Royal Conservatoire
of Scotland

PROGRAMME HANDBOOK
2023/24

BA Contemporary Performance Practice

Equality and Diversity Statement

The Royal Conservatoire of Scotland embraces a diverse population of students and staff. We believe that excellence can be achieved through recognising and celebrating the value of every individual, and are committed to promoting equality, diversity and inclusion in all of our activities.

We are committed to developing and upholding a culture based on respect, inclusiveness, transparency and open-mindedness. We will proactively advance equity and inclusive practice in our activities and through effective and collaborative action, ensure that we all have the right to be seen, heard and celebrated.

Anti-Racism Statement

The RCS Anti-Racism Action Plan (ARAP) was created in 2020 and shows key activities undertaken in our journey towards being a more equitable and just community of students and staff. RCS is next month (September 2023) launching a new institutional Strategic Plan taking us through to 2030. As part of this, we will be reflecting on lessons learned to date, as well as how we develop anti-racism further in a way that is embedded fully in our values and goals.

The Conservatoire has a zero-tolerance approach to racism and condemns all racist and discriminatory behaviour. We are committed to challenging and dismantling structural racism within our practices, policies, procedures, and community. In using the term 'Zero Tolerance', our meaning is that we do not tolerate acts of racism in RCS and that our response to any abuse will be timely, visible, credible, dealt with through transparent systems and in line with our policies. Students and staff, through their membership of RCS's Equality, Diversity and Inclusion Forum, worked together to refine a contextualising statement about Zero Tolerance, so that it would be clearly understood across our community what is meant in using this term within an RCS context.

It is unacceptable that anyone at the Conservatoire experiences racism or discrimination. The Conservatoire through its policies and practice pledges to support BIPOC staff and students and those from all under-represented ethnic groups. We will take action to ensure that the Royal Conservatoire of Scotland is an anti-racist environment where all staff and students can work, train, study and progress.

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ABOUT THIS HANDBOOK

This document is your Programme Handbook, outlining 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 information on modules and your learning journey throughout CPP.

On the RCS Student Portal (portal.rcs.ac.uk), you will find the *Undergraduate Handbook* and the Conservatoire's *Regulations, Codes of Procedure and General Rules.* These regulations apply to all students in the Conservatoire.

Note that this handbook only includes modules for Years 3 and 4 as there are no students currently studying on Years 1 and 2.

CURRENT PROJECTS

If we are truly *contemporary* our research, practice and pedagogy must respond to the now. Here are the current projects we are working on this academic year (full details will be available on the website from the start of term): https://www.rcs.ac.uk/courses/ba-contemporary-performance-practice/

CPP Curriculum Review

Anti-Racism in Education

Art and the Climate Crisis

Developing Research-Led Teaching

Developing Graduate Opportunities

Developing Partnerships and Collaborations

Exploring Interdisciplinarity

RATIONALE FOR THE PROGRAMME

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 range of contexts. We hope 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.

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. 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 you re-contextualise your practices in response to this diversity. These contexts include social practice, live art, performance art, post-modern and post-dramatic performance, land art, installation, performance research, Site-Specific and documentary practices.

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 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.

In AY 2022/23 the Programme began a Curriculum Review resulting in the development of a new programme of study. Some of the conceptual aspects of the new programme have been included in the final two years of the current Programme.

Ecological Performance: philosophy and practice

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.

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.

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 Three Aim

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

Level Four aims to provide a bridge for you between the Conservatoire and your chosen professional contexts. It aims to promote a worldview that situates the individual artist sustainably in the broadest possible ecological contexts.

Programme Learning Outcomes

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

Level Three (BA Ordinary Degree)

Learning Outcome Number	Level Thee 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)

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.

TIMINGS OF MODULES IN AY 2023/24

The modules for the AY 2023/24 will be delivered in the following pattern:

Year 3

Performance Research (Term 1)
Collaborations (Term 2)
Performance Writing (Term 3)
Bodies in Contemporary Performance (Term 1 – Term 2)
Placement (Term 1)

Year 4

The Artist in Development (Term 1 – Term 3)
Into the New: Performance-Making (Term 1 – Week 6, Term 2)
Fields of Performance (Week 7, Term 2 – Week 4, Term 3)
Secondment (Week 7, Term 2 – Week 4, Term 3)

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

In Years 3 and 4, the strands are interwoven through the modules of study, so cannot discretely be extracted. For the AY 2023/24 and 2024/25 the Embodiment and Wellbeing strand is being expressed through *Bodies in Contemporary Performance* as a way to engage continuing students with rigorous and regular performance skills training. It should also be noted that these modifications are targeted to distribute the ideas of Embodiment and Wellbeing to all modules as, in particular, positive Wellbeing must be addressed in all learning and teaching encounters.

Ecological and Social Performance Practice

The *Ecological and Social Performance Practice* strand activates the Programme's 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 with people within the prison system.

We believe 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

Aesthetics and Composition strand 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. This strand asks us to think about how the language of aesthetics can shape meaning making and experience.

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 you are introduced to the multi-sensorial and formal nature of aesthetics and composition in the context of performance. You 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 you 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, you 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.

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.

With support from tutors, you will be 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; you 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. Each of the core modules encourage you 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. You 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 you to

understand how a research practice can underpin and inform every aspect of your approach to performance making. You 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, you 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 a 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 you 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. The ambition of this is to build confidence in learning movement vocabularies and rhythmic patterns that will improve fitness, stamina, flexibility and rhythm. This strand is designed to develop your 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.

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.

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 your individual development. In classes, you are encouraged to provide constructive criticism on each other's work and progress.

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 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 and Two, all assessments are pass/fail.

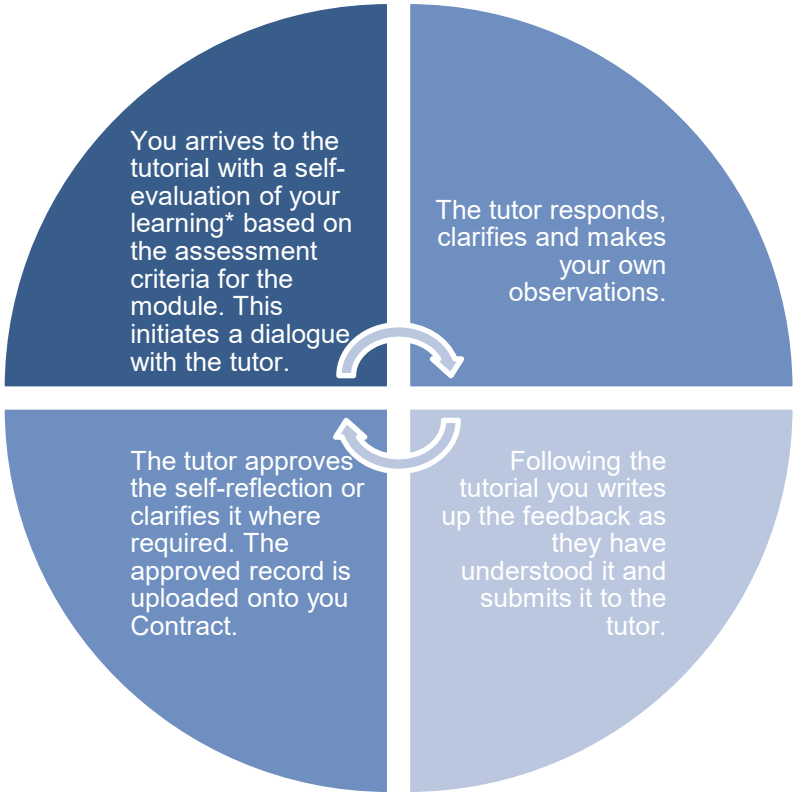
Alphanumeric grades are utilised in Level Three assessment processes and they contribute 30% towards the Honours classification at the end of the

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

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

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.

