

Department of
Drama, Theatre and Performance

Programme Handbook:
BA/BSc Drama, Theatre & Performance Studies
2014-2015

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Welcome to the Department of Drama, Theatre and Performance.

We hope your career in the Drama, Theatre and Performance programme will be happy, productive and successful.

The purpose of this handbook is to introduce you to key aspects of the BA/BSc Drama, Theatre and Performance programme. It contains guidance on the rules and procedures governing teaching, learning and assessment, an indication of how your first year studies fit into the programme as a whole, and general information that we hope will be useful as you begin to find your way around your programme of study in the studios here in the Jubilee building.

Please read it carefully and keep it for future reference.

*The Programme Team
2014*



Group Production Project 2012

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THE DEPARTMENT OFFICE

OFFICE HOURS

The Drama Office is based in the Howard building, next door to the Jubilee building, which contains the Drama studios and staff offices..

The core opening hours for all Departmental Offices is Monday – Friday 10am-3pm. This is when students can expect to liaise with Department Administrators face to face. Outside of these times staff can be contacted by email or telephone.

In addition to this the University has an Information Centre where queries can also be managed as outlined below.

The telephone extension for the DTP Departmental office is 5013 (direct number 020 8392 5013). A voicemail service is in operation when the office is closed. Messages for staff can be sent via e-mail or may be left with the Department Administrator.

The Jubilee foyer houses the hand-in boxes where you may submit some of your programme modulework. Essay cover sheets and other useful forms are also available in this area; collect these as and when you need them. However, most submissions are made electronically via Turnitin on your module Moodle sites.

IMPORTANT NOTE: University regulations state that it is the responsibility of each student to ensure that Registry has an up-to-date address for term-time and out-of-term-time communication (Registry is based in Erasmus House). It is also a requirement that you use and check your University email on a regular basis, including during vacations. If you miss essential communication from the university because your address is out of date or you do not check your University email, then you will not be able to plead for mitigation. If you are using Internet Explorer on a Windows PC you can arrange to have your University emails forwarded automatically to your personal email. Please see Studentzone for further details <http://studentzone.roehampton.ac.uk/itservices/email/index.html>

INFORMATION CENTRE

Location: Information Centre, Richardson Building, Digby Stuart College

Opening hours: Monday–Friday, 9am–5pm

Contact details: Tel: 020 8392 3100 Email: enquiries@roehampton.ac.uk

Description:

As well as providing advice and guidance to people who are interested in coming to Roehampton, the Information Centre helps current students at the University with outstanding admissions issues (eg submission of certificates) and requests for

- transcripts
- council tax letters
- status letters

The Information Centre is the reception for Accommodation, Disability and Dyslexia services, Employment, Careers and Volunteering, Job Shop, Health and Wellbeing, Money Doctors, Finance and Student Funding.

It also houses the Student Services reception, and students should ask here about drop-in sessions for these services.

DRAMA DEPARTMENT MOODLE SITE

As a Drama student you will be subscribed to this site, which is the main source of information throughout the year (including vacations). Via the Forum on this site you will receive messages and announcements from staff direct to your University email. This is also where you can find copies of relevant forms and information, for example how to apply for extensions. Additionally we use it to post work opportunities, announcements of events in the Department, and provide a number of internet and Twitter feeds relevant to Drama and Theatre.

NOTICE BOARDS

The academic notice boards are located along the corridor on the ground floor of the Jubilee building, and carry information relating to the day-to-day running of modules: timetabling, group lists, guest lectures etc. Please note that the academic notice boards are for departmental information only. Other notice boards in Jubilee are designated for publicity, events, second-hand books, and student communications, including those by student representatives. Reminders of events and deadlines and urgent messages will also be posted on the electronic screen in the Jubilee Foyer.

Messages about changes to modules and assessments, notification of assessment results etc. will **only** be sent to your Roehampton email account. You **must** make sure that you check this account regularly. The University regulations reserve the right of staff not to respond to non-University email addresses as the identity of the sender cannot be confirmed. We have also stopped taking non-Roehampton email addresses from students because they tend to go out of date very rapidly. Further, a number of official university procedures – such as choosing your modules for the second and third years of the programme – can **only** be completed via your Roehampton email address.

DEPARTMENTAL AND MODULE WEBSITES

Departmental undergraduate information can be found at:

<http://studentzone.roehampton.ac.uk/subjectinfo/ug/index.html>

or follow the link from the Studentzone homepage (www.roehampton.ac.uk/studentzone): click on Subject Information and then on Undergraduate subject information pages, then Drama, Theatre and Performance.

Information regarding Drama, Theatre and Performance can be found at:

<http://studentzone.roehampton.ac.uk/subjectinfo/dtpstudies/index.html>

As well as the Department Moodle site, each drama module also has its own Moodle page, and you will automatically have access to those for the modules on which you are registered. These pages contain an online version of the module booklet, and may also include other module documentation (e.g. handouts, lecture notes, assessment guidelines). Depending on the module, they may also be used for online class discussions and informal tests, and for handing in modulework via Turnitin . **It is essential that you access your module Moodle pages regularly.**

You can access Moodle via the Studentzone homepage:

<http://moodle.roehampton.ac.uk/>

From here log in using your username and password (check with the IT helpdesk if you do not know these). You will be taken to a page that contains links to all of your modules.

THE DEPARTMENT OF DRAMA, THEATRE AND PERFORMANCE PROGRAMME

The undergraduate Programme in Drama, Theatre and Performance at Roehampton is an intellectually challenging and stimulating academic degree, which utilises both practical and theoretical modes of study to explore drama in performance. As you already know, it is not a vocational programme designed to train actors. It is designed to open up a wide variety of potential career paths and to be useful to you whatever eventual career you decide to adopt.

Throughout the programme, you will be encouraged to ask questions about the nature of drama and the nature of performance. Why, for example, do we have performers, audiences and theatres? How does Drama function as a medium of communication within a culture and within a society? What distinguishes the study of drama from the study of other kinds of written or verbal communication, and other kinds of performance activity? What is the relationship between the theatre of the past and the theatre of the present?

These questions will be approached through lectures, seminars, tutorials and through your own research and writing. The investigation of performance places emphasis on practical workshop and project-based explorations. Above all, you will find that individual inquiry, academic rigour and sustained, group-based engagement in practical work are mutually dependent. Historical, theoretical and practical forms of study are complementary methods of gaining knowledge about drama, and the modes of assessment the programme employs offer diverse opportunities to demonstrate your knowledge. We therefore encourage you to find ways of combining these activities so that the skills acquired in one area may support and develop your progress in another.

Our methods of teaching are informed by up-to-date approaches to learning and teaching, which encourage students to develop a critical relationship to established

bodies of knowledge and to work towards acquiring sophisticated skills in independent study. You may find yourself surprised by the difference between BTEC/A-Level teaching and degree-level teaching, or you may be accustomed to managing your own workload and working in small student groups. Please do not hesitate to ask for clarification from your class tutor if you are at all unsure of the chosen approach.

FINDING YOUR WAY THROUGH THE PROGRAMME

Each of you will have a Personal Tutor, who is a permanent member of staff. You will be given their name and contact details before or during registration, and will have an opportunity to meet with them during Welcome week, and regularly during the rest of the year. If any of the information below seems confusing and/or daunting, you can always ask your personal tutor for clarification. Your personal tutor will advise you on academic matters throughout your time at Roehampton. More details on the personal tutor's role on page 19 of the handbook.

Year One (HE1)

In your First Year you will be required to undertake a prescribed order of study. This is designed to enable students from all backgrounds to develop the necessary range of knowledge and study skills in drama for embarking on your higher level (N/X Level) study. The First year comprises of 120 C-level credits; for the Drama programme, you are required to successfully complete these modules in order to progress to higher-level modules in your second and third years.

Each module has a module code, and this shows the programme, the level of study and the credit value for the module and what term it is taught in. For example, the module code for Thinking Through Theatre is DRA020C122Y: 'DRA' stands for Drama, 'C' for Certificate (HE1) Level; it is a 20-credit module and 'Y' indicates that it is a year-long module. If a module code has A then it is taught in the Autumn Term. 'S' stands for Spring Term.

Years 2 and 3 (HE2 & HE3) Study

In the Spring Term of your first year, you will be asked to select the modules you wish to enrol for in your second year. Normally, you will be required to take 120 credits across your entire subject combination in each year (if you are reading for a single-honours programme, all 120 credits will normally be in that programme). You will be invited to consult the teaching staff through individual discussion with your personal tutor. If you are **not** registered for the single-honours programme, you will need to decide to what extent you wish to participate in the programme. Various options are open to you. You can decide to take single honours in the subject at N level; or, you can concentrate on Drama, Theatre and Performance, keeping your second subject as a minor area of study (or vice versa); you might decide to continue with an equal number of credits in each subject. The possibilities are (almost) endless!

Your ability to construct the programme you want will, to some extent, depend upon the availability of the modules on offer each year. Moreover, you will find that some modules are compulsory and that there are some prescribed selection criteria. The organisation of modules into groups and the prescribed patterns detailed below are designed to ensure an academically balanced programme.

Of module, you do not need to make these choices right away. Nevertheless, we feel it is appropriate that full information should be made available to you at the beginning of your first year so you may have an idea of the range and scope of the programme and be able to make informed decisions about your degree when required.

PROGRAMME REGULATIONS AND REQUIREMENTS

The **core modules** at HE1 are Stages and Staging (DRA020C108A and C10209S) and Thinking Through Theatre (DRA020C107Y). These modules lay the foundation of the degree and are therefore compulsory for all combined and single honours students. Single honours students are given the opportunity to deepen and broaden their knowledge and understanding of the principles, concepts and approaches covered in these by also taking the two-part Module Engaging Performance 1: Questioning Performance (DRA020C124A) and Engaging Performance 2: Performance Fieldwork (DRA020C125S) and the yearlong Lecture module Contemporary Professional Practices (DRA020C126Y).

‘Stages and Staging’ and ‘Thinking Through Theatre’ – are Compulsory modules, so you are required to pass both before progressing into year 2.

Please note that where there are two or more elements of assessment in a module, you are required to submit all work. Failure to submit any part of a module assessment will result in an overall fail. After Year 1, you are required to pass each element of assessment in order to gain a pass overall.

The programme at HE2 and HE3 is made up of **core groups** of **optional modules**:

- Group A: Critical Perspectives**
- Group B: Histories, Forms and Practices**
- Group C: Performance Laboratory**
- Group D: Production**
- Group E: Research and Independent Study**

Critical Perspectives (Group A) modules explore a range of interdisciplinary approaches to the study of theatrical representations and performance events. Theatre and Performance are considered according to the ways that they relate to cultural processes and social institutions. Modules in this group focus, for instance, on theatre as a site for the production and contestation of ideology, and study questions of politics, power and the representation of difference.

