YORK COLLEGE | UNIVERSITY CENTRE

Student Handbook for Open University Validated Programmes

BA (Hons) Acting for Stage and Screen

Course code: (2/BAAGF06H21)

2021/22

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1   Welcome and introduction

Welcome from the Chief Executive and Principal

Thank you for choosing York College University Centre for your Higher Education (HE) programme – may I say you are very welcome!

Commencing a HE programme may be somewhat of a daunting experience; there will be much to take in as you study at a higher level. Don't worry though, every single York College colleague wants you to succeed and to get to wherever it is that you're intending to get to – so please do talk to us and make sure you have the support you need to be successful.

Getting to this point means you have already achieved a significant amount and that is something to be hugely proud of. In this next chapter, do make the most of all of the learning experiences you will have; connections to other academic institutions connections to employers; connections to new peers in your sessions, and of course the talented colleagues who will be facilitating your learning.

I look forward to learning more about your progress over the coming year.

Very best wishes for a positive and productive time with us.

Lee Probert

Chief Executive and Principal

Welcome from the Head of Higher Education

You, our HE students, consistently feedback that you are very satisfied with your tutors and the quality of the supportive teaching and learning that you receive. Your tutor's enthusiasm and passion for their subject area and their exceptionally supportive approach to teaching are the key strengths of our higher education provision. We pride ourselves on the way that we teach, advise and support you to be successful on your course and this shows in the excellent achievement rates for 2020/21.

This handbook is essential reading as it provides important information about what you can expect from College and what College will expect from you in return. Please familiarise yourself with its contents and, if you are unsure, feel free to ask questions of your tutor or any other member of HE staff about it. We will be happy to help you if we can.

I very much look forward to meeting you and hope your time at York College University Centre is rewarding and successful in helping you to achieve your goals.
Best wishes

Karen Robson
Head of Higher Education at York College

Welcome from The Award Leader

Welcome to York College to the first ever intake of students on the BA (Hons) Acting for Stage and Screen. I am excited to begin our creative journey together and very much looking forward to helping you develop your craft and take your first vital steps towards establishing your career.

This intensive professional actor training programme is validated by The Open University.

This handbook provides you with information about your programme including key contacts, your responsibilities as a student, college facilities, policies, assessment, regulations, and having your say.

I am looking forward to working with you and hope that your time at York College is both enjoyable and successful.

James Harvey
Award Leader
BA (Hons) Acting for Stage and Screen

Introduction to York College

At York College we value and respect all our students. We celebrate individual achievement and understand that our students are all different. Students should expect their time with us to be challenging, fulfilling, demanding and exciting. We work with our students to prepare them for further study and employment, and for the challenges ahead. Staff at York College work very hard to ensure that every student reaches their full potential and takes advantage of the opportunities available.

Mission Statement
The Mission of York College is:

'Where everyone matters and a successful future begins.

York College's mission is to provide a life enhancing educational experience, through inspirational teaching, working in partnership and helping individuals to be the best they can.'

The College also holds a set of values, produced and agreed by staff and students, as follows:

As a way of fostering learning, York College values…

All our students and their individual achievements
The commitment and professionalism of our staff
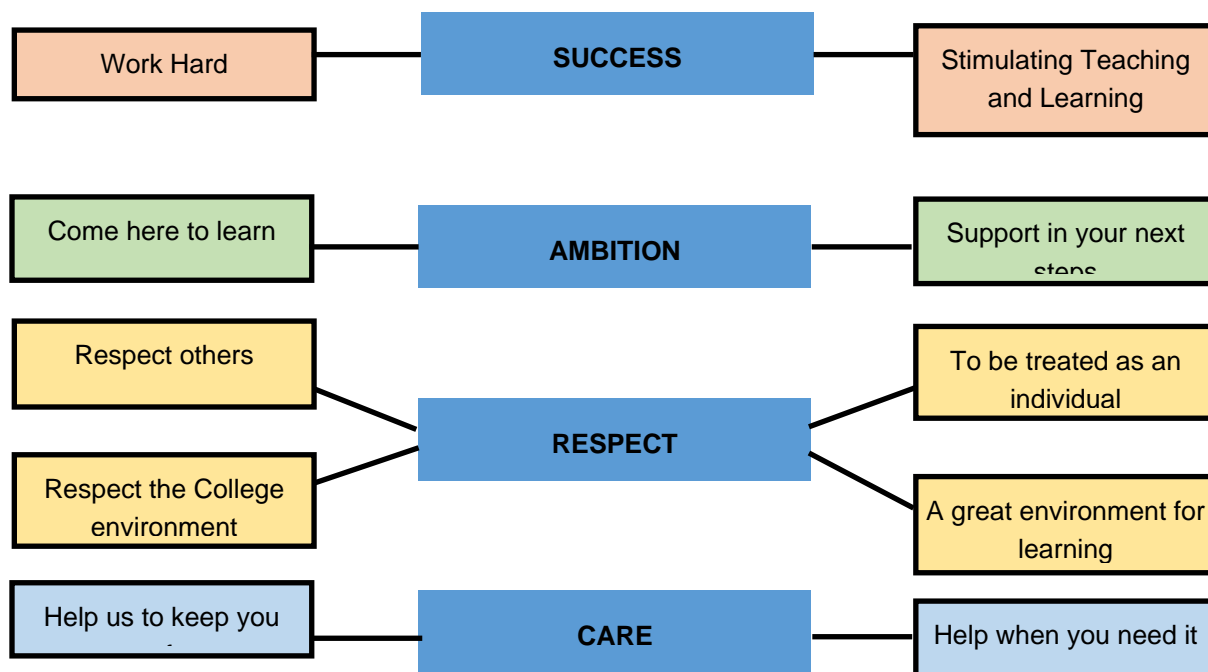The highest standards in all that we do
Working together to meet the needs of our College and the wider community
Effective, efficient and appropriate use of resources
Respect, equality and honest

This mission and set of values drive all York College does, and feeds into high standards to which both staff and students are expected to ascribe.

York College has an important part to play in achieving the objectives of regional economic policy. The long-term planning for the College has a clear focus for expansion into a more eclectic approach to higher education.

Work Hard	SUCCESS	Stimulating Teaching and Learning
Come here to learn	AMBITION	Support in your next steps
Respect others	RESPECT	To be treated as an individual
Respect the College environment		A great environment for learning
Help us to keep you	CARE	Help when you need it

Academic calendar (including term, assessment, and exam board dates)

2   Course dates
Induction
6 Sept 21

Semester 1
13 Sept 21 – 17 Dec 21
Half Term 25 Oct – 29 Oct 21
Christmas Break 20 Dec 21 – 3 Jan 22

Semester 2
4 Jan – 8 Mar 22
Inter Semester Week 24 Jan -28 Jan 22
Easter 11 Apr – 22 Apr 22

Semester 3
25 April 22 – 22 Aug 22
Half term 30 May – 3 June 22
Summer Break 29 Aug – 9 Sep 22

Semester 4
12 Sep 22 – 16 Dec 22
Half term Dates TBC
Christmas Break Dates TBC

Semester 5
2 Jan 23 – 6 Apr 23
Inter Semester Week 23 Jan -27 Jan 23
Easter Dates TBC

Semester 6

Half term Dates TBC

Exam Boards take place after each semester, February and June.

College Calendar-2021-2022

STUDENT CALENDAR 2021 - 2022   YORK COLLEGE

August 2021

Week	M	T	W	T	F	S	S
							1
1	2	3	4	5	6	7	8
2	9	10	11	12	13	14	15
3	16	17	18	19	20	21	22
4	23	24	25	26	27	28	29
5	30	31					

September 2021

Week	M	T	W	T	F	S	S
5			1	2	3	4	5
6	6	7	8	9	10	11	12
7	13	14	15	16	17	18	19
8	20	21	22	23	24	25	26
9	27	28	29	30			

October 2021

Week	M	T	W	T	F	S	S
9					1	2	3
10	4	5	6	7	8	9	10
11	11	12	13	14	15	16	17
12	18	19	20	21	22	23	24
13	25	26	27	28	29	30	31

November 2021

Week	M	T	W	T	F	S	S
14	1	2	3	4	5	6	7
15	8	9	10	11	12	13	14
16	15	16	17	18	19	20	21
17	22	23	24	25	26	27	28
18	29	30					

December 2021

Week	M	T	W	T	F	S	S
18			1	2	3	4	5
19	6	7	8	9	10	11	12
20	13	14	15	16	17	18	19
21	20	21	22	23	24	25	26
22	27	28	29	30	31		

January 2022

Week	M	T	W	T	F	S	S
						1	2
23	3	4	5	6	7	8	9
24	10	11	12	13	14	15	16
25	17	18	19	20	21	22	23
26	24	25	25	27	28	29	30
27	31						

February 2022

Week	M	T	W	T	F	S	S
27		1	2	3	4	5	6
28	7	8	9	10	11	12	13
29	14	15	16	17	18	19	20
30	21	22	23	24	25	26	27
31	28						

March 2022

Week	M	T	W	T	F	S	S
31		1	2	3	4	5	6
32	7	8	9	10	11	12	13
33	14	15	16	17	18	19	20
34	21	22	23	24	25	26	27
35	28	29	30	31			

April 2022

Week	M	T	W	T	F	S	S
35					1	2	3
36	4	5	6	7	8	9	10
37	11	12	13	14	15	16	17
38	18	19	20	21	22	23	24
39	25	26	27	28	29	30	

May 2022

Week	M	T	W	T	F	S	S
39							1
40	2	3	4	5	6	7	8
41	9	10	11	12	13	14	15
42	16	17	18	19	20	21	22
43	23	24	25	26	27	28	29
44	30	31					

June 2022

Week	M	T	W	T	F	S	S
44			1	2	3	4	5
45	6	7	8	9	10	11	12
46	13	14	15	16	17	18	19
47	20	21	22	23	24	25	26
48	27	28	29	30			

July 2022

Week	M	T	W	T	F	S	S
48					1	2	3
49	4	5	6	7	8	9	10
50	11	12	13	14	15	16	17
51	18	19	20	21	22	23	24
52	25	26	27	28	29	30	31

AUTUMN TERM:	8 September 2021 – 17 December 2021	Half Term: 25 October 2021 – 29 October 2021
SPRING TERM:	4 January 2022 – 8 April 2022	Half Term: 21 February 2022 – 25 February 2022
SUMMER TERM:	25 April 2022 – 1 July 2022	Half Term: 30 May 2022 – 3 June 2022

Key:
- Bank Holiday
- Student Holidays
- Efficiency Closure Days
- Training Day/week (Students not in College)
- Student enrolment, advice & guidance

