skills within this course are the intellectual qualities related to cognitive ability through the acquisition of critical and contextual knowledge. The application of these qualities occur in all teaching and learning situations and at this level these are focussed upon the stating of ideas from one or more contexts using specialist vocabulary and critical language.	
<b>Assessment methods</b>	
Assessment occurs through the application of theory within practical activities, workshops, rehearsals and performances; .assessment also occurs through written submissions and presentations..	
<b>D. Other skills relevant to employability and personal development at level 4</b>	
D1.1	Develop and implement a Personal Development Plan
D1.2	Demonstrate an understanding of Cultural Entrepreneurship
D1.3	Complete and present a funding application for a theatre or performance project
D1.4	Create and present a site-specific performance
D1.5	Evaluate the success of the various devising and performance skills employed relating your work to professional practice
D1.6	Employ the required skills in the design, delivery and evaluation of a workshop
<b>Teaching and Learning Methods</b>	
This is a vocational course and outcomes within this category at this level are do with making practical and theoretical learning as effective and relevant as possible. We expect you to analyse what is required to fully participate in all learning events and to be an effective group member Learning at this level will be tutor-dependant but with guided self-defined learning opportunities.	
<b>Assessment methods</b>	
Assessment occurs through the effectiveness of practical and performance work and is evaluated through reference to personal development plans, peer responses viva voces and tutor comments.	
<b>A. Knowledge and Understanding at level 5</b>	
A2.1	Demonstrate knowledge of contemporary theatre and performance
A2.2	Assess the success of your work in relation to professional practice
A2.3	Evaluate the success of your work and as an artistic director in relation to professional practice
<b>Teaching and Learning Methods</b>	
Across all modules and at all levels teaching and learning are synthesised from a variety of learning activities and opportunities. Knowledge and Understanding at level 2 is characterised by a knowledge of wide variety of practices and theories expressed using specialist language both within written and practical work. Learning situations include:	
<ul style="list-style-type: none"> <li>• Lectures</li> <li>• Case studies</li> <li>• Seminars and discussion groups</li> <li>• Practical tutor – led workshops</li> <li>• Technical guidance</li> <li>• Group tutorials and verbal feedback</li> <li>• One – to – one tutorials and written feedback</li> </ul>	
<b>Assessment methods</b>	
Assessment occurs through the application of knowledge and theory within practical activities, workshops, rehearsals and performances; assessment also occurs through written submissions and presentations.	
<b>B. Subject-specific skills at level 5</b>	
B2.1	Apply new skills in the creation of multi-disciplinary performance work
B2.2	Work independently in the realisation of a major performance piece
B2.3	Create performances and associated activities for target audiences
B2.4	Display necessary team working skills to lead others in all aspects of production work
B2.5	Apply physical skills in the creation of a theatrical performance
B2.6	Work effectively as a member of a group and as an individual, knowing when to lead and when to be led, using trust and support in order to progress

<b>Teaching and Learning Methods</b>
Practical study occurs within technique classes, workshops, rehearsals, masterclasses, lecture/dems and performances. It is supported through attendance at professional performances, through critiques sessions and etudes and through self-reflection and group evaluation.
<b>Assessment methods</b>
Practical subject-specific skill development occurs throughout each of the levels of this degree. As each student manifests different abilities and strengths within differing contexts, this course is not designed to enable students to achieve an identical and identifiable suite of skills at a particular level. However we do expect to you to recognise that the following features increase in the work produced by all students at each level: <ul style="list-style-type: none"> <li>▪ complexity</li> <li>▪ sophistication</li> <li>▪ engagement</li> <li>▪ emotive qualities</li> <li>▪ expression</li> <li>▪ sustainability of performance</li> <li>▪ reproducibility of performance</li> <li>▪ the range of human/artistic experience</li> </ul> Across all modules and at all levels, the assessment of these aspects of creative study occur through practical assessment of work-in-progress and of performance. Assessment methods also include evaluative statements, tutorials and viva voces
<b>C. Thinking Skills at level 5</b>
C2.1 Apply a variety of research techniques to gather information on a negotiated topic related to contemporary theatre practice
C2.2 Critically analyse your research findings to answer key questions or formulate new theory on your chosen topic.
C2.3 Undertake critical evaluation of your own learning and development within your Progress File
C2.4 Critically analyse all aspects of the practical work completed
<b>Teaching and Learning Methods</b>
Thinking skills within this course are the intellectual qualities related to cognitive ability through the acquisition of critical and contextual knowledge. The application of these qualities occur in all teaching and learning situations and at this level these are focussed upon the analysis of original work in a variety of contexts. At this level it is expected that students should demonstrate a critical understanding of the content and ideas that exist within a wide range of works.
<b>Assessment methods</b>
Assessment occurs through the application of theory within practical activities, workshops, rehearsals and performances; .assessment also occurs through written submissions
<b>D. Other skills relevant to employability and personal development at level 5</b>
D2.1 Evaluate and apply a range of methods to present your critical knowledge
D2.2 Realise all related organisational and administrative tasks as part of a team
D2.3 Demonstrate workshop leadership skills
D2.4 Work independently in a chosen environment
<b>Teaching and Learning Methods</b>
This is a vocational course and outcomes within this category at this level are designed to enhance the transition from study to workplace. They relate to the ability to administrate, manage and direct. Learning at this level should be negotiated, perhaps through learning contracts, with students becoming independent of tutors and sharing learning responsibilities with other group members.
<b>Assessment methods</b>
Assessment occurs through the effectiveness of practical and performance work and is evaluated through reference to personal development plans, peer responses viva voces and tutor comments.