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.

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; question and answer sessions; 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, 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, 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.

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		
D3	4	Adequate	
E1	3	Inadequate/ Fail	Not Honoursworthy
E2	2		
F	1	Serious fail	
NS	0	Non-submission/ Non-appearance	

Summatively assessed work in Levels 3 and 4 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

P = Process, S = Submission, A = Assessment, F = Feedback

Year 3

Term 1

Module / Week	1	2	3	4	5	6	7	8	9	10	11	12
Bodies in Contemporary Performance		P	P	P	P	P	P	P	P	P		
Placement	P	P	P	P	P	P	P	P	P	P		
Performance Research	P	P	P	P	P	P	P	P	P	S	F	

Term 2

Module / Week	1	2	3	4	5	6	7	8	9	10	11	12
Bodies in Contemporary Performance	P	P	P	P	P	P	P	P	P		F	
Placement		A		F								
Collaborations	P	P	P	P	P	P	P	P	P	A	A / F	

Term 3

Module / Week	1	2	3	4	5	6	7	8	9	10
Performance Writing	P	P	P	P	P	P	P	S	F	

Year 4

Term 1

Module / Week	1	2	3	4	5	6	7	8	9	10	11	12
Into the New: Performance-Making	P	P	P	P	P	P	P	P	P	P	P	
Artist in Development	P	P	P	P	P	P	P	P	P	P	P	

Term 2

Module / Week	1	2	3	4	5	6	7	8	9	10	11	12
Into the New: Performance-making	P	P	P	P	A	A	F					
Fields of Performance / Secondment							P	P	P	P	P	
Artist in Development	P	P	P	P	P	P	P	P	P	P	P	

Term 3

Module / Week	1	2	3	4	5	6	7	8	9	10
Fields of Performance / Secondment	P	P	P	A		F				
Artist in Development	P	P	P	P	P	P	A / S		F	

PROGRAMME STRUCTURE

Credit allocation for Core and Options modules

Conservatoire credit allocation framework

	Core credits		Options credits
Level 1	120	*Staff led*	
Level 2	100	*Staff supported*	20
Level 3	100	*Staff supervised*	20
Level 4	90	*Staff supervised*	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.

Module Overview

YEAR 3		
Collaborations	Core	30
Placement	Core	10
Performance Research	Core	30
Performance Writing	Core	30
Bodies in Contemporary Performance	Core	10
Interdisciplinary and Extended Practice (from the IXP Portfolio at any level)	Option	10
TOTAL		**120**

YEAR 4		
Into The New: Performance Making	Core	60
The Artist in Development	Core	30
Fields of Performance **or** Secondment	Programme Option	30
or Interdisciplinary and Extended Practice (from the IXP Portfolio at any level)	Option	30
TOTAL		**120**

Level Three in Outline

Level Three is designed to enable you to engage in the notion of practice as research and deepen your understanding of 'Performance Research. During this year, you make solo and collaborative work, in which your concern extends to an individually chosen field of research to demonstrate your understanding of complex systems and their interconnectivity. In addition, Placements are offered to further develop this understanding and to provide context for your developing autonomy and agency 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. You are encouraged to consider your making processes in different environments and contexts and work towards a self-identified reflective and embodied practice.

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

You 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.

LEVEL 3			
Module	**Status**	**Credits**	**Assessment**
Collaborations	Core	30	Grade
Placement	Core	10	Grade
Performance Research	Core	30	Grade
Performance Writing	Core	30	Grade
Bodies in Contemporary Performance	Core	10	Pass/Fail
Interdisciplinary and Extended Practice (from the IXP Portfolio at any level)	Option	10	Pass/Fail
TOTAL		**120**	

Level Four in Outline

Level Four provides a bridge for you between the Conservatoire and your chosen professional contexts. As a graduating artist you should be autonomous and aware of your agency and how to sustain your arts practice. All Level Four modules comprise mentored professional projects.

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

LEVEL 4			
Module	**Status**	**Credits**	**Assessment**
Into The New: Performance Making	Core	60	Grade
The Artist in Development	Core	30	Grade
Fields of Performance **or** Secondment	Programme Option	30	Grade
or Interdisciplinary and Extended Practice (from the IXP Portfolio at any level)	Option	30	Pass/Fail
TOTAL		**120**	

INTERDISCIPLINARY AND EXTENDED PRACTICE

Interdisciplinary and Extended Practice (IXP) is designed to enrich your creative and educational journey during your studies at the Royal Conservatoire of Scotland through learning experiences centred on creative discovery, experimentation, extension, and innovation. The modules within IXP provide a locus for collaboration, interdisciplinary investigation, and creative citizenship, encouraging these aptitudes and understandings to be interwoven with your core-studies—activating and energizing new connections, ideas, and partnerships beyond core-curricula. IXP acts as a formal and core element of connection between the curricula of the School of Music and the School of Drama, Dance, Production, and Film.

This is articulated as:

Year 1 – Creative Citizenship (SCQF 7, 10 Credits) *Core-module*
Year 2 – Selection of 10 Credits from IXP portfolio (SCQF 7/8/9)
Year 3 – Selection of 10 Credits from IXP portfolio (SCQF 7/8/9)

Creative Citizenship

(SCQF 7, 10 Credits) *Core-module*

Beginning in the first term of study at RCS, you engage with the core IXP module ***Creative Citizenship***. In classes of peers from across all undergraduate programmes, you are introduced to the cultural, artistic, political, and educational context of learning in a Higher Education Performing Arts institution. *Creative Citizenship* is concerned with equipping

you with understandings and skills which enable you to be resilient, pro-active, compassionate, and ethical collaborators and peers within this context.

It is also an opportunity for you to meet and work with peers from across the Conservatoire, building relationships beyond your programme and awareness of the different priorities, skills, aspirations and worldviews of peers. Such relationships and awareness are integral to creative citizenship.

Through the lens of artistic practice you will explore four key areas of creative citizenship:

- Artistic Critique and Conversation;
- Working with others—awareness of others' needs and identities;
- Ethics, Consent, and Responsibilities;
- Digital and Media Literacies.

The end of the module acts as a marker in your journey to understanding and applying creative citizenship, as your core-programme continues to develop and nurture these aptitudes and skills in your core-studies.

IXP in Years 2 and 3

In second and third year of undergraduate study, you select 10 Credits from the IXP portfolio in the form of an intensive, week-long Winter or Spring School, or a student-led Personal Creative Project.

The IXP Winter and Spring Schools provide a concentrated and protected space outside your core-programme to engage in multi-disciplinary learning environments with an aim to discover new skills outside your core-studies; apply your arts practice to experimental and interdisciplinary contexts; extend your arts practice to social contexts outwith the RCS; or innovate your practice through business, accelerator, and entrepreneurial activities.
Each academic year, a range of topics are offered within the four strands of IXP that relate to student-interest, staff research, priorities in the performing arts industry, and external partnerships.

