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# **BA(HONS) THEATRE PRACTICE**

PROGRAMME SPECIFICATION 2021/22

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# 1 INTRODUCTION TO THE PROGRAMME

BA (Hons) Theatre Practice aims to develop reflective professionals in the practices of theatre, highly equipped as specialists in their discipline and able to manage themselves and others in a fast-evolving field of live performance. A high level of student ownership is key in the learning that students get from the diverse range of project and production activity. The programme provides a safe environment in which experimentation, innovation and creativity are highly valued as part of the learning process. Graduates feed back to us that this was key preparation for the intensive team-based creative and production processes of professional practice. Training is put into practice and individuals learn to take risks and responsibility, to work collaboratively and to turn mistakes into breakthroughs.



The BA (Hons) Theatre Practice degree (BATP) is firmly rooted in contemporary practice of the highest professional standards. These are benchmarked by ongoing input from theatre and its industries and broadly contextualised by a historical and theoretical overview. Staff (academic and technical) have active professional profiles and bring their current knowledge and expertise to the work that they do with you.

As a staff team we value the understanding to be gained from current practices and we also encourage you, through vibrant industry links, to explore what is innovative.

## **One programme with ten specialist courses**

You will specialise in one aspect of theatre and performance practice, working alongside students from each of the other courses, enabling you to engage with and understand the collaborative work of theatre practice. The specialist choices are:

**Costume Construction** – A subject that has evolved into a craft which requires the making of garments suited to the modern body, while achieving the correct shape and silhouette for a given era and design. As part of the production team, costume constructors work with the costume designer to interpret the brief and create costumes and accessories to the level of finish expected by contemporary audiences.

**Theatre Lighting Design** – Lighting designers need to be comfortable with both aesthetics and technology. Lighting design training begins with practical projects in our well-equipped studio and proscenium performance spaces. This is linked to a rigorous investigation of the design process, enabling lighting designers to develop their own design style. It is also possible to work with unconventional equipment on site specific projects, and to investigate architectural lighting and video projection.

**Production Lighting** – Concentrates on the realisation of performance lighting, from working with a Lighting Designer to specify a lighting system, through managing the procurement and installation of that system, programming and plotting lighting states, maintaining the system when the designer leaves, and eventually loading out. The Production Lighting (Prod LX) programme begins with a solid foundation of safe working with electricity and working at height, and includes an introduction to video projection.

**Prop Making** – In all areas of the theatre, film, television and advertising industries, prop makers are required to respond innovatively to design briefs, to produce high quality outcomes, through rigorous research, analysis, experimentation and development of skills. Imagination and an understanding of aesthetics, as well as technical skills, are essential to the development of a prop maker on the programme enabling the production of high quality outcomes.

**Scenic Painting for Stage and Screen**– In all areas of the entertainment industry, including theatre, video, television and film, the Scenic Painter creates the painted and textural elements of the design to specifications agreed with the Set Designer or Art Director. You will develop skills in research, analysis and interpretation, and a high level of technical competence in drawing, painting, colour theories and working to scale, as well as a comprehensive knowledge of materials and their application.

**Set Construction for Stage and Screen** – Skilled in carpentry, structural design, metal work and mechanical engineering, Set Constructors are principally problem solvers who use ideas and solutions drawn from all aspects of engineering and industrial practice. Constructors learn to be independent and resourceful, and develop specific craft skills to the high professional level required to meet design briefs.





*Easy Virtue by Noel Coward, public production*

**Design for Performance** – Set and Costume Design is a creative discipline involving imagination, the intellect and many skills in realising the visual context for performance. The theatre designer is responsible for the visual realisation of theatre production, employing technical, communicative and managerial skills with resourcefulness, intellectual rigour and energy. Designers work with other theatre disciplines in production teams, in order to understand, respect and work effectively with all the people that you are likely to meet in professional practice.



*Design and Crafts Exhibition 2013*

**Theatre Sound** – The art of creating and controlling the total sonic environment of live performance, as an integral part of the dramatic narrative, is the most rapidly developing of the specialist theatre disciplines, and is now a credited part of most professional productions. Using the latest digital technologies, this programme explores the textures, subtleties and power of sound and music as part of the live theatre experience.

**Stage Management (Yr 2 & 3)** – The Stage Manager's role throughout rehearsals is to be a conduit between the Director and the Production Team, on the management of performance and on prop sourcing. The modern Stage Manager must have excellent 'people skills' and be able to adapt to any production setting, ranging from the more traditional West End theatres to large-scale outdoor events

to small-scale community performances. You will develop skills in time management, resource management, budgeting and scheduling, and work closely with students of all other theatre disciplines to develop an overall understanding of performance and theatre production.



*Beggars' Opera, devised public production*

**Technical and Production Management (Yr 2 & 3)** - Students from this discipline learn all aspects of managing the infrastructure for performance, from the hands-on skills and techniques of theatre technical work to the management of people and departments in negotiation with the creative team. Technical Managers will work closely with all departments involved in the creative process, and learn to understand the fundamental principles involved in developing a performance. Successful completion of Technical and Production Management prepares students for a career in technical management, production management, or associated disciplines within the entertainment industry.

**Stage Management and Technical Theatre (Yr 1)** - This course enables students to learn hands-on skills and techniques from a range of technical and production areas of theatre performance, within the basis of management and broader technical responsibilities. The broad first year foundation enable choice of a career in theatre production; whether as a multi-skilled theatre maker, or build specialist abilities such as deputy stage manager, rigging, prop sourcing, technical drawing or show-calling. Opportunities to work on a range of scales of work enable an understanding of the variety of professional roles available. Building on core knowledge of stage management, stage technologies, lighting, and sound, the flexible course structure then enables students to tailor their learning experiences to suit their ambitions.

## **SUPPORT FOR CONTEXTUAL INVESTIGATIONS**

Good theatre-making relies on each participant's ability to research text, background and practices, and then to share ideas and information with collaborators. Support for rigorous thinking, contextual and interdisciplinary study and presentation skills is embedded throughout the whole BATP programme. One of the structured places where you will be introduced to a range of ideas about theatre and performance is the Contextual Studies programme. This programme includes Lectures, workshops, seminars from visiting professionals and practitioners and student group discussions.

## 2 WHO IS THE PROGRAMME FOR?

The programme is for post-18 students (including mature students) who wish to study theatre practice in a vocational setting at a professional level. This programme admits students who already have a commitment to a specialist area of theatre practice on entry. It is, therefore, able to develop students to a high level of specialist practice (with advanced skills of interdisciplinary collaboration).



## 3 DISTINCTIVE FEATURES OF THE PROGRAMME AT CENTRAL

- Specialist disciplines are able to focus on their area of study for three years but in the dynamic context of collaborative work with all the other theatre-making disciplines.
- Students have the opportunity to collaborate extensively with professional companies and individuals. (Recent collaborators include Secret Cinema, Parrot {in the} Tank, Doctor Who: Time Fracture, Blind Summit, English National Opera, Autograph Sound, Little Angel, the Royal National Theatre, the Roundhouse, the Institute of Contemporary Art, Circus Space and Emergency Exit Arts.
- Elements of the programme are designed to help you prepare for professional practice on completion.
- Projects may include collaboration with other programmes in the School ie. BA Acting, BA DATE, BA Performance Arts, MA/MFA Scenography or MA Acting for Screen.
- The programme has well established Industry links across the sector.
- Students benefit from Central's location in London.
- The programme is part of the UK's largest and most wide-ranging specialist drama institution.

## 4 EDUCATIONAL AIMS

The aims and learning outcomes of the BA (Hons) in Theatre Practice are to:

- Develop an understanding of a complex body of knowledge related to the disciplines of Theatre Practice, some of it at the current boundaries of an academic discipline.

- Develop analytical techniques and problem-solving skills that can be applied in many types of employment.
- Develop the ability to evaluate evidence, arguments and assumptions, to reach sound judgements and to communicate them effectively.

As such, the programme aims to develop reflective professionals, equipped as specialists in their discipline, able to manage themselves and others in a fast-evolving field of live performance. There is a high level of student ownership, and the learning that students get from the diverse range of project and production activity. The programme provides a safe environment in which experimentation, innovation and creativity are highly valued as part of the learning process. In particular, the programme aims to develop:

- **Professional Competence** - to develop, channel and interrogate your skills and critical understandings of a specific theatre discipline to a professional level. You will be confident in your professional role and responsibilities, able to work creatively with a good knowledge of the wide range of working contexts.
- **Engaging theory with practice (praxis)** - to put theory into practice means to use the research you have undertaken, applied to the theory related to your Course and find practical ways of using that theory.
- **Teamwork and Interdisciplinary Collaborative Practice** - to learn from collaborations from other specialist disciplines within and outside the programme. You will use your specialist skills creatively to solve problems for yourself and your colleagues.
- **Management and Leadership skills** - to develop your skills so you can get the most out of yourself and your team. These skills are gained by expanding your knowledge of your professional context and are developed through your practical experience on the programme.
- **Interpersonal and Communication skills** - to develop your confidence in communicating creatively, documenting and presenting ideas, concepts and information with a broad range of people working within the field of performance and live events. You will learn to give and receive constructive feedback so that the work you create can develop creatively.
- **Career and Personal Development** - to develop as a life-long learner (that is to find ways of continuing to learn long after your time on the programme ends), able to self-appraise (that is to evaluate yourself and your work), identify goals (professional and personal) and work independently. To develop strategies for Personal Development Planning (PDP) while on the programme that will become helpful strategies in furthering your career (e.g. management of your professional work extending your learning beyond the programme, creative entrepreneurship, professional networks and forums).

