



**UNIVERSITY OF
PLYMOUTH**



**PROGRAMME QUALITY
HANDBOOK
2018-19**

**FdA/HNC Creative Theatre
Practice**

1. Welcome and Introduction.....	3
2. Programme Specification.....	4
3. Module Records.....	22



WELCOME AND INTRODUCTION

1. Welcome and Introduction to FdA /HNC Creative Theatre Practice

Welcome to City College and the HNC/FdA Creative Theatre Practice. Our Creative Theatre Practice programme will enable students to develop the creative, technical and employability skills essential for working in today's highly diverse performing arts industry. Our students become members of our ensemble performance company, 'Brazen Angels', developing performance work for a broad range of clients and situations. From the pre-production process of research, context and conceptualisation, to the rehearsal and development process and final realisation of fully-fledged performance work, our students embrace the multidisciplinary nature of working in the creative industries, through company rehearsal and performance, reflective individual practice and collaborative problem solving. Students will realise their potential as theatre makers/performers/practitioners within the context of the performing arts industry and its potential social and economic viability.

The programme will mirror the creative development, rehearsal and production processes applied in the performing arts industry whilst promoting the academic rigour essential to contextualisation and critical reflection.

This programme has been designed to equip you with the skills and knowledge base required to work in your chosen specialism or other graduate opportunities. It is also a platform from which you can undertake additional vocational and academic qualifications.

This Programme Quality handbook contains important information including:

- The approved programme specification
- Module records

Note: the information in this handbook should be read in conjunction with the current edition of the College / University Student handbook available at <http://hemoodle.cityplym.ac.uk/course/view.php?id=2279¬ifyeditingon=1> which contains student support based information on issues such as finance and studying at HE along with the University's Student Handbook: <https://www.plymouth.ac.uk/your-university/governance/student-handbook> and your Teaching, Learning and Assessment Handbook available on your programme virtual learning environment.

2. Programme Specification

PROGRAMME SPECIFICATION FOR FdA Creative Theatre Practice

Awarding Institution:	University of Plymouth
Partner Institution and delivery site (s):	City College Plymouth
Accrediting Body:	University of Plymouth.
Language of Study:	English ⁵
Mode of Study:	Full Time / Part Time.
Final Award:	FdA
Intermediate Award:	N/A
Programme Title:	Creative Theatre Practice
UCAS Code:	45X9
JACS Code:	W441
Benchmarks:	Informed by QAA Benchmarks for Dance, Drama and Performance: Draft for Consultation January 2015 (QAA1035 - Jan 15) Foundation Degree Qualification Benchmark (FDQB)
Date of Programme Approval:	March 2016

Brief Description of the Programme

The following is a description of the programme that clarifies both its position within City College Plymouth and University of Plymouth's respective portfolios and provides material that may be directly used for promotion of the programme.

Our Creative Theatre Practice programme will enable students to develop the creative, technical and employability skills essential for working in today's highly diverse performing arts industry. Our students become members of our ensemble performance company, 'Brazen Angels', developing performance work for a broad range of clients and situations. From the pre-production process of research, context and conceptualisation, to the rehearsal and development process and final realisation of fully-fledged performance work, our students embrace the multidisciplinary nature of working in the creative industries, through company rehearsal and performance, reflective individual practice and collaborative problem solving. Students will realise their potential as theatre makers/performers/practitioners within the context of the performing arts industry and its potential social and economic viability.

The programme will mirror the creative development, rehearsal and production processes applied in the performing arts industry whilst promoting the academic rigour essential to contextualisation and critical reflection.

Lecturers from specialist theatre disciplines and with significant industry relevant experience will contribute to the delivery of the programme using a variety of teaching methods and

approaches to include; practical workshops, studio work, rehearsals, traditional lectures, student collaboration and promotion. Learning will be supported by summative and formative feedback to provide support beyond the classroom and enabling both student and industry networking.

Work related learning is entirely focused through the 'Brazen Angels' company and is modelled through approaches to research and development, rehearsal and performance, the development of a professional profile and subject networking. The nature of the programme dictates that practical assessment will be combined with traditional modes of assessment (such as essays and reports) to ensure the promotion of high academic standards required to equip students for a route into level 6 at University of Plymouth.

Details of Accreditation by a Professional/Statutory Body (if appropriate)

N/A

Exceptions to University of Plymouth Regulations

(Note: University of Plymouth's Academic Regulations are available on the extranet: <https://www.plymouth.ac.uk/student-life/academic-regulations>)

None

Programme Aims

The programme will deliver:

1. A framework (the Brazen Angels company) that enables students to work effectively, intelligently and confidently across a range of performance commissions with a range of clients.
2. Performance opportunities that will enable students to develop a network of industry contacts for performing arts through networking, workshops, studio and performance work, internet profiles and other social media tools that will by default raise the students profile as potential employees in the performing arts industry.
3. Critical understanding of the processes and practices of the performing arts industry in order that students are able to articulate this understanding and embodied knowledge.
4. Creative disciplines that are focused on developing excellence across a range of skills enabling students to work highly creatively and with respect for others as a member of a performance ensemble
5. Learners who are able to make a strong contribution to the cultural offer of the region and beyond, both during and on completion of the course with a range of skills and techniques, personal qualities and attitudes essential for success in working life.

Programme Intended Learning Outcomes (ILO)

By the end of this programme the student will be able to:

ILO1 innovate and work in a creative way across a range of disciplines and techniques with a range of client groups

ILO2 take responsibility to manage and direct their own and others activities

ILO3 work within the performing arts industry with flexibility, skill, knowledge and

motivation ILO4 apply subject knowledge in practical realistic work situations

ILO5 respond professionally to change and have the ability to multi task

ILO6 apply research and investigative skills synthesising a range of concepts, knowledge and skills relating to the performing arts

Distinctive Features

- The key distinctive feature of this course is that our students are encouraged to work away from the 'safety' of the studio and are immersed in real-life projects with 'real life' clients from term one. Our students become members of our performance company, '**Brazen Angels**', developing performance work for a broad range of clients and situations throughout the year. The Brazen Angels company creates a very distinct learning environment that closely models industry working practices. This provides students with practical industry relevant skills and fosters flexibility, knowledge, skills and motivation as a basis for future studies and career development. Our students also are strongly encouraged to take opportunities to work professionally thus building their portfolios and contacts whilst still in training with us.
- The programme has a very strong emphasis on process and practice and is very present and visible in the city. It is delivered via a number of high profile city-wide performance projects in collaboration with a wide number of stakeholders in the city and beyond (including the Plymouth Museum Service, RIO, Urban Splash at the RWY, Devonport Live, KEAP, the Eden Project and local primary schools).
- We are engaged in exploring the craft of performance and we draw heavily on popular theatre forms
 - Commedia D'el Arte, Clown, Puppetry, Cabaret. The work of the **Brazen Angels** company is supported by intensive studio and site-based training in core technical skills (voice/text/movement /mask/puppetry/singing/design /making /writing/devising/ responding to site)
- The team are industry professionals. The programme leader has a long history of National and International touring and theatre making with, among others, Kneehigh Theatre, Wildworks, Colchester Mercury, Eden Project, Glasgow Citizens, Dreadnought.
- The programme will provide a critical approach to subject study that integrates academic theory with the voices of opinion leaders active in the performing arts industry. Students become independent and articulate learners in both practical and theoretical subjects and are able to pursue higher level knowledge for both academic critical understanding and the vocational requirements of the industry.
- Teaching will be innovative mixing traditional academic lectures with the everyday business, rehearsal, training and performance demands of running a small scale

theatre company

- Assessment will be both formative and summative whilst students will be actively encouraged to seek stimulation and feedback through the wider audience of social media and subject specific forums.
- Partnership with University of Plymouth provides access to a broad range of additional learning resources and academic and professional integration and validation.

Student Numbers

The following provides information that should be considered nominal, and therefore not absolutely rigid, but is of value to guide assurance of the quality of the student experience, functional issues around enabling progression opportunities to occur and staffing and resource planning:

Minimum student numbers per stage = 12 (F/T)

Target student numbers per stage = 15 (F/T)

Maximum student numbers per stage = 20 (F/T)

Progression Route(s)

Approved 'progression route(s)' are those where successful achievement in this programme enables direct alignment to join a stage of another programme. This is an approach employed primarily for Foundation Degree students to 'top-up' to complete a Bachelor degree, but may be employed for other award types.

This is in part an automated admissions criterion and therefore progression may be impacted on by availability of a position on the progression award; however progression opportunity, if not available in the first year of application, is guaranteed within 3-years.

Progression arrangements with institutions other than University of Plymouth carry an increased element of risk. It is necessary for the delivering partner institution to obtain formal agreement from that institution to guarantee progression for existing students on the programme. For progression to University of Plymouth, should there be the need to withdraw the progression route programme(s) then either this will be delayed to provide progression or appropriate solutions will be found. This arrangement is guaranteed for existing students that complete their programme of study with no suspensions or repeat years and who wish to progress immediately to the University.

Students who successfully complete the HNC Creative Theatre Practice may progress to FdA Creative Theatre Practice (Stage 2) at City College Plymouth

Students who successfully complete the Foundation Degree in Creative Theatre Practice may progress to Level 6 (Stage 3) of the BA (Hons) Theatre and Performance at University of Plymouth.

The contribution of marks from prior levels of study to the progression award is governed by

University regulations.

Admissions Criteria

Qualification(s) Required for Entry to this Programme:	Details:
Level 2: - Key Skills requirement / Higher Level Diploma: and/or - GCSEs required at Grade C or above:	Functional skills level 2 Maths/ English where no GCSEs grade C or above 5 GCSE's with Maths and English at grade C or equivalent qualification.
Level 3: at least one of the following: - AS/A Levels - Advanced Level Diploma: - BTEC National Certificate/Diploma: - VDA: AGNVQ, AVCE, AVS: - Access to HE or Year 0 provision: - - International Baccalaureate: - Irish / Scottish Highers / Advanced Highers:	- 48 UCAS Points - In relevant subject area - Pass in relevant subject at the equivalent of 120 UCAS points, to include Extended Diplomas - N/A - Pass (to include relevant subject – Drama, Theatre, Performing Arts) - 26 points - 48 UCAS Points
Work Experience:	Any related work experience will be beneficial and considered towards entrance
Other HE qualifications / non-standard awards or experiences:	Considered on individual merit
APEL / APCL⁶ possibilities:	All accreditation of certificated learning and accreditation of prior experiential learning arrangements will be dealt with on an individual basis in line with City College Plymouth and University of Plymouth regulations.
Interview / Portfolio requirements:	Auditions will be required. Students are asked to prepare a two minute monologue of their choice
Independent Safeguarding Agency (ISA) / Disclosure and Barring Service (DBS) clearance required:	Yes

Academic Standards and Quality Enhancement

The Programme Leader/Manager (or other descriptor) leads the Programme Committee in the following of University of Plymouth's annual programme monitoring process (APM), as titled at

the time of approval. APM culminates in the production, maintenance and employment of a programme level Action Plan, which evidences appropriate management of the programme in terms of quality and standards. Any formally agreed change to this process will continue to be followed by the Programme Leader/Manager (or other descriptor) and their Programme Committee.

