

Rose Bruford College
of Theatre & Performance

School of Performance

Bachelor of Arts (Honours)
Theatre Studies

Programme Specification
2022

Introduction: What are programme specifications?

Programme specifications focus on single programmes of study, and outline the intended knowledge, understanding, skills and attributes of a student successfully completing that programme. A programme specification also gives details of teaching and assessment methods as well as linking the programme to the Framework for Higher Education Qualifications and any subsequent professional qualification and career path.

This programme specification forms one part of a set of different types of document about your programme that also includes the prospectus, module specifications and information on the College's website and VLE.

There may be concern that 'specifying' what a student will have learnt at the end of the programme might inhibit innovation within that programme. For this reason it is important not to see programme specifications as 'tick lists'. They offer broad indications of what students might be expected to learn and the types of skills and abilities they might be expected to gain.

*Adapted from QAA guidance to students on understanding courses
(<http://www.qaa.ac.uk/students/guides/UnderstandCourses.asp>)*

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1. GENERAL INFORMATION

| UCAS Code | Name of Final Award | Programme Title | Duration | Mode of study |
|-----------|---------------------|-----------------|-----------------------------|--------------------|
| N/a | BA (Hons) | Theatre Studies | Min 3 years Max 12 Years | By Online Learning |

Intermediate Awards (Exit awards only)

| | | | |
|---------|-----------------|--|--------------------|
| Dip HE | Theatre Studies | | By Online Learning |
| Cert HE | Theatre Studies | | By Online Learning |

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|--|---|
| Teaching Institution | Rose Bruford College |
| Awarding Institution | Rose Bruford College |
| Programme Accreditation | |
| External Examiner | Dr T S Payne, Sheffield Hallam University |
| Relevant QAA subject benchmark(s) | Dance, Drama and Performance (DDP) |
| Other Points of Reference | <ul style="list-style-type: none"> i. The Framework for Higher Education Qualifications in England, Wales and Northern Ireland – August 2008 (FHEQ Levels 4-6) ii. The Code of Practice for the assurance of quality and standards in higher education iii. Guidelines for Preparing a Programme Specification (QAA) iv. Rose Bruford College Mission Statement v. Industry consultation |

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|-------------------------------------|------------|
| Date of original production: | 1996 |
| Date of current version: | April 2022 |

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2. AIMS OF THE PROGRAMME(S)

The programme aims to:

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| 1 | enable anyone who is interested in theatre, but who cannot free themselves from commitments where they work and live, to study for a degree in Theatre at their own pace from home; |
| 2 | provide opportunities for further study for those who wish to develop their present or future careers in relation to theatre or the arts, and for whom an education and qualification in their area of work is of particular value; |
| 3 | provide degree-level education for students at any stage of life who are interested in theatre, who wish to develop and extend their learning in this field; |
| 4 | enrich students' understanding and awareness of the importance of the theoretical, historical, and contextual aspects of studying theatre and performance; |
| 5 | provide a degree-level education in theatre that will prepare students if they wish to undertake more specialised work at postgraduate level; |
| 6 | enrich students' experience and appreciation of live theatre and production; |
| 7 | provide students with a range of generic and transferable skills in analysis, research, communication and argument. |

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3. INTENDED LEARNING OUTCOMES OF THE PROGRAMME

A. Knowledge and Understanding

On successful completion of the programme you will be able to:

| Typical Standards (DDP Benchmark Statements: pp.19-20) | | Benchmark |
|--|--|--|
| A1(L4) | locate historical and contextual strategies for the analysis of theatre; | DDP 7.12.1 DDP 7.12.5 |
| A2 (L4) | identify the current working practices and institutional frameworks of contemporary theatre in Britain and abroad; | DDP 7.12.6 DDP 12.7.3 |
| A3 (L5) | place theatre practitioners and theorists in historical and relative contexts; | DDP 7.12.2 |
| A4 (L6) | demonstrate a critical knowledge and understanding of both mainstream and alternative traditions of theatre and performance, and an ability to locate these traditions in their diverse historical, social, political and artistic contexts; | DDP 7.12.1 DDP 7.12.2 DDP 7.12.3 |
| A5 (L6) | demonstrate the necessary analytical skills to situate theatre and performance in relation to appropriate critical/theoretical discourses, and an understanding of the relationships between theory and practice; | DDP 7.12.3 DDP 7.12.6 |
| A6 (L6) | demonstrate a broad and critical understanding of appropriate theatre arts – and the relationships between them in performance – and of the contribution of key practitioners; | DDP 7.12.2 |
| A7 (L6) | demonstrate an informed awareness of the working contexts and organisation of historical and contemporary theatre production. | DDP 7.12.4 DDP 7.12.5 |



