



Royal Conservatoire
of Scotland

PROGRAMME HANDBOOK
2018/19

B A C o n t e m p o r a r y P e r f o r m a n c e P r a c t i c e

Equality and Diversity Statement

The Royal Conservatoire of Scotland welcomes a diverse population of staff and students. The Conservatoire is committed to promoting equality in its activities and it aims to provide a performing, learning, teaching, working and research environment free from unlawful discrimination against applicants, staff and students on the grounds of age, disability, gender reassignment, marriage and civil partnership, pregnancy and maternity, race, actual or perceived religious or similar belief, sex and actual or perceived sexual orientation.

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ABOUT THIS HANDBOOK

This document is your Programme Handbook, outlining for you what you will need to know about your work throughout the Programme.

You are being given this handbook, which contains the modules of study, so that you can plan ahead. It contains official information - things which you will be expected to know. **You should read it through** as soon as possible because you will be expected to be familiar with what is in it. Do not feel that you have to know the Handbook inside out, but you should use it as a constant source of reference. There will be technical terms and bits of jargon which you may not grasp on a first read. Make a note to ask about anything which is not explained fully.

New students will also receive an *Undergraduate Handbook* and the Conservatoire's *Regulations, Codes of Procedure and General Rules*. These regulations apply to all students in the Conservatoire.

A series of accidents has brought you to this book.
You may think of it not as a book, but as a library, an
elevator, an amateur performance in a nearby theatre.
Open it to its table of contents.
Turn to the page that sounds most interesting to you.
Read a sentence or two.
Repeat the process.
Read this book as a creative act and feel encouraged.

Matthew Goulish

RATIONALE FOR THE PROGRAMME

History of the Programme

The present BA (Hons) Contemporary Performance Practice is an evolution from previous programmes in Contemporary Theatre Practice that derived from a comprehensive review, in the late 1990s, of a traditional BA (Dramatic Studies) degree. The programme takes a radical and critical view of performance practices in your broadest political, social and ecological contexts; its core philosophy is that human beings make art in order to better understand the world in which they live.

Why the Programme Exists

The BA (Hons) Contemporary Performance Practice exists to generate artists who are socially engaged and able to work across a variety of disciplines in a variety of contexts. It is hoped that you will emerge from the BA (Hons) Contemporary Performance Practice with knowledge, skills and understandings, a critical and articulate sense of yourself as an artist and an ecological and social perspective that will enable you to realise your potential in these contexts. As a graduate, you will be aware that your agency is the place where your greatest gladness meets the hunger of the world (Buechner, 1973).

The Conservatoire's vision statement is:

To be Scotland's globally recognised and inspirational leader in learning for the performing arts, attracting and nurturing the best Scottish and international creative talent.

The Programmes Relationship with the Conservatoire's Vision

The BA (Hons) Contemporary Performance Practice is fundamentally a practical programme. The education integrates the intellectual, the physical, the emotional and the visceral. The study of theoretical discourses through practice (praxis), leads to creative discoveries in line with the ethos of the School, concepts such as 'collaboration', 'creative participation' and 'performance efficacy' underpin the performance work. In order to investigate these concepts, the programme provides numerous performance opportunities for you to experience relationships to audience, performance environment and context.

The Philosophy of the Programme

In 2009 the Programme took the decision to use the word 'Performance' not 'Theatre' in the title in order to clarify its position in relation to the broadest field of performance practices. By 'Performance', it is understood that, while drawing upon the tradition of British and European Theatre, the Programme also seeks to address the wider phenomenon of performance in human

cultures from ritual practices, through performance in everyday life to art-making processes. In particular, the BA(Hons) CPP Programme seeks to promote a sustainable 'eco-centric' worldview that situates the individual artist in the broadest possible ecology. The Programme draws upon and synthesises a wide variety of disciplines and critical discourses.

Contemporary Performance Practice locates itself in a variety of contested, socially and ecologically engaged contexts and insists that students re-contextualise your practices in response to this diversity. These contexts include social practice, live art, performance art, post-dramatic performance, land art, installation, performance research, Site-Specific and documentary practices.

The Programme believes that performance has a significant role to play in developing the full variety of human intelligence. The practice of performance and its divergent developments within the context of an increasingly visual and technological culture are fundamental ways of organising understanding of a globalised and progressively mediated world. It is through the practice of performance that you are better able to make sense of the world in which they live. Performance is a means of embodying the human condition in creative form and its practices call upon qualities of discipline, insight and creative collaborative action. The ability to engage with and to develop the discourses surrounding the performance paradigm, (including and contesting the British and European theatre models, whilst drawing influences from the development of performance art and related transdisciplinary genres) is central to your burgeoning understanding of the potential for Contemporary Performance Practice.

The Programme locates itself within a radical pedagogical movement rooted in Social Constructivism and foregrounds the social function of performance and its use as an 'act of community'. It is influenced by The Artist Placement Group (1966) and privileges the concept that 'context is half the work' which attests to a spatial and conceptual shift from the studio to organisations and institutions, from material works to information, to site-specific work, and to social relations. Consequently, the Programme embodies a move away from the dominance of dramatic literature, commercial and hierarchical theatre models, and the false dichotomy of professional versus amateur practices. Alternatively, it is a move towards a re-negotiated approach to text and authorship, who has the 'right' to be an artist, the social and ecological efficacy of the performance act and the role of the artist in the world.

As part of the Programme's commitment to foreground the ecological and social function of performance, it proposes that environmental crisis is the single most important challenge we face. Contemporary performance has always sought to respond to and engage with the challenges we face as human beings; artists often creatively re-imagine, re-frame and reform 'normative' ways of thinking and doing witnessed in our day-to-day lives and societies. The Programme therefore believes it is rational and logical to respond to our worsening environmental crisis through the framing of the

Programme, in the particular concept of the 'eco-centric' artist. It is the journey to this 'eco-centric' view that provides an organising narrative for your studies.

Within this narrative, we look at the spectrums of theatre to performance, acting to being, fiction to reality and at the processes of simulation, ritual and play. The continual presence of overlapping and intertwining performance histories, theories and embodied practices, creates a rich and divergent field of activity. Students, individually and in groups, gain a set of techniques, identify appropriate contexts for your application, reflect, record, interrogate your own and others experiences in such a way as to prompt further development and exploration of the possibilities opened up by the performance paradigm.

The Programme is designed to investigate the creative process of performance for its educational value. There is, therefore, a firm pedagogical underpinning to the Programme which encourages you to capture, analyse and understand your own individual developing creative process so as to be better equipped to enable others towards your creative participation in performance-making. As a result of this process, the Programme will produce graduates who can take into a variety of contexts an ability to develop innovative learning and teaching strategies, to facilitate and lead learners into new territories of understanding.

The Programme identifies four strands of study: *Ecological and Social Performance Practice, Aesthetics and Composition, Critical and Contextual Understanding, and Embodied Practice and Wellbeing*. The engagement with these key strands engenders an awareness of current social, aesthetic, technological, economic and ecological developments, which bolster your construction of an arts practice that is independent of what is critically fashionable or commercially driven.

Ecological Performance: philosophy and practice

Life on our planet is in trouble. We are continually confronted by the wounding of our world. We are assaulted by news of hurricane and tsunamis, another species lost, another city bombed. We are facing a crisis so profound that all academic disciplines need to address it. The Programme passionately believes that artists are part of the kind of creative solutions we will need to find as our world teeters on the brink of catastrophe (Macy, 1991). This broad ecological awareness has been implicit in the work of the Programme and the performance making of our students since its inception in 1998.

The social and pedagogical imperatives of the Programme are understood through its broader framing which can be described as ecological. Ecological performance as defined by the Programme is performance that challenges the culturally received separation between humans and the biosphere and is likely to produce work which happens outside of conventional theatre spaces in immersive, participatory, and experimental forms (Kershaw, 2009).

The Programme is influenced by the concept of 'deep ecology' (Naess 1973), a philosophy which recognizes that all relationships, including our relationship with non-human nature, are intrinsic to our identity and essential in defining what it means to be human.

Unlike the biosphere of theatre, which in its dominant Western tradition has become literally sealed off in buildings from the world it seeks to represent, performance ecology has emerged in recent decades to link art and ecology to create 'a non-hierarchical embrace of the multiplicity of species' (Marranca, 1996). This means that 'nature' (in terms of its use to describe both landscape and the way beings behave) is not a metaphor but the actual site (including our own bodies) for the creation of art that searches for new and deeper forms of knowledge.

This curriculum review enables us to further develop what we have been calling the 'greening of our curriculum' since 2010. The evolution of the *Performance* strand of the degree into *Ecological and Social Performance Practice* clearly signals the importance of ecological practice in the journey of you from the ego-centric artist to the eco-centric artist. We are contesting the anthropocentric world view by providing projects which involve working in the widest possible context beyond the Conservatoire, from off-site days to level two study engaging in social contexts outside the building and the whole Programme annual creative residential retreat. These learning contexts enable you to experience the complex and interconnected systems of self, other, and the land.

It is important to note that the Programme is not concerned to teach artists to make work that is didactically 'environmental' in its subject matter, but rather in nurturing artists who make work which is deeply ecological in all aspects: its consciousness, its values and its very nature. Nor does this approach lead to the making of performance work solely outside established performance buildings, indeed the very concept of 'scenography expanded' refers to the making of contemporary performance both in and beyond the theatre.

The Programme cultivates artists who understand your role in the world and the part art making can play in speaking the unspeakable, revealing the complexity of our world and being the change we wish to see in it. This makes the development of ecological and social performance practice an obvious, necessary and hopeful thing to do.

RCS Graduate Attributes

Graduate attributes articulate the potential range of abilities, knowledge, skills, insights and personal qualities that will be facilitated through study at the Conservatoire. Royal Conservatoire of Scotland graduates are specialist arts practitioners and should be highly skilled, effective and confident individuals. Our graduate attributes first encapsulate our Curriculum Principles and then develop these principles in the context of the wide range of transferable skills that are developed in the course of the unique educational experience offered by the Conservatoire.

The Royal Conservatoire of Scotland graduate:

- Should be an excellent and reflective arts practitioner who leads, creates, achieves and innovates. Conservatoire graduates should understand that the highest level of risk and daring offers the greatest potential for achievement and fulfilment.
- Should have the creative attitudes and skills needed for collaborative learning and should have sophisticated skills in leading, building and working in teams. He or she should be adaptable and confident and should be used to taking risks and working positively with ambiguity and unpredictability.
- Should take responsibility for managing and evaluating your own learning and be resourceful, independent and effective in your approach to managing your life and work.
- Should have insight into a diversity of artistic fields and experience of what is required to succeed in your individual arts practice and be able to respond quickly to a fast changing and dynamic world. Conservatoire graduates should have a professionally-orientated, entrepreneurial outlook and respond positively to new opportunities and challenges.
- Should use theoretical understanding to inform practice and practice to inform theory and combine sophisticated aesthetic and emotional intelligence, integrity and insight with the ability to think analytically and critically.
- Should be equipped to make a contribution in the world, as an artist, educator, advocate and active citizen and use highly developed skills to communicate a profound appreciation of how her/his artistic discipline connects with the world.

Programme Aims and Learning Outcomes

Students join the programme in the expectation that they will complete all four levels and graduate with an honours degree. The general programme aims and outcomes therefore reflect that expectation. However, exit awards, which coincide with each of the programme's three progression points, form part of the programme structure.

Level One Aim The Ego*-centric Artist: Digging From Where You Stand
*ego - a psychological concept concerned with a sense of personal identity
Level One aims to establish the foundations of making performance as you investigates your social, cultural and political identity to become a self-aware Ego-centric* artist.

Level Two Aim The Socio-centric Artist: Radical Pedagogy in Action
Level Two aims to explore the relevance and meaning of radical performance pedagogy in a variety of social contexts.

Level Three Aim The Researching Artist: An Ecology of Mind
Level Three aims to enable you to engage in the notion of *practice research* and deepen your understanding of this in relation to the making of performance.

Level Four Aim The Eco-centric Artist: Living a Sustainable Practice
Level Four aims to provide a bridge for you between the Conservatoire and your chosen professional contexts. It aims to promote an 'eco-centric' worldview that situates the individual artist sustainably in the broadest possible ecological context.

Programme Learning Outcomes

The Level Learning Outcomes of these three intermediary levels/awards are given here.

Level One (Certificate of Higher Education)

The Ego-centric Artist: Digging From Where You Stand

Learning Outcome Number	Level One Learning Outcomes (SCQF Level 7) On completion of this Level you will be able to:
1.1	Ecological & Social Performance Practice Make and present performance work which originates from your own cultural & social context in and through a variety of taught learning environments.
1.2	Aesthetics & Composition Demonstrate an awareness of aesthetics and compositional skills through performance and documentation.
1.3	Critical & Contextual Understanding Demonstrate your burgeoning critical voice and locate your practice in the wider context of performance through a variety of verbal and written means in a taught learning environment.
1.4	Embodiment and Wellbeing Understand the role of the embodied self and wellbeing and to demonstrate this in the context of performance making.

Level Two (Diploma of Higher Education)

The Socio-centric Artist: Radical Pedagogy in Action

Learning Outcome Number	Level Two Learning Outcomes (SCQF Level 8) On completion of this Level you will be able to:
2.1	Ecological & Social Performance Practice Co-create performance work and lead creative inquires which originate from the lives, cultures and contexts of others in a variety of supported performance projects.
2.2	Aesthetics & Composition Apply an understanding of aesthetics and composition to performance and documentation in a variety of social contexts.
2.3	Critical & Contextual Understanding Demonstrate your developing critical voice in a supported learning environment and locate your practice in the wider context of performance pedagogy.
2.4	Embodiment and Wellbeing Apply an embodied practice to support the development and wellbeing of the self and others in social contexts.

Level Three (BA Ordinary Degree)

The Researching Artist: An Ecology of Mind

Learning Outcome Number	Level Three Learning Outcomes (SCQF Level 9) On completion of this Level you will be able to:
3.1	Ecological & Social Performance Practice Research, make and present performance work which recognises and understands complex systems and your interconnectivity, through a variety of supervised projects.
3.2	Aesthetics & Composition Embed aesthetic and compositional skills consistently across various performance research projects in supervised learning environments.
3.3	Critical & Contextual Understanding Locate your work in the context of performance research by exploring your critical voice in supervised learning environments.
3.4	Embodiment and Wellbeing Apply your understanding of the embodied self to support your practice and wellbeing whilst engaging in a variety of supervised projects.

Level Four (BA Honours Degree)

The Eco-centric Artist: Living a Sustainable Practice

Learning Outcome Number	Level 4 Learning Outcomes (SCQF Level 10) On completion of this Level you will be able to:
4.1	Ecological & Social Performance Practice Produce performance work which originates from a deep ecological enquiry, in a variety of mentored professional contexts.
4.2	Aesthetics & Composition Demonstrate an integrated and holistic understanding of aesthetics and composition through performance and professional documentation in a variety of mentored professional contexts.
4.3	Critical & Contextual Understanding Demonstrate individual praxis that forms the conceptual understanding of performance in work across a variety of mentored professional contexts.
4.4	Embodiment and Wellbeing Use your knowledge of embodiment and Wellbeing to demonstrate living a sustainable practice in a variety of mentored professional contexts.

THE PROGRAMME TEAM

Head of Performance Pedagogy Professor Deborah Richardson-Webb

- Responsible for future strategy relating to Contemporary Performance Practice at the Royal Conservatoire of Scotland
- National and international ambassador for Contemporary Performance Practice
- Responsible for liaison with the profession
- Responsible for the overall delivery of the curriculum
- Manages all full time, fractional and PTHP staff associated with the programme
- Responsible for overall pastoral and educational welfare of all students on the programme

Lecturer in Contemporary Performance Practice (part-time) Laura Bradshaw

- Level Four co-ordinator; responsible for the day-to-day co-ordination of the Level Four curriculum
- Responsible for Embodiment & Wellbeing strand provision across all levels
- Personal Supervisor for all Level Four students

Lecturer in Contemporary Performance Practice (part-time) Dr Sarah Hopfinger (Maternity cover for Dr Laura Bissell)

- Level Three co-ordinator; responsible for the day-to-day co-ordination of the Level Three curriculum
- Responsible for Critical & Contextual Understanding provision across all levels
- Personal Supervisor for all Level Three students

Lecturer in Contemporary Performance Practice (part-time) Gary Gardiner

- Level Two co-ordinator; responsible for the day-to-day co-ordination of the Level Two curriculum
- Responsible for Ecological & Social Performance Practice provision across all levels
- Personal Supervisor for all Level Two students

Lecturer in Contemporary Performance Practice (part-time) Rachel O'Neill

- Level One co-ordinator; responsible for the day-to-day co-ordination of the Level One curriculum

- Responsible for Aesthetics and Composition provision across all levels
- Personal Supervisor for all Level One students

Lecturer in Contemporary Performance Practice (part-time)
Joshua Armstrong

- Responsible for the organisation and delivery of the Programme Milestones
- Responsible for the Documenting Practices provision across all levels
- Responsible for the development of digital and blended learning strategies across all levels

We have to understand that the world can only be grasped by action, not by contemplation.

J Bronowski

INTRODUCTION TO PROGRAMME STRANDS

The BA(Hons) CPP is a practical Programme designed to develop the knowledge, skills and understanding required to realise your potential as an autonomous artist who specialises in the making of performance work for themselves and for others. The concern of the Programme is to provide opportunities for you to develop a personal critical perspective, and an arts practice situated sustainably in the broadest possible ecological context. The Programme does this through engaging you in the following four strands:

Ecological and Social Performance Practice
Aesthetics and Composition
Critical and Contextual Understanding
Embodiment and Wellbeing

The strands are present at every Level of the Programme through the level learning outcomes and in every module through the module learning outcomes.

Ecological and Social Performance Practice

The *Ecological and Social Performance Practice* strand takes cognisance of the Programme's statement of the philosophy and practice of ecological performance. The Programme's decision to marry a performance strand (which is fundamental to the day-to-day development of performance skills and understanding in a performance-making degree) with the philosophical position of a development in ecological understanding, is an attempt to make explicit the urgency of making performance work which has ecological and social value. This means making work and following creative inquiries which explore ideas or involve methodologies which have a contribution to the world in which we live.

This may include:

- Exploring ideas which attempt to critique and better understand our societies, cultures and our world.
- Work which explores identity, race, disability, class.
- Work which explores power, ethics, corruption and the process of change.
- Work which has the potential or desire to influence individuals, groups and policy.
- Work involving disadvantaged people who might otherwise not have the opportunity to engage in performance-making and enquiry.
- Work which is aware of its human and material resources.
- Work which seeks to collaborate across art forms, specialisms and bring together people with opposing world-views, with the ambition of developing understanding and building a body of knowledge.
- Work which challenges the notion of who has the 'right' to be an artist.

- Work which challenges institutional thinking.
- Work with young people, older adults, people with disabilities and work with offenders.

This results in a defined four-year journey from the Ego-centric Artist to the Eco-centric Artist:

- Level One: The Ego-centric Artist: Digging From Where You Stand
- Level Two: The Socio-centric Artist: Radical Pedagogy in Action
- Level Three: The Researching Artist: An Ecology of Mind
- Level Four: The Eco-centric Artist: Living a Sustainable Practice

This foregrounds the importance of making work which has a deep engagement with intricate and complex notions of our interconnectivity to our environment, the agency and empowerment of individuals to fulfil your potential and the belief that contemporary performance has the immediate potential to transform individuals, communities and policy, not just through intellectual grappling to reach consensus but through dynamic experiences which shift identities and world-views.

Aesthetics and Composition

The *Aesthetics and Composition* strand examines the potential of the visual, material, spatial, technological and environmental aspects of performance to shape its making and experience.

Aesthetics and Composition places the perceiving body at the centre of making as a way to understand performance as a mode of encounter and exchange founded on spatial and material relations between bodies, objects and matter. Aesthetics, derived from the Greek word for perceptual or sensory knowledge, is explored by examining the materiality of all things and by asking us to consider Ingold's proposition of making as a process of *growth* that draws out and brings forth potentials immanent in a world of becoming. (Ingold, 2013)

This process of working, within the context of contemporary performance asks you to explore ways of arranging and shaping material as part of an embodied and critically aware performance practice whilst simultaneously paying attention to our own stories, the way we individually perceive and understand objects/materials, the role of active spectator and the context of our accelerating material culture.

Beginning in Level One students are introduced to the multi-sensorial and formal nature of aesthetics and composition in the context of performance. Students practically explore materiality, object and material histories, compositional techniques and the phenomenological nature of experience whilst concurrently studying recent and historical aesthetic theories. Level Two widens this examination to the field of social practice where students are introduced to the aesthetics and curation of participation, singular and collective authorship and spectatorship and current rhetoric surrounding anti-

aesthetic. As the strand progresses, students are asked to practically and theoretically consider the application of aesthetics and composition in various contexts and how this relationship identifies and offers meaning. Throughout the four years you will be introduced to various aesthetic and composition methodologies as a way to critically enrich and develop individual performance enquiries.

The *Aesthetics and Composition* strand offers a practical experimental space for students to discover a felt knowledge and understanding of this field through the lenses of:

- Level One: Aesthetics and self
- Level Two: Aesthetics in a social context
- Level Three: Aesthetics and practice research
- Level Four: Embodied Aesthetics

Critical and Contextual Understanding

The *Critical and Contextual Understanding* strand aims to embed understanding of research and enquiry-led learning; from initial introductions to critical thinking in Level One of study; a focused development of theories of social practice in Level Two; deep exploration of research methods and application of these within Level Three; and demonstration of praxis and research supporting an ecological performance practice in Level Four.

In the introductory term of first year written assignments have a set question, however, from the second term onwards, students begin to develop your own research enquiries ensuring a high level of engagement, autonomy and responsibility in identifying your own research questions. With support from tutors, students are able to identify areas of particular interest to your own practice, identifying existing gaps in knowledge and understanding, and how to engage with key performance research methods. Through learning about existing creative practices; the history of performance and related artistic and social movements; theoretical frameworks and critical theory; student artists learn how to locate your work within the context of contemporary performance.

The *Critical and Contextual Understanding* strand is explored most fully in the third level of study: The Researching Artist: An Ecology of Mind. Each of the core modules encourage students to interrogate your own processes and to consider your performance-making practice in the context of *performance research*. Collaborations, Performance Research and Performance Writing all encourage practice as research processes of making and a thorough engagement with ideas and critical theory. Students are encouraged to widen your solo practice to acknowledge complex systems and your interconnectivity, moving beyond your ideas of autobiographical and social practice developed in the first two levels of study.

Informed by Nelson's framework of practice as research as a process of 'doing-reflecting-reading-articulating-doing' (Nelson 2013), the explorations of

theoretical concepts and frameworks throughout *Critical and Contextual Understanding* in practical and embodied ways, encourages students to understand how a research practice can underpin and inform every aspect of your approach to performance making. Students will develop skills in communicating and disseminating your ideas and practice in a range of creative, visual, verbal and written ways throughout your four year learning journey. To make work that engages with the critical issues that face the planet, students must be informed and articulate, with the ability to think deeply and critically and for praxis to be an integral part of your ecological and social performance practice.

Embodiment and Wellbeing

The *Embodiment and Wellbeing* strand enables you to develop into a compassionate and resilient graduating artist who can work effectively across discipline and context. This strand uses a Somatic Movement Education (SME) approach as a means of developing, enhancing and supporting a sustainable arts practice.

A Focus on Wellbeing

This strand of the programme recognises that wellbeing and embodiment are inextricably linked and as we witness a rise in anxiety and mental health disorders in our student population, it feels more necessary than ever to highlight the importance of wellbeing in order to 'live a sustainable practice'.

Wellbeing can be defined as:

- feeling confident
- being able to experience a wide range of emotions
- a capacity to build and maintain good relationships
- an ability to engage with the wider world
- being able to cope with the stresses of everyday life
- managing and adapting to times of change and uncertainty

Factors that can play a role in maintaining wellbeing are: reflecting on what affects wellbeing, building relationships, taking care of one's physical health, taking time to reflect on how one feels.

Somatic Movement Education

Embodiment and Wellbeing draws on the established form of Somatic Movement Education (SME) as a practical approach to an holistic arts practice which places importance upon a developing sense of self, a capacity to be in relationship with others and our environment and the promotion of wellbeing. SME is concerned with the 'living body' inclusive of anatomical structure, movement, voice, experience, imagination, thought, reflection and feeling. Through practical, taught classes and independent learning this strand enables you to unpack the idea of the 'embodied practitioner'.

This approach asks the learner to draw upon lived experience in order to challenge, connect and engage with what is around us be that as

collaborators, tutors, community groups or in a larger ecological and social context.

Preparing to work takes time – time to slow down and catch up with ourselves, steer ourselves out of the currents we have been borne along, out of the swiftness of the noisy and often tumultuous river that is our lives, and make our way towards a shore. (Crickmay & Tufnell 2004)

Beginning in Level One students embark on a journey of learning to physically and theoretically understand the structure of your body, and to learn experientially the importance of preparing fully to work in any context. As the strand progresses, it draws on a diverse range of contemporary movement methodologies and somatic approaches. Aiming to build confidence in learning movement vocabularies and rhythmic patterns that will improve fitness, stamina, flexibility and rhythm. This strand is designed to develop yours' integrated, thinking body, to be responsive and equipped for the various learning encounters offered on the programme. It promotes the notion of becoming 'present' and attentive to the immediate moment in preparation for working. Importance is placed on recognising that the state in which you begins work will affect the quality of that work.

Embodiment and Wellbeing offers a focussed, creative and practical space for students to engage with and reflect on your own wellbeing in relation to your level of study through the lenses of:

- Level One: The Subjective Body
- Level Two The Interdependent Body
- Level Three The Cultural Body
- Level Four The Ecological Body

Programme Milestones

A key feature of the structure of the Programme are the annual milestones. These are moments when students from all levels come together as an entire cohort to reflect on where they are in your learning journey and to learn from others who are at a different stage of the same journey.

Through reflection you are given the opportunity to review your learning journey and the choices you are making and have made. To reflect upon your experiences is the only way you learns the art of being a responsible, sustainable and engaged human being; of making the journey from the ego-centric to the eco-centric artist.

The three annual milestones are:

- The Edinburgh Labyrinth
- The Creative Residential Retreat
- The Propel Festival

Term One Week 1	Term Three Week 1	Term Three Weeks 7, 8, 9
The Edinburgh Labyrinth	The Creative Residential Retreat	The Propel Festival

The Edinburgh Labyrinth

The academic year begins with a visit to the Edinburgh Labyrinth to engage in a series of practical reflective exercises to frame the your goals and expectations for the coming year. The labyrinth intrinsically nurtures the capacity to reflect and individually and collectively you address questions such as; How did we get here? What did it take? What are our hopes and aspirations?

The Creative Residential Retreat

At the beginning of term three the entire Programme engages in a four day Creative Residential Retreat. Students from all levels of the Programme, facilitated by the staff team, work outdoors on a range of solo and collaborative creative activities while also sharing living space, food and recreational time together.

While the benefits of pressing 'pause' on our normal, busy lives might be evident, recent studies indicate that in order to make the most out of a period of retreat, a natural environment is the most suitable, and as well as being devoid of the usual distractions (assuming we take the opportunity to disconnect from the internet) has other positive effects in terms of health and wellbeing.

On the Programme we avoid the phrase *being in nature* as it implies that we 'go out' into nature, that it is something outside of us and our normal lives. The binary between natural, rural environments and built, *unnatural* urban ones is an unhelpful dichotomy and perpetuates ideas that we are 'other' than, or even 'against' nature. We have become deeply disconnected from our natural world and environments in most aspects of our lives and most of the population have few regular encounters with natural environments beyond your urban place of work and home. To retreat further away from urban centres and more deeply into a natural environment has many benefits.

Learning outcomes for the creative residential retreat reside in the modules at each level but can be summed up as follows:

By the end of this creative residential retreat you will:

- Have experience of working outdoors on solo and collaborative creative tasks
- Have the opportunity to retreat from the usual patterns of work and study
- Engage in inter-year group home group check-ins

- Engage in Natural Change processes such as undertaking an outdoor 'solo'
- Practice deep reflection on your experiences within outdoor settings
- Engage in an Embodied Practice of your choice to support your wellbeing in this context

The Propel Festival

The Propel Festival is the way the Programme frames all the end of year performance work from students of different levels. The festival format allows us to 'programme' the work in such a way as to enable all students to see each other's work and to see many different styles of performance work in many different contexts.

The Propel Festival is a container for the following works:

Re-imagining Classic Texts	Level One performances in the Chandler Studio Theatre
Choreography: People & Place	Level Two site-specific performance working with a group from outside the RCS
Performance Writing	Level Three site based performances
Arts in Prisons	Level Four performances in a number of HMPs across Scotland
Site-specific Performance	Level Four site based performances

The festival culminates in an outdoor site where all students present performative artists' statements. This is a celebratory moment, a private performance for all students and staff to conclude the academic year together.

Show up.
Tell the truth.
Pay attention.
Don't attach to the results.

Phelim McDermott

ARRANGEMENTS FOR WORK-BASED LEARNING

The Conservatoire has agreed that every student should have the opportunity to engage in work-based learning at some appropriate point in your programme. That work-based learning could take the form of:

- Placements
- Secondment (Programme Option)
- Module equivalences in a professional context

Throughout BA (Hons) Contemporary Performance Practice programme work-based learning occurs in three instances:

1. Placement
2. Teaching Practice
3. Secondment

The programme arranges all work-based learning in accordance with the policy and procedures laid out in Section 11 of the Quality Assurance Handbook.

Placements

Identification and Approval of Placements:

The responsibility for identifying a suitable Level Three placement for the Professional Placement module resides with you. Towards the end of Level Two guidance and support for you are given.

Level Three students give a short presentation (a micro-lecture) to Level Two students in order that the Level Two students can benefit from the experience of the previous cohort. They may even choose to continue working with a host organisation that has already proved to be a valuable learning experience for a previous student. In addition the module co-ordinator provides you with a variety of documentation to help them make your choices.

These range from access to the programme's website documenting all previous placements; providing you with any arts directories which have contact details of various arts organisations and groups, including a short description of the activities provided by each organisation; to access to the Conservatoire's database of requests from various organisations for student placements. In the event that you cannot find an appropriate placement, the module co-ordinator will seek to liaise with the various host organisations that have taken students on placement in the past.