Each module in IXP should engage you in a conscious synthesis of these learning experiences with your arts practice and core-studies—promoting an understanding and development of *praxis*.

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, you engage in activities which develop your understanding of yourself, as both learner and artist, enabling you 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 Three**, your reflective activities focus on developing your ability to critically enter into a discourse surrounding your artistic work and find modes of presentation which align with your developing critical voice. You engage in

activities which require forward planning and problem-solving skills as you produce performances both in collaborative and solo contexts. You are also required to creatively document your performance modules through a medium of your choosing, which could include the development of websites, brochures, posters, booklets, performance scores, film or audio.

In **Level Four**, your reflective activities focus on developing your professional voice and preparing you for the transition to life after study. You are required to find appropriate means of documentation for each module that you engage in, as well as producing a Professional Portfolio, which aligns your developing sense of your arts practice and desired professional context. The modules in Level Four are designed to increase in autonomy as you exit the degree programme, which enables you to practice and reflect upon your skills of professional and project-based planning.

REFLECTIVE PRACTICE **Indicative Documentation**	
Level Three	**Level Four**
Brochures Posters Booklets Performance scores Film or audio Blogs Artist's Statement	Professional Portfolio Blogs Artist's Statement

ADDITIONAL PROGRAMME REQUIREMENTS

Independent Study

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.

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.**

Platforms

With our blended learning model, we will be using multiple platforms depending on what is most appropriate for the context. Tutorials and small meetings should happen on MS Teams; classes and larger meetings can happen on MS Teams or Zoom. Moodle and the MS Teams channels may be used for resources and class materials. Your tutor will inform you which of these platforms you will be using for your learning.

Programme Meetings

Mondays, fortnightly 12 noon – 1pm

These meetings are a space to hear from invited speakers, share work you are involved in and for the CPP students and staff to engage with ideas and actions together as a programme.

Additional Programme Costs

Graduation costs

There is no fee to graduate and attend the Graduation Ceremony. However, there is a fee to hire a gown which is compulsory. A fee of approximately £50 is payable to an external gown supplier and you will be advised of how to do this as part of the graduation registration process.

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.

Our External Examiner for this academic year is Justin Hunt.
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 a range of students across the ability range as well as any failed work.

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.

HONOURS DEGREES

The Award of the Degree with Honours

The Degree with Honours with the appropriate named award may be conferred upon a student who has achieved at least 480 SCQF credits, of which a minimum of 180 are at CQF Levels 9 and 10, including a minimum of 90 at Level 10, and who has achieved a pass (at least at resit) in all elements of the programme. If a student fails to achieve the volume of credits required for the award of the degree with Honours they may be considered for the appropriate exit award.

The Award of the Degree with Honours in Joint Principal Study

The Degree of Bachelor of Music with Honours in Joint Principal Study may be conferred upon a student who has achieved at least 520 SCQF credits, of which a minimum of 180 are at SCQF Levels 9 and 10, including a minimum of 90 at Level 10, and who has achieved a pass (at least at resit) in all elements of the programme. To qualify for Joint Principal Study recognition in the named award, students must have followed the Joint Principal Study route throughout years 3 and 4 of the programme. If a student fails to achieve the volume of credits required for the award of the degree with Honours in Joint Principal Study they may be considered for the award of the Degree of Bachelor of Music with Honours or for an appropriate exit award.

The Classification of the Honours Degree

The Degree with Honours of the First Class may be conferred upon students who, in addition to meeting the requirements for the award of the degree with Honours, also achieve an Overall Degree Grade of A5 (13) or better.

The Degree with Honours of the Second Class Upper Division (2i) may be conferred upon students who, in addition to meeting the requirements for the award of the degree with Honours, also achieve an Overall Degree Grade of B3 (10) or better.

The Degree with Honours of the Second Class Lower Division (2ii) may be conferred upon students who, in addition to meeting the requirements for the award of the degree with Honours, also achieve an Overall Degree Grade of C3 (7) or better.

The Degree with Honours of the Third Class may be conferred upon students who meet the requirements for the award of the degree with Honours.

The Overall Degree Grade is a weighted average of the Overall Grades for years 3 and 4, which contribute 30% and 70% of the Overall Degree Grade respectively.

The Overall Grades for years 3 and 4 are defined as a credit weighted average of all modules taken in each of those years (120 credit per year; 140 credits per year in the case of Joint Principal Study students).

In the case of students taking pass/fail modules in years 3 and 4, the Overall Grades will be calculated out of the remaining graded credits (see example 4).

In all cases, Overall Grades and the Overall Degree Grade will be rounded to two points of decimal (e.g. 11.555 being rounded up to 11.56; 11.554 being rounded down to 11.55).

The examples below set out the procedure.

Example 1

Year 3	Mark	Scale	Credits	Mark Credits	*		Overall Grade		Overall Grade	Degree Classification
Professional Practice	A5	13	20	260						
Text in Contemporary Performance	B1	12	30	360						
Collaborations	B1	12	30	360						
Dissertation	B2	11	20	220						
IXP Module (any level)	A5	13	20	260						
Total			120	1460		÷ graded credit total =	12.17	*30% =	3.65	

Year 4	Mark	Scale	Credits	Mark Credits	*					
Secondment	A3	15	20	300						
Into the New	A2	16	30	480						
Professional Portfolio	B2	11	30	330						
IXP Module (any level)	B1	12	20	240						
IXP Module (any level)	A5	13	20	260						
Total			120	1610		÷ graded credit total =	13.42	*70% =	9.39	
									13.04	1st Class Honours

With the approval of the Board of Examiners, this student would be awarded the degree of BA CPP Honours of the First Class or Upper Second Class.

Example 2

Year 3	Mark	Scale	Credits	Mark Credits *
Performance 3	C3	7	60	420
Performance Folio 3	B3	10	10	100
The Teaching Musician	D2	5	10	50
Core Elective	C1	9	10	90
Core Elective	C1	9	10	90
IXP Module (any level)	C1	9	20	180
Total			120	930

÷ graded credit total = 7.75 *30% = 2.33

Year 4	Mark	Scale	Credits	Mark Credits *
Performance 4	C2	8	60	480
Performance Folio 4	C2	8	10	80
Research Project	C3	7	10	70
Core Elective	D3	4	10	40
IXP Module (any level)	C1	9	20	180
IXP Module (any level)	C1	9	10	90
Total			120	940

÷ graded credit total = 7.83 *70% = 5.48

Overall Grade	Overall Grade	Degree Classification
	7.81	2ii

With the approval of the Board of Examiners, this student would be awarded the degree of BMus with Honours of the Lower Second Class.