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|---|
| <p style="text-align: center;">Learning & Teaching Processes (to allow you to achieve intended learning outcomes)</p> <p>Online teaching materials and activities</p> <p>Core Assignments in each taught module</p> <p>Supervised Research Project - supported by tutorial contact</p> |
|---|



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| <p style="text-align: center;">Assessment (of intended learning outcomes)</p> <p>Self-assessment tasks supported by tutor responses</p> <p>Research Project</p> <p>Written Assignments</p> <p>Coursework Portfolio and Applied Learning Archive</p> <p>Presentations - online</p> |
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Tutorial contact through email,-webinars and tutorials, or telephone

[Full details of these learning and teaching processes are set out in your Programme Handbook and Induction Module.]

[Details of assessment procedures and guidance on approaching assessment tasks are provided in your Assignment Briefings. Also see Section 4 of below.]

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B. Intellectual Skills

On successful completion of the programme you will be able to:

| | | Benchmark |
|----------------|---|--------------------------|
| B1 (L4) | identify and practise primary study skills and scholarly research methods; | DDP 7.13.5 |
| B2 (L4) | identify specific models of theory and analysis appropriate for the study of theatre and performance, and begin to apply these in critical assessments; | DDP 7.13.1 DDP 7.13.3 |
| B3 (L5) | identify and apply analytical approaches appropriate for systematic and in-depth historical and contextual inquiry; | DDP 7.13..6 |
| B4 (L5) | assess judgements of taste and value in a range of critical approaches; | DDP 7.13..4 |
| B5 (L5) | DEGREE LEVEL- plan and write reasoned responses to assignment briefings; HONOURS LEVEL - plan and write an independent research project on a chosen topic; | DDP 7.13.5 |
| B6 (L6) | engage with, apply and integrate complex theoretical analyses in relation to primary and secondary material. | DDP 7.13.1 & 6 |



Learning & Teaching Processes
(to allow you to achieve intended learning outcomes)

Online teaching materials and activities

Core Assignments in each taught module

Supervised Research Project - supported by tutorial contact.



Assessment
(of intended learning outcomes)

Self-assessment tasks supported by tutor responses

Research Project

Written Assignments

Coursework Portfolio and Applied Learning Archive

Presentations – online

[Details of assessment procedures and guidance on approaching assessment tasks are provided in your Assignment Briefings. Also see Section 4 of below.]

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Tutorial contact through email, ~~online~~
webinars and tutorials, or telephone