In considering the suitability of an organisation to act as a placement provider, the Head of Department and the module co-ordinator must be satisfied that the organisation offers, and is able to sustain, an ethos appropriate to the delivery of a learning experience which meets programme requirements and your needs. You must complete a CPP Placement Form P1: Approval of an

Individual Student Placement and when that has been signed off by the Module Co-Ordinator, CPP Placement Form P2: Memorandum of Agreement for the Provision of a Placement is issued to the placement provider.

How you are prepared for the Placement:

The presentations (micro-lectures) by Level Three students to the Examination Panel and Level Two students is a useful peer learning experience for Level Two students, prior to selecting a suitable placement. Whilst on placement you undertake support classes within the module, which focuses you on strategies for arts practice in a variety of contexts. This aspect of the module is designed to enable you to establish responsible and mutually beneficial working practices within a variety of contexts.

Assessment: The roles of the placement provider, Conservatoire staff and you.

The placement provider has no formal role in the assessment of you. They are however, required to complete CPP Placement Form P4 Placement Learning: Placement Provider Feedback Questionnaire'. Each student has a placement supervisor who is usually a member of the Programme Team. The placement supervisor visits you on placement once each term, where possible, at your request. Once again, this visit does not form part of the formal assessment procedures for the module but allows the Conservatoire to ensure that:

- the placement is facilitating the desired learning outcomes;
- the placement provider understands her/his role and responsibilities;
- health and safety arrangements are appropriate;
- you are being appropriately supported by the Conservatoire throughout the placement;
- ethical considerations are identified and addressed with both you and the placement provider;
- the capacity of the placement provider to accommodate any special needs, including disability, which you may have;
- the placement provider's commitment to equality of opportunity;
- that both you and the placement provider can be prepared adequately for the placement thereby ensuring, as far as possible, a quality learning experience for you.

You document and evaluates the placement experience in the using a blog. The blog functions as an active dialogue between you, the placement provider and the placement supervisor. It is a place to examine your experiences and place your learning within a broader critical discourse. Each student also presents a micro-lecture, which is examined by an examination panel (for more details, see the relevant module descriptor).

Teaching Practice

Identification and Approval of Placements:

Opportunities for Teaching Practice in the Teaching Artist module are identified within the Short Courses curriculum and suitable classes are identified by the Senior Tutor and Producer of this department. Supervisors are approved by the Lecturer of Applied Performance along with the Short Courses management team and students are assigned to classes that deemed to best suit your individual skill set.

As the Teaching Practice resides within the Conservatoire (as it is an appropriate work-based context) there is no need to put any additional structures in place for supporting the relationship.

How you are prepared for the Placement:

The Teaching Practice resides in the Teaching Artist module in term five and six of the programme and is supported by theoretical and practical study. In this case you are asked to examine your practice within the context of teaching and are supported in developing skills in planning, communication, management and reflection.

Students are assigned individual Supervisors to support your learning throughout the module and who provide regular and detailed oral feedback in order to support your progress.

In the most part students work in pairs to deliver your Teaching Practice and as a result receive continuous peer support for your work.

Assessment:

Assessment on the Teaching Practice is completed by individual Supervisors and is based on the continuous observation of teaching as well as the portfolio of work produced. This process is moderated by the Lecturer in Applied Performance and Senior Tutor/Producer of the Short Courses programme.

Supervisors receive initial instruction and continuous support from the Lecturer in Applied Performance throughout the process.

Secondment (Programme Option)

Identification and Approval of Placements:

The Secondment module is managed much like the Placement (detailed above) although there are some additional considerations due to the intensive nature of this attachment and to support a student choosing to study at a greater distance from the Conservatoire.

Level 3 students wishing to study on Secondment select an appropriate artists or organisation in close consultation with the Programme Team.

In considering the suitability of an organisation to act as a secondment provider, the Head of Department and the module co-ordinator must be satisfied that the organisation offers, and is able to sustain, an ethos appropriate to the delivery of a learning experience which meets programme requirements and your needs. You must complete a CPP Secondment Form P1: Approval of an Individual Student Secondment and when that has been signed off by the Module Co-ordinator, CPP Secondment Form P2: Memorandum of Agreement for the Provision of a Secondment is issued to the placement provider.

How you are prepared for the Secondment:

As you will be working outside of the Conservatoire they meet with the module co-ordinator prior to the beginning of your Secondment to arrange a mutually beneficial schedule for regular contact. Depending on geographical location this can include skype, phone calls, e mails or face to face tutorials. The purpose of this process is to support your learning journey as well as providing clear pastoral support for your overall experience.

Assessment: The roles of the Secondment provider, Conservatoire staff and you.

The secondment provider has no formal role in the assessment of you. They are however, required to complete CPP Secondment Form P4 Placement Learning: Secondment Provider Feedback Questionnaire'. Prior to the secondment and throughout the process the module co-ordinator will maintain contact with the secondment provider to ensure that:

- the secondment is facilitating the desired learning outcomes;
- the secondment provider understands her/his role and responsibilities;
- health and safety arrangements are appropriate;
- you are being appropriately supported by the Conservatoire throughout the placement;
- ethical considerations are identified and addressed with both you and the placement provider;
- the capacity of the secondment provider to accommodate any special needs, including disability, which you may have;
- the secondment provider's commitment to equality of opportunity;

- that both you and the secondment provider can be prepared adequately for the secondment thereby ensuring, as far as possible, a quality learning experience for you.

You document and evaluates the secondment experience using a blog. The blog functions as an active dialogue between you, the placement provider and the placement supervisor. It is a place to examine your experiences and place your learning within a broader critical discourse.

Each student also presents a lecture to summarize the key learning in your chosen context which is examined by the Examination Panel.

ASSESSMENT: PHILOSOPHY AND PRACTICE

Overview of the Programme's approach to assessment

In accordance with the Academic Framework, the BA(Hons) CPP Programme acknowledges that assessment is valuable not only as a measurement of learning, but also as a catalyst for learning: the assessment process is, in itself, an integral part of your learning experience. As such, assessment in Conservatoire programmes is often conducted in the context of practice, whether performance, teaching, or other practice.

Over the course of the BA(Hons) CPP Programme a diverse range of areas of knowledge, skills and understandings are assessed to determine the achievement of a diverse range of learning outcomes. It is understood that these achievements will be measured using an equally diverse range of forms of assessment.

In designing the assessments for the Programme, consideration has been given to the most appropriate method of assessment to support student learning and ascertain whether students have demonstrated attainment of the learning outcomes. The Programme pays particular attention to the balance of formative and summative assessment, ensuring that summative assessments do not create an assessment burden at the end of modules, or at the same time across different modules.

Wherever practicable, the Programme affords you the opportunity to select or negotiate the method of assessment to suit your individual needs. This allows you to shape your assessments around your strengths and aspirations.

The Programme employs a rich variety of feedback mechanisms to support student learning. Dialogue, between students and staff, professionals, and peers, forms the basis of much formative feedback. Verbal feedback from tutors, for instance in tutorials, 'micro-labs' and performance classes, is used to provide regular and tailored advice on each student's development. In performance classes, students are encouraged to provide constructive criticism on each other's work and progress.

Self-assessment tasks are a useful way of encouraging independent learning. The Programme engages in a number of activities that encourage continuous reflection on progress in learning. Self-assessment tasks range from the simple to the complex. For example, students might be asked to make some judgement about your own work before an assignment submission in Critical and Contextual Understanding or estimate the grade that they think will be awarded or they might be involved in selecting and compiling work for your Professional Portfolio at Level Four. In performance classes, students have many opportunities to evaluate and provide feedback on each other's work. These peer evaluation processes help develop the skills needed to make objective judgements against standards when reviewing your own work.

Approach to Pass/Fail and Alphanumeric Grading

There is much research to suggest that grading alone runs counter to the promotion of learning, encouraging students to participate in the 'grade game', lowering self-esteem, reducing creativity and creating unnecessary anxiety. (Kohn, 1993). The Programme supports a move towards *authentic assessment* (Soloman and Soloman, 1993) in which you play an active role in evaluating your own learning.

In Levels One and Two therefore, pass/fail outcomes are given, with alphanumeric grades being used only in Levels Three and Four. In this way the Programme seeks to enable you towards self-critical reflection; accuracy in graded self-evaluation and participation in learning without 'chasing' grades. Levels Three and Four follow the same assessment philosophy with you and staff team sharing responsibility for assessment but with the introduction of the alphanumeric grade as additional assessment information from the tutor to facilitate the calculation of Honours degree classifications.

In Level One pass/fail is used to enable your experimental engagement with the idea of self and identity as an artist and to encourage a focus on the process rather than the result of modules. Students will receive formative feedback related to each class with a summative pass/fail outcome at the end of the module.

To continue to encourage this focus on the process rather than the result of modules, throughout Level Two students will receive formative feedback for each module with a summative pass/fail outcome at the end of each module. In addition, in Level Two, the alphanumeric grading system (the Conservatoire's Common Assessment Scale) is introduced to students and they are encouraged to engage with the ideas surrounding graded assessment in self and peer assessment within the Radical Pedagogy module.

Alphanumeric grades are fully utilised in Level Three assessment processes and they contribute 30% towards to the Honours classification at the end of the Programme. In Level Four summative alphanumeric grades are given for each module and they contribute 70% towards to the Honours classification at the end of the Programme.

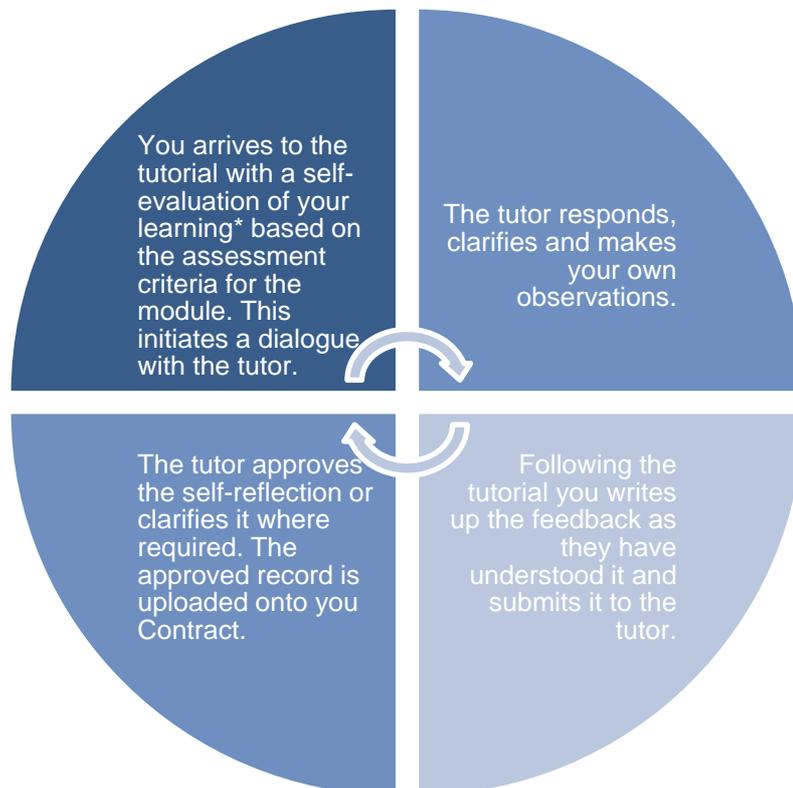
In addition to graded outcomes, pass/fail outcomes are used in certain other modules (for example in Level Three Placement and certain modules in the Options Portfolio) to further encourage experimentation, risk-taking and an emphasis on creative process.

It is hoped that this focus on self-assessment and feedback in Level One together with a theoretical engagement with the alphanumeric grading system in Level Two will lead to less reliance on the alphanumeric grade at levels Three and Four to define performance but a continued sense of the value of all forms of feedback and responsibility for your own learning.

Approach to Mutually Constructed Feedback

Mutually constructed feedback is the main method by which the Programme encourages you to take responsibility for your own learning and the Programme has embedded the concept of 'mutually constructed feedback' in all modules:

'...there is a mutual responsibility for creating the feedback and the next set of actions. Once you(s) and tutor(s) have held the tutorial, both parties are responsible for reflecting, recording and writing up your notes. Both the tutor and student should develop and agree the suggested/required actions. To make certain that the learning experience has been effective there is a further stage for the tutor, and that is to validate each student's record of your feedback to ensure they have understood and made sense of what was discussed and what is now required.' (Pirie/Triggs 2011)



*a pro-forma is provided for this purpose

During Level Two, as part of your exploration of pedagogy, its theory and practice you will engage with the alphanumeric grading system as part of self and peer assessment.

In Level Three alphanumeric grades are used. These complement the mutually constructed feedback process and the grade offers an additional form of feedback. 30% of Level Three contributes to classification at Honours.

In Level Four the mutually constructed feedback process is embedded alongside the grading process.

There may be occasions where you do not agree with feedback provided by the tutor. If it is not possible for feedback, either formative or summative, to be mutually and meaningfully resolved between you and the tutor(s), you will be given the option at the earliest convenient time to:

- a) Have the documentation of the feedback reviewed by another member of your subject lecturing team.
- b) Request a second member of staff to be present during a resolution process
- c) Request that the Head of Programme or another senior member of staff acts as moderator for the process, in which case the moderator's decision will be final.

Description of, and rationale for, each assessment mode

The Programme provides opportunities for you to negotiate the topic, methods, weighting, criteria and timing of assessment tasks, where appropriate in your learning journey. This approach facilitates the needs of a diverse group of learners with many preferred learning styles. It also gives you more flexibility in what, how and when you learn. This flexibility gives you control over aspects of your own learning and prepares you for your future as lifelong learners.

One of the key principles underlying the Programme's approach to assessment is that what is being assessed is the learning and that the module (in whatever form) is the medium by which you evidence whether you have achieved the learning outcome(s) required and to what standard. This is of crucial importance in the context of performance practice in that the performance work itself is not always being assessed directly but is 'the means by which' you (the learning evidenced, and standards achieved) are being assessed (Pirie/Triggs 2011). In this way the discourses that surround the work created by you concern themselves with the learning afforded through the making of the work and place them beyond the criticism of subjectivity or taste.

The main methods of assessment on the programme are as follows:

Observation of Practice (Continuous Observation)

This involves observation of your working process and practice throughout the module. In the context of a one-to-one tutorial you and your tutor engage in the development of mutually constructed feedback, in which they both identify key moments in your learning which demonstrate you have met the learning

outcomes, thus making you an active participant in a transparent and collaborative assessment process.

Performance

The assessment of learning through performance is central to the Conservatoire context. In the programme performance can take the form of; classroom sharings, public performances, site-based performances, and installations. In Levels One to Three performance is assessed within 'observation of practice' and only in Level Four is the learning through performance given a separate grade.

Verbal Communication

You are given many opportunities to demonstrate your knowledge, skill and understanding in verbal modes. In the programme a presentation can take the form of: micro-lectures, individual and group performance lectures; and individual and group viva voce.

Engagement with new technologies

The programme adopts a blended learning approach from Level One to Level Four. The Aesthetics and Composition strand of the programme specifically engages with new technologies such as blogs, digital learning resources, professional portfolio, a film and the use of social media technology to interact with various audiences in various contexts.

Written Communication

Many of the modules in the programme involve forms of written communication. These include essays, blogs, performance analysis, research projects, performance scores, funding applications, and teaching practice portfolios.

Feedback: Definitions and Descriptions

Feedback and Feedforward

The purpose of feedback is twofold: to let you know how well you have done in relation to the learning outcomes to be achieved ('feedback'), and to identify together with you how to improve your work in future ('feedforward').

Formative assessment

This assessment mode designed to provide feedback to you and your tutors for the purpose of developing learning and teaching. From a student's perspective, formative assessment provides information on your progress in relation to the level learning outcomes. Formative assessment may not contribute to your final grade but is to assist you to understand your own strengths and weaknesses in relation to the learning outcomes in order to work towards improving your overall performance.

Summative assessment

This assessment mode results in the production of summative feedback in Levels One and Two and an alphanumeric grade in Levels Three and Four. Summative assessment is designed to evaluate how well students have

achieved the learning outcomes associated with a particular Level or, in the case of final degree classifications, Levels Three and Four. Summative assessment is always viewed and constructed as formative assessment – i.e. as well as measuring a student's learning at a given point, it is also intended to guide and inform a student's progress.

Forms of Formative Feedback:

Verbal

Verbal feedback is the most common type of formative feedback in the Conservatoire environment. Tutors make instantaneous and continuous responses to your work and suggest ways of improving what they have heard and/or seen. Verbal feedback is given in a number of contexts including one-to-one classes, rehearsals, observation of practice and tutorials/seminars. Verbal feedback can also take the form of a group discussion (live face-to-face or by recorded video/audio) and would include feedback from staff and peers.

Written

Although most usually associated with summative assessment, tutors may also provide purely formative feedback in written form, which could be on paper, by email or via the VLE.

Transitions Tutorial

All students have a Transitions Tutorial with the appropriate member(s) of staff to help guide, inform and evaluate your learning experience. This is recorded on your Contract which provides you with an opportunity to reflect on your learning, assume increasingly greater responsibility for that learning and to better evaluate your progress. During the tutorial, your self-evaluation is sought alongside the tutor's evaluation of development and progress. In that overall context, the Transitions Tutorial provides formative feedback on a student's overall development over a specified period of time (e.g. a term or a year).

Self-Evaluation

The concept of mutually constricted feedback places more emphasis on self-evaluation. The programme seeks ways to enable you to assess themselves against the learning outcomes in all projects.

Peer Evaluation

The programme places significant emphasis on the role of peer evaluation in the creation of new work and in the practice of collaboration. In a large number of modules, you will benefit from the feedback of your peers aimed at helping you to develop your practice and develop your understanding of the work in which you are engaged.

Forms of Summative Feedback:

In all summative feedback there is a mutual responsibility for creating the feedback and the next set of actions.

Once you and tutor have held the tutorial, both parties are responsible for reflecting, recording and writing up your notes. Both the tutor and student should develop and agree the suggested/required actions. To make certain that the learning experience has been effective there is a further stage for the tutor, and that is to validate each student's record of your feedback to ensure you have understood and made sense of what was discussed and what is now required.

Grade

Students in Levels Three and Four receive an alphanumeric grade for specific summative assessments expressed in terms of the Conservatoire's Common Assessment Scale. That grade will indicate the level of attainment in that particular assessment in terms of the Programme's level learning outcomes. Summative assessments may occur at fixed points in the delivery of a module (e.g. at a mid-point or at the end of a module) or may be based on observation of practice over time. Grades will be attached to Module Learning Outcomes and will be calculated to produce an overall module grade in accordance with the weightings of each assessment.

Written

You usually receive written feedback on your work in a summative assessment. The precise nature of that written feedback will vary depending on the assessment mode (e.g. an essay, a blog etc.). However, in Levels Three and Four, written feedback will always illuminate the grade given and provide pointers as to how you might improve your performance so, in that sense, written summative feedback also has a formative function.

Common Assessment Scale

The BA(Hons) CPP adopts the Conservatoire's common assessment scale for the marking of work:

Common Assessment Scale	'Background scale'	Descriptor	Degree Classification
A1	17	Excellent	First Class
A2	16		
A3	15		
A4	14		
A5	13		
B1	12	Very Good	Second Class, upper division (2i)
B2	11		
B3	10		
C1	9	Good	Second Class, lower division (2ii)
C2	8		
C3	7		
D1	6	Satisfactory	Third Class
D2	5	Adequate	
D3	4		
E1	3	Inadequate/ Fail	Not Honourworthy
E2	2		
F	1	Serious fail	
NS	0	Non-submission/ Non-appearance	

Summatively assessed work will receive an alphanumeric grade from the **Common Assessment Scale** column detailed in the table above. It is this grade that will appear on student feedback and on documentation presented to Progress Committees, Examination Boards and to External Examiners.

ASSESSMENT CALENDAR

This illustrates the feedback and assessment points are distributed over the Academic Year by term in each Level:

Term 1 Assessment and Feedback

Assessment	Module	Wk 1	Wk 2	Wk 3	Wk 4	Wk 5	Wk 6	Wk 7	Wk 8	Wk 9	Wk 10	Wk 11	Wk 12
Level One: Observation of Practice	Personal Archaeology in Performance	O/F	O	O	O	O	O/F	Independent Learning Week 1	O	O	O	O/F	F
Level Two: Observation of Practice	Radical Pedagogy	O	O	O	O	O	O/F		O	O	O	O	F
Level Two: Observation of Practice	Performance as Social Practice: Experimentation	O	O	O	O	O	F		O	O	O	O	F
Level Three: Observation of Practice	Collaborations	O	O/F	O	O/F	O	O/F		O	O/F	O	E	E
Level Three: Viva Voce	Collaborations												E
Level Three: Blog	Placement	O	O	O	O	O	O/F		O	O	O	O	O/F
Level Four: Observation of Practice	Into The New					O/F	O/F		O/F	O/F	O/F	O/F	F
Level Four: Presentation	The Artist in Development		F		F		F		F		E		

E = examination (graded performances/presentations etc.); S = summative submission (pass/fail written or other documentary materials); F = formative feedback tutorial; O = continuous assessment; O/F = formative feedback as part of continuous assessment (e.g. micro-lab etc.)

Term 2 Assessment and Feedback

Assessment	Module	Wk 1	Wk 2	Wk 3	Wk 4	Wk 5	Wk 6	Wk 7	Wk 8	Wk 9	Wk 10	Wk 11	Wk 12
Level One: Observation of Practice	Persona & Context	O	O	O	O	O	O	Independent Learning Week II	O	F			Intensive Choice Week
Level Two: Observation of Practice	Performance as Social Practice: Application	O	O	O/F	O	O	S		O	O	O	S	
Level Two: Observation of Practice	Radical Pedagogy	O	O	O	O	O	O		S	S	S	F	
Level Three: Observation of Practice	Performance Research	O	O	O/F	O	O	O/F		O	O	O	F	
Level Three: Negotiated Artwork	Performance Research			O/F			O/F			E			
Level Three: PechaKucha	Placement	O	O	O	O	O	E						
Level Four: Observation of Practice	Into The New	O/F	O/F	O/F	O/F	O/F	O/F		O/F	O/F	O/F		
Level Four: Performance	Into The New											E	
Level Four: Viva Voce	Into The New											E	
Level Four: Negotiated Document	The Artist in Development		F		F		F			S		S	

E = examination (graded performances/presentations etc.); S = summative submission (pass/fail written or other documentary materials); F = formative feedback tutorial; O = continuous assessment; O/F = formative feedback as part of continuous assessment (e.g. micro-lab etc.)

Term 3 Assessment and Feedback

Assessment	Module	Wk 1	Wk 2	Wk 3	Wk 4	Wk 5	Wk 6	Wk 7	Wk 8	Wk 9	Wk 10	
Level One: Observation of Practice	Re-Imagining Classic Text	Creative Residential Retreat	O	O	O	O	O	S	F	F	Bridge Week	
Level Two: Observation of Practice	Choreography: People & Place		O	O	O	O/F	O	O	O	S		
Level Two: Observation of Practice	Radical Pedagogy		O/F									
Level Three: Observation of Practice	Performance Writing		O	O	O	O	F	O	O S			
Level Three: Negotiated Artwork	Performance Writing							E				
Level Four: Observation of Practice	Artist Commission Arts in Prison Directing: Re-Imagining Classic Text Site-specific Performance		O	O/F	O	O/F	O	O/F	O	F		
Level Four: Performance Lecture	Artist Commission Secondment											E
Level Four: Blog	Artist Commission Arts in Prison Secondment		O	O/F	O	O/F	O	O/F	O	S		
Level Four: Performance	Artist Commission Site-specific Performance Directing: Re-Imagining Classic Text									E		E
Level Four: Viva Voce	Artist Commission Site-specific Performance Directing: Re-Imagining Classic Text											E

E = examination (graded performances/presentations etc.); S = summative submission (pass/fail written or other documentary materials); F = formative feedback tutorial; O = continuous assessment; O/F = formative feedback as part of continuous assessment (e.g. micro-lab etc.)

PROGRAMME STRUCTURE

Credit allocation for Core and Options modules

Conservatoire credit allocation framework

	Core credits		Options credits
Level 1	120	<i>Staff led</i>	
Level 2	110	<i>Staff supported</i>	10
Level 3	100	<i>Staff supervised</i>	20
Level 4	90	<i>Staff supervised</i>	30

Core Modules

Core Modules are central to the aims and Learning Outcomes of the programme of study and therefore are compulsory and must be taken and passed in order for a student to be eligible for a specific named award.

There are a fixed number of credits for the Core column at each level of study.

Options Modules

Options Modules offer breadth of choice for students, contribute to the tailoring of the individual student's skills and enhance employability.

Options Modules provide students with opportunities to enrich and enhance your learning in your discipline or in a related area and can be 10 or 20 credits.

Options Modules may be exclusive to a particular programme (Programme Options), or may be shared with another programme. Options Modules can be 'close to' a specific programme or 'far away' from it in content.

Options Modules offered exclusively to a particular programme will be taken at the SHE level for which they are designed.

The Options Modules menu will include modules which do not 'belong' to any particular programme or modules which 'belong' to a particular programme but which may be available to students on any programme.

Options Modules may be taken at any level of study.

Options Modules should run for groups of a minimum of 12 students. Normally, students will work in larger groups for non-practical modules.

Module Overview

The Ego-centric Artist: Digging from Where You Stand		
Personal Archaeology in Performance	Core	40
Persona and Context	Core	40
Re-imagining Classic text	Core	30
Learning to Collaborate	Core	10
TOTAL		120
Radical Pedagogy in Action – the Socio-centric Artist		
Performance as Social Practice: Experimentation	Core	20
Performance as Social Practice: Application	Core	30
Choreography, People and Place	Core	30
Radical Pedagogy	Core	20
Collaborative Projects	Core	10
Option (from the Options Portfolio at any level)	Option	10
TOTAL		120
An Ecology of Mind – the Researching Artist		
Collaborations	Core	20
Placement	Core	20
Performance Research	Core	30
Performance Writing	Core	30
Option (from the Options Portfolio at any level)	Option	20
TOTAL		120
Living A Sustainable Practice – the Eco-centric Artist		
Into The New: Performance Making or Into The New: Producing	Programme Option	60
The Artist in Development	Core	30
Artist Commission: Arts in Prisons or Directing: Re-imagining Classic Text or Site-Specific Performance or Secondment	Programme Option	30
or Option (from the Options Portfolio at any level)	Option	30
TOTAL		120

Level One in Outline

The Ego-centric Artist: Digging From Where You Stand

The foundations of making performance are established at Level One as the student investigates their social, cultural and political identity to become a self-aware ego-centric artist. In this first level of the Programme, four integral strands are introduced that provide structure throughout the four levels of study. In Level One, a series of taught workshops and classes feed into performance projects to integrate learning in;

- collaboration and strategies for making performance with the group and in the environment through Ecological and Social Performance Practice,
- visual and spatial understanding through Aesthetics and Composition,
- an introduction to performance studies through Critical and Contextual Understanding and
- an awareness of body and voice through the Embodiment and Wellbeing strand,

In Level One the four strands of the course are taught separately but in interrelating specialist classes. This is to promote a clarity of understanding and a deep interrogation to facilitate a burgeoning practice of articulating these strands within the students' own interconnected arts practice. As the student progresses to Level Four the strands become increasingly interwoven and embedded into ambitious self-determined projects.

To enable an experimental engagement with the idea of self and identity as an artist in Level One, and to encourage a focus on the process rather than the outcome of modules, students will receive formative feedback related to each class with a summative pass/fail assessment at the end of the module.

The Ego-centric Artist: Digging from Where You Stand			
Module	Status	Credits	Assessment
Personal Archaeology in Performance	Core	40	Pass/Fail
Persona and Context	Core	40	Pass/Fail
Re-imagining Classic text	Core	30	Pass/Fail
Learning to Collaborate	Core	10	Pass/Fail
TOTAL		120	

Level Two in Outline

The Socio-centric Artist: Radical Pedagogy in Action

Level Two is an exploration of the relevance and meaning of performance in a variety of social contexts. Here the developing Socio-centric artist concerns themselves with the cultures and context of other human beings and the exploration of a radical pedagogy as part of a pursuit of a socially engaged practice.

At this Level the previously taught classes for the Aesthetics and Composition strand, Critical and Contextual Understanding and Embodiment and Wellbeing are now embedded into the module performance projects as a step towards a more integrated practice. Each strand articulates with the exploration of a radical pedagogy in the context of a socially engaged practice.

To encourage a focus on the process rather than the outcome of modules, throughout Level Two students will receive formative feedback for each module with a summative pass/fail assessment at the end of each module. In addition, in Level Two, the alphanumeric grading system (the Conservatoire's Common Assessment Scale) is introduced to students and they are encouraged to engage with the idea of graded assessment in self and peer assessment in the Radical Pedagogy module.

The Socio-centric Artist: Radical Pedagogy in Action			
Module	Status	Credits	Assessment
Performance as Social Practice: Experimentation	Core	20	Pass/Fail
Performance as Social Practice: Application	Core	30	Pass/Fail
Choreography: People and Place	Core	30	Pass/Fail
Radical Pedagogy	Core	20	Pass/Fail
Collaborative Projects	Core	10	Pass/Fail
Option (from the Options Portfolio at any level)	Option	10	Grade
TOTAL		120	120

Level Three in Outline

The Researching Artist: An Ecology of Mind

Level Three is designed to enable the student to engage in the notion of practice as research and deepen their understanding of 'Performance Research. During this year students make solo and collaborative work, in which their concern extends to an individually chosen field of research to demonstrate their understanding of complex systems and their interconnectivity. In addition, Placements are offered to further develop this understanding and to provide context for the developing autonomy and agency of the student as a researching artist. Level Three comprises a variety of supervised projects.

At this Level all the strands are embedded into the module performance projects as the next part of the student journey towards an interconnected practice. Students are encouraged to consider their making processes in different environments and contexts and work towards a self-identified reflective and embodied practice.

Each module project enables the student to engage in the notion of practice research and demonstrate their learning through performance, visual artwork and written/portfolio forms.

Students receive formative feedback throughout the level and a final summative grade for demonstration of completion of the learning outcomes within the strands of Ecological and Social performance Practice, Aesthetics and Composition, Critical and Contextual Understanding and Embodiment and Wellbeing.

While Level One and Level Two of study are Pass/Fail, alphanumeric grades are fully utilised in Level Three assessment processes and they contribute 30% towards to the Honours classification at the end of the Programme.

