

## Theatre Arts, Education and Deaf Studies For students entering Part 1 in 2005

UCAS code: W440

Awarding Institution: The University of Reading  
Teaching Institution: The University of Reading  
Relevant QAA subject benchmarking group(s): Dance, Drama and Performance/  
Education  
Faculty of Economic and Social Science  
Date of specification: February 2004  
Programme Director: Daphne Payne  
Programme Adviser: Julia Boorman  
Board of Studies: TAEDS  
Accreditation: n/a

### Summary of programme aims

The programme provides an environment for deaf and hearing students to learn from and with each other and aims:

- First, through combining experience of practical drama skills emphasising visual and physical theatre forms with the resources of deaf culture, to develop an analytic approach to theatre, presentation, design and performance, with particular reference to exploring the possibilities and development of Sign Theatre.
- Second, to provide insight into relevant aspects of drama education and an introduction to pedagogic skills applicable in schools and the community, with particular respect to the deaf community.

### Transferable skills

The University's Strategy for Teaching and Learning has identified a number of generic transferable skills which all students are expected to have developed by the end of their degree programme. In following this programme, students will have had the opportunity to enhance their skills relating to career management, communication (written, oral and visual), information handling, numeracy, problem solving, team working and use of information technology.

### Programme content

The following profile lists the modules which are assessed for the award of the degree. In addition, a course in British Sign Language (BSL) and Communication Skills is taught following the CACDP syllabus to Stage 1 or 2 as appropriate. All students are expected to attend sign language classes unless permission is given otherwise by the Programme Director.

<b>Part 1 (three terms)</b>		<i>Credits</i>	<i>Level</i>
<i>Compulsory modules</i>			
ED1CCM	<i>An Introduction to the Creation and Communication of Meaning in Theatre and Drama</i>	10	C
ED1DTF	<i>The Development of European Theatre Forms</i>	30	C
ED1MTF	<i>19<sup>th</sup> and 20<sup>th</sup> Century Theatre Forms</i>	20	C
ED1ST1	<i>Sign Theatre 1</i>	20	C
ED1DIE	<i>An Introduction to Drama in Education</i>	10	C
ED1TP1	<i>Text to Performance and Presentation 1</i>	30	C
	<i>- Course Production</i>		
<b>Part 2 (three terms)</b>		<i>Credits</i>	<i>Level</i>
<i>Compulsory modules</i>			
ED2OTF	<i>Eastern Dance Drama- Reinterpreting the Body as a Sign</i>	20	I

ED220T	<i>Studies in 20th Century British Theatre</i>	20	I
ED2DTE	<i>Drama and Theatre in Education - Primary</i>	30	I
ED2ST2	<i>Sign Theatre 2</i>	20	I
ED2TP2	<i>Text to Performance and Presentation 2 – Small Group Production</i>	20	I
ED2CCS	<i>Community Theatre and Careers Management Skills</i>	10	I

### **Part 3 (three terms)**

*Credits Level*

#### *Compulsory modules*

ED3PID	<i>Perspectives in Directing</i>	20	H
ED3ST3	<i>Sign Theatre 3</i>	20	H
ED3DSN	<i>Drama and Special Needs</i>	20	H
ED3TIE	<i>Theatre in Education - Secondary</i>	20	H
ED3DIS	<i>Dissertation</i>	20	H
ED3TP3	<i>Final Small Group Productions</i>	20	H

### **Progression requirements**

To proceed to Part 2 it is sufficient to obtain in Part 1 an overall average of at least 40% and have no module mark below 30%.

To proceed to Part 3 it is sufficient to obtain an overall mark of 40% and have no module mark below 30%.

### **Summary of teaching and assessment**

The course is taught through practical workshops (organised in two or three hour blocks), lectures, seminars and small group tutorials as appropriate to the particular module. Workshops often incorporate the teaching of theoretical underpinning for the work in hand. Course and small group productions will require a substantial amount rehearsal as part of the learning process. Visits to and activities in schools and community groups are integral to the work of some modules.

Assessment is by course work, and by dissertation in Part3. Where appropriate, emphasis in teaching and assessment is placed on practical work, and in a number of modules this leads to an 'end product', such as a group production or educational activity in school or the community. The course work then, consists of a practical or product element and one or more written assignment. Assessment of practical work and of an individual's contribution to a group project will take into account the process and preparation and include assessing the student's Resource File (an individual record of practical work). To pass such a module, as well as a weighted average of at least 40% for the module as a whole, students are expected to obtain a mark of at least 30% for both the written and practical elements.

In some circumstances, with the prior permission of the Programme Director, written work may be submitted in the form of a video-taped presentation in BSL. More details are given in the Programme Handbook.

Most modules in Parts 1 and 2 are divided into sections, and the relative weightings for assessment of these, and where applicable of practical and written elements, are given for each module in the Programme Assessment Handbook, as too are amplifications of the University's assessment criteria applied to specific elements such as Sign Theatre.