Example 3 (Joint Principal Study Pathway)

Year 3	Mark	Scale	Credits	Mark Credits	*
Performance 3A	B2	11	40	440	
Performance 3B	A5	13	40	520	
Performance Folio 3	B2	11	10	110	
The Teaching Musician	B1	12	10	120	
Core Elective	A2	16	10	160	
Core Elective	B2	11	10	110	
IXP Module (any level)	B1	12	20	240	
Total			140	1700	÷ graded credit total = 12.14

Overall Grade	Overall Degree Grade	Degree Classification
	*30% = 3.64	

Year 4	Mark	Scale	Credits	Mark Credits	*
Performance 4A	A5	13	40	520	
Performance 4B	A3	15	40	600	
Performance Folio 4	A4	14	10	140	
Research Project	B1	12	10	120	
Core Elective	B1	12	10	120	
IXP Module (any level)	B2	11	20	220	
IXP Module (any level)	B1	12	10	120	
Total			140	1840	÷ graded credit total = 13.14

Overall Grade	Overall Degree Grade	Degree Classification
	*70% = 9.20	
	12.84	borderline 1st

At the discretion of the Board of Examiners, this student may be awarded the degree of BMus with Honours of the First Class or Upper Second Class.

Example 4 – For students taking modules which are pass/fail

Year 3	Mark	Scale	Credits	Mark Credits	*				Overall Grade		Overall Degree Grade	Degree Classification
Performance 3	B2	11	60		660							
Performance Folio 3	B3	10	10		100							
The Teaching Musician	A3	15	10		150							
Core Elective	A2	16	10		160							
Core Elective	C1	9	10		90							
IXP Module (any level)	PASS	n/a	20	n/a								
Total			100		1160	÷	graded credit total =		11.60	*30% =	3.48	

Year 4	Mark	Scale	Credits	Mark Credits	*							
Performance 4	B1	12	60		720							
Performance Folio 4	A5	13	10		130							
Research Project	A3	15	10		150							
Core Elective	A2	16	10		160							
IXP Module (any level)	B1	12	20		240							
IXP Module (any level)	PASS	n/a	10	n/a								
Total			110		1400	÷	graded credit total =		12.73	*70% =	8.91	
											12.39	2i

With the approval of the Board of Examiners, this student would be awarded the degree of BEd (Music) with Honours of the Upper Second Class.

Borderline Results

Students who achieve an Overall Degree Grade which is in the range below a classification band will be considered borderline cases.

Overall Degree Grade is in the range …	Outcome
13–17	1st
12.50–12.99	*either* 1st *or* 2i (discretion)
10-12.49	2i
9.50–9.99	*either* 2i *or* 2ii (discretion)
7–9.49	2ii
6.50–6.99	*either* 2ii *or* 3rd (discretion)
4–6.49	3rd
3.50–3.99	*either* 3rd *or* Fail (discretion)

Borderline cases will be decided at the discretion of the Board of Examiners which will scrutinise the grades achieved and all other relevant information before making its decision. The Board will give particular thought to each case before making a final decision regarding classifications and borderline fails.

In reaching a decision in these cases, the Board of Examiners shall take account of all available information on the individual student's progress, including:

- the component results of all modules in all Levels
- the results of all assessments which contribute towards the determination of Pass or Fail in the Performance/Compositon Studies element of the Performance Module. The student's Profile Chart and Portfolio

of Reports for Performance/Compositon Studies will be made available for direct scrutiny by the Board of Examiners (BMus only).

- the proportion of the volume of credits above and below the relevant classification threshold

The final decision on student progress and the conferment of degrees and exit awards lies in all cases with the Boards of Examiners.

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 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.

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 by 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 good 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.

LEVEL THREE BA CONTEMPORARY PERFORMANCE PRACTICE MODULES

MODULES

Module	Status	Credits	Assessment
Bodies in Contemporary Performance	Core	10	Pass/Fail
Collaborations	Core	30	Grade
Placement	Core	10	Grade
Performance Research	Core	30	Grade
Performance Writing	Core	30	Grade
Interdisciplinary and Extended Practice	Options	10	Pass/Fail

Module Title	**Bodies in Contemporary Performance**		
Brief Description	The **Bodies in Contemporary Performance** module will engage you with movement, vocal, and centring practices related to developing your physiological and psychological 'self', enabling you to apply these skills and understandings to your performance-making process, your performance capacity, and presence.		
SCQF Level	9		
Credit Rating	**10** SCQF Credits / **5** 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	16	64
Tutorials	0.25	2	0.5
Independent study	c.2	18	35.5
Total Notional Student Effort			**100**
Module Co-ordinator	**Lecturer, Contemporary Performance**		
Module Aims	This module aims to: • Develop a complex awareness of your body as functional, expressive, and communicative; • Develop your responsivity to internal and external stimuli, including your senses, space, time, and other bodies;		

	• Encourage you to develop and devise dynamic performance material through your sensing and perceiving body; • Develop your ability to transfer, share, advance, and respond to performance bodily material as a collective; • Develop an awareness of safe working practices, including ethics, care, and consent. • Foster an ability to source choreography from your own body; • Manipulate, transform and retain movement for specific purposes and compositional objectives; • Aid in bodily alignment; • Build physical stamina.
Module Content	This module will include: Workshops engaging you with movement, vocal, and centring practices; Choreographic prompts, tasks, and provocations to be explored as individuals and collaboratively; Discussion and reflection on the role of daily practices in your developing performance practice and performance processes; Feedback, constructive commentary, and speculative suggestion from peers and staff in relation to sharings of performance material; Discussion on theoretical, artistic, and ethical perspectives related to the practices being explored.
Learning Outcomes	On successful completion of this module you will be able to:
LO1	Demonstrate a complex awareness of your body as functional, expressive, and communicative;
LO2	Develop dynamic performance material through an exploration of the body underpinned by a variety of theoretical, artistic, and ethical perspectives.
Assessment 1 **Type and Weighting**	You will be assessed through: **<u>LO1, LO2 Continuous Observation</u>** Pass/Fail

<table>
<tr><td>Assessment Criteria for Assessment 1</td><td colspan="2">In this assessment mode your assessors will be looking for:

• An ability to develop dynamic bodily performance material through an exploration of the body;
• A complex interrelationship between your performance qualities and the material being performed;
• An articulation of a variety of theoretical, artistic, and ethical perspectives when speaking about the performance of yourself and others.</td></tr>
<tr><td rowspan="3">Alignment of Assessment and Learning Outcomes</td><td></td><td>Assessment 1</td></tr>
<tr><td>LO1</td><td>X</td></tr>
<tr><td>LO2</td><td>X</td></tr>
<tr><td>Feedback Recommended Resources</td><td colspan="2">Ongoing Feedback
You will receive regular and immediate verbal feedback through the workshops and in one individual tutorial per term.

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.

This feedback provides an individualised and supportive review of your interim progress with detailed advice on recommended next steps.

The process of mutually constructed feedback generates a co-authored written report.

Peer Feedback
Informal peer evaluation opportunities are built into all workshop delivery.

Summative Grade
The summative grade is a mode of feedback in this module.</td></tr>
<tr><td>Recommended Resources</td><td colspan="2">Production
This module has no allocated production budget.