- In HE2 attainment of learning outcomes is assessed by **Essay** (2000 words) [50%] and **Modulework Portfolio** [50%].

In HE3 attainment of learning outcomes is assessed by **Essay** (4000 words) [80%] and **Portfolio** [20%].

Histories, Forms and Practices (Group B) modules examine the specific conventions of dramatic and theatrical forms from a variety of historical periods and genres. Texts and performance documents are studied in the context of their production and reception, and with awareness of the social, economic and political conditions in which they emerged. Modules will introduce students to significant moments, genres and conjunctions in dramatic, theatrical and performance history, engage with the work of important practitioners, and deploy key methodologies of historical and dramaturgical analysis.

- In HE2 attainment of learning outcomes is assessed by **Written Examination** (2 hours) [50%] and **Modulework Portfolio** [50%].
- In HE3 attainment of learning outcomes is assessed by **Research Portfolio** [100%].

Performance Laboratory (Group C) modules explore and experiment with processes and practices of dramatic and theatrical representation. They use the theatre studio as a laboratory for the practical examination of performance codes, conventions and traditions.

- In HE2 and 3 attainment of learning outcomes is assessed by **Practical Essay** [50%] and **Project Report** [50%].

Production Project (Group D) modules synthesise the analysis of dramatic and theatrical conventions with the development of rehearsal and research strategies to enable the production of stimulating and engaging performance. They are specifically concerned with the production of performance projects that, unlike those in Group C, are directed towards public presentation. All modules in this group work through project-specific processes, though these necessarily entail engagement with some of the well-established principles of theatre and performance study and their application in a practical context.

- In HE2 attainment of learning outcomes is assessed by **Performance Examination** [40%], **Modulework Portfolio** [40%] and **Peer Assessment** [20%].
- In HE3 attainment of learning outcomes is assessed by **Performance Examination or Practical Essay** [40%] and **Research Portfolio** [60%].

Research and Independent Study (Group E) modules provide opportunities for supervised independent study. They are designed to develop skills in the research, writing, presentation and performance of academic work in the subject.

- In HE3 attainment of learning outcomes is assessed by **Research Portfolio** [100%].

Programme Regulations

Single Honours

Students taking between 200 and 240 credits at HE2/3 in Drama, Theatre and Performance [Single Honours] will be required to take a **minimum** of 120 credits at HE3 and 80 at HE2 in the Programme.

Students will normally be required to take a **minimum** of **20 credits** from groups A, B, C and E and a **minimum** of **30 credits** from group D.

Students will normally be restricted to taking a **maximum** of **80 credits** from any one group.

Combined Honours Majors

Students taking between 120 and 180 credits at HE2/3 in Drama, Theatre and Performance [Drama, Theatre and Performance Studies *with* Subject X] will be required to take a **minimum** of 60 credits at HE3 and 60 at HE2 in the Programme.

Students will normally be required to take a **minimum** of **20 credits** from groups A, B, C and E.

Students will normally be restricted to taking a **maximum** of **60 credits** from any one group.

Combined Honours Equals

Students taking between 100 and 140 credits at HE2/3 in Drama, Theatre and Performance [Drama, Theatre and Performance Studies *and* Subject X] will be required to take a **minimum** of 40 credits at HE3 and 60 at HE2 in the Programme.

Students will normally be required to take a **minimum** of **20 credits** from groups A, B, and C.

Students will normally be restricted to taking a **maximum** of **50 credits** from any one of these groups.

Combined Honours Minors

Students taking between 60 and 100 credits at HE2/3 in Drama, Theatre and Performance [Subject X *with* Drama, Theatre and Performance Studies] will be required to take a **minimum** of 30 credits at HE3 and 40 at HE2 in the Programme.

Students will normally be required to take a **minimum** of **20 credits** from groups A, B, and C.

Students will normally be restricted to taking a **maximum** of **50 credits** from any one of these groups only.

The Programme Convenor may modify these requirements on a case-by-case basis.

Curriculum Map

This grid represents a sample of modules on offer to second and third year students as part of the Drama, Theatre & Performance BA and BSc programme. **Not all of the HE2 and HE3 classes will run every year**, as the choice of modules is dependent upon staff availability and resources. You will be briefed about next year's modules in the spring.

LEVEL HE1

Single Honours

Code	Title	Credits	Status	Pre-requisites
DRA020C107Y	Thinking Through Theatre	20	Compulsory	None
DRA020C108A	Stages and Staging	20	Compulsory	None
DRA020C109S	Stages and Staging	20	Compulsory	None
DRA020C124A	Engaging Performance 1	20	Compulsory	None
DRA020C125S	Engaging Performance 2	20	Compulsory	None
DRA020C126Y	Contemporary Professional Practices	20	Compulsory	None

Combined Honours

Code	Title	Credits	Status	Pre-requisites
DRA020C107Y	Thinking Through Theatre	20	Compulsory	None
DRA020C108A	Stages and Staging	20	Compulsory	None
DRA020C109S	Stages and Staging	20	Compulsory	None

LEVEL HE2

Single and Combined Honours

Code	Title	Credits	Status
Group A – Critical Perspectives			
DRA020N428A/S	Community Drama & Theatre	20	Group A Option
DRA020N202A/S	Arguments for Comedy*	20	Group A Option
DRA020N209A/S	Representing Women: Feminist Perspectives on Drama, Theatre, and Performance*	20	Group A Option
DRA020N207A/S	Riots, Censorship & Offence	20	Group A Option
DRA020N217A/S	Theatre & the American Dream	20	Group A Option
DRA020N209A/S	Race, Ethnicity, and Representation*	20	Group A Option

Code	Title	Credits	Status
Group B – Histories, Forms and Practices			

DRA020N229A/S	Postmodernism and Performance	20	Group B Option
DRA020N235A/S	Modernism, Performance and the Avant-Garde*	20	Group B Option
DRA020N233A/S	Music, Theatre and Performance*	20	Group B Option
DRA020N238A/S	Contemporary British Drama	20	Group B Option
DRA020N336A/S	Performance and Live Art*	20	Group B Option
DRA020N226A/S	Mapping Modern Drama	20	Group B Option
DRA020N419A/S	Classical Greek and Roman Drama in Context	20	Group B Option

Group C – Performance Laboratory

DRA020N222A/S	In the Beginning was Sound*	20	Group C Option
DRA020N242A/S	Early Modern Practice	20	Group C Option
DRA020N530A/S	Voice in Dramatic Performance	20	Group C Option
DRA020N247A/S	Contemporary Devising Strategies*	20	Group C Option
DRA020N540A/S	Practical Approaches to Acting	20	Group C Option
DRA020N246A/S	Performance, Culture and the Poetics of the Everyday: Field Methods in Performance Studies	20	Group C Option
DRA020N557A/S	Design and Scenography*	20	Group C Option
DRA020N227A/S	New Media in Performance	20	Group C Option
DRA020N534A/S	Approaches to Directing*	20	Group C Option
DRA020N248A/S	Adaptation for the Theatre	20	Group C Option
DRA020N249A/S	Installation Art	20	Group C Option

Group D – Production Project

DRA040N552A/S	Studio Theatre Production*	40	Group D Option
DRA040N553A/S	Site Specific Theatre Production	40	Group D Option

LEVEL HE3

Single and Combined Honours

Code	Title	Credits	Status
Group A – Critical Perspectives			
DRA020X311A/S	Theatre and Drama for the Young	20	Group A Option
DRA020X316A/S	Stages of Terror	20	Group A Option
DRA020X318A/S	Theatre & Landscape	20	Group A Option
DRA020X325A/S	Theatre and the Idea of Nation	20	Group A Option
DRA020X355A/S	Performance, Gender and Sexuality*	20	Group A Option
DRA020X359A/S	Staging Multicultural Britain	20	Group A Option
DRA020X360A/S	The Non-human in Performance	20	Group A Option
DRA020X361A/S	The Theatre Image*	20	Group A Option
DRA020X362A/S	Theatre & Religion	20	Group A Option
DRA020X363A/S	Leisure Industries, Escape and Experience	20	Group A Option
DRA020X387A/S	Theatre on the Move	20	Group A Option
DRA020X388S	Food and Performance*	20	Group A Option

Group B – Histories, Forms and Practices			
DRA020X366A/S	Drama of the 60s Counter-Culture	20	Group B Option
DRA020X367A/S	Race Writes Representation	20	Group B Option
DRA020X369A/S	Shakespeare and Contemporary Performance*	20	Group B Option
DRA020X371A/S	Performance in the Age of Hip-Hop	20	Group B Option
DRA020X372A/S	Romani/Gypsy Culture in Performance	20	Group B Option
DRA020X373A/S	Theatre Criticism*	20	Group B Option

Group C – Performance Laboratory			
DRA020X375A/S	Advanced Theatre Practices	20	Group C Option
DRA020X376A/S	Text Workshop	20	Group C Option
DRA020X378A/S	Performing Failure	20	Group C Option
DRA020X379A/S	Performing Non-fiction: Biographical Solo Performance*	20	Group C Option
DRA020X380A/S	Performing Comedy	20	Group C Option

Group D – Production Project			
DRA040X383Y	Group Production Project	40	Group D Option
DRA020X382A/S	Group Production Project*	20	Group D Option
DRA040X384Y	Applied theatre/Community Performance: Perspectives and Methods	40	Group D Option
DRA020X385A/S	Work Placement*	20	Group D Option

Group E – Research and Independent Study			
DRA020X397S	Dissertation*	20	Group E Option
DRA040X398Y	Extended Dissertation*	40	Group E Option
DRA040X392Y	Playwriting*	40	Group E Option
DRA020X393A/S	Dialogue, Conversation and Performance*	20	Group E Option
DRA020X394A/S	Performance Documentation	20	Group E Option

****Running AY 2014-2015***

ATTENDANCE AND PREPARATION

Attendance is mandatory in all classes and we record and monitor students' attendance carefully - you may be penalized for not attending. If you know you may have to be away from the University for any reason, or perhaps you may have missed a lecture due to sickness, then you must report your absence online through the Mitigating Circumstances on 'MyZone.'

If we notice a drop in your attendance without any record of the reason, we will send you a letter to see if there are any problems you might be experiencing. If your attendance does not improve we will send you a further letter raising a **cause for concern**. These letters will be kept on your student file.

A student's registration with the University may be **terminated** by the Awards and Progression Board where –

In the absence of a satisfactory and adequately documented reason the student's record of attendance or submission of work at any time is below the stated requirements

Or

At the end of the assessment in the modules for which the student is currently registered the student's academic progress overall is judged to be unsatisfactory.