13. Programme Structures*				14. Awards and Credits
Level	Module Code	Module Title	Credit rating	
Level 5	TH2101 TH2103 RP2101 TH2102	Environments for Performance Final Performance Project Contemporary Theatre Studies Multi-disciplinary Performance	40 20 20 40	<b>FdA Theatre and Performance</b> 240 credits inc. 120 credits at L5 and 120 credits at L4
Level 4	TH1101 TH1102 RP1101 RP1102	Devising and Performing Performance Techniques Contextual Studies Personal, Academic and Professional Development	40 20 20 20	<b>Foundation Certificate in Theatre and Performance Studies</b> 120 credits at levels 4 or 5
options at level 4	TH1103 TH1104 TH1105	Production Skills Theatre Directing The Community Arts/Theatre Practitioner  <i>Note: currently TH1103 and TH1104 may only be offered at: St Helens College</i>  <i>TH1105 may only be offered at: Burnley College</i>	20 20 20	

### 15. Personal Development Planning

The concept of Personal Development Planning (PDP) will be introduced and monitored through the Personal, Academic and Professional Development (PAPD) module (RP1102) at the beginning of Level 1.

PDP is a key aspect of all the performing arts courses at UCLan. Although it is introduced through the PAPD module, it is integrated within all modules and across the totality of study. One aspect of PDP is that students on all University courses in the UK are required to complete a Progress File. The Progress File is a personal document that helps you to define and focus your educational and professional aims and goals; it will assist you to consider how you can engage with the learning opportunities your course offers to achieve your personal career and professional objectives.

Within PDP and the Progress File you should:

- consider the 'learning cycle' in which you have engaged;
- to become self-aware;
- to present this to your tutors for assessment.

The concept of a Learning Cycle is important to the successful engagement in any learning activity and in creating a Progress File. The 4 key aspects of the Learning Cycle are that you:

1. Take stock (what do I know?)
2. Reflect (what do I need to know?)
3. Evaluate (how effective is my learning?)
4. Planning (what do I need to know now and learn in the future?)

Using these 4 categories, within PDP and your Progress File you should pay particular attention to:

- How you have fused classroom and work-based learning
- How your progress on the course is helping you to define and meet your career goals;

- What future learning goals you should set yourself – in the case of WBL you should also consider what activities will help you to achieve these goals.

As you begin to assemble your Progress File you should include (amongst other things):

- Evidence of the reasons behind the creative decisions you have made
- Reflection upon these decisions, and a critical evaluation of their success or failure
- Consideration of how the decisions you are making are assisting you to further your educational and career goals;
- Whether the goals you initially set yourself have remained the same or are changing, and why;
- Appreciation of what challenges lie ahead and what you need to learn to meet these challenges
- Understanding of how your approach to learning (including WBL) is affecting, both positively and negatively, the achievement of your goals;

### **What should my Progress File be like?**

This is a portfolio that may contain written material, audio recordings, photographs or videos and it may be contained within a folder, web-site or CD-ROM. This really is up to you, but you are probably getting a sense that the Progress File is not a course folder where you keep all your handouts, although you may want to make comments on teaching sessions, follow up research or ideas for the future in the file. Nor is it a diary where you record the prosaic events of the day. The Progress File is where you record insights into your own actions and thoughts where they are relevant to your learning development. So, for instance, it is not relevant to record that the start of a rehearsal was disrupted because one your team was late, but it is relevant to record how you turned the situation around, perhaps because you encouraged the team to do some other activity or you discussed with the latecomer the problem they had caused to everybody else, and getting a commitment from them to break this habit. As the file develops you will look back on the individual comments you have made and start to look for themes. Ask yourself; What have been your successes and failures? What changes in yourself can you see? What changes do there need to be? As these and other points become clear, use the Progress File to reflect upon these.