Materials
Performance materials required will need to be sourced by the students themselves.</td></tr>
</table>

Other Relevant Details	None
Next Steps	Level Four

Module Title	**Collaborations**			
Brief Description	The **Collaborations** module provides you with a variety of collaborative performance-making practices and methodologies to test, extend, and apply through a performance-making process in a small group of peers. As you develop a performance for a small studio theatre space, you will be guided towards an ability to critically interrogate collaborative performance-making and the complex interrelationship between individuals and collectives within these practices.			
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		6	8	48
Group Tutorials		1	6	6
Independent study		c.22	11	246
Total Notional Student Effort				**300**
Module Co-ordinator	**Lecturer, Contemporary Performance**			
Module Aims	This module aims to provide you with a variety of collaborative performance-making practices and methodologies to test, extend, and apply through a performance-making process in a			

	small group of peers. It aims to guide you towards an ability to critically interrogate collaborative performance-making and the complex interrelationship between individuals and collectives within these practices.
Module Content	This module will include: Collaborative Practices workshops led by programme staff and visiting artists to introduce you to a variety of collaborative, transdisciplinary practices and methodologies for collaboration. Research into existing collaborative companies and practices. The development of an original performance work to be performed in a small studio theatre space. Group tutorials with the Collaborations tutor to support the performance-making process. Sharings of the performance with your cohort of peers throughout the process. Individual viva voce to articulate the theoretical and artistic underpinnings of the work and your evaluation of collaborative practices and how you have applied them to your performance.
Learning Outcomes	On successful completion of this module you will be able to:
LO1	Identify, select, and apply a variety of relevant collaborative performance-making practices to the creation of a performance;
LO2	Interrogate the relationship between individual and collective creative expression through collaborative practices;
LO3	Reflect upon, evaluate and discuss your collaborative practice within a group of peers.
Assessment 1 **Type and Weighting**	You will be assessed through: **LO1, LO2 Performance (60%)** 30 minutes, Individual Assessment
Assessment Criteria for Assessment 1	In this assessment mode your assessors will be looking for: • An engagement with distinct collaborative performance-making practices and methods; • An ability to generate, refine, edit, and structure performance material relevant for the performance enquiry, concept, and communication;

	• A congruous relationship between the performance quality of the performers and the material being performed; • A complex and rich interrelationship between the performers appropriate for the performance material.
Assessment 2 **Type and Weighting**	You will be assessed through: **<u>LO3 Viva Voce (40%)</u>** 20 minutes, Individual Assessment
Assessment Criteria for Assessment 2	In this assessment mode your assessors will be looking for: • A critical discourse and evaluation of the collaborative working processes undertaken; • An interrogation of the relationship between individual and collective creative expression through collaborative practices; • An articulation of a range of collaborative practices, concepts, and theories employed by the group and their relevance to the performance-making process.

<table>
<tr><td>Alignment of Assessment and Learning Outcomes</td><td>
<table>
<tr><td></td><td>Assessment 1</td><td>Assessment 2</td></tr>
<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>
</table>
</td></tr>
<tr><td>Feedback</td><td>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.

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.

This feedback provides an individualised and supportive review of your interim progress with detailed advice on recommended next steps.

The process of mutually constructed feedback generates a co-authored written report.

Peer Feedback
Informal peer evaluation opportunities are built into all workshop delivery.

Summative Grade
The summative grade is a mode of feedback in this module.</td></tr>
<tr><td>Recommended Resources</td><td>Production
This module has an allocated production budget.

Materials
Performance materials required above and beyond the allocated production budget will need to be sourced by the students themselves.

Reading
• Edit. Williams. D; 1999, Collaborative Theatre: The Theatre Du Soleil Sourcebook
• Landy, L and Jamieson, E; 2000, Devising Dance and Music: Idee Fixe-Experimental Sound and Movement Theatre
• John-Steiner, V; 2006, Creative Collaboration
• Wainscott. R & Fletcher, K; 2003, Theatre: Collaborative Acts
• Meill, D and Littleton, K; 2004, Collaborative Creativity: Contemporary Perspectives, London Free Association Books
• Keirnander, A; 1993 Ariane Mnouchkine & the Theatre du Soleil</td></tr>
</table>

	• Graham, S; 2009, The Frantic Assembly Book of Devising Theatre • Govan, E; 2007, Making a Performance, Devising Histories • Edit. Bicat, T & Baldwin, C; 2002, Devised and Collaborative Theatre: A Practical Guide
Other Relevant Details	None
Next Steps	Performance Writing

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	**10** SCQF Credits / **5** 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	2	2	4
Tutorials	1	2	2
Directed Study (Placement)	8	8	64
Independent study	10	10	30
Total Notional Student Effort			**100**

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	This module will include: Supported development of a learning enquiry for the placement module. A placement with a company of your choice negotiated with the placement supervisor. A meeting with your placement provider and your placement supervisor during the process to evaluate your learning and progress. A final presentation with question-and-answer session in order articulate your learning during the placement and situate your burgeoning professional practice within the context of current industry and organizational practices.
Learning Outcomes	On successful completion of this module you will be able to:
LO1	Articulate your burgeoning professional practice informed by theoretical knowledge and practical experiences of a professional placement.
LO2	Situate and communicate your developing arts practice within a wider context of industry or professional practices and cultural landscapes.
Assessment 1 **Type and Weighting**	You will be assessed through: **LO1, LO2 Presentation (100%)** 15 minutes
Assessment Criteria for Assessment 1	In this assessment mode your assessors will be looking for: • An ability to articulate a burgeoning professional practice informed by relevant theoretical knowledge and practical experience; • An ability to situate and communicate your developing arts practice within a wider context of industry or professional practices and cultural landscape; • A clear and dynamic dissemination of information to an audience.

<table>
<tr><td rowspan="4">Alignment of Assessment and Learning Outcomes</td><td></td><td>Assessment 1</td></tr>
<tr><td>LO1</td><td>✓</td></tr>
<tr><td>LO2</td><td>✓</td></tr>
<tr><td colspan="2"></td></tr>
<tr><td>Feedback</td><td colspan="2">Written Feedback
You will receive written feedback on your presentation.

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.

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.

This feedback provides an individualised and supportive review of your interim progress with detailed advice on recommended next steps.

The process of mutually constructed feedback generates a co-authored written report.

Peer Feedback
Informal peer evaluation opportunities are built into all workshop delivery.</td></tr>
<tr><td>Recommended Resources</td><td colspan="2">Production Budget
This module has no allocated budget.

Travel
You are expected to fund any travel required to and from your Placement.

Reading
• Bishop, Claire. 2012. Artificial Hells: Participatory Art and the Politics of Spectatorship.
• Longwater, S., 1999, Making Work Experience Count.
• Van Erven, 2001, Community Theatre.</td></tr>
<tr><td>Other Relevant Details</td><td colspan="2">This module can be undertaken live or online.</td></tr>
<tr><td>Next Steps</td><td colspan="2">Programme Elective: Level Four Secondment</td></tr>
</table>