Students in the Department of Drama, Theatre and Performance are expected to attend **all** teaching sessions on the modules for which they have registered. Please sign the register for each class as evidence of attendance.

If you are unavoidably absent from a teaching session, you should, if possible, inform the lecturer concerned by email, in writing or by telephoning the Department Office beforehand. This is a courtesy to which the lecturer and your colleagues are entitled. All unavoidable absences must **also** be accounted for in writing by submitting the reasons via the Mitigating Circumstances on 'MyZone'.

Once you have completed your Absence information online you must bring originals of supporting documentation, such as doctor's certificate, appointment notes etc. to the Drama Office. Do keep your own copies of supporting documentation and official correspondence from the University (such as registration forms, receipts for essays) in the event that they are required at a later date.

Where a student is absent for two consecutive sessions, the Module Convenor will alert the Programme Convenor, who will institute the 'Cause for Concern' procedure). In the case of a module where the assessment is based on practical and/or project work, students sign an **Attendance Agreement** at registration.

A student who is absent for between two and five weeks may be deemed not to have made a serious attempt at the module and may thus forfeit the right to a resit in the event of failure.

The University's Learning Compact, a copy of which is included in this booklet, governs the conduct of all modules. It is essential that you attend all sessions regularly and punctually, and that you prepare for them carefully. Late arrival at a class, particularly a practical session, is very disruptive and for this reason lecturers reserve the right to refuse admission to a session once it has started.

To be effectively prepared for a seminar or workshop, you should:

- ✓ have completed all set reading (or other prescribed work) as described in the module booklet or otherwise determined by the lecturer;
- ✓ have your own copy of the required text or other material, whether for seminar discussion or for practical work;
- ✓ equip yourself with adequate writing materials (including clipboard or hard-backed pad for taking notes in practical sessions);
- ✓ be wearing appropriate clothing (see below);
- ✓ arrive mentally and physically ready for the designated class.

Clothing for practical work in Drama, Theatre and Performance

You will be expected to wear suitable clothing for all practical work. This should consist of loose fitting or stretch garments that allow freedom of movement and in which you feel comfortable. Skirts should not be worn and jeans are frequently too restrictive. Trousers, jogging pants or leggings and a t-shirt or sweat-shirt are suitable. Studio temperatures can be variable, so consider a removable cardigan or sweatshirt for cooler conditions. Footwear should be light and flexible, with a sole that grips (jazz shoes, slippers or pumps rather than heavy trainers): boots or high-heeled or thick soled shoes are not appropriate. In some practically based modules, black clothing will be insisted upon. Remember also that a studio floor can never be completely spotless, so clothing should not be brand new or too highly prized! For reasons of safety, you should avoid wearing loose jewellery or items of clothing that may catch or snag. Long hair should be tied back off the face and not worn loose.

EMAIL ETIQUETTE

In general, email is the best way of contacting the staff within the department (including your tutors, the programme convenor, the technical staff and the department administrator). However, it is important to distinguish between these emails and those that you might write to friends. Please follow the guidelines here; these are intended to help you to use an appropriate register, and apply also to any other emails you might send in a formal situation (e.g. to prospective employers).

1. Always complete the subject line with an appropriate description of the email's content. A blank subject line is not helpful, and nor is something too general such as 'hello' or 'help!'; both of these can look like SPAM.
2. Begin by addressing the recipient as you would in a letter ('Dear x' or 'Hi x'), rather than launching straight in to the message. It's fine to use our first names.
3. Write in full sentences rather than using 'text speak'. Don't use all upper case (it's like being shouted at!) or all lower case.
4. Please keep your language polite at all times. Even if your message is raising an objection to something, it is possible to do this without being rude or aggressive.
5. End by signing off with your name, and a reminder of who you are in relation to the recipient if you think they might not recognise your name immediately (e.g. 'your Thinking Through Theatre class'). Don't add a kiss ('x') – it's fine for texts to family and friends, but too informal in this situation!
6. Finally, remember that you should always use your Roehampton email address for university-related messages (including any messages you send to staff). All communications from the department and from others in the university will go to this address, too, so you need to check it regularly.

TUTORIAL ADVICE AND SUPPORT

At the start of the first term you will be allocated a personal tutor who will be responsible for your academic welfare throughout your undergraduate career. The personal tutor is there to act as an advisor and to provide support in academic matters. This may involve explanation of the modular system; help in selecting modules and appropriate pathways; advice and assistance with any problems a student may encounter with their academic programme. He/she may indicate, where necessary, the appropriate specialist support services available in the University such as study skills modules at the Student Support Centre, counselling and careers. Personal tutors may also be required to act as an intermediary between the student and the University where there is cause for concern.

In the first year you will have regular scheduled meetings with your personal tutor. You may be asked to complete a pre-meeting form to help you think about what you want to discuss, or be given a written summary of the discussion after the meeting. You are also expected to consult with your personal tutor regarding the selection of modules for the next year and subsequent completion of the Programme Registration form. As well as these scheduled meetings, you are welcome to talk with your tutor at any stage in the academic year. Tutors are available for meetings during their “drop in hours” or at other times by appointment.

One of the major differences between school/college and university is the availability of your tutors. Tutors are also contracted to carry out research, university administration and income-generating activities, so only approximately 1/3 of their time is set aside for teaching. You should not expect your tutors to be available at short notice. Consult their published office hours on their office doors or on Moodle and either drop by during the published times or send an email to arrange an appointment.

Some modules are taught by a teaching team, and you may have an enquiry that cannot be answered by your tutor. In this case, consult the Module Convenor. The Module Convenor co-ordinates the teaching team and his/her name will be listed in the module booklet. Normally, the Module Convenor will invite representatives from each group to a mid-term meeting, which provides an opportunity for student feedback.

The Programme Convenor is available to see students if enquiries cannot be answered by the Departmental Administrator, Tutors or Module Convenors.

Disability Services

University of Roehampton is committed to supporting disabled students and enabling them to reach their full potential alongside their non-disabled peers. At Roehampton, Disability also refers to Specific Learning Difficulties such as Dyslexia and Dyspraxia and long-term medical conditions such as Chronic Fatigue Syndrome and Diabetes.

If you think that you may have a disability of any kind, even if you don't consider yourself disabled, then please get in contact with Disability Services. You will find this helpful team based on the Digby Stuart Campus inside the Richardson Building or Student Information Centre.

The service is free and confidential and is there to help you. If you think you have Dyslexia, or you already have a diagnosis but don't know what to do next, please attend one of the drop in sessions. These sessions run on Tuesdays from 4-6pm, Wednesdays 12-2pm and Thursdays 1-3pm, during term time.

If you think you have a disability, then please contact us and make an appointment to see one of the Disability Advisors. You can do this by visiting the Richardson building or phoning them on 020 8392 3636 or e mail us at disabilities@roehampton.ac.uk.

The sorts of things we can support you with include:

- Getting a diagnosis of Dyslexia
- Applying for Disabled Students Allowance
- Obtaining a Needs Assessment
- Setting up one to one study skills support, mentoring or LSA support
- Providing you with examination accommodations or alternative forms of examination
- Liaising with your academic department about your needs

Pastoral Support

From time to time, students may wish to discuss issues relating to their lives and work with someone other than their academic tutor. The Student Welfare Officer for DTP is Anne-Marie Joyes, a.joyes@roehampton.ac.uk. She can put you in touch with sources for medical or financial support as needed.

Additional support is available from the Roehampton Counselling Service (020 8392 3636; <http://studentzone.roehampton.ac.uk/counselling/index.html>), the Chaplaincy (<http://www.roehampton.ac.uk/chaplaincy/index.html>) and the Deputy Principals of your college.

Drop-In Hours

All permanent teaching staff have their offices in the Jubilee building (mostly along the top corridor), and they are available for general consultation at specified times in the week. Appointments for these times are not always required, but precedence may be given to a student who has made a prior arrangement. Details of all staff drop-in hours are listed in the School Office and individual times will be posted outside lecturers' offices. Staff may arrange appointments by weekly sign-in sheets, via email or via the Drama Moodle site.

Student Representation

All undergraduates are entitled to be represented at the regular meeting of the Programme Board (each programme has a separate board). These meetings discuss academic matters concerning the teaching and learning on the programme, and a standing item on the agenda is reserved for student business. At the start of the year elections will take place to find a student representative from each year.

Messages for the student representatives will be sent by email.

Equal Opportunities Policy

The Equal Opportunities Policy of the Roehampton University strives to ensure that, in the working conditions and institutional life of students and staff, everyone receives just and equitable treatment regardless of age, creed, disability, ethnicity, health, marital status, national origins, sex, sexuality, and social class. The purpose of this policy is to create a climate where everyone feels a personal responsibility to ensure that the dignity of students or staff is not demeaned, intimidated or abused, where students and staff can challenge all forms of bullying, harassment, or intimidating behaviours, where individuals can report incidents in confidence, and where individual incidents may be dealt with quickly and effectively. If you have reason to believe that you are being harassed, you are advised to contact one of the University Harassment Advisers, who will deal with your case confidentially.

University of Roehampton - Student Affairs

Library and Learning Services	020 8392 3770
http://studentzone.roehampton.ac.uk/library/index.html	
http://studentzone.roehampton.ac.uk/howtostudy/studyguide/	
Disability Services	020 8392 3636
Dyslexia Service	020 8392 3860
http://studentzone.roehampton.ac.uk/disability/	
Student Medical Centre	020 8392 3679
http://studentzone.roehampton.ac.uk/medicalcentre/	
Health and Wellbeing Adviser	020 8392 3113
Student Welfare Officer	
Education, Dance, Drama and Theatre Performance	020 8392 3304
Student Funding	020 8392 3082/3090
http://studentzone.roehampton.ac.uk/finance/adviceandsupport	
Money Doctors	020 8392 3199
Employability and Entrepreneurship	020 8392 3040
www.roehampton.ac.uk/employability	

Job Shop www.roehampton.ac.uk/jobshop	020 8392 3854
International Student Support http://www.roehampton.ac.uk/admissions/international/index.html	020 8392 3192
Accommodation on campus Accommodation off campus http://www.roehampton.ac.uk/admissions/accommodation/index.html	020 8392 3166 020 8392 4451
Students Union http://www.roehamptonstudent.com/	020 8392 3221

MODES OF TEACHING

A variety of teaching modes are employed in the Drama, Theatre and Performance Studies programme. Each teaching situation that you find yourself in will, depending upon the content of the module itself, require different things of you and different forms of engagement.