## 5 LEARNING OUTCOMES

Learning outcomes demonstrate what a student is expected to learn by taking the degree. Each unit has three to six learning outcomes which are directly taken from the overall degree learning outcomes. Learning outcomes describe what you should know and be able to do if you make full use of the opportunities for learning which the programme provides. If you successfully complete the BA Theatre Practice programme at Central:

You will obtain a **knowledge and understanding** of:

- The responsibilities of your role and how it relates to other roles [A1].
- The relationship between theory and practice in your relevant field of Theatre Practice [A2].
- Historical, conceptual and critical frameworks in relation to Performance [A3].

You will develop **thinking skills** that will enable you to:

- Creatively solve problems to further independent and collaborative work [B1].
- Plan and undertake rigorous independent research [B2].
- Experiment, interrogate, analyse and create new models [B3].

You will develop **practical skills** that will enable you to:

- Apply relevant specialist skills of technique, craft and associated technologies [C1].
- Document and present your work [C2].
- Practice and apply health and safety considerations rigorously and consistently in your work [C3].
- Demonstrate effective time management and organisational skills [C4].
- Contribute effectively to the needs of a given production or performance as an individual and as a member of a team [C5].
- Work to current working practice in your discipline and its associated technologies [C6].

You will develop the broader **life skills** that will enable you to:

- Evaluate your personal development through a process of reflection and self-appraisal [D1].
- Develop strategies for lifelong learning [D2].
- Communicate effectively and actively collaborate with others to achieve common goals [D3].
- Utilise Information technology creatively [D4].
- Conceptualise, develop and implement creative project management in speculative and realised contexts [D5].

The programme features a number of learning and teaching styles. Sessions are led by the programme leader and team, guest tutors or visiting professionals. Emphasis is placed on your own interaction with the challenges and opportunities which the programme provides and you are expected to develop an independent and self-directed approach to your studies, which will serve you in your continuing professional development as a lifelong learner. The teaching and learning methods used to enable these outcomes to be achieved and demonstrated are:

- Studio teaching
- Lectures and workshops
- Professionals masterclasses
- Seminars
- Group and one to one tutorials
- Online remote sessions
- Tutor and peer supervised production work.

### **Assessment Tasks**

Each unit has assessment tasks, with a 'magnitude' (i.e. amount or size of task) which will allow you the opportunity to show that you have achieved the learning outcomes of the degree.

The form of assessment might include:

- Critical Essay
- Reflective Assessment (as explained in B ATP Reflective Assessment Handbook on Brightspace)
- Practice Assessment (the demonstration of particular skills and practices)
- Presentations.

B ATP Reflective Assessment is inclusive by design, neuroinclusive, enabling you to articulate your achievements through formats appropriate to your different learning styles .

Feedback is given after formal assessment tasks in written or verbal forms but also throughout the programme, for example in studio teaching sessions, group tutorials, and one-to-one tutorials and from peer and practitioner feedback.

### **Assessment Criteria**

Assessment criteria show what you will need to demonstrate to successfully achieve the learning outcomes through the assessment tasks (e.g. effective use of research). Assessment criteria enable assessors to make informed judgements on the level to which your learning outcomes have been achieved. Your work is assessed through the following criteria:

- Intellectual engagement (e.g. devising and sustaining arguments and/or solving problems)
- Analysis and interrogation, demonstrating knowledge and understanding some of which is at the forefront of the theoretical and practical field/industry
- Progress in relevant practice-based techniques and skills
- Taking creative risks, as appropriate

- Appreciation of the uncertainty of knowledge
- Self-reflection
- Effective use of research
- Communication (of, for example, ideas and concepts)
- Successful collaborative skills
- Successful autonomous processes

Not all assessment criteria will apply to each unit but all assessment criteria will be incorporated at some point within the degree.

## **Assessment Descriptors**

Assessment descriptors indicate the level to which you have achieved the learning outcomes and, therefore the unit. Most of your assessment descriptors will be within the grade level you are awarded. Please see Appendix B for the assessment descriptors.

Each unit within the degree has between three and six learning outcomes which are directly drawn from the overall degree learning outcomes. Each unit has formal assessment tasks - with a 'magnitude' (i.e. amount or size of task) - which will give students the opportunity to demonstrate that they have achieved the learning outcomes of the degree. Assessment criteria show what students will need to demonstrate - or do - to achieve the learning outcomes and in the assessment tasks (e.g. effective use of research). Assessment (or level) descriptors are directly linked to the assessment criteria and indicate the level the student has reached and therefore the level to which the student has achieved the learning outcomes (and the mark awarded to the unit therefore).

## **PLACEMENT LEARNING**

Whilst there are no mandatory external placements or work-based learning, the nature of the learning outcomes in level 5 (Practitioner 1, Practitioner 2, Practitioner 3) and level 6 (Professional Development Task 1 and Professional Development Task 2) mean students may undertake project work in professional settings external to the School.

Such external settings would be capped at two (exceptionally, three). These are closely negotiated with tutor and external host prior to completing the School's formal placement paperwork. As well as covering areas of insurance and other related matters, whilst off site this system also ensures relevant feedback. Most students on the programme undertake one external placement project in either the 2<sup>nd</sup> and 3<sup>rd</sup> year or two in the 3<sup>rd</sup> year.

Placements are *normally* for no more than 7 weeks, involving approximately 18-24 hours per week of activity. Placements may only occur in the second or third year of the programme.

## **DISCLOSURE AND BARRING SERVICE**

BATP programme courses do not require students to undergo a DBS check for registration on the programme. However depending on context, some placements may require a check later in the course.

The results of the check may restrict the placement or work-based learning opportunities that are available to the student.

All scheduled academic activities for your programme will normally take place within the School's published term dates. Exceptionally, your attendance may on occasion be required during vacation periods – for example, when a meeting with the director of a public production on which you are working cannot take place during the preceding term. In such cases, you will be notified at least 4 weeks prior to the start of the vacation concerned.

## **PROGRAMME STRUCTURE, LEVELS, MODULES, CREDITS AND AWARDS**

The BA (Hons) Programme is a 3-year full-time degree. Study is arranged in 3 X 10 week terms. The degree offers 120 credits at each of Levels 4, 5 and 6. The degree is broken down into units providing opportunities for on-going development. Individual study specialisms develop as the programme progresses. Units vary in form and structure and include practical sessions, lectures, seminars, workshops, large and small-scale production activity, and small group projects.

### **Overview of the three years of the programme**

#### **Year 1 / Level 4**

Year One establishes a common understanding of production and performance practices, taking a broad view of the processes that are involved. By the end of the year, you will develop a sound knowledge of the basic skills and concepts of your discipline and will have learnt how to take different approaches to solving problems, applying what you have learnt with some independence in a range of production settings.

All units in Year One are marked pass or fail.

#### **Year 2 / Level 5**

By the end of Year Two, you will have a sound understanding of the principles and practice of your specialist discipline and will have learnt how to apply these principles in a range of production and performance contexts. You will be able to evaluate different approaches to solving problems and will have technical skills appropriate for entry-level positions in your chosen discipline. You will be able to operate independently within given guidelines.

You will work with less reliance on staff-managed and timetabled activities, compared to Year One. Assignments will offer a greater degree of challenge than the projects you did in Year One. You will spend more of your time working as an individual and as a member of production teams in both college-based and off-site productions. To meet the challenges posed by each assignment, you will need to be self-reliant and maintain a disciplined approach to time-management and prioritise the most important elements of your workload.

## Year 3 / Level 6

The first two years of the programme will have provided you with a broad and secure base from which to approach the final year. You will have experienced the process of production and performance from a variety of different perspectives and developed a range of appropriate skills. You will be experienced in working to deadlines, working effectively within resource constraints and have met the exacting demands of working productively within the collaborative processes of theatre-making. Although you will have studied a specific discipline, you will have a clear understanding and appreciation of the other disciplines that contribute to the making of performance and how each of these disciplines informs the others.

By the end of Year Three, you will have developed an understanding of the complexities of your discipline, and done some work at the forefront of current practice. Through this, you will be able to analyse and evaluate what techniques or strategies to apply in a wide range of production or performance contexts.

### REGULATIONS FOR ASSESSMENT

**Full assessment regulations are published for students. This is a summary only.**

- You must pass every unit to achieve the credit required for the BA with Honours.
- A percentage mark or a pass/fail grade is given for each unit. The pass mark for each unit is 40%. A Pass grade is equivalent to 40%.
- Unless otherwise stated, you must pass each separate element of assessment in the unit in order to pass the unit as a whole. The value of each separate task in the assessment of the unit is listed in the unit outline.
- If you fail a unit, you may be reassessed once, known as a retrieval task. For that reassessment, the maximum mark given is 40%. If you fail the same assessment a second time you will normally fail the programme.

All assessment is conducted in accordance with the procedures and regulations described in School's Handbook of Academic Regulations, which is available for consultation, and in accordance with criteria which are published in the unit outlines and programme handbook, which you are given at the beginning of a unit and programme.

- To qualify for Cert HE, 120 credits at Level One must be reached (at pass level)
- To qualify for Dip HE, a further 120 credits at Level Two must be reached (at pass level, minimum)
- To qualify for BA (Hons), a further 120 credits at Level Three must be reached (at pass level, minimum).

### Progression:

Students must achieve 120 credits to progress from one level (year) to the next.

### Breakdown of assessment:

- All Level 4 (first year) units are assessed as Pass/Fail

- 80 notional credits of work from level 5 (second year) will contribute 25% to your overall degree mark
- 120 credits at level 6 (final year) will contribute 75% to your overall degree mark.