3 List of programme director and academic staff, their contact details and availability arrangements

Higher Education			Role
Karen Robson	Head of Higher Education and Professional	krobson@yorkcollege.ac.uk 3F102a 01904 770247	Managing HE studies and the HE curriculum
Sharon Barrington	Deputy Head of Higher Education and Professional	sbarrington@yorkcollege.ac.uk 3F102a 01904 770254	Acts as deputy managing in the Higher Education and professional curriculum
Lynne Mountford	Higher Education Co-ordinator	lmountford@yorkcollege.ac.uk 1F018 01904 770807	Working with partners, students and external bodies. HE administrative support.
James Harvey	Award Leader & Progress Tutor	JHarvey@yorkcollege.ac.uk 2F139 01904 770296	Managing the teaching teams and quality assurance. Development, planning, teaching and assessment of specific modules
Gemma O'Connor	Tutor	GOconnor@yorkcollege.ac.uk 2F139 01904 770296	Planning, teaching and assessment of specific modules
Kate Chappell	Tutor	KChappell@yorkcollege.ac.uk 2F139 01904 770296	Planning, teaching and assessment of specific modules
Yvonne Morley	Tutor	YMorley@yorkcollege.ac.uk 2F139 01904 770296	Planning, teaching and assessment of specific modules
James Thackeray	Tutor	JThackeray@Yorkcollege.ac.uk 2F139 01904 770296	Planning, teaching and assessment of specific modules
Alyx Rigney	Technician	ARigney@Yorkcollege.ac.uk 2F069	Theatre Technician and Camera and Editing support for all relevant modules
College Management			
	InfoZone	Tel: (01904) 770400 Email: info@yorkcollege.ac.uk	Managing Advice and Guidance and Student Finance Administration Team

4   List of support staff (technical and administrative)

Student Services			
Disabled Student Queries or Disabled Students' Allowance (DSA)		www.gov.uk/disabled-students-allowances-dsas/overview	Queries relating to applications for DSA funding
Ellie Langley Or Dan Peacock	Student Services Funding Adviser	funding@yorkcollege.ac.uk	Applying to student finance Troubleshooting student finance applications Providing advice and guidance about the financial impact of changes in circumstances
Isla Beevers	Student data officer	ibeevers@yorkcollege.ac.uk	Processing change of circumstances on SLC and dealing with course corrections

Karen Gray	Credit Controller	kgray@yorkcollege.ac.uk	Confirming Attendance to SLC to release loan payments
Mike Saunders	Head of Quality Improvement	msaunders@yorkcollege.ac.uk	Quality Assurance Manager for York College
Printing Services			
Papercut			Located on G-Floor

The Head of Higher Education with responsibility for HE programmes is Karen Robson and Sharon Barrington, Deputy Head of Higher Education. Karen and Sharon will visit groups in classes and in the HE faculty throughout the year, please do use these opportunities to pass on your feedback. Alternatively, email them krobson@yorkcollege.ac.uk/sbarrington@yorkcollege.ac.uk.

5   Name, position and institution of the external examiner(s) involved in the programme

Emma Heron Edge Hill University

6   Introduction to the programme

Background, history, philosophy

The BA Acting for Stage and Screen is a drama school informed training suitable for students who are determined to become professional actors working in today's stage and screen performance industries. The course is aimed at students who are dedicated to

developing the skills to equip them for potential careers as professional actors. In common with the conservatoire approach to acting training, the various modules of the course are conceptually integrated as students synthesise learning across the modules in order to develop their own individualised approaches to the acting craft. The BA Acting for Stage and Screen is an intensive training which embraces experiential learning and seeks to equip students with the skills needed to embark upon a sustainable career upon graduation.

The course is accelerated over two years in order to provide maximum value for money and an early entry point into the profession. Students on this course will be immersed in their training intensively for two years gaining skills fostering resilience, organisation, professionalism and collaborative practices alongside acting craft and research skills.

Our dual emphasis on screen acting alongside stage acting is a distinctive feature. We are forging links with the local screen industry in the North to allow our students to gain current employability skills and familiarity with the working environment of the professional screen industry. Our partnership with Screen Yorkshire in particular will help to foster this employability. As founder members of the new Connected Campus for Colleges, York College are working alongside Screen Yorkshire to provide an enhanced and accelerated bridge between training and the industry.

Of course, no drama training can guarantee employment in the sector after graduation. In a hugely competitive industry it would be naïve to think otherwise. Our intention though is for all our students to leave us having gained key employability skills and knowledge of how best to attempt to create a sustainable career in the performing arts sector.

At Level 5 students will take part in extended creative attachments which will provide meaningful experience of working industry practices and the opportunity to forge professional relationships. Partner providers have been identified but students are also free to arrange their own placements. Should a student be unable to take part in a creative attachment we have planned alternative pathways for them to complete the relevant module.

• Attendance requirements - you are required to have good attendance and attend all classes on the course. You must be punctual and appropriately prepared prior to every class. Mobile phones must be switched off unless otherwise requested.
• Opportunities available to students on completion of the programme (employment, further academic study, etc).

Period of registration for Open University awards

The period of registration will commence on the date the student registers on a Programme in September. The minimum and maximum periods within which a student will be expected to complete the programme of study and associated assessment, including the time period for any resit assessments, stated below.

The registration period is as follows:

- Foundation Degree students will be registered on the programme at York College for two years full-time and up to four years part-time.

- Full time BA (Honours) Top-Up students will remain registered for one year and up to two years part-time.

- BA (Honours) students will remain registered for three years if full time or up to six years if part time (if applicable).

The period of registration for students may be extended or terminated.

A student will remain registered for the maximum period of the award or until they have achieved the award or the registration has been terminated, whichever comes first.

The period of registration may be extended if:

- the student has had to resit or retake parts of their programme of study
- the student has been unable to study or complete a year of study due to extenuating circumstances
- the student has been given permission to take a study break as described

7   Programme specification

Overview/factual information

HE Essentials, you will have access to HE Essentials on BlackBoard, in this area, you will find a number of sources of information and resources to support you HE study.

- Announcements
- Academic Resources and Writing
- Ethics Committee
- Policies, Strategy and procedures
- HE Quality Improvement Documents
- NSS
- Student Association and HE student rep feedback
- Teaching Excellence Framework (TEF)
- Careers, employability and further study opportunities
- Awarding body information/handbooks

Programme aims and objectives

The programme specification contains key information about your programme. This can also be found on Blackboard.

The programme is designed to develop graduates who have developed and embodied the skills and techniques which will support their efforts to enter the performing arts industry as professional actors confident in their systematic understanding of their craft.

For students to acquire confidence in their abilities to effectively apply their skills across a range of performance contexts including theatre, television, film, audio digital and emerging performance contexts built on wide ranging performance experience acquired throughout their studies.

For students to gain a deep knowledge of practitioners and practices relevant to acting training and to develop the ability to communicate this knowledge and understanding through becoming reflective practitioners able to critically analyse and evaluate their own work and the work of others.

To develop employable graduates with the attributes and skills necessary for networking and employment within a range of work contexts and the ability to plan and the potential to achieve a sustainable career.

To develop students who embrace and thrive on creative collaboration and acquire teamworking and leadership skills, resourcefulness and resilience within a competitive market, the ability both to successfully interpret the work of others and to generate their own original creative work and the potential to make meaningful contributions across a range of future employment contexts.

The programme is designed to maximise potential employability opportunities within the Performing Arts industry. The structure enables students to apply creative and practical skills with self-management methods culminating in public and industry facing performances in both live and recorded media. The vast majority of performing artists are self-employed freelancers. This programme is designed to teach the student many of the management and leadership skills to enter the industry as well-equipped professional actors able to effectively operate within this market. One of the ways of working towards this is highlighting the importance of working with professionals whenever possible. With this in mind, you will have numerous opportunities throughout the programme to collaborate with professional actors, directors and other performing arts professionals through workshops, masterclasses and creative attachments. This collaboration also helps to build on the skills required in employment such as communication, time management and organisation.

York College are part of the Screen Yorkshire Consortium, Screen Yorkshire provides the Film Office services for Yorkshire & Humber and has been leading the development of the Yorkshire Screen Hub, a cluster for the screen industries, supported by the British Film Industry (BFI) through its Creative Cluster Challenge Fund. Screen Yorkshire also works with Screen Skills, NFTS and the BFI to devise and deliver industry schemes to develop regional and UK wide talent. The Connected Campus consortium between York College and Screen Yorkshire seeks to provide an enhanced and accelerated bridge between training and the industry.

Programme Structure and Programme Learning Outcomes

Programme Learning Outcomes

Compulsory modules Level 4	Credit points	Optional modules	Is module compensatable?	Semester runs in
Fundamental Acting Technique	20	N/A	Yes	1&2
Fundamental Voice Technique	20		Yes	1&2
Fundamental Movement Technique	20		Yes	1&2
Fundamental Professional Development	20		Yes	1&2
Performance 1	20		Yes	1
Performance 2	20		Yes	2

Compulsory modules Level 5	Credit points	Optional modules	Is module compensatable?	Semester runs in
Developing Acting Technique	20	N/A	Yes	3&4
Developing Voice Technique	20		Yes	3&4
Developing Movement Technique	20		Yes	3&4
Developing Professional Development	20		Yes	3&4
Performance 3	20		Yes	3
Performance 4	20		Yes	4

Compulsory modules Level 6	Credit points	Optional modules	Is module compensatable?	Semester runs in
Advanced Acting Technique	20	N/A	Yes	5&6
Advanced Professional Development	20		Yes	5&6
Industry Facing Performance	20		Yes	5
Recorded Performance	20		Yes	5
Live Theatre Performance	20		Yes	6
Creating My Own Work	20		Yes	6

Level 4

Knowledge and understanding
A1 Demonstrate knowledge of the underlying concepts and principals associated with developing emotionally, psychologically, physically and vocally truthful characterisations and relationships across a selection of performance styles and finding expressive freedom within a performance context.   **A2** Evidence knowledge and understanding of the importance to an actor of in-depth research across a range of contexts   **A3** Develop effective self-promotional and employability strategies and skills including audition repertoires.

Cognitive/intellectual skills
B1 Interpret a range of texts in line with basic theories and concepts of the subject and develop the ability to create lines of argument and make sound judgements.

B2 Demonstrate and communicate awareness of the foundations of physicality and vocal technique.

B3 Analyse and evaluate the appropriateness of different approaches to contrasting styles of performance.

B4 Analyse and evaluate a range of models of self promotion and branding used by professional actors and identify which model/s are suited to their own aims and ambitions.

Practical and Professional Skills

C1 Demonstrate appropriate practical approaches to preparing for and participating in rehearsal.

C2 Apply research to create consistent characterisation and authentic relationships which demonstrably exist within the contexts (historical/political/social) of the imagined world being depicted.

C3 Apply vocal and physical performance skills and techniques to engage both live or mediated audiences (stage, screen or audio).

C4 Respond to professional employment contexts in developing professional practice.

Transferable skills

D1 Work collaboratively to identify, debate and explore creative ideas establishing cooperative and professional relationships.

D2 Critically reflect on their learning journeys using a variety of reflective methodologies allowing them to communicate the results of their work accurately and reliably.

D3 Take responsibility for planning, researching, creating and implementing strategies to enhance employment prospects.

Level 5

Knowledge and understanding

A1 synthesise complex to create detailed characters and relationships.

A2 Recognise those areas where their knowledge is most/least secure and be able to identify how to improve their understanding of each specific area.

A3 Demonstrate detailed knowledge of well-established theories and concepts associated with performing effectively as an holistic actor able to convey authentic physical and vocal characterisations.

A4 Demonstrate an awareness of different ideas, contexts and frameworks as

appropriate to more complex language, forms and performance styles

Cognitive/intellectual skills

B1 Applies underlying concepts and principles outside the context in which they were first studied.