Above all, you should remember that learning at degree level is an active and participatory process, rather than a passive or privatised one; and this, it hardly needs saying, holds true particularly in the case of our subject. Drama, theatre and performance are collaborative and active processes and much that you learn will be through the sharing and communication of ideas and through their embodiment and development in action. Do not forget that the teaching situation forms only a small part of the actual time you will be spending on the subject. Every ten credits assigned to a module reflects an expected total of 100 hours per term of student time (double this for a 20-credit module), of which formal class contact time may comprise a weekly 2½ hour session. The greatest part of your time will therefore be devoted to work outside the timetabled class: study, research, preparation, writing, project development, rehearsal etc., some of it independent, some of it collaborative.

Here is a brief guide to the modes of teaching you can expect to encounter during your programme of study in the department and an explanation of the intentions behind them. The booklet issued at the beginning of each module for which you enrol will, of module, give a fuller description and rationale for the class contact time.

Lecture

A talk or presentation to a large group of students, usually the entire module group.

It is usually timed to take just under an hour, though the session may run for longer if substantial additional material is being included (slides, video extracts or a practical demonstration, for example). Not all modules include lectures. In those that do, there may be a regular weekly programme of lectures or the lectures may be scheduled for

specific weeks. It is important to know where and when lectures are to be held, particularly as you may need to attend in a room other than the one for which you are normally timetabled. Lectures are usually intended to raise key issues and to stimulate further discussion and enquiry and therefore will often follow a particular line of argument. Thus, although this is an occasion on which you will not necessarily be required to contribute directly, you should engage with the lecture in an intellectually active way. Do not try to write everything down: this is not a dictation exercise! Use note-taking as a way of sifting through what is being said and recording salient or contentious points. After the lecture, read through your notes, redrafting them if necessary, and follow up references in the library.

Seminar

A group class usually timetabled as the regular core activity of a module and with the same lecturer (your "module tutor"). Attendance at seminars is a requirement under the University Learning Compact and lecturers will expect a full commitment to this activity. The main function is to promote group discussion and investigation of key topics and module material. Preparatory reading or research is essential and will be indicated in advance by the module tutor. Seminars will usually be led by the tutor, perhaps by means of a short introductory presentation, by "chairing" the discussion or by raising key questions. Sometimes however, students will themselves have the opportunity to lead part or all of a seminar, individually or in partnership with colleagues. This may take the form of a short paper to be read to the group, an analysis of a key extract from the prescribed reading or the presentation of visual or performance material. Remember that seminars depend upon your input, your participation and your own preparation. Do come prepared to listen, debate, and learn.

Workshop

This is the practical equivalent of a seminar and again a central component in many (though not all) of the modules you will be following. Full attendance and commitment is essential and work is usually assessed, either through week by week participation or through a particular exercise or presentation. The module tutor will usually lead a workshop but occasionally students may have responsibility for leading part of a session. You may find yourself working together with the whole class or collaborating in smaller groups or pairs but you will not usually be asked to "perform" as an individual. Practical workshops are the laboratory in which staging ideas, dramaturgical theories, textual readings etc. are explored and tested in action. They are also the means by which particular performance skills and improvisational techniques are investigated.

It is essential that you come to a workshop well prepared: appropriately dressed, in a constructive frame of mind and having completed whatever preliminary work has been set. You should arrive punctually and be ready to work from the very start of the session; the late arrival of even one student is very disruptive and the lecturer reserves the right to refuse entry to the studio once work has begun. Practical sessions are designed to be as un-intimidating as possible, but if ever you feel uncomfortable with a particular activity, then withdraw to the side of the studio and

join in again when you can. In such instances it might be appropriate to talk with the tutor after the session.

You will be expected to discuss or reflect upon the work at some stage in the session. A module may also require you to write about the work you have done. Energy, commitment, relaxation and concentration are all essential to a successful practical workshop but do not leave your critical faculties, or your pen and paper, at the door!

Rehearsals

Rehearsals constitute a project-specific mode of furthering your knowledge, skills and understanding. In concert with the ethos of 'learning through doing', they are focussed on the development of working processes necessary for the achievement of a concrete practical outcome – public performance. They combine practical experimentation with dialogue, debate and discussion, and encourage you to develop sound group-working skills. Typically, they are tutor-led at HE2 and student-led at HE3, although you may often find yourself rehearsing out of class in small groups and then presenting rehearsal work during class time.

Production Project

Most of your performance and production work takes the form of a group project sustained over a number of weeks and culminating in some sort of presentation for assessment. A project may be part of your work for a module or it may constitute the main body of the module itself. This is a creative activity, but it is also a learning process and your work will be expected to demonstrate the discoveries you have made or the understanding you have developed. In many cases, performance or presentation will be accompanied by written work or it may be followed up by discussion or by a viva voce exam. There is a wide range of such work in your programme and you should study carefully the module booklet so as to understand the particular requirements of the project on which you will be embarking.

At HE1 and HE2, the module tutor leads performance projects but at HE3 you will probably take more responsibility for the content and organisation of the work, with your tutor acting as supervisor or consultant. In all project work however a high premium is placed on your collaborative skills and your ability to work constructively and independently towards your target, particularly outside class contact time. Remember that these modules carry an expectation of a certain number of student hours outside formal class contact time: you will not be expected to devote time to a project in excess of this estimate nor to work at hours of the day or week which are incompatible with competing pressures on your time. Each group will have responsibility for organising rehearsals and booking spaces with the Departmental Technician (Jonathan Wilson), and for arranging technical support where appropriate.

Fieldwork

Fieldwork in Drama, Theatre and Performance concentrates on participating in practical workshops and research-led discussions (including those contributed to

the Programme by **visiting speakers and practitioners**), documenting rehearsal and performance processes during workplace or community placements, and attending public performance events. Independent learning may be combined with tutor-led investigation in further seminars, workshops or tutorials.

Tutorial

A tutorial is a meeting between a module tutor and a single student or small group and provides the opportunity for detailed discussion of issues related specifically to your own work for the module. Tutorials are often timetabled as part of a module and will usually have a particular purpose such as the monitoring of progress on a practical project or advice on the drafting of an essay. Tutorials are usually held in the tutor's office; they are arranged by appointment, usually on a tightly organised timetable, and it is essential that you attend punctually so as to make maximum use of the time available. You should always come prepared and armed with the appropriate material and with the questions you need to ask.

Visiting speakers and performers

Guest lectures are occasionally arranged, usually as part of a module, or associated with it, but sometimes as free-standing events. Guest speakers may be visiting academics or theatre and media professionals. Theatre and media practitioners also visit to perform or to run a workshop. These events are an important part of the academic and cultural life of the Department, providing a vital link with work going on outside, and they are usually open to all staff and students (though numbers may sometimes be limited).

MODES OF ASSESSMENT

As a student on the Drama, Theatre and Performance Programme, you will encounter a variety of forms of assessment: ways in which you will be required to submit work (practical, written, oral) for examination. Again, this range of work is indicative of the multi-disciplinary nature of the subject. Each mode of assessment is designed to facilitate particular sorts of responses to the material and issues encountered in the module and to develop specific analytical, research and presentational skills. These are some of the types of assessment you may come across. Some modules may use variations on these but the module handbook gives details of the assessment pattern and what is required of you. If in doubt, consult your tutor.

Essay

Essays provide you with the opportunity to demonstrate a critical engagement with module material and to explore and develop key issues and ideas encountered in seminars and lectures and in your own research. Essays are an important means of expressing learning through the organisation of thought and research into a coherently structured written argument.

Practical Essay

This is an exploration in performance of material which pertains to specific theoretical concepts encountered in the module and is designed to demonstrate or interrogate those concepts. A written statement identifying the project's rationale, aims and objectives is usually produced as an accompaniment to the practical essay. Practical essays are assessed at the point of delivery, and are followed up with detailed written **Project Reports** documenting the process of conceiving, researching and rehearsing the performance and reflecting on its learning outcomes.

Production or Project Report

This succinctly outlines the rationale for a performance or production project and the sources of research and critically assesses the developmental process of the project and its learning outcomes. The production file should be a coherent and comprehensive account, taking into account the initial objectives of the project, the choices made during the planning/devising/rehearsal process and the theatrical or screen realization itself. It is often appropriate for such work to be divided into headed sections, rather than written as a seamless essay.

Performative Intervention

Performative Interventions take a variety of forms designed to enable you to contribute productively to the development of your understanding of the issues and materials studied on a module. They are a literal form of 'coursework', offered as a means of stimulating dialogue, debate and discussion in a seminar or workshop

context and as such are assessed at the point of delivery. Examples of performative interventions include: presenting a short seminar paper; constructing a workshop exercise or parallel activity; staging a brief performative critique; reporting on a performance event or other independent research; creating a participative task or documentary exercise.

Portfolios

Portfolios include a range of tasks and activities undertaken over the duration of a module. They may include both tutor-directed assignments and independent research work, and are designed to enable you to demonstrate a range of critical and transferable skills in the construction of assessed work. Examples of work produced in the form of a Portfolio include: analyses of dramatic texts, performance events, theoretical extracts and historical documents; interview transcripts, fieldwork assessments, and research reports; annotated bibliographies, glossaries of critical terms, indexes of research resources; new or original research materials and discoveries, evaluative assessments of research practices, etc.

Dramaturgical and Performance Analyses

This enables you to analyse the printed text, or staged performance, and to use it as evidence upon which to base an informed discussion of key questions about performance or dramatic realization. In such cases, you are required to consider closely the material before you, examining it in detail for the complex and intricate means by which performance is encoded in textual and/or theatrical form.

Analytical Documentation

Here you are required to analyse the practical work undertaken in workshop and rehearsal and to develop areas of learning through reference to critical reading. The work is assessed on its coherence and succinctness, its ability to focus on learning outcomes and the development of these through appropriate research.

Director's or Designer's Workbook

This enables you to approach a set text from the perspective of a director or designer about to embark on rehearsals. The workbook should demonstrate an overall understanding of the play and its dramatic structure, it should explore main interpretative aims and directorial strategies or design issues and demonstrate how you intend to realise this text theatrically. Attention should be given to the original staging and reception of the text, its requirements and what is felt to be relevant for its production now.

Workshop

Here you are assessed on your contribution to practical workshops, specifically on group collaboration, an exploratory approach to exercises and tasks, development of skills and techniques, self-reflectiveness, awareness of learning outcomes and a constructive contribution to discussion, informed by background reading.

Student-led workshop

This may be assessed at the point of delivery or may require a formal write-up of the session. You are assessed on your ability to plan and lead a coherent, developmental and critically or theoretically informed workshop (usually part of a session), based on a topic or task set by the tutor.