### **Admission requirements**

Entrants to this programme are normally required to have obtained:  
Grade C or better in English in GCSE; and achieved

UCAS Tariff: 160 points including 2 full A levels  
International Baccalaureate: 24 points  
Irish Leaving Certificate: CCCC  
Two AS grades are accepted in place of one A-Level

Admissions Tutor: Daphne Payne

### **Support for students and their learning**

University support for students and their learning falls into two categories. Learning support includes IT Services, which has several hundred computers and the University Library, which across its three sites holds over a million volumes, subscribes to around 4,000 current periodicals, has a range of electronic sources of information and houses the Student Access to Independent Learning (S@IL) computer-based teaching and learning facilities. There are language laboratory facilities both for those students studying on a language degree and for those taking modules offered by the Institution-wide Language Programme. Student guidance and welfare support is provided by Personal Tutors, the Careers Advisory Service, the University's Special Needs Advisor, Study Advisors, Hall Wardens and the Students' Union.

The programme policy is that whenever possible communication should be direct with the tutors, but where a particular lecturer does not sign, professional sign language interpreters or lip-speakers are provided as appropriate. This service is generally funded from the Disabled Student's Allowance, to which every deaf student is entitled from their Local Educational Authority, but is co-ordinated by the University, as too is specialised equipment or English language support. Induction loop systems are installed in the Myra McCulloch Theatre, Middle Hall and the Lecture Theatre. The Royal Berkshire Hospital runs regular clinics for hearing-aid repair or battery replacement. Further details of these and other support services for deaf students are given in the Programme Handbook.

### **Career prospects**

The programme provides the traditional benefits of an arts degree which combines the rigour of higher education with personal development, and therefore opens the way to a wide range of professional and managerial careers. The specific combination of understandings and skills, however, lays emphasis on organisation, team work, communication, achieving a practical outcome, sensitivity to audience etc, which make its graduates especially marketable.

As well as general arts administration, the specific content and its practical bias, are admirable preparation for careers in drama related work such as acting, theatre management, the media and the like on the one hand, or community-based work such as sign language interpreting, youth work or drama therapy on the other. Because of its emphasis on educational drama, this programme provides an excellent platform from which to pursue a career in community-based theatre or to go on to a PGCE training for the teaching profession.

### **Opportunities for study abroad or for placements**

Although there are no formal arrangements for the TAEDS programme, informal arrangements may be possible.

### **Educational aims of the programme**

By establishing an integrated programme of deaf and hearing students, the programme provides not only an opportunity for deaf people to experience higher education in a context in which their own culture and language is integral, but also an environment in which deaf and hearing students can learn with and from each other to the advantage of both.

It aims:

- To provide education in a range of practical drama and theatre skills, with the emphasis on visual and physical theatre forms, and particularly the exploration of the inherent possibilities and development of Sign Theatre.
- To develop a critical and analytical approach to theatre, and enable students to make intelligent and informed decisions regarding form, presentation, design and performance, based on an exploration of a variety of dramatic contexts, theatrical forms and systematic analysis of dramatic texts and theatrical performances.
- To provide relevant educational insights and an introduction to appropriate pedagogic techniques, for students to understand drama and theatre work with children and young people, both deaf and hearing, in school and community environments, with particular respect to the deaf community.

### **Programme Outcomes**

The programme provides opportunities for students to develop and demonstrate knowledge and understanding, skills, qualities and other attributes in the following areas:

#### ***Knowledge and Understanding***

<p><b>A. Knowledge and understanding of:</b></p> <ol style="list-style-type: none"> <li>1. Creation and communication of meaning in theatre and drama.</li> <li>2. Drama texts mainly from the nineteenth century to the present day.</li> <li>3. Theatre forms from Europe and elsewhere, specifically the Orient, with an emphasis on visual and physical theatre.</li> <li>4. Sign Theatre, including visual gestural communication in drama, text translation (both contemporary and Shakespearean texts) to sign, and Sign Theatre production and performance.</li> <li>5. Drama in education in schools and community theatre, including drama and special needs.</li> <li>6. Methods of critical analysis appropriate to theatre and of how critical and theoretical perspectives inform practical work in production.</li> <li>7. Methods and skills of small-scale theatre production, direction and performance.</li> <li>8. Sign language and an appreciation of deaf culture and the deaf community.</li> </ol>	<p><b>Teaching/learning methods and strategies</b></p> <p>Knowledge and understanding of 1-8 are gained in part from a variety of formal teaching methods (lectures, seminars, tutorials), and recommended reading and in part from practical workshops, productions and school and community visits; and on feedback on all forms of course work, practical and theoretical.</p> <p>Part 1 provides an introduction to 1-5 &amp; 8 and includes a major experience of 6 and 7 through a whole cohort production under the supervision of staff. Part 2 extends the understandings of 1- 4, develops 5 &amp; 8 in the context of primary education and community theatre, and enhances 6 and 7 through introducing independent group work. The contexts of secondary education and SEN complete 5 &amp; 8 in Part 3, when 1-4 and 6-7 are taken to a high level including independent study for a dissertation, self-direction and the production of individual videos for Sign Theatre, and independent direction in final small group productions.</p> <p><i>Assessment</i></p> <p>In all parts assessment of 1-8 is by course work, including written assignments and group practical work and productions (with individual documentation). Activities in schools and the community (with documentation) are also assessed for 5 &amp; 8. Characteristically, practical work and productions move from being supervised and directed by staff in Part 1 to becoming group based and progressively independent in Parts 2 and 3, and their assessment in each Part reflects this. In addition independence in learning is assessed in Part 3 through a dissertation.</p>
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## *Skills and other attributes*