The Researching Artist: An Ecology of Mind			
Module	Status	Credits	Assessment
Collaborations	Core	20	Grade
Placement	Core	20	Grade
Performance Research	Core	30	Grade
Performance Writing	Core	30	Grade
Option (from the Options Portfolio at any level)	Option	20	Grade
TOTAL		120	

Level Four in Outline

The Eco-centric Artist: Living a Sustainable Practice

Level Four provides a bridge for the student between the Conservatoire and their chosen professional contexts. It promotes an 'eco-centric' worldview that situates the individual artist sustainably in the broadest possible ecological context. The graduating artist is autonomous and aware of their agency and how to sustain their arts practice. All Level Four modules comprise mentored professional projects.

Here the Programme seeks to enable the artist to articulate their sustainable 'eco-centric' worldview that situates them in the broadest possible ecology. At Level Four the student's concern extends to all forms of life and the ecosystems that support them, to form a non-dualistic and interconnected world-view.

At this Level all strands are embedded into module projects as the final part of the journey towards autonomy and a sustainable Eco-centric arts practice.

In Level Four summative alphanumeric grades are given for each module and they contribute 70% towards to the Honours classification at the end of the Programme.

The Eco-centric Artist: Living a Sustainable Practice			
Module	Status	Credits	Assessment
Into The New: Performance Making or Into The New: Producing	Programme Option	60	Grade
The Artist in Development	Core	30	Grade
Artist Commission*: Arts in Prisons or Directing: Re-imagining Classic Text or Site-Specific Performance or Secondment	Programme Option	30	Grade
or Options (from the Options Portfolio at any level)	Option	30	Grade
TOTAL		120	

*A note about the concept of the Artist Commission

At Level Four the Programme engages with the student as an emerging artist, therefore this final group of Programme Option modules are framed as an 'artist commission' to reinforce the professional and autonomous attitude that is demanded from an artist about to graduate. The commissioning process is a dynamic process requiring commitment from both the commissioner (in this case the Programme) and artist (in this case the student) in terms of a) setting out a vision, b) building good relations, c) being flexible with time, d) allowing for dialogue and discussions e) openness to ideas and changes that may

arise through the process, f) support with problems and issues as they arise. This framing makes explicit demands of the student to engage in dialogue with the module team as an artist may engage in dialogue with a professional commissioning body. This final module presages a dominant professional model they will encounter on graduation.

Whatever the reasons, we do not pursue emotional development with the same intensity with which we pursue physical and intellectual development. This is all the more unfortunate because full emotional development offers the greatest degree of leverage in attaining our full potential.

Bill O'Brien

THE STUDENT CONTRACT & PERSONAL DEVELOPMENT PLANNING

The Student Contract

The Student Contract provides a mechanism that enables you to plan your personal, educational and professional development and determine your individual academic pathway through the Programme. The Student Contract is a dynamic, online tool that:

- Informs discussion and helps you navigate your way through the Programme and inform choices and negotiations with the Programme Team and/or their Transitions Tutor.
- Documents choices and agreement between the student and the Programme Team/Supervisor.
- Documents negotiated assessment modes.

In specific terms the Student Contract:

- Details modules and options within the Programme.
- Details performance opportunities along with any other commitments that may be undertaken as part of the Programme as part of independent learning and the development of graduate attributes.

The Student Contract requires that students engage in the following:

- Review, plan and take responsibility for their own learning.
- Articulate their personal goals and evaluate progress towards their achievement.
- Articulate personal choice and context.
- Gain an holistic overview of their learning and its relationship to extra-curricular pursuits and career development
- Improve study and career management skills

The Student Contract is the central hub where an overview of each student's expectations, attainment and feedback is centralised. It is a key tool for students to monitor and evaluate their learning and for the institution to document key achievements and profile the student's overall student journey.

The Transitions Tutor and Tutorials

Each student is allocated a Transitions Tutor who supports them through their personal development planning process. For BA(Hons) CPP students the Transitions Tutor is the Level Co-ordinator for that student. In addition to negotiating the student's Learning Contract at the relevant stages of the Programme, the Transitions Tutor will undertake at least two Transitions Tutorials with each student per year. As a core personal development activity,

the Transitions Tutorial is designed to assist students in developing their ability to:

- reflect on their own learning and development
- set meaningful and relevant goals
- identify potential barriers and challenges
- identify action plans to ensure continuing progress and development
- prepare for graduation and post-study

The name of each student's Transitions Tutor can be found on their Student Contract.

The Programme's Approach to PDP

The programme embeds reflective documentation within all strands that develop throughout the four levels of study and articulates with the need for all students in Higher Education to be engaged in Personal Development Planning (PDP).

Throughout the four levels of study, students engage in activities which develop their understanding of themselves, as both learners and artists, and enable them to engage in professional planning and goal setting within an integrated curriculum. It is crucial to the holistic nature of the programme that reflection and PDP activities are fully integrated into every strand of study, so as to instil a deep understanding of meta-cognition, public presentation and professional practice which is vital to living a sustainable arts practice.

In **Level One**, students' reflective activities focus on developing their awareness of themselves, their understanding of the wider contemporary performance sector, and their ability to position themselves within this. These activities can take on a variety of forms, such as reflective journals, digital installations, and image-based documentation.

In **Level Two**, students' reflective activities focus on developing their awareness of their position as an artist from within other communities and social interactions. In this level, students begin to explore skills, which enable them to practically plan their future artistic career, such as Arts Funding Applications and Workshop Planning, Preparation and Analysis activities. Students also engage with a specific medium of documentation for each module that they engage in, allowing them to cover a wide variety of documentary skills and modes of presenting their work to the public at large. These modes may include film; mobile app design; digital and print publications for marketing and social engagement.

In **Level Three**, students' reflective activities focus on developing their ability to critically enter into a discourse surrounding their artistic work and find modes of presentation which align with their developing critical voice. Students engage in activities which require forward planning and problem-solving skills as they produce performances both in collaborative and solo contexts. Students are also required to creatively document their performance

modules through a medium of their choosing, which could include the development of websites, brochures, posters, booklets, performance scores, film or audio.

In **Level Four**, students' reflective activities focus on developing their professional voice and preparing them for the transition to life after study. Students are required to find appropriate means of documentation for each module that they engage in, as well as producing a Professional Portfolio, which aligns with their developing sense of their arts practice and desired professional context. The modules in Level Four are designed to increase in autonomy as they exit the degree programme, which enables students to practice and reflect upon their skills of professional and project-based planning. Students are also required to maintain a negotiated form of public reflection and documentation of their chosen module in the final term of their study on the programme.

The Artist Statement

The traditional concept of the artist statement is a written description of an artist's work that gives their audience a deeper insight into it. The statement may include their personal history, the significance of their approach, their use of materials, and the issues they seek to address in their work.

On the Programme students are required to make an artist statement at the end of each academic year. They are encouraged to find a performative style for their statement and they are presented at the Propel Festival.

In addition, an artist statement may be required at other points throughout the year in different levels of the Programme. Students are encouraged through the classes in Aesthetics and Composition to experiment with many forms for the statement including, film, poster, image journals, installations etc.

REFLECTIVE PRACTICE Indicative Documentation			
Level One	Level Two	Level Three	Level Four
Image Journals Reflective Journals Installations Artist's Statement	Presentation Funding Applications Mobile app designs Digital & print publications for marketing Social media Artist's Statement	Websites, Brochures Posters Booklets Performance scores Film or audio Blogs Artist's Statement	Professional Portfolio Negotiated form of public reflection & documentation Blogs Artist's Statement

ADDITIONAL PROGRAMME REQUIREMENTS

Independent Study

You are responsible for your own progress.

It is stressed from the outset and throughout the Programme that your development will require systematically pursued independent study. You are expected to undertake **independent study** in support of and as a development of tutor-led work undertaken in class, rehearsal etc. For indicative examples of what independent study entails please refer to the Guidelines on Professional Conduct in the Undergraduate Handbook. For tips on surviving and thriving on the Programme see the section on Work Strategies.

The Working Week

Although the working week is Monday to Friday 9am to 6pm it is usual for production work and student generated work to continue into the evening and over the weekends. It should not be assumed, therefore, that Saturdays and Sundays are for home visits and other recreational activities. Certainly, there will be time for these, but care must be taken to take note of schedules which will be published in advance. However, in line with professional practice inevitably there may be last minute changes to work schedules. You are expected to accommodate these changes other than in the most exceptional circumstances.

Communication

The Programme team use email to communicate quickly and efficiently with individual students, year groups and the whole Programme. **It is your responsibility to check your email account at least once a day.**

Year Group Meetings

In keeping with the philosophy of the Programme, where students are not only involved in their own work but also involved in the development of the Programme, each year group will meet **formally** with the Level Coordinator. These are compulsory and should not be missed.

In addition, a series meetings will take place as follows:

Home Groups: Mondays 11am – 12 noon

Home groups will be explained and allocated in the first Monday meeting of the sessions.

Programme Meeting: Mondays 12 noon – 1pm

These meetings are a valuable forum for you to exchange ideas with staff and each other in a joint effort to get the best from the Programme. It is therefore important that you attend, make your ideas heard, and listen to others.

You are also expected to attend year group meetings including those called, with reasonable notice, by student representatives. If you are to be unavoidably absent from a year group meeting, it is your responsibility to inform the Head of Performance Pedagogy in advance of the meeting and to make sure that you inform yourself about what took place.

Where you are when you don't know where you are is one of the most precious spots offered by improvisation. It is a place from which more directions are possible than anywhere else. I call this place the Gap.

Nancy Stark Smith

EXTERNAL EXAMINERS

External Examiners

With due regard to the size of the student population of the BA (Hons) CPP Programme, and the number of items which require the involvement of external examiners, the Programme appoints one such examiner for the BA (Hons) CPP degree. They are charged with compiling an annual report and with participating in the work of the Examination Board/s, in particular in the Examination Board where the degree awards are made.

All aspects of the Programme are open to scrutiny by the External Examiner. The assessments which the External Examiner is required to see are:

Level Three: Performance Research

Level Four: Into the New

(including, where possible, a sample of the viva voce examinations)

Level Four Professional Portfolios

It is envisaged, and provided, that the External Examiners may decide at their discretion and in line with common practice, to carry out their duties through sampling. The sample will include the work of six students across the ability range as well as any failed work.

Our current External Examiner is **Alexander Kelly**. Alex is Senior Lecturer in Performance Practice at Leeds Beckett University and has been with the school since the start of its first course in 2006. He is Co-Artistic Director of the Sheffield-based theatre company Third Angel, with whom he devises, directs, writes, designs and performs. Third Angel's work tours throughout Britain, mainland Europe and beyond...

Alex regularly mentors other artists and companies with Third Angel and through his role at Leeds Beckett. Recently this has included working with RashDash, Unfolding Theatre, Daniel Bye, Ellie Harrison and Action Hero, co-devising *Tea Is An Evening Meal* with Faye Draper/Northern Stage, and co-devising and directing *A Conversation With My Father* and *Equations For A Moving Body* with Hannah Nicklin.

Alex has taught as a visiting lecturer and artist in residence at many UK Universities, including Manchester Metropolitan, University of Sheffield, Sheffield Hallam, University of Leeds, York St. John, Royal Conservatoire of Scotland, University of Hull at Scarborough, Royal Holloway, Kingston University and the Royal College of Art.

He has also taught for Third Angel at: the Calouste Gulbenkian Foundation, Lisbon; *Cena Brasil*, Rio De Janeiro; MESS Theatre Festival, Sarajevo; and the Helsinki Theatre Academy.

His work has been published in the handbook DIY: Do It Yourself, Contemporary Theatre Review, Performance Research and The Journal of Writing in Creative Practice, amongst others.

Board of Examiners

The Board of Examiners is appointed by the Academic Board. The Board of Examiners, and through it any authorised subsidiary examination committee, is accountable to the Academic Board for the fulfilment of its responsibilities.

Subsidiary Examination Committees and Progress Committees

The Board of Examiners may delegate specific responsibility for appropriate interim or deferred assessments to a subsidiary examination committee. In the case of the BA(Hons) CPP Programme, this subsidiary committee is the Progress committee. The Progress Committee:

- receives and monitors interim grades
- monitors student progress
- instigates feedback and appropriate action
- may require a resit of appropriate components in accordance with the assessment regulations for the Programme of study.

The Progress Committee reports its findings to the subsequent meeting of the Board of Examiners which ratifies the results.

WORK STRATEGIES

Apart from the obvious, like working hard, here is some advice on the way to succeed on this Programme, and how to avoid some of the traps.

Don't sit around waiting for inspiration, or worse still waiting for a 'really good idea', it never comes. Get working, ideas usually come through your involvement in the activity of work.

Don't be scared of making mistakes. **Fear of failure is the enemy of creativity**, take risks, challenge yourself and be ambitious. You won't be criticised by staff if you take a risk and it doesn't work, you probably will be criticised if you play it too safe. Along with this don't be over self-critical at the start, begin by building confidence.

Don't stick with the first solution you come up with. Try to generate as many alternatives as possible and try to explore as many of these as you can.

Don't be negative, another enemy of creativity. Try to see the positive side of situations and develop these.

If you are stuck or worried or have problems don't sit around moaning, see a tutor and get some help, we are as keen for you to succeed as you are.

In the first few weeks don't worry too much about the work, just try to settle in and get to know the staff, students, rehearsal spaces and facilities. The quicker you settle in the better your work will be.

Do enjoy the Programme. We don't believe the Programme is a punishment to be endured, it should be one of the most exciting and enjoyable periods of your life. The rehearsal spaces should not be intimidating or boring, but open, friendly, creative, humorous, dynamic and stimulating environments. A pleasure to be in. If you don't enjoy being in the Conservatoire then you probably won't produce good work.

Do plan ahead where possible, particularly when booking extra rehearsal space. By far the quietest time to use the spaces is in the early evening.

Do treat office staff, technicians and Client Service Staff with **respect**. Remember they have to deal with over 400 students in the School of Drama, Dance, Production and Screen. Two simple rules that could help you avoid problems:

- thank staff for their help
- do not leaving work spaces in a mess

You have to be self-motivated.

We particularly love Bruce Mau's

AN INCOMPLETE MANIFESTO FOR GROWTH

- Allow events to change you. You have to be willing to grow. Growth is different from something that happens to you. You produce it. You live it. The prerequisites for growth: the openness to experience events and the willingness to be changed by them.
- Forget about good. Good is a known quantity. Good is what we all agree on. Growth is not necessarily good. Growth is an exploration of unlit recesses that may or may not yield to our research. As long as you stick to good you'll never have real growth.
- Process is more important than outcome. When the outcome drives the process we will only ever go to where we've already been. If process drives outcome we may not know where we're going, but we will know we want to be there.
- Love your experiments (as you would an ugly child). Joy is the engine of growth. Exploit the liberty in casting your work as beautiful experiments, iterations, attempts, trials, and errors. Take the long view and allow yourself the fun of failure every day.
- Go deep. The deeper you go the more likely you will discover something of value.
- Capture accidents. The wrong answer is the right answer in search of a different question. Collect wrong answers as part of the process. Ask different questions.
- Study. A studio is a place of study. Use the necessity of production as an excuse to study. Everyone will benefit.
- Drift. Allow yourself to wander aimlessly. Explore adjacencies. Lack judgment. Postpone criticism.
- Begin anywhere. John Cage tells us that not knowing where to begin is a common form of paralysis. His advice: begin anywhere.
- Everyone is a leader. Growth happens. Whenever it does, allow it to emerge. Learn to follow when it makes sense. Let anyone lead.
- Harvest ideas. Edit applications. Ideas need a dynamic, fluid, generous environment to sustain life. Applications, on the other hand, benefit from critical rigor. Produce a high ratio of ideas to applications.
- Keep moving. The market and its operations have a tendency to reinforce success. Resist it. Allow failure and migration to be part of your practice.
- Slow down. Desynchronize from standard time frames and surprising opportunities may present themselves.
- Don't be cool. Cool is conservative fear dressed in black. Free yourself from limits of this sort.
- Ask stupid questions. Growth is fuelled by desire and innocence. Assess the answer, not the question. Imagine learning throughout your life at the rate of an infant.
- Collaborate. The space between people working together is filled with conflict, friction, strife, exhilaration, delight, and vast creative potential.

- _____ . Intentionally left blank. Allow space for the ideas you haven't had yet, and for the ideas of others.
- Stay up late. Strange things happen when you've gone too far, been up too long, worked too hard, and you're separated from the rest of the world.
- Work the metaphor. Every object has the capacity to stand for something other than what is apparent. Work on what it stands for.
- Be careful to take risks. Time is genetic. Today is the child of yesterday and the parent of tomorrow. The work you produce today will create your future.
- Repeat yourself. If you like it, do it again. If you don't like it, do it again.
- Make your own tools. Hybridize your tools in order to build unique things. Even simple tools that are your own can yield entirely new avenues of exploration. Remember, tools amplify our capacities, so even a small tool can make a big difference.
- Stand on someone's shoulders. You can travel farther carried on the accomplishments of those who came before you. And the view is so much better.
- Avoid software. The problem with software is that everyone has it.
- Don't clean your desk. You might find something in the morning that you can't see tonight.
- Don't enter awards competitions. Just don't. It's not good for you.
- Read only left-hand pages. Marshall McLuhan did this. By decreasing the amount of information, we leave room for what he called our 'noodle'.
- Make new words. Expand the lexicon. The new conditions demand a new way of thinking. The thinking demands new forms of expression. The expression generates new conditions.
- Think with your mind. Forget technology. Creativity is not device-dependent.
- Organization = Liberty. Real innovation in design, or any other field, happens in context. That context is usually some form of cooperatively managed enterprise. Frank Gehry, for instance, is only able to realize Bilbao because his studio can deliver it on budget. The myth of a split between 'creatives' and 'suits' is what Leonard Cohen calls a "charming artifact of the past."
- Don't borrow money. Once again, Frank Gehry's advice. By maintaining financial control, we maintain creative control. It's not exactly rocket science, but it's surprising how hard it is to maintain this discipline, and how many have failed.
- Listen carefully. Every collaborator who enters our orbit brings with him or her a world more strange and complex than any we could ever hope to imagine. By listening to the details and the subtlety of their needs, desires, or ambitions, we fold their world onto our own. Neither party will ever be the same.
- Take field trips. The bandwidth of the world is greater than that of your TV set, or the Internet, or even a totally immersive, interactive, dynamically rendered, object-oriented, real-time, computer graphic-simulated environment.

- Make mistakes faster. This isn't my idea—I borrowed it. I think it belongs to Andy Grove.
- Imitate. Don't be shy about it. Try to get as close as you can. You'll never get all the way, and the separation might be truly remarkable. We have only to look to Richard Hamilton and his version of Marcel Duchamp's large glass to see how rich, discredited, and underused imitation is as a technique.
- Scat. When you forget the words, do what Ella did: make up something else... but not words.
- Break it, stretch it, bend it, crush it, crack it, fold it.
- Explore the other edge. Great liberty exists when we avoid trying to run with the technological pack. We can't find the leading edge because it's trampled underfoot. Try using old-tech equipment made obsolete by an economic cycle but still rich with potential.
- Coffee breaks, cab rides, green rooms. Real growth often happens outside of where we intend it to, in the interstitial spaces—what Dr. Seuss calls “the waiting place.” Hans Ulrich Obrist once organized a science and art conference with all of the infrastructure of a conference—the parties, chats, lunches, airport arrivals—but with no actual conference. Apparently it was hugely successful and spawned many ongoing collaborations.
- Avoid fields. Jump fences. Disciplinary boundaries and regulatory regimes are attempts to control the wilding of creative life. They are often understandable efforts to order what are manifold, complex, evolutionary processes. Our job is to jump the fences and cross the fields.
- Laugh. People visiting the studio often comment on how much we laugh. Since I've become aware of this, I use it as a barometer of how comfortably we are expressing ourselves.
- Remember. Growth is only possible as a product of history. Without memory, innovation is merely novelty. History gives growth a direction. But a memory is never perfect. Every memory is a degraded or composite image of a previous moment or event. That's what makes us aware of its quality as a past and not a present. It means that every memory is new, a partial construct different from its source, and, as such, a potential for growth itself.
- Power to the people. Play can only happen when people feel they have control over their lives. We can't be free agents if we're not free.

GUIDELINES FOR DOCUMENTING YOUR WORK

Reflection: The Practice of Deep Learning

Prompts

- A Reflective Document is not simply a log book, diary or work-record, though it will certainly contain elements of all of these, but will also be used for the purpose of self-evaluation.
- A very long, very detailed Reflective Document does not necessarily make it a successful one. It is the quality of self-reflection and evaluation that counts. Of course there is always a minimum level of information required to put your observations in context for future reflection.
- You should strive towards a clear analysis of your work. You should try to be honest in confronting difficulties, confident in your previous achievement and continually asking questions of yourself and of the work. You are encouraged to find a professional voice. It is not a place for moaning, negative criticism of yourself, the group or of the tutor.
- The written evaluation of the performance is an important conclusion to your Reflective Document. It should be a summative account of the performance and should include reflections on the process in the light of the performance.
- It is your responsibility to draw the supervising tutor's attention towards what you believe to be the significant moments of learning in your process in your summative essay i.e. you are in control of what you wish to be assessed. Your summative essay should be referenced, where appropriate to the pages/web pages in your Documenting Live submission which describe events in greater detail. Through your choice of what has been important or significant about the work, you reveal the quality of your knowledge, skills and understanding.
- Consider your audience. Other than yourself, who is your work for? How does the form of your work effect the tone of your writing? For example, how differently might you express and explore your learning and ideas in a paper based School Book (as in Documenting Live in Level One) to a publicly accessible blog (as in Documenting Live in Level Three)?
- Remember that Reflective Documents should be a place to explore your praxis: the symbiosis of both theory and practice.

- By Level Four you will be distilling your Reflective Documents into a Professional Portfolio in preparation for marketing yourself and your work beyond graduation.

Electronic Reflective Documents

During a number of modules on the CPP programme you will be asked to create and maintain your own Electronic Journal or Blog. This will serve as an **active, ongoing reflection** of your practical work and should **draw upon theoretical sources and contextual analysis** to support your ideas. This internet based approach to the reflective journal stems from the understanding that reflection is most useful as a collective activity and that by accessing the learning of others can enable a dialogue which stimulates and develops your own learning journey.

Tips for Effective Blogging

The following tips are designed to help you as you begin to use Blogging in your work and are by no means meant to be prescriptive. You should feel free to experiment with different and varied ways to structure and design your Blog as you develop your own style. You will be introduced to WordPress technology for Blogging during your time on CPP but other tools can also be used.

- Personalise your Blog. Choose a 'theme' (aesthetic) that suits the way you would like to work. Each option allows you to achieve a different look or style and many of them can be customised with photographs etc. You can also add widgets such as calendars, schedules which you may choose to include in the layout of your Blog.
- Make your Blog secure. Depending on the context of your Blog (e.g. working within an educational or prison setting) it may be appropriate to monitor access to maintain confidentiality. Make sure you visit the security page of your dashboard to ensure you control who can view your posts and that it cannot be found on a search engine such as Google etc.
- Be imaginative in the way you document your ideas within your Blog. Remember that the technology enables you to upload videos/photographs and web sites to your posts. Take advantage of these tools to communicate your research and reflection in a wide variety of ways.
- Think about your audience. Blogging is based on the theory of reflection as a dialogue. You want your peers to engage with your ideas and so you should try to make your posts as engaging possible – use of other media as well as writing will help you to achieve this.
- Engage in the Blogging of others. The best way to develop your own approach to Blogging is to look at what others are doing with the

technology. Follow other artists, journalists or companies to see how they communicate your ideas and learn from those you feel are effective.

- Develop a dialogue. Remember that the purpose of a blog is to share your ideas with other people in order to develop your understanding. Pose questions, respond to comments and work towards interaction.
- Make regular posts. The number of posts required are often specified in the module descriptor, but as a general guide these should be no less than one a week. The best way to be a successful Blogger is to keep your site up to date. This way it is easier to keep track of your progress and you will be more likely to develop an audience-base. It can be very frustrating to keep checking a stagnant Blog!

Experiencing, in itself, is of little value. It is reflection on the experience that leads to a change in understanding.

Gavin Bolton

GUIDELINES FOR VIVA VOCE EXAMINATIONS

Every time you discuss your work with a tutor you are utilising many of the skills that you will need for your Viva Voce examination. Although an examination, it is important that you view the Viva Voce as a dialogue between you and the Examination Panel. It is a real opportunity for you to critically engage in discussion of the work that you have created. It is an opportunity for you to demonstrate your developing practice as an artist, your understanding of the critical discourse within which your work resides, and your skills in oral communication. Here are some suggestions for both you and the Examination Panel, to work towards a successful Viva Voce.

For the success of the Viva Voce it is essential that the work in question be 'present', physically, in the form of a shared memory or a recording or through other documentary material.

The Viva Voce will succeed best if you:

- are clear about the purpose and nature of the Viva Voce;
- feel comfortable in the Viva Voce and feel able to talk openly, honestly and confidently about your work;
- feel able to take the initiative in leading the conversation round to the issues you are interested in and concerned about;
- feel ready to formulate and express your own judgement;
- feel personally valued;
- feel that your responses will be accepted as valid;
- do not feel unfairly judged;
- do not feel in competition with your peers;
- are positively drawn out in the interpretive and evaluative process through the contributions and insights offered by the tutor.

The Viva Voce may be in difficulties if you:

- have nothing to talk about, i.e. impoverished aesthetic experience;
- have little or no experience of talking about your work;
- are anxious about the consequences of the conversation;
- have poor verbal communication skills;
- are not physically and mentally prepared for the examination;
- have not researched the critical context in which your work resides.

A successful Viva Voce should lead to:

- a knowing and valuing of what you feel: an expansion of your understanding;
- the achievement of a measure of detachment from and purchase upon your work that allows the development of aesthetic response and judgement in a supportive environment;
- a strengthened sense of ownership of and responsibility for your work;

- the creation of an affective autobiography, i.e. a continuing and unfolding sense of identity;
- an acceptance of the place of your personal, expressive activity and work within the public dimension;
- the possible discovery of new points of departure in your experience of theatre.

UNDERSTANDING MODULES

The following pages of module descriptors contain the key details about every module that makes-up BA Contemporary Performance Practice. They contain the information both you and your lecturers may refer to in order to understand (amongst other things):

- what you are expected to be able to achieve in order to pass the module
- how you will be assessed
- how long work should take
- the aims of the module and the indicative content
- which core-member of staff is responsible for the module
- what reading may be helpful to better prepare for the module
- how many credits the module carries

Module Terms Glossary

The following glossary introduces each term. If you have further questions about your modules or the way they are recorded contact your Module Co-ordinator, Head of Performance Pedagogy or delivery tutor.

Module Title (e.g. Personal Archaeology in Performance): Refers to the official title of the module.

Brief Description: The brief description gives you an overview of what you might expect to encounter in your learning through this module.

SCQF Level (e.g. SCQF Level 7): Refers to the level of study you should normally be at to take the module as prescribed in the Scottish Credit and Qualifications Framework.

Credit Rating: A 'credit' equates to 10 hours of notional student effort. This is not 10 hours of classroom time, but the number of hours it will take to complete the Module. For example, if a Module has 14 credits, we think it needs 140 hours of work. Your timetable might show 100 hours of rehearsal, but, when you add the time you spend researching, developing ideas independently and performing, etc. it totals 140 hours, therefore 14 credits.

Status: A module may either be core or option.

Pre-requisites: Lists the modules you are required to have passed before taking the given module.

Co-requisites: Lists the modules required to be undertaken simultaneously of the given module, e.g. All DL modules have co-requisites.

Anti-requisites: Lists the modules you cannot undertake simultaneously with the given module.

Maximum / Minimum number of students: This lists the maximum number of students that can undertake the module at any one time, in order to protect the ideal staff/student ratio and also the minimum number of students that the module requires to make it a worthwhile learning experience.

Learning Modes: Lists the types of exercises and experiences you will engage in during the module. This might be, for example, by workshop, tutorials, off-site learning etc. Each Learning Mode will have an indication of how many weeks that learning mode will be delivered over and, usually, how many hours per week.

Module Co-ordinator: This is the core member of staff who is charged with organising the delivery of the module to a good standard. Although the Module Co-ordinator may not actually teach any part of the module they are responsible for briefing the staff who do and oversee the correct application of grading practices. You may always approach the Module Co-ordinator with questions and comments about your module.

Module Aims: The module aims give a succinct indication of the purpose of the module and its role in the development of your practice at the given point in the strand.

Module Content: Provides an expansion of the concepts mentioned in the module aims highlighting the main areas of study. Note this content is indicative and liable to be adapted by the tutor/lecturer/artist delivering the module.

Learning Outcomes: Lists the skills and understanding you must be able to demonstrate in order to pass the module. You must meet each of the outcomes to pass the module and demonstrate your grasp of the learning outcomes in the work that you are assessed on. The work set for you and outlined in the Assessment Criteria is derived from the Learning Outcomes.

Assessment Modes: Lists the ways in which you will be assessed by the tutors delivering the module.

Assessment Criteria: Lists the exercises you will be expected to complete in order to pass the module and your relevant weightings. Note that you must complete and pass all components of a module in order to pass the module.

Feedback: Lists the ways you will receive feedback during and at the end of the module. This may be verbal, written or through a grade.

Recommended Resources: Lists the key texts, video and music pertinent to the module. Engaging with these before the module starts is a brilliant way to prepare and get the most out of each module.

Other Relevant Details: Notes important information not covered anywhere else in the Module Descriptor.

Next Steps: This outlines the possible progression from this module. It is particularly relevant when looking at pathways through the curriculum created by option modules.

Art experiences insist upon a restructuring of ordinary perceptions of reality so that we end by seeing the world instead of numbly recognising it.

