

Programme Information & PLOs			
Title of the new programme – including any year abroad/ in industry variants			
BA in Theatre: Writing, Directing and Performance			
Level of qualification			
Please select:	Level 6		
Please indicate if the programme is offered with any year abroad / in industry variants		Year in Industry Please select Y/N	No
		Year Abroad Please select Y/N	No
Department(s): Where more than one department is involved, indicate the lead department			
Lead Department	Theatre, Film and Television		
Other contributing Departments:	N/A		
Programme Leader			
Please name the programme leader and any key members of staff responsible for designing, maintaining and overseeing the programme.			
Dr Tom Cantrell			
Purpose and learning outcomes of the programme			
Statement of purpose for applicants to the programme			

The BA in Theatre: Writing, Directing and Performance offers you a unique opportunity to study and make theatre in a rich and stimulating environment. The programme focuses on the roles of writer, director and performer. It combines historical and textual exploration with practical experiment, enabling you to analyse key aspects of playwriting, theatre production, acting and directing in our specially designed teaching and performance spaces. We also explore the ways in which theatre draws on and influences film and television. We pair close engagement with contemporary practice with an emphasis on the need to understand longer histories and past achievements that underpin what we do now.

The programme provides a rounded learning experience through which you will gain deep theoretical and practical knowledge and skills. The unique combination of these areas is designed to ensure that you will acquire the necessary analytical, creative and practical skills to enable you to work with creativity and flair, whether your future is in professional theatre or in related areas (such as film and television, arts administration, journalism, publishing, education or further study). The programme combines practical work with the contextual analysis of theatre history, trends in contemporary theatre, and studies of particular forms such as political theatre and comedy. The programme is designed to appeal to a wide range of students with different kinds of academic backgrounds, interests and strengths. You will benefit from some of the best-equipped theatre spaces at any UK university, and be taught by leading academics and practitioners. In addition to scheduled classes, you will also benefit from contact with leading theatre-makers via the department's professional visitor programme and work experience opportunities. These include theatre projects, masterclasses, lectures and workshops exploring a wide range of creative disciplines. Upon completion, you will have acquired a detailed knowledge of the theory and practice of theatre and a broad range of academic and creative skills that are essential for pursuing careers in highly competitive creative industries as well as also being transferable to other fields or future study.

Programme Learning Outcomes

PLO	On successful completion of the programme, graduates will be able to:
1	Interpret how scripts are, and historically have been, translated into a range of performance events by critical evaluation of a range of scripted drama
2	Combine independent research skills, practical exploration and experiment in successfully undertaking ambitious research projects.
3	Apply the practical and organisational skills necessary to effectively contribute as writers, directors and performers in realising the production of a successful performance from a challenging script.
4	Actively reflect the organisational, practical and technical skills that they have gained from working with theatre professionals, academic tutors and through work experience opportunities, so as to improve and develop their own theatre practice and enhance their employability for future careers.
5	Write and develop practical work with creativity and with flair, both independently and within teams, to respond to challenges and to communicate their ideas with clarity and focus to a range of audiences.
6	Effectively employ a set of transferable skills (such as presentation, leadership, project management, and research skills) that will allow them to work across a range of media (theatre, television and film) and within a variety of roles.

Programme Learning Outcome for year in industry (where applicable)

For programmes which lead to the title 'with a Year in Industry' – typically involving an additional year – please provide either a) amended versions of some (at least one, but not necessarily all) of the standard PLOs listed above, showing how these are changed and enhanced by the additional year in industry b) an additional PLO, if and only if it is not possible to capture a key ability developed by the year in industry by alteration of the standard PLOs.

N/A

Programme Learning Outcome for year abroad programmes (where applicable)

For programmes which lead to the title 'with a Year Abroad' – typically involving an additional year – please provide either a) amended versions of some (at least one, but not necessarily all) of the standard PLOs listed above, showing how these are changed and enhanced by the additional year abroad or b) an additional PLO, if and only if it is not possible to capture a key ability developed by the year abroad by alteration of the standard PLOs.

N/A

Explanation of the choice of Programme Learning Outcomes Please explain your rationale for choosing these PLOs in a statement that can be used for students (such as in a student handbook). Please include brief reference to:

i) Why the PLOs are considered ambitious or stretching?

This programme aims to develop students' intellectual, practical, creative and analytical skills in a way that ambitiously combines academic rigour and independent critical thinking with high-quality practical experiment and group theatre productions.

ii) The ways in which these outcomes are distinctive or particularly advantageous to the student:

(PLO1) The programme is designed to support students in developing their knowledge and understanding of script-based theatre. The vast majority of professional theatre companies (along with the associated disciplines of film, television, and radio) rely on scripts. However, many of our competitors focus on devising and improvisation. Thus, to ensure maximum employability, students on the BA will gain the analytical, research and practical skills indispensable for working on scripted drama. In particular, they will gain an understanding of, and practical experience in, how scripts are translated into performance events.

