

Programme Specification

SECTION A: CORE INFORMATION

1. Name of programme: Performing Arts
2. Award title: BA Honours
3. Programme linkage: No
4. Is the programme a top-up only? No
5. Does the programme have a Foundation Year (Level 3) associated with it so that students enter for a four-year programme and progress directly from the Foundation Year to Stage 1 without having to re-apply? Yes
If yes: You can take a Foundation Year (Level 3) as an integral part of this programme of study. For details of the Foundation Year see the programme specification for Integrated Foundation Year
6. Level of award: Level 6
7. Awarding Body: University of Sunderland
8. Department: Arts and Creative Industries
9. Programme Studies Board: Performing Arts
10. Programme Leader: Sarah Riach

11. How and where can I study the programme?

At Sunderland:	
Full-time on campus	✓
Part-time on campus	✓

12. How long does the programme take?

	Min number of years / months	Max number of years / months
Full-time	3 years	9 years
Part-time	6 years	9 years

For start-dates please see the current edition of the Prospectus or contact the relevant department at the University. For start-dates for programmes delivered in a partner college, please contact the relevant college.

SECTION B: FURTHER CORE INFORMATION

Use [Outline Programme Proposal Form for ADC](#) for questions 13 to 25

26. Learning and teaching strategy.

The learning and teaching strategy for this programme is aligned to the University Student Success Strategy **2017-2021**. The aim of this strategy is to enhance the support we provide to you and inspire you to engage fully whilst studying at the University to improve overall experience and success outcomes. The successful implementation of the strategy will support the achievement of the University's Strategic Plan by addressing the following strategic objectives:

1. *Our student experience will support and inspire you to engage in your learning and help you co--create your learning journey;*
2. *Our students' journey will be personalised and supported from first contact to alumni;*
3. *Our students will value their investment and be able to access graduate level work or other opportunities that enable you to make a significant contribution to our societies.*

The main learning and teaching methods employed are a combination of:

Lectures

- To present and explain factual information and give a grounding in the key theories, genres and works associated with design practice.

Seminars

- To allow guided group discussion as a means of clarifying and elaborating on aspects of course work and thinking.

Demonstrations and hands-on tuition

- show you practical techniques both in the studio and on the computer.

Group critiques

- To allow you to practice presenting your work to others and to develop the ability to become reflective in your practice, and to learn from the feedback of others.

Tutorials

- Are very frequent throughout the programme. They are either one-to-one with the tutor or in small groups to discuss your ideas, thinking, approach, analysis, facts.

Electronic learning resources

(electronic journals, internet, self-learning DVDs, videos, etc)

- develop skills of research and analysis, and encourage you to become an independent learner embracing the notion of professional self development.

Independent learning or private study

- encourages you to become resourceful and self-reliant using your own initiative and time management skills. With experience you also learn when it's better to seek appropriate guidance. This is a core skill that employers are keen to see in any graduate.

Presentations

- Over time, you will gain practice presenting your work as would be expected in industry in a client presentation situation. This not only helps with your oral and visual presentation skills, it helps you to develop the skills to evaluate your own work and concisely identify the key points that can sell the idea to your audience.

27. Retention strategy.

The University has a range of strategies in place to guide and support you and to help to maintain retention.

Induction

When enrolling on this programme you will be taken through a week of induction activities, introducing you to the University, the staff and fellow students. There is normally a range of fun creative projects, a field trip, prizes, library inductions and students union activities all designed to help you make friends, settle in to University life, find your way around and get ready for your studies

Student handbook

You will receive a student handbook that explains important things about your academic studies, how and where to get advice and support, and directs you to some of the wider support systems in place.

Student Reps

All programmes at each stage elect a student representative who can speak for you at the various committees and forums where decisions are made about how the programme is run.

Registers and Communications/Meetings

The University has a system of attendance monitoring using registers that you scan into each contact session, electronically. Any absences are noted and admin staff contacts you if you have been missing from a session by text message to make sure everything is okay and to ask if you need any support. Further unexplained absences result in more formal letters being sent to ask for a meeting with you at which point any issues can be resolved.

SSLC

Each department holds Staff Student Liaison Committee meetings at least once per term at which students and staff are invited to identify things that are worth commending about the operation of each programme, as well as things that need to be addressed. An action plan ensures that all agreed actions are followed up and addressed.

Personal tutor

You will be allocated a personal tutor who is there to turn to and who can support you or direct you to where appropriate help may be obtained. You can request a change of tutor without any questions asked.

Student experience manager

The Faculty has a Student Experience Manager who you can meet to discuss anything if you prefer to discuss issues with someone who is outside of your immediate academic community.

Comprehensive additional support

All on-campus students have access to the University's central support services including Counselling, Disability Service, Health and Well-being, Chaplaincy, financial support and advice, International Office and Careers and Employability Service. The Students' Union provides an independent service which offers advice and support across the full range of personal and academic problems which you may encounter. These services are available via the Student Gateway or directed by tutors.

SECTION C: TEACHING AND LEARNING

28. What is the programme about?

BA Honours Performing Arts is a three year degree programme. It is designed to fulfil the needs of students wishing to study performing art forms both as separate disciplines (e.g. dance, drama) and in a more multidisciplinary way (e.g. musical theatre, physical theatre). The aims of the Performing Arts programme are:

- to develop and extend students' knowledge and understanding of the distinctive traditions, conventions, practitioners and contexts that have helped to shape practice within and across dance, drama and music in the twentieth and twenty-first centuries, and to provide opportunities for them to apply this knowledge in a variety of contexts.
- To (a) develop students' competence in the presentation/performance of artistic skills in dance, drama and music through creative action and problem solving in a variety of roles and contexts: (b) simultaneously to develop students' transferable skills in communication, collaboration, organisation, self-reliance, critical and reflexive thinking and the ability to synthesise ideas.
- To provide opportunities for the fusion of theory and practice and the development of students' conceptual awareness, practical abilities and creative skills.
- to encourage students to develop as reflective practitioners capable of completing research tasks and negotiating independent or collaborative study with increasing autonomy over the three levels of study.
- To allow students to develop as autonomous learners able to shape and define their emphasis of study within dance, drama and music according to their interests and preferences.
- To encourage access and support for the learning needs of students from diverse backgrounds through a variety of learning, teaching and assessment methods.
- To encourage students to be aware of the cultural, social, vocational and professional contexts for their work and potential opportunities offered within Performing Arts.

29. What will I know or be able to do at each Stage of the programme?

Learning Outcomes Stage 1 – Skills

By the end of this Stage of the programme successful students should know, understand or be able to do the following:

1. Demonstrated an ability to apply a range of specified strategies and skills in response to set briefs in individual and collaborative practice both within the context of a single subject and through consideration of multi and inter-disciplinary responses to stimuli.