Elements of this process include engaging with stakeholders. For this definitive document it is important to define:

Subject External Examiner(s): modules parented by this programme will be covered by this programme's external examiner

Additional stakeholders specific to this programme: Students, Graduates, University of Plymouth, Employers.

Programme Specification

PROGRAMME SPECIFICATION FOR HNC Creative Theatre Practice

Awarding Institution:	University of Plymouth
Partner Institution and delivery site (s):	City College Plymouth
Accrediting Body:	University of Plymouth.
Language of Study:	English ¹
Mode of Study:	Full Time / Part Time.
Final Award:	HNC
Intermediate Award:	N/A
Programme Title:	Creative Theatre Practice
UCAS Code:	97G4
JACS Code:	W441
Benchmarks:	Informed by QAA Benchmarks for Dance, Drama and Performance: Draft for Consultation January 2015 (QAA1035 - Jan 15) Framework for Higher Education Qualifications (FHEQ)
Date of Programme Approval:	March 2016

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The programme will deliver:

1. A framework (the Brazen Angels company) that enables students to work effectively, intelligently, creatively and confidently across a broad range of performance commissions as a member of a performance ensemble.
2. Performance opportunities that will enable students to develop a network of industry contacts for performing arts through networking, workshops, studio and performance work, internet profiles and other social media tools designed to optimise their professional engagement and future employment within the performing arts industry.
3. Engagement with the processes and practices of the performing arts industry in order that students are able to articulate this understanding and embodied knowledge.
4. Training in creative disciplines that are focused on developing high quality practice across a range of creative skills and techniques, personal qualities and attitudes essential for success in working life.
5. Learners who are able to contribute to the cultural offer of the region and beyond, both during and on completion of the course.

Programme Intended Learning Outcomes (ILO)

By the end of this programme the student will be able to:

ILO1 Work in a creative way across a range of disciplines and techniques with a range of client groups

ILO2 take responsibility to manage and direct their own activities and work collaboratively.

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ILO5 respond professionally to change and have the ability to multi task

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(including the Plymouth Museum Service, RIO, Urban Splash at the RWY, Devonport Live, KEAP, the Eden Project and local primary schools).

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Work Experience:	Any related work experience will be beneficial and considered towards entrance
Other HE qualifications / non-standard awards or experiences:	Considered on individual merit
APEL / APCL² possibilities:	All accreditation of certificated learning and accreditation of prior experiential learning arrangements will be dealt with on an individual basis in line with City College

	Plymouth and University of Plymouth regulations.
Interview / Portfolio requirements:	Auditions will be required. Students are asked to prepare a two minute monologue of their choice
Independent Safeguarding Agency (ISA) / Disclosure and Barring Service (DBS) clearance required:	Yes

Academic Standards and Quality Enhancement

The Programme Leader/Manager (or other descriptor) leads the Programme Committee in the following of University of Plymouth's annual programme monitoring process (APM), as titled at the time of approval. APM culminates in the production, maintenance and employment of a programme level Action Plan, which evidences appropriate management of the programme in terms of quality and standards. Any formally agreed change to this process will continue to be followed by the Programme Leader/Manager (or other descriptor) and their Programme Committee.

Elements of this process include engaging with stakeholders. For this definitive document it is important to define:

Subject External Examiner(s): modules parented by this programme will be covered by this programme's external examiner

Additional stakeholders specific to this programme: Students, Graduates, University of Plymouth, Employers.

Programme Structure for the HNC/ Foundation Degree in Creative Theatre Practice Full Time

Year 1			
Module Code	Module Title	No. of Credits	Core / Optional
CITY1075	Creative Process In Production CITY1075	20	Core
CITY1071	Object Theatre CITY1071	20	Core
CITY1072	Core Techniques 1 (Voice) CITY1072	20	Core
CITY1073	Core Techniques 2 (Body) CITY1073	20	Core
CITY1074	Broadcast Performance CITY1074	20	Core
CITY1070	Creative Actor CITY1070	20	Core

Year 2			
Module Code	Module Title	No. of Credits	Core / Optional
CITY2069	Creative Research Project	20	Core
CITY2070	Applied Production Technology	20	Core
CITY2072	Creative Professional	20	Core
CITY2071	Core Techniques (Advanced)	20	Core
CITY2073	Creative Approaches To Site	20	Core
CITY2074	Creative Ensemble	20	Core

Explanation and Mapping of Learning Outcomes, Teaching & Learning and Assessment

Developing graduate attributes and skills, at any level of HE, is dependent on the clarity of strategies and methods for identifying the attributes and skills relevant to the programme and where and how these are operationalized. The interrelated factors of Teaching, Learning and Assessment and how these are inclusive in nature, are fundamentally significant to these strategies and methods, as are where and how these are specifically distributed within the programme.

Ordered by graduate attributes and skills, the following table provides a map of the above, plus an exposition to describe and explain the ideas and strategy of each. Therefore, subsequent to the initial completion for approval, maintenance of this table as and when programme structure changes occur is also important:

Level: 4					
Definitions of Graduate Attributes and Skills Relevant to this Programme	Teaching and Learning Strategy / Methods	Prog Aims	Prog intended Learning Outcomes	Range of Assessments	Related <u>Core</u> Modules
<p>Knowledge / Understanding</p> <p>Informed by QAA Foundation Degree Qualification Benchmark (QAA1035 - Jan 15)</p> <p>By the end of this level of this programme the students will be able to demonstrate for: A threshold pass: 40%</p>	<p>Lectures, seminars, group and individual tutorials • Set and individually tailored reading and theatre visits • Group critiques and discussions • Workshop demonstrations • The production of research essays, critical reflections and the giving of seminar presentations</p>	<p>1, 3, 6</p>	<p>4, 6</p>	<p>the submission of research essays, critical reflections and seminar presentations.</p>	<p>CITY1071 CITY1074 CITY1075</p>
<p>An explanation for embedding Knowledge and Understanding through Teaching & Learning and Assessment at this level of the programme: All units will embed knowledge and understanding through a variety of teaching and learning methods which are to be assessed at various stages in the programme.</p>					
Cognitive and Intellectual Skills:	Seminars, group and				

<p>Informed by QAA Foundation Degree Qualification Benchmark (QAA1035 - Jan 15)</p> <p>By the end of this level of this programme the students will be able to demonstrate for: A threshold pass: 40%</p>	<p>individual tutorials • Group critiques and discussions • The production of research essays and the giving of presentations</p>	<p>1, 3, 6</p>	<p>2, 3, 4, 6</p>	<p>Seminars, the presentation of studio work, the submission of research essays and presentations.</p>	<p>CITY1071 CITY1074 CITY1075</p>
<p>An explanation for embedding Cognitive and Intellectual Skills through Teaching & Learning and Assessment at this level of the programme: All units will work together to equip students with the cognitive and intellectual skills necessary in solving problems that arise in the Performing Arts industry, this will involve the application of theory and practical development techniques along with creative problem solving in order to develop work for an ensemble theatre company.</p>					
<p>Key Transferable Skills:</p> <p>Informed by QAA Foundation Degree Qualification Benchmark (QAA1035 - Jan 15)</p> <p>By the end of this level of this programme the students will be able to demonstrate for: A threshold pass: 40%</p>	<p>Workshops, Rehearsal processes, Studio work, Masterclasses, Lectures, Seminars, Self-Directed Learning, Shared Research, Reflective practice, Tutor Demonstrations, Guest Speakers, Peer feedback and support, Research and online tutorials.</p>	<p>1, 2, 4, 5</p>	<p>1, 2, 3, 4, 5</p>	<p>Performance, Studio work, Rehearsal, Essay, Electronic portfolio evidence, Extended written work, Seminar/ Discussions, Multimedia portfolio or presentation, Portfolios, Video of</p>	<p>CITY1070 CITY1071 CITY1074 CITY1075</p>

				practical work, Presentation/ demonstrations	
<p>An explanation for embedding Key Transferable Skills through Teaching & Learning and Assessment at this level of the programme: Students will develop a range of skills that could be transferred to a variety of different disciplines within and beyond the performing arts industries, from cognitive problem solving, to intellectual reasoning in order to develop creative solutions, as well as time management, group work</p>					
<p>Employment Related Skills:</p> <p>Informed by QAA Foundation Degree Qualification Benchmark (QAA1035 - Jan 15)</p> <p>By the end of this level of this programme the students will be able to demonstrate for: A threshold pass: 40%</p>	<p>Workshops, Rehearsal processes, Studio work, Masterclasses, Lectures, Seminars, Self-Directed Learning, Peer feedback and support,.</p>	<p>1, 2, 4, 5, 6</p>	<p>1, 2, 3, 4, 5</p>	<p>Performance, Studio work, Rehearsal, Electronic portfolio evidence, Multimedia portfolio or presentation, Portfolios, Video of practical work, Presentations/ demonstrations.</p>	<p>CITY1070 CITY1072 CITY1073 CITY1071 CITY1074 CITY1075</p>
<p>An explanation for embedding Employment Related Skills through Teaching & Learning and Assessment at this level of the programme: An essential element of this programme is the focus on industry relevant knowledge and skills in order to develop working products, this will result in students developing listening and communication skills, crafting time managements and group work relationships and applying practical skills necessary in the performing arts industry.</p>					
<p>Practical Skills:</p> <p>Informed by QAA Foundation Degree Qualification Benchmark (QAA1035 - Jan 15)</p> <p>By the end of this level of this programme the students will be able to demonstrate for: A threshold pass: 40%</p>	<p>Skills development focused training, Guided and self-directed research and practice in the studio • Rehearsal and performance • Workshop demonstrations</p>	<p>1, 2, 4</p>	<p>1, 3, 4, 5,</p>	<p>Performance, Studio work, Rehearsal, Video of practical work, Presentations/ Demonstrations.</p>	<p>CITY1070 CITY1071 CITY1072 CITY1073 CITY1074 CITY1075</p>
<p>An explanation for embedding Practical Skills through Teaching & Learning and Assessment at this level of the programme:</p>					

Students will be equipped with a sound understanding of methods and techniques in order to practice with skill and efficacy across a wide range of specialisms in the performing arts industry. The course is delivered through the vehicle of a small scale ensemble company and as such students are embedded from the outset in applying knowledge through reflexive practice.