(PLO2) Students will develop study skills, including digital literacy skills, which allow them to pursue ambitious independent research. The BA combines analytical and historical investigation across a wide historical and cultural range (from Greek and Roman theatre to the immediately contemporary), with equally adventurous practical exploration and experiment. This combination is very unusual across the sector; most courses are less ambitious in their practical work, and practically-focused courses (such as those at conservatoires) tend not to focus on the analytical investigation which is at the heart of our programme. Students will recognise research and practice as being inseparably combined, and mutually reliant.

(PLO3) Students will gain knowledge and practical understanding of the distinctive (but overlapping) responsibilities and contributions of writers, directors and performers, and will employ practical skills to demonstrate the performance potentiality of challenging scripts from a diverse range of periods and performance traditions. This focus distinguishes our course from our competitors' programmes and many students acknowledge that this combination was key to them applying to our programme. Through a carefully scaffolded learning environment, students are supported in their progression from workshop exercises in Year 1 to an ambitious, fully staged, public production in Year 3, and from short playwriting exercises to creating their own full-length plays. By doing so, students gain experience of the importance of collaboration and team-work.

(PLO4) Students will gain work experience in a professional environment and direct interaction with practitioners. Both on the degree programme and via extra-curricular events, the BA is in dialogue with professional theatre and the wider creative industries. Through visiting speaker events, projects and placement schemes, students will work with an array of professional companies and theatre-makers. Recent collaborators include York Theatre Royal, Pilot Theatre, Slung Low, Company of Angels, and the National Railway Museum. Leading professionals who have recently conducted workshops with students include Simon Stephens, Penelope Wilton, Nick Payne, Jenny Topper and Laura Wade. These sessions will develop a range of practical skills such as theatre design and model-box making, how to work with agents and casting directors, as well as how to set up their own companies and how to develop the digital literacy skills needed to publicise their own work effectively.

(PLO5) All students will be equipped with transferable skills for use within the creative industries and related areas. Through the combination of practice and analysis, students develop excellent communication and written skills, characterised by creative flair and initiative as independent-thinkers, makers and researchers. They are well-rounded students who understand the importance of collaboration but are also confident in working independently. As teamwork and collaboration with peers on ambitious projects is at the core of the programme, their transferable skills, and therefore employability, are significantly enhanced by the BA.

(PLO6) We give students the option to pursue and develop particular interests related to the core studies of the degree programme. These focus on the relationship between skills for theatre, television and film. Many of today's professionals move fluently between these areas, and students have the option to expand their studies to embrace them. They can also gain experience of developing practical and digital literacy skills in theatre design and production, further enhancing their employability.

iii) How the programme learning outcomes develop students' digital literacy and will make appropriate use of technology-enhanced learning (such as lecture recordings, online resources, simulations, online assessment, 'flipped classrooms' etc)?

Digital literacy has an important place in our programme, but it must be emphasised that theatre is predicated on face-to-face interaction, and thus this form of communication is privileged in our programme. That said, the way that theatre is publicised relies on digital platforms, as do many of the design components of theatre.

PL02 includes digital literacy in the research skills that are a central component in the degree programme.

PLO4 identifies digital literacy as a key component in how to publicise their work, and the skills associated with this are taught in the second and third year of the programme.

These skills are also central to PLO6 as much theatre design is now based on computer design software.

iv) How the PLOs support and enhance the students' employability (for example, opportunities for students to apply their learning in a real world setting)?

The programme's employability objectives should be informed by the University's Employability Strategy:

<http://www.york.ac.uk/about/departments/support-and-admin/careers/staff/>

(PLO1) To ensure maximum employability, students on the BA will gain the analytical, research and practical skills indispensable for working on scripted drama. In particular, they will gain an understanding of, and practical experience in, how scripts are translated into performance events.

(PLO2) Students will recognise research and practice as being inseparably combined, and mutually reliant. This combination is critical to their employability when they graduate, and both graduates and their employers cite this as a key strength of our course.

(PLO3) Understanding of the distinctive (but overlapping) responsibilities and contributions of writers, directors and performers is central to working in any of these fields. Through a carefully scaffolded learning environment, students are supported in their progression from workshop exercises in Year 1 to an ambitious, fully staged, public production in Year 3, and from short playwriting exercises to creating their own full-length plays. These final year projects are very much 'real world' experiences, involving many visiting professionals, as including key employability skills such as project management, budgeting, scheduling and working to precise and exacting deadlines. By doing so, students gain experience of the importance of collaboration and team-work.