Dorothy Heathcote

LEVEL ONE BA CONTEMPORARY PERFORMANCE PRACTICE MODULES

MODULES

Digging from Where You Stand – the Ego-centric Artist			
Module	Status	Credits	Assessment
Personal Archaeology in Performance	Core	40	Pass/Fail
Persona and Context	Core	40	Pass/Fail
Re-imagining Classic Text	Core	30	Pass/Fail
Learning to Collaborate	Core	10	Pass/Fail

The Ego-centric Artist: Digging From Where You Stand							
Aim: Level One aims to establish the foundations of making performance as the student investigates their social, cultural and political identity to become a self-aware Ego-centric artist							
The Strands	Level Learning Outcomes (related to each strand)	Module Learning Outcomes (related to the level learning outcomes in each strand and to the specific context of the module)					
<i>Ecological and Social Performance Practice</i>	Make and present performance work which originates from your own cultural & social context in and through a variety of taught learning environments.	Module: Personal Archaeology in Performance	make and present performance work which originates from your own cultural and social context in the experimental performance classroom .	Module: Persona & Context	make and present performance work which originates from your own cultural & social context through the creation of a live performance installation: diorama .	Module: Re-Imagining Classic Text	make and present performance work which originates from your own cultural & social context through the creation of a director-led studio performance .
<i>Aesthetics and Composition</i>	Demonstrate an awareness of aesthetics and compositional skills through performance and documentation.		demonstrate an awareness of aesthetics and compositional skills through performance and/or documentation in the experimental performance classroom .		demonstrate an awareness of aesthetics and compositional skills in performance and/or documentation through the creation of a live performance installation: diorama .		demonstrate an awareness of aesthetics and compositional skills in performance and/or documentation alongside the creation of a director-led studio performance .
<i>Critical and Contextual Understanding</i>	Demonstrate your burgeoning critical voice and to locate your practice in the wider context of performance through a variety of verbal and written means in a taught learning environment.		demonstrate a burgeoning critical voice through a variety of verbal and written means to locate your practice in the wider context of performance in the experimental performance classroom .		demonstrate a burgeoning critical voice through a variety of verbal and written means alongside the creation of a live performance installation: diorama and locate your practice in the wider context of performance.		demonstrate a burgeoning critical voice through a variety of verbal and written means alongside the creation of a director-led studio performance to locate your practice in the wider context of performance.
<i>Embodiment and Wellbeing</i>	Understand the role of the embodied self and wellbeing and to demonstrate this in the context of performance making.		understand the role of the embodied self and well-being in the experimental performance classroom .		Understand the role of the embodied self and well-being in the creation of a live performance installation: diorama .		Understand the role of the embodied self and well-being in the creation of a director-led studio performance .

Module Title	Personal Archaeology in Performance		
Brief Description	<p>Personal Archaeology in Performance: allows you to begin to discover your personal starting points as makers of new ecological and social performance work.</p> <p>By creating a community of burgeoning artists who will work together in an experimental performance classroom, you will be introduced to the field and concept of contemporary performance, using the self as stimulus in the making of solo and group work.</p> <p>During this module you will use the performance classroom and the outdoor, natural environment as a context to explore yourself, your body, and the world in which we live.</p>		
SCQF Level	7		
Credit Rating	40 SCQF Credits / 20 ECTS credits		
Status	Core		
Pre-requisites	Entry Requirements		
Co-requisites	None		
Anti-Requisites	None		
Maximum number of Students	18	Minimum number of Students	n/a
Ecological and Social Performance Practice			
Learning Modes	Hours per week/task	No. of Weeks	Total (hours)
Workshops	12	10	120
Tutorials	0.25	1	0.25
Off-site Learning	6	2	12
Independent study	3	11	33
Total Notional Student Effort			165.25
Aesthetics and Composition			
Learning Modes	Hours per week/task	No. of Weeks	Total (hours)
Workshops	4	10	40

Tutorials	0.25	1	0.25
Off-site Learning	4	2	8
Independent study	2	11	22
Total Notional Student Effort			66.25
Critical & Contextual Understanding			
Learning Modes	Hours per week/task	No. of Weeks	Total (hours)
Workshops	4	10	40
Tutorials	0.25	1	0.25
Off-site Learning	4	1	4
Independent study	2	11	22
Total Notional Student Effort			66.25
Embodiment & Wellbeing			
Learning Modes	Hours per week/task	No. of Weeks	Total (hours)
Workshops	8	10	80
Tutorials	0.25	1	0.25
Independent study	2	11	22
Total Notional Student Effort			102.25
Total Notional Student Effort for All Strands in this Module			400
Module Co-ordinator	Lecturer, Performance Aesthetics		
Module Aims	This module aims to provide the opportunity for you to demonstrate an understanding of the foundations of making performance as you investigate your social, cultural and political identity to become a self-aware Ego-centric* artist. *here the ego refers to a psychological concept concerned with a sense of personal identity.		
Module Content	In this first level of the Programme, the four strands that combine to structure the four years are introduced in separate workshops/classes.		

	<p>This module includes workshops and classes taught in the following strands:</p> <p>Ecological and Social Performance Practice</p> <ul style="list-style-type: none"> • Introduction to the making of autobiographical performance • Experience of experimenting in solo, duet and group performance making • Exploration of a variety of modes of performance <p>Aesthetics and Composition</p> <ul style="list-style-type: none"> • Introduction to the aesthetics of performance • Exploration of materials and their materiality • Experience of creating performances using objects, materials, space and your body • Practising the act of seeing and perceiving • Visits to contemporary art exhibition/ works <p>Critical and Contextual Understanding</p> <ul style="list-style-type: none"> • Introduction to Performance Studies • Introduction to semiotics for performance makers • Exploration of current critical frameworks for thinking about performance • Introduction to ‘reading’ contemporary performance • Introduction to the skills of critical thinking • Visits to see contemporary performance works <p>Embodiment and Wellbeing</p> <ul style="list-style-type: none"> • Introduction to Somatic Movement Education • Experience of working solo and in pairs or groups • Exploration of different movement practices • Reflective journal writing
Learning Outcomes	On successful completion of this module you will be able to:
LO1	make and present performance work which originates from your own cultural and social context in an experimental performance classroom.
LO2	demonstrate an awareness of aesthetics and compositional skills through performance and/or documentation in the experimental performance classroom.
LO3	demonstrate a burgeoning critical voice through a variety of verbal and written means to locate your practice in the wider context of performance in the experimental performance classroom.
LO4	understand the role of the embodied self and well-being in an experimental performance classroom.

<p>Assessment 1</p> <p>Type and Weighting</p>	<p>You will be assessed through:</p> <p><u>Continuous Observation (100%)</u></p>
<p>Assessment Criteria for Assessment 1</p>	<p>In this assessment mode your assessors will be looking for:</p> <p>LO1 Ecological and Social Performance Practice</p> <ul style="list-style-type: none"> • Ability to synthesize and act on the individual and group feedback given. • Ability to communicate effectively both physically and vocally through performance. • Ability to take imaginative risks in the creation and performance of their material. • Ability to bring material to the group creation process. • Understanding of collaboration through observable practice. • A creative and generous contribution to the group in performance. • A creative and imaginative ‘form’ for their reflection. • Evidence of the beginnings of a critical enquiry into your own arts practice. <p>LO2 Aesthetics and Composition</p> <ul style="list-style-type: none"> • An understanding and application of aesthetics in relation to performance. • An understanding and application of composition in relation to performance. • Ability to take imaginative risks in relation to aesthetics and composition during the development of live performance. • An ability to identify and discuss spatial and material relations between bodies, objects and matter. • Engage with a range of critical perspectives and ideas in relation to aesthetics and composition. <p>LO3 Critical & Contextual Understanding</p> <ul style="list-style-type: none"> • An engagement with class activities and explorations of the idea of praxis. • A demonstration of a burgeoning understanding of the context of contemporary performance practice. • The ability to apply skills in “reading” performance. • A demonstration of an understanding of semiotic analysis. • The ability to address a set question through written argument. • The ability to identify an enquiry for a research task with support from a tutor. • Engagement with a range of critical perspectives and ideas within a wide theoretical landscape. • A developing understanding of research approaches within contemporary performance and the ability to present researched materials through verbal and written means.

	<p>LO4 Embodiment & Wellbeing</p> <ul style="list-style-type: none"> • A sustained commitment and engagement in class. • An ability to work sensitively and supportively with the needs of the group. • A contribution to the energy and atmosphere within the group. • A considered on-going reflection of habitual patterns, needs, progress and an ability to identify personal developmental goals. 			
<p>Alignment of Assessment and Learning Outcome</p>				
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<table border="1" style="width: 100%;"> <tr> <td style="width: 10%;">LO3</td> <td style="text-align: center;">✓</td> </tr> <tr> <td style="width: 10%;">LO4</td> <td style="text-align: center;">✓</td> </tr> </table>	LO3	✓	LO4	✓
LO3	✓			
LO4	✓			
<p>Feedback</p>	<p>You will receive the following feedback in all four strands:</p> <p>Ecological and Social Performance Practice Aesthetics and Composition Critical and Contextual Understanding Embodiment and Wellbeing</p> <p>Ongoing Feedback You will receive regular and immediate informal verbal feedback in workshops through ongoing dialogue in collaborative learning environment.</p> <p>Mutually Constructed Feedback You will participate in a mutually constructed feedback tutorial with your tutor at the end of this module. This is an opportunity for you and your tutor to review your progress together and agree on the next steps for your development in the next module.</p> <p>This feedback provides an individualised and supportive review of your interim progress with detailed advice on recommended next steps.</p> <p>The process of mutually constructed feedback generates a co-authored written report.</p> <p>Peer Feedback Informal peer evaluation opportunities are built into all workshop delivery.</p> <p>Written Feedback You will receive written feedback on your performance analysis in Critical and Contextual Understanding.</p> <p>End of module Pass/Fail</p>			

<p>Recommended Resources</p>	<p>Production Budget This module does not have a production budget.</p> <p>Materials You are expected to supply any materials required for individual or group making tasks. Please refer to the list of materials you were given with your induction pack.</p> <p>Reading Ecological and Social Performance Practice</p> <ul style="list-style-type: none"> • Blundell, A., Christopher, K., Goulish, M., Hixson, L., Jeffery, M., & Saner, B., 1996, <i>Goat Island School Book 1</i> • Blundell, A., Christopher, K., Goulish, M., Hixson, L., Jeffery, M., & Saner, B., 2000, <i>Goat Island School Book 2</i> • Etchells, T. 1999, <i>Certain Fragments</i> • Garoian, C. (1999), <i>Performing pedagogy: toward an art of politics.</i> <p>Critical and Contextual Understanding</p> <ul style="list-style-type: none"> • Schechner, R. 2006, <i>Performance Studies</i> • Counsell, C., Wolf, L. 2001, <i>Performance Analysis – An Introductory Coursebook</i> <p>Aesthetics and Composition</p> <ul style="list-style-type: none"> • Reason, M. 2006, <i>Documentation, Disappearance and the Representation of Live Performance</i> • Berger, J. 1972, <i>Ways of Seeing</i> • Koren, L. 2010, <i>Which Aesthetics Do You Mean? Ten Definitions</i> • Koren, L. 1994, <i>Wabi-sabi: For Artists, Designers, Poets & Philosophers</i> • Bennett, J. 2009, <i>Vibrant Matter: A Political Ecology of Things</i> • Ingold, T. 2013, <i>Making</i> • Ingold, T. 2007, <i>Lines</i> <p>Embodiment and Wellbeing</p> <ul style="list-style-type: none"> • George, N. 2005, <i>My life with voice Shakespeare around the globe</i>, VASTA, USA (online article), • www.voicestudiointernational.com/index.php/about-nadine-george • Iyengar, BKS. 2006, <i>Iyengar Yoga for beginners</i> • Iyengar, BKS. 2001, <i>Yoga: The path to holistic health</i> • Karpf, A. 200, <i>The Human Voice</i> • Scaravelli V. 1991, <i>Awakening the spine</i>
<p>Other Relevant Details</p>	
<p>Next Steps</p>	<p>Persona and Context</p>

Module Title	Persona and Context		
Brief Description	<p>Persona and Context enables you to explore the physical and psychological potential of performance through an investigation of a politicised persona derived from your autobiography. You will engage in a series of creative tasks designed to encourage you to make new discoveries about yourself through persona that you have created. This module allows an exploration of techniques and strategies used to create a persona from autobiographical, cultural and personal contextual material. You will develop an understanding of both direct and indirect relationships with an audience through the making of solo work to be performed in the context of a group diorama*.</p> <p>*A diorama is a live performance installation (Gómez-Peña)</p>		
SCQF Level	7		
Credit Rating	40 SCQF Credits / 20 ECTS credits		
Status	Core		
Pre-requisites	Entry requirements		
Co-requisites	None		
Anti-Requisites	None		
Maximum number of Students	18	Minimum number of Students	n/a
Learning Modes	Hours per week/task	No. of Weeks	Total (hours)
Ecological and Social Performance Practice			
Workshops	9	10	90
Tutorials	0.25	1	0.25
Off-site Learning	5	1	5
Independent study	5	11	55
Total Notional Student Effort			150.25
Aesthetics and Composition			
Workshops	4	10	40
Tutorials	0.25	1	0.25

Off-site Learning	4	1	4
Independent study	3	11	33
Total Notional Student Effort			77.25
Critical and Contextual Understanding			
Workshops	4	10	40
Tutorials	0.25	1	0.25
Independent study	3	11	33
Total Notional Student Effort			73.25
Embodiment and Wellbeing			
Workshops	8	10	80
Tutorials	0.25	1	0.25
Independent study	1.9	10	19
Total Notional Student Effort			99.25
Total Notional Student Effort for All Strands in this Module			400
Module Co-ordinator	Lecturer, Performance Aesthetics		
Module Aims	<p>This module aims to enable you explore the physical and psychological potential of performance through an investigation of a politicised persona derived from your autobiography.</p> <p>The module aims to encourage you to make new discoveries about yourself through persona that you have created. This module allows an exploration of techniques and strategies used to create a persona from autobiographical, cultural and personal contextual material.</p> <p>It aims to give you a practical experience of making a Diorama is a live performance installation (Gómez-Peña) and to develop an understanding of both direct and indirect relationships with an audience through the making of solo work to be performed in the context of a group diorama*.</p>		

Module Content	<p>This module includes workshops and classes taught in the following strands:</p> <p>Ecological and Social Performance Practice</p> <ul style="list-style-type: none"> • Introduction to making performance using visual metaphors, symbols, materials and words • Creation of a performance persona rooted in autobiography • Exploration of how we construct personal and political borders • Exploration of liminality and the dissolving of borders surrounding culture, ethnicity, gender, language, power through the making of a performance persona • Construction of a group performance diorama <p>Aesthetics and Composition</p> <ul style="list-style-type: none"> • Introduction to compositional techniques • Experience of curating arrangements of objects, materials, time and space • Exploring ideas of the spectator in relation to performance • Visits to contemporary art exhibition/works <p>Critical and Contextual Understanding</p> <ul style="list-style-type: none"> • Introduction to critical frameworks surrounding identity politics • Introduction to research methods • Performing Gender/ Feminisms • Performing Race/Ethnicity • Performing Sexuality • Performing Disability • Visits to see contemporary performance <p>Embodiment and Wellbeing</p> <ul style="list-style-type: none"> • Introduction to yoga • Introduction to Nadine George voice work • Ongoing written reflection on personal progress and the application of yoga and voice practices to your performance practice.
Learning Outcomes	On successful completion of this module you will be able to:
LO1	make and present performance work which originates from your own cultural & social context through the creation of a live performance installation: diorama.
LO2	demonstrate an awareness of aesthetics and compositional skills in performance and/or documentation through the creation of a live performance installation: diorama.

LO3	demonstrate a burgeoning critical voice through a variety of verbal and written means alongside the creation of a live performance installation: diorama to locate your practice in the wider context of performance.
LO4	Understand the role of the embodied self and well-being in the creation of a live performance installation: diorama.
Assessment 1 Type and Weighting	You will be assessed through: <u>Continuous Observation (100%)</u>
Assessment Criteria for Assessment 1	<p>In this assessment mode your assessors will be looking for:</p> <p>LO1 Ecological and Social Practice</p> <ul style="list-style-type: none"> • An ability to synthesize and act on tutor feedback. • An ability to communicate effectively both physically and vocally through the device of performing persona. • An ability to take imaginative risks in the creation and performance of an autobiographical persona. • An awareness of situating your persona in relation to others in a collectively curated performance. • A creative and generous contribution to the solo devising process. • Evidence of the development of your critical enquiry into your own arts practice • Evidence of the beginnings of your enquiry into and identification of a personal politic <p>LO2 Aesthetics and Composition</p> <ul style="list-style-type: none"> • A skillful application of aesthetics in relation to performance and its representation • A skillful application of composition techniques in relation to performance and its representation • An ability to take imaginative risks in relation to aesthetics and composition during the development of a live group diorama • An ability to identify and discuss compositional frameworks through a variety of modes • Apply critical perspectives and ideas in relation to aesthetics and composition. <p>LO3 Critical and Contextual Understanding</p> <ul style="list-style-type: none"> • Evidence of an application of praxis. • A demonstration of a burgeoning understanding of the broader context of identity politics in performance • The ability to apply skills in 'reading' your own performance material • An evidence of an understanding of semiotic analysis in a variety of modes • The ability to identify, research and present a critical enquiry

	<ul style="list-style-type: none"> • Application of a range of critical perspectives and ideas within a wide theoretical landscape • A developing understanding of research approaches within contemporary performance and the ability to present researched materials through group presentation <p>LO4 Embodiment and Wellbeing</p> <ul style="list-style-type: none"> • A sustained commitment and engagement in class. • The ability to respond to tutor feedback to improve individual practice. • Appropriate use of equipment in order to work intelligently with individual needs. • An ability to work sensitively and supportively with the needs of the group. • A contribution to the energy and atmosphere within the group. • A considered on-going reflection of habitual patterns, needs, progress and an ability to identify personal developmental goals. 															
<p>Alignment of Assessment and Learning Outcome</p>	<table border="1"> <thead> <tr> <th colspan="2"></th> <th>Assessment 1</th> </tr> </thead> <tbody> <tr> <td>LO1</td> <td></td> <td>✓</td> </tr> <tr> <td>LO2</td> <td></td> <td>✓</td> </tr> <tr> <td>LO3</td> <td></td> <td>✓</td> </tr> <tr> <td>LO4</td> <td></td> <td>✓</td> </tr> </tbody> </table>			Assessment 1	LO1		✓	LO2		✓	LO3		✓	LO4		✓
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LO2		✓														
LO3		✓														
LO4		✓														
<p>Feedback</p>	<p>You will receive the following feedback in all four strands:</p> <p>Ecological and Social Performance Practice Aesthetics and Composition Critical and Contextual Understanding Embodiment and Wellbeing</p> <p>Ongoing Feedback You will receive regular and immediate informal verbal feedback in workshops through ongoing dialogue in collaborative learning environment.</p> <p>Mutually Constructed Feedback You will participate in a mutually constructed feedback tutorial with your tutor at the end of this module. This is an opportunity for you and your tutor to review your progress together and agree on the next steps for your development in the next module.</p> <p>This feedback provides an individualised and supportive review of your interim progress with detailed advice on recommended next steps.</p> <p>The process of mutually constructed feedback generates a co-authored written report.</p>															

	<p>Peer Feedback Informal peer evaluation opportunities are built into all workshop delivery.</p> <p>Written Feedback You will receive written feedback on your group presentation in Critical and Contextual Understanding.</p> <p>End of module Pass/Fail</p>
<p>Recommended Resources</p>	<p>Production Budget This module does not have a production budget.</p> <p>Materials You are expected to supply any materials required for individual or group making tasks. Please refer to the list of materials you were given with your induction pack.</p> <p>Reading</p> <p>Ecological and Social Performance Practice</p> <ul style="list-style-type: none"> • Auslander, P.1997, <i>From Acting to Performance</i> • Gomez-Pena, G., Sifuentes, R. 2011, <i>Exercises for Rebel Artists: Radical Performance Pedagogy</i> • Mock, R. 2000, <i>Performing Processes: Creating Live Performance</i> <p>Critical and Contextual Understanding</p> <ul style="list-style-type: none"> • Schechner, R. 2006, <i>Performance Studies</i> • Counsell, C., Wolf, L. 2001, <i>Performance Analysis – An Introductory Coursebook</i> <p>Aesthetics and Composition</p> <ul style="list-style-type: none"> • Reason, M. 2006, <i>Documentation, Disappearance and the Representation of Live Performance</i> • Berger, J. 1972, <i>Ways of Seeing</i> • Koren, L. 2010, <i>Which Aesthetics Do You Mean? Ten Definitions</i> • Koren, L. 1994, <i>Wabi-sabi: For Artists, Designers, Poets & Philosophers</i> • Bennett, J. 2009, <i>Vibrant Matter: A Political Ecology of Things</i> • Ingold, T. 2013, <i>Making</i> • Ingold, T. 2007, <i>Lines</i> <p>Embodiment and Wellbeing</p> <ul style="list-style-type: none"> • George, N. 2005, <i>My life with voice Shakespeare around the globe</i>, VASTA, USA (online article), • www.voicestudiointernational.com/index.php/about-nadine-george • Iyengar, BKS. 2006, <i>Iyengar Yoga for beginners</i> • Iyengar, BKS. 2001, <i>Yoga: The path to holistic health</i> • Karpf, A. 200, <i>The Human Voice</i> • Scaravelli V. 1991, <i>Awakening the spine</i>

Other Relevant Details	
Next Steps	Re-Imagining Classic Text

Module Title	Re-Imagining Classic Text		
Brief Description	<p>Re-Imagining Classic Text gives you the opportunity to apply practically a variety of the practices and techniques acquired so far at Level One in the context of a director-led, collaborative practice leading towards a performance to an invited audience. Using classic text as a stimulus to create a small-scale, studio performance, in this module you will use interpretive and creative techniques to research ideas in this process. You will work within the structure of a director-led process to explore models of collaboration and creation.</p>		
SCQF Level	7		
Credit Rating	30 SCQF Credits / 15 ECTS credits		
Status	Core		
Pre-requisites	Entry requirements		
Co-requisites	None		
Anti-Requisites	None		
Maximum number of Students	18	Minimum number of Students	n/a
Learning Modes	Hours per week/task	No. of Weeks	Total (hours)
Ecological and Social Performance Practice			
Workshops	16	8	128
Tutorials	0.25	1	0.25
Off-site Learning	32	1	32
Independent study	3	8	24
Total Notional Student Effort			184.25
Aesthetics and Composition			
Workshops	4	3	12
Tutorials	0.25	1	0.25
Off-site Learning	3	3	9
Independent study	1	8	8

Total Notional Student Effort			29.25
Critical and Contextual Understanding			
Workshops	4	8	32
Tutorials	0.25	1	0.25
Independent study	1.75	8	14
Total Notional Student Effort			46.25
Embodiment and Wellbeing			
Workshops	4	8	32
Tutorials	0.25	1	0.25
Independent study	1	8	8
Total Notional Student Effort			40.25
Total Notional Student Effort for All Strands in this Module			300
Module Co-ordinator	Lecturer, Performance Aesthetics		
Module Aims	<p>This module aims to enable you to apply practically a variety of the practices and techniques acquired so far at Level One in the context of a director-led, collaborative practice leading towards a performance to an invited audience.</p> <p>Using classic text as a stimulus to create a small-scale, studio performance, this module aims to enable you to use interpretive and creative techniques to research ideas in this process.</p> <p>It aims to give you experience of working within the structure of a director-led process to explore models of collaboration and creation.</p>		
Module Content	<p>This module includes workshops and classes taught in the following strands:</p> <p>Ecological and Social Performance Practice</p> <ul style="list-style-type: none"> • Introduction to making performance collaboratively in response to a classic text. • Experience of creating performance led by a director. • Experience of working alongside technical production team. • Performing in a director-led small-scale, studio performance. 		

	<p>Aesthetics and Composition</p> <ul style="list-style-type: none"> • Making performance encounters by applying aesthetics and composition skills. • Experience of articulating personal aesthetic in relation to the wider field of contemporary performance. • Exploring ideas surrounding what it means to make things for performance. • Visits to Contemporary art exhibition/ works. <p>Critical and Contextual Understanding</p> <ul style="list-style-type: none"> • Introduction to the history of contemporary performance. • Introduction to post-dramatic theory and practitioners. • Exploration of the theory of devising processes. • Introduction to the work of seminal collaborative performance companies. • Understanding performance research. • Visits to see contemporary performance <p>Embodiment and Wellbeing</p> <ul style="list-style-type: none"> • Exploration of an embodied practice selected by your Level 4 director relevant to the needs of the project. • Taught classes exploring the relationship of embodied practices to the role of performer. • Ongoing written reflection of personal progress and the application of embodied practices to performance.
Learning Outcomes	On successful completion of this module you will be able to:
LO1	make and present performance work which originates from your own cultural & social context through the creation of a director-led studio performance.
LO2	demonstrate an awareness of aesthetics and compositional skills in performance and/or documentation alongside the creation of a director-led studio performance.
LO3	demonstrate a burgeoning critical voice through a variety of verbal and written means alongside the creation of a director-led studio performance to locate your practice in the wider context of performance.
LO4	Understand the role of the embodied self and well-being in the creation of a director-led studio performance.
Assessment 1 Type and Weighting	You will be assessed through: <u>Continuous Observation (100%)</u>
Assessment Criteria for Assessment 1	In this assessment mode your assessors will be looking for: LO1 Ecological and Social Practice <ul style="list-style-type: none"> • Ability to synthesize and act on director-led feedback

	<ul style="list-style-type: none">• Ability to communicate effectively both physically and vocally through a directed group performance• Ability to take imaginative risks in the creation and performance of material in a directed group performance• Ability to creatively invest in and respond to a director's performance-making process• Demonstration of a commitment to a collaborative process• Application of a critical enquiry through a director-led process <p>LO2 Aesthetics and Composition</p> <ul style="list-style-type: none">• A critical application of aesthetics in relation to a performance• A critical application of compositional techniques in relation to performance• An understanding of applying creative decisions in relation to aesthetics and composition both practically and critically• An ability to identify and discuss relationships of time, space, and materiality• An identification and application of critical perspectives and ideas in relation to a burgeoning personal style <p>LO3 Critical and Contextual Understanding</p> <ul style="list-style-type: none">• A demonstration of a complex understanding of the broader context of contemporary performance practice• A critical application of an understanding of collaborative and devised performance• The ability to support a critical viewpoint through research and written work• An engagement with a range of critical perspectives and ideas within contemporary and post-dramatic performance• A critical understanding and application of research approaches within contemporary performance <p>LO4 Embodiment and Wellbeing</p> <ul style="list-style-type: none">• A sustained commitment and engagement in class.• The ability to respond to tutor feedback to improve individual practice.• Appropriate use of equipment in order to work intelligently with individual needs.• An ability to work sensitively and supportively with the needs of the group.• A contribution to the energy and atmosphere within the group.• A considered on-going reflection of the role of the embodied performer.• Evidence of the development of a personal practice to support your wellbeing and build resilience.
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Alignment of Assessment and Learning Outcomes		Assessment 1
	LO1	✓
	LO2	✓
	LO3	✓
	LO4	✓
Feedback	<p>You will receive the following feedback in all four strands:</p> <p>Ecological and Social Performance Practice Aesthetics and Composition Critical and Contextual Understanding Embodiment and Wellbeing</p> <p>Ongoing Feedback You will receive regular and immediate informal verbal feedback in workshops. through ongoing dialogue in collaborative learning environment.</p> <p>Mutually Constructed Feedback You will participate in a mutually constructed feedback tutorial with your tutor at the end of this module. This is an opportunity for you and your tutor to review your progress together and agree on the next steps for your development in the next module.</p> <p>This feedback provides an individualised and supportive review of your interim progress with detailed advice on recommended next steps.</p> <p>The process of mutually constructed feedback generates a co-authored written report.</p> <p>Peer Feedback Informal peer evaluation opportunities are built into all workshop delivery.</p> <p>Written Feedback You will receive written feedback on your written research paper in Critical and Contextual Understanding.</p> <p>End of module Pass/Fail</p>	
Recommended Resources	<p>Production Budget This module does not have a production budget.</p> <p>Materials You are expected to supply any materials required for individual or group making tasks. Please refer to the list of materials you were given with your induction pack.</p> <p>Reading Ecological and Social Performance Practice</p> <ul style="list-style-type: none"> • Auslander, P.1997, <i>From Acting to Performance</i> 	

	<ul style="list-style-type: none"> • Blundell, A., Christopher, K., Goulish, M., Hixson, L., Jeffery, M., & Saner, B., 1996, <i>Goat Island School Book</i> • Etchells, T. 1999, <i>Certain Fragments</i> • Heddon, D. 2005, <i>Devising Performance: A Critical History</i> • Graham, S & Hoggett, S, 2014 <i>The Frantic Assembly Book of Devising Theatre</i> <p>Critical and Contextual Understanding</p> <ul style="list-style-type: none"> • Schechner, R. 2006, <i>Performance Studies</i> • Counsell, C., Wolf, L. 2001, <i>Performance Analysis – An Introductory Coursebook</i> <p>Aesthetics and Composition</p> <ul style="list-style-type: none"> • Reason, M. 2006, <i>Documentation, Disappearance and the Representation of Live Performance</i> • Berger, J. 1972, <i>Ways of Seeing</i> • Koren, L. 2010, <i>Which Aesthetics Do You Mean? Ten Definitions</i> • Koren, L. 1994, <i>Wabi-sabi: For Artists, Designers, Poets & Philosophers</i> • Bennett, J. 2009, <i>Vibrant Matter: A Political Ecology of Things</i> • Ingold, T. 2013, <i>Making</i> • Ingold, T. 2007, <i>Lines</i> <p>Embodiment and Wellbeing</p> <ul style="list-style-type: none"> • George, N. 2005, <i>My life with voice Shakespeare around the globe</i>, VASTA, USA (online article), • www.voicestudiointernational.com/index.php/about-nadine-george • Iyengar, BKS. 2006, <i>Iyengar Yoga for beginners</i> • Iyengar, BKS. 2001, <i>Yoga: The path to holistic health</i> • Karpf, A. 200, <i>The Human Voice</i> • Scaravelli V. 1991, <i>Awakening the spine</i>
<p>Other Relevant Details</p>	<p>This module begins with a four day Creative Residential Retreat. It give you the opportunity to begin the module in a different context.</p> <p>The retreat also aims to give you an experience of working outdoors on solo and collaborative creative tasks, an opportunity to retreat from your usual patterns of work and study, a chance to engage in inter-level home group check ins, to engage in ‘Natural Change’ inspired processes such as the <i>solo</i>, to enable you to practice deep reflection on your experiences to date within an outdoor setting and to engage in an embodied practice of your choice to support your wellbeing in this context.</p>
<p>Next Steps</p>	<p>Performance as Social Practice: Experimentation</p>