As your prepare the Progress File for assessment, ask yourself:

- “Is everything included entirely relevant?” If not, edit it out! You don’t get marks for the volume of your Progress File, only the quality of the work within.
- “Have I been reflective enough?” You may find that you have skimmed over some key issues and you should spend sometime considering these before submitting your file for assessment.
- “Should I put sound, video or CD-ROM examples in to my portfolio?” Carefully selected examples are a good idea, so if you are reflecting on a technical skill that you have acquired, a couple of short ‘then and now’ examples on video, CD or DVD will be helpful. Remember though that you will be submitting finished work (and the related archive of work-in-progress) for your modular assessment, so you don’t need to repeat this material in full;
- “Is my Progress File sensibly laid out?” We need to follow your thoughts, and your Progress, so a chronological submission may not be suitable, but a series of sections each relating to a particular theme that you have identified may be better.
- “Is the Progress File accurately referenced and cross-referenced?” In the case of referencing it is essential that this is done effectively so that you and your tutors can access the material included. In the case of cross-referencing, it is important that you begin to understand your learning as a holistic activity that transcends individual packets of learning such as modules, assignments, rehearsals, work-based learning, etc. Cross-referencing allows you to start to draw together themes from a number of sources and places within your Progress File, and presents a focused and fully articulated theme without unnecessary repetition.

### **16. Admissions criteria**

Programme Specifications include minimum entry requirements, including academic qualifications, together with appropriate experience and skills required for entry to study. These criteria may be expressed as a range rather than a specific grade. Amendments to entry requirements may have been made after these documents were published and you should consult the University’s website for the most up to date information. Students will be informed of their personal minimum entry criteria in their offer letter.

This course has been designed to enable you to create effective portfolios of work which, when supported by positive references, will provide evidence of their abilities to future employers within

the performing arts or in other areas. To this end the programme addresses the following key aspects:

Through audition and interview, the course accepts applicants who are committed performers and encourages their critical and theoretical understanding of acting, theatre and performance;

Learning within the course is designed to enhance the key and subject-specific skill acquisition of students and to facilitate opportunities and to evaluate creative strategies that will enable this learning to continue beyond the duration of the programme;

Following graduation, you will have been prepared for employment in a wide variety of capacities as well within the mainstream of the profession. The course reinforces skills and knowledge that have numerous applications both within the theatre industry and other areas where communication, personal and team skills and project development are key factors in success. It is an aspect of our entry criteria that students appreciate and engage with this philosophy. Entry on to this programme acknowledges that education at degree level should include a variety of learning approaches beyond that directly related to theatre and performance.

The programme addresses the strengths and needs of students whose backgrounds will include the following:

- the ability to perform within a public arena;
- the capability to develop a character;
- the ability to devise original material.

We will normally expect applicants to evidence a number of the following:

- experience of public performance of devised and text-based material;
- two 'A' levels, at least one of which is in theatre or a performing arts area;
- BTEC National Diploma in Performing Arts, or similar;
- GNVQ Advanced in a performing arts area;
- experience of the professional or amateur creation of performance work;
- extra-curricular activity, such as film or video making, youth orchestra, community theatre participation or band membership, etc.

Entry onto the FdA Theatre & Performance will be via a successful audition / interview. In addition there is a minimum general entry requirement of at least 120 UCAS tariff points at 'A2' and 'AS' level, BTEC ND, or GNVQ (level 3) or an equivalent qualification in relevant areas. Equally we welcome students with qualifications in other subjects, but who have shown a significant commitment to theatre performance. Equivalent qualifications will be considered towards meeting the general entry requirements.

Mature applicants without the normal entry qualifications will be considered if they can show that they will benefit from degree level study. Normally we look for alternative/professional qualifications, industrial experience, life experience, motivation and commitment to support such applications.

All suitable candidates will be invited to attend an audition and interview.

On the audition day we will discuss all aspects of the performing arts at the College, as well as taking applicants through an audition class. Applicants will be introduced to staff, the facilities, their chosen programme and the philosophy that underpins study.