Work Based/Related Learning⁹

WBL is an essential element of Foundation Degrees and therefore needs to be detailed here. However, for all types of HE programmes there should be an element of employability focus through, at least, Work Related Learning, and therefore the following is applicable for all:

FHEQ level: Level 4					
WBL/WRL Activity:	Logistics	Prog Aim	Prog Intended LO	Range of Assessments	Related Core Module(s)
Research	On-going throughout the programme and across most units, using a variety of sources (primary and secondary)	3	6	Essay, Electronic Multimedia Portfolio, Presentations and Seminars.	CITY1071 CITY1072 CITY1073 CITY1074
Rehearsal	Teacher demos and lecturers Guest speakers, On-going throughout the programme and across most units	1, 2, 4, 5, 6	1, 2, 3, 4, 5	Workshops, Studio Work, Rehearsal	CITY1070 CITY1072 CITY1073 CITY1071 CITY1074 CITY1075
Performance	On-going throughout the programme and across most units	1, 2, 4, 5,	1, 2, 3, 4, 5	Performances	CITY1070 CITY1072 CITY1073 CITY1071 CITY1074 CITY1075
Training	Teacher demos and lecturers Guest speakers, On-going throughout the programme and across most units	1, 4	1, 2, 3, 4, 5	Workshops, Studio Work, Rehearsal	CITY1070 CITY1072 CITY1073 CITY1071 CITY1074 CITY1075
Workshop Leadership	Teacher demos and lecturers Guest speakers, Students. On-going throughout the programme and across most units	1, 3, 4, 5	1, 2, 3, 4, 5, 6	Planning, Workshops, Studio Work, Reflection	CITY1070 CITY1072 CITY1073 CITY1071 CITY1074 CITY1075
Enterprise (business knowledge, career networking, industry commerce and promotion)	Teacher demos and lecturers Guest speakers, On-going throughout the programme and across most units	1, 2, 4	1, 2, 3, 4, 5	Performance work to a range of clients	CITY1070 CITY1072 CITY1073 CITY1071 CITY1074 CITY1075

Reflection	On-going throughout the programme and across most units			Essay or seminar presentation reflecting on process and development of skills. Assessing success of own production. Critically reflecting on methods for developing performance work	CITY1070 CITY1072 CITY1073 CITY1074 CITY1075
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[An explanation of this map:](#)

WBL or WRL is fundamental to the vision of this programme, and is embedded across all units. Performing Arts is both academic and practical: students will need to develop the academic understanding of theories whilst mastering the complexities of different approaches to technique, development, rehearsal and performance and combine this knowledge in order to develop a their proficiency across a range of skills in accordance with methods used in industry.

3. Module Records

SECTION A: DEFINITIVE MODULE RECORD. *Proposed changes must be submitted via Faculty Quality Procedures for approval and issue of new module code.*

MODULE CODE: CITY1075	MODULE TITLE: Creative Process In Production
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CREDITS: 20	FHEQ Level: 4	JACS CODE: W430
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PRE-REQUISITES: No	CO-REQUISITES: No	COMPENSATABLE: Yes
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SHORT MODULE DESCRIPTOR:

This module explores the creative and practical processes involved in developing a performance from concept through to touring production. Students will identify a role or roles as part of a performance company working within a clearly defined project that facilitates the development of industry skills.

ELEMENTS OF ASSESSMENT *Use HESA KIS definitions]*

WRITTEN EXAMINATION		COURSEWORK		PRACTICAL	
E1 (Examination)		C1 (Coursework)	40%	P1 (Practical)	60%
E2 (Clinical Examination)		A1 (Generic Assessment)			
T1 (Test)					

SUBJECT ASSESSMENT PANEL Group to which module should be linked: Creative, Cultural and Digital

Professional body minimum pass mark requirement: N/A

MODULE AIMS:

- To develop an understanding in students of own and others' process, production and planning roles in creating a touring work
- To develop the ability in students to able to work effectively in a role that is clearly defined within the proposed project
- To develop the ability in students to prepare and produce work to strict deadlines
- To develop the ability in students to be able to evaluate the effectiveness of contributions to the preparation, process and production of the project.

ASSESSED LEARNING OUTCOMES: (additional guidance below)

At the end of the module the learner will be expected to be able to:

- 1 Work effectively in a role that the individual has clearly defined within a performance project
- 2 Prepare and produce work to strict deadline
- 3 Evaluate the effectiveness of contributions to the preparation, process and production of the project.

DATE OF APPROVAL:	03/2016	FACULTY/OFFICE:	Academic Partnerships
DATE OF IMPLEMENTATION:	09/2016	SCHOOL/PARTNER:	City College Plymouth
DATE(S) OF APPROVED CHANGE:	Click here to enter a date.	TERM/SEMESTER:	16/AU/M

Additional notes (for office use only):

SECTION B: DETAILS OF TEACHING, LEARNING AND ASSESSMENT

Items in this section must e considered annually and amended as appropriate, in conjunction with the Module Review Process. Some parts of this page may be used in the KIS return and published on the extranet as a guide for prospective students. Further details for current students should be provided in module guidance notes.

ACADEMIC YEAR: 2018-19	NATIONAL COST CENTRE: 144
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MODULE LEADER: Nicola Rosewarne	OTHER MODULE STAFF: Matt Dean
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SUMMARY of MODULE CONTENT

This module focuses on the practical application of skills and techniques required in the preparation and production of creative work. Students will carry out their role or roles as part of a team working within a clearly defined project that facilitates the development of industry skills.

The project brief should be negotiated, and identify a clear market or target audience. The development process will enable students to refine ideas and develop skills to produce work that culminates in public performance. Students will apply and work within current legislative frameworks, including operating and working safely and effectively during planning, process and production. Students will apply industry practices that incorporate post-production reflection, review and evaluation.

SUMMARY OF TEACHING AND LEARNING [Use HESA KIS definitions]

Scheduled Activities	Hours	Comments/Additional Information
Lead lectures	60	To deliver module content to enable achievement of learning outcomes.
Directed reading/revision	120	Expand and develop knowledge of module content for assessment and professional development.
Tutorial/one to one support	4	Support and guidance with assessments and areas of concern.
Practical workshops	16	Practical application of acquired skills
Total	<u>200</u>	(NB: 1 credit = 10 hours or learning; 10 credits = 100 hours, etc)

Category	Element	Component Name	Component Weighting	Comments include links to learning objectives
Coursework	C1	Evaluation Essay	100%	LO3
Practical	P1	Studio work Performances	100%	LO1,LO2
Updated by: Nix Rosewarne		Date: July 2018	Approved by: Rob Chadwick	Date: September 2018

Recommended Texts and Sources:

Bloom M (2002) *Thinking Like a Director* Faber and Faber

Braun E (2003) *The Director and the Stage: From Naturalism to Grotowski* Methuen,
Brook P (2008) *The Empty Space: A Book about the Theatre: Deadly, Holy, Rough, Immediate* Touchstone,
Delgado M and Heritage P (1996) *In Contact with the Gods?: Directors Talk Theatre* MUP,
Graham S, (2014) *The Frantic Assembly Book of Devising Theatre* Routledge
Marshall L (2008) *The Body Speaks: Performance and Physical Expression*, 2nd Edition Methuen
Mitchell K (2008) *The Director's Craft: A Handbook for the Theatre* Taylor & Francis,
Mitter S and Shevtsova M (2005) *Fifty Key Theatre Directors* Routledge,
Nicholson H (2014) *Applied Drama: The Gift of Theatre (Theatre and Performance Practices)* Palgrave Macmillan
Robinson D (2015) *A Practical Guide to Ensemble Devising* Palgrave Macmillan
Stafford-Clark M (1997) *Letters to George* Nick Hern Books,
Unwin S (2004) *So You Want to Be a Theatre Director?* Nick Hern Books
Unwin S (2014) *The Complete Brecht Toolkit* Nick Hern Books

SECTION A: DEFINITIVE MODULE RECORD. Proposed changes must be submitted via Faculty Quality Procedures for approval and issue of new module code.

MODULE CODE: CITY1071	MODULE TITLE: Object Theatre
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CREDITS: 20	FHEQ Level: 4	JACS CODE: W490
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PRE-REQUISITES: No	CO-REQUISITES: No	COMPENSATABLE: Yes
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SHORT MODULE DESCRIPTOR: *(max 425 characters)*

This module explores a range of performance techniques that relate to object, puppet and mask theatre. Students will develop technical skills in a range of specialist areas from traditional and contemporary sources. The module will develop through ‘in the moment’ training and improvisation and devising skills. They will explore the creation and development of performance through focused manipulation of inanimate objects

ELEMENTS OF ASSESSMENT *Use HESA KIS definitions]*

WRITTEN EXAMINATION		COURSEWORK		PRACTICAL	
E1 (Examination)		C1 (Coursework)	40%	P1 (Practical)	60%
E2 (Clinical Examination)		A1 (Generic Assessment)			
T1 (Test)					

SUBJECT ASSESSMENT PANEL Group to which module should be linked: Creative, Cultural and Digital

Professional body minimum pass mark requirement: N/A

MODULE AIMS:

This module aims to:

- Introduce a range of skills and techniques for the devising and performing of solo and group work using objects, puppets and masks
- Engender inventive approaches to the integration of technique and creativity in the performance making process.
- Foster the ability to appreciate the performer/audience relationship in the creation and performance of work
- Stimulate the need for critical analysis and self-reflection in the creative process.

ASSESSED LEARNING OUTCOMES: *(additional guidance below)*

At the end of the module the learner will be expected to be able to:

- 1 Integrate devising skills and technical ability with mask, object and puppet in assessed performance
- 2 Consistently apply understanding of performer/audience relationship in the devising and performing of work.

3 Investigate an aspect of the history and context of object theatre	
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DATE OF APPROVAL:	03/2016	FACULTY/OFFICE:	Academic Partnerships
DATE OF IMPLEMENTATION:	09/2016	SCHOOL/PARTNER:	City College Plymouth
DATE(S) OF APPROVED CHANGE:	Click here to enter a date.	TERM/SEMESTER:	16/AU/M

Additional notes (for office use only):

SECTION B: DETAILS OF TEACHING, LEARNING AND ASSESSMENT

Items in this section must be considered annually and amended as appropriate, in conjunction with the Module Review Process. Some parts of this page may be used in the KIS return and published on the extranet as a guide for prospective students. Further details for current students should be provided in module guidance notes.

ACADEMIC YEAR: 2018/19	NATIONAL COST CENTRE: 144
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MODULE LEADER: Nicola Rosewarne	OTHER MODULE STAFF: Matt Dean
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SUMMARY of MODULE CONTENT

In this module, students will develop a range of creative ideas for both solo and group performance using puppet, mask and object. Students will produce finished performances for presentation in a variety of contexts.

This module begins with a period of research and exploration where students are introduced to a range of mask, puppet and object theatre techniques. The module then explores a range of performance and devising strategies through a series of workshops in Puppet, Mask and Object Theatre. Students will focus on the manipulation and animation of inanimate objects within the theatrical spectrum looking at various forms of puppetry such as Bunraku, shadow, junk, full-body and hand. Students will investigate the use of prop manipulation within performance as a theatrical device and mask through the study of Commedia Dell'Arte, full-face, clown, puppet, object and neutral mask.

This work is further supported through one to one tutorials with regular opportunities to show developing work to staff and peers to receive constructive feedback.