B2 Undertakes research to identify patterns and relationships.

B3 Analyses and evaluates a range of information, comparing alternative methods and techniques.

Practical and Professional Skills

C1 Communicates character, relationship, contextual understanding and truthful performed behaviours in a variety of forms to specialist and non-specialist audiences.

C2 Identifies external expectations and opportunities and adapts own performance accordingly.

C3 Synthesise and apply skills and techniques relating to text analysis, research, approaches to rehearsal and creative collaboration.

C4 Evidence increased consistency of vocal and physical technique and awarness of industry level practice.

Transferable skills

 D1 Adapts interpersonal and communication skills to a range of situations, audiences and degrees of complexity.

 D2 Uses feedback from peers, staff and external stakeholders to adapt own actions to reach a desired aim and reviews impact, communicating how these have been achieved when reflecting on own work.

 D3 Develop detailed understanding of working collaboratively, engaging with skills such as listening, leadership, empathy and negotiation when working within a group.

Level 6

Knowledge and understanding

A1 Synthesise their knowledge and understanding of systems of acting, vocal and movement technique referencing a large body of practitioners and critical analysis in the relevant fields.

A2 Demonstrates current understanding of how to establish an industrial presence as a professional actor across a wide range of contexts.

A3 Extends knowledge and understanding of approaches to the craft of acting across all disciplines and descriminates as to which approaches are best suited to own practice.

Cognitive/intellectual skills

B1 Critically evaluate particular aspects of advanced practice in the acting, voice and movement disciplines demonstrating good embodied technique across a range of fields.

B2 Applies knowledge of a range of non-traditional performance approaches.

B3 Embody conceptual understanding of differences in the acting approaches for recorded and live performance, and how to appropriately prepare for each medium.

Practical and Professional Skills

C1 Integrate a range of acting skills in a variety of practical acting contexts to establish individual approaches to acting which actively supports performance work.

C2 Works effectively within a team at a professional standard. Supports or is proactive in leadership, negotiates, manages and proactively seeks to resolve conflict within the context of the team.

C3 Applies sophisticated conceptual understanding of text resulting in a clear and uninhibited sense of the world of the performance text.

Transferable skills

D1 Demonstrate the qualities and skills required in the professional industry to find employment as a professional actor.

D2 Takes responsibility for own learning and development. Uses reflection and feedback to analyse own capabilities, appraises alternatives and plans and implements actions.

D3 Communicate original ideas conveying a sense of sophisticated knowledge and understanding as well as a confidence in own ability.

Level 4

Unit	Tutor	Hand-out date	Hand in date	Returned work
Fundamental Acting Technique	James Harvey	W/C 15/11/2021	W/C 14/03/2022	W/C 25/04/2022
Performance 1	James Harvey	W/C 13/09/2021	W/C 03/01/2022	W/C 07/02/2022
Performance 2	James Harvey	W/C 3/01/2022	W/C 25/04/2022	W/C 16/05/2022
Fundamental Voice Technique	Yvonne Morley	W/C 13/09/2021	W/C 17/01/2022	W/C 14/02/2022
Fundamental Movement Technique	Gemma O'Connor	W/C 4/10/2021	W/C 28/02/2022	W/C 4/04/2022
Fundamental Professional Development	James Thackeray	W/C 4/10/2021	W/C 14/03/2022	W/C 25/04/2022

Level 5

Developing Acting Technique	James Harvey	W/C 25/04/2022	W/C 21/11/2022	W/C 2/01/2023
Performance 3	James Harvey	W/C 25/04/2022	W/C 18/07/2022	W/C 19/09/2022
Performance 4	James Harvey	W/C 12/09/2022	W/C 02/01/2023	W/C 23/01/2023
Developing Voice Technique	Yvonne Morley	W/C 21/02/2022	W/C 28/11/2022	W/C 9/01/2023
Developing Movement Technique	Gemma O'Connor	W/C 7/03/2022	W/C 28/11/2022	W/C 9/01/2023
Developing Professional Development	James Thackeray	W/C 25/04/2022	W/C 19/09/2022	W/C 26/09/2022

Level 6

Advanced Acting Technique	Gemma O'Connor / Yvonne Morley	W/C 13/02/2023	W/C 21/08/2023	W/C 28/08/2023

Industry Facing Performance	James Harvey	W/C 02/01/2023	W/C 01/05/2023	W/C 29/05/2023
Recorded Performance	Kate Chappell	W/C 02/01/2023	W/C 10/04/2023	W/C 08/05/2023
Live Theatre Performance	James Harvey	W/C 08/05/2023	W/C 17/07/2023	W/C 14/08/2023
Creating My Own Work	James Harvey	W/C 13/02/2023	W/C 21/08/2023	W/C 28/08/2023
Advanced Professional Development	James Thackeray	W/C 12/09/2022	W/C 29/05/2023	W/C 12/06/2023

Module Overview-also, see module handbook

Year 1

Level 4

Fundamental Acting Technique   20 Credits

Fundamental Acting Technique will introduce learners to fundamental principles of acting and imaginative work informed by the Stanislavskian Method of Physical Actions whilst also drawing on a wider range of practitioner approaches including those of Uta Hagen, Sandford Meisner, Michael Chekhov and Keith Johnstone. The content will involve a wide range of practical activities that introduce students to the fundamentals of exploring and conveying emotional and psychological truth and achieving expressive freedom as performers.

Assessment will include a range of reflective tasks enabling students to critically reflect on their development as actors. Students will also demonstrate their progress by performing in a substantial improvised scene for camera.

Fundamental Voice Technique   20 Credits

Fundamental Voice Technique introduces students to the fundamentals of voice for the actor. Throughout this module students will be introduced to a variety of voice techniques to begin their knowledge and embodiment of how the voice works efficiently, how to embody accents not their own and how to begin to vocally and truthfully engage with various poetic texts. Technique will be acquired practically through repetition and experiential workshops. This work will support the learning and be applied to the Performance modules 1 & 2, strengthening the idea of an expressive and released physicality when working with varied texts.

Assessment will include a reflective podcast where students will reflect on their developing progress and growing awareness of their voices. To support the growing technical proficiency there will be an assessed studio performance of a Personal Poem, where students will demonstrate vocal use that shows an understanding of how voice can be used with text and how unnecessary mental and physical tensions allows for breath though connection.

Fundamental Movement Technique   20 Credits
Fundamental Movement Technique module introduces the fundamentals of the discipline, engaging with practices such as Alexander Technique, Feldenkrais, yoga and other physical release focused work, focus on building awareness of the body and how to find a release of

unnecessary tensions. This release of tension focused work will support students in their other practice classes that focus on more expressive skills such as Laban, Animal studies and clowning. There will also be an ensemble focus, encouraging a physical listening, a trust in the space as well as their own bodies, this will progress to contact improvisation as the module and their skill progress also.

Assessment will consist of a Reflective Vlog: on Physical awareness of self and a Studio Performance of a Contact Improvisation duet. The vlog will be 5-7mins in length and summarise the students learning journey thus far, paying particular attention to their building awareness of self and how unnecessary tensions can inhibit possibility. Students in pairs will utilise the skills learned in this module, particularly those of the ensemble building work and contact improvisation classes to create and devise their own 5 minute contact improvisation duets. These contact improvisation duets will demonstrate a sense of story, character and understanding of physical release. Students will demonstrate collaborative skills as well as a developing sense of space and time.

Fundamental Professional Development   20 Credits

Fundamental Professional Development will introduce learners to some of the key professional practices leading to employability within the performing arts industry. Learners will develop a repertoire of audition material which will cover a range of acting styles expanding their employability. They will also explore how professional actors present themselves in the public eye through a variety of self-marketing approaches. Students will develop their own personal branding strategies

Assessment will include a digital portfolio which will track the students developing knowledge of how to prepare a repertoire of audition material in response to a range of specific employment contexts. Assessment will also include a written blog which provides evidence of students' creative industry research and conveys their understanding of how actors create personal branding strategies.

Performance 1   20 Credits

Performance 1 allows students to embed those skills and techniques learned in other concurrent modules, synthesising them within the context of rehearsal processes and performance projects. Working on Storytelling skills develops students' ability to convey a range of characterisations, engage and captivate audiences and explore non-naturalistic modes of performance and actor/audience relationship as an individual performer. Working as an ensemble member, rehearsing and performing 'Contemporary Scenes' will develop professional behaviours, standards and practices. Contemporary scenes material will be naturalistic and close to the student's age range and experience to allow students at this early stage of training to achieve increased depth of characterisation and relationship.

Assessment will include a performance before a peer group audience of the ensemble 'Contemporary Scenes' allowing them to evidence application of a wide range of acting techniques leading to in-depth truthful characterisation. Assessment will also include a poetic reflection document and artefact reflecting their learning journeys and interrogating key moments in their development of character.

Performance 2   20 Credits

Performance 2 further immerses students in working as an ensemble to collaboratively explore and apply creative practices within the context of a performance project which places greater

emphasis on the centrality of research for text based performance. Working as an ensemble member, students will research, rehearse and perform more complex theatrical styles through working practically on more complex and challenging scripts requiring students to expand their range of imaginative and technical approaches. Contextual research skills will be embedded throughout the project which focusses on specific historical or political contexts obviously present in the dramatic texts to be performed.

Assessment will include a performance before a peer group audience of the ensemble 'Research Project' allowing them to evidence the results of their practice research into historical and/or political contexts of dramatic texts and of their rehearsal process when creating authentic characters and relationships existing within the environments resulting from their research. Assessment will also include a 1500 word essay and a poetic reflection artefact reflecting their learning journeys and interrogating key moments in their research, rehearsal and performance processes.

Year 1

Level 5

Developing Acting Technique   20 Credits

Developing Acting Technique allows learners to further develop their critical understanding of and ability to apply a range of acting techniques informed by the Stanislavskian Method of Physical Actions whilst also drawing on a wider range of practitioner approaches studied at Level 4

Students will be assessed on performances in filmed scripted directed scenes in the costume drama style. Students will demonstrate the ability to apply underlying concepts and principals of acting to the new performance context.

Developing Voice Technique   20 Credits

Developing Voice Technique guides the student into more advanced vocal skills for expressive performance. Building on the fundamental underpinnings of techniques and approaches studied in Fundamental Voice technique, students will deepen their exploration of their own voice, embedding the philosophies that work best for them into their practice and applying them to developing individual approaches to a diverse and challenging range of spoken voice work. The programme will enrich the imagination and sensory connection to voice work and acting as students' progress toward an industry-ready level of vocal practice and artistry.

Assessment will be in the form of a reflective blog that explores the students developing voice practice and how this is applied to an effective preparation of complex texts.

Developing Movement Technique   20 Credits
Developing Movement Technique allows students to develop skills in transformative characterisation and an advanced understanding of imaginative and psychophysical techniques that may help them to achieve this within the context of both theatre and film. Students will continue to build upon what was established in Fundamental Movement Technique, allowing for the understanding and awareness of their own bodies to deepen and become increasingly malleable and responsive to character and creative work.