**Final awards are based on the overall degree mark and are as follows:**

- 1st class – 70-100%;
- 2.1 (Upper second) – 60-69%;
- (Lower second) – 50-59%;
- 3rd – 40-49%.

The Examination Board meets once a year in July. External Examiners are appointed from the academic community in the role of a moderator to review a sample of all percentage-based units and to attend the Examination Boards.

## 7 INDICATIVE TIMETABLE

	Autumn	Spring	Summer
Year 1	Unit 1 Introduction to BA Theatre Practice	Unit 2 Text Analysis	Unit 3 Developing your Creative Practice
Year 2	Unit 4 Practitioner 1	Unit 5 Practitioner 2	Unit 6 Practitioner 3
Year 3	Unit 8 Professional Development Task 1 – Practical Task or Extended Essay  Or Professional Development Task 2	Unit 9 Professional Development Task 2  Or Professional Development Task 1 – Practical Task or Extended Essay	Unit 10 Exhibition  and  complete Future Practice
	Unit 10 Future Practice		

Candidates must be eligible to satisfy the admissions' requirements.

### Entry Requirements

Our standard academic entry requirements range between 120 and 64 UCAS tariff points. You can see how many tariff points your qualifications would gain by clicking here: <https://www.ucas.com/ucas/tariff-calculator>. International qualifications and others not covered within the UCAS tariff can also be accepted. Please email [admissions@cssd.ac.uk](mailto:admissions@cssd.ac.uk) if you need further clarification. Please note that we make lower offers (including unconditional) to exceptional candidates and those who have alternative or prior experience to offer. All candidates invited to interview are asked to submit an electronic portfolio a week in advance of interview. This enables the course team to familiarise themselves with each student prior to interview and focus bespoke interview questioning. Interview and portfolio are key factors in determining which applicants are accepted on to the course.

Applicants meeting the admissions criteria will be invited to attend an interview, usually held from December onwards for programmes starting the following October. These may be in person or online. You will need to show examples of your previous work in support of your application. These do not all have to be linked directly to your chosen specialism. Further suggestions about portfolio content are provided below, and may include:

- photographs, drawings, sketchbooks, etc., which illustrate your process, visual awareness and practical ability;
- production notes, photographs of productions and/or production programmes that you have been involved in;
- reviews of productions or performances that have excited you (whether seen live or via streaming services) or other writing;
- paintings, examples of sewing, use of textiles, *small* artefacts or models, puppets, technical and/or working drawings;
- props lists, setting lists, prompt copies, cue sheets, schedules or any other paperwork that you have produced, or have been given, that has helped you to organise your tasks;
- other 'off-the-wall' items that you think somehow relate to your specialist interest.

Candidates are invited to attend an interview day (via zoom or in person, depending on the appropriate arrangements ); there will be an introduction to the programme, with an opportunity for questions answered, followed by a one to one interview.

Successful candidates will need to demonstrate the following at interview:

- A genuine interest in, and enquiring approach to, the live performing arts and cultural industries
- The ability to evaluate their previous work
- How this relates to their contribution to the creation of performance

- An aptitude for, and understanding of, their chosen field of interest
- A willingness and ability to communicate ideas and to work effectively within a group
- The ability to manage their own work as an individual.

All students undertaking work-based learning or performances that involve minors or vulnerable adults may be required to complete a Criminal Records Bureau check and register with the Vetting and Barring Scheme (VBS).

### **Admission with prior experiential learning and/or academic credit**

The programme does consider applications for admission with prior experiential learning and/or academic credit.

### **Attainment of English Language Level**

Applicants whose first language is not English are required to obtain and present as part of their application a valid Test Report from the International English Language Testing System (IELTS) as administered by the British Council. Applicants will normally be expected to achieve an Overall Band Score of 7.0, and a minimum score of 7.0 in Listening, 7.0 in Academic Reading, 7.0 in Academic Writing and 7.0 in Speaking.

## 9 HOW IS THE QUALITY OF THE PROGRAMME DEMONSTRATED AND MAINTAINED?

The quality of the programme is demonstrated through:

- External and internal Quality Assurance and Audit processes
- A quinquennial Portfolio Review with industry representation
- Accreditation by Drama UK
- Mapping of course competencies to appropriate National Occupational Standards
- Graduate success and recognition
- Awards such as the Linbury prize, National Theatre costume department bursary, Internships at the Victoria and Albert Museum, Michael Northern prize for Student Lighting Design.

The methods by which quality and standards are maintained include:

- Assessment moderated by external examiners
- Feedback from and consultation with students through programme committees, surveys and informal discussion
- Annual monitoring of the programme, that includes consideration of statistics, feedback, graduate destinations
- Review of the curriculum and organisation of the programme every five years
- The involvement of teaching staff in practice, research and staff development.

## 10 SUPPORT FOR YOUR STUDIES

We offer a number of support services should you need them during your time at Central:

- The Student Centre comprises:
  - The Student Advice Service, for pastoral support, information about accommodation, international student support, managing your finances, wellbeing concerns, formal student letters
  - Counselling services for short term counselling support
  - Our Neuroinclusion and Disability Service
- We provide support for Care Leavers
- Learning Skills
- Guidance on student finance, scholarships, bursaries and hardship funding

For more information, please look at our website: <https://www.cssd.ac.uk/student-support>

## 11 COVID-19

We have worked with our Course Leaders to develop an approach to learning next year tailored to the individual needs of our courses. This approach is **Hybrid Learning**, involving a combination of mainly onsite teaching and with some remote teaching activity. Where activities essential to our mission as a small specialist institution for theatre and performance require physical in-person presence, they will take place onsite with appropriate safety protocols and risk assessment. Other learning and teaching activities that can be appropriately and successfully delivered online or remotely, will follow a remote learning approach.

Our hybrid approach focuses on a number of key features:

- We want to provide certainty over how your course will be delivered in the first instance whilst explaining our planning for changing circumstances
- Our campus will be Covid-secure. You can be confident that all on-site activity will be rigorously assessed to ensure your safety
- You will meet and train with fellow students on campus as part of your course delivery, ensuring opportunities to bond, share experiences and develop your practice

Individual course plans have been put together following discussions with students and staff across Central as well as taking into account guidance from the Government, Public Health England and the NHS. Our overarching priority is the safety of students and staff at all times; should further restrictions on lockdown come into force we would look to revert to a more fully virtual model so that your professional and academic development is not delayed. In the same way, should social distancing measures be completely removed then we would look to revert to on campus teaching as soon as safely possible. The first term however will be fixed in line with the plans below.

The School has compiled a list of frequently asked questions so students and staff can know '[What to Expect on Campus](#)' and how they can use the facilities safely and responsibly.

To find out more about the changes to programmes during the pandemic, and how we are delivering our programmes, in response to public guidance, please visit our website to see more detail:

<https://www.cssd.ac.uk/approach-course-delivery-autumn-2021>

## 12 MAPPING THE LEARNING OUTCOMES

<b>How the Learning Outcomes are Mapped to the Units in BA Theatre Practice</b>		<b>A1</b> The responsibilities of your role...	<b>A2:</b> The relationship between theory and practice	<b>A3:</b> Historical, conceptual and critical frameworks	<b>B1:</b> Creatively solve problems...	<b>B2:</b> Plan and undertake rigorous independent research	<b>B3:</b> Experiment, interrogate, analyse, create new models	<b>C1:</b> Apply relevant specialist skills...	<b>C2:</b> Document and present your work	<b>C3:</b> Practice and apply H&S...	<b>C4:</b> effective time management...	<b>C5:</b> Contribute effectively...	<b>C6:</b> Work to current working practice in your discipline	<b>D1:</b> Evaluate your personal development ...	<b>D2:</b> Develop strategies for life-long learning	<b>D3:</b> ... actively collaborate ...	<b>D4:</b> Utilise IT creatively	<b>D5:</b> Conceptualise, develop and implement creative project management...
<b>Unit</b>	<b>Year 1/Level 4</b>																	
<b>1</b>	Introduction to Theatre Practice					X		X	X	X	X			X		X		
<b>2</b>	Text Analysis			X	X			X	X	X	X	X						
<b>3</b>	Developing your Creative Practice	X						X	X	X	X	X			X			
	<b>Year 2/Level 5</b>	<b>A1</b>	<b>A2</b>	<b>A3</b>	<b>B1</b>	<b>B2</b>	<b>B3</b>	<b>C1</b>	<b>C2</b>	<b>C3</b>	<b>C4</b>	<b>C5</b>	<b>C6</b>	<b>D1</b>	<b>D2</b>	<b>D3</b>	<b>D4</b>	<b>D5</b>
<b>4</b>	Practitioner 1	X				X		X				X				X		
<b>5</b>	Practitioner 2	X		X	X			X	X									
<b>6</b>	Practitioner 3		X		X			X	X		X				X			
	<b>Year 3/Level 6</b>	<b>A1</b>	<b>A2</b>	<b>A3</b>	<b>B1</b>	<b>B2</b>	<b>B3</b>	<b>C1</b>	<b>C2</b>	<b>C3</b>	<b>C4</b>	<b>C5</b>	<b>C6</b>	<b>D1</b>	<b>D2</b>	<b>D3</b>	<b>D4</b>	<b>D5</b>
<b>8a</b>	Professional Development Task 1		X		X			X	X	X	X	X	X			X		
<b>8b</b>	Professional Development Task 1		X	X		X		X	X		X		X					
<b>9</b>	Professional Development Task 2						X	X	X	X	X	X	X	X				X
<b>10</b>	Future Practice Task	X				X			X					X			X	

UNITS

13.1 INTRODUCTION TO THEATRE PRACTICE					
<b>Level</b>	4	<b>Credits</b>	40	<b>ECTS</b>	20
<b>Notional Student Study Hours</b>	400 hours (see Alternative Provision Outline document for distribution detail)				
<b>Unit Leader</b>	The Programme team				
<b>Programme(s) for which the unit is mainly intended</b>	BA Theatre Practice – all courses			Core	
<b>Prerequisite Learning</b>	None				

### Aims

- Develop new knowledge of London by exploring a range of cultural institutions and archives
- Explore the nature of performance through scheduled digital performances
- To develop course specific skills
- To develop an understanding and respect of the roles of your peers on the project team
- Understanding the rigour that informs performance making
- To develop problem-solving creatively as an individual working with a team
- To develop a greater understanding of rehearsal, production and performance protocols and procedures

To develop your ability to work creatively within defined constraints, including those of budget, time and space.