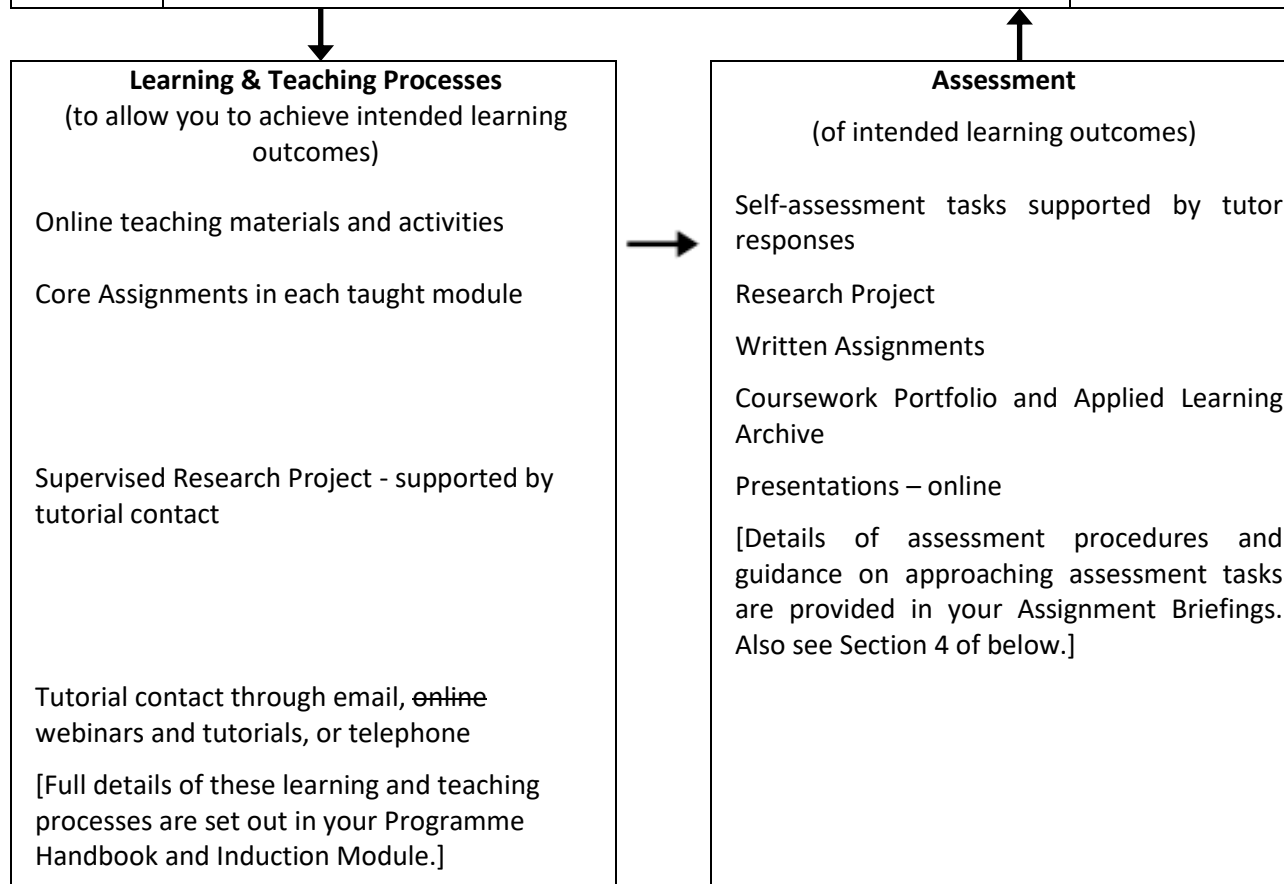
[Full details of these learning and teaching
processes are set out in your Programme
Handbook and Induction Module.]

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C. Practical Skills

On successful completion of the programme you will be able to:

| | | Benchmark |
|----------------|---|-------------|
| C1 (L4) | analyse a broad range of plays, genres, theatrical styles and movements/traditions in theatre and performance; | DDP 7.13.1 |
| C2 (L4) | identify, apply and critique a variety of approaches to the interpretation of dramatic writing and performance; | DDP 7.13.3 |
| C3 (L5) | undertake detailed comparative analyses of plays and approaches to theatre practice; | DDP 7.13.5 |
| C4 (L6) | demonstrate specialised skills in comparative play analysis, close reading and performance analysis. | DDP 7.10. 1 |



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D. Transferable Skills/Personal Qualities (developmental across levels – see Section 6 below)

On successful completion of the programme you will be able to:

| | | Benchmark |
|----------------|--|--------------------------|
| D1 (L4) | respond to the terms of a designated assignment; | DDP 7.14.1 DDP 7.14.7 |
| D2 (L4) | present a structured argument in written assignments; | DDP 7.14.6 |
| D3 (L4) | engage in independent scholarly research and critical written analysis; | DDP 7.14.6 DDP 7.14.4 |
| D4 (L4) | undertake a range of formal assessments to a variety of specified briefings (assignments, portfolios); | DDP 7.14.1 |
| D5 (L4) | engage in critical self-assessment and present work with attention to scholarly modes of presentation; | DDP 7.14.4 DDP 7.14.5 |

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| D6 (L5) | respond to the precise terms of a designated assignment; | DDP 7.14.1 DDP 7.14.7 |
| D7 (L5) | develop and apply skills of close analysis in research, critical writing and performance analysis; | DDP 7.14.6 |
| D8 (L5) | locate and discuss primary material within historical and theoretical frameworks; | DDP 7.14.2 |
| D9 (L5) | identify the theoretical assumptions informing their own work and the writings/practices of others; | DDP 7.14.6 |
| D10 (L5) | make effective use of supporting primary and secondary evidence and demonstrate care over scholarly modes of presentation; | DDP 7.14.4 DDP 7.14.6 |