Assessment will be a 5-10min reflective vlog created by students that outlines their journey of discovery to create a physical transformation for a stylised character chosen from a dramatic

text. Students will articulate their engagement with techniques learned and their discoveries through the process. Students will include a visual record of progress in this vlog

Developing Professional Development   20 Credits

Developing Professional Development will expand students' capacity to gain professional employment within the performing arts industry. They will be taught how to approach key industry figures and how to utilise the self-promotional strategies explored in Level 4 in order to establish themselves as employable professionals. Students will engage in at least 30 hours of work placements within appropriate professional institutions. Students will benefit from experiential learning as they participate in a wide range of professional practices and gain insight into contemporary working practice. They will develop professional contacts and analyse and evaluate their experiences critically. Alternative industry research approaches are available where a placement is not possible. These will entail conducting a case study of the working practices of a currently active performing arts organisation such as a producing theatre company or film production company and will include gathering, analysing and evaluating a wide range of information about the organisation and conducting interviews with key personnel working across a range of disciplines. Students not taking part in a work placement will also participate in a mock application and interview for a role within the performing arts organisation about whom they are conducting their case study.

Students taking part in work placements will record a video log and create written commentary documenting their work placement preparation process and reflecting on their work placement experiences. They will critically analyse and evaluate how the placement has prepared them to understand the performing arts industry generally and the precise roles undertaken within the placement specifically and in what ways it has prepared them to find and sustain employment. The Digital Portfolio will also include a section where the students will be expected to present examples of their approaches to self-marketing across Level 5, identifying their methods, analysing their aims and critically evaluating the results of their work in terms of the development and cultivation of appropriate professional relationships. A comprehensive guidance document will be provided and will include specific questions requiring written responses. Those students conducting case studies will research into the individual characteristics of a professional performing arts organisation which is of particular interest to them. Students will research this organisation's institutional aims and ideologies and company history, the various contexts of its artistic work, critical and audience receptions and experiences of a range of individuals who have contributed to the organisation's work. Students will critically analyse and evaluate how conducting this research has prepared them to understand specific aspects of the performing arts industry and in what ways it has prepared them to seek employment in the future.

A site visit allows observation of the work placement to take place from two relevant perspectives; The Placement Provider and the Student themselves who will both be asked by the site visitor to reflect on specific questions about the student's experience on and attitude towards the placement as well as their developing professionalism and personal development. Topics covered will include students understanding and meeting of expectations, Student attitude, Student ability to work on their own initiative and willingness/ ability to take on greater responsibilities, specific strengths and weaknesses of the student within the placement, new skills development, relationships, professionalism, progress and meeting demands of digital portfolio. Those students following the case study pathway will also prepare for and participate in a mock application and interview process conducted by faculty staff simulating an application for a role at the specific performing arts organisation that they have researched in their case study. Questions will enable students to reflect upon, and present evidence as to their developing professionalism and industrial knowledge and understanding. Discussions and interviews will be evidenced on video. Engaging in this process will also provide students experience with the viva voce format of assessment which accounts for 100% of the assessment in Advanced Acting Technique at Level 6.

Year 1 / 2

Level 5

Performance 3   **20 Credits**

Performance 3 follows Performance 2 and continues to develop previously established skills in performance, text analysis, approaches to rehearsal, actor/audience relationships and ensemble collaboration. Increased emphasis is now placed on exploring complex language and forms enabling students to confidently respond to more challenging material and to operate within more demanding theatrical contexts. Students will rehearse and perform a selection of heightened texts which will introduce the use of more complex figurative language and idioms in dramatic literature and allow them to develop performance skills appropriate to more poetic, symbolic and metaphoric forms of theatre.

Assessment will include a performance before a peer group audience of a heightened text from a modern era. Students will be assessed on their intellectual and practical interpretation of the texts and their ability to confidently and appropriately control the complex language and forms with clarity. Assessment will also include an academically referenced reflexive blog documenting their holistic process as a member of an ensemble working on heightened texts from two different eras.

Year 2

Level 5

Developing Acting Technique Cont.   **20 Credits**

Developing from the imaginative and improvisatory work explored in the earlier stages of the module, and building further on the interpretive skills and practices applied through the Screen Acting component; students will continue to develop their repertoire of performance approaches through the exploration of audio acting.

Students will be assessed on performances in a recorded directed audio play allowing students to demonstrate the acquisition of new competences related to the audio acting performance form.

Developing Voice Technique Cont.   **20 Credits**

The programme will continue to enrich the imagination and sensory connection to voice work and acting as students' progress toward an industry-ready level of vocal practice and artistry.

To support the growing technical proficiency in dealing with complex texts students will be assessed on a studio performance of a rhetorical speech.

Developing Movement Technique Cont.   **20 Credits**
In this module students will look more closely at practitioners such as Rudolf Laban and Michael Chekov, exploring both expressive and "natural" forms of movement as access point to creativity. Students will also be expected to engage in ensemble and collaborative work to explore how bodies can work together in space. Exploring devising practices such as View points and Frantic Assembly.

Assessment will be a studio performance: Ensemble Devised Movement Storytelling. Students in small groups will utilise the skills of the module to create a self-devised movement piece that uses storytelling elements. The performance will be 10-15mins in length and demonstrate collaboration, awareness of bodies in space as well as an understanding of storytelling.

Performance 4   **20 Credits**

Performance 4 builds strongly upon students' explorations of complex language and forms in heightened texts. Students will now encounter the challenge of rehearsing and performing a classical verse text introducing new rehearsal and performance techniques alongside increasingly demanding work on voice and physicality.

Students will be assessed upon their performance of an abridged version of a full classical verse text from the Elizabethan or Jacobean era. The project tests the students' ability to meaningfully communicate archaic material which uses unfamiliar textual forms to a non-specialist contemporary audience. Assessment will also include a 2500 word critical essay and a poetic reflection artefact reflecting their learning journeys and interrogating key moments in their research, rehearsal and performance processes.

Year 2

Level 6

Advanced Acting Technique   **20 Credits**

Advanced Acting Technique synthesises key elements of the acting techniques previously explored in discrete modules; voice, movement and the screen acting elements of the Level 4 and 5 acting training. Drawing these skill sets together encourages learners to consolidate their learning through the identification of an integrated acting practice. Learners will reinforce their understanding that acting practice at an advanced level is an holistic and interrelated psycho-physical skill.

Viva Voce assessments in Voice and Movement will assess students' abilities to make links between their vocal and movement practices and other advanced acting skills, particularly including their application to Screen Acting Technique taught within the module and to reflect on themselves as holistic actors.

Advanced Professional Development   **20 Credits**

Advanced Professional Development will introduce learners to independent self-starting approaches to creating employment as performing arts professionals allowing them to critically evaluate concepts and evidence from a range of sources. Students will explore the process of applying for funding through the arts council and other arts funding organisations.

Assessment will require students to demonstrate their understanding of the process of applying for arts funding through completing a mock grant application to the Arts Council. Students will also produce professional standard voice reels suitable for gaining employment in both established and emerging fields including animation, gaming, interactive media, advertising, ADR, audiobook and radio play.

Recorded Performance   **20 Credits**

Recorded Performance requires students to engage with their establishing Acting for camera

skills, developing an ownership of their own process. Students will work with a professional TV and or Film director giving them a professional experience as well as creating material for a showreel. Students will be guided and encouraged to find authenticity and truth on film in this process through both thorough preparations, focus and deployment of skills. Students will not only be working in front of the camera but behind, helping to operate technical equipment on set.

Assessments will consist of filmed showreels as well as a behind the scenes Vlog. The showreel will require students to display a high level of proficiency on film, specifically in two short scenes directed by a professional director and edited together also by a professional. These short scenes should not exceed 2mins each and should be contrasting in style and or character to showcase variety and skill. The acting should demonstrate an established knowledge of body, voice and acting work for camera as well as deliver a calibre that is indicative of an understanding of industry standard. The Vlog will allow students to show the progression of the learning and development of the acting for camera work over this short period from conception to execution. Students will be asked to reflect on the journey both in situ and also upon completion.

Industry Facing Performances   20 Credits

Industry Facing performances module includes two experiences that put students in front of industry professionals. The first experience will be a casting panel week consisting of; mock casting briefs for TV & Film as well as a scene for a theatre casting, the second a showcase where industry are invited to attend. Both experiences allow students to test their establishing acting processes and perceived industry knowledge around casting and auditions for both Stage and Screen as well giving them direct industry exposure. Students will receive feedback from industry and tutors during the casting panel and the rehearsal of showcase, with the intention of refining their work to an advanced and professional level.

Assessments will comprise of a Digital Panel: Mock TV and or Film Audition and an Industry Showcase. Students will prepare with less than 24hrs notice a reading of sides for a mock professional TV or Film casting. Students will prepare the text with an understanding of the industry and read/perform these sides for a casting agent/s, drawing on their skills from Acting Technique, Professional development, Voice and Movement. This reading/performance will be followed by possible redirection and a short interview consisting of a few questions, also events often part of a casting experience. For the showcase students will collaborate with a director to select and rehearse a duologue or monologue with an invited industry audience in mind. Students will be expected to synthesise their sophisticated practice and the guidance of the director to produce authentic and connected characters with supported voices and physical characterisations. This showcase should put the student in an opportune light to be viewed by industry guests and specialist leading to greater employability.

Live Theatre Performance   20 Credits

The Live theatre module is focus on giving students an experience like that of the industry. It will also be an exploration of a text in it's entirety at this point there has been only selections. Students will experience the whole process in this module moving from auditioning, receiving casting, table work/text analysis, rehearsal room play to blocking and technical rehearsals then performance. Throughout this process students will work with movement directors and voice coaches, as in the industry model, all working to create and bring together a Directors Vision. They will bring together and incorporate skills learned across all other modules as well as their own individual developing practices as actors throughout the duration of this module.

Students will be assessed on their performances within this live theatre production and their ability to reflect on rehearsing an entire show for live theatre. Under consideration will be; the depth of character realised, physical presence and choices, vocal clarity and support, focus and

sustained truth. Students will be required to write a 2000 word blog that outlines their process of preparing character/s for an entire Production with a Director's vison being considered. This blog will also discuss the students developing acting process and connection to previous training modules.