Module Title	**Performance Research**
Brief Description	**Performance Research** will introduce you to a range of Practice as Research methodologies, modes, practices, and case studies from current researchers working in this field. You will then engage in your own Practice as Research process, including the presentation of your practice and research through a student symposium. You will be guided towards a final submission of a written research paper in which you: communicate the context of your creative practice and research enquiry; the chosen methodologies and research design; and the findings of your research and its potential impact.
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	8	32
Tutorials	0.5	8	4
Directed Study (Performance Lectures)	12	1	12
Independent study	c.23	11	252
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 select appropriate Practice as Research methodologies, modes, practices to engage in a deep process of research. The module aims to engage you in a variety of verbal and written ways of exploring and disseminating your research and practice.
Module Content	This module will include: An introductory symposium introducing you to the field of Practice as Research (PaR) in a variety of creative contexts. You will be introduced to a range of methodologies, modes, practices, and case studies from current researchers working in this field. A session on Ethics in Practice as Research. The development of a research enquiry and a conceptual and practical framework for practice-based activities. Ongoing engagement with theories of Performance Research and case studies of PaR. Exploration of 'doing-reflecting-reading-articulating-doing' (Nelson) Off-site/virtual visits to relevant libraries and research hubs (e.g. University of Glasgow Library, The Common Guild). Regular tutorials with your project supervisor. Peer support and feedback throughout on presentations of practice research and written work. The development of a performance lecture that demonstrates a PaR process. Dissemination of the work in other visual, verbal and written ways. The development of a written submission which disseminates the research project.
Learning Outcomes	On successful completion of this module you will be able to:
LO1	Frame and articulate research enquiry relevant to your arts practice and engage in a practice research process;

<table>
<tr><td>LO2</td><td>Select and apply relevant research methods introduced throughout the module to your process of research;</td></tr>
<tr><td>LO3</td><td>Communicate your research through a written submission.</td></tr>
<tr><td>Assessment 1

Type and Weighting</td><td>You will be assessed through:

<u>LO1, LO2 Performance Lecture/Demonstration of Practice (50%)</u>

20 minutes</td></tr>
<tr><td>Assessment Criteria for Assessment 1</td><td>In this assessment mode your assessors will be looking for:
A clear and dynamic dissemination of complex, researched ideas through a demonstration of practice and performance lecture;
An ability to articulate key ideas of the proposed independent research in relation to cultural, artistic, historical, methodological, or theoretical perspectives.</td></tr>
<tr><td>Assessment 2

Type and Weighting</td><td>You will be assessed through:

<u>LO3 Written Submission (50%)</u>

3,000 words</td></tr>
<tr><td>Assessment Criteria for Assessment 2</td><td>In this assessment mode your assessors will be looking for:
An ability to situate your individual creative practice within a range of cultural, artistic, historical, methodological, or theoretical perspectives;
A communication of the research enquiry, chosen methodology, and research design, and a reasoning for its selection;
An ability to communicate the findings of your research and potential impact;
Completion of a written work in line with required academic standards, including appropriate use of citations and references</td></tr>
<tr><td>Alignment of Assessment and Learning Outcomes</td><td><table><tr><td></td><td>Assessment 1</td><td>Assessment 2</td></tr><tr><td>LO1</td><td>✓</td><td>✓</td></tr><tr><td>LO2</td><td>✓</td><td></td></tr></table></td></tr>
</table>

	LO3		✓
Feedback	**Written Feedback** You will receive written feedback on your written research submission. **Ongoing Feedback** You will receive weekly feedback through individual 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 agree on the next steps for your development in the next module. This feedback provides an individualised and supportive review of your interim progress with detailed advice on recommended next steps. The process of mutually constructed feedback generates a co-authored written report. **Peer Feedback** Informal peer evaluation opportunities are built into all workshop delivery. **Summative Grade** The summative grade is a mode of feedback in this module.		
Recommended Resources	**Production Budget** This module has no production budget. **Travel** You are expected to fund any travel required for field visits if they are possible. **Reading** • Cohen, Louis, ed. (2000) *Research Methods in Education* • ELIA, (2013) *SHARE Handbook for Artistic Research Education* • hooks, bell (2003) *Teaching Community: A Pedagogy of Hope* • Nelson, Robin (2013) *Practice as Research in the Arts: Principles, Protocols, Pedagogies, Resistances* • *Performance Research Journal* http://www.performance-research.org/ • Reily, Shannon Rose (2010) *Mapping Landscapes for Performance as Research* • Wilson, Mick and Schelte van Ruiten		

	• Schneider, Rebecca (2011) *Performance Remains*
Other Relevant Details	
Next Steps	Collaborations

Module Title	**Performance Writing**			
Brief Description	**Performance Writing** will introduce you to various performance writing strategies emerging from fields such as contemporary performance practices, visual art practices, sonic art practices, literary practices, and poetry and /spoken word. You will be encouraged and guided to experiment with the generation, performance, and documentation of texts for performance, culminating in the submission of a portfolio documenting your process, experiments, and performance output(s).			
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	4	64
Tutorials		0.5	4	2
Independent study		c.26	9	234
Total Notional Student Effort				**300**
Module Co-ordinator	**Lecturer, Contemporary Performance**			
Module Aims	This module aims to introduce you to various performance writing strategies emerging from fields such as contemporary performance practices, visual art practices, sonic art practices, literary practices, and poetry and /spoken word. It aims to			

	encourage and guide you to experiment with the generation, performance, and documentation of texts for performance. It aims to deepen your ability to critically situate your performance-making through a variety of theoretical and conceptional perspectives.
Module Content	This module will include: Workshops to introduce you to various performance writing strategies emerging from fields such as contemporary performance practices, visual art practices, sonic art practices, literary practices, and poetry and /spoken word The documentation of your ongoing experiments in the generation of performance texts through a range of media. The realization and documentation of a 10-minute performance sharing. The creation of a portfolio of materials that document and synthesise your experiments with a variety of practices and the critical underpinning of these practices.
Learning Outcomes	On successful completion of this module you will be able to:
LO1	Articulate multifaceted insights into performance texts through experiments with a variety of approaches, practices, or methods;
LO2	Situate the approaches, practices, or methods you have engaged with in a critical context;
LO3	Generate complex performance texts and select, edit and refine material towards a sharing.
Assessment 1 **Type and Weighting**	You will be assessed through: **<u>LO1, LO2, LO3 Portfolio (100%)</u>** 1,500 words, 5 images, documentation of a 10-minute performance, an annotated bibliography of at least 6 sources
Assessment Criteria for Assessment 1	In this assessment mode your assessors will be looking for: • An articulation of multifaceted insights into performance texts through a variety of approaches, practices, or methods; • An ability to situate these approaches, practices, or methods in a critical context;

<table>
<tr><td></td><td>

Documentary evidence of experiments in performance texts;
Evidence of a process of editing, refining and developing material from concept to presentation.

</td></tr>
<tr><td>Alignment of Assessment and Learning Outcomes</td><td>
<table>
<tr><td></td><td>Assessment 1</td></tr>
<tr><td>LO1</td><td>✓</td></tr>
<tr><td>LO2</td><td>✓</td></tr>
<tr><td>LO3</td><td>✓</td></tr>
</table>
</td></tr>
<tr><td>Feedback</td><td>
Written Feedback
You will receive written feedback on your portfolio.

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.

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.

This feedback provides an individualised and supportive review of your interim progress with detailed advice on recommended next steps.

The process of mutually constructed feedback generates a co-authored written report.

Peer Feedback
Informal peer evaluation opportunities are built into all workshop delivery.

Summative Grade
The summative grade is a mode of feedback in this module.
</td></tr>
<tr><td>Recommended Resources</td><td>
Production Budget
This module has a production budget.