- (QAA benchmarks: 7.9i, 7.9viii, 7.9xi, 7.10i, 7.10ii, 7.10vi, 7.10vii, 7.12ix, 7.12x, 7.13i, 7.13ii, 7.13iii, 7.13iv, 7.13v)
2. Demonstrated an ability to describe, investigate, interpret and evaluate a range of material including performance and subject specific texts, recorded material and live events, and recognised the importance of this in relation to their own artistic practice.
(QAA Benchmarks: 7.9iv, 7.10i, 7.10ii, 7.10iv, 7.13i, 7.13ii, 7.13iii, 7.13iv, 7.13v, 7.12ix, 7.12x)
 3. Demonstrated basic independent research skills through practical and/or written work and an engagement with a range of identified dance, drama, music and performance languages, working methods and processes
(QAA benchmarks: 7.9ii, 7.9viii, 7.10i, 7.10v, 7.10vii, 7.13i, 7.13ii, 7.13iii, 7.13iv, 7.12vii, 7.12ix, 7.12x)
 4. Demonstrated the ability to express ideas through writing or presentation of performance-related work.
(QAA benchmarks: 7.9iii, 7.10i, 7.10ii, 7.10v, 7.10iii, 7.12i, 7.13i, 7.13ii, 7.13iii, 7.12vii, 7.12ix)

Learning Outcomes Stage 1 – Knowledge

By the end of this Stage of the programme successful students should know, understand or be able to do the following:

1. Demonstrated knowledge and understanding of issues surrounding practitioner/performer /audience relationships and the different cultural and social contexts for creating work.
(QAA benchmarks: 7.9iv, 7.9x, 7.9ix, 7.9xii, 7.10ii, 7.10vi, 7.10vii, 7.12.ii, 7.12v, 7.12vi, 7.12vii, 7.12viii, 7.12ix, 7.12x, 7.12xi)
2. Demonstrated an awareness of contextual and historical perspective on key areas of performance and the work of selected practitioners.
(QAA benchmarks: 7.9i, 7.10iii, 7.10iv, 7.10vii, 7.12iii, 7.12iv, 7.12vi, 7.12x, 7.12xi)
3. Demonstrated awareness of the relationship between theory and practice, and of the interdisciplinary elements of the performing arts as well as knowledge, concepts and skills from some other disciplines as appropriate.
(QAA Benchmarks: 7.9ii, 7.9vi, 7.9vii, 7.10i, 7.10ii, 7.10iv, 7.10v, 7.10vii, 7.12ii, 7.12iii, 7.12iv, 7.12vi, 7.12ix, 7.12x, 7.12xi)

Learning Outcomes Stage 2 – Skills

By the end of this Stage of the programme successful students should know, understand or be able to do the following:

5. Demonstrated an ability to work independently within broad parameters and to employ appropriate performance strategies and skills in individual and collaborative practice in subject specific and inter or multi-disciplinary work.
(QAA Benchmarks: 7.10i, 7.10ii, 7.10iv, 7.10v, 7.10vi, 7.vii, 7.13i, 7.13ii, 7.13iii, 7.13iv, 7.13v)
6. demonstrated the ability to describe, investigate, interpret and evaluate a range of material including subject specific and performance texts, recorded and live events, and reflected on how best to apply this ability in their own artistic practice.
(QAA Benchmarks: 7.10i, 7.10ii, 7.10iii, 7.10iv, 7.10v, 7.10vii, 7.13i, 7.13ii, 7.13iii, 7.13iv, 7.13v)

7. Demonstrated an ability to work independently through research, writing, and/or artistic experimentation and to critically reflect upon processes and working methods employed.
(QAA Benchmarks: 7.10iv, 7.10v, 7.10vii, .13i, 7.13ii, 7.13iii, 7.13iv, 7.13v)
8. Demonstrated an ability to formulate and express ideas through writing and presentation of creative practice/performance.
(QAA Benchmarks: 7.9iii, 7.10i, 7.10ii, 7.10v, 7.10iii, 7.12i, 7.13i, 7.13ii, 7.13iii, 7.12vii, 7.12ix)

Learning Outcomes Stage 2 – Knowledge

By the end of this Stage of the programme successful students should know, understand or be able to do the following:

4. demonstrated recognition and perspective on the issues surrounding practitioner/performer/audience relationships, the cultural and social contexts for creating and performing work, the nature of professional practice and/or the application of performance in community and educational settings
(QAA Benchmarks: 7.9i, 7.9ii, 7.9ii, 7.9iv, 7.9v, 7.9vi, 7.9viii, 7.9ix, 7.9x, 7.9xi, 7.9xii)
5. demonstrated a contextual and historical perspective on key practitioners and artistic/cultural movements within and across subject areas and recognised the significance of the practitioners and movements for their own practice
(QAA Benchmarks: 7.9i, 7.9ii, 7.9ii, 7.9iv, 7.9vi, 7.9vii, 7.9ix, 7.9x, 7.9xi)
6. Demonstrated awareness of the connections between theory and practice and/or commonalities between subject areas as a basis for inter and multi-disciplinary work.
(QAA Benchmarks: 7.9iii, 7.9v, 7.9vi, 7.9ix, 7.9x, 7.9xi)

Learning Outcomes Stage 3 – Skills

By the end of this Stage of the programme successful students should know, understand or be able to do the following:

9. Demonstrated an ability to generate ideas independently and/or collaboratively in response to a set of negotiated briefs and to employ appropriate strategies and skills in individual and/ or collaborative multi-disciplinary and /or subject practice.
(QAA benchmarks: 7.10i, 7.10ii, 7.10iii, 7.10iv, 7.10v, 7.10iv, 7.10vii, 7.13i, 7.13ii, 7.13iii, 7.12vii, 7.12ix)
10. Demonstrated an ability to synthesise artistic knowledge, understanding and investigative skills in performance and/or community projects.
(QAA benchmarks: 7.10i, 7.10ii, 7.10iv, 7.10v, 7.10vi, 7.13i, 7.13ii, 7.13iii, 7.12vii, 7.12ix)
11. Demonstrated through research, writing and/or use of appropriate music and performing arts vocabularies, techniques, structures processes and working methods, the ability to create and/or critically reflect on creative and original work. (QAA benchmarks: 7.10i, 7.10ii, 7.10iii, 7.10iv, 7.10v, 7.10vi, 7.10vii, 7.13i, 7.13ii, 7.13iii, 7.12vii, 7.12ix)
12. Demonstrated an ability to critically evaluate practices, theories, ideas and issues and make connections between, and judgements about these in relation to dance/drama/music/ multi-disciplinarity.

(QAA benchmarks: 7.10i, 7.10ii, 7.10iv, 7.10v, 7.10vi, 7.10vii, 7.13i, 7.13ii, 7.13iii, 7.12vii, 7.12ix)

Learning Outcomes Stage 3 – Knowledge

By the end of this Stage of the programme successful students should know, understand or be able to do the following:

7. Demonstrated a developed critical understanding of the issues surrounding performer/audience relationships, the cultural and social contexts for creating and disseminating work and the nature of professional practice and/or application of practice in community/educational/work-related settings.