Creating My Own Work   **20 Credits**

This capstone module allows the learner to engage in a process of deep creative activity that results in a performance piece. The student will draw on all their other modules covering professional skills as well as embodiment and imaginative work in order to realise their own performance piece and write a 3000-3500 word critical essay. Students will be guided by tutorials as they engage with this self-directed and devised work and the greater challenge of advanced level analytical and evaluative writing.
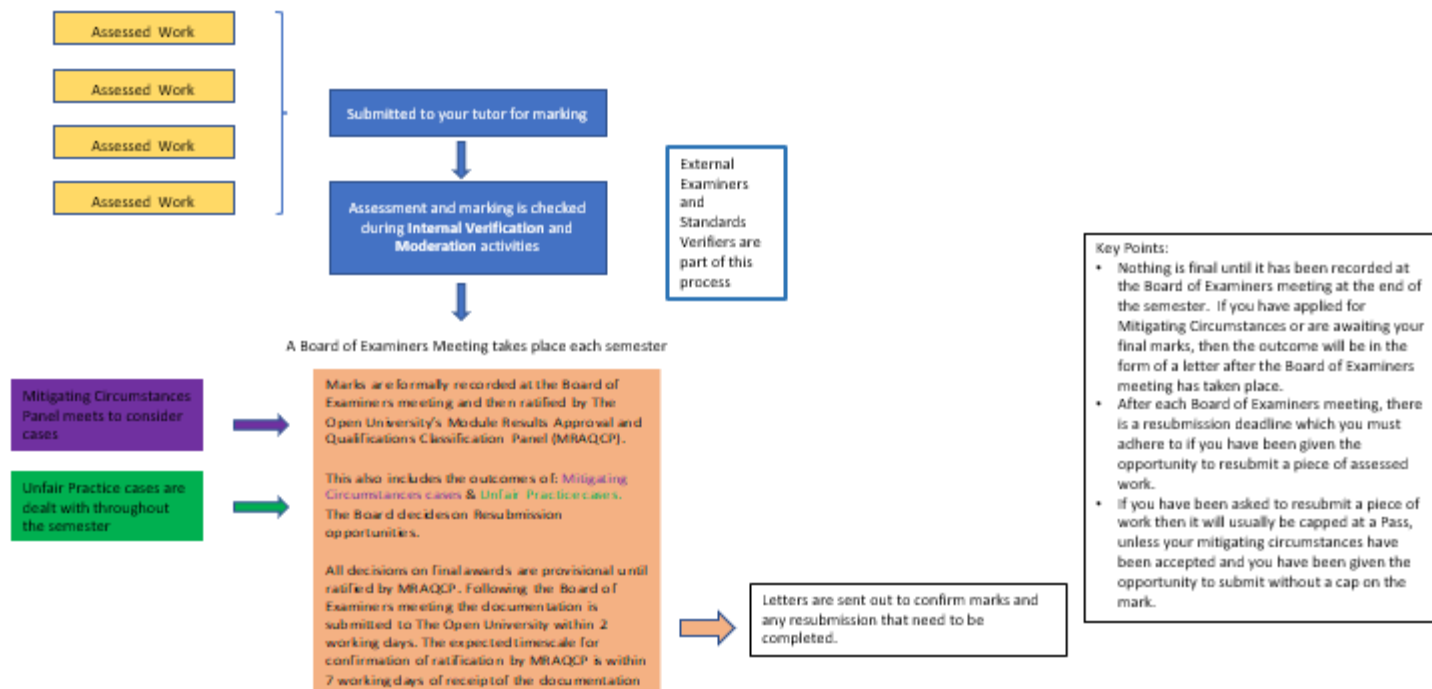
Assessments will be in three parts, a project proposal, a 5-10min self-created piece of work and a 3000-3500 word critical essay. The project proposal will outline a plan for a completely original piece of work, areas of interest, research and areas of inspiration and identify the focus of the dissertation. The performance will be of an advanced and sophisticated level. Students will write an essay critically reflecting upon their process and the practitioners, theoretical works and contexts which were influential in the creation of their performance piece. Students will evaluate their perceived success, reflecting on their critical thinking, research and professional creative standards.

What Is A Reading List?

Your tutor will give you a reading list for each module. It has been put together to give you a guide to what you should be reading in preparation for the classes and the assessment you will be undertaking. There will probably be a mixture of books, journal articles, key documents (such as legislation) and other media (such as videos, radio and tv programmes, etc.).

Usually this forms a minimum level of reading, with some ideas for extended reading, so you should ask your tutor if you are unsure which texts to read

Please see the assessment flow chart below for guidance.

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┌──────────────────┐
│  Assessed Work   │ ─┐
└──────────────────┘  │
┌──────────────────┐  │
│  Assessed Work   │  │      ┌─────────────────────────────────┐
└──────────────────┘  │      │  Submitted to your tutor for     │
┌──────────────────┐  ├──    │  marking                         │
│  Assessed Work   │  │      └─────────────────────────────────┘
└──────────────────┘  │                    │
┌──────────────────┐  │                    ▼
│  Assessed Work   │ ─┘      ┌─────────────────────────────────┐   ┌──────────────┐
└──────────────────┘        │  Assessment and marking is        │   │ External     │
                            │  checked during Internal          │   │ Examiners    │
                            │  Verification and Moderation      │   │ and          │
                            │  activities                       │   │ Standards    │
                            └─────────────────────────────────┘   │ Verifiers are│
                                         │                         │ part of this │
                                         ▼                         │ process      │
                                                                   └──────────────┘
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A Board of Examiners Meeting takes place each semester

┌──────────────────────────┐
│ Mitigating Circumstances │ ──▶
│ Panel meets to consider │
│ cases   │
└──────────────────────────┘

┌──────────────────────────┐
│ Unfair Practice cases are│ ──▶
│ dealt with throughout   │
│ the semester   │
└──────────────────────────┘

Marks are formally recorded at the Board of Examiners meeting and then ratified by The Open University's Module Results Approval and Qualifications Classification Panel (MRAQCP).

This also includes the outcomes of: Mitigating Circumstances cases & Unfair Practice cases. The Board decides on Resubmission opportunities.

All decisions on final awards are provisional until ratified by MRAQCP. Following the Board of Examiners meeting the documentation is submitted to The Open University within 2 working days. The expected timescale for confirmation of ratification by MRAQCP is within 7 working days of receipt of the documentation

──▶ Letters are sent out to confirm marks and any resubmission that need to be completed.

Key Points:
- Nothing is final until it has been recorded at the Board of Examiners meeting at the end of the semester. If you have applied for Mitigating Circumstances or are awaiting your final marks, then the outcome will be in the form of a letter after the Board of Examiners meeting has taken place.
- After each Board of Examiners meeting, there is a resubmission deadline which you must adhere to if you have been given the opportunity to resubmit a piece of assessed work.
- If you have been asked to resubmit a piece of work then it will usually be capped at a Pass, unless your mitigating circumstances have been accepted and you have been given the opportunity to submit without a cap on the mark.

8   Module specifications - see module handbook

The main headings are:

Factual information (module title, module tutor, type, level, credit value, mode of delivery, notional learning hours)

Rationale and relationship with other modules

Aims of the module

Pre-requisite modules or specified entry requirements

Information on whether or not the module is compensatable

Any PSRB requirements

Intended learning outcomes/ teaching and learning strategy

Indicative content

Assessment strategy, assessment methods, their relative weighting and mapping of assessment tasks to learning outcomes

Teaching staff associated with the module

Key reading list and other indicative texts.

9   Student support, guidance and advice

York College's mission is to provide a life enhancing educational experience, through inspirational teaching, working in partnership and helping individuals to be the best they can.

'York College: Where everyone matters and a successful future begins. '

York College's ambition [vision] is to be truly outstanding in all that we do The College wishes to become outstanding for students, employers, its community and staff; we wish to stand out from the crowd for the quality of our provision. The aim is for York College to be an outstanding place to learn and work.

Student Charter
While you are a student at York College you can expect:

Helpful advice and guidance about which courses to study	Interesting and stimulating classes with a variety of learning activities
Information about support services available to you, e.g.: – Learning Support – Counselling and Well-being – Careers Information, Advice and Guidance – Welfare and Finance	Assessed work returned with helpful comments within an agreed timescale
Simple and clear guidelines about what you will need to do to be successful	Regular opportunities to discuss your progress
Facilities and equipment to support your individual learning needs	Opportunities to express your views about the course and college and be represented on appropriate committees including the Board of Governors
An induction that helps you to get to know the college, your course, key staff and other students	To be treated and respected as an individual
Friendly, caring, well qualified and supportive staff	A clean, pleasant and safe college environment

As part of our commitment to continuous improvement, we welcome your feedback. So, during your time at York College we will ask if you think we have kept these promises.

However, whilst you are a student at York College, we will expect you to:

Work hard	Complete work on time and to the best of your ability
Respect others, whoever they are	Help us to keep the college tidy
Come to college prepared to learn	Avoid offending others by using appropriate language at all times
Turn up to classes on time	Take care of the college buildings, furniture and equipment
Attend all classes, but let us know in advance if you can't	

Induction arrangements-at the start of your course you will have an induction process. This will involve, meeting your tutors, familiarising yourself with the college and university centre, timetables, expectations, and navigation of our VLE.

Personal tutoring-you will have a personal tutor whist studying here with us at the college. Your personal tutor will provide pastoral support and set clear targets to support your achievements on the course. See below for further guidance of the personal tutor role.

Study skills-our staff will support you and help to develop your study skills. There is also a section on HE Essentials with links to study skills, referencing, academic integrity, research and more.

Role of personal tutor

Small class sizes mean our students receive more contact time with expertly trained tutors and receive outstanding student support both in sessions and outside of class.

Tutorials are a key part of the tutor-student relationship. They should help you to gain a closer understanding of your tutor's expectations of you and your coursework and help your tutor to gain an understanding of your feelings and progress. You can discuss your thoughts on your own development and your strengths and weaknesses, addressing them specifically to see what can be done about them.

Your tutor will clearly outline during induction how tutorials will be scheduled throughout the year, and most tutors will arrange one-off tutorials if you need to meet with them for a particular purpose (to discuss a particular assessment task, for example).

HE Students
Students will have regular opportunities to discuss progress with their allocated Progress Tutor. This will, ordinarily be 4 times per year - 1 at the start of the academic year, 1 towards the end of semester 1, 1 after the February Exam Boards and 1 towards the end of

Semester 2. Part-time programmes include tutorial time before/after classes and/or electronic conversations. Students will also have access to the centralised programme of College Events activities.

1:1 Tutorials
The main purpose of the 1:1 tutorial is to ensure that students are successful at College and that they know how they are doing with their work/studies and what they need to do to improve. Careful progression planning, support and guidance including UCAS/ Careers/ Employability/ Target Grades also form an important part of the tutorial programme. Students will have regular 1:1 tutorials with their allocated Progress Tutor (usually at least once every six weeks).

Careers guidance at both institutional and programme level

https://yorkcollege.blackboard.com/ultra/courses/_32764_1/cl/outline

Qualified careers advisers are readily available to help you reach your future career goals. From quick questions via email or one-to-one guidance to discuss your longer-term career goals, the Careers Service at York College is here to enable all students to plan for their future and make informed decisions. Our service is free, confidential and supports your individual journey.

Have a conversation with your tutor about what progression routes are available for you at College and make sure you consult with Student Services to see what fees and funding apply to you.

Counselling and student welfare

There may be occasions during your time at college when you experience problems, feel under pressure and find it hard to cope. Our counselling and mental health service can help.

You Feel Anxious, Stressed or Worried

It is quite normal to feel anxious at the start of your course. You may have feelings of inadequacy or low confidence. These will generally subside as you discover what the course entails and what your strengths and weaknesses are. You may not notice it, but by the end of the year, you will see things very differently.

The College understands that students have personal and professional lives. You may be a parent, carer or grandparent, or have other caring responsibilities. You may have a part-time or full-time job. You may be a parent or carer, have a work-placement and a job! As your course progresses your workload will start to build up and you may feel that it is difficult to fit everything in around these other lives.

You may begin to worry about a topic or module/unit that you can't understand or a particular piece of assessed work that you are struggling to get to grips with. This is normal. Every student has one or two 'gremlins' that they struggle with. You may feel that your worry is silly or trivial, but it isn't. Sharing this worry with your fellow students or your tutor usually reveals that you're not the only one who's worried!

Please talk to your tutor about these feelings at any stage during your course during a tutorial.