Module Title	Learning To Collaborate (INDICATIVE DESCRIPTOR ONLY)			
Brief Description	This module introduces methods for practical collaboration with other artists. During lectures you will explore a range of artistic case-studies, working processes and questions to develop a basic understanding of collaborative skills and challenges. In workshops you will apply these skills in practice with students from other programmes in the Conservatoire. Through the module you will develop an understanding of other art forms and practices in the conservatoire, with a view to developing new collaborative work and ideas.			
Level	SCQF 7			
Credit Rating	10 SCQF Credits / 5 ECTS credits			
Status (Core/Option/CRSC)	Core			
Pre-requisites	N/A			
Co-requisites	N/A			
Anti-Requisites	N/A			
Maximum number of Students	All Year One	Minimum number of Students		
Learning Modes	Hours per week/task	No. of Weeks	Total (hours)	
Lectures	2	4	8	
Workshops	2	4	8	
Facilitated Learning – Intensive Choice Week	18	1	18	
Directed Learning – Intensive Choice Week	20	1	20	
Independent Study	5.75	8	46	
Total Notional Student Effort			100	
Module Co-ordinator	TBC			
Module Aims	<ul style="list-style-type: none"> • To interrogate collaboration as a core skill for the contemporary artist • To explore a range of collaborative methods • To develop a meaningful understanding of the diverse range of skills and practices within the RCS community • To model a best practice approach to working collaboratively • To make a short piece of practical collaborative work • To propose a collaborative project to realise in Level 2 			

<p>Module Content</p>	<p>This module will include:</p> <ul style="list-style-type: none"> • A module briefing session <p>Lectures</p> <ul style="list-style-type: none"> • Four lectures by visiting artists and practitioners around the four key learning questions: <p><i>What is collaboration?</i> <i>How can we collaborate?</i> <i>What are our resources?</i> <i>What can we achieve together?</i></p> <p>Workshops</p> <ul style="list-style-type: none"> • Four facilitated practical workshops which explore the four key questions in cross disciplinary groups <p>Facilitated/Directed Learning in Independent Learning Week</p> <ul style="list-style-type: none"> • Facilitated practical workshops each morning • Classroom sharing of short pieces of practical collaborative work from the sub-groups on the final morning of the week <p>Independent Learning</p> <ul style="list-style-type: none"> • Development of proposals for pitching cross discipline collaborations for level 2 • Independent attendance at a range of performance events at RCS during the remainder of the academic year • Facilitate each other to observe class work from other disciplines during the remainder of the academic year
<p>Learning Outcomes</p>	<p>On successful completion of this module you will be able to:</p>
<p>LO1</p>	<p>Collaborate with students from different disciplines in small groups</p>
<p>LO2</p>	<p>Plan a collaborative project for level 2</p>
<p>Assessment 1 Type and Weighting</p>	<p>In this assessment mode your assessors will be looking for:</p> <p>Classroom sharing of collaborative work (LO1) PASS/FAIL</p>
<p>Assessment Criteria for Assessment 1</p>	<p>Assessors will look for:</p> <ul style="list-style-type: none"> • An understanding of the personal and professional qualities required for successful collaboration • An ability to offer ideas and to actively respond to the ideas of others • An ability to develop a bespoke collaborative method in a small group

Assessment 2 Type and Weighting	You will be assessed through: Written proposal for a collaborative project at level 2 (LO2) PASS/FAIL		
Assessment Criteria for Assessment 2	Assessors will look for: <ul style="list-style-type: none"> • A clear proposal demonstrating a theoretical and practical understanding of the implications of cross disciplinary work • Evidence of how the proposal may enhance the student's own skills and practice • Evidence of creativity, innovation and challenge 		
Alignment of Assessment and Learning Outcome			
		Assessment 1	Assessment 2
	LO1	✓	
LO2		✓	
Feedback	<ul style="list-style-type: none"> • Pass/Fail result • Formative feedback from staff and peers 		
Recommended Resources	<ul style="list-style-type: none"> • Library • Moodle • Online internet-based • You Tube <p>Indicative Reading List:</p> <ul style="list-style-type: none"> • Edit. Williams. D; 1999, <i>Collaborative Theatre: The Theatre Du Soleil Sourcebook</i>, • Landy, L and Jamieson, E; 2000, <i>Devising Dance and Music: Idee Fixe-Experimental Sound and Movement Theatre</i> • John-Steiner, V; 2006, <i>Creative Collaboration</i>, • Wainscott. R & Fletcher, K; 2003, <i>Theatre: Collaborative Acts</i> • Meill, D and Littleton, K; 2004 <i>Collaborative Creativity: Contemporary Perspectives</i>, – London Free Association Books, 2004 • Keirmander, A; 1993 <i>Ariane Mnouchkine & the Theatre du Soleil</i> • Graham, S; 2009, <i>The Frantic Assembly Book of Devising Theatre</i> • Govan, E; 2007, <i>Making a Performance, Devising Histories</i> • Edit Bicat, T & Baldwin, C; 2002, <i>Devised and Collaborative Theatre: A Practical Guide</i> <p>NB: The titles in this list appear to be theatre focused. However, it is their emphasis on inter-disciplinary work which makes them best suited for consideration</p>		

Other Relevant Details	This module is a foundation for all future creative collaborations, whether mono- disciplinary or inter-disciplinary. It is the pre-requisite for Collaborative Projects in level 2.
Next Steps	Collaborative Projects

LEVEL TWO BA CONTEMPORARY PERFORMANCE PRACTICE MODULES

MODULES

Radical Pedagogy in Action – the Socio-centric Artist			
Module	Status	Credits	Assessment
Performance as Social Practice: Experimentation	Core	20	Pass/Fail
Performance as Social Practice: Application	Core	30	Pass/Fail
Choreography, People and Place	Core	30	Pass/Fail
Radical Pedagogy	Core	20	Pass/Fail
Collaborative Projects	Core	10	Pass/Fail
Options	Options	10	Pass/Fail

The Socio-centric Artist: Radical Pedagogy in Action									
Aim: Level One aims to establish the foundations of making performance as the student investigates their social, cultural and political identity to become a self-aware Ego-centric artist									
The Strands	Level Learning Outcomes (related to each strand)	Module Learning Outcomes (related to the level learning outcomes in each strand and to the specific context of the module)							
<i>Ecological and Social Performance Practice</i>	Co-create performance work and lead creative inquiries which originate from the lives, cultures and contexts of others in a variety of supported performance projects.	Module: Performance as Social Practice: Experimentation	co-create performance work and lead creative inquiries which originate from the lives, cultures and contexts of others in the context of experimentations in social practice.	Module: Performance as Social Practice: Exploration	co-create performance work and lead creative inquiries which originate from the lives, cultures and contexts of others in a given educational context & the delivery of an independent social practice project.	Module: Choreography: People and Place	co-create performance work and lead creative inquiries which originate from the lives, cultures and contexts of others in a social choreographic context.	Module: Radical Pedagogy	co-create performance work and lead creative inquiries which originate from the lives, cultures and contexts of others in the context of radical pedagogy.
<i>Aesthetics and Composition</i>	Apply an understanding of aesthetics and composition to performance and documentation in a variety of social contexts.		apply an understanding of aesthetics and composition to performance and documentation in the context of experimentations in social practice.		apply an understanding of aesthetics and composition to performance and documentation in a given educational context & the delivery of an independent social practice project.		apply an understanding of aesthetics and composition to performance and documentation in a social choreographic context.		apply an understanding of aesthetics and composition to performance and documentation in the context of radical pedagogy.
<i>Critical and Contextual Understanding</i>	Demonstrate your developing critical voice in a supported learning environment and locate your practice in the wider context of performance pedagogy.		demonstrate your developing critical voice in a supported learning environment to locate your practice in the context of experimentations in social practice.		demonstrate your developing critical voice in a supported learning environment to locate your practice in a given educational context & the delivery of an independent social practice project.		demonstrate your developing critical voice in a supported learning environment to locate your practice in a social choreographic context.		demonstrate your developing critical voice in a supported learning environment to locate your practice in the context of radical pedagogy.
<i>Embodiment and Wellbeing</i>	Apply an embodied practice to support the development and wellbeing of the self and others in social contexts.		apply an embodied practice to support the development and wellbeing of the self and others in the context of experimentations in social practice.		apply an embodied practice to support the development and wellbeing of the self and others in a given educational context & the delivery of an independent social practice project.		apply an embodied practice to support the development and wellbeing of the self and others in a social choreographic context.		apply an embodied practice to support the development and wellbeing of the self and others in the context of radical pedagogy.

Module Title	Performance as Social Practice*: Experimentation		
Brief Description	<p>Performance as Social Practice*: Experimentation engages you in the practical experimentation of social practice* in a variety of social contexts, with the intention of developing your skills, knowledge and understandings in the current philosophy of social practice.</p> <p>*Social Practice is defined here as the creation of performance which aims to create social and/or political change through collaboration with individuals, communities, and institutions in a range of participatory practices.</p>		
SCQF Level	8		
Credit Rating	20 SCQF Credits / 10 ECTS credits		
Status	Core		
Pre-requisites	Successful completion of Level One		
Co-requisites	None		
Anti-Requisites	None		
Maximum number of Students	18	Minimum number of Students	n/a
Learning Modes	Hours per week/task	No. of Weeks	Total (hours)
Workshops	13.9	10	139
Workshops (Embodiment & Wellbeing)	2	10	20
Workshops (Aesthetics & Composition)	2	10	20
Tutorials	0.5	2	1
Independent Study	2	10	20
Total Notional Student Effort			200
Module Co-ordinator	Lecturer, Social Practice		
Module Aims	<p>This module aims to enable you to make the transition from interrogation of the Ego-centric artist in Level One to developing an understanding of the role, agency and skill set of the Socio-centric artist. It is designed to provide you with learning encounters in which you will develop compositional, organisational, performance, facilitation and evaluative skills. This module aims to enable you to develop your social practice in a variety of social contexts facilitated by the module team.</p>		

<p>Module Content</p>	<p>This module will include:</p> <p>An exploration of social practice, social action, scenography expanded, community engagement, participation and other forms of artistic interaction with people from outside the Conservatoire from a variety of contexts and backgrounds.</p> <p>Your engagement in the theory and practice of 'radical pedagogy' (hooks) and an understanding of the 'holistic curriculum' as an approach to learning.</p> <p>A practical and theoretical examination of the role of 'Process Drama' (O'Neill) as a tool for learning.</p> <p>Planning, preparing and performing a range of community actions in the street, in community halls and institutions with the intention of engaging a diverse range of people in a defined social enquiry.</p> <p>Collaborating in small groups in the development of a 'performance lure' (Clark et al), which will initiate an holistic and experiential learning enquiry with young people.</p> <p>The development of an artist statement.</p>
<p>Learning Outcomes</p>	<p>On successful completion of this module you will be able to:</p>
<p>LO1</p>	<p>co-create performance work and lead creative inquiries which originate from the lives, cultures and contexts of others in the context of experimentations in social practice.</p>
<p>LO2</p>	<p>apply an understanding of aesthetics and composition to performance and documentation in the context of experimentations in social practice.</p>
<p>LO3</p>	<p>demonstrate your developing critical voice in a supported learning environment to locate your practice in the context of experimentations in social practice.</p>
<p>LO4</p>	<p>apply an embodied practice to support the development and wellbeing of the self and others in the context of experimentations in social practice.</p>
<p>Assessment 1 Type and Weighting</p>	<p>You will be assessed through:</p> <p><u>Continuous Observation (100%)</u></p>
<p>Assessment Criteria for Assessment 1</p>	<p>In this assessment mode your assessors will be looking for:</p> <p>LO1 Ecological and Social Practice In your solo work:</p> <ul style="list-style-type: none"> An ability to contribute imaginative ideas to the collaborative devising process.

	<ul style="list-style-type: none">• Full realisation of your ideas with materials prepared to an appropriate quality.• A commitment to research in support of developing your ideas. <p>In your work in a group:</p> <ul style="list-style-type: none">• An ability to communicate effectively with others.• A commitment to working through ideas and finding imaginative solutions to challenges with others.• Striving to find a successful model of collaboration.• An ability to discuss your ideas critically and within an appropriate theoretical framework. <p>In your engagement with context</p> <ul style="list-style-type: none">• An ability to communicate effectively with others in a specific social context.• An ability to facilitate an artistic experience for others.• A commitment to building and sustaining relationships with individuals/group in a specific context. <p>LO2 Aesthetics and Composition</p> <ul style="list-style-type: none">• Demonstrate practical knowledge in the development and realisation of a performance in a social context.• Demonstrate a critical understanding of aesthetics and composition in a social context.• An ability to identify and discuss spatial and material relations between bodies, objects and matter in a social context. <p>LO3 Critical and Contextual Understanding</p> <ul style="list-style-type: none">• An ability to reflect on your own work in order to identify strengths and areas for further development.• Evidence of commitment to wider research and the ability to contextualise your ideas within an appropriate critical framework.• An ability to communicate information clearly and accurately. <p>LO4 Embodiment and Wellbeing</p> <ul style="list-style-type: none">• A sustained commitment and engagement to an Embodied Practice.• The ability to respond to tutor feedback to improve your individual practice• An ability to work sensitively and supportively with the needs of the group in a preparatory practice• An ability to apply the principles of Embodiment and Wellbeing to the social contexts you are engaged in.
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Alignment of Assessment and Learning Outcomes		Assessment 1
	LO1	✓
	LO2	✓
	LO3	✓
	LO4	✓
Feedback	<p>Written Feedback You will receive written feedback on your artist statement.</p> <p>Ongoing Feedback You will receive regular and immediate informal verbal feedback through workshops. Mid-module, you will receive formative feedback on your work-in-progress from a member of the module team.</p> <p>Mutually Constructed Feedback You will participate in a mutually constructed feedback tutorial with your tutor at the end of this module. This is an opportunity for you and your tutor to review your progress together and agree on the next steps for your development in the next module.</p> <p>This feedback provides an individualised and supportive review of your interim progress with detailed advice on recommended next steps.</p> <p>The process of mutually constructed feedback generates a co-authored written report.</p> <p>Peer Feedback Informal peer evaluation opportunities are built into all workshop delivery.</p>	
Recommended Resources	<p>Production Budget This module has a production budget.</p> <p>Materials You are expected to supply any materials required for individual or group making tasks which lie outside the parameters of the production budget. This would include materials that you have selected for the resourcing of performance work.</p> <p>Travel You are expected to fund any travel required to the local venue/s.</p> <p>Reading You are provided with a reading pack at the beginning of the year. However, it would be particularly useful to read the following:</p> <ul style="list-style-type: none"> • Boal, A. (1993). <i>Theatre of the Oppressed</i>. London: Pluto Press. 	

	<ul style="list-style-type: none">• Clarke, J., Dobson, W., Goode, T., & Neelands, J., (1997). <i>Lessons For The Living</i>. Ontario: Mayfair Cornerstone Limited• Neelands, J., (1990). <i>Structuring Drama Work</i>. Cambridge: Cambridge University Press• hooks, b., (1994) <i>Teaching to Transgress. Education as the practice of freedom</i>. New York: Routledge• Freire, P., (1970). <i>Pedagogy of the Oppressed</i>. London: Penguin
Other Relevant Details	
Next Steps	Performance as Social Practice: Application

Module Title	Performance as Social Practice: Application			
Brief Description	<p>Performance as Social Practice: Application engages you in the application of social practice theories, ideas and practical skills through collaborating with a group of young people in a given educational context in a process leading to a performance. It also gives you the opportunity to apply this learning in an independent social practice project of your choice.</p> <p>*Social Practice is defined here as the creation of performance which aims to create social and/or political change through collaboration with individuals, communities, and institutions in a range of participatory practices.</p>			
SCQF Level	8			
Credit Rating	30 SCQF Credits / 15 ECTS credits			
Status	Core			
Pre-requisites	Successful completion of Level One			
Co-requisites	None			
Anti-Requisites	None			
Maximum number of Students	18	Minimum number of Students	n/a	
Learning Modes	Hours per week/task	No. of Weeks	Total (hours)	
Workshops	20	10	200	
Workshops (Embodiment and Wellbeing)	2	10	20	
Workshops (Aesthetics and Composition)	2	10	20	
Tutorials	0.5	2	1	
Independent study	5.9	10	59	
Total Notional Student Effort			300	
Module Co-ordinator	Lecturer, Social Practice			
Module Aims	<p>This module aims to offer you the experience of a tutor supported professional placement in a given educational context. It aims to enable you to develop a co-created piece of contemporary performance with a group in that educational context. In addition, it also aims to help you to be able to define, plan and deliver an independent social project of your choice.</p>			

Module Content	<p>This module will include:</p> <p>Your engagement in the experience of a tutor supported professional project in a given educational context in the development of a co-created piece of contemporary performance with a group of young people using drama and performance as a tool for learning.</p> <p>Supporting you in defining, planning and delivering an independent social project, framed by a personal social enquiry.</p> <p>Developing a digital learning resource which complements the learning enquiry and the performance within the educational context.</p>
Learning Outcomes	On successful completion of this module you will be able to:
LO1	co-create performance work and lead creative inquiries which originate from the lives, cultures and contexts of others in a given educational context and the delivery of an independent social practice project.
LO2	apply an understanding of aesthetics and composition to performance and documentation in a given educational context and the delivery of an independent social practice project.
LO3	demonstrate your developing critical voice in a supported learning environment to locate your practice in a given educational context and the delivery of an independent social practice project.
LO4	apply an embodied practice to support the development and wellbeing of the self and others in a given educational context and the delivery of an independent social practice project.
Assessment 1	You will be assessed through:
Type and Weighting	<u>Continuous Observation (100%)</u>
Assessment Criteria for Assessment 1	<p>In this assessment mode your assessors will be looking for:</p> <p>LO1 Ecological and Social Practice</p> <p>In your solo work:</p> <ul style="list-style-type: none"> • A motivated, professional and mature approach to working in social contexts. • Practical skills in performing and facilitation, supported by a rigorous approach to theory and wider research. • Fully realised ideas with materials prepared to an appropriate quality. <p>In your work in a group:</p> <ul style="list-style-type: none"> • An ability to communicate and collaborate effectively with both peers and participants.

	<ul style="list-style-type: none">• A commitment to working through ideas and finding imaginative solutions to challenges.• Working together to find a successful model of collaboration.• An ability to discuss ideas critically and within an appropriate theoretical framework. <p>In your engagement with context</p> <ul style="list-style-type: none">• An ability to communicate effectively with others in a specific social context.• An ability to facilitate an artistic experience for others.• A commitment to building and sustaining relationships with individuals/group in a specific context. <p>LO2 Aesthetics and Composition</p> <ul style="list-style-type: none">• Evidence of skill and craft in selecting and utilising appropriate materials and/or technologies in the making of materials for performance.• The ability to communicate ideas practically and critically through aesthetics and composition.• Evidence of a strong aesthetic coherence in the making of materials for performance within an educational context.• An application of compositional skills and semiotic analysis to working with a group in the production of materials for performance. <p>LO3 Critical and Contextual Understanding</p> <ul style="list-style-type: none">• An ability to discuss your own work to identify strengths and the need for further development.• An ability to organise research and disseminate it to an audience of peers for the purposes of your learning.• An ability to communicate information clearly and accurately.• An ability to discuss research within an appropriate critical framework. <p>LO4 Embodiment and Wellbeing</p> <ul style="list-style-type: none">• A sustained commitment and engagement to working on your own physical and vocal development• The ability to respond to tutor feedback to improve individual practice• An ability to work sensitively and supportively with the needs of the group• An ability to apply the principles of Embodiment and Wellbeing to relevant social contexts
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Alignment of Assessment and Learning Outcomes		Assessment 1
	LO1	✓
	LO2	✓
	LO3	✓
	LO4	✓
Feedback	<p>Written Feedback You will receive written feedback on educational learning resource.</p> <p>Ongoing Feedback You will receive regular and immediate informal verbal feedback through workshops. Mid-module, you will receive formative feedback on your work-in-progress from a member of the module team.</p> <p>Mutually Constructed Feedback You will participate in a mutually constructed feedback tutorial with your tutor at the end of this module. This is an opportunity for you and your tutor to review your progress together and agree on the next steps for your development in the next module.</p> <p>This feedback provides an individualised and supportive review of your interim progress with detailed advice on recommended next steps.</p> <p>The process of mutually constructed feedback generates a co-authored written report.</p> <p>Peer Feedback Informal peer evaluation opportunities are built into all workshop delivery.</p>	
Recommended Resources	<p>Production Budget This module has a production budget.</p> <p>Materials You are expected to supply any materials required for individual or group making tasks which lie outside the parameters of the production budget. This would include materials that you have selected for the resourcing of performance work.</p> <p>Travel You are expected to fund any travel required to the local venue/s.</p> <p>Reading You are provided with a reading pack at the beginning of the year. However, it would be particularly useful to read the following:</p>	

	<ul style="list-style-type: none">• Boal, A. (1993). <i>Theatre of the Oppressed</i>. London: Pluto Press.• Clarke, J., Dobson, W., Goode, T., & Neelands, J., (1997). <i>Lessons For The Living</i>. Ontario: Mayfair Cornerstone Limited• Neelands, J., (1990). <i>Structuring Drama Work</i>. Cambridge: Cambridge University Press• hooks, b., (1994) <i>Teaching to Transgress. Education as the practice of freedom</i>. New York: Routledge• Freire, P., (1970). <i>Pedagogy of the Oppressed</i>. London: Penguin
Other Relevant Details	
Next Steps	Choreography: People and Place

Module Title	Choreography: People and Place		
Brief Description	Choreography: People and Place engages you with a director in the creation of a large-scale, collaborative, site-specific choreographic performance in collaboration with a specific community related to the chosen site.		
SCQF Level	8		
Credit Rating	30 SCQF Credits / 10 ECTS credits		
Status	Core		
Pre-requisites	Successful completion of Level One		
Co-requisites	None		
Anti-Requisites	None		
Maximum number of Students	18	Minimum number of Students	n/a
Learning Modes	Hours per week/task	No. of Weeks	Total (hours)
Workshops	20	8	160
Workshops (Embodiment & Wellbeing)	2	9	18
Workshops (Aesthetics & Composition)	2	9	18
Off-site Learning	32	1	32
Independent study	8	9	72
Total Notional Student Effort			300
Module Co-ordinator	Lecturer, Social Practice		
Module Aims	This module aims to provide you with the skills and knowledge required to create choreographic work in a found space, in collaboration with a specific community related to the chosen site.		
Module Content	<p>This module will include:</p> <p>Working with a director in the creation of a large-scale, collaborative, site-specific choreographic performance in collaboration with a specific community related to the chosen site.</p> <p>Finding strategies to engage potential audiences and/or participants in the work.</p>		

	<p>Development of skill and confidence in choreography, movement and the body's expressive capability.</p> <p>The development of a digital moving image work which complements your choreographic enquiry.</p>
Learning Outcomes	On successful completion of this module you will be able to:
LO1	co-create performance work and lead creative inquiries which originate from the lives, cultures and contexts of others in a social choreographic context.
LO2	apply an understanding of aesthetics and composition to performance and documentation in a social choreographic context.
LO3	demonstrate your developing critical voice in a supported learning environment to locate your practice in a social choreographic context.
LO4	apply an embodied practice to support the development and wellbeing of the self and others in a social choreographic context.
Assessment 1	You will be assessed through:
Type and Weighting	<u>Continuous Observation (100%)</u>
Assessment Criteria for Assessment 1	<p>In this assessment mode your assessors will be looking for:</p> <p>LO1 Ecological and Social Practice</p> <p>In your solo work</p> <ul style="list-style-type: none"> • An ability to engage participants in a relevant enquiry through choreographic experimentation. • Engagement with independent learning tasks. • Confidence and skill in expressing and communicating through the body and choreography. <p>In your group work</p> <ul style="list-style-type: none"> • An ability to collaborate supportively and sensitively with others. • A sustained energy, focus and engagement in workshop sessions with peers and participants. <p>In your engagement with context</p> <ul style="list-style-type: none"> • A commitment to the specific social context. • A commitment to finding a successful model of collaboration. • Skill and understanding in facilitation and developing choreography in context.

	<p>LO2 Aesthetics and Composition</p> <ul style="list-style-type: none"> Evidence of skill and craft in making successful aesthetic choices in relation to choreography, people and place. An ability to experiment with aesthetic, compositional and choreographic making skills. <p>LO3 Critical and Contextual Understanding</p> <ul style="list-style-type: none"> An intelligent, committed and consistent contribution to group discussion. A comprehensive knowledge and articulacy of the choreographic theories explored in process <p>LO4 Embodiment and Wellbeing</p> <ul style="list-style-type: none"> A commitment to the continual development of vocal and movement skills, and the wider principles of Embodiment and Wellbeing A developing Embodiment and Wellbeing practice relevantly applied to yourselves and the participants in the social context. 		
<p>Alignment of Assessment and Learning Outcomes</p>			
	<table border="1"> <tr> <td></td> <td>Assessment 1</td> </tr> </table>		Assessment 1
		Assessment 1	
	LO1	✓	
	LO2	✓	
LO3	✓		
LO4	✓		
<p>Feedback</p>	<p>Written Feedback You will receive written feedback on your digital moving image submission.</p> <p>Ongoing Feedback You will receive regular and immediate informal verbal feedback through workshops. Mid-module, you will receive formative feedback on your work-in-progress from a member of the module team.</p> <p>Mutually Constructed Feedback You will participate in a mutually constructed feedback tutorial with your tutor at the end of this module. This is an opportunity for you and your tutor to review your progress together and agree on the next steps for your development in the next module.</p> <p>This feedback provides an individualised and supportive review of your interim progress with detailed advice on recommended next steps.</p> <p>The process of mutually constructed feedback generates a co-authored written report.</p> <p>Peer Feedback</p>		

	<p>Informal peer evaluation opportunities are built into all workshop delivery.</p>
<p>Recommended Resources</p>	<p>Production Budget This module has a production budget.</p> <p>Materials You are expected to supply any materials required for individual or group making tasks which lie outside the parameters of the production budget.</p> <p>Travel You are expected to fund any travel required to the local venue/s.</p> <p>Reading You are provided with a reading pack at the beginning of the year. However, it would be particularly useful to read the following:</p> <ul style="list-style-type: none"> • Boal, A. (1993). <i>Theatre of the Oppressed</i>. London: Pluto Press. • Clarke, J., Dobson, W., Goode, T., & Neelands, J., (1997). <i>Lessons For The Living. Ontario: Mayfair Cornerstone Limited</i> • Neelands, J., (1990). <i>Structuring Drama Work. Cambridge: Cambridge University Press</i> • hooks, b., (1994) <i>Teaching to Transgress. Education as the practice of freedom. New York: Routledge</i> • Freire, P., (1970). <i>Pedagogy of the Oppressed. London: Penguin</i>
<p>Other Relevant Details</p>	<p>This module begins with a four day Creative Residential Retreat. It give you the opportunity to begin the module in a different context.</p> <p>The retreat also aims to give you an experience of working outdoors on solo and collaborative creative tasks, an opportunity to retreat from your usual patterns of work and study, a chance to engage in inter-level home group check ins, to engage in 'Natural Change' inspired processes such as the <i>solo</i>, to enable you to practice deep reflection on your experiences to date within an outdoor setting and to engage in an embodied practice of your choice to support your wellbeing in this context.</p>
<p>Next Steps</p>	<p>Collaborations</p>

Module Title	Radical Pedagogy		
Brief Description	The Radical Pedagogy module runs throughout Level Two. It engages you in both the critical discourse of the arts in social and participatory contexts, as well as in the practice of teaching, through leading a series of 'Process Drama'(O'Neill) classes with young people as part of a placement with the Conservatoire's Lifelong Learning programme.		
SCQF Level	8		
Credit Rating	20 SCQF Credits / 10 ECTS credits		
Status	Core		
Pre-requisites	Successful completion of Level One		
Co-requisites	None		
Anti-Requisites	None		
Maximum number of Students	18	Minimum number of Students	n/a
Learning Modes	Hours per week/task	No. of Weeks	Total (hours)
Workshops	5	28	140
Placement	2	6	12
Tutorials	4	6	24
Independent study	1	24	24
Total Notional Student Effort			200
Module Co-ordinator	Lecturer, Social Practice		
Module Aims	This module aims to enable you to explore a radical, politicised and critical pedagogy. It aims to examine the role of the arts as a tool for learning and to offer insights into models of planning and teaching in social and participatory contexts. The module aims to give you the knowledge and techniques required to deliver a series of workshops for young people as part of the Conservatoire's Lifelong Learning curriculum.		
Module Content	This module will include: A practical exploration of Process Drama (O'Neill) and models of planning as a starting point to examine the arts in educational contexts and the power of drama as a tool for learning		

	<p>An investigation into a wide range of key drama conventions for learning such as teacher-in-role, role-on-the-wall, thought-tracking etc.</p> <p>The planning, execution and reflection on a series of Process Drama sessions for a specific group of young people</p> <p>The documentation and evaluation of the development of your individual teaching style within a Teaching Practice Portfolio, in which you record your work, set goals, reflect on the experience, offer critical analysis on practical work and look to the future</p> <p>Preparing and delivering a performance lecture based on a seminal practitioner or a company working within the field of social practice</p> <p>Design a proposal for a socially-engaged project through the frame of writing a funding application.</p>
Learning Outcomes	On successful completion of this module you will be able to:
LO1	co-create performance work and lead creative inquiries which originate from the lives, cultures and contexts of others in the context of radical pedagogy.
LO2	apply an understanding of aesthetics and composition to performance and documentation in the context of radical pedagogy.
LO3	demonstrate your developing critical voice in a supported learning environment to locate your practice in the context of radical pedagogy.
LO4	apply an embodied practice to support the development and wellbeing of the self and others in the context of radical pedagogy..
Assessment 1	You will be assessed through:
Type and Weighting	<u>Continuous Observation (100%)</u>
Assessment Criteria for Assessment 1	<p>In this assessment mode your assessors will be looking for:</p> <p>LO1 Ecological and Social Practice</p> <ul style="list-style-type: none"> • Evidence of a strong commitment to planning with all materials prepared to a high standard. • Dedication and rigour in engaging with class activity and discussion. • An ability to manage ideas effectively in a classroom context. • An ability to communicate successfully with a class of young people and to cater for a variety of learning styles. • An ability to evaluate the learning of others.