### **B. Intellectual skills – able to:**

1. Interpret analytically and sensitively information from reading and observing.
2. Reflect on one's own ideas and those of others.
3. Identify issues and explore solutions to problems which inhibit action.
4. Apply critical thought to creative work.
5. Apply concepts and methods to new materials and contexts.
6. Demonstrate a capacity for independent work.

### **Teaching/learning methods and strategies**

Intellectual skills (1-5) are acquired first through group workshops, lectures, seminars and tutorials (conducted in speech and sign) are supplemented by independent reading, viewing internal and external productions and school and community visits and action. They are consolidated by the writing of and feedback from assignments and participation in, and critical review of, productions and educational activities. Group work, in sign as well as speech, stresses 1 and 2. Production work, as it moves from supervised to independent direction, emphasises 3-5 and 6 which is further consolidated through the writing of a dissertation.

#### *Assessment*

Assessment of 1-4, both formative and summative, is through critiques of practical work and a review of the Resource File, which documents the individual's contribution, and written assignments. Assessment of 5 and 6 is reflected in the marking of work of Parts 2 and 3 as students progressively apply the experiences of supervised productions to produce their own work and in the Part 3 dissertation.

### **C. Practical skills – able to:**

1. Engage constructively in critical argument using relevant theoretical approaches and prior experience.
2. Express critical understanding through exploratory theatrical practice, and to evaluate and enhance practice in the light of critical analysis and accumulating practical experience.
3. Demonstrate small-scale theatre, production and acting skills, with particular respect to physical theatre forms and sign theatre (including basic video work).
4. Relate the study and practice of theatre to educational and community issues, with particular respect to the deaf community.
5. Communicate in sign, including the translation of drama texts for sign theatre production.

### **Teaching/learning methods and strategies**

Skills 1-2 are developed through group workshops, lectures and seminars and the progressive transfer of the responsibility for group productions from staff to students. Skill 3 is acquired through the workshops and the supervised year group production of Part 1 and 2 and the student led group productions in Part 3. Visits to and activities in schools and the community promote skill 4, and Skill 5 is taught directly in the BSL and Communication Skills course and continuously through sign being a medium of instruction and production.

#### *Assessment*

1-4 are assessed through the course work which combines written assignments and practical assessment including documented of the preparation and process as well as the product. Signing in the context of sign theatre is assessed through practical work, productions and in Part 3 an individual video. Students may enter CACDP examinations independently.

**D. Transferable skills – able to:**

1. Communicate effectively, in particular in sign language.
2. Use appropriate sources of information, evaluate evidence and judge one's own and others' arguments critically.
3. Solve problems creatively.
4. Carry out projects to an outcome, including working in a team, distributing workloads and managing time.
5. Undertake self-directed, independent work.
6. Display basic ICT skills.
7. Begin career management.

**Teaching/learning methods and strategies**

Skills 1-5 are taught throughout the programme and acquired through seminar presentations, participation in group workshops, productions, and school and community activities and developed in response to feedback. In a group context Skill 5 is promoted through group production in the latter part of the course and particularly through the production of a dissertation in Part 3. For skill 6, assignments are word processed, and in some cases also video taped; all students produce an individual sign theatre video. Career management is an integral part of a Part 2 module.

*Assessment*

1-3 are assessed through the course work which combines written assignments and practical assessment including documented of the preparation and process as well as the product. As too is skill 4, but particularly in the assessment of the various productions and school and community activities. These also contribute to the assessment of Skill 5 in a group context, but the main assessment of skill 5 is the Part 3 dissertation. Skill 7 is assessed in the course work for the relevant Part 2 module. Assignments are required to be word processed and in some cases video-taped (6). Signing (specific element of Skill 1) in the context of sign theatre is assessed through practical work, productions and in Part 3 an individual video (also 6). Students may enter CACDP examinations independently.

*Please note:* This specification provides a concise summary of the main features of the programme and the learning outcomes that a typical student might reasonably expect to achieve and demonstrate if he/she takes full advantage of the learning opportunities that are provided. More detailed information on the learning outcomes, content and teaching, learning and assessment methods of each module can be found in module and programme handbooks.