### Learning Outcomes

On successful completion of this unit, you should be able to demonstrate that you:

- [D1] Can evaluate your personal development through a process of reflection and self-appraisal
- [B2] Plan and undertake rigorous independent research
- [D3] Communicate effectively and actively collaborate with others to achieve common goals.

You will also demonstrate learning outcomes [C1] to [C4] the practical learning outcomes (see Learning Outcome list) through your Practice Assessment.

### Transferable Skills Developed

Analytical and critical thinking, communication, research and presentation skills.

### Indicative Unit Content

To begin the term students work together as a complete cohort being introduced to assessment, research and contextual investigation, and the Technical Support Department as well as viewing performances, archives, gallery and museum collections with opportunities to discuss and critique.

The term will include short collaborative projects in which you will work with peers from across BA Theatre Practice courses. These projects are focussed on building your confidence and abilities in areas including collaboration, research and presentation. During this time you will also take part in practical classes and other course specific activity.

Students also undertake an intensive two week programme of course specific specialist skills associated with your chosen course.

As part of this unit, you will undertake three formally assessed activities, including two formally assessed group projects:

1. a contextual research task investigating a key creative practitioner and concluding with a group presentation of your findings to the rest of the year group
2. a practical research task, creating and showing a performative installation. You will receive feedback on this from academic staff.
3. Course Specific Practice on an individual basis. You will need to gather evidence for this assessment throughout the term. Details of this assessment will be given to you by your Course Tutor early in the term.

## How You Learn

- Lectures and presentations from staff and visiting practitioners
- Gallery and museum collections, archives and performance viewings
- Student-led group work
- Staff-led seminars and workshops
- Critical debates and group discussions
- Peer teaching
- Tutorials

Assessment Summary		
Type of task <i>(e.g. essay, report, group performance)</i>	Magnitude <i>(e.g. No of words, time, etc.)</i>	Weight within the unit <i>(e.g. 50%)</i>
Element 1: Group presentation on contextual research task	5 minutes, plus 5 minutes of feedback	Pass/fail
Element 2 : Group practical research task	4 week project, collaboratively producing a performative installation in week 9, Autumn term	Pass/fail
Element 3: Course Specific Practice	No more than 12 items, defined by course tutors. All items to be signed off during projects and in 1 to 1 tutorials, by end of the Autumn Term	Pass/fail

<b>Assessment Notes</b>		
<p>Physical group presentations on-site and remote.</p> <p>Course-specific practice demonstrated through completed workshops – in studios and remotely</p> <p>You must pass <b>all three elements</b> of assessment to pass the unit.</p> <p>This unit is a pass/fail unit.</p>		
<b>Assessment Criteria</b>		
<p>Some assessment criteria might be more applicable to one element (e.g. Reflective Assessment) than another.</p> <ul style="list-style-type: none"><li>• Effective use of research</li><li>• Communication (of, for example, ideas and concepts)</li><li>• Progress in relevant practice-based techniques and skills</li><li>• Successful collaborative skills</li><li>• Successful autonomous processes</li></ul>		

13.2 TEXT ANALYSIS					
<b>Level</b>	4	<b>Credits</b>	40	<b>ECTS</b>	20
<b>Notional Student Study Hours</b>	400 hours				
<b>Unit Leader</b>	Programme team				
<b>Programme(s) for which the unit is mainly intended</b>	BA Theatre Practice – all courses			Core	
<b>Prerequisite Learning</b>	Unit 1				

## Aims

- To develop your ability to work creatively within defined constraints
- To develop problem solving creatively as an individual working with a team
- To develop a critical understanding of how text informs performance

## Learning Outcomes

On successful completion of this unit, you should be able to demonstrate that you:

- [B1] Can creatively solve problems to further independent and collaborative work
- [A3] Have knowledge and understanding of historical, conceptual and critical frameworks in relation to Performance.

**You will also demonstrate learning outcomes [C1] to [C5] the practical learning outcomes (see Learning Outcome list) through your Practice Assessment.**

## Transferable Skills Developed

Communication, research, analytical and critical thinking and writing.

## Indicative Unit Content

In this unit you will be introduced to a range of different performance spaces and performance texts, and have the opportunity to put your ideas into practice in a collaborative project.

Text analysis projects will be undertaken in your cluster groups to help your understanding of how the text is valuable to your chosen course. Building on this knowledge you will then work in role in a small production, performance or design team. You will be expected to respond creatively and effectively to the challenges of the particular project to which you have been assigned.

Examples of projects carried out during the unit:

### **Students on Costume, Painting, Construction, Props and SMTT Courses**

Creating a tableau vivant, costuming the characters in the tableau, building and painting the set, sourcing and creating all the props, lighting and staging the piece.

## Students on the Design Courses

Working in small design teams with a professional director you will create a speculative design for the staging of a play text.

At the end of the unit, you should have a clearer idea about what skills and attributes you have, what you need to learn and what sort of professional you'd like to be.

Support for research into the wider context of theatre and performances embedded in all units of the course. You will have lectures and seminars during this unit introducing you to some of the histories and social contexts of theatre. Through workshops, online tutorials and group discussion you will learn the value of applying this knowledge to your own practice.

This unit will equip you with practical skills and knowledge, as well as research, communication and presentation skills that will inform your understanding of Theatre Practice and your chosen course.

### How You Learn

- Workshops and seminars from visiting professionals
- Staff-led seminars and workshops
- Student led group work
- Critical debates and group discussions
- Peer teaching
- Tutorials

Assessment Summary		
Type of task (e.g. essay, report, group performance)	Magnitude (e.g. No of words, time, etc.)	Weight within the unit (e.g. 50%)
<b>Element 1</b> <b>Reflective Assessment</b>	Responding to the <b>two</b> Learning Outcomes, B1 and A3, above. The submission will be in the Presentation style, either live or recorded, described in the <b>BATP Reflective Assessment Handbook</b> . The marker should be able to experience your whole submission within approximately 20 minutes.	Pass/fail
<b>Element 2</b> <b>Practice Assessment</b>	No more than 12 items. All items to be signed off during projects and discussed in tutorials, either face to face or remotely synchronous ie. zoom or teams, by end of spring term.	Pass/fail

### **Assessment Notes**

You must pass both elements of assessment to pass the unit.  
This unit is a pass/fail unit.

### **Assessment Criteria**

Some assessment criteria might be more applicable to one element (e.g. Reflective Assessment) than another.

- Successful collaborative skills
- Successful autonomous processes
- Communication (of, for example, ideas and concepts)
- Effective use of research
- Progress in relevant practice-based techniques and skills.

13.3 DEVELOPING YOUR CREATIVE PRACTICE					
<b>Level</b>	4	<b>Credits</b>	40	<b>ECTS</b>	20
<b>Notional Student Study Hours</b>	400 hours				
<b>Unit Leader</b>	Course tutors				
<b>Programme(s) for which the unit is mainly intended</b>	BA Theatre Practice – all courses			Core	
<b>Prerequisite Learning</b>	Unit 1 and Unit 2				

## Aims

- To develop an understanding for models of practice
- To develop your ability to work in a team
- To research into your chosen discipline and plan for future development in your role.

## Learning Outcomes

On successful completion of this unit, you should be able to demonstrate:

- [A1] The responsibilities of your role and how it relates to other roles
- [D2] Your developing strategies for lifelong learning
- [C1] to [C5] the practical learning outcomes (see Learning Outcome list) in Practice Assessment.

## Transferable Skills Developed

Professional research, communication, teamwork.

## Indicative Unit Content

Working in your chosen discipline you will take part in a production process from the initial stages of planning and development through to practical realisation of the performance.

You will work in your chosen role building on your experience of the previous unit and gaining insight from your peers on year 2 of the programme. You will be proposing and implementing practical solutions to challenges posed by the production process underpinned by research of good professional practice.

## Examples of projects carried out during the unit:

### Production and Crafts Students

- Production work in the Embassy Theatre, Courtyard Theatre and Webber Douglas Studio as a member of a production team or on projects off site.
- This unit will equip you with practical broader life skills, as well as skills such as planning and scheduling, reflection and self-appraisal that will inform your understanding of Theatre Practice and your chosen course.