Materials
You are expected to supply any materials required for individual or making tasks.
</td></tr>
</table>

	Reading • Cixous, H. 1997. *Rootprints* • Hejinian, L. 2000. *The Language of Enquiry* • hooks, b. 1999. *Writing and Autobiography* • Ingold, T. 2007. *Lines* • Barthes, R., 1977, *Image, Music, Text* • Finley, K., 1994, *A Certain Level of Denial*
Other Relevant Details	
Next Steps	Into The New: Performance-Making

LEVEL FOUR BA (HONS) CONTEMPORARY PERFORMANCE PRACTICE MODULES

MODULES

Modules	Status	Credits	Assessment
Into The New: Performance-Making	Core	60	Grade
The Artist in Development	Core	30	Grade
Fields of Performance or Secondment	Programme Elective	30	Grade
or Interdisciplinary and Extended Practice (from the IXP Portfolio)	Options	30	Pass/Fail

Module Title	**The Artist in Development**			
Brief Description	The Artist in Development module aims to provide you with the opportunity to demonstrate the development of a sustainable, artistic, professional practice through professional development planning and the realization of a portfolio.			
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		c.9	28	256.5
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, artistic, professional practice through professional development planning and the realization of a portfolio.			
Module Content	In this module you will engage with a variety of activities designed to prepare you for a sustainable profession in the arts.			

	You will be given Professional Development Tutorials throughout the year to aid you in the development of your Professional Portfolio and Professional Development Planning. Workshops and lectures delivered by internal & external professionals covering the following: 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. How to be self-employed, including: your obligations to HMRC, how to deal with contracts, basic accounting. Other topics covered are: how to set up a Company/Charity; Performing Rights and Royalties; dealing with professional bodies such as unions; networking skills. You will engage with current practices in Professional Development Planning and present your individual PDP to a group of peers and professionals. You will engage in the production of a Professional Portfolio.
Learning Outcomes	On successful completion of this module you will be able to:
LO1	Research, curate, and produce a professional portfolio in line with current industry trends and practices;
LO2	Plan effectively and realistically for your future professional goals through detailed and relevant research into your chosen context;
LO3	Communicate complex ideas clearly to an audience of professional colleagues and tutors.
Assessment 1 **Type and Weighting**	You will be assessed through: **LO1 Professional Portfolio (60%)**
Assessment Criteria for Assessment 1	In this assessment mode your assessors will be looking for: • A skilled and highly developed documentary practice appropriate to the form and function of the professional portfolio; • The ability to curate and produce a professional portfolio within current industry trends and practices. • Awareness of and ability to reach your target audience.

<table>
<tr><td>Assessment 2

Type and Weighting</td><td>You will be assessed through:

<u>LO2, LO3 Presentation (40%)</u>

20 minutes</td></tr>
<tr><td>Assessment Criteria for Assessment 1</td><td>In this assessment mode your assessors will be looking for:
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.</td></tr>
<tr><td>Alignment of Assessment and Learning Outcomes</td><td><table><tr><td></td><td>Assessment 1</td><td>Assessment 2</td></tr><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></table></td></tr>
<tr><td>Feedback</td><td>Written Feedback
You will receive written feedback on your professional portfolio.

Ongoing Feedback
You will receive regular and immediate informal verbal feedback in 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 agree on the next steps for your development.

The process of mutually constructed feedback generates a co-authored written report.

Peer Feedback
Informal peer evaluation opportunities are built into all workshop delivery.

Summative Grade
The summative grade is a mode of feedback in this module.</td></tr>
</table>

Recommended Resources	**Production Budget** This module does not have a production budget. **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. **Reading** • Simonet, A., *Making Your Life as an Artist*, (2016), Issuu • Tharp, T.*The Creative Habit*, (2006), Simon and Schuster • Tyndall, K., *The Producers: Alchemists of the Impossible* (2014) Jerwood
Other Relevant Details	
Next Steps	

Module Title	**Into The New: Performance-Making**			
Brief Description	**Into The New: Performance-Making** aims to provide you the opportunity to deeply interrogate your individual creative praxis through the creation of a performance project for a professional festival context: Into The New.			
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		10	14	140
Tutorial		0.5	12	6
Directed Study (Production)		35	2	70
Independent Learning		c.19	20	376
Total Notional Student Effort				**600**
Module Co-ordinator	**Lecturer, Contemporary Performance**			
Module Aims	This module aims to provide the opportunity to deeply interrogate your individual creative praxis through the creation of a performance project for a professional festival context: Into The New.			

Module Content	This module will include: **Bodies in Performance (Workshops)** Regular sessions in Bodies in Performance allow you to gain skills in the generation of bodily performance material, increase performance stamina and retention, and explore modes of performance-making originating in the bodies of yourself and others. **Creative Labs (Workshops)** Over the first term of the module, you will engage in performance-making workshops from programme staff and visiting artists. You will have a session on Ethics in Performance-making to inform the development of your performance and working practices. **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. **Tutorials** You will have regular tutorials with your project supervisor(s) throughout the process. **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. **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. **Marketing, Technical, Production Forms** You will be required to submit a variety of forms and provide information related to the marketing, production, and technical requirements of your performance throughout the process.
Learning Outcomes	On successful completion of this module you will be able to:
LO1	Produce a performance that deeply interrogates your own individual creative praxis;
LO2	Apply distinct and advanced scenographic, design, and/or technical practices and concepts appropriate to the performance;
LO3	Propose and discuss your performance-making process and individual creative praxis that underpin the performance.

Assessment 1 **Type and Weighting**	You will be assessed through: **<u>LO1, LO2, LO3 Continuous Observation (25%)</u>**
Assessment Criteria for Assessment 1	In this assessment mode your assessors will be looking for: • A capacity to employ, extend, and challenge your own practice in the development and realization of a performance; • Demonstration of critical engagement with current and previous work in the field of study; • An ability to justify, apply, and extend identified methodologies and research frameworks in the realization of your project; • Adherence to scholarly and ethical considerations as appropriate to creative and/or scientific paradigms.
Assessment 2 **Type and Weighting**	You will be assessed through: **<u>LO1, LO2 Performance (50%)</u>** 30 – 45 minutes
Assessment Criteria for Assessment 2	In this assessment mode your assessors will be looking for: • A deep and complex interrogation of distinct theory and practice through your performance; • An application of distinct and advanced scenographic, design, and/or technical practices appropriate to the performance; • A capacity to realise an artistic outcome appropriate to the emergent standard of the field.
Assessment 2 **Type and Weighting**	You will be assessed through: **<u>LO3 Viva Voce (25%)</u>** 20 minutes
Assessment Criteria for Assessment 2	In this assessment mode your assessors will be looking for:

<table>
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- An ability to propose and discuss your performance-making process and individual creative praxis that underpin the performance;
- An ability to position, contextualise, and evaluate your research in relation to relevant theoretical perspectives and/or the work of others;
- An ability to respond to unprepared queries relating to your practice and performance.

</td></tr>
<tr><td>Alignment of Assessment and Learning Outcomes</td><td>
<table>
<tr><td></td><td>Assessment 1</td><td>Assessment 2</td><td>Assessment 3</td></tr>
<tr><td>LO1</td><td>✓</td><td>✓</td><td></td></tr>
<tr><td>LO2</td><td>✓</td><td>✓</td><td></td></tr>
<tr><td>LO3</td><td></td><td>✓</td><td>✓</td></tr>
</table>
</td></tr>
<tr><td>Feedback</td><td>

Ongoing Feedback
You will receive regular and immediate verbal feedback in workshops and tutorials.