<b>17. Key sources of information about the programme</b>
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| <ul style="list-style-type: none"><li>• <a href="http://www.uclan.ac.uk">www.uclan.ac.uk</a></li></ul>              |
| <ul style="list-style-type: none"><li>• Burnley College Prospectus</li><li>• St Helens College Prospectus</li></ul> |

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|---|
| <ul style="list-style-type: none"><li>• FdA Theatre &amp; Performance factsheet</li></ul> |
| <ul style="list-style-type: none"><li>• UCAS/Trottman guides</li></ul>                    |
| <ul style="list-style-type: none"><li>• UCLan prospectus</li></ul>                        |



### Curriculum Skills Map – Level 1

Level	Module Code	Module Title	Compulsory, Core or Option	Knowledge and Understanding						Subject-specific Skills						Thinking Skills					Other skills relevant to employability and personal development							
				A1.1	A1.2	A1.3	A1.4	A1.5	A1.6	B1.1	B1.2	B1.3	B1.4	B1.5	B1.6	C1.1	C1.2	C1.3	C1.4	C1.5	D1.1	D1.2	D1.3	D1.4	D1.5	D1.6		
<b>4</b>	TH1101	Devising and Performing	Comp			<b>X</b>					<b>X</b>														<b>X</b>	<b>X</b>		
	TH1102	Performance Techniques	Comp				<b>X</b>				<b>X</b>			<b>X</b>				<b>X</b>										
	TH1103	Production Skills	optional									<b>X</b>	<b>X</b>							<b>X</b>								
	TH1104	Theatre Directing	optional									<b>X</b>	<b>X</b>							<b>X</b>								
	TH1105	The Community Arts/Theatre Practitioner	optional					<b>X</b>	<b>X</b>							<b>X</b>				<b>X</b>								<b>X</b>
	RP1101	Contextual Studies	Comp	<b>X</b>	<b>X</b>													<b>X</b>										
	RP1102	Personal, Academic & Professional Development	Comp																<b>X</b>			<b>X</b>	<b>X</b>	<b>X</b>				

## Curriculum Skills Map – Level 2

Level	Module Code	Module Title	Compulsory, Core or Option	Knowledge and Understanding			Subject-specific Skills						Thinking Skills				Other skills relevant to employability and personal development				
				A2.1	A2.2	A2.3	B2.1	B2.2	B2.3	B2.4	B2.5	B2.6	C2.1	C2.2	C2.3	C2.4	D2.1	D2.2	D2.3	D2.4	
<b>Level 5</b>	TH2101	Environments for Performance	Comp						<b>X</b>								<b>X</b>			<b>X</b>	<b>X</b>
	TH2102	Mixed Media Performance	optional		<b>X</b>		<b>X</b>			<b>X</b>											
	TH2103	Final Performance Project	Comp			<b>X</b>		<b>X</b>			<b>X</b>	<b>X</b>				<b>X</b>			<b>X</b>		
	RP2101	Contemporary Theatre Studies	Comp	<b>X</b>										<b>X</b>	<b>X</b>			<b>X</b>			

**Note:** Mapping to other external frameworks, e.g. professional/statutory bodies, will be included within Student Course Handbooks

## 19. LEARNING OUTCOMES FOR EXIT AWARDS:

### **Learning outcomes for the award of: Foundation Certificate in Theatre and Performance Studies**

- A1.1 Demonstrate knowledge of key 20<sup>th</sup> Century movements
  - A1.2 Identify key theatre practitioners of the 20<sup>th</sup> Century
  - A1.3 Apply a variety of devising methodologies in the creation of live performance
  - A1.4 Demonstrate in rehearsal and performance the process of achieving meaning
  - A1.5 Demonstrate a knowledge and understanding of the various elements of dramatic text
  - A1.6 Demonstrate, through both practical and written work, the impact of a range of different theories and how they communicate with a target/client group.
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- B1.1 Apply performance techniques and skills in 3 different presentations
  - B1.2 Display technical and aesthetic competence in contrasting performance styles, both during sessions and in a public performance
  - B1.3 Demonstrate the ability to communicate meaning to an audience
  - B1.4 Realise a given aspect of a production
  - B1.5 Production of a final performance text in a chosen medium
  - B1.6 Employ the required skills in the design, delivery and evaluation of a project
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- C1.1 Demonstrate an understanding of theatre and performance within a social context.
  - C1.2 Document and evaluate your learning through a Progress File
  - C1.3 Evaluate how research into a variety of techniques has informed your skills in both rehearsal and performance
  - C1.4 Create a production portfolio
  - C1.5 Analyse and employ appropriate forms, styles and structures, to a chosen medium
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- D1.1 Develop and implement a Personal Development Plan
  - D1.2 Demonstrate an understanding of Cultural Entrepreneurship
  - D1.3 Complete and present a funding application for a theatre or performance project
  - D1.4 Create and present a site-specific performance
  - D1.5 Evaluate the success of the various devising and performance skills employed relating your work to professional practice
  - D1.6 Employ the required skills in the design, delivery and evaluation of a workshop