(PLO4) Both on the degree programme and via extra-curricular events, the BA is in dialogue with professional theatre and the wider creative industries. Through visiting speaker events (which take place at least twice a term), projects (such as theatre productions *Blood and Chocolate* and *Clocking In* (Pilot Theatre/York Theatre Royal) and placement schemes (such as with Pilot Theatre, Ambassador Theatre Group), students will work with an array of professional companies and theatre-makers. Recent collaborators include York Theatre Royal, Pilot Theatre, Slung Low, Company of Angels, and the National Railway Museum. Leading professionals who have recently conducted workshops with students include Simon Stephens, Penelope Wilton, Nick Payne, Jenny Topper and Laura Wade. These sessions will develop a range of practical skills such as theatre design and model-box making, how to work with agents and casting directors, as well as how to set up their own companies and how to develop the digital literacy skills needed to publicise their own work effectively.

(PLO5) All students will be equipped with transferable skills for use within the creative industries and related areas. Through the combination of practice and analysis, students develop excellent communication and written skills, characterised by creative flair and initiative as independent-thinkers, makers and researchers. They are well-rounded students who understand the importance of collaboration but are also confident in working independently. As teamwork and collaboration with peers on ambitious projects is at the core of the programme, their transferable skills, and therefore employability, are significantly enhanced by the BA.

(PLO6) We give students the option to pursue and develop particular interests related to the core studies of the degree programme. These focus on the relationship between skills for theatre, television and film. Many of today's professionals move fluently between these areas, and students have the option to expand their studies to embrace them. They can also gain experience of developing practical and digital literacy skills in theatre design and production, further enhancing their employability.

vi) How will students who need additional support for academic and transferable skills be identified and supported by the Department?

We work closely with supervisors to identify students who require additional support, and the Department's Disability Rep is in close contact with Student Support Services, the Open Door Team and will guide students to find the support they need via the Student Support Hub. Once this is complete, a Student Support Plan is put in place and this is shared with and consulted by all tutors.

vii) How is teaching informed and led by research in the department/ centre/ University?

All staff members on the programme are active researchers and many are theatre professionals. The six PLOs are based on the relationship between the innovative research that the staff are conducting and the undergraduate programme. Staff are encouraged to teach to their research strengths and this is a crucial element in module and programme planning.

Stage-level progression

Please complete the table below, to summarise students' progressive development towards the achievement of PLOs, in terms of the characteristics that you expect students to demonstrate at the end of each year. This summary may be particularly helpful to students and the programme team where there is a high proportion of option modules.

Note: it is not expected that a position statement is written for each PLO, but this can be done if preferred (please add information in the 'individual statement' boxes). For a statement that applies across all PLOs in the stage fill in the 'Global statement' box.

Stage 0 (if your programme has a Foundation year, use the toggles to the left to show the hidden rows)

Stage 1

On progression from the first year (Stage 1), students will be able to:	<i>Global statement</i>
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PLO 1	PLO 2	PLO 3	PLO 4	PLO 5	PLO 6	PLO 7	PLO 8
Apply appropriate research skills to be able to interpret how scripts are, and historically have been, translated into performance events, and to have a sound understanding of these contexts.	Combine foundational independent research skills and considered modes of practical exploration and experiment to successfully undertake modest research exercises and practical demonstrations.	Apply the practical and organisational skills necessary to effectively contribute as writers, directors and performers in realising the staging of short practical demonstrations of a script, or short pieces of their own playwriting work.	The first year of the programme develops the students' practical and research skills and by doing so starts to equip them for the opportunities to interact with industry in the second and third year of the programme.	Develop their own work as scholars and theatre-makers. To begin to work creatively, both independently and within small groups. To respond to challenges and to communicate their ideas with clarity and focus in short written assessments and exercises and in modest practical experiments.	Begin to develop an array of transferable skills that will allow them to work productively in their work with others, and in their independent work.		

Stage 2

On progression from the second year (Stage 2), students will be able to:	<i>Global statement</i>
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PLO 1	PLO 2	PLO 3	PLO 4	PLO 5	PLO 6	PLO 7	PLO 8
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Apply a developed range of appropriate research skills confidently to evaluate a range of scripted drama. To use these skills to interpret how scripts are, and historically have been, translated into performance events.	Combine independent research skills, practical exploration and experiment to successfully undertake research exercises and ambitious practical demonstrations, including a public performance of a short play.	Confidently apply the practical and organisational skills necessary to effectively contribute as writers, directors and performers in realising the staging of extended passages from a challenging script, of a short play of the students' devising, or in their own short playwriting projects.	Begin to engage with work experience opportunities available on the programme (particularly in module teaching) to improve and develop their own theatre practice and transferable skills.	Work creatively and with ambition, both independently and within teams, to respond to challenges and to communicate their ideas with clarity and focus in practical performances and increasingly sophisticated written work.	Identify and begin to confidently employ a set of transferable skills that will allow them to work across a range of media (theatre, television and film) and within a variety of roles.		
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Stage 3

(For Integrated Masters) On progression from the third year (Stage 3), students will be able to:

Global statement

PLO 1	PLO 2	PLO 3	PLO 4	PLO 5	PLO 6	PLO 7	PLO 8
<i>Individual statements</i>							

Programme Structure

Module Structure and Summative Assessment Map

Please complete the summary table below which shows the module structure and the pattern of summative assessment through the programme.