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| D11 (L6) | formulate a comprehensive response to a designated assignment; | DDP 7.14.1 DDP 7.14.7 |
| D12 (L6) | deploy advanced skills of critical, contextual, theoretical and performance analysis, and achieve the integration of these in written submissions; | DDP 7.14.6 |
| D13 (L6) | demonstrate approaches to analytical inquiry which are discursive, associative and flexible rather than precisely chronological or historical; | DDP 7.14.2 |
| D14 (L6) | maintain scholarly modes of presentation and approaches to referencing and bibliography. | DDP 7.14.1 |



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| Learning & Teaching Processes | Assessment |
|--|---|
| <p>Online teaching materials and activities</p> <p>Core Assignments in each taught module</p> <p>Supervised Research Project - supported by tutorial contact:</p> <p>Tutorial contact through email, online seminar webinars and tutorials, or telephone.</p> <p>[Full details of these learning and teaching processes are set out in your Programme Handbook and Induction Module.]</p> | <p>→</p> <p>Self-assessment tasks supported by tutor responses</p> <p>Research Project</p> <p>Written Assignments</p> <p>Coursework Portfolio and Applied Learning Archive</p> <p>Presentations – online</p> <p>Practice-based tasks and Applied Learning Archives</p> <p>[Details of assessment procedures and guidance on approaching assessment tasks are provided in your Assignment Briefings. Also see Section 4 of below.]</p> |

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4. Portfolio of Modules and Credits

| Code | Module Title | Credits | ECT |
|--|--|---------|-----|
| LEVEL 4 120 CREDITS | | | |
| Level 4: Core Studies (Obligatory) | | | |
| Strand 1 | Theatres at Work | | |
| TS401 | The Industry in Context | 20 | 10 |
| TS402 | The Production in Process | 20 | 10 |
| Strand 2 | The Critical Audience | | |
| TS403 | Reading a Play | 20 | 10 |
| TS404 | Ways of Talking about Theatre | 20 | 10 |
| Strand 3 | Elements of the Performance | | |
| TS405 | Making Meaning | 20 | 10 |
| TS406 | Theatre in Context | 20 | 10 |
| LEVEL 5 120 CREDITS | | | |
| Level 5 – Core Studies (Obligatory) | | | |
| Strand 1 | | | |
| TS501 | Naturalism | 20 | 10 |
| TS502 | Shakespeare | 20 | 10 |
| Electives A. Co-requisite Modules (Elective) | | | |
| Strand 2 | The Playwright | | |
| TS503 | British & Irish | 20 | 10 |
| TS504 | North American | 20 | 10 |
| Strand 3 | The Director | | |
| TS507 | The Role of the Director | 20 | 10 |
| TS508 | The Director: Experiment, Vision and Collaboration | 20 | 10 |
| Strand 4 | The Actor and the Realist Tradition | | |
| TS509 | The Actor's Preparation | 20 | 10 |
| TS510 | The Actor in Context | 20 | 10 |
| Strand 5 | Musical Theatre: American Golden Age | | |
| TS511 | The Roots Through to Rodgers and Hammerstein | 20 | 10 |
| TS512 | The Integrated Musical Through to Sondheim | 20 | 10 |
| Strand 6 | Electives B: Standalone Modules | | |
| TS515 | Beyond the Stage: Space and Place | 20 | 10 |
| TS517 | Performance Artists at Work | 20 | 10 |
| LEVEL 6 120 CREDITS | | | |
| Level 6 – Core Studies (Obligatory) | | | |
| TS621 | Independent Research Project | 60 | 30 |
| TS602 | Topics in Contemporary Theatre | 20 | 10 |
| Electives A: Modules can be studied independently or as a corequisite | | | |
| | The Empire Acts Back | | |
| TS605 | Post-Colonial Theatres | 20 | 10 |
| TS606 | Black and Indigenous Theatres | 20 | 10 |

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Portfolio of Modules and Credits (continued/...):

| | | | |
|--------------|--|-----------|-----------|
| | Contemporary Classics | | |
| TS607 | Greek Tragedy Transformed | 20 | 10 |
| TS608 | Ancient Drama, Modern Stages | 20 | 10 |
| | Brecht and the Epic Tradition in German Theatre | | |
| TS611 | Brecht the Practitioner | 20 | 10 |
| TS612 | The Brechtian Legacy | 20 | 10 |
| | | | |
| TS613 | Shakespeare in Performance | 20 | 10 |
| TS614 | Theatre of the Absurd | 20 | 10 |
| TS616 | Theatre Criticism | 20 | 10 |

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Notes on Assessment

Exercises, tasks, and self-assessment questions are embedded in the module material and accompanied by input reading from the module writer/tutor. Your work on these elements will comprise your Coursework Portfolio.