## How You Learn

- Studio teaching
- Rehearsal process
- Staff-led seminars and workshops
- Student led group work
- Peer teaching
- Tutorials

Assessment Summary		
Type of task (e.g. essay, report, group performance)	Magnitude (e.g. No of words, time, etc.)	Weight within the unit (e.g. 50%)
<b>Reflective Assessment</b>	Responding to the <b>two</b> Learning Outcomes, A1 and D2. The submission may be by any of the 4 styles described in the BATP <b>Reflective Assessment Handbook</b> . The marker should experience your whole submission within approximately 20-30 minutes.	Pass/fail
<b>Practice Assessment</b>	No more than 12 items All items to be signed off during projects and 1 to 1 tutorials by week 10 of summer term, either face to face or remotely synchronous ie . Zoom or Teams .	Pass/fail
Assessment Notes		
<p>Reflective assessment in presentation style can be either live or recorded submission following guidance in the BATP Reflective Assessment Handbook.</p> <p>You must pass both the above elements of assessment to pass the unit. This unit is a pass/fail unit.</p>		
Assessment Criteria		
<p>Some assessment criteria might be more applicable to one element (e.g. Reflective Assessment) than another.</p> <ul style="list-style-type: none"> <li>• Progress in relevant practice-based techniques and skills</li> <li>• Self-Reflection</li> <li>• Intellectual engagement (e.g. devising and sustaining arguments and/or solving problems)</li> <li>• Communication (of, for example, ideas and concepts)</li> <li>• Successful collaborative skills</li> <li>• Successful autonomous processes</li> </ul>		

13.4 PRACTITIONER 1					
<b>Level</b>	5	<b>Credits</b>	40	<b>ECTS</b>	20
<b>Notional Student Study Hours</b>	400 hours				
<b>Unit Leader</b>	Course Tutors				
<b>Programme(s) for which the unit is mainly intended</b>	BA Theatre Practice – all courses			Core	
<b>Prerequisite Learning</b>	Year 1				

## Aims

- To develop a greater understanding of models of practice
- To develop research skills
- To develop self-management and teamwork.

## Learning Outcomes

On successful completion of this unit, you should be able to demonstrate:

- [A1] The responsibilities of your role and how it relates to other roles
- [B2] That you can plan and undertake rigorous independent research
- [C3] Apply relevant specialist skills of technique, craft and associated technologies
- [C5] Contribute effectively to the needs of a given production or performance as an individual and as a member of a team
- [D3] That you can communicate effectively and actively collaborate with others to achieve common goals.

## Transferable Skills Developed

Planning and time management, budgeting, collaboration and research skills.

## Indicative Unit Content

In this unit you will be given a clearly defined junior role within a college production team and will work closely with a range of students from other disciplines with input from professionals such as directors/designers.

### **Or**

Alternatively you might work on a speculative or realised project with professional mentors and / or a director.

### **Or**

Through negotiation with your tutor you will undertake working in role in an offsite project, under the guidance of a professional mentor.

This is your opportunity to put what you have learnt in Year One into practice - to test out your working process in production teams where you will have group as well as individual responsibilities.

You will have worked within a given models of professional practice, and understood and applied the appropriate routines and protocols. You will also have been introduced to the responsibilities of your professional role and you will understand how it relates to other roles in a wide range of production and performance contexts.

### **Examples of Projects in the unit are:**

#### Students on Design Courses

- Speculative Design project or collaborations with BA CPP or BA Acting.

#### Students on Production Courses

- Collaborations with BA CPP or BA Acting, as part of the Production team, with a Year three student as Head of Department.
- Speculative project and work as Production Crew

#### Crafts Students

- Collaborations with BA CPP or BA Acting as part of the Production team, with a Year three student as Head of Department.

You will also have regular sessions to support your research into the wider context of theatre and performance during this unit. These will normally include the histories of art, music, politics and theatre technologies.

This unit will equip you with practical and broader life skills as well as skills such as research, leadership and negotiation that will inform your understanding of Theatre Practice and your chosen course.

### **How You Learn**

- Studio teaching
- Rehearsal process
- Production process
- Staff-led seminars and workshops
- Working in role
- Professional mentoring
- Student led group work
- Critical debates and group discussions
- Peer teaching
- Tutorials

<b>Assessment Summary</b>		
Type of task <i>(e.g. essay, report, group performance)</i>	Magnitude <i>(e.g. No of words, time, etc.)</i>	Weight within the unit <i>(e.g. 50%)</i>
<b>Progress Tutorial (week 3-5)</b>	An understanding of the project brief, role responsibilities met and fundamental tasks achieved	P/F
<b>Practice Assessment Tutorial</b>	Using your <b>Learning Agreement</b> and <b>Project File</b> (documentation from project, available to view at any point during the project) to summarise continuous practice development. A remote, synchronous summative tutorial (Zoom or Teams) will give you feedback on your progress throughout the unit.	P/F
<b>Reflective Assessment</b>	The submission may be by any of the 4 styles described in the <b>BATP Reflective Assessment Handbook</b> . The marker should be able to experience your whole submission within approximately 30-40 minutes.	
<b>Assessment Notes</b>		
<p>Presentation style Reflective Assessment can be either live synchronous ie. via Zoom or Teams or recorded.</p> <p>You must pass both elements to pass the unit. This is a Pass/Fail unit.</p>		
<b>Assessment Criteria</b>		
<ul style="list-style-type: none"> <li>• Progress in relevant practice based techniques and skills</li> <li>• Effective use of research</li> <li>• Communication (of, for example, ideas and concepts)</li> <li>• Intellectual engagement (e.g. devising and sustaining arguments and/or solving problems).</li> </ul>		

13.5 PRACTITIONER 2					
<b>Level</b>	5	<b>Credits</b>	40	<b>ECTS</b>	20
<b>Notional Student Study Hours</b>	400 hours				
<b>Unit Leader</b>	Course Tutors				
<b>Programme(s) for which the unit is mainly intended</b>	BA Theatre Practice – all courses			Core	
<b>Prerequisite Learning</b>	Year 1 units or equivalent				

## Aims

- To develop a greater understanding of models of professional competence
- To develop ability to apply theory to practice
- To develop self-appraisal and identify career pathway.

## Learning Outcomes

On successful completion of this unit, you should be able to demonstrate:

- [A1] The responsibilities of your role and how it relates to other roles
- [A3] an understanding of the historical, conceptual and critical frameworks in relation to Performance
- [B1] That you can creatively solve problems to further independent and collaborative work.
- [C1] Apply relevant specialist skills of technique, craft and associated technologies
- [C2] Document and present your work

## Transferable Skills Developed

Self-appraisal and reflection, research and critical analysis, collaboration and /or project management.

## Indicative Unit Content

Having spent time in the last Unit understanding more of the duties and responsibilities of your role, you are expected to be able to work effectively with a greater degree of independence, and with a minimal level of staff supervision. You will be expected to build on your professional competence, apply your knowledge of what the current discourses (that is, the relevant, recent developments or debates) are in your subject and, importantly, to test out your emerging professional identity.

## Examples of projects in the unit have been:

Students on Design for Performance Courses

- Working with a professional director on a speculative design project, which might be on opera or dance piece
- In role as lighting or sound designer on one of the school's public productions

## Students on Crafts Courses

- Produce costumes and props in the School's workshops for a professional company. Build a set on a revolve for the Embassy Theatre Stage.
- Placement with Scott Fleary scenery builders

The contextual studies programme during this unit focuses on career opportunities and industry links. The majority of the lectures and workshops are run and presented by graduates of the programme.

This unit will equip you with knowledge and thinking skills, as well as soft skills such as research and problem solving plus health and safety knowledge that will inform your understanding of Theatre Practice and your chosen course.

## How You Learn

- Studio teaching
- Rehearsal Process
- Production process
- Staff-led seminars and workshops
- Working in role
- Professional mentoring
- Student led group work
- Critical debates and group discussions
- Peer teaching
- Tutorials

Assessment Summary		
Type of task <i>(e.g. essay, report, group performance)</i>	Magnitude <i>(e.g. No of words, time, etc.)</i>	Weight within the unit <i>(e.g. 50%)</i>
<b>Progress Tutorial (week 3-5)</b>	In relation to your <b>Learning Agreement</b> , an understanding of the project brief, role responsibilities met and fundamental tasks achieved	P/F
<b>Practice Assessment Tutorial</b>	Using your <b>Learning Agreement</b> and <b>Project File</b> (documentation from project, available to view at any point during the project) to summarise continuous practice development. A remote, synchronous summative tutorial (Zoom or Teams) will give you	100%

	feedback on your progress throughout the unit.	
<b>Reflective Assessment</b>	The submission may be by any of the 4 styles described in the <b>BATP Reflective Assessment Handbook</b> . The marker should be able to experience your whole submission within approximately 30-40 minutes.	

**Assessment Notes**

Presentation style Reflective Assessment can be either live synchronous ie. via Zoom or Teams or recorded.

You must pass all the above elements of assessment to pass the unit.

This unit is worth 12.5% of your overall degree mark.

**Assessment Criteria**

- Analysis and interrogation, demonstrating knowledge and understanding some of which is at the forefront of the theoretical and practical field/industry
- Progress in relevant practice based techniques and skills
- Successful collaborative skills
- Successful autonomous processes
- Self-reflection
- Testing the validity of presented facts, opinions and hypotheses

13.6 PRACTITIONER 3					
<b>Level</b>	5	<b>Credits</b>	40	<b>ECTS</b>	20
<b>Notional Student Study Hours</b>	400 hours				
<b>Unit Leader</b>	Course Tutors				
<b>Programme(s) for which the unit is mainly intended</b>	BA Theatre Practice – all courses			Core	
<b>Prerequisite Learning</b>	Year 1 units (or equivalent)				

## Aims

- To develop creative and organisational skills
- To develop a wider understanding of the performance industry and other related areas in order to further understand your own practice
- To develop strategies to promote yourself as a practitioner.

## Learning Outcomes

On successful completion of this unit, you should be able to demonstrate:

- [A2] The relationship between theory and practice in your relevant field of Theatre Practice
- [B1] That you can creatively solve problems to further independent and collaborative work
- [C1] Apply relevant specialist skills of technique, craft and associated technologies
- [C2] Document and present your work
- [D2] Your developing strategies for lifelong learning.