Performance

Performance Examinations take place through the assessment of theatrical productions presented to public view. You are asked to demonstrate your (usually in a group) knowledge and understanding of specific dramatic and theatrical conventions and performance practices in and through the staging of a performance event. This mode of assessment is crucial to work in the discipline, enabling you to demonstrate key subject-specific learning outcomes, and is assessed at the point of delivery. Students undertaking performance examinations will also usually be required to produce written **Analytical Documentation** of the performance project and/or rehearsal process, demonstrating the ability to self-reflexively evaluate your production work.

Examinations

Written Examinations by revealed or unseen paper are designed to enable you to demonstrate your knowledge and understanding of core areas of the discipline and to develop skills in constructing and presenting coherent arguments within given time constraints.

Dissertations

Dissertations and other forms of assessment designed to facilitate the presentation of research materials provide you with the opportunity to demonstrate the ability to evaluate materials, synthesise ideas and produce sustained analytical arguments relating to specialist topics within the subject. They may be accompanied by **Viva Voce** examinations designed to clarify further the nature of a student's understanding of a topic or argument.

Viva voce

On some modules, a short oral examination may form part of the assessment. This usually follows a group performance, providing the individual student with an opportunity to reflect upon the intellectual basis and theatrical realisation of the work presented.

Criteria for the Assessment of Practical Work

Production projects and other forms of practical work provide you with the opportunity to demonstrate critical, theoretical and creative engagement with dramatic and theatrical practices within the medium of live performance. The specific requirements of practical work vary according to the stipulations of the learning outcomes of each module. However, the majority of practical work requires you to explore set dramatic and theatrical problems and to propose and develop appropriate, informed and imaginative solutions to these.

In general, practical work is evaluated on the basis of: cogency, clarity and coherence of purpose and accomplishment; the extent to which it sustains a co-ordinated relationship between the physical, spatial and temporal resources of performance; awareness of, and responsiveness to, site and context; levels of imagination, innovation and risk; and the deployment of such technical skills as are appropriate to the project.

It is standard practice to award the project itself a grade (known as 'the benchmark'), assessed according to the criteria set out below. Individual students may be marked relative to the benchmark with their personal grades being determined by the specificities of their contribution to the project, so far as these are demonstrably revealed in the examination performance. For example, a performer's individual negotiation of the project agenda might merit a distinction being made between their performance and that of the production as a whole. However, such variations do not normally exceed the difference of one classification.

Project work will usually be supported by written documentation which may take a variety of forms, but which will be expected to demonstrate your intellectual engagement with the practice, in terms of your understanding of the nature and contexts (performative, cultural, historical) of the source materials used, the awareness of the theoretical and methodological issues at stake in the specific choices made by the project, and the ability to reflect critically upon process and outcome.

Criteria for the Assessment of Written Work

Written work provides you with the opportunity to demonstrate your critical engagement with the module and attainment of its learning outcomes. You will be encouraged to explore and elaborate key principles and concepts encountered in lectures, seminars, workshops and independent research and to apply them to specific texts, contexts and practices. It is important that you are able to demonstrate your knowledge and understanding by organising materials into a well-structured, well-argued and well-written piece of critical analysis. Theoretical reflections should be supported by informative concrete examples, citing clearly the texts, practitioners and scholarly resources consulted. All references must be documented using Harvard conventions as set out in the Programme Handbook.

Guide to Essay Marks

This guide is intended to give you an idea of what your tutors are looking for when they mark your written work. Specific criteria for individual assignments will be communicated within each module.

1st class (70+)	Argument and use of theory:	Excellent argument synthesising available critical work and clearly and coherently developing new perspectives.
	Structure/style:	Excellent structure and scholarly style showing strong ability to organise research materials in original, interesting and illuminating ways. Correct grammar and spelling and clear presentation.
	Engagement with module:	Sophisticated engagement with ideas and readings studied in the module and substantial attainment and expansion of learning outcomes.
2:1 (60-69)	Argument and use of theory:	Good argument showing good understanding of available critical work and some ideas for new departures but not fully developed.
	Structure/style:	Good structure and style showing ability to organise research materials in suitable and suggestive ways. Correct grammar and spelling and clear presentation.
	Engagement with module:	Clear engagement with ideas and readings studied in the module and substantial attainment of learning outcomes.
2:2 (50-59)	Argument and use of theory:	Standard argument showing some understanding of available critical work but few ideas and little criticism.
	Structure/style:	Sound structure and style showing ability to organise research materials but a need for development of both research and presentation. Some errors in grammar, spelling and presentation.
	Engagement with module:	Acceptable engagement with ideas and readings studied in the module and attainment of learning

outcomes.

3rd (40-49)	Argument and use of theory:	Underdeveloped argument showing little understanding of available critical work and no new ideas.
	Structure/style:	Patchy structure and inappropriate style, showing little research and over-reliance on few sources. Many errors in grammar, spelling and presentation.
	Engagement with module:	Little engagement with ideas and readings studied in the module and limited attainment of learning outcomes.

Fail (39 and below)	Argument and use of theory:	Unsatisfactory argument that falls short of negotiating the course requirements adequately, with very little understanding of available critical work.
	Structure/style:	Ineffective structure and highly derivative style, revealing dependence on a few received ideas. Incorrect grammar and spelling and poor presentation.
	Engagement with module:	Limited or no engagement with ideas and readings studied in the module and insufficient attainment of learning outcomes.

Guide to Performance Marks

This guide is intended to give you an idea of what your tutors are looking for when they mark your performance work. Specific criteria for individual assignments will be communicated within each module.

1st class (70+)	Rehearsal strategies/ performance meaning:	Excellent project that develops imaginative and intelligent research and rehearsal strategies in order to communicate meaning in performance.
	Creativity / theatrical techniques:	Advanced understanding of theatrical codes and conventions demonstrated in the creation of an innovative, stimulating and persuasive piece of theatre.
	Engagement with module:	Sophisticated critical engagement with the tasks and challenges set and substantial attainment and expansion of learning outcomes.
2:1 (60-69)	Rehearsal strategies/ performance meaning:	Good project that develops suitable research and rehearsal strategies in order to communicate meaning in performance.
	Creativity / theatrical techniques:	Appropriate understanding of theatrical codes and conventions demonstrated in the creation of an engaging piece of theatre.
	Engagement with module:	Clear critical engagement with the tasks and challenges set and substantial attainment of learning outcomes.
2:2 (50-59)	Rehearsal strategies/ performance meaning:	Satisfactory project that develops standard research and rehearsal strategies in order to communicate meaning in performance.
	Creativity / theatrical techniques:	Adequate understanding of theatrical codes and conventions demonstrated in the creation of a satisfactory piece of theatre.
	Engagement with module:	Acceptable engagement with the tasks and challenges set and attainment of learning outcomes.

3rd (40-49)	Rehearsal strategies/ performance meaning:	Underdeveloped project that only barely develops appropriate research and rehearsal strategies in order to communicate meaning in performance.
	Creativity / theatrical techniques:	Limited, derivative and/or inconsistent understanding of theatrical codes and conventions.
	Engagement with module:	Little engagement with the tasks and challenges set and limited attainment of learning outcomes.
Fail (39 and below)	Rehearsal strategies/ performance meaning:	Unsatisfactory project with very little awareness of the research and rehearsal strategies necessary to communicate meaning in performance.
	Creativity / theatrical techniques:	Lack of understanding of theatrical codes and conventions.
	Engagement with module:	Little or no engagement with the tasks and challenges set and insufficient attainment of learning outcomes.

Guide to Marks for Scripted Plays

This guide is intended to give you an idea of what your tutors are looking for when they mark your scripts for performance (in modules such as Playwriting and Adaptation for the Theatre). Specific criteria for individual assignments will be communicated within each module.

1st class (70+)	Ideas:	Excellent text that develops original ideas and insights and shows an imaginative use of formal elements.
	Structure/style:	Distinctive structure and style showing advanced ability to synthesise elements of the particular form and/or genre in interesting and illuminating ways.
	Engagement with module:	Sophisticated engagement with issues raised by the module and substantial attainment and expansion of learning outcomes.
2:1 (60-69)	Ideas:	Strong text showing good ideas and insights and a good understanding of formal elements.
	Structure/style:	Good structure and style showing ability to synthesise elements of the particular form and/or genre in suitable and suggestive ways.
	Engagement with module:	Clear engagement with issues raised by the module and substantial attainment of learning outcomes.
2:2 (50-59)	Ideas:	Standard text showing some ideas and some understanding of formal elements, but only partially developed.
	Structure/style:	Sound structure and style showing some ability to synthesise elements of the particular form and/or genre, but a need for development and further work.
	Engagement with module:	Acceptable engagement with issues raised by the module and attainment of learning outcomes.
3rd (40-49)	Ideas:	Underdeveloped text showing few ideas and little understanding of formal elements.

	Structure/style:	Patchy structure and derivative style, revealing over-reliance on a few ideas. Unexamined use of cliché and stereotype.
	Engagement with module:	Little engagement with issues raised by the module and limited attainment of learning outcomes.
Fail (39 and below)	Ideas:	Unsatisfactory text with little or no understanding of formal elements.
	Structure/style:	Inadequate structure and inappropriate style, revealing dependence on a few received ideas.
	Engagement with module:	Little or no engagement with issues raised by the module and insufficient attainment of learning outcomes.

Guide to the Presentation and Submission of Written Assignments

You should read the following very carefully and have it at hand for reference when preparing written work. **Failure to meet the requirements set out here may mean that work is not accepted for assessment or that the mark is reduced.**

A General Rules of Presentation

1. All assignments should be handed in and/or submitted electronically via Turnitin **up to 2pm on the date the assignment is due, unless otherwise specified.** Hard copy submissions should be handed in to the Department of Drama, Theatre and Performance submission boxes, **not** to a lecturer or administrator, on the submission date and time stipulated. Normally the hard copy hand-ins take place in the Jubilee foyer, unless otherwise stipulated. In addition to the practical work in which you are engaged as part of your programme of study, you may wish to involve yourself in other performance activities here.

Details of how to submit via Turnitin will be contained in Module Handbooks. Please note that the submission date is a final deadline: assignments will not be accepted after this time unless accompanied by a Mitigating Circumstances Application outlining a bona fide reason for late submission and accompanied by appropriate medical or other verifiable evidence.

2. You only need to submit one copy of each assignment (except for dissertations), but you must be able to produce a second copy at short notice if requested to do so. You **MUST** regularly back-up your essays onto disc or USB **as the University will not accept computer failure as a reason for late submission.**

Assignments may not be sent by e-mail or by fax.

If you are submitting bulky supplementary material with your assignment, such as a DVD or CD or slides, these should be labelled with your name and module code, and submitted in a zip-top plastic envelope or securely attached to the file.