	<ul style="list-style-type: none"> • A commitment to an ongoing and detailed reflection into planning, delivery and analysis. • The ability to engage into critical discussion into your own learning and wider research. <p>LO2 Aesthetics and Composition</p> <ul style="list-style-type: none"> • A high degree of aesthetic and compositional thinking in the production of documents, presentations, workshop plans and teaching resources. • Evidence of aesthetic and compositional skill in the planning and delivery of workshops. <p>LO3 Critical and Contextual Understanding</p> <ul style="list-style-type: none"> • An ability to reflect on the successes and challenges of leading a process drama workshop through a reflective essay • Skill and understanding in designing and presenting a Performance Lecture on a relevant company or practitioner working in the area of social practice • Ability to design a fictional socially engaged performance project through the framing of a funding application • Critical rigour in the reflection and planning of workshops through a Teaching Practice Portfolio <p>LO4 Embodiment and Wellbeing</p> <ul style="list-style-type: none"> • Evidence of an embedded understanding of Embodiment and Wellbeing in designing learning experiences for others. • Embodiment and Wellbeing principles in the discussion, design, delivery and reflection of work 										
<p>Alignment of Assessment and Learning Outcomes</p>											
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LO4	✓										
<p>Feedback</p>	<p>Written Feedback You will receive written feedback on your Funding Application and your Teaching Portfolio.</p> <p>Ongoing Feedback You will receive regular and immediate informal verbal feedback through workshops. Mid-module, you will receive formative feedback on your work-in-progress from a member of the module team.</p> <p>Mutually Constructed Feedback You will participate in a mutually constructed feedback tutorial with your tutor at the end of this module. This is an opportunity for you and your tutor to review your progress together and agree on the next steps for your development in the next module.</p>										

	<p>This feedback provides an individualised and supportive review of your interim progress with detailed advice on recommended next steps.</p> <p>The process of mutually constructed feedback generates a co-authored written report.</p> <p>Peer Feedback Informal peer evaluation opportunities are built into all workshop delivery.</p>
<p>Recommended Resources</p>	<p>Production Budget This module has a production budget.</p> <p>Materials You are expected to supply any materials required for individual or group making tasks which lie outside the parameters of the production budget. This would include materials that you have selected for the resourcing of performance work.</p> <p>Travel You are expected to fund any travel required to the local venue/s.</p> <p>Reading You are provided with a reading pack at the beginning of the year. However, it would be particularly useful to read the following:</p> <ul style="list-style-type: none"> • Boal, A. (1993). <i>Theatre of the Oppressed</i>. London: Pluto Press. • Clarke, J., Dobson, W., Goode, T., & Neelands, J., (1997). <i>Lessons For The Living</i>. Ontario: Mayfair Cornerstone Limited • Neelands, J., (1990). <i>Structuring Drama Work</i>. Cambridge: Cambridge University Press • hooks, b., (1994) <i>Teaching to Transgress. Education as the practice of freedom</i>. New York: Routledge • Freire, P., (1970). <i>Pedagogy of the Oppressed</i>. London: Penguin
<p>Other Relevant Details</p>	
<p>Next Steps</p>	<p>Collaborations</p>

Module Title	Collaborative Projects (INDICATIVE DESCRIPTOR ONLY)			
Brief Description	<p>This core module allows you to develop a new interdisciplinary, collaborative project. You will collaborate in a small group, with students from at least two other disciplines from the RCS. Your project outcome may take the form of a performance, installation, film, exhibition or other negotiated output.</p> <p>During this module there is an emphasis on group autonomy and self-efficacy. Collectively your group will be responsible for time-management, rehearsal preparation, logistical planning and delivering the final performance or documentation of the project.</p> <p>You will be supported through the process by a supervisor who will provide specialist guidance on your project development.</p>			
Level	SCQF 8			
Credit Rating	10 SCQF Credits / 5 ECTS credits			
Status	Core			
Pre-requisites	Successful completion of level one: Learning To Collaborate			
Co-requisites	n/a			
Anti-Requisites	n/a			
Maximum number of Students	All Level 2 Programmes	Minimum number of Students	n/a	
Learning Modes	Hours per week/task	No. of Weeks	Total (hours)	
Supervised / Taught group activity	1	3	3	
Staff-directed Workshop	3	1	3	
Student-led Group Project Development	variable	variable	80	
Independent Study	variable	variable	14	
Total Notional Student Effort			100	
Module Co-ordinator	Joint module coordination across schools			
Module Aims	<p>This module encourages and supports the development of innovative collaborative projects by Level 2 students from across the Conservatoire. It aims to challenge traditional disciplinary boundaries by encouraging students to work together with input from staff from all areas of the Conservatoire.</p>			

	The module fosters the continued development of methods of and skills in collaboration that in subsequent years may be applied to the student's own discipline or developed to a more advanced level through a Negotiated Project in Levels 3 and/or 4.
Module Content	<p>You will be allocated groups broadly based on the interests you evidenced in your proposal in level 1.</p> <p>As a new group, you will develop and submit a short proposal for a collaborative project for approval. You may request a specific supervisor as part of this proposal, however your first choice of supervisor cannot be guaranteed. The proposal will be due by week 3 of the module.</p> <p>It will then be the responsibility of your group to meet, rehearse and develop the proposed project into a realised form.</p> <p>Your group will receive up to two hours of supervision to be utilised as appropriate.</p> <p>Intensive rehearsal and project development time will be available during the afternoons of Intensive Choice Week.</p> <p>The final project must be performed or documented by the published deadline.</p>
Learning Outcomes	On successful completion of this module you will be able to:
LO1	Demonstrate effective collaboration in the realisation of an original cross-disciplinary collaborative work.
LO2	Contribute to the development of an original new work that displays effective concept development, design and delivery.
LO3	Reflect on your own and others' contribution during the development of new collaborative work.
Assessment 1, Type and Weighting	<p>You will be assessed through:</p> <p>Collaborative Negotiated Project Output (LO 1 & 2) PASS/FAIL</p> <p>This will be negotiated with your project supervisor through the proposal process. You will receive a group pass or fail grade for this component</p>
Assessment Criteria for Assessment 1	<p>Assessors will look for:</p> <ul style="list-style-type: none"> • An imaginative approach to concept development, artistic form and use of creative materials and resources; • Attention to detail in the presentation or documentation of the project;

	<ul style="list-style-type: none"> Evidence of effective group communication and participation. 		
Assessment 2, Type and Weighting	<p>You will be assessed through:</p> <p>Self and Peer evaluation (LO 3) PASS/FAIL</p> <p>You will provide constructive feedback on the contributions by all members of your group. Using the feedback received you will evaluate the project and your own effectiveness as a collaborating partner. The evaluation may be submitted as a reflective piece of writing (1500 words) or a vlog (10 minutes)</p> <p>You will receive an individual pass or fail grade for this component</p>		
Assessment Criteria for Assessment 2	<p>Assessors will look for:</p> <ul style="list-style-type: none"> an ability to provide detailed and constructive feedback to your peers; critical reflection on collaborative processes, group dynamics and creative development during the project; an ability to reflect critically on your own contribution to the project and your future development as a collaborating artist. 		
Alignment of Assessment and Learning Outcome			
		Assessment 1	Assessment 2
	LO1	✓	
	LO2	✓	
	LO3		✓
Feedback	<p>You will receive verbal formative feedback during supervisions.</p> <p>You will receive written feedback on your project output and your individual evaluation.</p>		
Recommended Resources	<p>See Moodle for additional resources, including project examples and case-studies.</p> <ul style="list-style-type: none"> Lerman, L. (2003) <i>Liz Lerman's Critical Response Process</i>. Maryland: Dance Exchange. John-Steiner, V. (2000). <i>Creative Collaboration</i>. Oxford: OUP Oddey, A. (1996). <i>Devising theatre</i>. London New York: Routledge. Sawyer, K. (2017). <i>Group genius</i>. New York: Basic Books. Teck, K. (2001) <i>Making music for modern dance: collaboration in the formative years of a new American art</i>. New York: OUP. 		

	<ul style="list-style-type: none">• Tharp, T. (2013). <i>The Collaborative Habit: Life lessons for working together</i>. New York: Simon & Schuster.
Other Relevant Details	Any production budget requirements will be annually reviewed and communicated to the students in week one.
Next Steps	Negotiated Project 1, Bridge Week Project

LEVEL THREE BA CONTEMPORARY PERFORMANCE PRACTICE MODULES

MODULES

An Ecology of Mind – the Researching Artist			
Module	Status	Credits	Assessment
Collaborations	Core	20	Grade
Placement	Core	20	Grade
Performance Research	Core	30	Grade
Performance Writing	Core	30	Grade
Options	Options	20	-

The Researching Artist: An Ecology of Mind									
Aim: Level One aims to establish the foundations of making performance as the student investigates their social, cultural and political identity to become a self-aware Ego-centric artist									
The Strands	Level Learning Outcomes (related to each strand)	Module Learning Outcomes (related to the level learning outcomes in each strand and to the specific context of the module)							
<i>Ecological and Social Performance Practice</i>	Research, make and present performance work which recognises and understands complex systems and their interconnectivity, through a variety of supervised projects.	Module: Collaborations	research, make and present ecological and social performance work which recognises and understands complex systems and their interconnectivity, in a supervised collaborative project .	Module: Placement	research, make or present ecological and social performance work which recognises and understands complex systems and their interconnectivity, through engagement in a professional placement .	Module: Performance Research	research, make or present ecological and social performance work which recognises and understands complex systems and their interconnectivity, through engagement in a process of performance research .	Module: Performance Writing	research, make and present ecological and social performance work which recognises and understands complex systems and their interconnectivity, through a supervised performance writing project .
<i>Aesthetics and Composition</i>	Embed aesthetic and compositional skills consistently across various performance research projects in supervised learning environments.		research, make and present performance work which communicates an awareness and understanding of aesthetics and composition in relation to a supervised collaborative project .		research, make or present performance work which communicates an awareness and understanding of aesthetics and composition through engagement in a professional placement .		research, make or present performance work which communicates an awareness and understanding of aesthetics and composition through engagement in a process of performance research .		embed aesthetic and compositional skills consistently across this supervised performance writing project .
<i>Critical and Contextual Understanding</i>	Locate your work in the context of performance research by exploring your critical voice in supervised learning environments.		explore your critical voice to locate your work in the context of a supervised collaborative project .		explore your critical voice to locate your work in the context of a professional placement .		explore your critical voice to locate your work in the context of performance research .		explore your critical voice to locate your work in the context of a supervised performance writing project .
<i>Embodiment and Wellbeing</i>	Apply your understanding of the embodied self to support your practice and wellbeing whilst engaging in a variety of supervised projects.		apply your understanding of the embodied self to support your practice and well-being within the context of a supervised collaborative project .		apply your understanding of the embodied self to support your practice and well-being whilst engaging in a professional placement .		apply your understanding of the embodied self to support your practice and well-being whilst engaging in a process of performance research .		apply your understanding of the embodied self to support your practice and well-being whilst engaging in a supervised performance writing project .

Module Title	Collaborations		
Brief Description	The Collaborations module engages you in a collaborative performance project in small groups designed to enable you to engage in the notion of practice as research and deepen your understanding of Performance Research in the context of a supervised performance-making process. You will work together with your peers to explore methods of collaboration and engage in a process of devising to produce a final small group performance to for a small studio theatre space.		
SCQF Level	9		
Credit Rating	20 SCQF Credits / 10 ECTS credits		
Status	Core		
Pre-requisites	Successful completion of Level Two		
Co-requisites	None		
Anti-Requisites	None		
Maximum number of Students	18	Minimum number of Students	n/a
Learning Modes	Hours per week/task	No. of Weeks	Total (hours)
Workshops	4	1	4
Group Tutorials	1	6	6
Independent study	15.8	12	190
Total Notional Student Effort			200
Module Co-ordinator	Lecturer, Contemporary Performance		
Module Aims	This module aims to provide the opportunity to research, make and present performance work which recognises and understands complex systems and their interconnectivity, through a supervised collaborative performance project. It aims to provide the opportunity to explore your critical voice in a supervised learning environment in order to locate your work in the context of performance research. It aims to provide the opportunity to apply your understanding of the embodied self to support your practice and well-being whilst engaging in this supervised collaborative project.		
Module Content	This module will include: The identification of a shared group enquiry at the outset of the module.		

	<p>Identification and application of a model of collaboration to support the process of group performance making.</p> <p>Research into existing collaborative companies and practices. Visiting Artist workshop sessions at the outset of the process to disseminate various artistic practices and encourage experimentation.</p> <p>Identification and integration of appropriate practices of embodiment and wellbeing into the performance-making process.</p> <p>Group tutorials with the Collaborations tutor to support the performance-making process.</p> <p>The development of an original performance work to be performed in a small studio theatre space.</p> <p>A group viva voce to articulate the theoretical and artistic underpinnings of the work, the process of making and reflections on learning.</p>
Learning Outcomes	On successful completion of this module you will be able to:
LO1	research, make and present ecological and social performance work which recognises and understands complex systems and their interconnectivity, in a supervised collaborative project.
LO2	research, make and present performance work which communicates an awareness and understanding of aesthetics and composition in relation to a supervised collaborative project.
LO3	explore your critical voice in supervised collaborative learning environments to locate your work in the context of a supervised collaborative project.
LO4	apply your understanding of the embodied self to support your practice and well-being within the context of a supervised collaborative project.
Assessment 1	You will be assessed through:
Type and Weighting	<u>LO1, LO2, LO4 Continuous Observation (80%)</u>
Assessment Criteria for Assessment 1	<p>Assessors will look for the following criteria in the context of a supervised learning environment:</p> <p>LO1 Ecological and Social Performance Practice</p> <ul style="list-style-type: none"> The creation, application and examination of appropriate and innovative processes and working methodologies in the realisation of a new collaborative work.

	<ul style="list-style-type: none"> • Professional and clear communication with collaborators including technical staff, tutors, peers, venue and marketing staff. • The ability to structure and organise a working process, meet deadlines and contribute to sharing events. • Critical reflection of working processes and material in order to refine and develop an arts practice. • The final performance of a collaborative work which demonstrates engagement with the group enquiry. • Evidence of performance skills in the final performance. <p>LO2 Aesthetics and Composition</p> <ul style="list-style-type: none"> • A demonstration of advanced practical knowledge in the development and realisation of a negotiated artwork • A critical understanding and application of aesthetics and composition in relation to performance. • A demonstration of a critical understanding of the relationship between artwork and the specific site where the work is situated <p>LO4 Embodiment and Wellbeing</p> <ul style="list-style-type: none"> • A sustained commitment and engagement to a self-defined daily practice. • The ability to respond to tutor feedback to improve your individual practice. • An ability to work sensitively and supportively with the needs of the group in a preparatory practice. • An ability to apply the principles of Embodiment and Wellbeing to the collaborative contexts of working.
<p>Assessment 2</p> <p>Type and Weighting</p>	<p>You will be assessed through:</p> <p><u>LO3 Viva Voce (20%)</u></p>
<p>Assessment Criteria for Assessment 2</p>	<p>In this assessment mode your assessors will be looking for:</p> <p>LO3 Critical and Contextual Understanding</p> <ul style="list-style-type: none"> • A demonstration of praxis through articulation of the process. • Reflection on the group process of collaboration throughout the process. • Comprehensive knowledge and understanding of the artists, theories and practitioners who have influenced your work. • An articulate critical evaluation of your journey from initial enquiry to final creation, including the role of an appropriate embodied practice. • An understanding of reflective practice through articulation of the performance-making process. • The ability to communicate ideas collaboratively in the context of the viva.

Alignment of Assessment and Learning Outcomes		Assessment 1
	LO1	✓
	LO2	✓
	LO3	
	LO4	✓
Feedback	<p>Ongoing Feedback You will receive regular and immediate verbal feedback through six group tutorials on your work-in-progress from a member of the module team.</p> <p>Mutually Constructed Feedback You will participate in a mutually constructed feedback tutorial with your tutor at the end of this module. This is an opportunity for you and your tutor to review your progress together and agree on the next steps for your development in the next module.</p> <p>This feedback provides an individualised and supportive review of your interim progress with detailed advice on recommended next steps.</p> <p>The process of mutually constructed feedback generates a co-authored written report.</p> <p>Peer Feedback Informal peer evaluation opportunities are built into all workshop delivery.</p> <p>Summative Grade The summative grade is a mode of feedback in this module.</p>	
Recommended Resources	<p>Production This module has an allocated production budget.</p> <p>Materials Performance materials required above and beyond the allocated production budget will need to be sourced by the students themselves.</p> <p>Reading</p> <ul style="list-style-type: none"> • Cohen, Louis, ed. (2000) <i>Research Methods in Education</i> • hooks, bell (2003) <i>Teaching Community: A Pedagogy of Hope</i> • Nelson, Robin (2013) <i>Practice as Research in the Arts: Principles, Protocols, Pedagogies, Resistances</i> • Reily, Shannon Rose (2010) <i>Mapping Landscapes for Performance as Research</i> • Wilson, Mick and Schelte van Ruiten (2014) <i>Share: Handbook for Artistic Research</i> 	

Other Relevant Details	None
Next Steps	Performance Research

Module Title	Placement		
Brief Description	The Placement module engages you in a placement in a professional context. You will identify a learning enquiry related to your own arts practice and arrange a placement with a company or artist that will allow you to explore and develop an area of your own practice in relation to the wider field.		
SCQF Level	9		
Credit Rating	20 SCQF Credits / 10 ECTS credits		
Status	Core		
Pre-requisites	Successful completion of Level Two		
Co-requisites	None		
Anti-Requisites	None		
Maximum number of Students	18	Minimum number of Students	n/a
Learning Modes	Hours per week/task	No. of Weeks	Total (hours)
Workshops	4	4	16
Tutorials	1	4	4
Off-site Learning	10	16	160
Independent study	2	10	20
Total Notional Student Effort			200
Module Co-ordinator	Lecturer, Contemporary Performance		
Module Aims	This module aims to engage you in a placement in a professional context. It aims to give you the opportunity to identify a learning enquiry related to your own arts practice and arrange a placement with a company or artist that will allow you to explore and develop an area of your own practice in relation to the wider field.		
Module Content	<p>This module will include:</p> <p>Supported development of a learning enquiry for the placement module.</p> <p>A placement with an artist or company of your choice negotiated with the placement supervisor.</p>		

	<p>A meeting with your placement provider and your placement supervisor during the process to evaluate your learning and progress.</p> <p>The development of a blog documenting your experience during placement which your placement supervisor and placement provider will engage with.</p> <p>A day of sharing experiences via a micro- performance lecture with an invited audience.</p> <p>A final PechaKucha presentation and viva voce to disseminate your learning.</p>
Learning Outcomes	On successful completion of this module you will be able to:
LO1	research, make or present ecological and social performance work which recognises and understands complex systems and their interconnectivity, through engagement in a professional placement.
LO2	research, make or present performance work which communicates an awareness and understanding of aesthetics and composition through engagement in a professional placement.
LO3	explore your critical voice to locate your work in the context of a professional placement.
LO4	apply your understanding of the embodied self to support your practice and well-being whilst engaging in a professional placement.
Assessment 1	You will be assessed through:
Type and Weighting	<u>LO1, LO2, LO3, LO4 Blog 50%</u>
Assessment Criteria for Assessment 1	<p>In this assessment mode your assessors will be looking for:</p> <p>LO1 Ecological and Social Performance Practice</p> <ul style="list-style-type: none"> • The creation, application and examination of appropriate and innovative processes and working methodologies in the context of a professional placement communicated through a regular blog. • Professional and clear communication with collaborators including your placement provide and placement supervisor via the online blog. • Critical reflection of working processes and material in order to refine and develop an arts practice. <p>LO2 Aesthetics and Composition</p> <ul style="list-style-type: none"> • A demonstration of advanced practical knowledge of aesthetics and composition in the development and realisation of the online blog.

	<ul style="list-style-type: none"> • A critical understanding and application of aesthetics and composition in relation to performance demonstrated through the selection and use of images. <p>LO3 Critical and Contextual Understanding</p> <ul style="list-style-type: none"> • Clear and thorough written and visual documentation of the process undertaken through a regular blog. • Demonstration of reflection on the process of learning through the Placement module. <p>LO4 Embodiment and Wellbeing</p> <ul style="list-style-type: none"> • Evidence of a relevant daily practice to support your process of learning while on placement articulated and documented through your blog.
<p>Assessment 2</p> <p>Type and Weighting</p>	<p>You will be assessed through:</p> <p><u>LO1, LO2, LO3 PechaKucha 50%</u></p>
<p>Assessment Criteria for Assessment 2</p>	<p>In this assessment mode your assessors will be looking for:</p> <p>LO1 Ecological and Social Performance Practice</p> <ul style="list-style-type: none"> • The creation, application and examination of appropriate and innovative processes and working methodologies in the context of a professional placement. • Professional and clear communication with collaborators including your placement provide and placement supervisor. • Critical reflection of working processes and material in order to refine and develop an arts practice. • Evidence of presentational skills in the final PechaKucha. <p>LO2 Aesthetics and Composition</p> <ul style="list-style-type: none"> • A demonstration of advanced practical knowledge in the development and realisation of a PechaKucha presentation. • A critical understanding and application of aesthetics and composition in relation to performance demonstrated through the use of images. <p>LO3 Critical and Contextual Understanding</p> <ul style="list-style-type: none"> • The clear identification of a learning enquiry. • Engagement with the enquiry throughout the module, supported by appropriate activities and learning tasks negotiated with the placement provider. • Evidence of a strong grounding in critical discourse to deepen an experience of a specific context selected and negotiated by the student. • An ability to articulate a burgeoning professional practice informed by theoretical knowledge and understanding of a specific experience in a professional context. • Demonstration of reflection on the process of learning through the Placement module.

	<ul style="list-style-type: none"> A clear and dynamic dissemination of learning to an invited audience. 															
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	LO1	✓	✓													
	LO2	✓	✓													
LO3	✓	✓														
LO4	✓															
Feedback	<p>Written Feedback You will receive written feedback on your blog.</p> <p>Ongoing Feedback You will receive regular and immediate informal verbal feedback through workshops. Mid-module, you will receive formative feedback on your work-in-progress from a member of the module team.</p> <p>Mutually Constructed Feedback You will participate in a mutually constructed feedback tutorial with your tutor at the end of this module. This is an opportunity for you and your tutor to review your progress together and agree on the next steps for your development in the next module.</p> <p>This feedback provides an individualised and supportive review of your interim progress with detailed advice on recommended next steps.</p> <p>The process of mutually constructed feedback generates a co-authored written report.</p> <p>Peer Feedback Informal peer evaluation opportunities are built into all workshop delivery.</p> <p>This module is pass/fail.</p>															
Recommended Resources	<p>Production Budget This module has no allocated budget.</p> <p>Travel You are expected to fund any travel required to and from your Placement.</p> <p>Reading</p> <ul style="list-style-type: none"> Bishop, Claire. 2012. <i>Artificial Hells: Participatory Art and the Politics of Spectatorship</i>. Longwater, S., 1999, <i>Making Work Experience Count</i>. Van Erven, 2001, <i>Community Theatre</i>. 															
Other Relevant Details	none															

Next Steps	Programme Option: Level Four Secondment
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Module Title	Performance Research		
Brief Description	Performance Research encourages you to identify a research enquiry related to your own practice and to create appropriate performance research apparatus to engage in a deep process of research. You will attend regular research methods classes specifically focused on developing appropriate methodologies for the field of Performance Research. You will engage in a variety of verbal and written ways of exploring and disseminating your work.		
SCQF Level	9		
Credit Rating	30 SCQF Credits / 15 ECTS credits		
Status	Core		
Pre-requisites	Successful completion of Level Two		
Co-requisites	None		
Anti-Requisites	None		
Maximum number of Students	18	Minimum number of Students	n/a
Learning Modes	Hours per week/task	No. of Weeks	Total (hours)
Workshops	4	4	16
Tutorials	0.5	10	5
Off-site Learning	10	9	90
Independent study	21	9	189
Total Notional Student Effort			300
Module Co-ordinator	Lecturer, Contemporary Performance		
Module Aims	This module aims to encourage you to identify a research enquiry related to your own practice and to create appropriate performance research apparatus to engage in a deep process of research. It aims to enable you to develop appropriate methodologies for the field of Performance Research. The module aims to engage you in a variety of verbal and written ways of exploring and disseminating your work.		
Module Content	This module will include: The development of a research enquiry and negotiated research apparatus.		

	<p>Regular research methods sessions exploring specific methodologies within the field of Performance Research.</p> <p>Engaging with theories of Performance Research and case studies of practice research.</p> <p>Exploration of 'doing-reflecting-reading-articulating-doing' (Nelson)</p> <p>Off-site visits to relevant libraries and research hubs (e.g. University of Glasgow Library, The Common Guild).</p> <p>Peer support and feedback throughout on both performances and written work.</p> <p>The creation of an artwork that demonstrates a practice as research process.</p> <p>The development of a written submission which disseminates the research project.</p> <p>Dissemination of the work in other visual, verbal and written ways.</p>
Learning Outcomes	On successful completion of this module you will be able to:
LO1	research, make or present ecological and social performance work which recognises and understands complex systems and their interconnectivity, through engagement in a process of performance research.
LO2	research, make or present performance work which communicates an awareness and understanding of aesthetics and composition through engagement in a process of performance research.
LO3	explore your critical voice to locate your work in the context of performance research.
LO4	apply your understanding of the embodied self to support your practice and well-being whilst engaging in a process of performance research.
Assessment 1	You will be assessed through:
Type and Weighting	<u>Continuous Observation (100%)</u>
Assessment Criteria for Assessment 1	<p>In this assessment mode your assessors will be looking for:</p> <p>LO1 Ecological and Social Performance Practice</p> <ul style="list-style-type: none"> The creation, application and examination of appropriate and innovative processes and working methodologies in

	<p>the realisation of a practice research performance project.</p> <ul style="list-style-type: none"> • Critical reflection of working processes and material in order to refine and develop an arts practice. • An ability to synthesize complex ideas within a practice research performance. • Evidence of performance skills in the final performance. <p>LO2 Aesthetics and Composition</p> <ul style="list-style-type: none"> • A demonstration of advanced practical knowledge of aesthetics and composition in the development and realisation of a practice research performance. • A critical understanding and application of aesthetics and composition in relation to performance demonstrated through the final visual dissemination of your performance research. <p>LO3 Critical and Contextual Understanding</p> <ul style="list-style-type: none"> • The ability to identify a research enquiry and apply the appropriate performance research methodology to the project. • An understanding and articulation of the relationship between theory, reflection and practice. • An ability to articulate a burgeoning research practice informed by theoretical knowledge and understanding of interconnected systems. • A clear and dynamic dissemination of complex ideas visually for an invited audience through a negotiated artwork. • The ability to disseminate the performance research project using written and verbal means. • Completion of written work to a high academic standard. <p>LO4 Embodiment and Wellbeing</p> <ul style="list-style-type: none"> • A sustained commitment and engagement to a self-defined daily practice. • An ability to apply the principles of Embodiment and Wellbeing to the practice research process. 															
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LO2		✓														
LO3		✓														
LO4		✓														
<p>Feedback</p>	<p>Written Feedback You will receive written feedback on your written research submission.</p> <p>Ongoing Feedback You will receive weekly feedback through individual tutorials from a member of the module team.</p>															

	<p>Mutually Constructed Feedback You will participate in a mutually constructed feedback tutorial with your tutor at the end of this module. This is an opportunity for you and your tutor to review your progress together and agree on the next steps for your development in the next module.</p> <p>This feedback provides an individualised and supportive review of your interim progress with detailed advice on recommended next steps.</p> <p>The process of mutually constructed feedback generates a co-authored written report.</p> <p>Peer Feedback Informal peer evaluation opportunities are built into all workshop delivery.</p> <p>Summative Grade The summative grade is a mode of feedback in this module.</p>
<p>Recommended Resources</p>	<p>Production Budget This module has no production budget.</p> <p>Travel You are expected to fund any travel required for field visits.</p> <p>Reading</p> <ul style="list-style-type: none"> • Cohen, Louis, ed. (2000) <i>Research Methods in Education</i> • ELIA, (2013) <i>SHARE Handbook for Artistic Research Education</i> • hooks, bell (2003) <i>Teaching Community: A Pedagogy of Hope</i> • Nelson, Robin (2013) <i>Practice as Research in the Arts: Principles, Protocols, Pedagogies, Resistances</i> • <i>Performance Research Journal</i> http://www.performance-research.org/ • Reily, Shannon Rose (2010) <i>Mapping Landscapes for Performance as Research</i> • Wilson, Mick and Schelte van Ruiten • Schneider, Rebecca (2011) <i>Performance Remains</i>
<p>Other Relevant Details</p>	
<p>Next Steps</p>	<p>Performance Writing</p>

Module Title	Performance Writing*		
Brief Description	<p>Performance Writing provides the opportunity for you to engage in a supervised performance writing project designed to enable you to engage in the notion of practice as research and deepen your understanding of 'Performance Research'. Performance Writing encourages you to experiment with different ways of generating text for performance. You will learn about various strategies to create text from contemporary performance practices, visual art practices and poetry and will explore this in a specific outdoor art based environment.</p> <p>* Performance Writing as defined here takes a broad and overtly interdisciplinary approach to what writing is and what writing does in a range of social and disciplinary contexts, exploring writing and textual practice in relation to visual art, digital media, installation, performance, collaborative practices and sound/audio work.</p>		
SCQF Level	9		
Credit Rating	30 SCQF Credits / 15 ECTS credits		
Status	Core		
Pre-requisites	Successful completion of Level Two		
Co-requisites	None		
Anti-Requisites	None		
Maximum number of Students	18	Minimum number of Students	n/a
Learning Modes	Hours per week/task	No. of Weeks	Total (hours)
Workshops	16	3	48
Tutorials	0.5	4	2
Off-site Learning (Creative Residential retreat)	32	1	32
Off-site Learning	16	6	96
Independent study	15.25	8	122
Total Notional Student Effort			300
Module Co-ordinator	Lecturer, Contemporary Performance		
Module Aims	This module aims to provide the opportunity for you to engage in a supervised performance writing project designed to enable you		

	to engage in the notion of practice research and deepen your understanding of 'Performance Research'. This module aims to encourage you to experiment with different ways of generating text for performance. It aims to develop the various strategies to enable you to create text from contemporary performance practices, visual art practices and poetry and will explore this in a specific outdoor art based environment.
Module Content	<p>This module will include:</p> <p>The identification of a research enquiry.</p> <p>The development of a practice research methodology to develop your understanding of praxis.</p> <p>Off-site experiences as an integral part of the performance-making process.</p> <p>Engagement with various performance writing strategies to create text from contemporary performance practices, visual art practices and poetry.</p> <p>The creation and performance of a site-based negotiated artwork.</p>
Learning Outcomes	On successful completion of this module you will be able to:
LO1	research, make and present ecological and social performance work which recognises and understands complex systems and their interconnectivity, through a supervised performance writing project.
LO2	embed aesthetic and compositional skills consistently across this supervised performance writing project.
LO3	explore your critical voice to locate your work in the context of a supervised performance writing project.
LO4	apply your understanding of the embodied self to support your practice and well-being whilst engaging in a supervised performance writing project.
Assessment 1	You will be assessed through:
Type and Weighting	<u>LO1, LO2, LO3, LO4 Continuous Observation (80%)</u>
Assessment Criteria for Assessment 1	<p>In this assessment mode your assessors will be looking for:</p> <p>LO1 Ecological and Social Performance Practice</p> <ul style="list-style-type: none"> The creation, application and examination of appropriate and innovative processes and working methodologies in the realisation of a new work exploring writing for performance.