## Transferable Skills Developed

To develop ways of presenting and recording your work, professional networking, collaboration, project management.

## Indicative Unit Content

In this unit through observations of practice in a variety of professional settings, research and, where appropriate, practical realisation you will be encouraged to gain additional skills and knowledge that develop your understanding of your chosen specialism. You may apply your role to a very different context to the way you have worked before; you may be observing work in a different medium, you will be learning new skills and applying them to a professional context. This might be a placement project, a personal project or a college project in a leading/management role.

This unit is designed to give you an insight into a broader area of practice to enable you to make informed choices for your third year of the programme.

## Examples of projects in the unit have been:

Design Students

- Placement negotiated by you, with a professional designer working in your field of interest

Crafts Students

- Costume supervisor on the Embassy Theatre Public Production

Production Students

- Stage Manager for a large-scale devised Community production performed outdoors

Contextual studies will be at course/pathway level focused on the professional sector.

This unit will equip you with knowledge, thinking skills and broader life skills as well as skills such as self-analysis and reflection, and an ability to promote yourself and your work to inform your understanding working within the Theatre industry.

**How You Learn**

- Studio teaching
- Rehearsal process
- Production process
- Staff-led seminars and workshops
- Working in role
- Professional mentoring
- Student led group work
- Critical debates and group discussions
- Peer teaching
- Tutorials

<b>Assessment Summary</b>		
Type of task <i>(e.g. essay, report, group performance)</i>	Magnitude <i>(e.g. No of words, time, etc.)</i>	Weight within the unit <i>(e.g. 50%)</i>
<b>Progress Tutorial (week 3-5)</b>	In relation to your <b>Learning Agreement</b> , an understanding of the project brief, role responsibilities met and fundamental tasks achieved	P/F
<b>Practice Assessment Tutorial</b>	Using your <b>Learning Agreement</b> and <b>Project File</b> (documentation from project, available to view at any point during the project) to summarise continuous practice development. A remote, synchronous summative tutorial (Zoom or	100%

	Teams) will give you feedback on your progress throughout the unit.	
<b>Reflective Assessment</b>	The submission may be by any of the 4 styles described in the BATP <b>Reflective Assessment Handbook</b> . The marker should be able to experience your whole submission within approximately 30-40 minutes.	

**Assessment Detail**

Presentation style Reflective Assessment can be either live synchronous ie. via Zoom or Teams or recorded.

You must pass all the above elements of assessment to pass the unit.

This unit is worth 12.5% of your overall degree mark.

**Assessment Criteria**

- Progress in relevant practice-based techniques and skills
- Effective use of research
- Successful collaborative skills
- Successful autonomous processes
- Intellectual engagement (e.g. devising and sustaining arguments and/or solving problems).

13.7 PROFESSIONAL DEVELOPMENT TASK 1A: PRACTICAL TASK					
<b>Level</b>	6	<b>Credits</b>	40	<b>ECTS</b>	20
<b>Notional Student Study Hours</b>	400 hours				
<b>Unit Leader</b>	Course Tutors				
<b>Programme(s) for which the unit is mainly intended</b>	BA Theatre Practice – all courses This unit is optional with Unit 8 b, Professional Development Task 1: Extended Essay			Optional	
<b>Prerequisite Learning</b>	Years 1 or 2 (or equivalent)				

## Aims

- To develop a good professional competence in your chosen role
- To develop management and leadership in your own practice and possibly the practice of others in the production/project team
- To research your chosen discipline and other relevant areas to apply to your work through analysis, interrogation and experimenting

## Learning Outcomes

On successful completion of this unit, you should be able to demonstrate:

- [A2] The relationship between theory and practice in your relevant field of Theatre Practice.
- [B1] Creatively solve problems to further independent and collaborative work.
- [D3] Communicate effectively and actively collaborate with others to achieve common goals.
- [C1] to [C6] The practical learning outcomes, (see Learning Outcome list) in Practice Assessment.

## Transferable Skills Developed

To develop ways of managing your work, new areas of research, testing your theories, and project management and leadership skills.

## Indicative Unit Content

In this unit you will undertake a role from an appropriate range of production or performance tasks.

The projects will demand a range of responsibilities and a high level of project management. These tasks are designed to develop further the skills and understanding learnt on the programme so far, while working with a greater degree of independence in the management of yourself and the production process (or project undertaken).

You might take a leading role on a Public Production, where you will work with a minimum of staff supervision, enabling you to test your specialist skills and understanding and personal working

processes within a simulation of contemporary production or performance practice. Alternatively you might negotiate a placement that gives you a similar opportunity.

To prepare you for the range of roles and models in professional practice, you will be required to compare your own working process with the way in which similar roles are undertaken in a range of professional settings.

### **Examples of projects in the unit are:**

#### Crafts Students

- Take the HOD Wardrobe role and manage the work of three Year Two constructors on Public Productions.

#### Design for Performance Students

- Create the sound, lighting or video design for an ensemble performance, which may take place in a public venue not on the School site
- Design and manage the realisation of the set for one of the school's public production in the Webber Douglas Studio.

#### Production Students

- Taking on a senior role such as Production Manager, Chief Electrician or Stage Manager on one (or more) of the School's public productions
- Negotiating and completing an extended placement in an area of practice of your choosing.

Alongside this, a programme of lectures and seminars focuses on personal development planning for entry into the industry.

This unit will equip you with knowledge, practical skills and broader life skills as well as soft skills such as project management approaches, an ability to experiment and test your work to inform your understanding as a Theatre practitioner.

### **How You Learn**

- Studio teaching
- Rehearsal process
- Production process
- Group seminars
- Working in role
- Professional mentoring
- Student led group work
- Professional research
- Peer teaching
- Tutorials

<b>Assessment Summary</b>		
Type of task <i>(e.g. essay, report, group performance)</i>	Magnitude <i>(e.g. No of words, time, etc.)</i>	Weight within the unit <i>(e.g. 50%)</i>
<b>Element 1</b> <b>Reflective Assessment</b>	Responding to Learning Outcomes A2, B1, D3 and incorporating evidence of your practice, as appropriate. The submission may be by any of the 4 styles described in the BATP <b>Reflective Assessment Handbook</b> . The marker should be able to experience your whole submission within approximately 45 minutes.	100%
<b>Element 2</b> <b>Practice Assessment</b>	No more than 12 items. All items to be signed off during projects and 1 to 1 tutorials at the end of the project.	Pass/fail
<b>Assessment Notes</b>		
<p>Presentation style Reflective Assessment can be either live synchronous ie. via Zoom or Teams or recorded.</p> <p>You must pass both the above elements of assessment to pass the unit.</p> <p>This unit is worth 25% of your overall degree mark.</p>		
<b>Assessment Criteria</b>		
<p>Some assessment criteria might be more applicable to one element (e.g. Reflective Assessment) than another</p> <ul style="list-style-type: none"> <li>• Analysis and interrogation, demonstrating knowledge and understanding some of which is at the forefront of the theoretical and practical field/industry</li> <li>• Successful collaborative skills</li> <li>• Successful autonomous processes</li> <li>• Communication (of, for example, ideas and concepts)</li> <li>• Effective use of research</li> <li>• Progress in relevant practice-based techniques and skills.</li> </ul>		

13.8 PROFESSIONAL DEVELOPMENT TASK 1B: EXTENDED ESSAY					
<b>Level</b>	6	<b>Credits</b>	40	<b>ECTS</b>	20
<b>Notional Student Study Hours</b>	400 hours				
<b>Unit Leader</b>	Course Tutors				
<b>Programme(s) for which the unit is mainly intended</b>	BA Theatre Practice – all courses This unit is optional with Unit 8 a, Professional Development Task 1: Practical task.			Optional	
<b>Prerequisite Learning</b>	Years 1 or 2 (or equivalent)				

## Aims

Please note the extended research essay option is appropriate to students wishing to apply to an MA programme upon graduation.

- To develop a well informed and professional competence in your chosen role
- To develop research management and intellectual leadership in your own practice and possibly the practice of others in the production/project team
- To research your chosen discipline and other relevant areas to apply to your work through analysis, interrogation and experimenting.

## Learning Outcomes

On successful completion of this unit, you should be able to demonstrate:

- [A2] The relationship between theory and practice in your relevant field of Theatre Practice
- [A3] Historical, conceptual and critical frameworks in relation to field of practice
- [B2] Plan and undertake rigorous independent research.

C1 C2 C4 and C6 The practical learning outcomes, (see Learning Outcome list) in Practice Assessment.

## Transferable Skills Developed

To develop ways of managing your work, new areas of research, testing and presenting your theories.

## Indicative Unit Content

In this unit you will undertake an in depth research into an agreed area of Theatre Practice the research can be practiced based but should be supported by a rigorous qualitative research methodology. The task is designed to develop further the skills and understanding learnt on the programme so far. The essay, however theoretical, should maintain a clear connection to your personal interests and practice.

You should engage with a **minimum of three** leading specialists/authors related to your subject and identify how your research is relevant to other practitioners and to the wider Theatre context.

You should explore different models of research, personal and collaborative, theoretical and practical developing your argument dialogically with a respect to other specialists concerns.

**Examples of past extended essay have looked at:**

- Using ecologically sound materials for prop making in the performance industry
- The re using and making of garments during the second world war

Contextual studies focuses on personal development planning for entry into the industry or progress on to further study.

This unit will equip you with knowledge, practical skills and broader life skills as well as soft skills such as project management, academic writing, and an ability to experiment and test your work to inform your understanding as a Theatre practitioner.