3. If handing in hard copy a separate departmental **cover sheet** must be completed fully **prior** to hand-in, and submitted with the assignment (ideally in a thin clear plastic document wallet). Cover sheets are obtainable from the wall files in the foyer the Jubilee Building.
4. All hard copy written work must be submitted on plain A4 on one side of the paper only and with a left hand margin of no less than 3cm for comments.
5. Typing or word-processing of essays is recommended. Typed essays should use **double or one and a half line spacing.** (Computer modules are

available through Computing Services, and information leaflets are available in the computer suites at the Library.)

6. Pages must be numbered consecutively, and your name should appear on each page.
7. You are strongly advised to pay particular attention to the spelling, sentence construction, details of presentation and accuracy of quotations in your final draft. These factors will be taken into account when an assignment is marked. Remember that errors can creep in at the last moment, particularly when an essay is being revised from an earlier draft. You should always leave yourself time to check your work and correct all errors before submitting it. Tutors do not have the time to correct errors of spelling, punctuation and expression but they may indicate such mistakes, often using the conventional shorthand (sp, p, exp, etc.).
7. Written work should be presented in a clear, consistent and fully documented scholarly form. For guidance, see the accompanying Style Sheet.
8. Assignments submitted as uploaded documents via Turnitin must follow the above requirements.

B Rules on Submission

PENALTIES FOR LATE SUBMISSION OF WORK

Work submitted UP TO 2pm, SEVEN calendar days after the deadline.

The work will be marked, and feedback will be provided in the normal way. However, the formal mark for the piece of work which goes forward to the gradesheet will be capped at a **BARE PASS** (40% for undergraduate modules)

Work submitted AFTER 2pm, SEVEN calendar days after the deadline.

The work will not be marked and the formal mark for the piece of work which goes forward to the gradesheet will be **ZERO**.

Non submission and late submission may be a factor in permitting a student to resit. Where this is the case, work which is submitted too late to be marked will be reviewed briefly in order to verify that it counts as a genuine attempt at the work. **Departments will not accept any work in this way fewer than three weeks before the final deadline for submitting marks to Registry.**

Programme examination boards may still exercise discretion around submission deadlines for individual students under the provisions of the Mitigating Circumstances Policy and the regulations on extensions and deferrals.

CIRCUMSTANCES AFFECTING YOUR STUDIES OR ASSESSMENTS

All assessments have strict deadlines which are made available to students at the beginning of term to ensure students can plan their workload effectively throughout the year. These deadlines are also scheduled around the dates of Programme Exam Boards where all grades are presented before being submitted to Registry for ratification at the University's Awards and Progression Board. In order for these dates to be met we also have to allow enough time for your assessments to be marked, second marked, external examiners to be sent a sample of work for consideration and for grade sheets to be completed.

In the event of a serious illness or other personal circumstances which could affect your attendance at lectures, coursework submission or prevent you from attending an examination or class test you **MUST** follow the University procedure to request an extension or deferral and complete the required process. The details of this process are listed in the Department Administration section of your Programme StudyZone Moodle site.

The **University Mitigating Circumstances Policy** can be found on the University website

<http://www.roehampton.ac.uk/academicoffice/staffinfo/formtemplatesguidance/formbank.html>

Do note that the following are not grounds for an appeal: involvement in extracurricular activities, paid or voluntary work, computer failure, being away from university on the due date, family holiday, pressure of academic work (in either of your subjects), auditions or participation in a production, transport difficulties (except in the event of verified crisis in the transport system).

Students choosing to word-process their assignments must accept responsibility for safeguarding their work through adequate command of the computer and by maintaining a back-up disk/USB. **Loss of material or delay due to computer/printing difficulties will not be considered acceptable grounds for an appeal.**

In the event of a last-minute emergency preventing submission by the deadline, the Drama Administrator should be contacted - immediately if possible. In such an event, a full report of the circumstances will be considered at the Department Examination Board before a mark for the assignment is approved.

If you have failed a module at the June examination board and need the copy of your failed coursework to work towards your re-sit over the summer, contact your tutor and/or the department administrator to request access to your work.

RESIT PENALTIES

If you have been awarded a resit for a module the maximum you will be awarded will be the **bare pass mark** - 40% for Undergraduate degrees. If you have been awarded a resit due to a deferral for mitigating circumstances your resit mark will not be penalised.

C Plagiarism

Plagiarism is the act of presenting ideas or discoveries of another person (whether that person is the author of published material or another student) as your own. It runs contrary to the principles of academic practice and carries substantial penalties, ranging from a reduction in marks for the piece of work in question to complete termination of study at the Roehampton University.

Roehampton University Academic Regulations

7.11 Academic misconduct in relation to timed examinations and all other forms of assessment is regarded as a very serious offence. Academic misconduct includes, for example: impersonation of another candidate, allowing impersonation by another candidate, copying from another person or communicating with another person (other than an invigilator) during a timed examination, introducing an unauthorised aid into a timed examination, plagiarism, unauthorised replication of a candidate's own work for different assessment tasks, and fabrication of results obtained from work which has or has not been carried out. Academic misconduct also includes theft, concealment or intentional damage to learning resources or facilities provided by the Roehampton University or its colleges, and all such cases shall be dealt with severely.

7.12 Cases of alleged academic misconduct shall, at the discretion of the Programme Convenor, immediately be referred to the Registrar, who will ensure that the case is heard by the Student Review Committee. The candidate who is the subject of the allegation will be informed in writing of the grounds for the allegation and will be given the opportunity to make representations, in accordance with the normal practice of the Committee. The judgement of the Committee shall be in accordance with published guidelines, and, if the case is proved beyond reasonable doubt, a severe penalty will be imposed, which will be on a scale between a fail grade on the module in question with no resit permitted and termination of the candidate's programme of study.

The following definition of plagiarism will be used:

"Plagiarism is the act of presenting the ideas or discoveries of another as one's own. To copy sentences, phrases or even striking expressions without acknowledgement in a manner which may deceive the reader as the source is plagiarism; to paraphrase in a manner which may deceive the reader is likewise plagiarism. Where such copying or close paraphrase has occurred the mere mention of the source in a bibliography will not be deemed sufficient acknowledgement; in each instance it must be referred specifically to its source. Verbatim quotations must be directly acknowledged, either in inverted commas or by indenting." (University of Kent)

UNIVERSITY POLICY ON PLAGIARISM

A student suspected of plagiarism will be interviewed by the Head of Department and/or the Programme Convenor, accompanied, where appropriate, by the Module Convenor. Following this meeting, if the suspicion is confirmed, the penalty will be decided and the case may be referred to the Student Review Committee. An official letter of warning will be sent to the student by the Programme Convenor, and a copy sent to the Academic Secretary of the Student Review Committee. A copy of the letter will also be retained on the student's Drama records. The penalties for confirmed plagiarism vary depending on the severity of the offence.

The University Policy on Academic Misconduct can be found at the link below
<http://www.roehampton.ac.uk/current-students/student-regulations/>

The University regards plagiarism as theft and deception, and is rigorous in its detection and punishment. This has recently included cases of programme termination.

If you have any worries about what might constitute plagiarism, you should consult with a member of the academic staff. We encourage you to discuss work with other students, but do ensure that you complete any assignment independently. By taking advice, by documenting your sources according to the following guidelines, and with experience, you should learn to handle secondary material in a considered, scholarly and confident manner.

STYLE SHEET

You will be writing many different assignments for your Drama, Theatre and Performance programme and in a number of different forms, including short analyses, reports, and, of module, critical and researched essays. The following notes are designed to help you in matters of presentation, scholarly style and conventions for documenting and acknowledging references.

A Basic Scholarly Style

1. Titles

Throughout the essay and bibliography (see below), titles of books, plays, films, periodicals and newspapers must be **underlined or in italics**.

Titles of articles, essays, chapters and poems - i.e. works that appear within larger works - are **enclosed in quotation marks** (and **not** underlined.)

If you need to refer to a title frequently in an essay, you may use a shortened version, as long as it is familiar or self-explanatory (e.g. Arturo Ui for The Resistible Rise of Arturo Ui). Your first reference should give the title in full.

2. Names

Use the full form of a person's name (including authors, characters, directors, actors and designers) on the first occasion. Thereafter you may use the last name only - or the first name in the case of a dramatic character if the text justifies it. Do **not** underline characters' or actors' names **or** place them in inverted commas.

3. Quotations

Use quotations only to support or illustrate your argument. A quotation should be **accurate**, corresponding to its source in wording, spelling and punctuation. (For exceptions, see below.)

Short quotations (up to four typed lines of prose or three lines of verse) are included within the body of the text of your essay and enclosed within quotation marks. Lines in a verse quotation should be separated with a slash (/). For example:

Indeed, Tim Etchells, Forced Entertainment's director & writer, has repeatedly acknowledged Impact's influence, writing that the memory of watching The Carrier Frequency remains with him, "burnt on the retina" (Etchells 1999).

Longer quotations are separated from the body of your essay by two lines, indented from the margin and not enclosed within quotation marks. They are usually introduced by a colon. For example:

Whilst reviewing Impact's work for Performance Magazine, Steve Rogers describes what he considered to be a distinctive aesthetic:

Whenever I see an Impact show, whether it is the whimsical 'Undersea World of Eric Satie' or the more aggressive work, 'Useful Vices', there is a raw, expressive quality that always reminds me of the dark world of unmodernised, Victorian terraces of northern industrial towns (Rogers 1983 : 5-7).

I would argue that it is this 'unmodernised' quality which has seeped through from Impact to Insomniac's repertoire and which contributes, in part, to its apocalyptic or nostalgic quality. Both If We Shadows (1994) and Clair De Luz (1993) have their mise-en-scène as a rambling, decaying mansion and the characters populating their shows often discuss disorientation in terms of being trapped in a changing environment of decrepit stairs, corridors, locked rooms and dead ends.

On the rare occasion that you need to omit words or sentences from a quotation for the purpose of conciseness (and providing the meaning of the passage quoted is not thus misrepresented) you should indicate the omission with an ellipsis [...].

For example:

However, although there would appear to be a consensus about the futility of reading the plays as autobiography there would also appear to be, as I have suggested above, a sense of hesitancy, in contemporary writing, to be critical of Kane's work. Graham Saunders contributes to this debate by arguing that:

Thinking of 4.48 Psychosis as little more than a suicide note [...] risks impoverishing the play: moreover, such a commentary runs the risk of providing too reductive a reading, both of the play's content and its themes. [...] Of course, the opposite is true, and that in denying the theme of suicide in 4.48 Psychosis, the critic can end up imposing a false aesthetic against the original intentions of the writer (Saunders 2002:110-1).

