

## **<sup>1</sup>Programme Specification [BA (Hons.) Applied Performance (Community & Education)]**

**NOTE:** This specification provides a concise summary of the main features of the course and the learning outcomes that a typical student might reasonably be expected to achieve and demonstrate if s/he takes advantage of the learning opportunities that are provided. More detail on the specific learning outcomes, indicative content and the teaching, learning and assessment methods of each module can be found (1) at: <http://www.bcu.ac.uk/pme/school-of-acting> and (2) in the Module Specifications.

The accuracy of the information contained in this document is reviewed by the University and may be checked within independent review processes undertaken by the Quality Assurance Agency.

<b>Awarding Institution / Body:</b>	<b>Birmingham City University</b>
<b>Teaching Institution:</b>	<b>Birmingham School of Acting</b>
<b>Interim Awards and Final Award:</b>	<b>Cert HE, Dip HE, BA, BA Honours Degree</b>
<b>Programme Title:</b>	<b>BA Honours Applied Performance (Community and Education)</b>
<b>Main fields of Study:</b>	<b>Community and Education Performance</b>
<b>Modes of Study:</b>	<b>Full time</b>
<b>Language of Study:</b>	<b>English</b>
<b>UCAS Code:</b>	<b>W490/W590</b>
<b>JACS Code:</b>	<b>W473</b>

### **Relevant subject benchmark statements and other external reference points used to inform programme outcomes:**

QAA Dance, Drama and Performance

### **Programme philosophy and aims:**

This programme seeks to develop a thriving community of applied performance practitioners and practice within Birmingham and beyond. We hold a shared belief between students and staff that making and applying performance with social and political objectives has the potential to have a significant impact on the lives of individuals and communities. We use performance as a tool to raise awareness, inform, educate, empower, and instigate change and as a method of intervention.

<sup>1</sup> Please note: for the purposes of the award of BA (Hons) Applied Performance (Community & Education), the term 'programme' is interchangeable with the term 'course'.

We have developed an innovative experiential learning model of working which focuses on the evolution of identity from student to practitioner throughout the programme. The emerging practitioner works in partnership with the tutor who also shifts their identity to a director / performance maker / facilitator. The practitioners collectively work as a professional company rather than a class or a group and are all empowered with individual roles and responsibilities within that company. They are regularly working with participants and communities in both formal and informal settings.

We aim to provide practitioners opportunities to develop their own artistic practice and specialise in their own areas of interest throughout the programme. This is achieved through giving the emerging practitioners artistic space, autonomy and choice. Our emphasis is on 'performance' rather than 'theatre' or 'drama'. We work to an industry model and have strong industry links as well as on-going relationships with educational and community based organisations. We bring in an eclectic range of artists and companies to deliver workshops and seminars to give students experiences in different styles and forms of work to inform their own practice.

**The aims of the programme are to:**

This course has a developed learning and teaching strategy which places an emphasis on student autonomy which enhances their individual learning experience.

The course will provide students with:

- The necessary knowledge, understanding and skills to develop a career related to applied performance or continue with further training / study in an associated field.
- The skills to operate as a reflective applied performance practitioner.
- Research, academic, discussion and creative presentation skills.
- A range of applied practical performance skills and methodologies appropriate to practice within the community and educational contexts.
- Knowledge and understanding of the contexts and histories of applied performance / theatre / drama practice.
- A range of cultural and theoretical discourses relevant to their practice and to understand the relationship between theory and practice.
- Collaboration, leadership, communication, professionalism and administration skills within professional contexts.