	<ul style="list-style-type: none"> • The ability to structure and organise a working process, meet deadlines and contribute to sharing events. • The development of a negotiated document of the performance event. • Critical reflection of working processes and material in order to refine and develop an arts practice. <p>LO2 Aesthetics and Composition</p> <ul style="list-style-type: none"> • A demonstration of advanced practical knowledge in the development and realisation of a negotiated artwork. • A critical understanding and application of aesthetics and composition in relation to performance. • A demonstration of a critical understanding of the relationship between artwork and the specific site where the work is situated. <p>LO3 Critical and Contextual Understanding</p> <ul style="list-style-type: none"> • The ability to identify a research enquiry and apply the appropriate performance research methodology to the project. • An understanding and articulation of the relationship between theory, reflection and practice. • An ability to articulate a burgeoning research practice informed by theoretical knowledge and understanding of interconnected systems for the duration of a practice research process. • Dissemination of ideas through visual and written means via the documentation of the work (performance score). <p>LO4 Embodiment and Wellbeing</p> <ul style="list-style-type: none"> • A sustained commitment and engagement to a self-defined daily practice. • An ability to apply the principles of Embodiment and Wellbeing to the specific environment and context of the module.
<p>Assessment 2</p> <p>Type and Weighting</p>	<p>You will be assessed through:</p> <p>LO1 LO2, LO3 Negotiated Artwork (20%)</p>
<p>Assessment Criteria for Assessment 2</p>	<p>In this assessment mode your assessors will be looking for:</p> <p>LO1 Ecological and Social Performance Practice</p> <ul style="list-style-type: none"> • The creation, application and examination of appropriate and innovative processes and working methodologies in the realisation of a new solo work. • The creation and presentation of a negotiated artwork in a specific outdoor site. • An understanding of the ecology and environment in which the work is being made. • Critical reflection of working processes and material in order to refine and develop an arts practice. • An ability to synthesize complex ideas within a negotiated artwork.

	<ul style="list-style-type: none"> Evidence of performance skills in the final performance. <p>LO2 Aesthetics and Composition</p> <ul style="list-style-type: none"> A demonstration of advanced practical knowledge in the development and realisation of a negotiated artwork. A critical understanding and application of aesthetics and composition in relation to performance. A demonstration of a critical understanding of the relationship between artwork and the specific site where the work is situated. Evidence of a creative documentation practice and skills in aesthetics and composition through the performance score. <p>LO3 Critical and Contextual Understanding</p> <ul style="list-style-type: none"> The ability to identify a research enquiry and apply the appropriate performance research methodology to the project. An understanding and articulation of the relationship between theory, reflection and practice. An ability to articulate a burgeoning research practice informed by theoretical knowledge and understanding of interconnected systems to a practice research process. A clear and dynamic dissemination of complex ideas visually for an invited audience through a negotiated artwork. 															
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	Assessment 1	Assessment 2														
LO1	✓	✓														
LO2	✓	✓														
LO3	✓	✓														
LO4	✓															
<p>Feedback</p>	<p>Written Feedback You will receive written feedback on your negotiated artwork and your performance score.</p> <p>Ongoing Feedback You will receive regular and immediate verbal feedback through tutorials. Mid-module, you will receive formative feedback on your work-in-progress from a member of the module team.</p> <p>Mutually Constructed Feedback You will participate in a mutually constructed feedback tutorial with your tutor at the end of this module. This is an opportunity for you and your tutor to review your progress together and agree on the next steps for your development in the next module.</p> <p>This feedback provides an individualised and supportive review of your interim progress with detailed advice on recommended next steps.</p>															

	<p>The process of mutually constructed feedback generates a co-authored written report.</p> <p>Peer Feedback Informal peer evaluation opportunities are built into all workshop delivery.</p> <p>Summative Grade The summative grade is a mode of feedback in this module.</p>
<p>Recommended Resources</p>	<p>Production Budget This module has a production budget.</p> <p>Materials You are expected to supply any materials required for individual or making tasks.</p> <p>Travel Travel is included in the production budget.</p> <p>Reading</p> <ul style="list-style-type: none"> • Cixous, H. 1997. <i>Rootprints</i> • Hejinian, L. 2000. <i>The Language of Enquiry</i> • hooks, b. 1999. <i>Writing and Autobiography</i> • Ingold, T. 2007. <i>Lines</i> • Barthes, R., 1977, <i>Image, Music, Text</i> • Finley, K., 1994, <i>A Certain Level of Denial</i>
<p>Other Relevant Details</p>	<p>This module begins with a four day Creative Residential Retreat. It give you the opportunity to begin the module in a different context.</p> <p>The retreat also aims to give you an experience of working outdoors on solo and collaborative creative tasks, an opportunity to retreat from your usual patterns of work and study, a chance to engage in inter-level home group check ins, to engage in 'Natural Change' inspired processes such as the <i>solo</i>, to enable you to practice deep reflection on your experiences to date within an outdoor setting and to engage in an embodied practice of your choice to support your wellbeing in this context.</p>
<p>Next Steps</p>	<p>Into The New: Performance Making</p>

LEVEL FOUR BA CONTEMPORARY PERFORMANCE PRACTICE MODULES

MODULES

Living A Sustainable Practice – the Eco-centric Artist			
Module	Status	Credits	Assessment
Into The New: Performance Making or Into The New: Producing	Programme Option	60	Grade
The Artist in Development	Core	30	Grade
Artist Commission*: Site-Specific Performance or Arts in Prisons or Directing: Re-imagining Classic Text or Secondment	Programme Option	30	Grade
or Option (from the Options Portfolio at any level)	Option	30	Grade

A note about the concept of the Artist Commission

At Level Four the Programme engages with the student as an emerging artist, therefore this final group of Programme Option modules are framed as an ‘artist commission’ to reinforce the professional and autonomous attitude that is demanded from an artist about to graduate. The commissioning process is a dynamic process requiring commitment from both the commissioner (in this case the Programme) and artist (in this case the student) in terms of a) setting out a vision, b) building good relations, c) being flexible with time, d) allowing for dialogue and discussions e) openness to ideas and changes that may arise through the process, f) support with problems and issues as they arise. This framing makes explicit demands of the student to engage in dialogue with the module team as an artist may engage in dialogue with a professional commissioning body. This final module presages a dominant professional model they will encounter on graduation.

The Eco-centric Artist: Living A Sustainable Practice							
Aim: Level One aims to establish the foundations of making performance as the student investigates their social, cultural and political identity to become a self-aware Ego-centric artist							
The Strands	Level Learning Outcomes (related to each strand)	Core Module Learning Outcomes (related to the level learning outcomes in each strand and to the specific context of the module)					
<i>Ecological and Social Performance Practice</i>	Produce performance work which originates from a deep ecological enquiry, in a variety of mentored professional contexts.	Module: Artist in Development	produce performance work which originates from a deep ecological inquiry and present this through professional development planning and documentation .	Module: Into The New: Performance Making	produce performance work which originates from a deep ecological inquiry and present this in the context of a professional festival .	Module: Into The New: Producing	produce work which originates from a deep ecological inquiry and present this in the context of producing a professional festival .
<i>Aesthetics and Composition</i>	Demonstrate an integrated and holistic understanding of aesthetics and composition through performance and professional documentation in a variety of mentored professional contexts.		demonstrate an integrated and holistic understanding of aesthetics and composition through professional development planning and documentation .		demonstrate an integrated and holistic understanding of aesthetics and composition through performance and documentation in the context of a professional festival .		demonstrate an integrated and holistic understanding of aesthetics and composition through your performance and documentation in the context of producing a professional festival .
<i>Critical and Contextual Understanding</i>	Demonstrate individual praxis that forms the conceptual understanding of performance in work across a variety of mentored professional contexts.		demonstrate an individual praxis that informs the conceptual understanding of performance in the context of professional development planning and documentation .		demonstrate an individual praxis that informs the conceptual understanding of performance in the context of a professional festival .		demonstrate an individual praxis that informs the conceptual understanding of performance in the context of producing a professional festival context .
<i>Embodiment and Wellbeing</i>	Use your knowledge of embodiment and Wellbeing to demonstrate living a sustainable practice in a variety of mentored professional contexts.		use your knowledge of embodiment and wellbeing to support your praxis in the context of professional development planning and documentation .		use your knowledge of embodiment and wellbeing to support your praxis in the context of a professional festival .		use your knowledge of embodiment and wellbeing to support your praxis in the context of producing a professional festival .

The Eco-centric Artist: Living a Sustainable Practice									
Aim: Level One aims to establish the foundations of making performance as the student investigates their social, cultural and political identity to become a self-aware Ego-centric artist									
The Strands		Level Learning Outcomes (related to each strand)		Option Module Learning Outcomes for Artist Commissions (related to the level learning outcomes in each strand and to the specific context of the module)					
<i>Ecological and Social Performance Practice</i>	Produce performance work which originates from a deep ecological enquiry, in a variety of mentored professional contexts.	Arts in Prisons	produce performance work which originates from a deep ecological inquiry in the context of arts in prisons .	Directing: Reimagining Classic Text	produce performance work which originates from a deep ecological inquiry in the context of directorial practices .	Site-Specific Performance	produce performance work which originates from a deep ecological inquiry in the context of site-specific performance .	Secondment	produce performance work which originates from a deep ecological inquiry in the context of a secondment .
<i>Aesthetics and Composition</i>	Demonstrate an integrated and holistic understanding of aesthetics and composition through performance and professional documentation in a variety of mentored professional contexts.		demonstrate an integrated and holistic understanding of aesthetics and composition through performance and documentation in the context of arts in prisons .		demonstrate an integrated and holistic understanding of aesthetics and composition through performance and documentation in the context of directorial practices .		demonstrate an integrated and holistic understanding of aesthetics and composition through performance and documentation in the context of site-specific performance .		demonstrate an integrated and holistic understanding of aesthetics and composition through performance and documentation in the context of a secondment .
<i>Critical and Contextual Understanding</i>	Demonstrate individual praxis that forms the conceptual understanding of performance in work across a variety of mentored professional contexts.		demonstrate an individual praxis that informs the conceptual understanding of performance in the context of arts in prisons .		demonstrate an individual praxis that informs the conceptual understanding of performance in the context of directorial practices .		demonstrate an individual praxis that informs the conceptual understanding of performance in the context of site-specific performance .		demonstrate an individual praxis that informs the conceptual understanding of performance in the context of a secondment .
<i>Embodiment and Wellbeing</i>	Use your knowledge of embodiment and Wellbeing to demonstrate living a sustainable practice in a variety of mentored professional contexts.		use your knowledge of embodiment and wellbeing to support your praxis in the context of arts in prisons .		use your knowledge of embodiment and wellbeing to support your praxis in the context of directorial practices .		use your knowledge of embodiment and wellbeing to support your praxis in the context of site-specific performance .		use your knowledge of embodiment and wellbeing to support your praxis in the context of a secondment .

Module Title	The Artist in Development		
Brief Description	The Artist in Development module engages you in the opportunity to demonstrate the development of a sustainable praxis as an autonomous Eco-centric artist through professional development planning and documentation.		
SCQF Level	10		
Credit Rating	30 SCQF Credits / 15 ECTS credits		
Status	Core		
Pre-requisites	Successful completion of Level Three		
Co-requisites	None		
Anti-Requisites	None		
Maximum number of Students	18	Minimum number of Students	n/a
Learning Modes	Hours per week/task	No. of Weeks	Total (hours)
Workshops	2	20	40
Tutorials	0.5	7	3.5
Independent study	12.8	28	256.5
Total Notional Student Effort			300
Module Co-ordinator	Lecturer, Contemporary Performance		
Module Aims	This module aims provide you with the opportunity to demonstrate the development of a sustainable praxis as an autonomous Eco-centric artist through professional development planning and documentation.		
Module Content	<p>In this module you will engage with a variety of activities designed to prepare you for a sustainable profession in the arts.</p> <p>You will be given Professional Development Tutorials throughout the year to aid you in the development of your Professional Portfolio and Professional Development Planning.</p> <p>Workshops and lectures delivered by internal & external professionals covering the following:</p> <p>The writing of brochure copy, the creation and/or selection of an image to represent your performance as well as engaging in various kind of audience development for your work at Into The New.</p>		

	<p>How to be self-employed, including: your obligations to HMRC, how to deal with contracts, basic accounting.</p> <p>Other topics covered are: how to set up a Company/Charity; Performing Rights and Royalties; dealing with professional bodies such as unions; networking skills.</p> <p>Professional Development Planning through the conceiving and realisation of a Professional Portfolio in a negotiated form.</p> <p>You will engage in the production of a Professional Portfolio in a negotiated medium and you will present this along with your strategic future plans at the conclusion of the year.</p>
Learning Outcomes	On successful completion of this module you will be able to:
LO1	produce performance work which originates from a deep ecological enquiry and present this through professional development planning and documentation.
LO2	demonstrate an integrated and holistic understanding of aesthetics and composition through professional development planning and documentation.
LO3	demonstrate an individual praxis that informs the conceptual understanding of performance in the context of professional development planning and documentation.
LO4	use your knowledge of embodiment and wellbeing to support your praxis in the context of professional development planning and documentation.
Assessment 1	You will be assessed through:
Type and Weighting	<u>LO1, LO2, LO4 Professional Portfolio (60%)</u>
Assessment Criteria for Assessment 1	<p>In this assessment mode your assessors will be looking for:</p> <ul style="list-style-type: none"> • A skilled and highly developed documentary practice. • The ability to curate and produce a professional portfolio. • An understanding and articulation of the relationship between theory, reflection and practice. • A creative documentary practice. • Awareness of and ability to reach your target audience.
Assessment 2	You will be assessed through:
Type and Weighting	<u>LO3 Presentation (40%)</u>
Assessment Criteria for Assessment 1	In this assessment mode your assessors will be looking for:

	<ul style="list-style-type: none"> • Evidence of a strong grounding in critical discourse surrounding your professional development plan. • An ability to articulate your professional practice informed by theoretical knowledge and understanding in a professional context. • A clear and dynamic dissemination of complex ideas for an audience of professional colleagues and tutors. • An ability to communicate your arts practice through a variety of media. 															
Alignment of Assessment and Learning Outcomes																
	<table border="1" style="width: 100%; border-collapse: collapse;"> <thead> <tr> <th style="width: 30%;"></th> <th style="width: 35%;">Assessment 1</th> <th style="width: 35%;">Assessment 2</th> </tr> </thead> <tbody> <tr> <td>LO1</td> <td style="text-align: center;">✓</td> <td></td> </tr> <tr> <td>LO2</td> <td style="text-align: center;">✓</td> <td></td> </tr> <tr> <td>LO3</td> <td></td> <td style="text-align: center;">✓</td> </tr> <tr> <td>LO4</td> <td style="text-align: center;">✓</td> <td></td> </tr> </tbody> </table>		Assessment 1	Assessment 2	LO1	✓		LO2	✓		LO3		✓	LO4	✓	
		Assessment 1	Assessment 2													
	LO1	✓														
	LO2	✓														
LO3		✓														
LO4	✓															
LO1	✓															
LO2	✓															
LO3		✓														
LO4	✓															
Feedback	<p>Written Feedback You will receive written feedback on your professional portfolio.</p> <p>Ongoing Feedback You will receive regular and immediate informal verbal feedback in one to one tutorials every two weeks throughout the module from a member of the module team.</p> <p>Mutually Constructed Feedback You will participate in a mutually constructed feedback tutorial with your tutor at the end of this module. This is an opportunity for you and your tutor to review your progress together and agree on the next steps for your development in the next module.</p> <p>This feedback provides an individualised and supportive review of your interim progress with detailed advice on recommended next steps.</p> <p>The process of mutually constructed feedback generates a co-authored written report.</p> <p>Peer Feedback Informal peer evaluation opportunities are built into all workshop delivery.</p> <p>Summative Grade The summative grade is a mode of feedback in this module.</p>															
Recommended Resources	<p>Production Budget This module does not have a production budget but aspects of the Conservatoire marketing budget for Into The New will be deployed here.</p>															

	<p>Materials You are expected to supply any materials required for the creation of the portfolio including and where appropriate the purchase of a domain name for your online presence.</p> <p>Reading</p> <ul style="list-style-type: none">• Simonet, A., <i>Making Your Life as an Artist</i>, (2016), Issuu• Tharp, T. <i>The Creative Habit</i>, (2006), Simon and Schuster• Tyndall, K., <i>The Producers: Alchemists of the Impossible</i> (2014) Jerwood
Other Relevant Details	
Next Steps	Artist Commission

Module Title	Into The New: Performance-Making		
Brief Description	Into The New: Performance-Making provides the opportunity to demonstrate the development of a sustainable praxis as an autonomous Eco-centric artist through the creation of a performance project for a professional festival context called <i>Into the New</i> .		
SCQF Level	10		
Credit Rating	60 SCQF Credits / 30 ECTS credits		
Status	Core		
Pre-requisites	Successful completion of Level Three		
Co-requisites	None		
Anti-Requisites	None		
Maximum number of Students	18	Minimum number of Students	n/a
Learning Modes	Hours per week/task	No. of Weeks	Total (hours)
Workshops	8	24	192
Micro-Lab	1	24	24
Off-site Learning	30	1	30
Independent Learning	14.75	24	354
Total Notional Student Effort			600
Module Co-ordinator	Lecturer, Contemporary Performance		
Module Aims	This module aims to enable you provide the opportunity to demonstrate your development of a sustainable praxis as an autonomous Eco-centric artist through the creation of a performance project for a professional festival context: <i>Into The New</i> .		
Module Content	This module will include: Creative Labs (Workshops) During the first weeks of the module, you are offered workshops exploring voice, movement, site, and the identification of a personal enquiry for performance.		

	<p>Sharings (Workshops) Regular sharing sessions offer an opportunity to explore and develop the performance work in a group setting, with feedback from your tutors and peers.</p> <p>Micro-Labs (Tutorials) Micro-labs are practice-based tutorials which allow a dialogue to develop in relation to the live performance work-in-progress shared in the space.</p> <p>Production Meetings (Workshops) Regular production meetings are held between technical, management, and performance students supported by production and producing staff to realise the practicalities of your professional performance work.</p> <p>Production Week The last two weeks of the module will be spent at the venue for the Into The New festival. During this time you will take part in a variety of processes including: get-in, technical rehearsals, performance, networking, and get-out.</p>
Learning Outcomes	On successful completion of this module you will be able to:
LO1	produce performance work which originates from a deep ecological enquiry and present this in the context of a professional festival.
LO2	demonstrate an integrated and holistic understanding of aesthetics and composition through performance and documentation in the context of a professional festival.
LO3	demonstrate an individual praxis that informs the conceptual understanding of performance in the context of a professional festival context.
LO4	use your knowledge of embodiment and wellbeing to support your praxis in the context of a professional festival.
Assessment 1	You will be assessed through:
Type and Weighting	<u>LO1, LO2, LO4 Continuous Observation (25%)</u>
Assessment Criteria for Assessment 1	<p>In this assessment mode your assessors will be looking for:</p> <ul style="list-style-type: none"> • Regular engagement with an embodied practice relevant to the needs of the project; • The creation, application and examination of appropriate and innovative processes and working methodologies in the realisation of a new work; • Professional and clear communication with collaborators including technical staff, tutors, peers, venue and marketing staff; • The ability to structure and organise a working process, meet deadlines and contribute to sharing events;

	<ul style="list-style-type: none"> Engaged, supportive and critical feedback on peers' work at sharings and within group discussions; Critical reflection of working processes and material in order to refine and develop an arts practice. 			
Assessment 2	You will be assessed through:			
Type and Weighting	<u>LO1, LO2, LO4 Performance (50%)</u>			
Assessment Criteria for Assessment 2	<p>In this assessment mode your assessors will be looking for:</p> <ul style="list-style-type: none"> The communication of meaning through innovative, creative and original ways. The ability to creatively and critically enquire through performance. An appropriate and sustained energy in the performance of the work. An understanding of and skill in the application of design, aesthetics and composition to effectively and appropriately communicate ideas. Consideration of the audience performer relationship. 			
Assessment 2	You will be assessed through:			
Type and Weighting	<u>LO3 Viva Voce (25%)</u>			
Assessment Criteria for Assessment 2	<p>In this assessment mode your assessors will be looking for:</p> <ul style="list-style-type: none"> A demonstration of praxis. Comprehensive knowledge of the artists, theories and practitioners who have influenced your work. An articulate critical evaluation of your journey from initial enquiry to final creation, including the role of an Embodied Practice. 			
Alignment of Assessment and Learning Outcomes				
		Assessment 1	Assessment 2	Assessment 3
	LO1	✓	✓	
	LO2	✓	✓	
	LO3			✓
LO4	✓	✓		
Feedback	<p>Ongoing Feedback You will receive regular and immediate verbal feedback in weekly micro-labs.</p> <p>Mutually Constructed Feedback You will participate in a mutually constructed feedback tutorial with your tutor at the end of this module. This is an opportunity for you and your tutor to review your progress together and agree on the next steps for your development in the next module.</p>			

	<p>This feedback provides an individualised and supportive review of your interim progress with detailed advice on recommended next steps.</p> <p>The process of mutually constructed feedback generates a co-authored written report.</p> <p>Peer Feedback Informal peer evaluation opportunities are built into all workshop delivery.</p> <p>Summative Grade The summative grade is a mode of feedback in this module.</p>
<p>Recommended Resources</p>	<p>Production Budget This module has a production budget.</p> <p>Materials You are expected to supply any materials required for individual or group making tasks which lie outside the parameters of the production budget.</p> <p>Travel You are expected to fund any travel required to the festival venue/s.</p> <p>Reading Module staff will guide you in selecting reading appropriate to you individual enquiry.</p>
<p>Other Relevant Details</p>	<p>Part of this module is delivered outwith the RCS campuses.</p>
<p>Next Steps</p>	<p>Artist Commission</p>

Module Title	Into The New: Producing		
Brief Description	<p>Into The New: Producing engages you in the beginnings of a sustainable praxis as an autonomous Eco-centric Creative Producer* through assisting the production of a performance festival for a professional context called <i>Into The New</i>.</p> <p>*The Creative Producer is defined here as an individual who works with artists and organisations to make creative ideas happen. The Creative Producer takes the lead in navigating between the artist's vision of an idea, and how feasibly and creatively to deliver it within specific parameters.</p>		
SCQF Level	10		
Credit Rating	60 SCQF Credits / 30 ECTS credits		
Status	Core		
Pre-requisites	Successful completion of Level Three		
Co-requisites	None		
Anti-Requisites	None		
Maximum number of Students	18	Minimum number of Students	n/a
Learning Modes	Hours per week/task	No. of Weeks	Total (hours)
Workshops	8	24	192
Micro-Lab	1	24	24
Off-site Learning	40	1	40
Independent study	12	24	266
Total Notional Student Effort			600
Module Co-ordinator	Lecturer, Contemporary Performance		
Module Aims	This module aims to enable you to develop a sustainable praxis as an autonomous Eco-centric Creative Producer through the production of a performance festival for a professional context.		
Module Content	<p>This module will include:</p> <p>Creative Labs (Workshops) During the first weeks of the module, you are offered workshops exploring voice, movement, site, and the identification of a personal enquiry for performance.</p>		

	<p>Sharings (Workshops) Regular sharing sessions offer an opportunity to explore and develop the performance work in a group setting, with feedback from your tutors and peers.</p> <p>Micro-Labs (Tutorials) Micro-labs are practice-based tutorials which allow a dialogue to develop in relation to the live performance work-in-progress shared in the space.</p> <p>Production Meetings (Workshops) Regular production meetings are held between technical, management, and performance students supported by production and producing staff to realise the practicalities of your professional performance work.</p> <p>Production Week The last two weeks of the module will be spent at the venue for the Into The New festival. During this time you will take part in a variety of processes including: get-in, technical rehearsals, performance, networking, and get-out.</p> <p>You will identify the diverse needs of your performance peers engaged in Into the New: Performance Making, and implement appropriate strategies to enable the work to take place within the defined framework of the venue and festival.</p> <p>You will engage with the Conservatoire’s Marketing and Communications Department in the marketing of the festival.</p> <p>You will organise the management and hosting of an event for producers and presenters within the professional festival context.</p>
Learning Outcomes	On successful completion of this module you will be able to:
LO1	produce work which originates from a deep ecological enquiry and present this in the context of producing a professional festival.
LO2	demonstrate an integrated and holistic understanding of aesthetics and composition through your performance and documentation in the context of producing a professional festival.
LO3	demonstrate an individual praxis that informs the conceptual understanding of performance in the context of producing a professional festival context.
LO4	use your knowledge of embodiment and wellbeing to support your praxis in the context of producing a professional festival.

Assessment 1	You will be assessed through:			
Type and Weighting	<u>LO1, LO3 Continuous Observation (50%)</u>			
Assessment Criteria for Assessment 1	<p>In this assessment mode your assessors will be looking for:</p> <ul style="list-style-type: none"> • Regular engagement with an Embodied Practice relevant to the needs of the project. • The creation, application and examination of appropriate and innovative processes and working methodologies in the realisation of a festival of new work. • Professional and clear communication with collaborators including technical staff, tutors, student artists, venue and marketing staff. • The ability to structure and organise a working process to meet agreed deadlines. 			
Assessment 2	You will be assessed through:			
Type and Weighting	<u>LO1, LO4 Blog (25%)</u>			
Assessment Criteria for Assessment 2	<p>In this assessment mode your assessors will be looking for:</p> <ul style="list-style-type: none"> • Regular up-to-date blog posts. • Response to feedback in timely fashion and evidence of further research and thinking. • Consideration and interrogation of the producer/artist relationship. • Consideration and interrogation of the role of a producer in the wider arts community. • Critical reflection of working processes in order to refine and develop an arts practice within a producing context. 			
Assessment 3	You will be assessed through:			
Type and Weighting	<u>LO3 Viva Voce (25%)</u>			
Assessment Criteria for Assessment 3	<p>In this assessment mode your assessors will be looking for:</p> <ul style="list-style-type: none"> • Demonstration of praxis. • Comprehensive knowledge of the artists, theories and practitioners who have influenced your work. • An articulate critical evaluation of your journey from initial enquiry to final festival, including the role of an Embodied Practice. 			
Alignment of Assessment and Learning Outcomes		Assessment 1	Assessment 2	Assessment 3
	LO1	✓	✓	
	LO2	✓		
	LO3			✓
	LO4	✓	✓	

<p>Feedback</p>	<p>Written Feedback You will receive regular written feedback on your blog.</p> <p>Ongoing Feedback You will receive regular and immediate informal verbal feedback through workshops. Mid-module, you will receive formative feedback on your work-in-progress from a member of the module team.</p> <p>Mutually Constructed Feedback You will participate in a mutually constructed feedback tutorial with your tutor at the end of this module. This is an opportunity for you and your tutor to review your progress together and agree on the next steps for your development in the next module.</p> <p>This feedback provides an individualised and supportive review of your interim progress with detailed advice on recommended next steps.</p> <p>The process of mutually constructed feedback generates a co-authored written report.</p> <p>Peer Feedback Informal peer evaluation opportunities are built into all workshop delivery.</p> <p>Summative Grade The summative grade is a mode of feedback in this module.</p>
<p>Recommended Resources</p>	<p>Production Budget This module has a production budget.</p> <p>Materials You are expected to supply any materials required for individual or group making tasks which lie outside the parameters of the production budget.</p> <p>Travel You are expected to fund any travel required to the local festival venue/s.</p> <p>Reading Module staff will guide you in selecting reading appropriate to you individual enquiry.</p>
<p>Other Relevant Details</p>	
<p>Next Steps</p>	<p>Artist Commission</p>

Module Title	Artist Commission: Site-Specific* Performance		
Brief Description	<p>This module is an Artist Commission At Level Four the Programme engages with you as an emerging artist expecting the professional and autonomous attitude that is required from an artist about to graduate. The commissioning process is a dynamic process requiring commitment from both the commissioner (in this case the Programme) and artist (in this case you) in terms of a) setting out your vision, b) building good relations with those you encounter in your context, c) being flexible with time and managing it appropriately, d) expecting dialogue and discussions e) openness to ideas and changes that may arise through the process, f) support with problems and issues as they arise. This framing makes explicit demands of you to engage in dialogue with the module team as an artist may engage in dialogue with a professional commissioning body.</p> <p>This module provides you with the opportunity to demonstrate the development of a sustainable praxis as an autonomous Eco-centric artist through the creation of a site-specific performance work.</p> <p>* A site-specific performance as defined here is a work that is designed for a specific location, and if removed from that location it loses all or a substantial part of its meaning. The term site-specific is often used in relation to installation art, as in site-specific installation; and land-art is site-specific almost by definition.</p>		
SCQF Level	10		
Credit Rating	30 SCQF Credits / 15 ECTS credits		
Status	Core		
Pre-requisites	Successful completion of Level Three		
Co-requisites	None		
Anti-Requisites	None		
Maximum number of Students	18	Minimum number of Students	n/a
Learning Modes	Hours per week/task	No. of Weeks	Total (hours)
Workshops	4	1	4
Tutorials	2	6	12
Off-site Learning	32	1	32

Independent study	31.5	8	252
Total Notional Student Effort			300
Module Co-ordinator	Lecturer, Contemporary Performance		
Module Aims	This module aims to provide you with the opportunity to demonstrate the development of a sustainable praxis as an autonomous Eco-centric artist through the creation of a site-specific performance work.		
Module Content	<p>This module will include:</p> <ul style="list-style-type: none"> • Introduction to current site-specific practice • Introduction to critical theories surrounding site-specific practice • Practical workshops exploring site-specific practices • One-to-one tutorials • The creation of a site-specific performance work. • Negotiation with the site to obtain all the necessary permissions. 		
Learning Outcomes	On successful completion of this module you will be able to:		
LO1	produce performance work which originates from a deep ecological enquiry in the context of site-specific performance.		
LO2	demonstrate an integrated and holistic understanding of aesthetics and composition through performance and documentation in the context of site-specific performance.		
LO3	demonstrate an individual praxis that informs the conceptual understanding of performance in the context of site-specific performance.		
LO4	use your knowledge of embodiment and wellbeing to support your praxis in the context of site-specific performance.		
Assessment 1	You will be assessed through:		
Type and Weighting	<u>LO1, LO2, LO3, LO4 Continuous Observation (25%)</u>		
Assessment Criteria for Assessment 1	<p>In this assessment mode your assessors will be looking for:</p> <ul style="list-style-type: none"> • A professional response to the dynamic commissioning process. • Professional and clear communication with tutors. • The ability to structure and organise a working process, meet deadlines and demonstrate a developing enquiry. • Critical reflection of working processes and material in order to refine and develop an arts practice. • Your ability to examine your experiences and place your learning within a broader critical discourse. 		