(QAA benchmarks: 7.9i, 7.9ii, 7.9iii, 7.9iv, 7.9v, 7.9vi, 7.9vii, 7.9viii, 7.9ix, 7.9x, 7.9xi, 7.9xii, 7.12i, 7.12ii, 7.12iii, 7.2iv, 7.12v, 7.12vi, 7.12vii, 7.12viii, 7.12ix, 7.12x, 7.12xi)

8. Demonstrated a broad critical contextual and historical perspective on practice, specialist knowledge of selected practitioners and artistic/critical movements, and the significance of these for their own practice.

(QAA benchmarks: 7.9i, 7.9ii, 7.9iii, 7.9iv, 7.9v, 7.9vi, 7.9vii, 7.9viii, 7.9ix, 7.9x, 7.9xi, 7.9xii, 7.12i, 7.12ii, 7.12iii, 7.2iv, 7.12v, 7.12vi, 7.12vii, 7.12viii, 7.12ix, 7.12x, 7.12xi)

30. What will the programme consist of?

Each undergraduate programme consists of a number of Stages from a minimum of 1 to a maximum of 4, each of which is equivalent to a year's full-time study. The summary below describes briefly what is contained in each Stage. Most programmes have a mixture of core (i.e. compulsory) modules and optional ones, often with increasing choice as you move through the programme and gain in experience. In some programmes the choice of optional modules gives you particular 'routes' through the programme. The programme structure including a detailed list of modules can be found in the [programme regulations](#).

Stage 1

STAGE 1 includes 60 credits of core study providing students with practical performance (both live and recorded) and study skills. The core modules are Triple Threat Performer (40 credits) and Performance and Me (20 credits). Within these core modules may still pursue subject specialisms or work in a multidisciplinary way. Other optional modules are single subject focussed and include training, technical elements and performance. In the first year of study the relationship between performance theory and practice is referenced and students develop an understanding of the parameters of 'performance'.

Stage 2

Building upon the diversity of stage 1, students will build a programme centred around 40 credits of core modules at STAGE 2. The core modules are Cabaret (20 credits) and Experimental Performance (20 credits). Within these core modules may still pursue subject specialisms or work in a multidisciplinary way. The optional modules retain the threads of Performance/technical training, Creating/choreography/devising work, and educational/therapeutic/community outreach.

Stage 3

Commensurate with the emphasis on independence and autonomy, stage 3 students are able to negotiate their focus, topic or role within the module choices. Some optional modules cover selected topics, for example negotiated independent projects which allows students to develop

self-designated independent practical projects particular to their skills, interests or career aspirations via independent study. Students also have an opportunity to undertake independent research projects in the form of a dissertation or community/education projects with PAS 334.

31. How will I be taught?

Scheduled teaching activities	✓
Independent study	✓
Placement	Placement offered as an optional module

The Programme uses a diverse range of teaching and learning strategies that assist in the development of technical and professional skills. In the early stages of the Programme, the modules are staff led, providing teaching and learning through staff led sessions and seminars. However, by stage 3 the self-negotiated projects/dissertation lead to a greater independent-led emphasis within your learning with staff guidance. Each module offers a variety of individual tutorials, seminars, hand-outs, demonstrations, peer reviews, and feedback.

A list of the modules in each Stage of the programme can be found in the [Programme Regulations](#).

A summary of the types of teaching, learning and assessment in each module of the programme can be found in the [Matrix of Modes of Teaching](#).

32. How will I be assessed and given feedback?

Written examinations	
Coursework	✓
Practical assessments	✓

A summary of the types of teaching, learning and assessment in each module of the programme can be found in the [Matrix of Modes of Teaching](#).

The generic assessment criteria which we use can be found [here](#). Some programmes use subject-specific assessment criteria which are based on the generic ones.

This programme uses the Generic University Assessment Criteria		
This programme uses the Subject Specific Assessment Criteria	YES	

Subject Specific Criteria

Relevance	Knowledge	Analysis, Problem solving and/or Collaboration	Argument and Structure and/or Artistic coherence	Critical evaluation and Creativity	Presentation/ Execution of performance and/or production duties,	Reference to Literature
Demonstrate ability to focus on a designated topic or topics in practical and/or	Demonstrate a critical perspective on performance theories and practices and the ability to contextualise	Demonstrate an ability to analyse topics, problem solve, and/or employ effective group skills	Demonstrate coherence and clarity in your critical perspective argument, ideas	Demonstrate the ability to critically evaluate materials and/or generate creative ideas.	Demonstrate appropriate skills in writing, communication, performance	Demonstrate awareness of relevant research materials and reference points for your work in performance, literature and/or

written work	performance work in relation to this		and/or performance work		e and/or production	performance criticism
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Pass	86 – 100%	The work examined is exemplary and provides clear evidence of a complete grasp of the knowledge, understanding and skills appropriate to the Level of the qualification. There is also ample excellent evidence showing that all the learning outcomes and responsibilities appropriate to that Level are fully satisfied. At this level it is expected that the work will be exemplary in all the categories cited above. It will demonstrate particularly compelling evaluation, originality, and creativity, elegance of argument/performance, interpretation or discourse.						
	76-85%	The work examined is outstanding and demonstrates comprehensive knowledge, understanding and skills appropriate to the Level of the qualification. There is also excellent evidence showing that all the learning outcomes and responsibilities appropriate to that level are fully satisfied. At this level it is expected that the work will be outstanding in the majority of the categories cited above or by demonstrating particularly compelling evaluation, creativity, elegance of argument/performance, interpretation or discourse.						
	70 – 75%	The work examined is excellent and provides evidence of comprehensive knowledge, understanding and skills appropriate to the Level of the qualification. There is also excellent evidence showing that all the learning outcomes and responsibilities appropriate to that level are satisfied. At this level it is expected that the work will be excellent in the majority of the categories cited above or by demonstrating particularly compelling evaluation, creativity, elegance of argument/performance, interpretation or discourse.						
	60 – 69%	Directly relevant to the requirements of the assessment	A substantial knowledge of relevant material, showing a clear grasp of themes, questions and issues therein	Good analysis, identification and resolution of issues or problems. Effective organisation, and/or negotiation/collaboration	Generally coherent and logically structured, using an appropriate mode of argument, or performance, production and/or theoretical modes	May contain some distinctive, creative or independent thinking; may begin to formulate an independent position in response to theory and/or practice.	Well written, with standard spelling and grammar, in a readable style with acceptable format. Or Effectively presented with intelligent performance and production decisions in evidence	Critical appraisal of up-to-date and/or appropriate literature. Recognition of different perspectives. Very good use of source material. Uses a range of sources
	50 – 59%	Some attempt to address the requirements of the assessment. May lose	Adequate knowledge of a fair range of relevant material, with intermittent evidence of an appreciation	Some analysis, identification and resolution of issues or problems. Occasionally effective organisation, and/or	Some attempt to construct a coherent argument or performance or production strategy, but may suffer loss of	Sound work which expresses a coherent position only in broad terms and in uncritical conformity to one or more standard views of the	Competently written, with only minor lapses from standard grammar, with acceptable format. Or	Uses a variety of literature which includes some recent texts and/or appropriate literature, though not necessarily including a