You will also keep a Applied Learning Archive to apply the ideas taught in the module to case studies of your own choosing.

Each 20 credit module:

At Level 4 there are two assignments:

| | |
|--|-----|
| Written Assignment | 40% |
| Coursework Portfolio, Journal and Webinars | 60% |

At Level 5 there are two assignments:

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|---|-----|
| Written Assignment | 60% |
| Coursework, Portfolio, Journal and Webinars | 40% |

At Level 6 there are two assignments.

| | |
|--|-----|
| Written Assignment | 80% |
| Coursework Portfolio, Journal and Webinars | 20% |

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Written Assignments. All modules will include at least one formal, structured assignment option which is specifically focused on writing skills, research and referencing.

Assessment of your **Coursework Portfolio and Applied Learning Archive** takes into account your engagement with the module material and allows you to demonstrate competencies across a range of tasks and exercises. At Level 4 it plays a role in helping you develop important skills and good study habits and allows your tutor to guide your progress. At Level 5, it allows you to demonstrate your increasing competency with a range of types of task and fluency with transferable skills. At Level 6 you are expected to work independently on your coursework and demonstrate skills as a self-directed learner.

All assessment tasks are designed to suit the specific demands of each module. To ensure the tasks meet the independent learning outcomes and transferable skills, of the programme, of the level and the module each task is mapped against the programme framework to demonstrate its purpose. You will receive detailed feedback from your tutors on all submitted work and are encouraged at all times to be aware on how you are learning and the ways in which you will be assessed.

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- 5. Programme Structure

| Level 4 | |
|--|--|
| <p style="text-align: center;">All Level 4 modules are compulsory Students can opt to take between 40 and 120 credits in any one year Co-requisite modules are expected to be taken consecutively.</p> | |
| Potential routes: | |
| Semester 1 | Semester 2 |
| 20 to 60 credits | 20 to 60 credits |
| Level 5 | |
| <p style="text-align: center;">TS501 and TS502 are compulsory and students can choose which to take first Students opt to take between 40 and 120 credits in one year Co-requisite modules are expected to be taken consecutively.</p> | |
| Semester 1 | Semester 2 |
| TS501 or TS502 | TS501 or TS502 |
| Plus up to 40 credits from electives | Plus up to 40 credits from electives |
| Level 6 | |
| <p style="text-align: center;">Both TS601 and TS602 are compulsory for honours TS602 is compulsory for a Pass degree</p> <p style="text-align: center;">Students opt to take between 40 and 120 credits in one year Co-requisite modules are expected to be taken consecutively.</p> <p style="text-align: center;">TS621 is designed to take two semesters and runs September to June or January to November.</p> | |
| Semester 1 | Semester 2 |
| TS602 plus up to 40 credits from electives | Up to 40 credits from electives OR, on if 60 credits at L6 have been completed, commence TS621 |
| TS621 (60 credits) | |

As the programme is primarily designed to be studied part-time alongside other commitments, all students are guided on their choices based on their individual circumstances and available study time.

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5. CURRICULUM PROGRESSION: INTENDED LEARNING OUTCOMES FOR EACH YEAR

| Level | Intended learning outcomes |
|--|--|
| Level 4 (Certificate of Higher Education) | <p>By the end of Level 4 the student should be able to:</p> <ul style="list-style-type: none"> • identify and practise primary study skills and scholarly research methods; • identify specific models of theory and analysis appropriate for the study of theatre and performance, and begin to apply these in critical assessments; • locate historical and contextual strategies for the analysis of theatre; • identify the current working practices and institutional frameworks of contemporary theatre in Britain and abroad; • analyse a broad range of plays, genres, theatrical styles and movements/traditions in theatre and performance; • identify, apply and critique a variety of approaches to the interpretation of dramatic writing, for possible theatrical use. |
| Level 5 (Diploma of Higher Education) | <p>By the end of Level 5 the student should be able to:</p> <ul style="list-style-type: none"> • identify and apply analytical approaches appropriate for systematic and in-depth historical and contextual inquiry; • undertake detailed comparative analyses of plays and approaches to theatre practice; • place theatre practitioners and theorists in historical and relative contexts; • assess judgements of taste and value in a range of critical approaches. |