SUMMARY OF TEACHING AND LEARNING [Use HESA KIS definitions]

Scheduled Activities	Hours	Comments/Additional Information
Lead lectures	60	To deliver module content to enable achievement of learning outcomes.
Directed reading/revision	120	Expand and develop knowledge of module content for assessment and professional development.
Tutorial/one to one support	4	Support and guidance with assessments and areas of concern.
Practical workshops	16	Practical application of acquired skills
Total	<u>200</u>	(NB: 1 credit = 10 hours or learning; 10 credits = 100 hours, etc)

Category	Element	Component Name	Component Weighting	Comments include links to learning objectives
Coursework	C1	Research Essay	100%	LO3
Practical	P1	Studio Work Performances	100%	LO1,LO2

Updated by: Nix Rosewarne	Date: July 2018	Approved by: Rob Chadwick	Date: Sept 2018
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Recommended Texts and Sources:

Baird B (1973) *The Art of the Puppet* Bonanza Books
Bell J (2001) *Puppets, Masks and Performing Objects* The MIT Press
Blumenthal E (2005) *Puppetry: A World History* Harry N. Abrams
Chamberlain F and Yarrow R (2002) *Jacques Lecoq and the British Theatre* Routledge,
Currell D (2005) *Making and Manipulating Marionettes* Crowood Press
Fava A (2007) *The Comic Mask in the Commedia dell'Arte: Actor Training, Improvisation, and the Poetics of Survival* Northwestern University Press
Gallop J (1990) *Thinking Through the Body* Columbia University Press,
James T (1990) *The Prop Builder's Mask-Making Handbook* North Lights Books
Lecoq J (2002) *The Moving Body: Teaching Creative Theatre* Methuen
Posner D (2015) *The Routledge Companion to Puppetry and Material Performance* Routledge
Rudlin J (1994) *Commedia dell'Arte: An Actor's Handbook* Routledge,

Journals

The Drama Review: Editor R Schechner, ISSN 1054-2043
Theatre Research International: Editor(s) Freddie Rokem, Tel Aviv University, Israel
Elaine Aston, Lancaster University, UK, ISSN 0307-8833

Websites

www.balinesedance.org Welcome to Balinese Dance
www.carnivalpower.com Carnival Power
www.commedia-dell-arte.com Judith Chaffee's Commedia Website
www.internationalmaskfestival.com International Mask Festival 2007
www.kabuki21.com Kabuki 21
www.mask-and-more-masks.com Mask and More Mask
www.masksoftheworld.com Masks from around the world
www.staginggreekdrama.com Staging Greek Drama
www.strangeface.co.uk Strange Face, Arts Council England
www.theatrehistory.com Theatre history

SECTION A: DEFINITIVE MODULE RECORD. Proposed changes must be submitted via Faculty Quality Procedures for approval and issue of new module code.

MODULE CODE: CITY1072	MODULE TITLE: Core Techniques 1 (Voice)
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CREDITS: 20	FHEQ Level: 4	JACS CODE: W311
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PRE-REQUISITES: No	CO-REQUISITES: No	COMPENSATABLE: Yes
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SHORT MODULE DESCRIPTOR:

This module focuses on developing the technical and artistic skills of the voice. We will train the performing instrument through the study of the mechanics of vocal production, the tuning of the voice for spoken and sung performance, the development of an individual practice programme and the application of appropriate vocal techniques to a variety of performance styles.

ELEMENTS OF ASSESSMENT <i>Use HESA KIS definitions</i>					
WRITTEN EXAMINATION		COURSEWORK		PRACTICAL	
E1 (Examination)		C1 (Coursework)		P1 (Practical)	100%
E2 (Clinical Examination)		A1 (Generic Assessment)			
T1 (Test)					

SUBJECT ASSESSMENT PANEL Group to which module should be linked: Creative, Cultural and Digital

Professional body minimum pass mark requirement: N/A

MODULE AIMS:

The module aims to:

- Develop awareness of the processes of vocal technique through intensive vocal training
- Introduce students to a range of contemporary approaches to training the voice
- Develop ability in Voice Performance.
- Develop an appreciation of individual training needs

ASSESSED LEARNING OUTCOMES: (additional guidance below)
At the end of the module the learner will be expected to be able to:

- 1 Consistently apply a personal commitment to voice training.
- 2 Assimilate practical knowledge and understanding of specialist skills in performance
- 3 Identify aspects of significant progress in vocal technique

DATE OF APPROVAL:	03/2016	FACULTY/OFFICE:	Academic Partnerships
DATE OF IMPLEMENTATION:	09/2016	SCHOOL/PARTNER:	City College Plymouth

DATE(S) OF APPROVED CHANGE:	Click here to enter a date.	TERM/SEMESTER:	16/AU/AY/M
Additional notes (for office use only):			

SECTION B: DETAILS OF TEACHING, LEARNING AND ASSESSMENT

Items in this section must be considered annually and amended as appropriate, in conjunction with the Module Review Process. Some parts of this page may be used in the KIS return and published on the extranet as a guide for prospective students. Further details for current students should be provided in module guidance notes.

ACADEMIC YEAR: 2018/19	NATIONAL COST CENTRE: 144
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MODULE LEADER: Andria Threadgill	OTHER MODULE STAFF:
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SUMMARY of MODULE CONTENT

This module is intended to give learners knowledge of current practice, techniques and skills and their applications for the speaking and singing performer. Essential aspects include the study of the physiology of the singing voice and an understanding of how sung sound is made, controlled and refined. Learners will study a wide variety of singing styles.

This module is a partner module to Core Techniques (Body). The module focuses on the development of student vocal fitness and technique, both spoken and sung, supported with studies in vocal anatomy and theory of vocal training. The student will develop an understanding and practical application of effective voice production, vocal delivery and vocal training processes. Students will experience daily practice and skills training. A variety of approaches and material/repertoire will be used to develop and enhance vocal skills. Performances will be the main context for the formative assessment of student work.

Group tutorials and presentation of work in progress and finished pieces will be a part of the programme as a whole. This module also requires that students evaluate their own work and the work of others, in order to inform future practice.

SUMMARY OF TEACHING AND LEARNING [Use HESA KIS definitions]

Scheduled Activities	Hours	Comments/Additional Information
Lead lectures	60	To deliver module content to enable achievement of learning outcomes.
Directed reading/revision	120	Expand and develop knowledge of module content for assessment and professional development.
Tutorial/one to one support	4	Support and guidance with assessments and areas of concern.
Practical workshops	16	Practical application of acquired skills
Total	<u>200</u>	

Category	Element	Component Name	Component Weighting	Comments include links to learning objectives
Practical	P1	Studio work and Performance	80%	LO1,LO2
		Seminar Performance	20%	LO3
		Total = 100%		

Updated by: Nix
Rosewarne

Date: July 2018

Approved by: Rob
Chadwick

Date: Sept 2018

Recommended Texts and Sources:

Berry, C (1991) *Voice And The Actor*, Jossey Bass
Berry, C (2000) *The Actor And The Text*, Virgin Books
Burgess, T. de Mallet & Skilbert N. (2000) *The Singing & Acting Handbook*, Routledge,
Gate, R (2013) *The Owner's Manual to the Voice: A Guide for Singers and Other Professional Voice Users* Oxford University press
Houseman B. (2002) *Finding Your Voice*, Nick Hern Books
Houseman B. (2008) *Tackling Text And Subtext*, Nick Hern Books
Linklater K (2006) *Freeing The Natural Voice*, Nick Hern Books
Rodenburg, P (1992) *The Right To Speak*, Methuen Drama
Rodenburg P. (1990) *The Actor Speaks*, Performance Books
Syed, M. 2011. *Bounce: The Myth of Talent and the Power of Practice*; London: Fourth Estate Publishing

<https://www.estillvoice.com/>

<http://www.linklatervoice.com/>

SECTION A: DEFINITIVE MODULE RECORD. Proposed changes must be submitted via Faculty Quality Procedures for approval and issue of new module code.

MODULE CODE: CITY1073	MODULE TITLE: Core Techniques (Body)
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CREDITS: 20	FHEQ Level: 4	JACS CODE: W520
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PRE-REQUISITES: No	CO-REQUISITES: No	COMPENSATABLE: Yes
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SHORT MODULE DESCRIPTOR: *(max 425 characters)*

This module is a partner module to Core Techniques (Voice). It focuses on developing the technical and expressive skills of the actors body through the study of the mechanics of movement, the training of the body for performance, the development of an individual practice programme and the application of appropriate physical techniques to performance. It prepares students for a career in the performing arts by interrogating best practice for on-going training both during and after the course.

ELEMENTS OF ASSESSMENT *Use HESA KIS definitions]*

WRITTEN EXAMINATION		COURSEWORK		PRACTICAL	
E1 (Examination)		C1 (Coursework)		P1 (Practical)	100%
E2 (Clinical Examination)		A1 (Generic Assessment)			
T1 (Test)					

SUBJECT ASSESSMENT PANEL Group to which module should be linked: Creative, Cultural and Digital

Professional body minimum pass mark requirement:

MODULE AIMS:

The module aims to:

- Develop awareness of the processes of physical and neuro-muscular fitness
- Develop improved body conditioning through regular, targeted physical training
- Develop ability in Physical Performance.
- Develop an appreciation of individual training needs

ASSESSED LEARNING OUTCOMES: *(additional guidance below)*

At the end of the module the learner will be expected to be able to:

- 1 Apply a personal commitment to physical training in a consistent manner.
- 2 Assimilate practical knowledge and understanding of physical skills in performance
- 3 Identify aspects of significant progress in physical movement technique

DATE OF APPROVAL:	03/2016	FACULTY/OFFICE:	Academic Partnerships
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DATE OF IMPLEMENTATION:	09/2016	SCHOOL/PARTNER:	City College Plymouth
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DATE(S) OF APPROVED CHANGE:	Click here to enter a date.	TERM/SEMESTER:	16/AY/AU/M
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Additional notes (for office use only):

SECTION B: DETAILS OF TEACHING, LEARNING AND ASSESSMENT

Items in this section must e considered annually and amended as appropriate, in conjunction with the Module Review Process. Some parts of this page may be used in the KIS return and published on the extranet as a guide for prospective students. Further details for current students should be provided in module guidance notes.

ACADEMIC YEAR: 2018/19	NATIONAL COST CENTRE:144
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MODULE LEADER: Andria Threadgill	OTHER MODULE STAFF: Nicola Rosewarne
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SUMMARY of MODULE CONTENT

In this module students will explore a wide range of creative and exciting approaches to researching, devising and applying movement languages for performance.

This module focuses the development of student physical fitness, strength and flexibility supported with studies in anatomy and theory of physical training. The student will develop an understanding and practical application of effective physical training processes. Students will experience daily practice and skills training. Movement technique classes underpin the training of the actors' body. A variety of approaches and material/repertoire will be used to develop and enhance skills. Performances will be the main context for the formative assessment of student work.

Group tutorials and presentation of work in progress and finished pieces will be a part of the programme as a whole. This module also requires that students evaluate their own work and the work of others, in order to inform future practice.

SUMMARY OF TEACHING AND LEARNING *[Use HESA KIS definitions]*

Scheduled Activities	Hours	Comments/Additional Information
Lead lectures	60	To deliver module content to enable achievement of learning outcomes.
Directed reading/revision	120	Expand and develop knowledge of module content for assessment and professional development.
Tutorial/one to one support	4	Support and guidance with assessments and areas of concern.
Practical workshops	16	Practical application of acquired skills
Total	<u>200</u>	(NB: 1 credit = 10 hours or learning; 10 credits = 100 hours, etc)

Category	Element	Component Name	Component Weighting	Comments include links to learning objectives
Practical	P1	Studio work and Performance	80%	LO1,LO2
		Seminar Performance	20%	LO3
		Total = 100%		

Updated by: Nix
Rosewarne

Date: July
2018

Approved by: Rob Chadwick

Date: Sept 2018

Recommended Texts and Sources:

Callery D. (2001) *Through The Body: Practical Guide To Physical Theatre*, Nick Hern Books,
Elson L (2013) *The Anatomy Colouring Book*, Pearson
Gaulier, P (2007) *The Tormentor* , Editions Filmiko
Lecoq,J. (2000) *The Moving Body*, Methuen
Merlin, Bella (2001) *Beyond Stanislavsky: The Psycho-Physical Approach to Actor-Training*,
Nick Hearn Books
Pisk, Litz. (1998)*The Actor and His Body*. Methuen.
Snow, J (2012) *Movement Training For Actors*. Methuen Drama
Ewan, V & Green, D (2014) *Actor Movement: Expression Of The Physical Being*, Methuen
Drama
Tufnell, M & Crickmay, C (2006) *Body Space Image*, Dance Books Ltd.