'Option module' can be used in place of a specific named option. If the programme requires students to select option modules from specific lists these lists should be provided in the next section.

From the drop-down select 'S' to indicate the start of the module, 'A' to indicate the timing of each distinct summative assessment point (eg. essay submission/ exam), and 'E' to indicate the end of the module (if the end of the module coincides with the summative assessment select 'EA'). It is not expected that each summative task will be listed where an overall module might be assessed cumulatively (for example weekly problem sheets).

If summative assessment by exams will be scheduled in the summer Common Assessment period (weeks 5-7) a single 'A' can be used within the shaded cells as it is understood that you will not know in which week of the CAP the examination will take place.

Stage 0 (if you have modules for Stage 0, use the toggles to the left to show the hidden rows)

Stage 1

Credits	Module		Autumn Term										Spring Term										Summer Term									
	Code	Title	1	2	3	4	5	6	7	8	9	10	1	2	3	4	5	6	7	8	9	10	1	2	3	4	5	6	7	8	9	10
20		Introduction to Play Analysis		S								EA																				
20		Introduction to Performance		S								EA	A																			
20		Dramaturgy												S									A			E		A				
20		Scriptwriting 1												S												E			A			
20		Directing												S												EA			A			
20		Acting												S												E	A					

Stage 2

Credits	Module		Autumn Term										Spring Term										Summer Term									
	Code	Title	1	2	3	4	5	6	7	8	9	10	1	2	3	4	5	6	7	8	9	10	1	2	3	4	5	6	7	8	9	10
20	TFT00002I	Performance Styles and Traditions		S								E	A																			

Management and Admissions Information

This document applies to students who commenced the programme(s) in:

2017/18

Interim awards available Interim awards available on undergraduate programmes (subject to programme regulations) will normally be: Certificate of Higher Education (Level 4/Certificate), Diploma of Higher Education (Level 5/Intermediate), Ordinary Degree and in the case of Integrated Masters the Bachelors with honours. Please specify any proposed exceptions to this norm.

Certificate of Higher Education (Level 4/Certificate)
Diploma of Higher Education (Level 5/Intermediate)

Admissions Criteria

TYPICAL OFFERS
A levels AAB
IB Diploma Programme
35 points
BTEC Extended Diploma
DDD

Length and status of the programme(s) and mode(s) of study

Programme	Length (years)	Status (full-time/part-time) Please select	Start dates/months (if applicable – for programmes that have multiple intakes or start dates that differ from the usual academic year)	Mode				
				Face-to-face, campus-based		Distance learning		Other
BA in Writing, Directing and Performance	3	Full-time	n/a	Please select Y/N	Yes	Please select Y/N	No	n/a

Language(s) of study

English.

Language(s) of assessment

English.

Programme accreditation by Professional, Statutory or Regulatory Bodies (PSRB)

Is the programme recognised or accredited by a PSRB

Please Select Y/N:

No

if No move to next Section
if Yes complete the following questions

Name of PSRB

Are there any conditions on the approval/ accreditation of the programme(s)/ graduates (for example accreditation only for the full award and not any interim award)

Additional Professional or Vocational Standards

Are there any additional requirements of accrediting bodies or PSRB or pre-requisite professional experience needed to study this programme?

Please Select Y/N:

if Yes, provide details

(max 200 words)

University award regulations

The University's award and assessment regulations apply to all programmes: any exceptions that relate to this programme are approved by University Teaching Committee and are recorded at the end of this document.

Are students on the programme permitted to take elective modules?

(See: <https://www.york.ac.uk/media/staffhome/learningandteaching/documents/policies/Framework%20for%20Programme%20Design%20-%20UG.pdf>)

Please Select Y/N:

No

Careers & Placements - 'With Placement Year' programmes

Students on all undergraduate and integrated masters programmes may apply to spend their third year on a work-based placement facilitated by Careers & Placements. Such students would return to their studies at Stage 3 in the following year, thus lengthening their programme by a year. Successful completion of the placement year and associated assessment allows this to be recognised in programme title, which is amended to include 'with Placement Year' (e.g. BA in XYZ with Placement Year'). The Placement Year also adds a Programme Learning Outcome, concerning employability. (See Careers & Placements for details).

In exceptional circumstances, UTC may approve an exemption from the 'Placement Year' initiative. This is usually granted only for compelling reasons concerning accreditation; if the Department already has a Year in Industry with criteria sufficiently generic so as to allow the same range of placements; or if the programme is less than three years in length.

Programme excluded from Placement Year?

No

If yes, what are the reasons for this exemption:

Study Abroad (including Year Abroad as an additional year and replacement year)

Students on all programmes may apply to spend Stage 2 on the University-wide North America/ Asia/ Australia student exchange programme. Acceptance onto the programme is on a competitive basis. Marks from modules taken on replacement years count toward progression and classification.