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| Level 6 (Bachelor's Degree with Honours) | By the end of Level 6 the student should be able to: <ul style="list-style-type: none"> • demonstrate a critical knowledge and understanding of both mainstream and alternative traditions of theatre and performance, and an ability to locate these traditions in their diverse historical, social, political and artistic contexts; • deploy the necessary analytical skills to situate theatre and performance in relation to appropriate critical/theoretical discourses, and an understanding of the relationships between theory and practice; • demonstrate a broad and critical understanding of appropriate theatre arts – and the relationships between them in performance – and of the contribution of key practitioners; • demonstrate an informed awareness of the working contexts and organisation of historical and contemporary theatre production; • plan and write an independent research project on a chosen topic; • engage with, apply and integrate complex theoretical analyses in relation to primary and secondary material; • demonstrate specialised skills in comparative play analysis. Close reading and performance analysis. |
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Intermediate Level Awards

Students' circumstances may, for any number of reasons, prevent them from completing a full honours degree. For these students, the following exit awards are available and provide appropriate recognition of the study they have been able to complete:

Certificate in *Theatre Studies*

on completion of Level 4 (120 credits)

Diploma in *Theatre Studies*

on completion of Levels 4 and 5 (240 credits)

BA pass degree in *Theatre Studies*

on completion of Levels 4 and 5 and 60 credits at level 6 (300 credits)

Students wishing to complete a full honours degree (completion of Levels 4 and 5: 360 credits) are allowed a maximum of 10 years.

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6. STUDENT INDUCTION, SUPPORT AND DEVELOPMENT

Student induction and support take place at both the programme and College level.

At the programme level:

- You will have access to your Induction Module at Registration. This module guides you through the programme and the key documents associated with it and introduces the VLE.
- Each module throughout the programme is introduced with a Preparatory Unit.
- You are allocated a personal tutor from the programme team, to provide both academic and pastoral support.
- You will receive written feedback on all assessment tasks which will provide directives for future work.
- Tutors will select teaching and assessment tools that support you at each stage of your learning and the particular demands of each module.

At the College level:

- A welfare advisor and student counsellor is available to all students.
- A Disability Officer is available to all students (students are contacted at admissions stage and invited to disclose any disabilities).
- Dyslexia support is available.
- Your Induction Module introduces you to the Learning Resources Centre (LRC), and e-tutorials are available on study and research skills.
- On-going study support is provided through one-to-one tutorials with a specialist tutor, and through on-line support materials.
- Some modules involve informal theatre venue activities.

Technical Support:

- You are required to have access to a modern computer, a web camera, headset and microphone (if your computer does not have in-built microphone and speakers) and the full access to the internet.
- Moodle User System Requirements are distributed with the initial programme information pack and you will be alerted of subsequent updates.
- Guidance tutorials for Mac-users and other aspects of technical support are available on the study support section of the VLE.
- You must have the resources to open, edit and create documents compatible with Microsoft Office (either your own copy of Microsoft Office or compatible software such as [OpenOffice](#)).
- The College will provide support on the use of the VLE, College webmail and other in-house platforms; but this support does not extend to third-party software or devices, e.g. your own computer.

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Progress and Development:

The programme is designed to be developmental; each successive level represents a distinct phase in your development, and the level learning outcomes reflect this. At Level 4, induction and study support equip you for degree-level study, while regular tutor contact with core programme staff ensures that you are aided in putting all aspects of your studies into the context of the live performance industry and your developing knowledge of theatre and performance practices.

At Level 5, modules are more complex and demand greater personal responsibility; associated ~~online~~ webinars will both guide you through your studies and encourage reflection and contextualisation.

At Level 6, you are expected to be a self-directed learner; again regular webinars associated with specific modules or units will guide you and ensure that your learning is appropriately contextualised.

Through all three levels, you are encouraged to recognise the transferable skills exercised through your studies and become aware of these as contributors to your individual and professional development and employability.