B Documentation

Full documentation of all sources is essential to the proper formulation of an academic assignment. This is achieved by

- a) providing a complete list of Works Consulted, i.e. all work - books, articles, playtexts, productions, Internet websites and other material - that you have found useful in the preparation of your assignment.
- b) giving short but accurate details of any reference to another source within the body of the essay, including direct quotations, paraphrases, allusions, facts and ideas. The full details of any reference are provided in the list of Works Consulted.

Careful attention to these procedures will enable tutors to take into account or comment on the appropriateness of your sources and thus make a more reasonable assessment of your work.

Failure to acknowledge sources may be regarded as plagiarism (see above).

However, you should not over-document in order to impress. Do not pad out a list of works consulted with items you have not used in some form. In fact, a tutor may mark an essay down if there is no evidence that a work listed has actually been looked at. Nor should you quote too frequently or lengthily. Remember that **your** judgements and how you **apply** available evidence and material are what really count.

If you have any doubts about how to document your assignment or need any further clarification, do not hesitate to consult your module tutor.

The following basic practice should be adhered to:

References

A reference should follow any quotation from or allusion to another source or any idea dependent on identified sources. You should give, in brackets and immediately

following the quotation or allusion the **name of the author being acknowledged** and **the page number(s) from the work cited**.

There are some variations on this basic practice. When referring to a text which is the main subject of your essay, you need only give the page number. If you have just used the author's name you may omit it from the reference and give only the page number.

Some common examples:

William Gaskill's reputation as "a master of improvisational work" (Callow: 60) was evident in this production.

Improvisation is said to be one of the outstanding rehearsal techniques of the director William Gaskill (Callow: 60).

We can thus understand why Simon Callow refers to William Gaskill as "a master of improvisational work" (60).

The full details of Callow's book would be provided in the list of Works Consulted.

Where more than one work by the same author occurs, in the Works consulted include date of publication in the reference, e.g. (Callow 1984:60).

List of Works Consulted

The assignment should end with a list of **Works Consulted**, i.e. all books, articles and other sources used, including play texts, general works of reference and stage, film or television productions, websites, workshops etc.. This may be referred to as a **Bibliography** if only printed texts are included. This should be on a separate sheet (or sheets) from the last page of the essay. (It is not usual to include module lectures.)

The list should be arranged appropriately. Often this is done in two sections, **Primary Sources** (i.e. the central material being discussed) and **Secondary Sources** (critical and background works). You may opt to divide your list into other sections appropriate to the particular assignment (e.g. Films, Reviews).

Within each section, works must be listed in **alphabetical order** of author's surname (or title where no name is available).

An entry in the list of Works Consulted should show, in the following order:

- a) name of author, surname first for alphabetical order;
- b) date of publication in brackets;
- c) other relevant details, e.g. translator, editor, revised edition;
- d) full title of book or article (underlined if a book; in inverted commas if an article);
- e) if an article: title, page numbers and publishing details (date, volume number, issue number) of the journal or collection from which it is taken;
- f) place of publication (if known);

g) publisher.

Examples:

Callow, S. (1984) Being an Actor, London: Methuen.

Genet, J. (1962) The Screens, tr. B. Frechtman, New York: Grove Press.

Murphy, B. (1980) 'Acting in Television Comedy', Theatre Quarterly, No.37, pp. 23-28.

(Note precise punctuation and indented second line.)

Films, performances, and event such as workshops and public lectures should be documented as fully as possible. They can be cited in a variety of ways, depending on the information that is available or that you may wish to emphasise.

Examples:

Little Man Tate, dir. Jodie Foster, USA: Orion, 1991.

Shakespeare, W. Hamlet, dir. John Gielgud, Boston: Shubert Theatre, 4 Mar. 1964.

Sircar, Badal Actor-Audience Relationship. Workshop, Holborn Centre for Performing Arts, 16 Oct. 1992.

If you use Internet websites in your research, these also should be documented. Give the title (e.g. The Internet Movie Database) and the full address of the page consulted (eg. [http://uk.imdb.com/TUrls?Shane+\(1953\)](http://uk.imdb.com/TUrls?Shane+(1953))). Do note that information provided in Internet sources is variable in its quality and accuracy, so do verify the data from another source if possible.

Notes

In the system of documentation outlined here, notes are not usually required. In general, they should be avoided since they may indicate a failure to integrate material into the body of the essay or an attempt to go beyond the word limit.

However, notes may be used to give supporting information or to comment upon the way a writer has addressed an argument. In such cases, notes may be presented as Footnotes (at the bottom of the page) or as Endnotes (on a separate page preceding the list of Works Consulted.) Notes should be numbered consecutively and indicated by a corresponding superscript numeral at the appropriate place in the text of your essay.

USING THE INTERNET AS A RESOURCE

Once registered you will get your own e-mail account and Internet access. The World Wide Web can be an additional research tool, but the quality of material on Internet sites is variable in its usefulness. As with any research source, be a critical user of Internet material: evaluate what you have located, consider how much or how little it can contribute to your analysis and aid in formulating your ideas and argument.

A Checklist for Evaluating Sources on the World Wide Web

(Adapted from S. Barnet (2001), Types of Drama)

- ✓ Does the site or page look as if it can help me answer the assignment?
- ✓ Whose site or page is this?
- ✓ What is the intended audience?
- ✓ What is the point of view offered by the authors? Are there signs of a specific slant or bias? (This may hold true for websites belonging to agencies and companies.)
- ✓ What is the depth, quality, and detail of the material presented?
- ✓ Can the information on this website be verified by print sources?
- ✓ How well written is the text?
- ✓ When did this site become available? How regularly is it updated or revised? (The browser will enable you to get this information; if using Netscape 4.01, go to View and choose Page Info.)
- ✓ Can the person, institution, agency, or company responsible for the site or page receive e-mail for comments, questions, or criticism?

There is an Internet Detective Tutorial provided by Intute which can help you evaluate web resources:

<http://www.vtstutorials.ac.uk/detective/>

Citing a Website

Although Internet material may be freely accessed, it nonetheless remains the intellectual property of the authors. Whenever you use information from a website in your assignment, such use (whether paraphrase or direct quotation) must be cited in the text of your essay and the bibliography. There is no academic consensus on the correct form for citation of World Wide Web sources. However, these basic principles hold: 1) give as much information as you can, and 2) make sure your reader can retrieve the source themselves. This means that you should check the URL (Uniform Resource Locator); it is more accurate to copy the URL from the location line of the browser and paste it into your bibliography. Referencing guides do provide advice on how to reference electronic resources. Our referencing guides can be found at <http://www.roehampton.ac.uk/Referencing.aspx>

Provide the following information:

- Author
- Title
- Publication information
- Title of archive or database

- Date (if given) when the site was posted or its revision/modification date
- Date you accessed this source (as website material may change)
- URL (Uniform Resource Locator); this is the Web address.

Theatre Websites

Live Art Development Agency

Holds information about live art and performance art in the UK, including a study resource of video and related material.

www.thisisliveart.co.uk

Theatre Museum

Performing arts museum located in the Victoria and Albert Museum.

<http://www.vam.ac.uk/tco/>

Arts Council of England

The main funding body for arts in this country

www.artscouncil.org.uk

SCUDD (Standing Conference of University Drama Departments)

Many links to other theatre sites.

www.scudd.org.uk

Full details of the Library and Media Services are available in the Roehampton University Learning Services information pack.

NB: FAILURE TO CITE SOURCES FROM THE INTERNET WILL BE CONSIDERED AS PLAGIARISM. UNDER NO CIRCUMSTANCES SHOULD YOU ATTEMPT TO 'BUY' AN ESSAY ON-LINE. THE UNIVERSITY HAS SOPHISTICATED DETECTION SOFTWARE AND YOU WILL BE FOUND OUT.

LEARNING COMPACT

The Learning Compact outlines the mutual responsibilities of the programme and the students registered for its modules.

1. The convenor of each module within a programme will issue every student enrolling on that module with a module booklet describing the nature and demands of the module, including:
 - a calendar of all classes involved in the module and a week-by-week list of topics to be covered in the module;
 - a list of required preparation for each week;
 - a description of the assessment criteria to be used during the module;
 - a statement of the nature, pattern and timing of the assessment;
 - a list of the dates and times by which all assignments must be submitted and details of the process for doing this;
 - a list of the dates and times by which each assignment will be returned to the students and details of the process for doing this;
 - a final date for collection of coursework by students, after which return cannot be guaranteed.
2. A register will be kept of attendance, and submission and return of all assignments, for all modules.
3. Students are expected to:
 - participate fully in the learning process;
 - attend all classes and arranged tutorials;
 - provide the teacher with an explanation of enforced absences;
 - hand all coursework assignments in on time in accordance with published procedures;
 - attend all examinations at the published time and venue;
 - complete 100 hours of study (including assessed work and time-tabled activities) for each 10-credit module (200 hours for 20 credits, 300 hours for 30 credits, 400 hours for 40 credits);
 - regularly check their communication channels (e.g. email, pigeon holes, notice boards);
 - update their records with the Student Records Office and Departments.

Theatre Studios and Technical Support

All the theatre studios in Jubilee are maintained and run by the Drama and Theatre Technical Department. The department is responsible for providing industry standard technical support and provision (lighting and sound design, video and Scenography) to module specific student productions. The department comprises two technical tutors, Jonathan Wilson and Tony Forman and a scenic designer, Victoria Simpson. Working closely with tutors and students their aim is to guide you through an exploration of technical theatre and to support your creative development.

The technical department's office is located in Richardson B (T: 0208 392 5436) and is opened from 9.00 - 12.30 and 1.30 – 6.00.

Technical tutors (ext 5346)

Jonathan Wilson, ext 5046, j.wilson@roehampton.ac.uk Richardson B

Tony Forman, ext 5046, tony.forman@roehampton.ac.uk Jubilee 007

Scenic designer (ext 5765 / Ju106A)

Victoria Simpson. v.simpson@roehampton.ac.uk

Facilities

Lighting and Sound Equipment; Most of the Jubilee studios are equipped with theatre lighting and sound systems which students have access to both within and outside of lectures. Tutorials on the operation of the equipment can be booked with a Technical Tutor.

Costumes; The Technical department has a small number of costumes available for loan to students. Articles can be booked out and loaned to students on a first come first serve basis.

Audio visual equipment; The Technical department owns a small stock of audio visual equipment used for performances. This equipment needs to be booked in advance with a Technical Tutor.

Production Budgets

Some but not all assessed performances are allocated a production budget for set design and props. The production budgets are set before start of term and depend on the number of groups and the technical /scenographic expectations.

The guidelines for the handling of budgets are as follows;

- All purchases **must be agreed** with Victoria Simpson, our scenic designer before any money is spent.
- Budgets limits **cannot** be exceeded.