<http://www.yogatoday.com/>

<https://pilatesology.com/>

SECTION A: DEFINITIVE MODULE RECORD. Proposed changes must be submitted via Faculty Quality Procedures for approval and issue of new module code.

MODULE CODE: CITY1074	MODULE TITLE: Broadcast Performance
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CREDITS: 20	FHEQ Level: 4	JACS CODE: W410
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PRE-REQUISITES: No	CO-REQUISITES: No	COMPENSATABLE: Yes
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SHORT MODULE DESCRIPTOR: (max 425 characters)

This module explores a range of tools and performance techniques relating to broadcast arts. The module focuses on the role of the actor in the development of performance for audio and TV broadcast. Learners will be introduced to the specific technical and creative demands made of the performer when working on a film/television/digital video/multimedia production.

ELEMENTS OF ASSESSMENT Use HESA KIS definitions]

WRITTEN EXAMINATION		COURSEWORK		PRACTICAL	
E1 (Examination)		C1 (Coursework)	40%	P1 (Practical)	60%
E2 (Clinical Examination)		A1 (Generic Assessment)			
T1 (Test)					

SUBJECT ASSESSMENT PANEL Group to which module should be linked: Creative, Cultural and Digital

Professional body minimum pass mark requirement: N/A

MODULE AIMS:

This module aims to:

- Introduce a range of skills and techniques for the performing of solo and group broadcast work.
- Engender inventive approaches to the integration of technique and creativity in the performance making process.
- Stimulate the need for critical analysis and self-reflection in the creative process
- Learners will develop an understanding of the professional processes involved in producing work for a film/television/digital video/multimedia production in as much as they affect the working practices of the actor.

ASSESSED LEARNING OUTCOMES: (additional guidance below)

At the end of the module the learner will be expected to be able to:

- ALO1 Apply broadcast acting techniques in rehearsal and preparation
- ALO2 Effectively perform rehearsed material for broadcast
- ALO3 Critically evaluate techniques and processes inherent in effective broadcast performance.

DATE OF APPROVAL:	03/2016	FACULTY/OFFICE:	Academic Partnerships
DATE OF IMPLEMENTATION:	09/2016	SCHOOL/PARTNER:	City College Plymouth
DATE(S) OF APPROVED CHANGE:	Click here to enter a date.	TERM/SEMESTER:	16/SP/M

Additional notes (for office use only):

SECTION B: DETAILS OF TEACHING, LEARNING AND ASSESSMENT

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ACADEMIC YEAR: 2018/19	NATIONAL COST CENTRE: 144
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MODULE LEADER: Matt Dean	OTHER MODULE STAFF:
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SUMMARY of MODULE CONTENT

This module explores the history and context of broadcast performance and the application of this knowledge and understanding to the creation of performance work for contemporary contexts. This module begins with classroom-based sessions on the history and context of creating work for broadcast performance, leading into practical workshops focused on creating solo and group broadcast work. Summative assessment is through the generation of a piece of broadcast performance and an evaluation of processes used in the creation of broadcast performances for public presentation.

SUMMARY OF TEACHING AND LEARNING [Use HESA KIS definitions]

Scheduled Activities	Hours	Comments/Additional Information
Lead lectures	60	To deliver module content to enable achievement of learning outcomes.
Directed reading/revision	120	Expand and develop knowledge of module content for assessment and professional development.
Tutorial/one to one support	4	Support and guidance with assessments and areas of concern.
Practical workshops	16	Practical application of acquired skills
Total	<u>200</u>	(NB: 1 credit = 10 hours or learning; 10 credits = 100 hours, etc)

Category	Element	Component Name	Component Weighting	Comments include links to learning objectives
Coursework	C1	Evaluation Essay	% Total = 100%	LO3
Practical	P1	Studio work Performances	% Total = 100%	LO1,LO2

Updated by: Nix Rosewarne	Date: July 2018	Approved by: Rob Chadwick	Date: Sept 2018
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Recommended Texts and Sources:

Barr T and Kline E S (1997) *Acting for the Camera, Revised Edition* Harper Collins
 Bernard I (1998) *Film and Television Acting: From Stage to Screen, Second Edition* Focal Press,

Caine M (1997) *Acting in Film: An Actor's Take on Movie Making, Revised Expanded Edition* Applause Theatre Books,
Carlson S (2006) *Hitting Your Mark: Making a Life – and a Living – as a Film Actor, 2nd Revised Edition* Michael Wiese Productions
Davies R T (2005) *Doctor Who: Shooting Scripts* BBC Books,
Meisner, S & Longwell D (1990) *Sanford Meisner On Acting*, Vintage Books
Morris A (2014) *The Science Of On-Camera Acting* Becoming Media
Nicholas A (1999) *99 Film Scenes for Actors* Avon Books,
Shepard J W (2004) *Auditioning and Acting for the Camera* Smith & Kraus Publishers
Tucker P (2003) *Secrets of Screen Acting, 2nd Edition* Routledge
White D L (2013) *Acting For Film And Television* CreateSpace,

SECTION A: DEFINITIVE MODULE RECORD. Proposed changes must be submitted via Faculty Quality Procedures for approval and issue of new module code.

MODULE CODE: CITY1070	MODULE TITLE: Creative Actor
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CREDITS: 20	FHEQ Level: 4	JACS CODE: W400
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PRE-REQUISITES: No	CO-REQUISITES: No	COMPENSATABLE: Yes
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SHORT MODULE DESCRIPTOR: *(max 425 characters)*

This module focuses on the role of the actor in the process of crafting performance. This module explores improvisation practices and develops playfulness, spontaneity and awareness of what it means to take risks in the moment of 'playing'. We will explore a variety of creative and exciting approaches to live performance, considering and applying research, understanding of styles, conventions and performance conditions in developing performance work.

ELEMENTS OF ASSESSMENT *Use HESA KIS definitions*

WRITTEN EXAMINATION		COURSEWORK		PRACTICAL	
E1 (Examination)		C1 (Coursework)	%40	P1 (Practical)	% 60
E2 (Clinical Examination)		A1 (Generic Assessment)			
T1 (Test)					

SUBJECT ASSESSMENT PANEL Group to which module should be linked: Creative, Cultural and Digital

Professional body minimum pass mark requirement: N/A

MODULE AIMS:

- To engender a practical experience and theoretical understanding of the core skills and techniques of the performer in the role of actor
- To explore methods that facilitate the approach, interpretation and development of performance in a range of styles and contexts
- To enable the student to recognise, develop and apply their own vocal, physical and creative skills in a performance setting
- To apply theoretical knowledge within a practical performance context
- To enable the student to critically evaluate their own and others' performances

ASSESSED LEARNING OUTCOMES: *(additional guidance below)*

At the end of the module the learner will be expected to be able to:

- 1 Assimilate training into performance skills.
- 2 Apply theoretical knowledge within performance
- 3 Evaluate their own work and/or the work of others

DATE OF APPROVAL:	03/2016	FACULTY/OFFICE:	Academic Partnerships
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DATE OF IMPLEMENTATION:	09/2016	SCHOOL/PARTNER:	City College Plymouth
DATE(S) OF APPROVED CHANGE:	Click here to enter a date.	TERM/SEMESTER:	16/SP/M
Additional notes (for office use only):			

SECTION B: DETAILS OF TEACHING, LEARNING AND ASSESSMENT

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ACADEMIC YEAR: 2018/19	NATIONAL COST CENTRE: 144
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MODULE LEADER: Nicola Rosewarne	OTHER MODULE STAFF: Matt Dean
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SUMMARY of MODULE CONTENT

Through workshops, students will develop and realise the skills of performance, focusing on a very wide range of vocal and physical techniques and the exploration and interpretation of a range of 'texts' and performance styles. Working individually and/or in groups, devising and constructing performance from a wide range of sources, learners will use a range of resources to gain a theoretical knowledge and understanding of the techniques used by a variety of professional practitioners in order to inform and develop their own performance skills. Group tutorials and presentation of work in progress and finished pieces will be a part of the programme as a whole. This module also requires that students evaluate their own work and the work of others, in order to inform future practice.

SUMMARY OF TEACHING AND LEARNING [Use HESA KIS definitions]

Scheduled Activities	Hours	Comments/Additional Information
Lead lectures	60	To deliver module content to enable achievement of learning outcomes.
Directed reading/revision	120	Expand and develop knowledge of module content for assessment and professional development.
Tutorial/one to one support	4	Support and guidance with assessments and areas of concern.
Practical workshops	16	Practical application of acquired skills
Total	<u>200</u>	(NB: 1 credit = 10 hours or learning; 10 credits = 100 hours, etc)

Category	Element	Component Name	Component Weighting	Comments include links to learning objectives
Coursework	C1	Reflective Essay	% Total = 100%	LO3
Practical	P1	Rehearsal Process Performance	% Total = 100%	LO1,LO2

Updated by: Nix Rosewarne	Date: July 2018	Approved by: Rob Chadwick	Date: Sept 2018
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Recommended Texts and Sources:

Alfreds, M (2007) *Different Every Night: Freeing the Actor* Nick Hern Books

Barrish, S (2015) *An Actors Companion – Tools For The Working Actor*, Theatre Communications Group

Britton, John (2013) *Encountering Ensemble* London, Methuen.

Burgess, T. de Mallet & Skilbert N. (2000) *The Singing & Acting Handbook*, Routledge,

Callery D. (2001) *Through The Body: Practical Guide To Physical Theatre*, Nick Hern Books,

Gaulier, P (2007) *The Tormentor*, Editions Filmiko

Hodge A, (2010) *Twentieth Century Actor Training* Routledge

Lecoq, J. (2009) *The Moving Body (Le Corps Poétique): Teaching Creative Theatre* Methuen,

Mamet, D. (1998). *True and False: Heresy and Common Sense For The Actor*. Faber and Faber

Merlin, Bella (2001) *Beyond Stanislavsky: The Psycho-Physical Approach to Actor-Training*, Nick Hearn Books

Pisk, Litz. (1998) *The Actor and His Body*. Methuen.

Whelan, J. (2004) *Mosaic Acting System*. WIP

Wright, J. (2006) *Why Is That So Funny? A Practical Exploration Of Physical Comedy*. Nick Hearn Books.