Does the programme include the opportunity to undertake other formally agreed study abroad activities? All such programmes must comply with the Policy on Study Abroad

<https://www.york.ac.uk/staff/teaching/procedure/programmes/design/>

Please Select Y/N: No

Additional information

Transfers out of or into the programme

ii) Transfers into the programme will be possible? (please select Y/N)

No

Additional details:

ii) Transfers out of the programme will be possible? (please select Y/N)

No

Additional details:

Exceptions to University Award Regulations approved by University Teaching Committee

Exception

Please detail any exceptions to University Award Regulations approved by UTC

Date approved

Date on which this programme information was updated:

25/01/2017

Please note:

The information above provides a concise summary of the main features of the programme and the learning outcomes that a typical student might reasonably be expected to achieve and demonstrate if they take full advantage of the learning opportunities that are provided.

Detailed information on the learning outcomes, content, delivery and assessment of modules can be found in the module descriptions.

The University reserves the right to modify this overview in unforeseen circumstances, or where the process of academic development, based on feedback from staff, students, external examiners or professional bodies, requires a change to be made. Students will be notified of any substantive changes at the first available opportunity.

Programme Map

Please note: the programme map below is in interim format pending the development of a University Programme Catalogue.

Programme Map: Module Contribution to Programme Learning Outcomes

This table maps the contribution to programme learning outcomes made by each module, in terms of the advance in understanding/ expertise acquired or reinforced in the module, the work by which students achieve this advance and the assessments that test it. This enables the programme rationale to be understood:

- Reading the table vertically illustrates how the programme has been designed to deepen knowledge, concepts and skills progressively. It shows how the progressive achievement of PLOs is supported by formative work and evaluated by summative assessment. In turn this should help students to understand and articulate their development of transferable skills and to relate this to other resources, such as the Employability Tutorial and York Award;
- Reading the table horizontally explains how the experience of a student at a particular time includes a balance of activities appropriate to that stage, through the design of modules.

Stage	Module	Programme Learning Outcomes							
		PLO1	PLO2	PLO3	PLO4	PLO5	PLO6	PLO7	PLO8
		Interpret how scripts are, and historically have been, translated into a range of performance events by critical evaluation of a range of scripted drama	Combine independent research skills, practical exploration and experiment in successfully undertaking ambitious research projects.	Apply the practical and organisational skills necessary to effectively contribute as writers, directors and performers in realising the production of a successful performance from a challenging script.	Actively reflect the organisational, practical and technical skills that they have gained from working with theatre professionals, academic tutors and through work experience opportunities, so as to improve and develop their own theatre practice and enhance their employability for future careers.	Write and develop practical work with creativity and with flair, both independently and within teams, to respond to challenges and to communicate their ideas with clarity and focus to a range of audiences.	Effectively employ a set of transferable skills (such as presentation, leadership, project management, and research skills) that will allow them to work across a range of media (theatre, television and film) and within a variety of roles.	#REF!	#REF!

Stage 1	Introduction to Performance	Progress towards PLO	Introduce the interpretation of scripts in historical and contemporary performance contexts		Begin to explore the distinctive (but overlapping) responsibilities and contributions of writers, directors and performers, and to employ practical skills to demonstrate the performance potentiality of challenging scripts from a diverse range of periods and performance traditions.		Begin to combine practice and analysis in order to develop communication and written skills. Begin to develop key creative skills at independent and team levels.			
		By working on (and if applicable, assessed through)	A range of playscripts in workshop, seminar and lecture contexts, and assessed through small group performance and analytical/reflective essay.		A range of playscripts in workshop, seminar and lecture contexts, and assessed through small group performance and analytical/reflective essay.		Seminar discussion, workshop practice and reflection, rehearsal towards group performance. Assessed through small group performance and analytical/reflective essay.			
	Introduction to Play Analysis	Progress towards PLO	Introduce the interpretation and evaluation of a range of scripted drama and its translation into performance events.	Begin to combine independent research skills, practical exploration and experiment in successfully undertaking research projects.			Begin to employ a set of transferable skills that will allow them to work across a range of media (theatre, television and film) and within a variety of roles			

		By working on (and if applicable, assessed through)	A range of playscripts, assessed through analytical essays	A range of playscripts, assessed through analytical essays				Seminar discussion and written responses to film and television screenings		
	Acting	Progress towards PLO	Introducing a variety of texts for performance		Introducing a range of practical acting approaches to the analysis and staging of texts		Workshop exercises and assessments including aspects of individual and group work in various contexts			
		By working on (and if applicable, assessed through)	Workshop exercises examining a number of different texts from various perspectives, assessing the suitability of different performance approaches		Workshop exercises and ongoing reflective work, assessed by group performances of a challenging script, and self-reflective analysis		Practical work emphasising ensemble processes, in which students develop skills of performance, self-reflection and constructive criticism			
	Directing	Progress towards PLO	Introduces students to a variety of approaches to directing scripted theatre	Introduces students to researching practitioners and their methods	Applies directorial ideas in workshop classes and the assessments		Encourages students to approach directing imaginatively and creatively			
		By working on (and if applicable, assessed through)	Students read indicative texts, discuss them and apply directing principles in workshops. They are assessed on this application practically and in portfolio format	Both forms of assessment promote a deeper exploration of principles discussed and worked through in timetabled classes	Directing skills are assessed in two different forms		Both assessments are open to student input in that students select the directorial influences they wish to develop in order to produce vibrant practical approaches to the set play			