**Intended learning outcomes and the means by which they are achieved and demonstrated:**

## Overall Programme Learning outcomes

Module Code	Module Title	A 1	A 2	A 3	A 4	A 5	A 6	A 7	B 1	B 2	B 3	B 4	B 5	C 1	C 2	C 3	C 4	C 5	C 6	C 7	C 8	C 9	D 1	D 2	D 3	
<b>ACT402 8</b>	<b>Project 1</b>																									
	LO1															X	X				X	X				
	LO2	X												X												
	LO3													X							X	X		X		
	LO4													X		X	X						X			
<b>ACT402 4</b>	<b>Community &amp; Identity</b>																									
	LO1	X	X	X		X			X	X	X									X				X		
	LO2										X				X			X		X			X	X		
	LO3	X	X	X	X	X					X	X	X											X		
	LO4							X			X															
<b>ACT402 6</b>	<b>Contextual Studies</b>																									
	LO1		X	X		X			X		X							X					X	X		
	LO2		X	X					X		X	X	X					X					X	X		
	LO3			X		X					X		X											X		
	LO4							X			X															
<b>ACT402 5</b>	<b>Skills Workshop 1</b>																									
	LO1																X					X	X	X		
	LO2																						X			
	LO3				X						X	X							X					X		
	LO4							X			X															
<b>ACT402 3</b>	<b>Performance Workshop</b>																									
	LO1		X	X					X	X						X	X		X		X	X		X		
	LO2															X					X	X	X			
	LO3																				X	X	X			
<b>ACT402 7</b>	<b>Workshop Facilitation</b>																									
	LO1		X	X		X				X	X			X		X			X	X				X		
	LO2					X	X			X	X			X	X	X			X					X		
	LO3	X		X							X			X	X				X	X	X		X			



[illegible]

## Guide to Learning Outcome codes:

A - Students will obtain *knowledge and understanding* of:

- A1 - Applied performance practice in a range of community and education settings.
- A2 - Applied performance / theatre / drama theory.
- A3 - The relationship between applied performance theory and practice.
- A4 - The importance of reflection and its impact on practice.
- A5 - Critical lenses and cultural discourses relevant to applied performance.
- A6 - Professional practice and administration (including writing a business plan, feasibility reports, funding applications, evaluative reports and exit strategies.)
- A7 - Academic writing and scholarly conventions.

B - Students will develop *intellectual skills* that will enable you to:

- B1 - Engage in informed discussion and debate.
- B2 - Engage with current applied performance theory.
- B3 - Engage in research.
- B4 - Critically reflect upon your own work and the practice of others.
- B5 - Apply a critical lens and cultural discourse to your own work and that of others.

C - Students will develop *practical skills* that will enable you to:

- C1 - Make interdisciplinary new work for specific audiences through collaboratively devising and writing performance.
- C2 - Plan, write, develop and facilitate workshops for different groups.
- C3 - Identify areas of need within a community and plan, develop and manage a responsive arts project with or for that community group in partnership with other organisations.
- C4 - Document and evaluate practice.
- C5 - Give innovative presentations and practical demonstrations; engage in seminar discussions and workshops.
- C6 - Demonstrate professionalism, a range of practical methodologies and pedagogic strategies when working with participants.
- C7 – Operate in a professional career environment.
- C8 – Develop a range of performance skills
- C9 – Embody techniques of movement and voice

D - Students will develop *key / transferable skills* that will enable you to:

- D1 - Demonstrate professionalism and an ability to work collaboratively.
- D2 - Engage with independent learning.
- D3 - Be pro-active in the creation of employment activities.

### **Learning, teaching, and assessment methods used**

Much teaching is done through a series of studio based workshops and through the practice of material both within contact hours and students directed time. Students pass on certain skills to their fellow students and asked to develop skills for themselves in new areas as well as being led through exercises with the tutor.  
There are lectures and group seminars.

Students will work in small discussion groups as well as working as a class on interactive exercises and projects. Students give presentations in areas of their own research. Course content is reinforced by hand-outs and other reading material such as essays and relevant articles there is also provision of discussion groups on Moodle.

Classes will include visits from specialist speakers who will talk about their work within field of expertise.

Students are asked to create work on their own which is supervised by a tutor, work and ideas are developed through personal reading, research and self-directed study

### *Personal Tutoring*

All students have at least 2 personal tutorials per term in year 1, and at least 1 a term in years 2 and 3. They can sign up or email for further support from the Course Director or their personal tutor. Students have further 1:1 sessions with module leaders / tutors and if necessary are guided in the direction of further support services at BCU.