		focus occasionally	n of its significance	negotiation/collaboration	coherence and consistency, with issues at stake presented only vaguely, or theoretical mode(s) and performance ideas couched in simplistic terms	topic, and/or approaches to performance	Competently presented with informed performance and production decisions in evidence	substantive amount beyond library texts. Competent use of source material.
	40 – 49%	Some correlation with the requirements of the assessment but there is a significant degree of irrelevance	Basic understanding of the subject but addressing a limited range of material	Little evidence of analysis, identification and resolution of issues or problems. Little evidence of effective organisation, and/or negotiation/collaboration	A basic argument, performance or production strategy is evident, but this is mainly supported by assertion, and/or obvious/simplistic choices. There may also be a lack of clarity and coherence	Some evidence of a critical perspective but mainly derivative, and/or with an un-interrogated performance strategy employed	A simple basic style but with significant deficiencies in expression or format that may pose obstacles for the reader Or Employment of a simplistic/basic performance and production strategy with significant deficiencies in expression or format	Some up-to-date and/or appropriate literature used. Goes beyond the material tutor has provided. Limited use of sources to support a point. Weak use of source material.
Fail	35 – 39%	Relevance to the requirements of the assessment may be very intermittent, and may be reduced to its	A limited understanding of a narrow range of material	Heavy dependence on description, Lacking analysis, identification and resolution of issues or problems. Lacking evidence of effective organisation,	Little evidence of coherent argument, performance or production strategy: The work lacks development and may be repetitive or thin	Almost wholly derivative: the writer's contribution rarely goes beyond simplifying paraphrase	Numerous deficiencies in expression and presentation. The writer/performer achieves clarity (if at all) only by using a simplistic or repetitious style/approach	Barely adequate use of literature. Over reliance on material provided by the tutor.

	vaguest and least challenging terms		and/or negotiation/collaboration				
	The evidence provided shows that the majority of the learning outcomes and responsibilities appropriate to that Level are satisfied.						
30 – 34%	The work examined provides insufficient evidence of the knowledge, understanding and skills appropriate to the Level of the qualification. The evidence provided shows that some of the learning outcomes and responsibilities appropriate to that Level are satisfied. The work will be weak in some of the indicators.						
15-29%	The work examined is unacceptable and provides little evidence of the knowledge, understanding and skills appropriate to the Level of the qualification. The evidence shows that few of the learning outcomes and responsibilities appropriate to that Level are satisfied. The work will be weak in several of the indicators.						
0-14%	The work examined is unacceptable and provides almost no evidence of the knowledge, understanding and skills appropriate to the Level of the qualification. The evidence fails to show that any of the learning outcomes and responsibilities appropriate to that Level are satisfied. The work will be weak in the majority or all of the indicators.						

The University regulations can be found [here](#).

The main assessment methods employed are a combination of:

Written assignments, essays and reports

- Are used to test knowledge and understanding. They also test your academic research skills and the ability to select critical detail from large amounts of information and to interpret, evaluate, organise and present a coherent argument or report based on that information.

Seminar and presentations

- Are used to test your ability to sift key information and present it coherently and succinctly to an audience. Depending on the nature of the project, the assessment may require that you present individually or as part of a team.

Marking Procedure: Modules are first marked individually by staff. Marks are collated then moderated by the internal marks team with a sample of work being second marked. The stage 5 and 6 modules are also sampled by an External Examiner. All marks then go through a Module Assessment Board.

Student feedback on assessment is provided both verbally and in written form, in both cases referring clearly to the assessment criteria and learning outcomes of the module. This enables you to understand the level of your mark, and draws your attention to areas for improvement.

The University aims to return marked assessments and feedback within 4 working weeks of the assignment submission date after internal moderation processes have been completed. If this is not possible, students will be notified by the Module Leaders when the feedback is available and how it can be obtained.

The Academic Misconduct Regulations and associated guidance can be found [here](#). It is the responsibility of students to ensure they are familiar with their responsibilities in regards to assessments and the implications of an allegation of academic misconduct.

Students should refer to the [University Regulations](#) for information on degree classifications and compensation between modules.

Teaching, learning and assessment matrix

NB. Not all option modules may be offered in any one academic year and will depend on the availability of staff and the priorities of the school. In addition, modules will usually need to be selected by a minimum number of students. Option modules may be available on more than one programme and the Programme Leaders will liaise with the Faculty Management Team to ensure there is a reasonable amount of choice in any given year.

Stage 1

Module	Code	Core / optional	Modes of T&L	Modes of Assessment	LO S1	LO S2	LO S3	LO S4	LO K1	LO K2	LO K3
Triple Threat Performer *	PAS 188	Core	Lectures Workshops Group Work Rehearsals Research Tutorials	Performance Essay	Taught Assessed	Taught	Taught Assessed	Taught Assessed			Taught
Performance & me *	PAS 189	Core	Lectures Seminars Workshops Group Work Rehearsals Research Tutorials	Recorded Performance Portfolio	Taught Assessed	Taught Assessed	Taught Assessed	Taught Assessed	Taught Assessed	Taught Assessed	Taught Assessed
Jazz, Urban & Commercial Dance	DAN 110	Option	Lectures Seminars Workshops Group Work Rehearsals Research Tutorials	Performance Choreography Oral Presentation	Taught Assessed		Taught Assessed	Supported		Taught Assessed	Taught Assessed
Dance Performance	DAN 113	Option	Lectures Workshops Rehearsals Research Tutorials	Performance Written Analysis	Taught Assessed	Taught Assessed		Taught Assessed	Taught Assessed		

Theatre for Social change	DRA 123	Option	Lectures Workshops Group Work Rehearsals Self Directed study	Written Work Presentation	Taught Assessed	Taught Assessed	Taught Assessed	Supported	Taught Assessed	Taught Assessed	
Theatre Production 1	DRA 115	Option	Lectures Workshops Group Work Rehearsals Tutorials	Performance Essay	Taught Assessed	Taught Assessed	Taught Assessed	Taught Assessed	Taught Assessed		
Actor Training	DRA 124	Option	Lectures Workshops Rehearsals Tutorials Research	Performance Essay	Taught Assessed	Taught Assessed	Taught Assessed	Supported	Taught Assessed	Taught Assessed	