- Further support is available from Student Services:
- Advice and guidance if you struggling financially or need support with living costs
- Counselling with personal issues and problems (self-referral)
- Academic skills support if you feel that you need to develop your skills
- Mentoring if you are struggling to get organised or need some help with time management.
- We regularly post information to HE essentials to keep you informed and ahead

York College welcomes those of all faiths and none. It has a designated room 'Oasis' set aside for personal reflection and prayer. The College hosts a number of well attended 'Oasis' lectures exploring a range of ethical and spiritual issues.

Support for students with disabilities

Many students find that there are times when they need additional support at College. Please let us know if you want support because you have learning difficulties and/or a disability.

You can find out more about the kind of support the College can offer by asking for a copy of the booklet 'Able to Learn' or by arranging to talk to somebody about additional learning support.

If you have Dyslexia, or another specific learning difficulty, you can request a specialist assessment as you may qualify for access arrangements, e.g., 25% extra time, reader, laptop in exams. However, you are advised to declare this at the start of your course, and it must be your evidenced normal way of working.

Contacting Learning Support:
Call: 01904 770438   In person: room 1F038 (in the Learning Centre)
- Financial advice and support

- DSA

How to see if you are eligible for Disabled Students Allowance (DSA). You may be able to get personal support or equipment through DSA. More information can be found in the booklet 'Bridging the Gap' available on the Direct Gov website at www.direct.gov.uk/studentfinance

Phone: 0845 300 50 90
Textphone: 0845 604 44 34
email: dsa_team@slc.co.uk

If you wish to discuss your support needs please contact us. We can provide you with up to date information and talk to you about applying for DSA.

Financial Advice and Support

https://yorkcollege.blackboard.com/ultra/courses/_32764_1/cl/outline

There is a commitment from York College to provide a £600 bursary for all eligible Higher Education students.

In line with OFS, the college prioritises students from groups who are under-represented in higher education or disadvantaged:
students with mental health problems, Specific Learning Difficulties and/or an autism spectrum disorder such as Asperger Syndrome
carers
estranged young people
students from gypsy and Traveller communities
refugees
care leavers
students living in a household under £25,000

You can get support with sorting out your student finance arrangements
If you are in receipt of DSAs and you are moving onto a top-up you need to arrange the transfer of your support to your new HEI or college. Changing course or university may mean that you need to have slightly different support in place, so you may have to have a top-up needs assessment. Ask about the HEI or college's disability advisor: they will be the best person to discuss this with.

Any student who needs financial support can also apply for hardship funds-see HE Essentials for more details

As this is an accelerated course, semester 3 and semester 6 will run into the summer period. It is advised to all students on an accelerated courses to effectively manage you time and financial resources during this period due to the nature of the accelerated academic year.

Guide to the Virtual Learning Environment (VLE)

The College VLE is Blackboard. There is a central HE Blackboard page which contains a course that is assigned to you as a student which has notices and regulatory information (HE Essentials). You will be sent a link and a welcome to this site in the first few weeks of the academic year and will receive updates throughout the year as new information is added.

This page includes regulations, policies and forms that you will need as you go through your programme.

There is also a section of Blackboard that relates specifically to the BA (hons) Acting for Stage and Screen. This contains course resources, assessment and other programme specific resources. You will be shown how to access this.

Turnitin

https://yorkcollege.blackboard.com/ultra/courses/_32764_1/cl/outline

Turnitin is an external system that checks your writing against millions of other pieces of writing including all others submitted through safe assign previously. It will highlight where there are matches with the other writing in its database and give you a match percentage based on the number and length of those matches. For example, a piece of work with a couple of small matches might return a percentage of 5%, but a piece of work with several large matches might return a percentage of 50%.

You will be required to submit all your written assignments through Blackboard, and these will then pass through Turnitin to be checked for originality and then for grading. Your tutor may use Turnitin to give feedback, including comments on your grade; why you received it; and what you can improve for the next assignment. Because this is hosted on Blackboard, you can access this feedback wherever you have an internet connection. However, your tutor will still expect to have tutorials with you to discuss your progress and to give you feedback on your assignments.

Matches will occur for common phrases that have been used by other writers and students, and also Turnitin may find a match where quote marks or referencing have not been used correctly.

Student Services

HelpZone

We will try to help you with any query, no matter how big or small.
What can we do? We are here to help and support all students in need, we can:

Make appointments with Head of Higher Education (for example – if you wish to change courses or subjects).

Provide information and access to internal and external services:
- Transport
- Counselling, Intensive Personal Advisors and Learning Support
- Funding
- Careers
- Substance Misuse
- Carers and Parenting
- Accommodation and Homelessness
- College drop in services
- Safeguarding issues; e.g. abuse, domestic violence, social services
- Supporting the Sexual Health Clinic and condom distribution

Worried about another student? We can help with that too
Where are we? Room 1F096, First floor social area, by the Atrium

Contacting us: Email Helpzone@yorkcollege.ac.uk, or
call in between 8.30 am and 4.30 pm
Telephone 01904 770405/455

InfoZone

Whether you are a student, member of staff or visitor to the College you can access Student Services via the InfoZone which is situated behind Reception near the main entrance. We offer impartial Information, Advice and Guidance on a full range of services, including (but not limited to):

Course Information & Enrolment
Travel & Transport
Health
Welfare & Funding
Careers
Counselling
Personal Support

Confidential appointments with specialist advisors are also available and can be arranged by telephone or in person at the InfoZone

In addition to your Award Leader and Progress Tutor, there are a range of specialist advisors available at College. Appointments with them can be made through the InfoZone. These services include careers, welfare, and financial advice, health and personal support. The advisors may also contact external services and make appointments if this is felt necessary.

Visible ID Policy

The College operates a visible ID policy for all staff, Governor, students, contractors, commercial and professional visitors to the College. This helps the College to ensure that only authorised persons are admitted to the buildings to maintain a safe and secure environment. All students and staff must wear their College lanyards around their necks at all times to confirm at a glance that they are a registered member of the College community.

Full details of the Visible ID Policy can be found at:
https://s3.eu-west-2.amazonaws.com/server-asset-backups/york-college-assets/uploads/files/General-Regulations/Visible_ID_Policy_and_procedures.pdf

You Wish to Pass on a Compliment

https://s3.eu-west-2.amazonaws.com/server-asset-backups/york-college-assets/uploads/files/General-Regulations/Complaints-and-Compliments-Procedure.pdf

Many good things will happen throughout your time at College and we love to hear about them. If you feel like you want to say 'thank you' to a tutor, a manager, a cleaner, another student or absolutely anyone for something they have done to make your life at College better, then please let us know and we can pass on your thanks to that person. It can be something as small as brightening your day with a smile, or something as large as inspiring you to successfully complete your course.

You can send in a compliment via the College website
or
Hand it in at InfoZone who will send it to the Quality Improvement Team.

You Have a Concern or Want to Make a Complaint

https://s3.eu-west-2.amazonaws.com/server-asset-backups/york-college-assets/uploads/files/General-Regulations/Complaints-and-Compliments-Procedure.pdf

If you have a serious issue with the College or your course, and need to raise your concerns, then you should:
Contact your tutor or another member of staff to discuss your situation. Discussing issues is the best way to resolve things before problems become serious and the College will do everything to find a solution where one is available.

If your issue has not been satisfactorily addressed at that stage, then you can register a formal complaint on the College website www.yorkcollege.ac.uk and download a copy of the complaints form. This is directed to the Quality Improvement Team for recording and disseminating as appropriate.

What happens next:
We aim to send you an acknowledgement letter within 3 working days of receiving the complaint confirming who will carry out the investigation along with contact details
Investigating staff aim to meet with you within 10 working days in order to investigate raised concerns.

Final response will be sent by letter within 20 working days of first receiving it. This is our target for all complaints. If we need more time to investigate, we will explain why and when you can expect our response.

Appeals
If you remain dissatisfied, you have the right of appeal, in writing to the College Principal, within 10 working days of the date on the final response letter being issued
The Principal or designated Deputy/Vice Principal (depending on who conducts the appeal) will respond within 10 working days and arrange an appropriate time to meet with you to discuss your appeal
An appeal hearing letter is sent within 10 working days of appeal hearing
After hearing your appeal, the Principal or Deputy/Vice Principal's decision will be final.
If you wish to appeal the decision as above, then this will then be referred to the awarding organisation/validating partner.

Cut-off Limits
The College cut-off is 3 months after the date of an incident to accept a complaint. The College is willing to consider exceptions only where a valid reason is presented, with clear evidence, that the complaint could not be made within the time limit.

Referral
The Office of the Independent Adjudicator(OIA) is an independent body who may review a complaint in certain circumstances. More information is available on the OIA website: http://www.oiahe.org.uk/

The OIA will general only consider taking a case after the awarding body/validating partners decision has been exhausted.
The Higher Education Funding Council for England (HEFCE) will only investigate certain issues, and only after the complaints procedure has been completed here at College. For more information, please see HEFCE's website: http://www.hefce.ac.uk/reg/forstudents/Student,complaints/

 For more information about the College Complaints and Compliments Procedure please go

You are Ill or Absent

Students have access to a new product called Student Advantage whereby they can report absences. If and only if, they are unable to access this online or someone is reporting on behalf of someone else, they can still call the absence line on 01904 770399.

The link to the online portal is
https://stdentadvantage.yorkcollege.ac.uk

It can be found on the general contact page on our website.

Safety Net-Support for Students
Should you have any concerns or questions about your College experience, you should talk to your Personal Tutor. Tutors can be emailed by typing JHarvey@yorkcollege.ac.uk

Support is also available through the Helpzone (Room 1F096, First floor social area, by the Atrium), Email Helpzone@yorkCollege.ac.uk, or call in between 8.30 am and 4.30 pm, telephone 01904 770405/455.

You can also contact York College by phone on 01904 770200 or visit the website at www.yorkCollege.ac.uk

College Facilities

Sports & Fitness Centre
The £60 million York College building offers state-of-the-art sports facilities for hire to the public. We have the following facilities available to hire: Synthetic turf pitch (STP), Sports hall and Multi-use games area (MUGA).

For more information contact the Facilities Manager
Sports Department
York College
Sim Balk Lane
York
YO23 2BB
Tel: 01904 770482
Email: sportsfacilities@yorkcollege.ac.uk

Inspired - Salons
This is located on the ground floor off the main college atrium. Relax and enjoy our range of hair, beauty and natural holistic therapies. Our modern facilities include a sauna and steam capsule. We only use professional products such as Dermalogica, Wella and CND Vinylux.

To book an appointment or to find out more, please call the salon on 01904 770254. More information is available on the College website.

10   Opportunities for personal development planning

Our industry facing focus effectively integrates personal and professional development planning throughout the course. The opportunity to build relationships with industry professionals is at the heart of our course design and students will have the opportunity to collaborate with numerous theatre and film practitioners across the duration of their studies. Planed workshops include those with Juliet Forster – Theatre Director, Ravenwolf Cinematic Combat, Paul Dudbridge; TV Director, Mhairi Calvey; Film Actor, Dizzy O'Dare; Street Theatre Company, John Cooper; Theatre Facilitator leading devising workshops, Lise Olson; Acting Shakespeare, Matthew Smith; Acting Through Song, Guy Lewis; Acting in Commercials and how to create self-tapes and Lynette Howell-Taylor; Film Production. These may change due to availability.