SECTION A: DEFINITIVE MODULE RECORD. *Proposed changes must be submitted via Faculty Quality Procedures for approval and issue of new module code.*

MODULE CODE: CITY2069		MODULE TITLE: Creative Research Project
CREDITS: 20	FHEQ Level: 5	JACS CODE: X210
PRE-REQUISITES: No	CO-REQUISITES: No	COMPENSATABLE: Yes

This module considers the development of learners ability to acquire the skills and techniques needed for them to undertake research in the creative arts and present their findings in the appropriate form. The module aims to develop learners' skills of independent enquiry and critical analysis through undertaking a sustained research investigation of direct relevance to their areas of learning, their foci of interest and their professional development.

ELEMENTS OF ASSESSMENT *Use HESA KIS definitions]*

WRITTEN EXAMINATION		COURSEWORK		PRACTICAL	
E1 (Examination)		C1 (Coursework)	100%	P1 (Practical)	
E2 (Clinical Examination)		A1 (Generic Assessment)			
T1 (Test)					

SUBJECT ASSESSMENT PANEL Group to which module should be linked: Creative, Cultural and Digital

Professional body minimum pass mark requirement: N/A

MODULE AIMS:

This module aims to:

- Develop an understanding of different research methods.
- Develop the ability to critically analyse a variety of research materials.
- Foster the ability to form critical opinions and construct an argument
- Develop the ability to present research outcomes

ASSESSED LEARNING OUTCOMES: (additional guidance below)

At the end of the module the learner will be expected to be able to:

- 1 Utilise effective methods and techniques for undertaking research activities
- 2 Form critical opinions and structure effective arguments with regard to the relationship between academic study and performance practice
- 3 Present coherent outcomes based on research using a recognised format
- 4 Evidence wider reading and research

DATE OF APPROVAL:	03/2016	FACULTY/OFFICE:	Academic Partnerships
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DATE OF IMPLEMENTATION:	09/2016	SCHOOL/PARTNER:	City College Plymouth
DATE(S) OF APPROVED CHANGE:	Click here to enter a date.	TERM/SEMESTER:	16/AU/M

Additional notes (for office use only):

SECTION B: DETAILS OF TEACHING, LEARNING AND ASSESSMENT

Items in this section must be considered annually and amended as appropriate, in conjunction with the Module Review Process. Some parts of this page may be used in the KIS return and published on the extranet as a guide for prospective students. Further details for current students should be provided in module guidance notes.

ACADEMIC YEAR: 2018/19	NATIONAL COST CENTRE: 144
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MODULE LEADER: Colin Davey	OTHER MODULE STAFF: Matt Dean
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SUMMARY of MODULE CONTENT

This module encourages students to develop their critical thinking skills by engaging with the work of key practitioners, practices and the theories that surround and inspire their work, placing them in their cultural and historical context and reflecting on their influence on contemporary practice. This module is delivered through lecture-seminars. Students are assigned reading tasks and prepare themed presentations for debate and discussion with a peer audience. Formative assessment is through peer feedback and group discussion. For summative assessment students complete a literary review, a short essay proposal and dissertation essay

SUMMARY OF TEACHING AND LEARNING *[Use HESA KIS definitions]*

Scheduled Activities	Hours	Comments/Additional Information
Lead lectures	60	To deliver module content to enable achievement of learning outcomes.
Directed reading/revision	120	Expand and develop knowledge of module content for assessment and professional development.
Tutorial/one to one support	4	Support and guidance with assessments and areas of concern.
Practical workshops	16	Practical application of acquired skills
Total	<u>200</u>	(NB: 1 credit = 10 hours or learning; 10 credits = 100 hours, etc)

Category	Element	Component Name	Component Weighting	Comments include links to learning objectives
Coursework	C1	Proposals	20%	LO1, LO2,LO3
		Literature Review	20%	LO1, LO3
		Essay	60%	LO1,LO2,LO3
		Total = 100%		

Updated by: Nix Rosewarne	Date: July 2018	Approved by: Rob Chadwick	Date: Sept 2018
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Recommended Texts and Sources:

Allison B, O'Sullivan T, Owen A, Rice J, Rothwell A and Saunders C (1996) 'Research Skills for Students Transferable and Learning Skills' London: Routledge,
 Barba, E. (2005) 'A Dictionary of Theatre Anthropology' (2nd Edition). London: Routledge
 Biggs, M. and Karlsson, H. (2012) 'The Routledge Companion to Research in the Arts.' Oxon :Routledge.

Blaxter, L (2010) 'How to Research' England: Open University press.

Bowden J (2008) 'Writing a Report: How to Prepare, Write and Present Effective Reports' (8th Edition) Oxford: How to books Ltd.

Butler, J. (1990). 'Gender trouble: feminism and the subversion of identity'. New York, Routledge

Chambers, E. and Northedge, A. (2008) 'The Arts Good Study Guide' England: Open University Press.

Cottrell, S. 'The Study Skills Handbook' London: Palgrave Macmillan.

Counsell, C., & Wolf, L. (2001). 'Performance analysis: an introductory coursebook.' London, Routledge

Cottrell, S. (2005) 'Critical Thinking Skills Palgrave Study Skills' London: Palgrave Macmillan

Goodman L, & de Gay J, (2000) 'The Routledge Reader in Politics and Performance' London: Routledge

Gravett, S. (2003) 'Write Reports: That are Accurate, Clear, Concise and Effective Elliot Right Way Books

Goldberg, R., & Goldberg, R. (2011) 'Performance art: from futurism to the present.' (Third Edition) New York: Thames & Hudson.

Kershaw , B and Nicholson, H. (2010) 'Research Methods in Theatre and Performance'. Edinburgh: Edinburgh University Press Ltd.

Lehmann, H. (2006) 'Postdramatic Theatre' London: Routledge

Park, K. and Wang, G. (2016) 'Student Research and Report Writing: From Topic Selection to the Complete Paper' John Wiley& sons Ltd : West Sussex.

Swatridge, C. (2014) 'Oxford Guide to Effective Arguments and Critical Thinking'. Oxford :Oxford University Press

SECTION A: DEFINITIVE MODULE RECORD. Proposed changes must be submitted via Faculty Quality Procedures for approval and issue of new module code.

MODULE CODE: CITY2070	MODULE TITLE: Applied Production Technology
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CREDITS: 20	FHEQ Level: 5	JACS CODE: W613
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PRE-REQUISITES: No	CO-REQUISITES: No	COMPENSATABLE: Yes
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SHORT MODULE DESCRIPTOR: (max 425 characters)

The purpose of this module is to equip students with core technical skills used within theatre. Through the creative process of theatre making students encounter a range of technology-driven scenarios that need to be effectively designed, deployed and evaluated. Students will learn how to create theatrical illusions and immersive worlds with light, sound and digital technologies. Students will also explore and analyse the impact of technology upon audiences and performers.

ELEMENTS OF ASSESSMENT Use HESA KIS definitions]

WRITTEN EXAMINATION		COURSEWORK		PRACTICAL	
E1 (Examination)		C1 (Coursework)	40 %	P1 (Practical)	60%
E2 (Clinical Examination)		A1 (Generic Assessment)			
T1 (Test)					

SUBJECT ASSESSMENT PANEL Group to which module should be linked: Creative, Cultural and Digital

Professional body minimum pass mark requirement: N/A

MODULE AIMS:

This module aims to:

- Provide students with a range of core technical skills used within theatre
- Enable students to design, plan, deploy and critique technical solutions
- Enable students to understand the impact of technology on performance.

At the end of the module the learner will be expected to be able to:

- 1 Demonstrate technical skills and understanding of a range of technical equipment and techniques.
- 2 Create and plan the delivery of a technical design for a production
- 3 Deploy technical resources for a production
- 4 Understand and evaluate technical production elements and their impact on audiences and performers

DATE OF APPROVAL:	03/2016	FACULTY/OFFICE:	Academic Partnerships
DATE OF IMPLEMENTATION:	09/2016	SCHOOL/PARTNER:	City College Plymouth
DATE(S) OF APPROVED CHANGE:	Click here to enter a date.	TERM/SEMESTER:	16/AU/M

Additional notes (for office use only):

SECTION B: DETAILS OF TEACHING, LEARNING AND ASSESSMENT

Items in this section must be considered annually and amended as appropriate, in conjunction with the Module Review Process. Some parts of this page may be used in the KIS return and published on the extranet as a guide for prospective students. Further details for current students should be provided in module guidance notes.

ACADEMIC YEAR: 2018/19	NATIONAL COST CENTRE: 144
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MODULE LEADER: Matt Hoyle	OTHER MODULE STAFF:
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SUMMARY of MODULE CONTENT

Employers and freelancers say that performers with strong technical skills who are self-reliant are more employable and successful within the performing arts field.

The purpose of this module is to develop the skills, confidence and critical decision-making required for commercial production. Students learn a range of technical skills and techniques to utilise current performance technologies. From the operational use of technology, students will then design and deploy technical solutions for performance, analyse and understand its impact and influence both on audiences and performers, and develop critical approaches that balance factors such as artistic impact, cost and safe working.

Students will be formatively assessed through creating a technical production supported by evidence of robust planning and critical reflection.

SUMMARY OF TEACHING AND LEARNING [Use HESA KIS definitions]

Scheduled Activities	Hours	Comments/Additional Information
Lead lectures	60	To deliver module content to enable achievement of learning outcomes.
Directed reading/revision	120	Expand and develop knowledge of module content for assessment and professional development.
Tutorial/one to one support	4	Support and guidance with assessments and areas of concern.
Practical workshops	16	Practical application of acquired skills
Total	<u>200</u>	(NB: 1 credit = 10 hours of learning; 10 credits = 100 hours, etc)

Category	Element	Component Name	Component Weighting	Comments include links to learning objectives
Coursework	C1	Design Portfolio	100% Total = 100%	LO2, LO4
Practical	P1	Studio work Production Work	100% Total = 100%	LO1, LO3

Updated by: Nix Rosewarne	Date: July 2018	Approved by: Rob Chadwick	Date: Sept 2018
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Recommended Texts and Sources:

Kaye, D and Le Brecht, J. 2015. Sound and Music for the Theatre: The Art & Technique of Design: Focal Press

Pilbrow, R. 2008. Stage Lighting Design: The Art, the Craft, the Life: Nick Hern Books.

Abulafia, Y. 2015. The Art of Light on Stage: Lighting in Contemporary Theatre: Routledge

Collison, D. 2008. The Sound of Theatre: Professional Lighting and Sound Association

Fraser, N and Mayer, D. 1994. Lighting and Sound: Phaidon Press

Sammler, B, J. 2002. Technical Design Solutions for Theatre: The Technical Brief Collection Volume 1: Focal Press.

Thorne, G. 2010. Technical Drawing for Stage Design: The Crowood Press Ltd.

Blake, B. 2014. Theatre and the Digital: Palgrave Macmillan.

Baugh, C. 2014. Theatre, Performance and Technology: The Development and Transformation of Scenography (Theatre and Performance Practices): Palgrave Macmillan.

Watt, H, J. 2008. The Psychology Of Sound Paperback: Sturgis Press.

Tan, S., Pfordresher, P and Harré, R. 2013. Psychology of Music: From Sound to Significance: Psychology Press.

Web sites

<http://www.lsionline.co.uk/>

<https://www.bectu.org.uk/>

<https://www.plasa.org/>

SECTION A: DEFINITIVE MODULE RECORD. Proposed changes must be submitted via Faculty Quality Procedures for approval and issue of new module code.