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.

This feedback provides an individualised and supportive review of your interim progress with detailed advice on recommended next steps.

The process of mutually constructed feedback generates a co-authored written report.

Peer Feedback
Informal peer evaluation opportunities are built into all workshop delivery.

Summative Grade
The summative grade is a mode of feedback in this module.

</td></tr>
</table>

Recommended Resources	**Production Budget** This module has a production budget. **Materials** You are expected to supply any materials required for individual or group making tasks which lie outside the parameters of the production budget. **Travel** You are expected to fund any travel required to the festival venue/s. **Reading** Module staff will guide you in selecting reading appropriate to your individual enquiry.
Other Relevant Details	
Next Steps	Programme Electives

Module Title	**Fields of Performance**			
Brief Description	This module is designed to practise your own creative autonomy and initiative. You will engage with critical and theoretical research of the distinct field of study through discursive sessions with the field mentor. Through these sessions you will be led to plan, manage, compose, and present your own performance output that interrogates the distinct and vibrant field of study.			
SCQF Level	10			
Credit Rating	**30** SCQF Credits / **15** ECTS credits			
Status	Option, BA CPP Level 4			
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		6	4	24
Tutorials		1	6	6
Independent study		30	9	270
Total Notional Student Effort				**300**
Module Co-ordinator	**Lecturer, Contemporary Performance**			
Module Aims	This module aims to: • Provide you the opportunity to select a distinct field of study to examine through a performance project;			

	• Provide you with the opportunity to engage in a self-determined, autonomous performance project under mentorship from an expert in the field of study; • Engage you in a critical discourse with the field of study to enable you to begin to identify and define your creative praxis; • Enable you to practise creative and critical problem-solving in the planning, management, composition and realisation of a performance project.
Module Content	This module is designed to practise your own creative autonomy and initiative. You will engage with critical and theoretical research of the distinct field of study through discursive sessions with the field mentor. Through these sessions you will be led to plan, manage, compose, and present your own performance output that interrogates the distinct and vibrant field of study. You will select from a range of fields that are being offered each year by experts in these fields. Some illustrative examples: Performance and Protests Performance in Medical Contexts Performance and Collective Histories Queer Choreographies Choreographies of Migration Choreographies and Architectures Hypertext: Performance and the Internet Performance Poetics and Erotics Verbatim Performance Sonic Art and Installation Audio Tours and Ambulatory Performance You will learn through a variety of activities including: • Mentor-led discursive sessions to guide you in contextual and theoretical underpinnings; • A self-determined, autonomous, and self-initiated performance project; • Mentorship tutorials and feedback; • Peer sharing of practice and critical creative conversations; • Self-evaluation of the performance project in relation to your individual creative practice and the field of study.
Learning Outcomes	On successful completion of this module you will be able to:
LO1	Produce a performance that significantly interrogates the distinct field of study;

<table>
<tr><td>LO2</td><td>Synthesise the interrelations of your individual creative practice and the field of study through praxis;</td></tr>
<tr><td>LO3</td><td>Critically evaluate your performance by situating the work within the professional practice of the field of study and your own developing creative practice.</td></tr>
<tr><td>Assessment 1

Type and Weighting</td><td>You will be assessed through:

<u>LO1, LO2 Performance and Programme Note (100%)</u>

30 minute Performance with Programme Note of 750 words</td></tr>
<tr><td>Assessment Criteria for Assessment 1</td><td>In this assessment mode your assessors will be looking for:
A performance that evidently interrogates the distinct field of study;
A tangible synthesis of the interrelations of your individual creative practice and the field of study through praxis;
An ability to position and contextualise your research in relation to relevant theoretical perspectives and/or the work of others;
A complex and rigorous relationship between the form and content of your performance.</td></tr>
<tr><td>Alignment of Assessment and Learning Outcomes</td><td><table><tr><td></td><td>Assessment 1</td></tr><tr><td>LO1</td><td>✓</td></tr><tr><td>LO2</td><td>✓</td></tr><tr><td>LO3</td><td>✓</td></tr></table></td></tr>
<tr><td>Feedback</td><td>Ongoing Feedback
You will receive regular and immediate informal verbal feedback through workshops and one-to-one tutorials with your field mentor.

Feedback Tutorial
You will participate in a feedback tutorial with your field mentor at the end of this module.

Summative Grade
The summative grade is a mode of feedback in this module.</td></tr>
</table>

Recommended Resources	**Production Budget** This module has a production budget. **Materials** You are expected to supply any materials required for individual or group making tasks which lie outside the parameters of the production budget. **Reading** Provided based on the field of study.
Other Relevant Details	
Next Steps	Award BA(Hons) Contemporary Performance Practice

Module Title	**Secondment**			
Brief Description	The Secondment module facilitates you in researching, locating, and undertaking a full-time placement opportunity with a relevant arts organisation outside of the RCS.			
SCQF Level	10			
Credit Rating	**30** SCQF Credits / **15** ECTS credits			
Status	Option, BA CPP Level 4			
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	6	3
Independent study		33	9	297
Total Notional Student Effort				**300**
Module Co-ordinator	**Lecturer, Contemporary Performance**			
Module Aims	This module aims to: • Provide you the opportunity to determine a professional placement that will enrich your developing creative praxis; • Enable you to critically evaluate on your learning experience and articulate how this experience has impacted and influenced your professional development.			

Module Content	This module is designed to practise your own creative autonomy and initiative. You will learn through a variety of activities including: • Activities proposed by your placement provider; • Tutorials with your module co-ordinator on your development and ongoing learning experience; • Independent and autonomous research into your field of practice and/or the creative industry of your placement; • The development of a critical, reflective Performance Lecture synthesising your experiences of placement; • A creative conversation with peers and staff following the lecture; • Feedback tutorial.
Learning Outcomes	On successful completion of this module you will be able to:
LO1	Plan, manage, and undertake a self-defined professional placement outside of the RCS;
LO2	Critically evaluate your learning experience and reflect on how this experience has impacted and influenced your professional development;
LO3	Discuss and demonstrate a creative and complex interrelation between your individual creative praxis and the context of the secondment.
Assessment 1 **Type and Weighting**	You will be assessed through: **<u>LO1, LO2, LO3 Performance Lecture (100%)</u>**
Assessment Criteria for Assessment 1	In this assessment mode your assessors will be looking for: • A dynamic and detailed articulation of your learning through the self-defined professional placement; • A critical evaluation of your learning experience and a reflection on how this experience has impacted and influenced your professional development; • An ability to entangle form and content in the presentation informed by your individual creative praxis and the context of the secondment.
Alignment of Assessment and Learning Outcomes	

	Assessment 1
LO1	✓

	LO2	✓
	LO3	✓
Feedback	**Written Feedback** You will receive written feedback from your secondment provider at the conclusion of the module. **Ongoing Feedback** You will receive regular and immediate verbal feedback through live online or face-to-face regular tutorials from a member of the module team. **Feedback Tutorial** You will participate in a feedback tutorial after your Performance Lecture with your secondment tutor. **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 tutorials.	
Other Relevant Details		
Next Steps	Award BA(Hons) Contemporary Performance Practice	