**Part-way through the unit you will present and discuss with your course tutor progress in the research for the extended essay.**

**How You Learn**

- Group seminars
- Working in role
- Professional mentors
- Professional research
- Tutorials

<b>Assessment Summary</b>		
Type of task <i>(e.g. essay, report, group performance)</i>	Magnitude <i>(e.g. No of words, time, etc.)</i>	Weight within the unit <i>(e.g. 50%)</i>
<b>Element 1</b> Extended essay with supporting appendices	8,000 – 10,000 words	100%
<b>Element 2</b> Presentation of research in progress	Not less than 10 minutes, with or without supporting material such as PowerPoint slides.	Pass/fail
<b>Assessment Notes</b>		
You must pass both elements of assessment to pass the unit. This unit is worth 25% of your overall degree mark.		
<b>Assessment Criteria</b>		
Some assessment criteria might be more applicable to one element (e.g. Presentation) than another Intellectual engagement (e.g. devising and sustaining arguments and/or solving problems)		
<ul style="list-style-type: none"> <li>• Analysis and interrogation demonstrating knowledge and understanding some of which is at the forefront of the theoretical and practical field/industry</li> <li>• Effective use of research</li> </ul>		

- Progress in relevant practice-based techniques and skills
- Communication (of, for example, ideas and concepts).

13.9 PROFESSIONAL DEVELOPMENT TASK 2					
<b>Level</b>	6	<b>Credits</b>	40	<b>ECTS</b>	20
<b>Notional Student Study Hours</b>	400 hours				
<b>Unit Leader</b>	Course Tutors				
<b>Programme(s) for which the unit is mainly intended</b>	BA Theatre Practice – all courses			Core	
<b>Prerequisite Learning</b>	Years 1 or 2 (or equivalent)				

## Aims

- To undertake professional research to understand your role/career path
- To explore new areas of practice
- To reflect on your practice and identify new areas of development/learning

## Learning Outcomes

On successful completion of this unit, you should be able to demonstrate

- [B3] Your ability to experiment, interrogate, analyse, create new models
- [D1] That you can evaluate your personal development through a process of reflection and self-appraisal
- [D5] Conceptualise, develop and implement creative project management in speculative and realised contexts
- C1) to [C6] The practical learning outcomes, (see Learning Outcome list) in Practice Assessment.

## Transferable Skills Developed

To develop ways of networking, reflection and analysis, project management and leadership skills.

## Indicative Unit Content

In this unit you will have the opportunity to undertake a project, production or performance task specifically related to your individual area of interest. This may be located outside the conventions of established production and performance practice. You may undertake this Professional Development Task two within the school or through collaboration with an appropriate partner institution or within a professional setting.

The unit is usually undertaken by the student individually however, you can propose that group activity may be appropriate -undergraduate companies have been formed during this unit. Through your work in this unit you should be able to further contextualise your professional practice in a wider theatre and performance context.

## Examples of projects in the unit have been:

### Crafts Students

- Working with professional scenery builder, Scott Fleary, in role as assistant metal engineer
- Working with professional costume.

### Design for Performance Students

- Working with professional lighting designer, sound designer or video and projection designer on the design at a major regional theatre venue.

### Production Students

- Working as a production lighting engineer, sound engineer or production assistant for an area of a major music festival.

Alongside this unit a programme of lectures and seminars will support personal development planning for entry into the industry or progress on to further study.

This unit will equip you with knowledge, thinking skills and broader life skills as well as soft skills such as reflection and analysis, an ability to experiment and test your work to inform your understanding as a Theatre practitioner.

## How You Learn

- Studio teaching
- Rehearsal process
- Production process
- Group seminars
- Working in role
- Professional mentoring
- Student led group work
- Professional research
- Peer teaching
- Tutorials

Assessment Summary		
Type of task <i>(e.g. essay, report, group performance)</i>	Magnitude <i>(e.g. No of words, time, etc.)</i>	Weight within the unit <i>(e.g. 50%)</i>
<b>Element 1</b> <b>Reflective Assessment</b>	Responding to Learning Outcomes B3, D1 and D5 and incorporating evidence of your practice, as appropriate. The submission may be by any of the 4 styles described in the BATP <b>Reflective Assessment</b>	100%

	<b>Handbook.</b> The marker should be able to experience your whole submission within approximately 45 minutes.	
<b>Element 1 Practice Assessment</b>	No more than 12 items All items to be signed off during projects and/or in 1 to 1 tutorials at the end of the project.	Pass/fail
<b>Assessment Notes</b>		
<p>Presentation style Reflective Assessment can be either live synchronous ie. via Zoom or Teams or recorded.</p> <p>You must pass both the above elements of assessment to pass the unit.</p> <p>This unit is worth 25% of your overall degree mark.</p>		
<b>Assessment Criteria</b>		
<p>Some assessment criteria might be more applicable to one element (e.g. Reflective Assessment) than another.</p> <ul style="list-style-type: none"> <li>• Taking creative risks, as appropriate</li> <li>• Self-reflection</li> <li>• Testing the validity of presented facts, opinions and hypotheses</li> <li>• Intellectual engagement (e.g. devising and sustaining arguments and/or solving problems)Progress in relevant practice-based techniques and skills</li> <li>• Communication (of, for example, ideas and concepts)</li> <li>• Successful collaborative skills</li> <li>• Successful autonomous processes</li> </ul>		

13.10 FUTURE PRACTICE TASK					
<b>Level</b>	40	<b>Credits</b>	20	<b>ECTS</b>	20
<b>Notional Student Study Hours</b>	400 hours				
<b>Unit Leader</b>	Course Tutors				
<b>Programme(s) for which the unit is mainly intended</b>	BA Theatre Practice – all courses			Core	
<b>Prerequisite Learning</b>	Years 1 or 2 (or equivalent)				

## Aims

- To develop portfolio skills
- To develop ways to market yourself as a professional practitioner
- To develop interpersonal skills

## Learning Outcomes

On successful completion of this unit, you should be able to demonstrate:

### ***ELEMENT 1 – Portfolio, CV, and Web Presence***

- [A1] The responsibilities of your role and how it relates to other roles
- [C2] Document and present your work
- [D4] Utilise Information technology creatively.

### ***ELEMENT 2 – Research & Career Plan***

- [A1] The responsibilities of your role and how it relates to others' roles
- [B2] Plan and undertake rigorous independent research
- [D1] Evaluate your personal development through a process of reflection and self-appraisal

## Transferable Skills Developed

To develop ways of networking, to develop techniques for self-promotion and marketing.

## Indicative Unit Content

**This unit is divided into two elements:**

### ***ELEMENT 1 – Portfolio, CV and Web Presence***

In element 1 you are being asked to demonstrate your skills, abilities and experience in preparation for entering the world of work.

You should show how you have creatively recorded your practical work; you should do this through a portfolio or equivalent, and through resources on the internet as discussed with your tutor, and through a professionally focussed CV.

You are being asked to demonstrate that you can work at a professional standard in many different contexts, and document your work in way that is consistent with current or emerging professional practice.

**You should also demonstrate an understanding of how you can make best use of social media and other aspect of the internet to document and promote your practice, and to promote yourself as a practitioner.**

### ***ELEMENT 2 – Research and Career Plan***

In Element 2 you are being asked to demonstrate that you have a thorough and up-to-date knowledge of your chosen areas of professional practice, based on your own detailed research and supported by feedback from practicing professionals.

You should evaluate your professional and personal development through reflection, supported by professional and peer networks, and show your ability to formulate strategies for lifelong learning. This unit will equip you with knowledge, thinking skills, practical skills and broader life skills as well as soft skills in IT, promotion and marketing, professional networking.

You will normally have the opportunity to test your ideas by presenting them to a panel of professionals and your peers for their feedback. Students will have the opportunity to gain further feedback on their portfolio and other aspects of their practice through the annual Design and Crafts exhibition, Performance Arts Festival, and in the course of their work on the Public Productions and other projects.

### **How You Learn**

- Group seminars
- Group Presentations
- Professional, tutor and peer feedback
- Professional research
- Tutorials

<b>Assessment Summary</b>		
Type of task <i>(e.g. essay, report, group performance)</i>	Magnitude <i>(e.g. No of words, time, etc.)</i>	Weight within the unit <i>(e.g. 50%)</i>
<b>Portfolio (or Industry equivalent), CV and Web Presence</b>	Guidance from course/pathway tutors.	100%
<b>A Career Plan with supporting research and analysis</b>	The submission may be by any of the 4 styles described in the <b>BATP Reflective Assessment Handbook</b> . The marker should be able to experience your whole element within approximately 45 minutes.	

### **Assessment Notes**

You must pass both elements of assessment to pass the unit.

This unit contributes 25% to your final degree classification.

### **Assessment Criteria**

Some assessment criteria might be more applicable to one element (e.g. Reflective Assessment) than another

- Progress in relevant practice based techniques and skills
- Communication (of for example, ideas and concepts)
- Analysis and interrogation, demonstrating knowledge and understanding some of which is at the forefront of the theoretical and practical field/industry
- Effective use of research
- Self-reflection.

**INTRODUCTION TO THEATRE PRACTICE****Exemplar key texts**

Schechner, R. (1988) *Performance Theory*, Rev.ed., New York, Routledge.

Sim, S. and Van Loon, B. (2004) *Introducing Critical Theory A Graphic Guide*, Royston, Icon Books

Culler, J. (1997) *Literary Theory, a very short introduction*, Oxford, Oxford University Press

Culture 24, 'Places To Go: London,' *Digital Cultural Resource*

<http://www.culture24.org.uk/places%20to%20go/london> (accessed 20.5.2012).