In addition to the above York College is a partner with Screen Yorkshires' connected campus. Connected Campus is a university support network established by Screen Yorkshire as an important part of our five year growth plan. Working with partner universities at both a strategic and delivery level, Connected Campus facilitates access to Screen Yorkshire's global industry links and expertise.
Connected Campus is more than just a network that shares good practice; the programme has been designed to adapt to fluctuating demands through a coordinated response to the latest research and developments in the screen industries. These might be skills gaps that emerge as a result of new technologies, an increase in production activity as a result of new companies being established in the region or the new Channel 4 National HQ; or new models of training such as degree apprenticeships, CPD and online learning.
Screen Yorkshire also delivers a range of employment related and educational modules directly to students, in order to increase their awareness and understanding of opportunities in the industry, and better prepare individuals for potential employment upon graduation.

On completion of their studies students will be professionally trained actors and will be equipped to attempt to enter the profession. However, we also facilitate the possibility of further post-graduate study by arranging the opportunity for students to work with the Course Director for the MA in Acting at the Royal Birmingham Conservatoire and possibly other similar opportunities which could offer another potential avenue for progression.

11   Opportunities and support for study abroad
Not applicable

12   Work placement / Work Based Learning information

Rationale

The Work Placement / Work Based Learning takes place as part of the Level 5 module Developing Professional Development. Students will engage in a minimum of 30 hours of work placements within appropriate professional institutions. The contexts of, and activities within, each individual placement will vary depending on the needs of the placement provider and the interests and skills of the student. All placements will allow students to learn experientially in a professional performing arts environment for a sustained period encouraging them to foster good professional practice and to develop key employability skills. It is hoped that the placement experience will allow students to develop professional contacts which they will carry forward with them after graduation.

Students will conduct pre-placement research into their placement providers and participate in preparatory meetings with key personnel from those placements. Throughout the placement students will benefit from experiential learning as they participate in a wide range of professional practices and gain insight into contemporary working practice. They will develop professional contacts and analyse and evaluate their experiences critically.

Students will learn how to interact with professionals establishing themselves as knowledgeable and employable, drawing on their in-depth research into the values and practices of the individual organisation with whom they are placed, allowing them to develop qualities and transferable skills necessary for potential future employment.

Alternative industry research approaches are available where a placement is not possible, these will include contact with a range of industry professionals insuring parity of experience.

Criteria and approval processes for suitable placements

Placement providers must be professional performing arts organisations with the capacity to support students for a minimum of 30 hours work experience over the dates 25/07/2022 – 27/08/2022.

Placement providers will allow the intended learning outcomes to be achieved and must demonstrate the suitability of the workplace in terms of legislative requirements, for example, health and safety, employment law, student preparation and support. An agreement, setting out the nature of the work-based learning and respective roles and responsibilities, will be agreed and signed by the student, work placement provider and York College.

Approval of all placements must be obtained from the Award Leader.

Responsibility for finding and arranging placement

The BA Acting for Stage and Screen works with key partners including York Theatre Royal, Screen Yorkshire and others to create work placement opportunities for our students. Students are also able to arrange their own placements provided that the placement provider meets the required criteria. Placement opportunities vary from year to year and placements cannot be guaranteed. It is possible to complete the module by conducting alternative industry research if a suitable placement cannot be arranged. This will entail conducting a case study of the working practices of a currently active performing arts organisation such as a producing theatre company or film production company and will include gathering, analysing and evaluating a wide range of information about the organisation and conducting interviews with key personnel working across a range of disciplines.

Supervision arrangements

Students will be assigned placement supervisors from the faculty staff. Supervisors will assist students, prior to the placement, with any advice or information to support them in gaining a placement. They will conduct placement visits to ensure that Learning Objectives have been established and that both the placement provider and the student understand the requirements of the assessment activities. We will supply the employer with copies of the Developing Professional Development Module and assessment requirements. Supervisors will conduct Zoom meetings with their assigned students at key stages during the placement where advice may be sought, and any concerns raised. Supervisors will conduct a final meeting to debrief with student and employer at the end of the placement. Students will also be assigned a mentor from the placement provider staff who will be their main point of contact in the workplace and will advise on any work-related issues encountered. It is important to note that companies will have different structures and job titles thus style of supervision etc. may differ.

Student responsibilities

All students taking part in work placement have responsibilities towards both York College and the placement provider, and to third parties such as customers, clients, service users, other employees and the general public.

The work placement agreement signed by the student, work placement provider and York College sets out expectations throughout the placement and ensures that all stakeholders are aware of their own and others' roles and responsibilities. Agreements will identify health and safety and safeguarding responsibilities alongside expectations for interactions with clients of the placement provider, for example, need for client confidentiality, intellectual property rights and data protection. Where York College and the placement provider have different expectations or standards, the student will be made aware of this in advance. Students will also be informed prior to commencing the placement of the procedures to be followed and whom they should contact if problems occur.

Supporting and feedback arrangements

Support for students will be ensured by the appointment of a placement mentor and a faculty supervisor for each student who will jointly support students' personal development, guidance and training needs. Lines of communication between the mentor and supervisor and the award leader will be maintained regularly throughout the placement to ensure monitoring and support. Feedback will be provided by York College staff, including in supervisory meetings and final debrief. Placement providers will provide feedback informally in the context of direct observation of work-based learning and more formally during the debrief meeting. Students have the opportunity to give feedback to supervisors throughout

the placement and will be made aware of appropriate mechanisms to do so. Students will complete evaluation and reflection tasks allowing feedback to be formalised.

See Work Placement Handbook on Blackboard.

13   Facilities and Services

The Learning Centre and The Learning and Research Team

The Learning Centre extends to 3 floors overlooking the atrium at the heart of the college. Each floor offers a Help Desk where friendly experienced staff can be located.
Floors 2 & 3 of the Learning Centre are occupied by the Learning and Research Team (Library). They are there to answer both library and IT enquiries and provide support and advice with research, study skills, locating books and eBooks, journals, magazines, websites and databases both on and off campus. Resources can be borrowed, returned or reserved on both floors.

What is the Learning and Research area? Within the Learning and Research area there are 29500 books, 96 journals and access to over 1000 eBooks and various journal databases, plus online newspapers. The area offers a study environment to suit all needs, group or individual study spaces, a relaxed or more formal feel can be achieved. Both floors have a Library catalogue for you to search for relevant resources, the catalogue can also be

obtained from our Portal page, allowing you to search any time, any place.
To access the portal: Learning Centre - Home (sharepoint.com)
If you cannot find the article or book on the catalogue but it is something you really need to support your studies here in York College, then we have an interlibrary loan service, where we can request specific items from the British Library or another institution.
The area also offers printers, copiers and scanners, a number of networked computers with internet access and a wide range of software including Windows applications, Adobe Creative Suite and MS Office.
Floor 3 of the Learning Centre is home to the University Centre which provides a pleasant working environment for private, group or class study. It houses a number of networked computers including some Apple Macs. The University Centre also incorporates a recreational area and kitchen, study zones, plasma screens and learning pods.

Who can help? You will learn much more about getting the best from the Learning and Research Team by consulting them.
All subject areas have a dedicated Learning and Research advisor to support you with research and study skills. All the advisors are on hand to help and welcome you to introduce yourself, this will ensure you get the best direction and support for your individual study requirements.

The Team and their Responsibilities

Name	Subjects	Email
Diane Green	Learning & Research Team Leader	dgreen@yorkcollege.ac.uk
Heather Mitchell	Art & Design (3D Design, Graphic & Communication Design, Fashion Design) / Construction	hmitchell@yorkcollege.ac.uk
Jane Dersley	Media & Performing Arts (Acting for Screen and TV) / Sport & Public Services / Hair, Beauty & Holistic Therapies (Media Make-Up Special Effects)	jdersley@yorkcollege.ac.uk
Jane Miller	Health & Social Care / Humanities & Social Sciences / English & Foreign Languages / Mathematics & Science	jmiller@yorkcollege.ac.uk
Jayne Jubb	Early Years and Children's Development (Leading Children's Development & Learning) / Engineering / Education / Business (with Management) / Hospitality & Catering / Digital Technologies (with Cybersecurity) / Foundation English & Maths	jjubb@yorkcollege.ac.uk

Internet Searches
The internet is a wonderful resource with articles, videos, blogs and podcasts on every topic. However, it is also congested with social media traffic and lots of unsupported comment and opinion.

On one hand the internet is a great democratic space, with a universal opportunity for everyone with an internet connection to contribute to it. On the other hand – because it is so open – it is the place where people blurt-out unedited and unchecked 'stuff' that hasn't been carefully and rigorously published. The ease with which anything can be published online means that the quality of the things you come across might vary dramatically.

Therefore, the main problem with online resources is knowing who has written what you are reading and how it has been produced. Authorship and quality can be a real issue, especially when you are thinking about trying to reference something in your written work. If the author or producer of the stuff you have found is difficult to identify, then you should be wary of its quality and how valuable it might be to you in your assessed work. A good question to ask yourself would be:

'If I can't easily find who has written this then is it completely credible…?'

Wikipedia
Wikipedia has its uses, but it is not designed to be an academic resource. It has articles about every topic that you can think of, with lots of interesting stuff, however, it simply provides information based on what's available from other sources, just as a normal paper-based encyclopaedia does. The main difference is that anyone with an internet connection can contribute to Wikipedia, so that it offers articles on a wider range of topics, depending on its contributors' interests.

"…the readers, not the encyclopedia, are ultimately responsible for checking the truthfulness of the articles [on Wikipedia]"
(Wikipedia's 'Wikipedia' Page)

Wikipedia is really good if you want a quick read to gain an overview of a topic, but its real strength is that it provides you with a reference list. When you scroll down to the bottom of an article on Wikipedia you can see all the sources that have been used to put together the article. This can be a good starting point for your own research in preparation for an essay or written piece. Wikipedia itself, however, should not be listed or referenced as an academic source in your own work.

Online Resources
The Learning and Research Team are continually investigating new and credible online resources to support students and staff with their Teaching and Learning, we are frequently updating these on the Portals, where access to these resources can be found. Clicking on the HE box and then on your course will allow you to reach eBooks, online journals and magazines, audio and visual resources, databases and external websites and useful links.

eBooks
We currently have 3 platforms that provide access to a range of eBooks. Browns VLE hosts eBooks we as a team have purchased, therefore these books have been specifically requested by your tutors to support your course needs. Our other 2 platforms, ProQuest and Gale eBooks supply us with a varied collection of eBook material. All can be found on the our Portal page Learning Centre - Home (sharepoint.com)

Online Journals and Magazines
Journal access can be very expensive if you are subscribing individually, so the access that the College has purchased for you is potentially very valuable. Check your course area on the Portal page to see what's available.

There should be a good selection of journals which are peer-reviewed and very worthwhile reading, from which you can find articles on a range of topics.

Newspaper Articles
Using the internet to search for newspaper articles is very easy as several newspapers now have an online version with a full archive. You might want to use newspaper articles if you're searching for commentary or different perspectives for a piece of writing.

Access is often free. However on Gale Research databases (Found on our Portal page) access to The Economist, Financial Times, The Times and The Independent historical archives can be found.