7. CURRICULUM MAP OF MODULES AGAINST INTENDED LEARNING OUTCOMES OF THE PROGRAMME

(A = Skills assessed within the module)

| | LEVEL 4 | | Knowledge and Understanding | | | | | | | Intellectual Skills | | | | | | Practical Skills | | | | Transferable Skills | | | | | | | | | | | | | |
|-------|---|----|-----------------------------|----|----|----|----|----|----|---------------------|----|----|----|----|----|------------------|----|----|----|---------------------|----|----|----|----|----|----|----|----|-----|-----|-----|-----|-----|
| Code | Module Title | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| | | Cr | A1 | A2 | A3 | A4 | A5 | A6 | A7 | B1 | B2 | B3 | B4 | B5 | B6 | C1 | C2 | C3 | C4 | D1 | D2 | D3 | D4 | D5 | D6 | D7 | D8 | D9 | D10 | D11 | D12 | D13 | D14 |
| | <u>Core Studies (Obligatory)</u> | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| | Theatres at Work | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| TS401 | Industry and Context | 20 | A | A | | | | | | A | A | | | | | A | A | | | A | A | A | A | A | | | | | | | | | |
| TS402 | The Production Process | 20 | A | A | | | | | | A | A | | | | | A | A | | | A | A | A | A | A | | | | | | | | | |
| | The Critical Audience | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| TS403 | The Craft of Playmaking | 20 | A | A | | | | | | A | A | | | | | A | A | | | A | A | A | A | A | | | | | | | | | |
| TS404 | Ways of Talking About Theatre | 20 | A | A | | | | | | A | A | | | | | A | A | | | A | A | A | A | A | | | | | | | | | |
| | Elements of the Performance | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| TS405 | Making Meaning | 20 | A | A | | | | | | A | A | | | | | A | A | | | A | A | A | A | A | | | | | | | | | |
| TS406 | Theatre in Contexts | 20 | A | A | | | | | | A | A | | | | | A | A | | | A | A | A | A | A | | | | | | | | | |

| | LEVEL 5 | | Knowledge and Understanding | | | | | | | Intellectual Skills | | | | | | Practical Skills | | | | Transferable Skills | | | | | | | | | | | | | |
|-------|--|----|-----------------------------|----|----|----|----|----|----|---------------------|----|----|----|----|----|------------------|----|----|----|---------------------|----|----|----|----|----|----|----|----|-----|-----|-----|-----|-----|
| Code | Module Title | Cr | A1 | A2 | A3 | A4 | A5 | A6 | A7 | B1 | B2 | B3 | B4 | B5 | B6 | C1 | C2 | C3 | C4 | D1 | D2 | D3 | D4 | D5 | D6 | D7 | D8 | D9 | D10 | D11 | D12 | D13 | D14 |
| | Core Studies (Obligatory) | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| TS501 | Naturalism | 20 | | | A | | | | | | | A | A | | | | | A | | | | | | | A | A | A | A | A | | | | |
| TS502 | Shakespeare | 20 | | | A | | | | | | | A | A | | | | | A | | | | | | | A | A | A | A | A | | | | |
| | Co-requisite Modules (Elective) | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| | The Playwright | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| TS503 | British and Irish Playwrights | 20 | | | A | | | | | | | A | A | | | | | A | | | | | | | A | A | A | A | A | | | | |
| TS505 | North American Playwrights | 20 | | | A | | | | | | | A | A | | | | | A | | | | | | | A | A | A | A | A | | | | |
| | The Director | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| TS507 | The Role of the Director | 20 | | | A | | | | | | | A | A | | | | | A | | | | | | | A | A | A | A | A | | | | |
| TS508 | Experiment, Vision and Collaboration | 20 | | | A | | | | | | | A | A | | | | | A | | | | | | | A | A | A | A | A | | | | |
| | The Actor and the Realist Tradition | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| TS509 | The Actor's Preparation | 20 | | | A | | | | | | | A | A | | | | | A | | | | | | | A | A | A | A | A | | | | |
| TS510 | The Actor in Context | 20 | | | A | | | | | | | A | A | | | | | A | | | | | | | A | A | A | A | A | | | | |
| | Musical Theatre (American Golden Age) | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| TS511 | The Roots through to Rodgers and Hammerstein | 20 | | | A | | | | | | | A | A | | | | | A | | | | | | | A | A | A | A | A | | | | |
| TS512 | The Integrated Musical Through to Sondheim | 20 | | | A | | | | | | | A | A | | | | | A | | | | | | | A | A | A | A | A | | | | |
| | Standalone Modules (Elective) | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| TS516 | Space and Place: Beyond the Stage | 20 | | | A | | | | | | | A | A | | | | | A | | | | | | | A | A | A | A | A | | | | |
| TS517 | Performance Artists at Work | 20 | | | A | | | | | | | A | A | | | | | A | | | | | | | A | A | A | A | A | | | | |