Stage 2

Module	Code	Core / optional	Modes of T&L	Modes of Assessment	LO S5	LO S6	LO S7	LO S8	LO K4	LO K5	LO K6
Cabaret *	PAS 224	Core	Lectures Workshops Group Work Rehearsals Research Tutorials	Performance Essay	Taught Assessed	Taught Assessed	Taught Assessed	Taught Assessed	Taught Assessed	Taught Assessed	Taught Assessed
Arts Identity & Industry	PAS 203	Option	Lectures Seminars Workshops Group Work Rehearsals Research Tutorials Placement	Practical project observation Funding Bid – written assignment	Taught Assessed	Taught Assessed	Taught Assessed	Taught Assessed	Taught Assessed	Taught Assessed	
Musical Theatre Practice	PAS 218	Option	Lectures Group Work Rehearsals Research Tutorials	Performance Professional Practice Essay		Taught Assessed	Supported	Taught Assessed	Supported		Supported

Dance Preparation & Presentation	DAN 217	Option	Lectures Workshops Rehearsals Research Tutorials	Performance Written Analysis	Taught Assessed	Taught Assessed	Taught Assessed	Taught Assessed	Taught Assessed		
Experimental Dance	DAN 213	Option	Lectures Workshops Rehearsals Research Tutorials	Performance Choreography Essay Oral Presentation	Taught Assessed	Supported	Taught Assessed	Taught Assessed	Taught Assessed	Taught Assessed	Taught Assessed
Dance Composition & Performance	DAN 211	Option	Lectures Workshops Rehearsals Research Tutorials	Choreography Performance Essay Research file	Taught Assessed	Taught Assessed	Taught Assessed	Taught Assessed	Supported	Supported	Taught Assessed
From Page to Stage	DRA 219	Option	Lectures Seminars Workshops Group Work Study Groups Rehearsals Self Directed study	Written Work Presentation/ performance	Taught Assessed	Taught Assessed	Supported	Taught Assessed	Taught Assessed	Taught Assessed	Taught Assessed
Theatre Production 2	DRA 215	Option	Lectures Workshops Group Work Rehearsals Tutorials Self Directed Study	Performance / presentation Essay	Taught Assessed	Taught Assessed	Supported	Taught Assessed	Taught Assessed	Taught Assessed	Taught Assessed
Key Acting Practitioners	DRA 225	Option	Lectures Seminars Workshops Rehearsals Self directed study	Performance/ presentation Essay	Taught Assessed	Taught Assessed	Supported	Supported	Taught Assessed	Taught Assessed	

Stage 3

Module	Code	Core / optional	Modes of T&L	Modes of Assessment	LO S9	LO 10	LO S11	LO S12	LO K7	LO K8
Independent Study	PAS 321	Option	Lectures Tutorials	Negotiated	Supports assessed	Supports assessed	Supports assessed	Supports assessed	Supports assessed	Supports assessed
Community Education Project	PAS 334	Option	Lectures Workshops tutorials research placement	Micro Teach Placement observation Oral presentation Lesson plans	Supports assessed	Supports assessed	Supports assessed	Supports assessed	Supports assessed	Supports assessed
Musical Theatre Production	PAS 318	Option	Lectures tutorials research Rehearsals	Performance / professional practice / essay	Taught assessed	Taught assessed	Taught assessed	Taught assessed	Taught assessed	Supported
Physical Dance Theatre	DAN 313	Option	Lectures seminars workshops tutorials research rehearsals	Solo or group performance/ choreography E ssay	Taught assessed	Taught assessed	Taught assessed	Taught assessed	Taught assessed	Taught assessed
Key Dance Practitioners	DAN 312	Option	Lectures seminars workshops tutorials research rehearsals	Solo or group performance/ choreography E ssay	Taught assessed	Taught assessed	Taught assessed	Supported	Taught assessed	Taught assessed
Staging the Dance B	DAN 321	Option	Lectures seminars workshops tutorials research rehearsals	Artistic role x 2staging / performing / choreography / essay / EPortfolio	Taught assessed	Taught assessed	Taught assessed	Taught assessed	Taught Assessed	
Staging the Dance A	DAN 311	Option	Lectures seminars workshops tutorials research rehearsals	Artistic role staging / performing / choreography / EPortfolio	Taught assessed	Taught assessed	Taught assessed	Taught assessed	Taught Assessed	

Dance Practice & Application	DAN 327	Option	Lectures seminars workshops tutorials research rehearsals Technical class	Performance / role / essay / oral presentation	Taught assessed	Taught assessed		Taught Assessed	Taught assessed	Taught assessed
Contemporary Performance	DRA 327	Option	Lectures Workshops Rehearsals Tutorials Research Seminars	Performance Essay	Taught Assessed	Taught Assessed	Taught Assessed	Taught Assessed	Taught Assessed	Taught Assessed
Shakespeare in Performance	DRA 312	Option	Lectures Workshops Rehearsals Tutorials Research Seminars	Performance Essay	Taught Assessed	Taught Assessed	Taught Assessed	Taught Assessed	Taught Assessed	Taught Assessed
Acting Practices	DRA 328	Option	Lectures Workshops Rehearsals Tutorials Research Seminars	Performance Essay	Taught Assessed	Taught Assessed	Taught Assessed	Taught Assessed	Taught Assessed	Taught Assessed
Music for Performance A	MUS 316	Option	Seminars Workshops Tutorials Research Rehearsals	Performance Essay	Taught assessed	Taught Assessed	Supported	Supported	Taught Assessed	Taught Assessed
Music for Performance B	MUS 317	Option	Seminars Workshops Tutorials Research Rehearsals	Performance Essay	Taught assessed	Taught Assessed	Supported	Supported	Taught Assessed	Taught Assessed

*Indicates a compulsory module which must be successfully passed for progression to further modules or to the next academic year of study.

33. How does research influence the programme?

Each member of the Performing Arts team is engaged in research within their discipline specialism, (in particular reach-out activity), learning and teaching models and health. This research and activity has fed directly into modules such as PAS203 and PAS 334, in which some outcomes have been disseminated and published. Within Learning and Teaching in Dance the DUSC Company is embedded within dance modules enhancing career prospects and preparation for employment.

SECTION D: EMPLOYABILITY

34. How will the programme prepare me for employment?

The programme gives you the opportunity to develop skills which you can use in the future. Some skills are more specific than others to the subject area, or to a particular type of activity, but all skills can be applied in a range of employment situations, sometimes in quite unexpected ways. The skills which this programme is designed to develop are listed below.

The development of generic graduate skills is integral to the learning and teaching approaches adopted across performing arts and addressed in the subject content and activities across the programme's core and optional modules and within associated assignments and their assessment criteria.