	<ul style="list-style-type: none"> Evidence of a relevant daily practice to support the creative process, and your creative needs in order to sustain yourself as an Eco-centric artist. 			
Assessment 2 Type and Weighting	You will be assessed through: <u>LO1 Site-Specific Performance (50%)</u>			
Assessment Criteria for Assessment 1	In this assessment mode your assessors will be looking for: <ul style="list-style-type: none"> An ability to synthesize complex and meaningful ideas within a site-specific performance. Commitment and skill in the execution of the final site-specific performance. An ability to select, compose and perform the material in the final site-specific performance; The ability to demonstrate a sophisticated understanding of the role of the spectator. A demonstration of advanced practical knowledge and critical understanding in the aesthetic and compositional qualities of the performance. 			
Assessment 3 Type and Weighting	You will be assessed through: <u>LO4 Viva Voce (25%)</u>			
Assessment Criteria for Assessment 1	In this assessment mode your assessors will be looking for: <ul style="list-style-type: none"> The ability to effectively articulate and critically reflect on your artistic enquiry, process and working methodologies. A critique of the role of Daily Practice within the creative process as a tool for sustaining creativity and energy. A comprehensive knowledge of the practices, theories, artists and ideas influencing your work An ability to evaluate the strengths and weakness of the final performance. 			
Alignment of Assessment and Learning Outcomes				
		Assessment 1	Assessment 2	Assessment 3
	LO1	✓	✓	
	LO2	✓		
	LO3	✓		
	LO4	✓		✓
Feedback	Ongoing Feedback You will receive regular and immediate informal verbal feedback through workshops and one-to-one tutorials from a member of the module team. Mutually Constructed Feedback You will participate in a mutually constructed feedback tutorial with your tutor at the end of this module. This is an opportunity for you and your tutor to review your progress together and			

	<p>agree on the next steps for your development in the next module.</p> <p>This feedback provides an individualised and supportive review of your interim progress with detailed advice on recommended next steps.</p> <p>The process of mutually constructed feedback generates a co-authored written report.</p> <p>Peer Feedback Informal peer evaluation opportunities are built into all workshop delivery.</p> <p>Summative Grade The summative grade is a mode of feedback in this module.</p>
<p>Recommended Resources</p>	<p>Production Budget This module has a production budget.</p> <p>Materials You are expected to supply any materials required for individual or group making tasks which lie outside the parameters of the production budget.</p> <p>Travel You are expected to fund any travel required to your chosen site.</p> <p>Reading</p> <ul style="list-style-type: none"> • Kwon, M. (2004). <i>One Place After Another: Site-Specific Art and Locational Identity</i>, Cambridge, Mass, London, MIT Press, • Coles, A. (2000) <i>Site-specificity: The Ethnographic Turn</i>, Black Dog • Lippard, L. (1997). <i>The lure of the Local: Senses of Place in a Multicultural Society</i> • Docherty, C. (2009). <i>Situation: Documents of Contemporary Art</i>, Whitechapel Gallery, The MIT Press • Docherty, C. (2012). <i>Artificial Hells</i> • Lacy, S. (1995). <i>Mapping the Terrain</i> • Kesler, G. (2004). <i>Conversation Pieces</i> • Kaprow, A. (1993). <i>Essays on the Blurring of Art and Life</i> • Ursprung, P. (2013). <i>Allan Kaprow, Robert Smithson, and the Limits to Art</i>
<p>Other Relevant Details</p>	
<p>Next Steps</p>	<p>n/a</p>

Module Title	Artist Commission: Arts in Prisons		
Brief Description	<p>This module is an Artist Commission At Level Four the Programme engages with you as an emerging artist expecting the professional and autonomous attitude that is required from an artist about to graduate. The commissioning process is a dynamic process requiring commitment from both the commissioner (in this case the Programme) and artist (in this case you) in terms of a) setting out your vision, b) building good relations with those you encounter in your context, c) being flexible with time and managing it appropriately, d) expecting dialogue and discussions e) openness to ideas and changes that may arise through the process, f) support with problems and issues as they arise. This framing makes explicit demands of you to engage in dialogue with the module team as an artist may engage in dialogue with a professional commissioning body.</p> <p>This module provides you with the opportunity to develop a critical understanding of the role of the arts in the context of criminal justice. As part of this overall enquiry you will design and deliver a bespoke creative project with offenders in a Scottish prison.</p>		
SCQF Level	10		
Credit Rating	30 SCQF Credits / 15 ECTS credits		
Status	Core		
Pre-requisites	Successful completion of Level Three		
Co-requisites	None		
Anti-Requisites	None		
Maximum number of Students	18	Minimum number of Students	n/a
Learning Modes	Hours per week/task	No. of Weeks	Total (hours)
Workshops	16	5	80
Tutorials	1	5	5
Off-site Learning	32	1	32
Independent study	22.8	8	183
Total Notional Student Effort			300
Module Co-ordinator	Lecturer, Contemporary Performance		

Module Aims	<p>This module aims to provide you with the opportunity to develop a critical understanding of the role of the Arts in the context of criminal justice.</p> <p>Through the design and delivery of a bespoke creative project for offenders in a Scottish prison it also aims to further develop your facilitation and performance-making skills through their application in a unique and specialised context.</p>
Module Content	<p>This module will include:</p> <p>Workshops You will engage in tutor-led sessions designed to introduce you to the wider discourse surrounding the arts in criminal justice in Scotland, the UK and internationally.</p> <p>You will explore historical and contemporary research about crime and rehabilitation and the most current socio-political thinking and policy around justice today.</p> <p>You will develop an in-depth understanding of the practicalities of planning a creative project in a secure institution and the need to work with key partners at every stage of the process.</p> <p>Off-Site Visits You will visit a number of Scottish prisons and secure institutions in order to understand the practicalities of the context.</p> <p>You will be required to attend sector-events (where appropriate) in order to participate in current dialogue surrounding the arts in prisons in Scotland.</p> <p>Residency You will engage in the design and delivery of a creative project in a Scottish prison. This will take the form of an intensive week-long residency with offenders leading to a sharing/performance for an invited audience.</p> <p>Independent Research You will undertake your own research to support your burgeoning understanding of the role of the arts in criminal justice and to support the development of your practical ideas for leading creative work in this context.</p>
Learning Outcomes	<p>On successful completion of this module you will be able to:</p>
LO1	<p>produce performance work which originates from a deep ecological enquiry in the context of arts in a prison context.</p>
LO2	<p>demonstrate an integrated and holistic understanding of aesthetics and composition through performance and documentation in the context of arts in a prison context</p>

LO3	demonstrate an individual praxis that informs the conceptual understanding of performance in the context of arts in a prison context.		
LO4	use your knowledge of embodiment and wellbeing to support your praxis in the context of arts in a prison context.		
Assessment 1	You will be assessed through:		
Type and Weighting	<u>LO1, LO2, LO3, LO4 Blog (50%)</u>		
Assessment Criteria for Assessment 1	In this assessment mode your assessors will be looking for: <ul style="list-style-type: none"> • An ability to synthesize complex ideas within a clear and rigorous reflective style. • Evidence of extensive related theory and practice surrounding policy on the Criminal Justice System both in and outside of the UK. • An articulation of your own emerging praxis. • A commitment to engaging in the learning of others. • Critical reflection on the role of embodiment and wellbeing to support the needs of the group, project and your own artistic needs throughout the module. 		
Assessment 2	You will be assessed through:		
Type and Weighting	<u>LO1, LO2, LO4 Continuous Observation of Prison Residency(50%)</u>		
Assessment Criteria for Assessment 2	In this assessment mode your assessors will be looking for: <ul style="list-style-type: none"> • A professional response to the dynamic commissioning process. • A clear and detailed approach to planning and the preparation of supporting material. • A skilled and flexible facilitation of the group and your engagement with their learning experience. • An effective communication with both the group and prison administration. • An ability to engage in rigorous and critical discussion on your praxis and ongoing development of your ideas. • A commitment to an ongoing and detailed reflection into planning, delivery and analysis. 		
Alignment of Assessment and Learning Outcomes			
		Assessment 1	Assessment 2
	LO1	✓	✓
	LO2	✓	✓
	LO3	✓	
	LO4	✓	✓
Feedback	Written Feedback You will receive written feedback on your blog.		

	<p>Ongoing Feedback You will receive regular and ongoing verbal feedback on the design and ongoing delivery of your creative project in the context of a Scottish prison. You will receive mid-module feedback from the Lecturer on the development of your blog as an ongoing practice of critical reflection.</p> <p>Mutually Constructed Feedback You will participate in a mutually constructed feedback tutorial with your tutor at the end of this module. This is an opportunity for you and your tutor to review your progress together and agree on the next steps for your development in the next module.</p> <p>This feedback provides an individualised and supportive review of your interim progress with detailed advice on recommended next steps.</p> <p>The process of mutually constructed feedback generates a co-authored written report.</p> <p>Peer Feedback Informal peer evaluation opportunities are built into all workshop delivery.</p> <p>Summative Grade The summative grade is a mode of feedback in this module.</p>
<p>Recommended Resources</p>	<p>Production Budget This module has a production budget.</p> <p>Travel A proportion of the travel to the prisons is covered in the production budget. You are expected to fund any additional travel required.</p> <p>Reading</p> <ul style="list-style-type: none"> • Baim, C, Brookes, S and Mountford, A (2002), <i>The Geese Theatre handbook : drama with offenders and people at risk</i> • Balfour, Michael (2003) <i>Theatre in prison theory and practice</i> • Thompson, J (1998) <i>Prison Theatre: Perspectives and Practices</i> • Thompson, J (2001) <i>Making a break for it: discourse and theatre in prisons</i>
<p>Other Relevant Details</p>	<p>Part of this module will be delivered outwith the RCS campus in various Scottish prisons.</p> <p>Disclosure: This project engages with vulnerable adults and requires students to undergo a Disclosure Scotland check.</p>

	Training: Students will be required to undergo formal training with the Scottish Prison Service. This will be organised by RCS. Attendance is compulsory.
Next Steps	

Module Title	Artist Commission: Directing: Re-Imagining Classic Text		
Brief Description	<p>This module is an Artist Commission</p> <p>At Level Four the Programme engages with you as an emerging artist expecting the professional and autonomous attitude that is required from an artist about to graduate. The commissioning process is a dynamic process requiring commitment from both the commissioner (in this case the Programme) and artist (in this case you) in terms of a) setting out your vision, b) building good relations with those you encounter in your context, c) being flexible with time and managing it appropriately, d) expecting dialogue and discussions e) openness to ideas and changes that may arise through the process, f) support with problems and issues as they arise. This framing makes explicit demands of you to engage in dialogue with the module team as an artist may engage in dialogue with a professional commissioning body.</p> <p>This module provides the opportunity to direct a small group of Level 1 students in an original piece of performance based on a given classic text. The work will be presented in a small studio performance space.</p>		
SCQF Level	10		
Credit Rating	30 SCQF Credits / 15 ECTS credits		
Status	Core		
Pre-requisites	Successful completion of Level Three		
Co-requisites	None		
Anti-Requisites	None		
Maximum number of Students	18	Minimum number of Students	n/a
Learning Modes	Hours per week/task	No. of Weeks	Total (hours)
Workshops	16	8	128
Tutorials	4	8	32
Off-site Learning	32	1	32
Independent study	13.5	8	108
Total Notional Student Effort			300
Module Co-ordinator	Lecturer, Contemporary Performance		

<p>Module Aims</p>	<p>This module aims to provide the opportunity to demonstrate the development of a sustainable praxis as an autonomous Eco-centric artist through the creation of a performance project in the context of developing directorial practices.</p> <p>The module aims to enable you to facilitate and direct a process for a small group of Level One students leading to an original performance in a small scale studio space.</p>
<p>Module Content</p>	<p>This module will include:</p> <ul style="list-style-type: none"> • Delivering a 30 minute presentation of self-identified themes and starting points from the given text. • An interrogation of the role of the director in contemporary, devised, collaborative performance making. • Facilitating and directing a performance making process with a group of Level 1 students. • The creation of an original performance for a small scale studio space. • Working with the venue technical team to realise the performance. <p>Tutorials You will engage in group and private tutorials with the module coordinator to support your learning journey through the project and to provide you with additional resources and guidance in relation to your directorial practices.</p> <p>Sharing Workshops You will engage in workshops with peers undertaking this module to share work-in-progress. This is an opportunity to show pieces of material and give and receive peer and tutor feedback.</p> <p>Workshops You will lead Level One students on a collaborative process of devising an original performance work based on your selected themes and starting points.</p> <p>Independent Study You will engage in Independent Study, including the planning and reflection of the creative process and production.</p>
<p>Learning Outcomes</p>	<p>On successful completion of this module you will be able to:</p>
<p>LO1</p>	<p>produce performance work which originates from a deep ecological enquiry in the context of directorial practices.</p>
<p>LO2</p>	<p>demonstrate an integrated and holistic understanding of aesthetics and composition through performance and documentation in the context of directorial practices.</p>

LO3	demonstrate an individual praxis that informs the conceptual understanding of performance in the context of directorial practices.
LO4	use your knowledge of embodiment and wellbeing to support your praxis in the context of directorial practices.
Assessment 1	You will be assessed through:
Type and Weighting	<u>LO2, LO3, LO4 Continuous Observation (40%)</u>
Assessment Criteria for Assessment 1	<p>In this assessment mode your assessors will be looking for:</p> <ul style="list-style-type: none"> • A professional response to the dynamic commissioning process. • Evidence of a developed personal practice/praxis. • A clearly planned devising process. • An ability to critically analyse a given text in order to select themes and starting points to explore with a group of Level One students. • The application of aesthetic and compositional sensibilities. • Evidence of research and contextual understanding. • Ability to lead a group process • An awareness of the needs of the group, and individuals within the group, in the selection and facilitation of an appropriate Embodied Practice. • Selection of a relevant Embodied Practice to support the creative process. • A sustained commitment, awareness and presence demonstrated within your role as a director. • Effective and appropriate communication with the technical staff in the performance venue.
Assessment 2	You will be assessed through:
Type and Weighting	<u>LO1, LO2, Performance (40%)</u>
Assessment Criteria for Assessment 2	<p>In this assessment mode your assessors will be looking for:</p> <ul style="list-style-type: none"> • A demonstration of how the performance engages an audience on multiple levels. • The quality and presence of meaningful ideas within the work. • A considered articulation of various aspects of the performance. • Commitment and skill in the direction of the Level One performers to explore the material. • An ability to select, compose and direct the material brought to the devising in the final performance. • The aesthetic and compositional quality of the shaping of material for performance.

Assessment 3 Type and Weighting	You will be assessed through: <u>LO3 Viva Voce (20%)</u>			
Assessment Criteria for Assessment 3	In this assessment mode your assessors will be looking for: <ul style="list-style-type: none"> • An ability to effectively articulate and critically reflect on your artistic enquiry, process and working methodologies. • A critique of the role of Embodied Practice and Wellbeing within the creative process as a tool for sustaining creativity and energy. • A comprehensive knowledge of the practices, theories, artists and ideas influencing your work. • An ability to evaluate the strengths and weakness of the final performance 			
Alignment of Assessment and Learning Outcomes				
		Assessment 1	Assessment 2	Assessment 3
	LO1		✓	
	LO2	✓	✓	
	LO3	✓		✓
LO4	✓			
Feedback	<p>Ongoing Feedback You will receive regular and immediate verbal feedback through weekly group and one-to-one tutorials. Mid-module, you will receive formative feedback on your work-in-progress evidenced in a sharing from a member of the module team.</p> <p>Mutually Constructed Feedback You will participate in a mutually constructed feedback tutorial with your tutor at the end of this module. This is an opportunity for you and your tutor to review your progress together and agree on the next steps for your development in the next module.</p> <p>This feedback provides an individualised and supportive review of your interim progress with detailed advice on recommended next steps.</p> <p>The process of mutually constructed feedback generates a co-authored written report.</p> <p>Peer Feedback Informal peer evaluation opportunities are built into all workshop delivery.</p> <p>Summative Grade The summative grade is a mode of feedback in this module.</p>			
Recommended Resources	<p>Production Budget This module has a production budget.</p>			

	<p>Materials You are expected to supply any materials required for individual or group making tasks which lie outside the parameters of the production budget.</p> <p>Travel You are expected to fund any travel required to the local venue/s.</p> <p>Reading</p> <ul style="list-style-type: none"> • Heron, J. (1999). <i>The Complete Facilitators Handbook</i> City: Kogan Page, • Savran, D; 1988, <i>Breaking The Rules: The Wooster Group</i>. New York: Theatre Communications Group • Quick, A; 2007, <i>The Wooster Group Workbook</i> London: Routledge • Graham S & Hoggart S, 2014 <i>The Frantic Assembly Book of Devising Theatre</i>. London: Routledge • Etchells, T; 1999, <i>Certain Fragments: Contemporary Performance and Forced Entertainment</i> London: Routledge
<p>Other Relevant Details</p>	<p>Please also note, there may be limited places for this Programme Option due to the numbers of Level One students. If this is the case, a selection process will take place which involves Level Four students submitting a proposal for the module and attending a selection interview held by members of the module team.</p>
<p>Next Steps</p>	<p>n/a</p>

Module Title	Artist Commission: Secondment		
Brief Description	<p>This module is an Artist Commission</p> <p>At Level Four the Programme engages with you as an emerging artist expecting the professional and autonomous attitude that is required from an artist about to graduate. The commissioning process is a dynamic process requiring commitment from both the commissioner (in this case the Programme) and artist (in this case you) in terms of a) setting out your vision, b) building good relations with those you encounter in your context, c) being flexible with time and managing it appropriately, d) expecting dialogue and discussions e) openness to ideas and changes that may arise through the process, f) support with problems and issues as they arise. This framing makes explicit demands of you to engage in dialogue with the module team as an artist may engage in dialogue with a professional commissioning body.</p> <p>This module provides you with the opportunity to select a secondment with a professional company or other appropriate context to acquire an in-depth and critical understanding of the professional practice in the field of Contemporary Performance.</p>		
SCQF Level	10		
Credit Rating	30 SCQF Credits / 15 ECTS credits		
Status	Core		
Pre-requisites	Successful completion of Level One		
Co-requisites	None		
Anti-Requisites	None		
Maximum number of Students	18	Minimum number of Students	n/a
Learning Modes	Hours per week/task	No. of Weeks	Total (hours)
Tutorials	0.5	4	2
Off-site Learning	32	1	32
Independent study	33.25	8	266
Total Notional Student Effort			300
Module Co-ordinator	Lecturer, Contemporary Performance		
Module Aims	This module aims to provide you with the opportunity to acquire an in-depth understanding of the workings of a professional		

	company or other appropriate context and where possible learn through practical involvement as well as observation.
Module Content	<p>This module will include the selection of an appropriate secondment in negotiation with the module co-ordinator to meet your professional aspirations.</p> <p>Tutorials You will have fortnightly tutorials with the module tutor to discuss your progress. These may happen in a Virtual Learning Environment or in person depending on the nature and geographical location of your secondment.</p> <p>Blog This blog functions as repository for your personal reflections, related research and further thinking. It is a place to examine your experiences and place your learning within a broader critical discourse. It is understood that you will make regular (weekly) entries.</p> <p>Lecture This hour length in-depth performative presentation will require you to discuss key moments of your learning and contextualise your thinking within the broader critical discourse and wider enquiry of time spent on secondment.</p>
Learning Outcomes	On successful completion of this module you will be able to:
LO1	produce performance work which originates from a deep ecological enquiry in the context of a secondment.
LO2	demonstrate an integrated and holistic understanding of aesthetics and composition through performance and documentation in the context of a secondment.
LO3	demonstrate an individual praxis that informs the conceptual understanding of performance in the context of a secondment.
LO4	use your knowledge of embodiment and wellbeing to support your praxis in the context of a secondment.
Assessment 1	You will be assessed through:
Type and Weighting	<u>LO2, LO3, LO4 Blog (60%)</u>
Assessment Criteria for Assessment 1	<p>In this assessment mode your assessors will be looking for:</p> <ul style="list-style-type: none"> • A professional response to the dynamic commissioning process. • An ability to synthesize complex ideas within a clear and rigorous blogging style. • Evidence of extensive related theory and practice and surrounding research on your chosen context. • An articulation of your own emerging praxis.

	<ul style="list-style-type: none"> • A commitment to engaging in the learning of others. • Evidence of a regular engagement with and critical reflection of, a self-selected Embodied Practice in order to sustain yourself as an Eco-centric artist. 		
Assessment 2 Type and Weighting	<p>You will be assessed through:</p> <p><u>LO1, LO2, Lecture (40%)</u></p>		
Assessment Criteria for Assessment 2	<p>In this assessment mode your assessors will be looking for:</p> <ul style="list-style-type: none"> • Evidence of a strong grounding in critical discourse surrounding an experience of a specific context. • An ability to articulate a burgeoning professional practice informed by theoretical knowledge and understanding of a specific experience in a professional context. • A clear and dynamic dissemination of complex ideas for an audience of professional colleagues and tutors. 		
Alignment of Assessment and Learning Outcomes			
		Assessment 1	Assessment 2
	LO1	✓	✓
	LO2	✓	✓
	LO3	✓	
	LO4	✓	
Feedback	<p>Written Feedback You will receive written feedback on you blog from your module tutor and peers who are undertaking the same module.</p> <p>Ongoing Feedback You will receive regular and immediate verbal feedback through live online or face-to-face fortnightly tutorials from a member of the module team.</p> <p>Mutually Constructed Feedback You will participate in a mutually constructed feedback tutorial with your tutor at the end of this module. This is an opportunity for you and your tutor to review your progress together and agree on the next steps for your development in the next module.</p> <p>This feedback provides an individualised and supportive review of your interim progress with detailed advice on recommended next steps.</p> <p>The process of mutually constructed feedback generates a co-authored written report.</p> <p>Peer Feedback Informal peer evaluation opportunities are built into all workshop delivery.</p>		

	Summative Grade The summative grade is a mode of feedback in this module.
Recommended Resources	Production Budget This module does not have a production budget. Travel You are expected to fund any travel required to undertake your secondment. Reading You are required to identify reading appropriate and specific to the context of your chosen secondment. Your module tutor may suggest reading in response to your blog entries and tutorials.
Other Relevant Details	
Next Steps	n/a

How the BA (Contemporary Performance Practice) prepares you for...

LIFE AFTER CPP...

The CPP Programme encourages the development of flexibility, positive attitudes, practical imagination and independence. We believe that this gives graduates the capacity to respond to the challenges of working life. The ability to manage yourself is an asset in tackling a wide variety of situations. We are proud of the Programme's reputation in developing these qualities.

One of the exciting features of this vocational Programme and its location in Scotland's national conservatoire is its emphasis on the relationship between your education as an artist and the social context in which we live. From the outset you are encouraged to see the relevance of your work inside the Conservatoire to the world beyond its walls, indeed it is difficult to succeed on the Programme without this awareness.

Throughout the Programme you are encouraged to develop your own arts practice in a way that ensures you become an independent practitioner and that on graduation you are well placed to pursue a diversity of employment opportunities, including the generation of your own work.

We develop your autonomy and offer you clear guidance for your career as an artist in the following ways, through:

- Specific Programme modules
- Writing and talking about your work
- The development of the Professional Portfolio
- Contact with visiting artists
- Placements and partnerships with arts companies and other organisations
- Professional secondments
- Links with local and national organisations
- Advertising job opportunities
- Continuing professional development support

Specific Programme Modules

Your degree show Into The New and our regular visits to performances are intended to provide an opportunity to develop the concept of networking as a seminal and organic model for development which underlines the notions of partnership, collaboration and interactive activity in preparation for work in the professional field.

You are encouraged and supported to devise appropriate strategies designed to help you into the world of work. These strategies are specific to the aims of the BA (Contemporary Performance Practice) and reflect the professional

practices in this field and do not follow modes appropriate for other performance programmes.

Some modules of the Programme for example *Performance as Social Practice* and *Arts in Prisons*, place you in direct contact with a community network that may provide employment opportunities on graduation. The Teaching Practice Placement provides opportunities to work with young people in the 'secure' environment. A number of recent graduates have gone on to work professionally in communities that they first worked with while on the Programme, including teaching and supervising in our Life Long Learning Department.

Writing and Talking about Your Work

Throughout the Programme you are encouraged to reflect on your work verbally and in writing. This begins in Level One where you critique your work and the work of others in the studio environment and record your personal development in a Reflective Document. These skills of talking and writing about your work are vitally important in order to introduce your work to venues and programmers in the future.

In your reflection, through your choice of what has been important or significant about your work, you reveal the quality of your knowledge, skills and understanding. Every time you discuss your work with a tutor and with peers (including your viva voce examinations) you are utilising many of the skills that you will need to promote your work in the professional field. These opportunities for you to demonstrate your developing practice as an artist, your understanding of the critical discourse within which your work resides, and your skills in oral communication will all help you to explain your work to potential employers. Indeed on many occasions during your Programme potential employers will form part of formal assessment panels and informal feedback panels.

The achievement of a measure of detachment from and purchase upon your work; a sense of ownership of and responsibility for your work; the creation of an affective autobiography, i.e. a continuing and unfolding sense of identity and an acceptance of the place of your personal, expressive activity and work within the public dimension, will all contribute to your success as a professional practitioner. By Level Four these skills develop into the creation of the Professional Portfolio.

The Development of the Professional Portfolio

The work at Level Four is strongly pointed at professional contexts and it is important that you leave the Programme with documentation that can operate in these professional contexts. We oversee your production of a portfolio that you can offer to venues and programmers, which concisely and eloquently introduces your work. The skill to generate such material is one which is supported and developed throughout the Programme, as it is an essential component to your professional practice. The Professional Portfolio, a

distillation of the your reflection on process and performance (and indeed a framing of your relationship), is a concise, professionally realised piece of contemporary documentation. The clear purpose of a successful Professional Portfolio is to introduce and evoke your specific concerns in relation to the project at hand; your working processes and outcomes, the aesthetic and formal concerns of your work and where these topics are located within your personal and socio-cultural critical concerns, to external professional agencies.

Contact with Visiting Artists

Throughout the Programme, many of the tutors who teach you are professional artists and educators working freelance outside the Conservatoire. Working alongside them not only encourages you to develop a variety of approaches and attitudes to making work, but also exposes you to individuals who may become future employers. You are encouraged from day one of the Programme to keep a personal database of all those you come into contact with in the Programme of your studies, to foster professional relationships and to develop a personal network within the performance and education scene locally, nationally and internationally. Students are required to work together on the maintenance and development of a shared BA (Contemporary Performance Practice) database and are responsible for promoting your work to appropriate parties from Level One. We believe that artists have to be highly creative managers and by Level Four this approach has developed into students taking responsibility (drawing on the Conservatoire resources and expertise) for the full-scale marketing of 'Into The New' as a platform to promote new work and to form part of your Professional Portfolio.

Placements and Partnerships with arts companies and other organisations

Another exciting feature of the Programme is the opportunity to become involved in outside projects, placements and exchanges. These take place mainly at the Level Three and are designed to test your work practice in 'real life' situations, to give you invaluable experience, confidence and some useful contacts. The Professional Placement enables you to establish relationships in a professional context; to use appropriate social skills of negotiation, consultation, collaboration and working as a member of a team; and to use appropriate management skills. Over time you have the opportunity to build lasting and fruitful relationships. It is not unknown for placements of this kind to lead directly to professional employment.

Professional Secondments

This Programme Option Module in Level Four is designed to provide you with the opportunity to acquire an in-depth understanding of the workings of a professional company or other appropriate organisation, over an extended period of two months. In recent years students have worked with 'The Builders Association' in New York, 'Baktruppen' in Bergen, 'Goat Island

Performance Group' in Chicago, 'Inbal Pinto Dance Theatre' in Tel Aviv, 'Station House Opera' in London, 'Barefeet Theatre' in Lusaka (Zambia) and 'Forced Entertainment' in Sheffield. Once again, these secondments have led to employment for graduates in a number of cases.

Links with Local and National Organisations

The Programme enjoys positive partnerships with many local and national organisations. These partnerships enable you to share time and space with professional practitioners in your field of interest. The siting of the public performance and educational/outreach work in Level Four at external venues, create an opportunity for you to work alongside professional artists, programmers and technicians and to meet, in a professional context, those who you will work with on graduation. Every year all students attend many performances. This is of great importance because it mixes younger artists with more established ones, UK artists with your peers from elsewhere in the world and creates a place to meet and talk about issues such as politics, funding, new technologies, and of course, performance. Our links with organisations such as the Scottish Prison Service enable us to provide education and outreach opportunities in challenging contexts within and beyond the Programme.

Advertising Job Opportunities

We are able through the BA (Contemporary Performance Practice) email database of graduates to inform you of job opportunities, artists' bursaries, new work commissions and research grants as soon as we hear of them. Our links are international and extend from the Live Art Development Agency in London to international performance festivals and international educational organisations.

Continuing Professional Development Support

We keep in contact with BA (Contemporary Performance Practice) graduates and we are proud of your achievements. Through our email database of graduates and our active social media presence we are able to publicise job opportunities to graduates. We hold regular informal 'get togethers' at a local venue, once a term. These events usually begin with a 'provocation' from a guest speaker to get the conversation going but it functions as an informal network to allow graduates and current students to meet in a mutually supportive way. Socialising together is part of the nurturing environment that the Programme seeks to foster during your undergraduate years and beyond graduation.