MODULE CODE: CITY2071	MODULE TITLE: Core Techniques (Advanced)
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CREDITS: 20	FHEQ Level: 5	JACS CODE: W400
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PRE-REQUISITES: No	CO-REQUISITES: The Creative Professional	COMPENSATABLE: Yes
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SHORT MODULE DESCRIPTOR:

The purpose of this module is to deepen, broaden and develop skills in vocal and physical technique. As well as working at a higher level of technique, this module expands upon Level 4 Core Technique (Body/Voice) by placing a strong focus on independent practice. This module is closely linked to the Creative Professional module and is assessed through workshops and performances.

ELEMENTS OF ASSESSMENT *Use HESA KIS definitions]*

WRITTEN EXAMINATION		COURSEWORK		PRACTICAL	
E1 (Examination)		C1 (Coursework)	40%	P1 (Practical)	60%
E2 (Clinical Examination)		A1 (Generic Assessment)			
T1 (Test)					

SUBJECT ASSESSMENT PANEL Group to which module should be linked: Creative, cultural and Digital

Professional body minimum pass mark requirement: N/A

MODULE AIMS:

This module aims to

- Extend ability in the technical, expressive and artistic skills of the voice and body.
- Prepare students for a career in the performing arts by interrogating best practice for on-going training both during and after the course.
- Develop a personal expression through practice that is meaningful and considered.

ASSESSED LEARNING OUTCOMES: (additional guidance below)

At the end of the module the learner will be expected to be able to:

- 1 Assimilate detailed knowledge of physical and vocal technique in workshops
- 2 Assimilate confident physical and vocal technique in performance
- 3 Critically reflect upon significant areas of progress in physical and vocal technique

DATE OF APPROVAL:	03/2016	FACULTY/OFFICE:	Academic Partnerships
DATE OF IMPLEMENTATION:	09/2016	SCHOOL/PARTNER:	City College Plymouth
DATE(S) OF APPROVED CHANGE:	Click here to enter a date.	TERM/SEMESTER:	16/AY/AU/M

Additional notes (for office use only):

SECTION B: DETAILS OF TEACHING, LEARNING AND ASSESSMENT

Items in this section must be considered annually and amended as appropriate, in conjunction with the Module Review Process. Some parts of this page may be used in the KIS return and published on the extranet as a guide for prospective students. Further details for current students should be provided in module guidance notes.

ACADEMIC YEAR: 2018-19	NATIONAL COST CENTRE: 144
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MODULE LEADER: Andria Threadgill	OTHER MODULE STAFF:
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SUMMARY of MODULE CONTENT

This module will facilitate a deeper working knowledge of physical and vocal skills and develop student ability to identify and manage their learning and development needs.

We will train the performing instrument through the study of the mechanics of vocal production and movement, the technical and expressive skills of the actors body, the tuning of the voice for spoken and sung performance, the training of the body for performance and the development of an individual practice programme.

Students will be encouraged to develop a personal expression through practice that is meaningful and considered. This deepening of understanding and technical skill will be identified in 1-1 sessions with the tutor and then formalised in a negotiated learning contract.

This module is a partner module to *CITY2072 Creative Professional*. Students will be encouraged to develop a deeper level of understanding in areas of performance practice that have particular interest for them. This movement towards potential specialism will be identified in 1-1 tutorial and mentored throughout the year.

A variety of approaches to training and material/repertoire will be used to develop and enhance these core skills. Rehearsal and performance work and workshop delivery will be the main context for the formative assessment of student work.

SUMMARY OF TEACHING AND LEARNING [Use HESA KIS definitions]

Scheduled Activities	Hours	Comments/Additional Information
Lead lectures	60	To deliver module content to enable achievement of learning outcomes.
Directed reading/revision	120	Expand and develop knowledge of module content for assessment and professional development.
Tutorial/one to one support	4	Support and guidance with assessments and areas of concern.
Practical workshops	16	Practical application of acquired skills
Total	<u>200</u>	(NB: 1 credit = 10 hours or learning; 10 credits = 100 hours, etc)

Category	Element	Component Name	Component Weighting	Comments include links to learning objectives
Coursework	C1	Portfolio	% Total = 100%	LO3
Practical	P1	Studio work Performances	% Total = 100%	LO1, LO2

Updated by: Nix Rosewarne	Date: July 2018	Approved by: Rob Chadwick	Date: Sept 2018
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Recommended Texts and Sources:

Voice

Berry, C (1991) *Voice And The Actor*, Jossey Bass
 Berry, C (2000) *The Actor And The Text*, Virgin Books
 Burgess, T. de Mallet & Skilbert N. (2000) *The Singing & Acting Handbook*, Routledge,
 Gate, R (2013) *The Owner's Manual to the Voice: A Guide for Singers and Other Professional Voice Users* Oxford University press
 Houseman B. (2002) *Finding Your Voice*, Nick Hern Books
 Houseman B. (2008) *Tackling Text And Subtext*, Nick Hern Books
 Linklater K (2006) *Freeing The Natural Voice*, Nick Hern Books
 Rodenburg, P (1992) *The Right To Speak*, Methuen Drama
 Rodenburg P. (1990) *The Actor Speaks*, Performance Books
 Syed, M. 2011. *Bounce: The Myth of Talent and the Power of Practice*; London: Fourth Estate Publishing

Body

Callery D. (2001) *Through The Body: Practical Guide To Physical Theatre*, Nick Hern Books,
 Elson L (2013) *The Anatomy Colouring Book*, Pearson
 Gaulier, P (2007) *The Tormentor*, Editions Filmiko
 Lecoq, J. (2002) *The Moving Body: Teaching Creative Theatre* Methuen
 Merlin, Bella (2001) *Beyond Stanislavsky: The Psycho-Physical Approach to Actor-Training*, Nick Hearn Books
 Pisk, Litz. (1998) *The Actor and His Body*. Methuen.
 Snow, J (2012) *Movement Training For Actors*. Methuen Drama
 Ewan, V & Green, D (2014) *Actor Movement: Expression Of The Physical Being*, Methuen Drama
 Tufnell, M & Crickmay, C (2006) *Body Space Image*, Dance Books Ltd.

SECTION A: DEFINITIVE MODULE RECORD. Proposed changes must be submitted via Faculty Quality Procedures for approval and issue of new module code.

MODULE CODE: CITY2072	MODULE TITLE: Creative Professional
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CREDITS: 20	FHEQ Level: 5	JACS CODE: W441
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PRE-REQUISITES: No	CO-REQUISITES: Core Technique Specialist	COMPENSATABLE: Yes
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SHORT MODULE DESCRIPTOR:
 This module explores essential skills and tools necessary to becoming an entrepreneurial agent in the world of theatre. Students will develop skills that enable them to maintain a level of personal currency within the theatre industry, develop a targeted and current profile as a practitioner, and maximise employment opportunities. This module works in conjunction with the Core Techniques modules and gives students an opportunity to develop practitioner skills through a series of workshops.

ELEMENTS OF ASSESSMENT <i>Use HESA KIS definitions</i>					
WRITTEN EXAMINATION		COURSEWORK		PRACTICAL	
E1 (Examination)		C1 (Coursework)	60%	P1 (Practical)	40%
E2 (Clinical Examination)		A1 (Generic Assessment)			
T1 (Test)					

SUBJECT ASSESSMENT PANEL Group to which module should be linked: Creative, cultural and digital

Professional body minimum pass mark requirement: N/A

MODULE AIMS:
 The module aims to:

- Prepare students for the portfolio based career of the self-employed professional performer.
- Explore how to develop and sustain employment opportunities within the industry.
- Engender in students an understanding of what it means to be a highly functioning member of a performance ensemble, working ethically and with sensitivity and awareness in a range of situations.
- Develop student confidence in strong workshop leadership and delivery skills

ASSESSED LEARNING OUTCOMES: (additional guidance below)
 At the end of the module the learner will be expected to be able to:

- 1 Develop and sustain a current personal profile as a practitioner
- 2 Demonstrate critical understanding of the dynamics of working with others
- 3 Develop strategies for problem solving.
- 4 Demonstrate good practice and application of theatre and performance skills within the delivery of practical workshops

DATE OF APPROVAL:	03/2016	FACULTY/OFFICE:	Academic Partnerships
DATE OF IMPLEMENTATION:	09/2016	SCHOOL/PARTNER:	City College Plymouth

DATE(S) OF APPROVED CHANGE:	Click here to enter a date.	TERM/SEMESTER:	16/AY/AU/M
Additional notes (for office use only):			

SECTION B: DETAILS OF TEACHING, LEARNING AND ASSESSMENT

Items in this section must be considered annually and amended as appropriate, in conjunction with the Module Review Process. Some parts of this page may be used in the KIS return and published on the extranet as a guide for prospective students. Further details for current students should be provided in module guidance notes.

ACADEMIC YEAR: 2018-19	NATIONAL COST CENTRE: 144
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MODULE LEADER: Nicola Rosewarne	OTHER MODULE STAFF: Matt Dean
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SUMMARY of MODULE CONTENT

This module will give learners an opportunity to assess and develop an understanding of their own responsibilities and performance in or when entering the profession. In this module students are introduced to a wide range of professional skills and knowledge designed to prepare them for becoming professional theatre makers with portfolio careers. Subjects covered include business planning, publicity, marketing, funding and CVs. These skills are taught through a variety of professionally focused workshops. The module also introduces core principles, stakeholders and activities within the performing arts industries, providing students with the knowledge required to function as professional artists within the industry whilst still in training. Students will learn to recognise and respond to opportunities, operate effectively within the structures and understand the environment they are working in.

The module deals with the everyday working requirement of problem solving which includes the identification or specification of the 'problem', strategies for its solution and then evaluation of the results of the solution through reflective practices.

The module also explores the knowledge and skills that will enable students to plan and lead workshops in theatre and performance skills. This module is a partner module to *CITY2071 Core Techniques (Advanced)*. Students will be encouraged to develop a deeper understanding and ability in areas of performance practice that have particular interest for them. This movement towards potential specialism will be identified in 1-1 tutorial and mentored throughout the year.

Students are summatively assessed on a portfolio of work that illustrates good process and practice and a practical application of the workshop leadership skills they have gained.