		Progress towards PLO	Begin to develop the interpretation and evaluation of a range of scripted drama and its translation into performance events.				Begin to work creatively and with flair, both independently and within teams, to respond to challenges and to communicate their ideas with clarity and focus to an audience	Employ a set of transferable skills that will allow them to work across a range of media (theatre, television and film) and within a variety of roles		
	<i>Dramaturgy</i>	By working on (and if applicable, assessed through)	Programme note (formative task), research presentations (formative and summative)				Solo presentations, group presentations, pitch sessions in seminars	Oral presentation skills, group work. pitching tasks in seminars		
	Scriptwriting 1	Progress towards PLO	Learning to recognize and emulate writing techniques in scripts that lend themselves to vivid performance.		Gaining an understanding of the relationship between writer and performer in new script development.		Learning to communicate through individually written scenes and through constructive criticism in a workshop environment	Focusing on basic elements of writing that cross the disciplines.		
		By working on (and if applicable, assessed through)	Analysing scripts by outstanding writers to learn from their techniques. Holding regular readings of students' scripts to test effectiveness in practice		By performing each other's scripts, students learn how actors contribute to the writer's process, and how writers create text that is exciting for actors to perform.		By writing individually in response to specific prompts, learning to communicate criticism on peers' scripts in a constructive way, and learning to hear, accept and productively incorporate criticism	By focusing on plot/structure, character/dialogue, and creating a vivid play world, students learn to manipulate elements of story in many media.		

Stage 2	Performance Styles and Traditions	Progress towards PLO	Develop nuanced and sophisticated interpretation, evaluation and performance of a range of script-based theatre.		Develop keen awareness and sophisticated understanding of the responsibilities and contributions of writers, directors and performers. Employ well-developed practical skills to demonstrate the performance potentiality of challenging scripts from a diverse range of periods and performance traditions.	Experiment with contemporary theatre-making techniques. These will draw on industry examples and working methods.	Sophisticated synthesis of practice and analysis in order to develop communication and written skills. Sustained development of key creative skills at independent and team levels.			
		By working on (and if applicable, assessed through)	A range of diverse texts and thematic studies, explored in practical workshops and seminar discussion; summative group performance and analytical essay.		A range of diverse texts and thematic studies, explored in practical workshops and seminar discussion; summative group performance and analytical essay.	Through practical exercises and workshops using contemporary examples	A range of diverse texts and thematic studies, explored in practical workshops and seminar discussion; summative group performance and analytical essay.			
	Theatre Design and Production	Progress towards PLO	Introducing evaluation of scripts from the perspective of designer.	Using wide-ranging research to inform setting and period of a design, and to identify suitable strategies for marketing and producing a production in the real world.	Understanding the role of designer/producer/stage manager within the production process.	Gaining an intimate insight in to the workings of the theatre industry today.	Devising original designs, marketing plans and funding applications for a proposed production			

		By working on (and if applicable, assessed through)	The study of design processes, and of past and contemporary practitioners work; exploring creative ideas in response to the demands of playtexts. Assessed through summative portfolio and presentation.	By identifying and analysing a range of historical, pictographic or similar sources to inform a design, and experimenting practically through the design process in response to a play script. By selecting appropriate venues for a production, and devising appropriate organisational and promotional strategies. Assessed through summative portfolio and presentation.	By addressing production processes and timelines, and relationships between roles; by hearing from a range of current theatre practitioners.	Through a curated series of guest speakers and practitioners talking about their own experiences of the industry, and how best to enter it, and instruction from current practitioners.	Assessed by creating and presenting a portfolio of work which meets design and/or producing needs.			
	Scriptwriting 2	Progress towards PLO	Evaluating a range of theatre scripts		Apply practical skills as writers		Working independently and in teams			
		By working on (and if applicable, assessed through)	The study of how plot / structure, character, dialogue and stage visuals contribute to the creation of a script		Carrying out writing exercises outside workshop time, then bringing their work and developing into scripts within the workshop.		Working on their own scripts in the workshop; critiquing and developing the scripts of their peers within the workshop			