The Association of British Theatre Technicians (2009) 'ABTT Model Technical Rider Guidance Notes,' *Technical Resources*, <http://www.abtt.org.uk/includes/pdf/guidance-notes/guidance-8.pdf>, (accessed 15.5.2014)

*Virtual Library Museum Pages*, <http://icom.museum/vlmp/uk.html> (accessed 17.5.2012).

**TEXT ANALYSIS****Exemplar key texts**

Belsey, C. (1980) *Critical Practice*, New York, Routledge.

Brook, P. (1968) *The Empty Space*, New York, Touchstone.

Ingham, R. (1998) *From Page to Stage: How Theatre Designers Make Connections Between Scripts and Images*, Portsmouth, NH, Heinemann Educational.

Bowen, J and MPA (1998) 'Museums around the UK on the web,'

**DEVELOPING YOUR CREATIVE PRACTICE****Exemplar key texts**

[Berger](#), J. (1972) *Ways of Seeing*, London, British Broadcast Corporation and Penguin.

Blurton, J. (2001) *Scenery Drafting and Construction*, New York, Routledge.

Van Beek, M. (2004) *Electrical Safety for Live Events*, Cambridge, Entertainment Technology Press.

**PRACTITIONER 1****Exemplar key texts**

Brand, N. (2005) *Dramatic Notes – Foregrounding Music in the Dramatic Experience*, New Barnet, John Libbey Publishing.

Maccoy, P. (2004) *The Essentials of Stage Management*, London, Routledge.

Association of British Theatre Technicians (2012) *Publications*, [www.abtt.co.uk](http://www.abtt.co.uk) (accessed 22.5.2012).

Moran, N (2014) *Electric Shadows, an introduction to working with video and projection on stage* Cambridge, Entertainment Technology Press

**PRACTITIONER 2****Exemplar key texts**

Orton, K. (2004) *Model Making for the Stage, A Practical Guide*, Marlborough, Crowood Press.

Shoben, M. and Ward, J. (1987) *Pattern Cutting and Making Up*, Oxford, Butterworth-Heinemann.

Van Beek, M. (2000) *A Practical Guide to Health and Safety in the Entertainment Industry*, Cambridge, Entertainment Technology Press.

### **PRACTITIONER 3**

#### **Exemplar key texts**

Myerson, J. 'The Designer as Collaborator,' *Collaborators Exhibition Lecture Event at the V&A* <http://www.vam.ac.uk/content/videos/t/video-the-designer-as-collaborator-jeremy-myerson/> (accessed 21.5.2012).

Phelan, P. (1993) *Unmarked: The Politics of Performance*, London, Routledge.

Beudert, P. and Crabtree, S (2012) *Scenic Art for Theatre: history, tools and techniques*, 3<sup>rd</sup> Ed., Waltham, MA, Elsevier.

### **THEATRE PRACTICE: SPECIALIST COMPETENCIES**

#### **Exemplar key texts**

Barozzi da Vignola, G. (1669) *Canon of the Five Orders of Architecture (Dover Architecture)*, London, William Sherman.

Fraser, N. (1994) *Lighting and Sound, (A Phaidon Theatre Manual)*, London, Phaidon Press.

Hagen, U. (1973) *Respect for Acting*, New York, Wiley.

Wilson, A. (2003) *Making Stage Props: a Practical Guide*, Marlborough, Crowood Press.

### **PROFESSIONAL DEVELOPMENT TASK 1: PRACTICAL TASK**

#### **Exemplar key texts**

Clegg, C. Legge, K, and Walsh, E. (1999) *The Experience of Managing*, London, Macmillan Business. Entertainment Technology Press (2012) 'Entertainment Technology News,' *Online News Service*, <http://www.etnow.com/> (accessed 15.5.2012).

Reid, F. (1995) *The Staging Handbook*, Portsmouth, NH, Heinemann Drama.

### **PROFESSIONAL DEVELOPMENT TASK 1: EXTENDED ESSAY**

Exemplar key texts will be dependent upon the selected research topic. This is an exemplar bibliography for an essay focusing on 'performance documentation and its uses today'

Anderson, Laurie. Foreword: This is the Time and This is the Record of the Time. *Performance; Live Art Since the 1960s*. By RoseLee Goldberg. New York: Thames & Hudson inc. 2004. Print.

Auslander, Philip. *Liveness: Performance in a Mediatized Culture*. 2nd ed. Oxon: Routledge. 2008. Print.

Benjamin, Walter. *The Work of Art in the Age of Mechanical Reproduction*. Trans. J. A. Underwood. London: Penguin Group, 2008. Print. Great Ideas.

Calle, Sophie. *Did you see me?* 3rd ed. Trans. Yve-Alain Bois. New York: Prestel, 2010. Print.

Canavan, Kris and Vason, Manuel. *Collaboration #5*. London: 2004. Photograph.

Collins. *Pocket English Dictionary*. 2nd ed. Glasgow: HarperCollins. 1992. Print.

Etchells, Tim. A six-thousand-and-forty-seven-word manifesto on liveness in three parts with three interludes. *Live: Art and Performance*. Ed. Adrian Heathfield. London: Tate Publishing. 2004. Print.

Heathfield, Adrian. *Alive. Live: Art and Performance*. Ed. Adrian Heathfield. London: Tate Publishing, 2004. Print.

Klein, Yves. *Leap into the Void*. 1960. Gelatine silver print on paper. Metropolitan Museum of Art, New York.

Marsh, Geoffrey. Interviewed by Helen Barwick. London, Blythe House, Kensington Olympia. 13:00, 14th November 2011. Interview.

National Theatre Annual Review 2011. London.

O'Reilly, Kira and Vason, Manuel. *Collaboration #3*. London: 2001. Photograph.

Phelan, Peggy. *UNMARKED: The Politics of Performance*. Oxon: Routledge, 1993. Print.

Schechner, Richard. *Performance Studies: An Introduction*. 2nd ed. Oxon: Routledge, 2007. Print.

Schneider, Rebecca. The Document Performance. *Encounters*. By Manuel Vason. Ed. Dominic Johnson. Bristol: Arnolfini, 2007. Print.

*Shirtography*. By Jerome Bel. Dir. Jerome Bel. Perf. Jerome Bel. BMW Tate Performance Room LIVE, London. 22nd March 2012. Live-streamed performance.

Wood, Catherine, interviewee. BMW Performance Room – Curators on Jerome Bel. By Tate Modern. London, 2012. Keynote.

Wurtzler, Steve. She Sang Live but the Microphone was Turned Off. *Sound Theory/Sound Practice*, ed. Altman. London: Routledge, 1992. Print.

## **PROFESSIONAL DEVELOPMENT TASK 2**

### **Exemplar key texts**

Baugh, C. (2005) *Theatre Performance and Technology; The Development of Scenography in the Twentieth Century*, Basingstoke, Palgrave MacMillan.

Holmberg, A. (1996) *The Theatre of Robert Wilson*, Cambridge, Cambridge University Press.

Ltten, J. (1997) *The Art of Color: The Subjective Experience and Objective Rationale of Color* (trans. van Haagen, E), Rev.ed., New Jersey, John Wiley & Sons.

Abulafia, Y *The Art of Light on Stage*. London Routledge 2016

Collins & Nisbet (eds). *Theatre and Performance Design*. London Routledge 2010

## **FUTURE PRACTICE TASK**

### **Exemplar key texts**

Holden, A. and Sammler, B. (1999) *Structural Design for the Stage*, Woburn, MA, Focal Press.

McAdams, D.A. (1996) *Caught in the Act - A Visual History of Contemporary Multimedia Performance*, New York, Aperture Foundation.

Bogart, A and Landau, T. (2005) *The Viewpoints Book: A Practical Guide to Viewpoints and Composition*, New York, Theatre Communications Group.

Cox and Warner (Eds., 2004) *Audio Culture – Readings in Modern Music*, London, Continuum International.

## 15 KEY FACTS

<b>PROGRAMME NAME</b>	<b>BA (Hons) Theatre Practice</b>
<b>TEACHING INSTITUTION</b>	The Royal Central School of Speech and Drama, London
<b>AWARDING BODY</b>	University of London
<b>FHEQ</b>	The BA is a qualification completed at Level 6 in the Framework for Higher Education Qualifications in England, Wales and Northern Ireland, carrying 360 credits over levels 4, 5 and 6.
<b>AWARD(S)</b>	Bachelor of Arts (Honours) Exceptionally: Certificate of Higher Education (for students leaving after 1 year with 120 credits) Diploma of Higher Education (for students leaving after 2 years with 240 credits) Bachelor of Arts (for students leaving with 300 credits)
<b>FINAL AWARD NAME</b>	Bachelor of Arts Theatre Practice
<b>MODE OF STUDY</b>	Full-time
<b>EUROPEAN CREDIT TRANSFER SCHEME (ECTS)</b>	The BA is qualification at the end of the first cycle as defined within the European Higher Education Area, carrying 180 credits in the European Credit Transfer Scheme (ECTS)
<b>ACCREDITATION</b>	Drama UK
<b>LANGUAGE OF STUDY</b>	English
<b>EXTERNAL BENCHMARKS</b>	Framework for Higher Qualifications (FHEQ) Dance, Drama and Performance Subject Benchmark Statement

### Programme Approval

<b>Specification Version</b>	2021/22
<b>Last Periodic Review</b>	2016/17

### External Examiner Information

<b>Name</b>	<b>Position</b>	<b>Organisation</b>	<b>Tenure (MM/YY)</b>
Annabel Arndt	Senior Lecturer	University of Winchester	09/2018 - 12/2022
Michael Pavelka	Freelance	Ex - University of the Arts	09/2019 - 12/2023

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