Students also receive further personal support and training from Third Sector Organisations when working collaboratively on difficult projects to support any personal issues which may arise.

## **Assessment**

Work is assessed through class presentation and contribution, workshop practice and performance, written work and reflective journals.

The modules on the course employ a variety of assessment methods, and all criteria for assessment are given in **Appendix B** in the individual module descriptions. All assessment is seen as part of an aligned and integrated course of study, and the assessment tasks seek to comprise a genuine representation of the objectives of the course and its modules.

Assessment may be formative or summative.

- **Formative** assessment is primarily characterised by being continuous or on-going, usually verbal, with the primary purpose of providing feedback to help students to improve.
- **Summative** assessment instead tends to be at an end point, and is mainly concerned with making a value judgement on a student's achievement. The notes a director gives you in a rehearsal, would be an example of formative assessment, whereas an end of module exam, would be summative assessment.

All assessed work is subject to moderation and the moderation policy is contained in **Appendix E**. All marks are provisional until confirmed by the Examination Board, which meets after the completion of the year.

An Assessment and marking guidance is published in **Appendix D**. All dates quoted in the Module Descriptions are provisional and will be confirmed at the start of each term.

Unless otherwise notified, students must not present the same material for more than one assessment during the course. If this occurs the student will automatically be awarded a zero mark.

**Attendance** forms part of the marking procedure. It is important that you read **Appendix D** carefully to understand the way absences and lateness can affect your module marks and possibly determine pass or failure of a module.

## **Types of Assessment**

Assessment events may take various forms, i.e. a practical demonstration in class, a written reflective journal, a written exam or a performance, either as an individual or with another student or in a larger group. In whatever form the assessments occur they are examinations and as such are compulsory. Absence from an assessment for whatever reason will result in a zero mark and the assessment would most probably have to be re-taken in the summer holidays.

### Reflective journals

These are used in certain modules to assess a student's theoretical understanding, to monitor their private practice and to encourage reflection on the relationship between theory and practice, with plans and future actions undertaken based upon that reflection. They may form part of a module assessment. The required word limit is detailed in the module. There is a 10% tolerance allowed

### Presentations

These are used to demonstrate an understanding of coursework and use presentational skills to:

Clearly convey a coherent and rational argument

Communicate ideas or information to peers and engage in discussion

Analyse information and demonstrate its relevance

Give verbal expression to both concrete and abstract concepts related to the discipline or field of study

Argue rationally

These may form part of module assessment in the form of contribution to class and studio work.

### Self and peer assessment

This may be used to assess assignments as a useful learning experience, but is not part of any formal mark or result.

### Written presentations and essays

Some modules ask for a more critical and theoretical as well as reflective approach. This would include an assessment of work from a historical and cultural perspective and a close reading of specific texts alongside a more philosophical and practical analysis. Criteria for any such work is given in the syllabus. If a word count has been assigned, this must be adhered to. Work that is notably under or over the assigned word count will be considered to be poorly presented and will be marked accordingly.

If you find that any of your assessments are scheduled during a major religious festival which you observe, and you regard this as a problem, please talk to your Course Director.

## **Marking**

All Modules are marked as a percentage. Students must achieve an overall mark of 40% for a Module in order to pass the Module.

Where a Module comprises more than one assessment event, the Module mark awarded to the student is the average of all the marks in that Module or weighted as specified in the module description, for all items of assessment. A student does not have to pass each assessment point in order to pass the Module.

Because of the nature of the training it is not possible to credit prior experiential learning.

### **Anonymous marking**



Birmingham City University is committed to the principle of anonymous marking where possible and appropriate. Normally, this will include all traditional examinations and non-electronically submitted coursework. However, exceptions will be made when anonymity is not possible because of the content or the nature of the assessment. Such exceptions include:

- Assessment of professional practice on placements or other work-based settings
- Performances
- Presentations
- Individual student projects which clearly identify the author of the project
- Assignments for which the marker has given tutorial support or formative feedback
- Dissertations where the supervisor is one of the assessors
- Mark Reductions for Absences & Lateness

If a student is late or absent from any class, rehearsal or any event forming a compulsory part of a module, it can attract a reduction in marks awarded for that module (See Appendix D).