	Comedy: Genres and Subgenres	Progress towards PLO	An introduction to the challenges of reading comedy scripts with a view to their successful realisation in performance.	At the module's core is an emphasis on the indispensability of careful preparatory research to productive practical exploration of a script's performance potential.	The module cultivates the skills fundamental to working in small groups to achieve successful performances for discriminating audiences.		Working on first-rate comedy writing requires the cultivation of a careful and thoughtful consideration of likely audience response, and this therefore is a central theme throughout the module.			
		By working on (and if applicable, assessed through)	The study, and practical exploration of, a varied array of great comic scripts (from Ancient Rome to the immediately contemporary), assessed via both written submission and public performance.	Studying the featured plays contextually (in their original historical period, and within specific performance conditions and circumstances), and the challenges implicit in staging them for modern audiences.	All the practical work, and some of the analytical, is carried out in groups of 4-5, and a central emphasis throughout the module is on the students learning how best to maximise the group's strengths, and how each individual can contribute most productively to the success of the joint enterprise.		The practical work presents an extended series of challenges and issues to be addressed and solved. "Clarity and focus" of presentation are foundational, if the eventual performances are to work effectively upon the audience			
	Political Theatres	Progress towards PLO	Examining a range of political plays and forms through analysis and practical experiment	Study skills examining political issues and theatrical responses across a wide range of topics	Short writing and dramaturgical exercises towards development of practical skills in political theatre-making		Applying analytical and practical skills to real-world political issues			

		By working on (and if applicable, assessed through)	Seminar discussion, practical work and lectures on political theatre forms and scripts from the 20th century to the present	Essay assessment encouraging in-depth analysis of a selected play, form or set of plays	Contained seminar experiments based on research into existing political issues and theatrical forms		Student presentations and group and individual work leading to a piece of independent research			
	Political Theatre Project	Progress towards PLO		Combining research skills and practical exploration to create an ambitious theatre project, using analytical and historical skills alongside practical experimentation.		Engaging with and reflecting on work experience opportunities in order to develop practice and career. Working in professional theatre spaces with advice from professional designers and producers, selling tickets to a public production.	Work creatively and with flair, both independently and within teams, to respond to challenges and to communicate ideas with clarity and focus to an audience.	Employing a set of transferable skills, in order to work across a range of media.		
		By working on (and if applicable, assessed through)		A theatre production project, fully informed by student research and practice and produced entirely by students; assessed by group performance/production and individual reflective essay.		A theatre production project, fully informed by student research and practice and produced entirely by students; assessed by group performance/production and individual reflective essay.	A theatre production project, fully informed by student research and practice and produced entirely by students; assessed by group performance/production and individual reflective essay.	Exploring paper-based and digital marketing campaigns, researching and analysing a multitude of media responses to the production theme.		

	Research Skills	Progress towards PLO		to develop students' research skills and to introduce them to (and ask you to practically experiment with) key theoretical frameworks			To be an independent thinker, to develop students' ability to engage with ideas and concepts, how to develop persuasive and complex arguments to develop research strategies to find, precis, and take a position on existing scholarship in their writing	to allow students to fully express themselves in written form, to be able to argue a point, to demonstrate that can articulate and defend your standpoint within it		
		By working on (and if applicable, assessed through)		A range of in-class exercises and via the summative analytical assessment			A range of in-class exercises and via the summative analytical assessment	A range of in-class exercises and via the summative analytical assessment		

<p>Stage 3</p>	<p>Pre-1900 Production Project</p>	<p>Progress towards PLO</p>	<p>In this module, students are asked to take on board the complex demands of a major text and, using the full resources of TFTV's scenic stage, to create a coherent and well-organised production of it for a series of substantial audiences.</p>	<p>The module requires, for its successful fulfilment, that all the skills diversely taught across the preceding two years should be brought fluently into play and productively combined, through pro-active and imaginative collaboration, to produce an effective and persuasive outcome.</p>	<p>The project requires for its successful completion advanced skills across a wide range of expertise, from acting and directing to production management and press and publicity expertise. It hinges on the ability of each member of the team to work with his/her fellows with both clarity of vision and a sense of the larger design behind the production.</p>	<p>Engaging with and reflecting on work experience opportunities in order to develop practice and career. Working in professional theatre spaces with advice from professional set designers, costume designers, sound designers, lighting designers, producers, and stage managers. Publicising, and selling tickets to a public production.</p>	<p>Problem-solving is throughout fundamental to the nature of the endeavour on this module, and many of the problems will be of a kind particular students will not have encountered before, though they will have been taught the necessary skills, across the preceding two years, which should allow them to think on their feet and respond pro-actively.</p>			
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		By working on (and if applicable, assessed through)	The module tests the students' ability to combine advanced research and dramaturgical skills with the capacity to realise in practice an interpretation, on a state-of-the-art stage with multiple resources, of a challenging canonical text. Their success in this is assessed both on the basis of their individual and group practical achievements and on a self-reflexive essay, exploring in retrospect what they have learned from the experience	The challenge in working on a pre-1900 script is to research the achievement and resonance of the work in its context and then find ways of making it communicate powerfully to a modern audience. So it asks of the students searching dramaturgical and historical exploration, alertness to the play's potential dialogue with a modern audience, and a command of the theatrical and performance skills needed to make a work from another period speak to audiences now.	Collaborative skills of a high order are intrinsic to the successful delivery of the project's goals, as are a great range of specific strengths (organisational and administrative as well as performative and directorial).	A theatre production project, fully informed by student research and practice and produced entirely by students; assessed by group performance/production and individual reflective essay.	The urgency and unpredictability of the problem-solving cited above employs, and tests, but also extends, the skills central to the preceding modules. It also gives students a taste of a working environment with some of the complexities and multiple challenges of a real working environment.		
	Current Trends	Progress towards PLO	Produce nuanced and detailed interpretation and evaluation of a range of scripted drama and its translation into performance events.			Understanding the contemporary theatre industry	Work creatively and with flair, both independently and within teams, to respond to challenges and to communicate their ideas with clarity and focus to an audience	Effectively employ a set of transferable skills that will allow them to work across a range of media	