Stage 1:

You will have

- Demonstrated key skills in communication, application of number, information technology, working with others, improving own learning and problem solving.
(QAA benchmarks: 7.11ii, 7.11iii, 7.11iv, 7.11v, 7.11vi, 7.11vii, 7.11iii, 7.14iii, 7.14iv, 7.14v, 7.14vi, 7.14vii)

Stage 2:

You will have

- Demonstrated transferable skills appropriate to their pathway in self direction, critical awareness, interpersonal awareness, communication and presentation.
(QAA benchmarks: 7.11i, 7.11ii, 7.11iii, 7.11iv, 7.11v, 7.11vi, 7.11vii, 7.11iii, 7.11ix, 7.14i, 7.14ii, 7.14iii, 7.14iv, 7.14v, 7.14vi, 7.14vii)

Stage 3

You will have:

- demonstrated transferable skills in self-management, critical reasoning, interpersonal awareness, communication and presentation
- (QAA benchmarks: 7.11i, 7.11ii, 7.11iii, 7.11iv, 7.11v, 7.11vi, 7.11vii, 7.11viii, 7.11ix, 7.14i, 7.14ii, 7.14iii, 7.14iv, 7.14v, 7.14vi, 7.14vii)

Work experience, industry links, graduate skills and employability

You will have the opportunity to work on projects in community and educational settings on the modules at stage 2 and 3. The degree programme affords you the opportunity to develop work in professional or work-related contexts, for example, by providing you with an opportunity to develop projects as a director, writer, choreographer, composer, performer or facilitator of work in professional or community settings within the modules.

You are given the opportunity to complete a work based placement or a university led professional and business development boot camp and by the term placement, we mean we are offering you a taste of the industry which might last anything from 2 days to four weeks on a part time basis. You are offered the opportunity of a placement during your course of study in accordance with the University of Sunderland's offer.

Work-based learning opportunities are sourced by both staff and students and operate in accordance with the University’s guidelines. Module Leader’s ensure that placement providers are able to provide the experience required for you to achieve the learning outcomes of the placement. Placement providers are required to sign a Placement Agreement, which includes a Health and Safety Assessment. Detailed arrangements are then negotiated with the placement provider to agree the details of who is to be sent on placement, the work you are to undertake and the resources you will require to do this. This is summarised in a learning contract which is signed by the Module Leader, you and the placement provider. You can choose to do a placement anywhere, subject to approval. If you are thinking about doing a placement in another city or abroad you would be expected to fund this yourself so you must consider the costs. The University of Sunderland Futures Fund can offer some financial support although this is not guaranteed. More information can be found by following this link: <http://services.sunderland.ac.uk/mac/developmentandalumni/futuresfund/>

Every assistance is given to help you arrange your own placement which could be placed in industry, voluntary groups, charities, local councils or departments within the University covering any aspects of the creative sector. You are not restricted to one placement and you could co-ordinate several at different times throughout the year.

The Performing Arts programme makes regular use of professionals and academic tutors with industry links. For example, in recent years, modules have been taught by the associate director of Live Theatre; Max Roberts. You also have the opportunity to regularly present work off-campus at local schools and community venues and professional venues such as Arts Centre, Washington, Beamish Museum and The Customs House South Shields.

You can also gain experience from regional and national employers - or at the university with Spark, Made TV, National Glass Centre, Design Hot House, North East Photography Network, Cultural Spring, The Customs House, or Arts Centre Washington.

There are also opportunities for on-campus students outside your programme of study.

For information about other opportunities available to our students who study on campus, click [here](#).

Additional opportunities to develop your experiences more widely will vary if you study at one of our partner colleges. For information about the extra-curricular activities available in any of our colleges please contact the college direct.

35. Professional statutory or regulatory body (PSRB) accreditation.

PSRB accreditation is not relevant to this programme	✓
PSRB accreditation is currently being sought for this programme	

SECTION E: PROGRAMME STRUCTURE AND REGULATIONS

Complete and insert Part B of the [Programme Regulations Form](#), for questions 39 and 40

SECTION F: ADMISSIONS, LEARNING ENVIRONMENT AND SUPPORT

41. What are the admissions requirements?

The University’s standard admissions requirements can be found in the [university regulations](#). Programme-specific requirements which are in addition to those regulations are given below.

BA Honours Performing Arts has an admissions tutor who inspects applications and arranges interviews/visits for suitably qualified candidates. All applicants are interviewed and auditioned by members of the drama team, who pay particular attention to experience, practical potential and suitability for undergraduate study. The programme structure and content is explained to applicants at the time of interview to ensure they fully understand the nature of this and the demands it will make upon them. Advice is also available on the website and in the course brochure. Candidates will normally make application through the UCAS system and then be asked to attend for interview prepared with a 1 minute practical piece (in any discipline).

The current entry requirements for this programme is as specified in the Fees and Entry Requirements section on the programme page on the University's website.

Entry from a University of Sunderland Foundation Year

Can students enter with advanced standing?	Yes	
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If yes, to which Stages?

Stage 1	
Stage 2	X
Stage 3	X
Stage 4	

If yes, with what qualifications?

Foundation Degree

The course will also take direct entry to stages 2 and 3 two or three depending on prior experience or having suitable qualifications such as **HND** or **Foundation degree**. The key criteria here will be based on relevant previous experience and this will be assessed at interview.

The University has a process by which applicants whose experience to date already covers one or more modules of the programme they are applying for may seek Accreditation of Prior Learning (APL). Full details can be found [here](#) but if you think that this may be relevant to you, please contact the department which offers the programme you are interested in.

42. What kind of support and help will there be?

a. in the department:

You will receive a personal copy of the programme handbook or will have access to them online. These contain a wide range of information including the current Induction information and the relevant safety policy as well as information on how to access the full University Services.

At the beginning of the induction period, you will be supplied with detailed timetables of the induction activities and of the course on to which you are enrolled.

If you request or showing signs of needing additional support or if you have a specific learning need you will be advised and directed to the support available. You will be asked to complete induction evaluation questionnaires to comment on the effectiveness of the induction programme.

On commencement of the programme, you are allotted a personal tutor who will support you through your studies. Both the personal tutor and the programme leader support you by helping you to

understand and navigate through the modular credit scheme and also, where appropriate, by acting as a signpost to refer you to any of the other support systems within the University or beyond.

Tutorials will normally take place at least three times a year (and more often as necessary) in order to discuss programme-specific issues and identify any personal difficulties and to help to develop and maintain your progress file. You will normally see your personal tutor individually at appropriate points during each term to discuss your progress. You will be referred to Student Services, Financial Counsellor, Students Union and other appropriate agencies who offer expertise to deal with issues of a more personal nature. You will be informed about the careers service, health and well-being, the counselling service, the chaplaincy and the international student service during induction and when necessary during tutorials. The careers service delivers aspects of the programme at Stages 2 and 3.

b. in the university as a whole:

The University provides a range of professional support services including [wellbeing](#), [counselling](#), [disability support](#), and a [Chaplaincy](#). Click on the links for further information.