SUMMARY OF TEACHING AND LEARNING [Use HESA KIS definitions]

Scheduled Activities	Hours	Comments/Additional Information
Lead lectures	60	To deliver module content to enable achievement of learning outcomes.
Directed reading/revision	120	Expand and develop knowledge of module content for assessment and professional development.
Tutorial/one to one support	4	Support and guidance with assessments and areas of concern.
Practical workshops	16	Practical application of acquired skills
Total	<u>200</u>	(NB: 1 credit = 10 hours or learning; 10 credits = 100 hours, etc)

Category	Element	Component Name	Component Weighting	Comments include links to learning objectives
Coursework	C1	Portfolio	Total = 100%	LO1,LO2,LO3
Practical	P1	Studio work Production work	Total = 100%	LO4

Updated by: Nix Rosewarne	Date: July 2018	Approved by: Rob Chadwick	Date: Sept 2018
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Recommended Texts and Sources:

Byrnes W.J (2014) *Management and the Arts* Paperback Focal Press

Cropley, A.I. (2001) *Creativity in Education and Learning: A guide for teachers and educators*, London,

Hewison R (2014) *Cultural Capital: The Rise and Fall of Creative Britain* Verso Books

Johnston, C (1998) *House of Games: Making theatre from Everyday life*, London, Nick Hern

Johnson A (2013) *The Excellent Audition Guide* (How to do fantastic auditions, give great interviews, prepare amazing monologues and get into drama school) Nick Hern Books

Nicholson, H (2002) *The Politics of Trust: drama education and the ethic of care*, Research in Drama Education, Vol 7 , Issue 1, pp.81-91

Petty, G (2004) *Teaching Today*, Cheltenham, Nelson Thornes Ltd

Robinson, K (2002) *Out of Our Minds: Learning to be Creative*, Oxford, Capstone Publishing Limited

Spotlight (2016) *Contacts 2016: Stage, Film, Television, Radio 2016* Spotlight

Trott L (2016) *Actors and Performers Yearbook* Methuen Drama

SECTION A: DEFINITIVE MODULE RECORD. Proposed changes must be submitted via Faculty Quality Procedures for approval and issue of new module code.

MODULE CODE: CITY2073	MODULE TITLE: Creative Approaches To Site
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CREDITS: 20	FHEQ Level: 5	JACS CODE: W442
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PRE-REQUISITES: No	CO-REQUISITES: No	COMPENSATABLE: Yes
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SHORT MODULE DESCRIPTOR: *(max 425 characters)*

This module introduces the techniques of creating site based 'Landscape Theatre' performance work. Students will study a range of approaches to making performance work outside of the traditional theatre building with a view to making their own piece of site based theatre for a specific 'client' audience.

ELEMENTS OF ASSESSMENT <i>Use HESA KIS definitions</i>					
WRITTEN EXAMINATION		COURSEWORK		PRACTICAL	
E1 (Examination)		C1 (Coursework)	40%	P1 (Practical)	60%
E2 (Clinical Examination)		A1 (Generic Assessment)			
T1 (Test)					

SUBJECT ASSESSMENT PANEL Group to which module should be linked: Creative, Cultural and Digital

Professional body minimum pass mark requirement: N/A

MODULE AIMS:

This module aims to:

- Provide a practical and theoretical understanding of approaches to creating original site based theatre.
- Interrogate the process of developing new work from starting point through to performance on-site.
- Enable students to understand the processes that support working on site based projects

ASSESSED LEARNING OUTCOMES: *(additional guidance below)*

At the end of the module the learner will be expected to be able to:

- 1 Critically research and analyse the history and context of Landscape Theatre
- 2 Develop a proposal for a piece of Landscape Theatre in response to a client brief
- 3 Create a performance for a specific client group and site using Landscape Theatre techniques

DATE OF APPROVAL:	03/2016	FACULTY/OFFICE:	Academic Partnerships
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DATE OF IMPLEMENTATION:	09/2016	SCHOOL/PARTNER:	City College Plymouth
DATE(S) OF APPROVED CHANGE:	Click here to enter a date.	TERM/SEMESTER:	16/SP/M

Additional notes (for office use only):

SECTION B: DETAILS OF TEACHING, LEARNING AND ASSESSMENT

Items in this section must e considered annually and amended as appropriate, in conjunction with the Module Review Process. Some parts of this page may be used in the KIS return and published on the extranet as a guide for prospective students. Further details for current students should be provided in module guidance notes.

ACADEMIC YEAR: 2018/19	NATIONAL COST CENTRE: 144
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MODULE LEADER: Nicola Rosewarne	OTHER MODULE STAFF:
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This module explores the experience of the process of creating work in response to a specific site and for a specified client audience in collaboration with others as part of performance company.

Students will explore theoretical developments in ways of thinking about site based performance. As well as considering the aesthetic and performance debates around site-based theatre students will develop their own work and question its potential as a political and social art form.

Students will develop work through research and development processes and work-in progress showings. Students will be formatively assessed through their proposals, process and performance work and through a research essay.

Students will explore key aspects of the work of site specific performance companies, and particularly the legacy of companies based in the south west - such as Kneehigh, Rogue and WildWorks,

SUMMARY OF TEACHING AND LEARNING [Use HESA KIS definitions]

Scheduled Activities	Hours	Comments/Additional Information
Lead lectures	60	To deliver module content to enable achievement of learning outcomes.
Directed reading/revision	120	Expand and develop knowledge of module content for assessment and professional development.
Tutorial/one to one support	4	Support and guidance with assessments and areas of concern.
Practical workshops	16	Practical application of acquired skills
Total	<u>200</u>	(NB: 1 credit = 10 hours or learning; 10 credits = 100 hours, etc)

Category	Element	Component Name	Component Weighting	Comments include links to learning objectives
Coursework	C1	Research Essay	% Total = 100%	LO1
Practical	P1	Proposals Process Performance	% Total = 100%	LO2, LO3

Updated by: Nix Rosewarne	Date: July 2018	Approved by: Rob Chadwick	Date: Sept 2018
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Recommended Texts and Sources:

Avram C et al (2006) *In Situ: Voyages D'Artistes Européens* Editions L'Entretemps
Ayres N (2008) *Creating Outdoor Theatre: A Practical Guide* Crowood,
Barba E (1994) *The Paper Canoe: A Guide to Theatre Anthropology* Routledge
Barba E and Savarese N (2005) *A Dictionary of Theatre Anthropology* Routledge,
Coulter T and Kershaw B (1983) *Engineers of the Imagination: The Welfare State Handbook* Methuen,
Ehrenreich B (2007) *Dancing in the Streets: A History of Collective Joy* Granta
Fox J (2002) *Eyes on Stalks* Methuen
Hill L and Paris H (editors) (2006) *Performance and Place* Palgrave Macmillan
Kwon M (2002) *One Place after Another: Site-Specific Art and Location Identity* MIT Press
Marschner J, (2011) *The Enchanted Palace* Historic Royal Palaces
Mason B (1992) *Street Theatre and Other Outdoor Performance* Routledge,
Mau B and Rockwell D (2006) *Spectacle* Phaidon
Raynaud, S (2008) *Landscape Theatre* Editions L'Entretemps

SECTION A: DEFINITIVE MODULE RECORD. Proposed changes must be submitted via Faculty Quality Procedures for approval and issue of new module code.

MODULE CODE: CITY2074	MODULE TITLE: Creative Ensemble
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CREDITS: 20	FHEQ Level: 5	JACS CODE: W442
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PRE-REQUISITES: No	CO-REQUISITES: No	COMPENSATABLE: Yes
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SHORT MODULE DESCRIPTOR: *(max 425 characters)*

This module explores techniques for creating ensemble-devised performance work. The module investigates a variety of contemporary approaches to ensemble performance. It gives students a platform to explore and integrate the skills they are developing to create performance material. Workshop processes will include the developing of ideas through research and practical exploration, shaping and rehearsing of material, and performing the work to an audience.

ELEMENTS OF ASSESSMENT *Use HESA KIS definitions]*

WRITTEN EXAMINATION		COURSEWORK		PRACTICAL	
E1 (Examination)		C1 (Coursework)	40%	P1 (Practical)	60%
E2 (Clinical Examination)		A1 (Generic Assessment)			
T1 (Test)					

SUBJECT ASSESSMENT PANEL Group to which module should be linked: Creative, cultural and Digital

Professional body minimum pass mark requirement: N/A

MODULE AIMS:

This module aims to:

- Provide a practical and theoretical understanding of collaborative working processes in making theatre.
- Interrogate the process of developing new work from starting point through to performance using an ensemble approach.
- Enable students to understand the creative and management processes that support working on creative ensemble projects

ASSESSED LEARNING OUTCOMES: *(additional guidance below)*

At the end of the module the learner will be expected to be able to:

- 1 Demonstrate a practical understanding of how to work as a part of a collaborative, creative ensemble
- 2 Create a performance using ensemble techniques
- 3 Critically research and analyse the nature of collaborative working through the lense of a chosen company

DATE OF APPROVAL:	03/2016	FACULTY/OFFICE:	Academic Partnerships
DATE OF IMPLEMENTATION:	09/2016	SCHOOL/PARTNER:	City College Plymouth
DATE(S) OF APPROVED CHANGE:	Click here to enter a date.	TERM/SEMESTER:	16/SP/M

Additional notes (for office use only):

SECTION B: DETAILS OF TEACHING, LEARNING AND ASSESSMENT

Items in this section must be considered annually and amended as appropriate, in conjunction with the Module Review Process. Some parts of this page may be used in the KIS return and published on the extranet as a guide for prospective students. Further details for current students should be provided in module guidance notes.

ACADEMIC YEAR: 2018/19	NATIONAL COST CENTRE: 144
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MODULE LEADER: Nicola Rosewarne	OTHER MODULE STAFF: Sam Pomeroy
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SUMMARY of MODULE CONTENT

This module explores the experience of the process of creating work in collaboration with others as part of an ensemble performance company. The module will draw on the work of a variety of contemporary theatre companies. Students will develop original theatre work using ensemble techniques through weekly practice and development sessions and work-in progress showings. Students will be formatively assessed through their performance and studio work and through an essay that analyses the nature of working as a collaborative ensemble.

SUMMARY OF TEACHING AND LEARNING [Use HESA KIS definitions]

Scheduled Activities	Hours	Comments/Additional Information
Lead lectures	60	To deliver module content to enable achievement of learning outcomes.
Directed reading/revision	120	Expand and develop knowledge of module content for assessment and professional development.
Tutorial/one to one support	4	Support and guidance with assessments and areas of concern.
Practical workshops	16	Practical application of acquired skills
Total	<u>200</u>	(NB: 1 credit = 10 hours or learning; 10 credits = 100 hours, etc)

Category	Element	Component Name	Component Weighting	Comments include links to learning objectives
Coursework	C1	Research Essay	% Total = 100%	LO3
Practical	P1	Studio work Performances	% Total = 100%	LO1,LO2

Updated by: Nix Rosewarne	Date: July 2018	Approved by: Rob Chadwick	Date: Sept 2018
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Recommended Texts and Sources:

Benjamin, Walter (1998) *Understanding Brecht* London, Verso.
Boal, Augusto (2002) *Games for Actors and Non-Actors* London, Routledge.

Britton, John (2013) *Encountering Ensemble* London, Methuen.
Braun, Edward (1987) *The Director and the Stage*, London, Methuen Drama.
Brook, Peter (1968) *The Empty Space* London, Penguin Modern Classics.
Graham, S. 2009. *The Frantic Assembly Book of Devising Theatre*. London: Routledge
Radosavljevic, D (2013) *The Contemporary Ensemble: Interviews with Theatre-Makers*,
Routledge
Robinson D (2015) *A Practical Guide to Ensemble Devising Paperback* Palgrave Macmillan
Roose-Evans, James (1989) *Experimental Theatre* London, Routledge.
Spolin, Viola (1983) *Improvisation for the Theatre* Northwestern University Press.
Turner, Victor (1969) *The Ritual Process*. New York: Aldine De Gruyter
Wright, J. (2006) *Why Is That So Funny?* Nick Hern Books