| | LEVEL 6 | | Knowledge and Understanding | | | | | | | Intellectual Skills | | | | | | Practical Skills | | | | Transferable Skills | | | | | | | | | | | | | |
|-------|---|----|-----------------------------|----|----|----|----|----|----|---------------------|----|----|----|----|----|------------------|----|----|----|---------------------|----|----|----|----|----|----|----|----|-----|-----|-----|-----|-----|
| Code | Module Title | Cr | A1 | A2 | A3 | A4 | A5 | A6 | A7 | B1 | B2 | B3 | B4 | B5 | B6 | C1 | C2 | C3 | C4 | D1 | D2 | D3 | D4 | D5 | D6 | D7 | D8 | D9 | D10 | D11 | D12 | D13 | D14 |
| | Core Studies (Obligatory) | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| TS621 | Independent Research Project | 60 | | | | A | A | A | A | | | | | A | A | | | | A | | | | | | | | | | | A | A | A | A |
| TS602 | Topics in Contemporary Theatre | 20 | | | | A | A | A | A | | | | | A | A | | | | A | | | | | | | | | | | A | A | A | A |
| | Optional modules (Elective) | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| | The Empire Acts Back | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| TS605 | Post-Colonial Theatres | 20 | | | | A | A | A | A | | | | | A | A | | | | A | | | | | | | | | | | A | A | A | A |
| TS606 | Black and Indigenous Theatres | 20 | | | | A | A | A | A | | | | | A | A | | | | A | | | | | | | | | | | A | A | A | A |
| | Contemporary Classics | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| TS607 | Greek Tragedy Transformed | 20 | | | | A | A | A | A | | | | | A | A | | | | A | | | | | | | | | | | A | A | A | A |
| TS608 | Ancient Plays, Modern Contexts | 20 | | | | A | A | A | A | | | | | A | A | | | | A | | | | | | | | | | | A | A | A | A |
| | Brecht & the Epic Tradition in German Theatre | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| TS611 | Brecht the Practitioner | 20 | | | | A | A | A | A | | | | | A | A | | | | A | | | | | | | | | | | A | A | A | A |
| TS612 | The Brechtian Legacy | 20 | | | | A | A | A | A | | | | | A | A | | | | A | | | | | | | | | | | A | A | A | A |
| | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| TS613 | Shakespeare in Performance | 20 | | | | A | A | A | A | | | | | A | A | | | | A | | | | | | | | | | | A | A | A | A |
| TS614 | Theatre of the Absurd | 20 | | | | A | A | A | A | | | | | A | A | | | | A | | | | | | | | | | | A | A | A | A |
| TS616 | Theatre Criticism | 20 | | | | A | A | A | A | | | | | A | A | | | | A | | | | | | | | | | | A | A | A | A |

8. CRITERIA FOR ADMISSION

Every application is considered on its own merits. Students apply to study full time will have 96 UCAS credits or equivalent. For the Part-time Route, consideration is given to applicants with non-standard entry qualifications.

9. PROGRESSION AND ASSESSMENT REGULATIONS

Please refer to the College Part-time Undergraduate Academic Regulations Section 5.

10. MECHANISM FOR PROGRAMME REVISION

The programme is regularly reviewed through the College's annual programme monitoring process. As part of this process, the Programme Committee receives feedback from students, external examiners and academic staff. Recommendations for any revisions to the programme can be discussed as part of this annual monitoring process.

Proposed programme revisions that constitute minor amendments are considered at programme committees prior to their further examination at the College's Learning, Quality and Standards Committee, which is a sub-committee of Academic Board.

Minor amendments are normally revisions to the programme specifications, module specifications or curriculum detail. Minor amendments to the programme are considered by the Learning, Quality and Standards Committee and Academic Board. Once approved, the documentation is updated, and distributed.

Major modifications are changes that could have a significant impact on the programme including change of programme title, changes that affect the programme aims or the intended learning outcomes, and adding or changing of modules, particularly in regard to assessment.