43. What resources will I have access to?

On campus	✓	In a partner college		By distance learning	
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On campus

Tick all that apply

General Teaching and Learning Space	✓
IT	✓
Library	✓
VLE	✓
Laboratory	
Studio	✓
Performance space	✓
Other specialist	✓
Technical resources	✓

University Library resources

University Library Services offer a range of resources, both in print and online, in support of University learning, teaching and research activities. The three site libraries provide information collections, a variety of study spaces, IT facilities and experienced library staff during core hours, with online services and support available at any time off-campus. In addition, The Murray opening times can be found at <http://library.sunderland.ac.uk/about-us/opening-hours/>

On joining the University, you are asked to attend a Library Induction session and library staff are available to help with enquiries during library opening hours. In addition, library staff are experienced in working with academic colleagues in designing and delivering customised Information Skills workshops, either timetabled sessions embedded into core modules or individual sessions provided on request. These workshops provide you with the skills you need to identify and evaluate information from both print collections and electronic sources, including subject specific databases and gateways, online journals and other quality sources available on the Internet. You can also access subject specific help sheets, online tutorials, FAQs and many more sources of information on the Library website www.library.sunderland.ac.uk

Information about the University’s facilities can be found [here](#).

Please see the relevant college prospectus or website for details of college learning resources if you are planning to study in one of our partner colleges.

44. Are there any additional costs on top of the fees?

No, but all students buy some study materials such as books and provide their own basic study materials.	
Yes (optional) All students buy some study materials such as books and provide their own basic study materials. In addition there are some are additional costs for optional activities associated with the programme (see below)	✓
Yes (essential) All students buy some study materials such as books and provide their own basic study materials. In addition there are some are essential additional costs associated with the programme (see below)	

If you are required to view live work; such as theatre costs will need to be funded by you.

45. How are student views represented?

All taught programmes in the University have student representatives for each Stage (year-group) of each programme who meet in a Student-Staff Liaison Committee (SSLC) where they can raise students' views and concerns. The Students' Union and the faculties together provide training for student representatives. SSLCs and focus groups are also used to obtain student feedback on plans for developing existing programmes and designing new ones. Feedback on your programme is obtained every year through module questionnaires and informs the annual review of your programme. Student representatives are also invited to attend Programme and Module Studies Boards which manage the delivery and development of programmes and modules. Faculty Academic Committee, also has student representation. This allows students to be involved in higher-level plans for teaching and learning. At university level Students are represented on University level Committees by sabbatical officers who are the elected leaders of the Students' Union.

The University's student representation and feedback policy can be found [here](#).

Undergraduate programmes only: Final-year students are also invited to complete a National Student Survey (NSS) which asks a standard set of questions across the whole country. The results of this are discussed at Programme Studies Boards and at Faculty Academic Committee to identify good practice which can be shared and problems which need to be addressed. We rely heavily on student input to interpret the results of the NSS and ensure that we make the most appropriate changes.

We encourage you to contact staff either face to face or via email if you have any questions or problems. We are also very keen that our student representatives take a full role in feeding back on the programme. A strong partnership between staff and students is important to us and we will actively seek student feedback when considering developments to modules or the programme.

SECTION G: QUALITY MANAGEMENT

46. National subject benchmarks

The Quality Assurance Agency (QAA) for Higher Education publishes benchmark statements which give guidance as to the skills and knowledge which graduates in various subjects and in certain types of degree are expected to have. These can be found [here](#).

Are there any benchmark statements for this programme?	YES	
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The subject benchmark(s) for this programme is/are:

<http://www.qaa.ac.uk/en/Publications/Documents/Subject-benchmark-statement-Dance-drama-performance.pdf>

The QAA also publishes a Framework for Higher Education Qualifications (FHEQ) which defines the generic skills and abilities expected of students who have achieved awards at a given level and with which our programmes align. The FHEQ can be found [here](#).

47. How are the quality and standards of the programme assured?

The programme is managed and quality assured through the University's standard processes. Programmes are overseen by Module and Programme Studies Boards which include student representatives. Each year each module leader provides a brief report on the delivery of the module, identifying strengths and areas for development, and the programme team reviews the programme as a whole. The purpose of this is to ensure that the programme is coherent and up-to-date, with suitable progression from one Stage to another, and a good fit (alignment) between what is taught and how students learn and are assessed - the learning outcomes, content and types of teaching, learning and assessment. Student achievement, including progress between Stages of the programme and degree classification, is kept under review. The programme review report is sent to the Programme Studies Board and the Faculty in turn reports issues to the University's Quality Management Sub-Committee (QMSC).

External examiners are appointed to oversee and advise on the assessment of the programme. They ensure that the standards of the programme are comparable with those of similar programmes elsewhere in the UK and are also involved in the assessment process to make sure that it is fair. They are invited to comment on proposed developments to the programme. Their reports are sent to the Deputy Vice-Chancellor (Academic) as well as to the Faculty so that issues of concern can be addressed.

All programmes are reviewed by the University on a six-yearly cycle to identify good practice and areas for enhancement. Programmes are revalidated through this review process. These reviews include at least one academic specialist in the subject area concerned from another UK university. Quality Assurance Agency (QAA) review reports for Sunderland can be found [here](#).

Further information about our quality processes can be found [here](#).

Please also complete and insert the [SITS form](#).

Quality Handbook

SITS SUMMARY PROGRAMME/SHORT COURSE DETAILS

(Form to be completed electronically by the Faculty and forwarded to the Quality Support Officer supporting the Approval event, or sent to Planning & MI for faculty devolved processes before sending to Quality Support (with the exception of Short Courses and GRS))

This form is to be completed when a new programme has been validated and approved so that the programme codes and progression and awards rules can be set up in SITS. This also needs to be completed at periodic course review when there have been significant modifications to the course.

Please note that all details entered onto this form will go onto every student's record that is attached to this programme and it is therefore imperative that the information is correct.

1 Programme Details		
New/ Modification/Review: Please ensure the minor modification document is included	N/A	
Full Programme Title:	Performing Arts	
If replacement for existing course, specify title and course code:	N/A	
Qualification Aim: e.g. Foundation degree of Science, Bachelor of Arts (Honours)	BA (Hons)	
Qualification Level (NQF level):	6	
JACS 3.0 code JACS code = e.g. (V100) History, (I100) Computing Science, etc. See HESA Website https://www.hesa.ac.uk/jacs3		
Is the programme Open or Closed: A course is defined as closed when specifically designed for a certain group of people and not also available to other suitably qualified candidates. It may be designed for a particular company however if the same course is also run for other suitably qualified candidates, not employed by the company, then the course is not closed.	Open	
Faculty and School:	Arts and Creative Industries	Media and Communications
Location of study: e.g. SAGE, Sunderland in London, Sunderland	Sunderland	
Last Date Registration (PBI) Number of days: The number of days after the start date of the course that it is possible for students to register onto it. It is also referred to as the migration date.	28	
Programme Leader:	Sarah Riach	
Academic Team for the programme:	Media Production and Performance	
Date of Approval/Modification/Review:		
Date of next review (QS to complete):		

Accrediting Body or PSRB If yes please attach a completed PSRB form	No
Programme Specific Regulations If yes, please attach a completed Programme Specific Regulations form	No
Does this programme come under the Unistats return? If yes, please attach a completed Unistats form	Yes