		By working on (and if applicable, assessed through)	Seminar discussion of trends in playwriting and devising; study of an individual playwright; summative essay or presentation			Contemporary examples, explored via a series of visiting speaker events and discussions.	Solo presentations (summative)	Communicating, through seminar participation and the summative assessments, an informed understanding of relationships between theatre, film and TV in contemporary culture. Provides students with an awareness of how they might adapt their directorial work for screen projects		
	Directing for Theatre, Film and Television	Progress towards PLO	Extend students' understanding by giving them the opportunity to explore drama on stage and screen from the point of view of a director	The module combines textual analysis and practical work. It asks the students to adapt and apply methods from theatre to screen	Develops their practical work by introducing directors to a new genre and associated working processes.		The module is based on the students' creativity and their strategies to bring a script to life on stage and screen	Provides students with an awareness of how they might adapt their directorial work for screen projects		
		By working on (and if applicable, assessed through)	In class practical experiment and assessment	A range of television, film and theatre texts practically and in textual analysis workshops	A range of television, film and theatre texts practically and in textual analysis workshops		By working alongside BSc Film and Television Production students and via in class assessment and practice.	A range of television, film and theatre texts practically and in textual analysis workshops		

	Independent Dissertation Project	Progress towards PLO	Students may examine play texts as the basis for their research in either contemporary or historical contexts	The focus of the Dissertation is to undertake independent research and students follow a structured process to define their topic and methodology		Depending on their projects, students may interact with industry professionals, particularly as interview partners.	The Dissertation is students' first encounter with an extended piece of written work. They will be introduced to ways of negotiating such a task.	This module allows students to discuss issues that go beyond theatre.		
		By working on (and if applicable, assessed through)	Students define their own topics, under supervision, and may choose play texts as their object of inquiry	Student define their research questions and objects of inquiry, develop an outline, and undertake research drawing on research methodologies that are both prompted by their project itself and that have arisen in the second-year 'Research Skills' module		Students, having sought ethical approval, may approach professionals and develop a dialogue with them.	Students will consider issues of structure and organization in order to write a sustained and engaging piece of research.	Students may consider connections between TFTV's different thematic areas and may be (co-) supervised by specialists throughout the dept.		
	Independent Production Project	Progress towards PLO	Students will work on a published theatre script of their choosing, and stage it following detailed preparatory work.	Work in detail and with ambition on the play and to fully integrate research (for example, via the R&D period) with their practical work on the play	To develop the play alongside (and using the experience of) theatre professionals	Students will work independently, but under close supervision, to develop their work as actors, directors or producers	Creativity is central to developing working processes, rehearsal practices, and staging strategies on the module	This ambitious work in small groups requires transferable skills relating to teamwork, goal-setting, time-management, etc.		

		By working on (and if applicable, assessed through)	Assessed via the reflective essay analysing R&D strategies and by the resulting performance	Assessed via the reflective essay analysing R&D strategies and by the resulting performance	Assessed via the reflective essay analysing R&D strategies and by the resulting performance	Assessed via the reflective essay analysing R&D strategies and by the resulting performance	Assessed via the reflective essay analysing R&D strategies and by the resulting performance	Assessed via the reflective essay analysing R&D strategies and by the resulting performance		
	Independent Playwriting Project	Progress towards PLO	Evaluating theatre scripts	Independent research skills	Practical Skills to write a script		Working with creativity and flair			
		By working on (and if applicable, assessed through)	As part of their preparatory reading, students are expected to identify, read and analyse a range of plays that relate to their subject matter and / or approach	By working on their summative reflective essay on the research and development process	Students will test and enhance the knowledge, skills and experience acquired in previous scriptwriting modules, in order to write a full length play		As this module builds on Scriptwriting 1 and 2, students by this point are trained in the key areas of scriptwriting and, given the time and the close supervision on the module, will work with creativity on the module and further develop their own voice as a playwright.			