- Money spent will only be reimbursed on production of a receipt detailing VAT and company name and address.
- Your receipt must be countersigned by Victoria Simpson before contacting Stephanie Laryrea, DTP administrator (Jubilee 001) to claim your expenses back from the University. Following approval, the monies will be transferred electronically into the claimant's bank account.

Booking Jubilee Studio Spaces

Students will often need to use Jubilee spaces outside of lectures. The rooms can be booked via the Technical department either in person by visiting the Technical Office situated in Richardson B or via email v.simpson@roehampton.ac.uk

Rooms are booked on a first come first serve basis with priority being given to those students who are taking modules which include assessed performances. Bear in mind weekend bookings may not always be possible due to outside events and conferences.

Health and Safety

Like all professional performance spaces, the Jubilee studios are subject to Health and Safety laws. It is your responsibility to communicate with the technical Department on any foreseeable issues and to avoid risk when practically feasible while in the Jubilee studios.

Please note that the Technical Department may monitor, oversee and enforce these rules and regulations in accordance with current legislation and this may lead to the removal of unsuitable props or scenery.

The technical team will specifically advise students during the planning stages of assessed performances on relevant aspects of Health and Safety.

Below is a comprehensive, non-exhaustive list of the current Jubilee Spaces Rules and Regulations.

Props

- Any props used within a performance should be flame proofed. Certain personal items may be exempt from this. If you are in any doubt, please check with the technical department scenic designer or technical tutor.
- Glass props will only be allowed in circumstances where there is no risk of breakage. Plastic alternatives are preferable.
- Props made from expanded polystyrene should either be covered with an appropriate outer material or avoided.

Scenography, scenery and sets

- Any set used within a performance should be flame proofed. This includes any furniture and wooden, cloth or cardboard based sets.
- The use of any scatter materials including all soil, sand, stones or leaves must be authorized by the technical department ahead of the rehearsal or performance. Replica scenic alternatives are to be favoured.

Weapons

- Weapons including, knives, firearms or sharp implements will only be allowed with an appropriate risk assessment completed by a member of the technical team and should not be brought to the premises unless authorised.

Smoking, Naked Flames and Pyrotechnics

- Roehampton University operates a no smoking and no naked flames policy. There are very good electronic alternatives that can be brought or hired in as replacements. Pyrotechnics should really be avoided but can be used in conjunction with an appropriate risk assessment by a Roehampton Technician.

Electrical Items

- Any electrical item being used in a performance should have had a PAT test within the last 6 months prior to the performance.

Use of tape

- We ask that only PVC is used to mark the floor and that it is removed directly after a performance. Putting any type of tape on walls is not allowed. Any cables crossing any part of the floor will need to be taped down.

Suspension and rigging

- For those performances where an item is required to be hung from either the lighting bars/curtain tracks or anywhere else in the roof there is a maximum weight limit of 20Kg per item. The item should be suspended in a safe manner using professionally rated equipment. Please ask for advice if necessary.

Involvement of minors (under 16s) in a performance

- Any minor involved in a performance must be registered with the Technical manager no later than 60 days before the performance, because appropriate clearances from local authorities and Roehampton University Child protection office **must be obtained**.

Fire Exits

- If any set or props are being used they have to be at least 1.1m away from any fire exits which should all be kept clear at all times.

PERFORMANCE ACTIVITY

London is a wonderful resource for theatrical performance and activity, and you are strongly encouraged to see current productions and participate in training and workshop opportunities. Cheap tickets are often available on Student Standby schemes and at the tkts Half-Price Ticket Booth in Leicester Square; Time Out and the national papers provide a weekly guide to what's on. Workshops and training are listed in Total Theatre, The Stage, Floodlight (a guide to evening classes) and Time Out's Theatre section.

You are required to attend the following Theatre Trips, which will be organised through the Department:

Peer Gynt: The Barbican Theatre on 8th and 9th October, 2014
Jerome Bel: Dance Umbrella on 14th and 15th October 2014
Antigone: The Barbican Theatre 5 and 5h March 2014.

Tickets will be handed out in class a week before the show. You therefore have a week to let the Drama Office know if you are unexpectedly unable to attend the show for which you have a ticket.

If you unable to collect your ticket in class, please come to the Drama Office. The Drama Office hours are from 10am-3pm.

Please inform the Drama Office immediately if you are unable to attend a performance so that the ticket may be offered to other students or sold back to the theatre.

Module Presentations

Students who are responsible for directing a piece of work as part of their module assessment may, where module regulations permit, work with actors who are outside the module group. Details will usually be posted on the notice board. You are encouraged to audition when such opportunities arise as they provide a valuable means of collaborating across the various areas of the programme. You are also very welcome to attend showings (where permitted) of student work.

In addition to the practical work in which you are engaged as part of your programme of study, you may wish to involve yourself in other performance activities here.

SSOAP

The Society for Students of Art and Performance (SSOAP) is a student-led Drama Department society which initiates and organises events, theatre visits and performance opportunities. See <http://www.ssoap.org> for further information.

Roehampton Players

This is a student-led society run by the Student Union which welcomes all students to join as performers and production staff. The production programme is decided by its officers and is not related to the Drama programme.

Student Performance

During your time with the Department of Drama, Theatre and Performance, you may wish to work on extra-curricular performance activities such as showing of devised work, a cabaret evening, rehearsed readings of plays or your own writing, or full-scale productions. Although there is no financial subsidy for student performance work, staff will meet with individuals or groups to discuss their plans.

Please note:

You may find other ways in which you can involve yourself in theatre work, whether through work with fellow students or through organisations operating outside the Institute. 'Help wanted' notices are posted on Student Notice Boards in the Jubilee building.

Whilst we encourage you to participate in performance and production activity as an extension of your studies, you should ensure that this is never to the detriment of your degree work.

Performance commitments outside your own programme of study will not be considered to excuse any absence from, or lack of preparation for, scheduled classes; nor do they constitute grounds for mitigating the non-submission of assessed coursework.

LEARNING SERVICES

LIBRARY

All holdings related to the programmes (books, journals, off-prints, module readers, slide collections and an extensive collection of off-air and commercial video material) are housed in the Library at Digby Stuart College.

You should consult Elizabeth Simpson, the Subject Librarian for Drama, Theatre and Performance, if you require assistance specific to your work as a DTP student (elizabeth.simpson@roehampton.ac.uk; x.3031). Queries concerning video material or the booking of viewing facilities should be addressed to the Helpdesk in the Viewing and Listening Suite.

ACADEMIC LEARNING ADVISOR SUPPORT

Sandra Craig is the Academic Learning Advisor for the Department of Drama, Theatre and Performance. Sandra is here to support students with all areas of academic study. Sandra can be contacted via email on s.craig@roehampton.ac.uk or x 3747.

MEDIA SERVICES

Media Services is located on the ground floor of the Library and provides vital support for study and teaching in Drama, Theatre and Performance, primarily through the loan of equipment (cameras, camcorders, tape-recorders etc.) and provision of photographic and video services. On occasion, you may need to borrow a camcorder, audio-visual equipment or a video for your modulework; this will require a letter from your module tutor and presentation of your Library card.

The Media Services enquiries number is 020 8392 3356. The Media and Graphics Adviser is **Ken Lyndon** and his telephone number is 020 8392 3590.

CENTRAL TELEVISION SERVICES

TVR (Television Roehampton) is based in the Library at Digby Stuart College. TVR provides the resources and technical support for the production modules within the Film and Television programme.

TVR offers off-air recording facilities; subject to the terms of the Educational Recording Agency Licence, there is limited means to record television and radio broadcast material required for your modulework.

The TVR enquiries number is 020 8392 3590.

SOME USEFUL ADDRESSES

(Other listings in Time Out, What's On, and newspapers)

Theatres

The Almeida
Almeida Street, N1
020 7359 4404

Barbican Arts Centre
Royal Shakespeare Company
020 7638 8891

The Bush
Shepherds Bush Green, W12
020 8743 3388

Cockpit Theatre
Gateforth Street, NW8
020 7258 2925

Battersea Arts Centre
176 Lavender Hill, SW11
020 7223 2223

Lyric Theatre
King Street, Hammersmith, W6
020 8741 2311
Studio: 020 8 741 8701

National Theatre
South Bank, SE1
020 7928 2252
NT Bookshop: 020 7928 2033

Old Vic
Waterloo Road, SE1
020 7928 7676

Orange Tree Theatre
1 Clarence Street, Richmond
020 8940 0141

Richmond Theatre
The Green, Richmond

020 8940 0088

Riverside Studios
Crisp Road, Hammersmith, W6
020 8748 3354

Rose Theatre
High Street, Kingston, KT1 1HL
0871 230 1552

The Young Vic
The Cut, SE1
020 7928 6363

Watermans Art Centre
49 High Street, Brentford
020 568 1176

Wimbledon Theatre
The Broadway, SW19
020 8540 0362
Studio: 020 8542 6141

Museums

Victoria and Albert Museum
Cromwell Road, London SW7
020 7942 2211

Tate Modern
Bankside, SE1 9TG
020 7887 8888

Bookshops

Samuel French Publishers/
Theatre Books
52 Fitzroy Street
W1P 6JR
020 7387 9373

Offstage Bookshop
37 Chalk Farm Road
NW1 8AJ
020 7485 4996

National Theatre Bookshop
South Bank, SE1
NT Bookshop: 020 7928 2033

Archives

The British Library National Sound
Archive
Literature and Drama Section
29 Exhibition Road
London, SW7 2AS

The Tate Gallery Archive
Tate Gallery
Millbank
London, SW1P 4RG

The Magdalena Project's
Archival and Material
Documentation
Chapter Arts Centre
Market Road
Canton, Cardiff, CF5 1QE

Museum of the Moving Image
South Bank, London, SE1

Museum of London
150 London Wall
London, EC2 2EJ

Specialist Libraries

Arts Council of England Library
14 Great Peter Street
London, SW1P 3NQ

National Art Library
Victoria & Albert Museum
London, SW7

British Film Industry (Reading Room)
21 Stephen Street
London, W1P 1PL

Guildhall Library
Guildhall
London, EC2

British Architectural Library
66 Portland Place
London, W1

Mander & Mitchenson Collection
Beckenham Park Place
Beckenham, Kent, BR3 2BP

Shakespeare Centre Library
Henley Street
Stratford-upon-Avon, CV37 6QW

Westminster Central Reference Library
St Martin's Street
London, WC2H 7HP

The Goethe Institute
50 Princes Gate
Exhibition Road, London, SW7 2PH






Laban Centre for Movement & Dance
Laurie Grove, New Cross
London, SE14 6NW






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