## **Programme structure and requirements, levels, modules, credits and awards**

The diagram in part one, section 3 – *Your Course* (page 15) of this document shows the modules that must be passed if the student is to be eligible for the award of BA (Hons) Applied Performance (Community & Education). Each module is followed by the credits it attracts. There are no optional modules, the diagram shows how you progress through the 3 years.

## **Support for Learning including Personal Development Planning (PDP)**

- Students are encouraged to identify and, with guidance, to reflect on their own learning needs and are offered the following support as appropriate to meet those needs:
- An induction period of normally one week which include academic workshops
- Student handbook and module guides
- Academic guidelines
- Library and study skills are taught as part of Contextual Studies
- On site library and computer facilities, plus further facilities through City North Campus, TEE and Conservatoire libraries.
- Student support through the Course Director
- Support and workshops from BCU Centre for Academic Success
- All staff are open to personal access to advice on pastoral and course issues.
- Professional counselling and student support through BCU student services.

### **Criteria for admission**

Candidates must satisfy the general admissions requirements of the programme, which are as follows:

### **Entry Requirements for the 3 Year Degree Course**

### UK Students

Applicants should normally have an A-level or equivalent in drama, dance, performance or related arts subject. We also welcome applicants with practical experience in the performing arts. The criteria for admission onto the course are the student's suitability and perceived ability to complete the course successfully. The School would expect a candidate to satisfy one of the following:

1. A minimum of 240 tariff points at A Level from at least 2 A Levels, including grade C or above in drama/performance related subject.
2. A minimum of 240 tariff points (Merit Merit Merit) from BTEC National Extended Diploma
3. A minimum of 240 tariff points from Scottish Highers, including 2 higher level passes
4. A minimum of 240 tariff points from the Irish Leaving certificate, including 2 higher level passes
5. A minimum overall score of 24 from the International Baccalaureate
6. Pass Access course with 16 credits at Level 3 (merit).

### Exceptions - All Students

All candidates who do not satisfy the above requirements can be accepted onto the course if extenuating circumstances exist. Candidates who wish to be considered for this exemption should contact the Registrar prior to sending in their Application Form to ensure that the necessary information can be supplied to the School. Some candidates who wish to be considered under this exemption may be required to give an additional element at audition to show their suitability. Any offer would be subject to the approval of the Pro-Vice Chancellor Birmingham City University.

Candidates aged 21 and above can be accepted onto the course without satisfying these requirements if they can show suitable professional experience. Candidates who wish to be considered for this exemption should contact the Registrar prior to sending in their Application Form to ensure that the necessary information can be supplied to the School.

### *Non EU Students*

Applicants from outside the European Union should note that graduation from the Birmingham School of Acting does not qualify them for employment in the UK.

### *English Language*

An International Candidate should be able to demonstrate their proficiency in and understanding of English language, and this will be examined in the interview process.

If candidates have any of the following they should please provide evidence with their application:

- IELTS score of at least 6.0
- A TOEFL score of at least 575 (paper), 90 (internet), 232 (computer)

***Methods for evaluation and enhancement of quality and standards including listening and responding to views of students***

*Feedback*

Student feedback questionnaires

Student feedback meetings with Course Director

Staff feedback questionnaires.

All feedback is discussed and evaluated at Course Boards (*Boards of Studies*) and reported upon in the Annual Course report written by the Course Director

Items arising from meetings between N.U.S and Academic Directorate are reported to and evaluated by Course Boards.

Students are represented on both Course and Academic Boards

*Academic Monitoring*

External examiner report

External assessors are used to give professional benchmarking

The examination board meets to consider marks, progression and awards

*Internal Monitoring*

Peer teaching observation

Assessment workshops

Yearly course monitoring meetings allow staff to comprehensively examine the programme in detail across disciplines, and its relationship to training and the profession at large.

*Staff development*

All staff are encouraged and supported to undertake professional and academic development training and events