Interim Awards			
If a student does not achieve their qualification aim, what lower awards might they be entitled to, assuming they have the credits? The subject title for any lower level award should be given where this is different from the subject of the qualification aim.			
	Interim Award Title	Credits Required	Interim Structure Please show mandatory requirements if applicable e.g. core module codes
1	Certificate in Performing Arts	120	
2	Diploma in Performing Arts	240	
3			

Combined Subjects Programmes only	
Will the subject run as Major/Minor/Dual:	
Any subject(s) not permitted to be combined with this subject:	

2 Mode Of Attendance		
01	Full-time <i>Full-time students are those expected to study for more than 24 weeks per year, for a minimum of 21 hours per week and are paying the full-time fee.</i>	✓
02	Other Full-time <i>Students who attend full-time for a period less than 24 weeks per year</i>	
31	Part-time <i>Students who are expected to study for less than 21 hours per week.</i>	✓
31	Part-time at Full-time Rate <i>Students who are studying full-time credits over part-time attendance</i>	

3 Admissions		Tick appropriate
An admissions or MCR code will be created to allow student applications.		
U	UCAS Universities and Colleges Admission Services <i>Required for full-time undergraduate programmes only.</i>	✓
D	Direct Entry <i>Required for FT, PT, PG and PGR, only where students will be admitted through the admissions teams or where the programme needs to be advertised on the web</i>	
G	GTTR Graduate Teacher Training Registry <i>Education only, where applicable</i>	

4 Collaborative Provision	UK	
	Overseas	
Institution	Collaborative Model	Funding Arrangements
5a Course Block		
Full-time - Overall length of the programme in months:	36	
Part-time - Overall length of the programme in months:	72	
Does this course offer a sandwich placement? If yes , please indicate which programme year this placement is to take place.	No	
Is this compulsory or optional?	Compulsory/Optional	
Does this course offer a study abroad year out? If yes , please indicate which programme year this placement is to take place.	No	
Is this compulsory or optional?	Compulsory/Optional	

6 Major Source of Funding	
Please note this relates to funding for the programme and not individual students	
HEFCE Higher Education Funding Council for England	✓
Skills Funding Agency/EFA/Degree Apprenticeship	
NCTL National College for Teaching and Leadership	
Wholly NHS Funded Partially NHS Funded Departments of Health/NHS/Social Care. <i>For all Health funded programmes please indicate whether the programme is eligible for an NHS Bursary</i> - Eligible for NHS Bursary Y/N	
Standard Fee If no then the Learning Resources Form should be attached	Yes/No
Other Funding:	
– Please Specify:	

7 Education Programmes Only	
This section must be completed for any programmes marked above as 'NCTL' funded	
Teacher Training Identifier:	
Teacher Training Scope:	
Qualification Aim: QTS and academic award, QTS only, QTS by assessment only	

Module List

Award, Route (if applicable) and Level	New/Existing/ Modified Module (N/E/MM)	Module Title	Module Code	Module Credit Value	Whether core or option	Must choose (i.e. designated option):	Assessment weighting – give % weight for each assessment item	Pre-/co-requisites	Module leader	Other comment (if required)	Date of Entry on SITS. N/MM only (After event)	JACS Code	Academic Team
	E	Triple Threat Performer	PAS188	40	C		CW1 60% CW2 40%		Sarah Riach			W312	Media Production & Performance
	E	Performance and Me	PAS189	20	C		40% 60%		Hayley Jenkins				Media Production & Performance
	E	Jazz, Urban and Commercial Dance	DAN110	20	0		P70% W30%		Sarah Riach			W400	Media Production & Performance
	N	Actor Training	DRA124	20	0		CW1 40% CW2 60%		Gavin Huscroft			W403	Media Production & Performance
	E	Dance Performance	DAN113	20	0		P70% W30%		Rachel Emms-Hobbins			W520	Media Production & Performance
	E	Theatre Production	DRA115	20	0		CW1 70% CW2 30%		Gavin Huscroft			W403	Media Production & Performance

	E	Theatre for Social Change	DRA121	20	0		CW1 40% CW2 60%		Adelle Hulsmeier			W403	Media Production & Performance
	E	Cabaret	PAS224	20	C				Adelle Hulsmeier			W490	Media Production & Performance
	E	Dance Composition and Performance	DAN211	20	0		40% 60%		Sarah Riach			W510	Media Production & Performance
	E	Experiential Dance	DAN213	20	0		P60% W40%		Rachel Emms- Hobbins			W530	Media Production & Performance
	E	Dance Preparation and Presentation	DAN217	20	0		P70% W30%		Rachel Emms- Hobbins			W530	Media Production & Performance
	N	Key Acting Practitioners	DRA225	20	0		CW1 60% CW2 40%		Gavin Huscroft			W430	Media Production & Performance
	E	From Page to Stage	DRA212	20	0		CW1 40% CW2 60%		Adelle Hulsmeier			W403	Media Production & Performance
	E	Theatre Production 2	DRA215	20	0		CW1 60% CW2 40%		Gavin Huscroft			W403	Media Production & Performance
	E	Arts Identity and Industry	PAS203	20	0		40% 60%		Sarah Riach			W310	Media Production & Performance
	E	Musical Theatre Preparation	PAS218	20	0		70% 30%		Rachel Emms- Hobbins			W312	Media Production

													& Performance
	E	Staging the Dance A	DAN311	20	0		60% 40%		Rachel Emms-Hobbins			W510	Media Production & Performance
	E	Key Dance Practitioners	DAN312	20	0		60% 40%		Rachel Emms-Hobbins			W540	Media Production & Performance
	E	Physical Dance Theatre	DAN313	20	0		50% 50%		Rachel Emms-Hobbins			W540	Media Production & Performance
	E	Dance Practice and Application	DAN327	40	0		70% 30%	DAN217	Rachel Emms-Hobbins			W520	Media Production & Performance
	E	Staging the Dance B	DAN321	40	0		60% 40%		Rachel Emms-Hobbins			W510	Media Production & Performance
	E	Contemporary Performance	DRA327	40	0		60% 40%		Adelle Hulsmeier			W4	Media Production & Performance
	E	Shakespeare in Performance	DRA312	20	0		60% 40%		Adelle Hulsmeier			W4	Media Production & Performance
	N	Acting Practices	DRA328	20	0		60% 40%		Adelle Hulsmeier			W4	Media Production & Performance
	E	Music for Performance A	MUS 316	20	0		CW1 30% CW2 70%		Peter Roberts			W310	Media Production & Performance

	E	Music for Performance B	MUS317	40	0		CW1 30% CW2 70%		Peter Roberts			W310	Media Production & Performance
	N	Independent Study	PAS321	20	0		100%		Adelle Hulsmeier			W490	Media Production & Performance
	E	Community Education Project	PAS334	20	0		70% 30%		Hayley Jenkins			W900	Media Production & Performance
	E	Musical Theatre Production	PAS318	20	0		80% 20%		Sarah Riach			W312	Media Production & Performance