Open Educational Resources (OERS) And MOOCs
Institutions such as the Open University and other universities have shared some of their resources online for anyone to access. These tend to be good, as they are backed-up by research and based on good academic principles, and they are free to use.

MOOCs are Massive Open Online Courses and are an interesting way to learn independently. They are available on a wide range of subjects and topics and they are produced by academic institutions such as universities. You can't gain a qualification through this type of online learning but you can gain an insight into a specific aspect of a topic, or undertake part of a university's module.

Learning online usually means that you become part of a learning community with individuals from a range of countries and situations. This can be an interesting part of the learning, as you can gain access to a range of perspectives which might challenge your views and assumptions and help you to develop a critical outlook.
Places to find interesting MOOCs:

Futurelearn https://www.futurelearn.com/

Coursera https://www.coursera.org/

Computing facilities

You will get an IT Account – Office 365. Information about logging into this will be given at the start of the year.

Only your nominated e-mail address will be used by academic and administrative staff for contacting you, you are advised to check your College and nominated e-mail account regularly. You can forward these e-mails to another account.

Technical support and helpdesk

If you have any issues with using College IT systems please contact us via:
The IT Helpdesk (follow the link and click the "new ticket" button at the top-right of the page)
Phone: 01904 770411

Catering services

Our Mission: 'To provide wholesome and healthy food and drink that is affordable and represents value for money. To provide a friendly and helpful service in an environment that is clean, safe and relaxed.'
Food and Drink

The refectory services at the College provide a wide range of food including cooked breakfasts, lunches, sandwiches, snacks and hot and cold drinks. Halal options and dietary requirements are catered for. Please ask a member of refectory staff if you need any help.
Catering outlets operate Monday to Friday with the following opening hours:

Duets Grab & Go Shop: 08:30am – 05:00pm
Duets Coffee Bar: 08:30am – 06:30pm (closing at 03:00pm on Fridays)
Duets Express Food: 08:30am – 02:30pm

There are vending machines at various locations around the College, and a cash machine located in the canteen for your convenience.

The Professional Cookery School runs a restaurant named Ashfields which offers food at various times of year, including Christmas dinner.

Students will need to provide the following: Reusable water bottle (non-glass), a cheap yoga mat, knee pads, black jogging bottoms, black t-shirts, black sweatshirt/hoodie, supportive plain underwear and a white shirt for all.

Black trousers, black leggings, black leotard, black shorts, plain black oxford shoes or structured shoes (black 1 or 2 inch heel, character shoes recommended), full length black skirt as appropriate.

If you do not wear the correct clothing to a class you will not be admitted. Clothes must not be too baggy or short and have no logos.

A PC or Tablet is now an essential piece of equipment for the modern actor and it is recommended that you acquire one before beginning your course at York College. Although you will have access to PCs at College there are a limited amount available. You will also need; a ring-binder, paper, pens, pencils and notepad. Ensure mark all of your items clearly as your belongings and keep any valuables in your locker at all times when not using.

14 Assessment and progression regulations

https://s3.eu-west-2.amazonaws.com/server-asset-backups/york-college-assets/uploads/files/Assessment-Policy/Assessment_Policyv4.pdf

Assessment

The type of assessment, its weighting and its timing are approved through the Open University at the point of validation and also by the relevant External Examiner(s).

Where reasonable adjustments are required to be made to assessments i.e. for disability, this must also be approved by the External Examiner(s).

The programme handbook is updated annually to include up to date and approved assessment details (such as after minor modifications have been requested and approved). Submission dates are also be published.

A viva voce is used as an assessment method on some programmes. However, the regulations also allow for a viva voce as an additional measure in some circumstances. This must be agreed by the Board of Examiners and the external examiner:

Exceptionally, viva voce examinations may be required by a Board of Examiners (with the approval of external examiners):

- (a) to confirm the progression/result status of a student;
- (b) to determine the result status of unusual or borderline cases;
- (c) when there is conflicting evidence from the various assessment components;
- (d) as an alternative or additional assessment in cases where poor performance in assessment is the result of exceptional circumstances verified through due processes.

Regulations for validated awards of The Open University
https://www.open.ac.uk/about/validation-partnerships/about-ou-validation/regulations-validated-awards-open-university

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First Attempt (not a resubmission)

All written work must be submitted via Turnitin to check its authenticity and confirm its submission date. Where authenticity is doubted, the process detailed within the Cheating, Plagiarism and Other Forms of Unfair Practice Policy must be initiated.

The submission procedure for other assessment formats such as posters, plans, recordings etc. must be confirmed by the module tutor at the start of the module.

Late and Resubmissions

The penalty for late submission (without registered Extenuating Circumstances) is a deduction of 10% for every working day that the work is late (excluding weekends, Bank Holidays and College shut down dates). The mark may be reduced down to the Pass mark but no further. On the seventh day, the submission is refused and a mark of zero must be applied.

The next working day following a deadline begins one minute after the time of the agreed deadline. For example, for a submission deadline of 16.00 on Friday 13th, the next working day begins at 16.01 on Friday 13th.

Discretionary Extensions-refer to extenuating circumstances policy

https://yorkcollege.blackboard.com/ultra/courses/_32764_1/cl/outline

A discretionary extension of up to five working days may be granted which must be documented by the award leader on the student/group's Promonitor record and Markbook with a clear justification. The extension gives an exemption from the late penalties ordinarily imposed up to the date that the extension expires:

The extension may be applied to an individual student where circumstances warrant, for example, a short-term health issue or urgent family or work commitment.
The extension may be applied to a whole group, for example, where adverse weather or an/other external factor/s have had a negative impact on the time available for the teaching to be delivered in the scheduled way.

If work is submitted after the expiry date of the extension then normal late penalties will apply.

If a student is experiencing very serious or severe circumstances which would not be mitigated by a discretionary extension then the arrangements for Extenuating Circumstances should be applied.

Extenuating Circumstances

The University Centre's policy and process for registering Extenuating Circumstances (ECs) are outlined in the college's assessment policy and suspension of studies procedure.
All applications for ECs will be considered by the ECs Panel which meets prior to the Board of Examiners meeting. The Panel's recommendation will be reported to the Board of Examiners.

A successful application for ECs usually allows the student to submit the assessment as a first attempt at a nominated later date and receive the full marks available. If required, a subsequent resit opportunity is allowed.

If a student has ECs applied, but does not submit at the resit opportunity or fails the resit attempt and does not request to have further Extenuating Circumstances taken into account, then this first submission attempt will be recorded as a Non- submission or Fail and the subsequent resit attempt will then be capped at a Pass.

A student may apply for ECs against a resit attempt, depending on their circumstances at the time of the resit. However, if the first submission attempt was a Non-submission or Fail with ECs not granted, then the second resit attempt – given after ECs are granted – would be capped at a minimum Pass mark (40%). In this case, the successful application of ECs provides a further resit submission under the same conditions as for the first resit.

If a student's Extenuating Circumstances are on-going (such as through long- term illness) or affect a considerable number of assessments, then the Board of Examiners may decide to put a longer deferral in place - such as extending the period of registration for the level or allowing the student to attend part-time. This may lead to a Suspension of Studies/Interruption of Studies.

Further guidance on Extenuating Circumstances is available in the Assessment policy. Students can also be referred to Learner Services for independent support.

Assessment Marking

All assessment components for all modules are required to be completed to achieve the award. A student who passes the module will be awarded the credit for that module (as determined within the programme specification).

Students who do not submit an assessment component or who submit and do not achieve a Pass mark will be required to undertake a resit.

The minimum aggregate pass mark for all undergraduate awards is 40% at assessment, module, level and qualification point.

Where there are options available within programmes and modules are identified as pre-requisites or co-requisites then module tutors/award leaders should ensure that the student pathway meets these requirements.

Students should be informed that their marks are provisional (and subject to second marking/internal moderation and external moderation) until the Board of Examiners has met to confirm the marks. Students are then notified of outcomes in writing, following the Board of Examiners meeting.

Formative feedback

Formative feedback is that given during the formative stage of assessment. While students are in the process of developing drafts, an opportunity should be given for feedback in order that a student can check that their work-to-date meets the requirements of the brief.

Students should be given a formative feedback opportunity for every assessment, where practical. For written work this should be submitted and feedback given via Turnitin. Using Turnitin for written work will allow the student to see their originality report – highlighting any Unfair Practice issues that may be present.

All formative feedback should be clearly responding to the student's draft submission in terms of how it addresses the brief and how it may be developed further.
At this stage, a mark should not be given, as the work is likely to substantially change between this stage and the final submission.

Where required, a one-to-one tutorial opportunity can be made available to talk through the feedback.

Peer-review can be an excellent tool for formative feedback and should be considered, where appropriate.

In order to avoid grade-polishing, sensible limits should be placed on the work seen during the formative stage. Students have their own part to play in drawing attention to the parts or elements of the work on which they would particularly like feedback. A brief guide is shown below:

Component	Suggested formative feedback
Presentation	It may be practical to use peer-review or a short one-to-one tutorial to discuss the presentation, rather than a full presentation rehearsal.
Practical art/design work	Peer-review may be used. For example, a group-critique. One-to-one tutorials may also be used.
Practical performance work	Peer or tutor review may be used. For example, the students or tutor observe and give feedback on an excerpt of a rehearsal, dress-rehearsal or performance. One-to-one tutorials may also be used.
Short essay or written piece	A complete draft may be submitted via Turnitin and feedback given. Alternatively, a plan may be discussed in a one-to-one tutorial.
Extended essay or longer written piece (2,500 words or more)	A plan or outline may be discussed in a one-to-one tutorial. A draft may be submitted to Turnitin but with an agreed limit, such as 500-1,000 words. In this case, the student will have responsibility for selecting the extract that they particularly want feedback on. This will depend on what is practically possible, and should be agreed by teaching teams.
Research Project	It is expected that there will be a number of formative feedback opportunities as the group moves through each section of the project. However, these should be limited and made clear to students in advance.
Dissertation (usually 8,000 words or more)	Supervisors will give a limited number of appointments or hours to each student during the formative stage. There may also be limits on the number of times a particular section/chapter can be discussed in a formative opportunity.

Summative feedback

Summative feedback is that given to a student after the final submission according to the assessment schedule. This feedback will be based on the assessment of the work in terms of whether it has met the learning outcomes, has passed or not, what mark it has therefore been awarded, and will include commentary on other characteristics as detailed in the marking criteria or grading scheme.

Students will be given summative feedback on every assessment. Marking, internal moderation and feedback should be completed within three working weeks (15 working days). As with formative feedback, for written work this should be submitted and feedback given via Turnitin.

As a minimum it is expected that written summative feedback includes:
A mark as a percentage (0-100%);
Comment on whether each learning outcome has been met, and how well;
Comment on the work as-a-whole that enables a student to understand how their mark has been calculated. This will refer closely to the marking criteria or grading scheme;
Development points that, if successfully acted on, will enable a student to gain a better mark at the next submission.

Non-adherence to word counts

A word count attached to a component is used as a guide to how much work needs to be produced, according to the requirements of the module specification. It is not an expectation that the word count in a submission exactly matches the specified word count for the component, but where a student deviates from the word count by +/- 10% then, as a minimum, this should be noted in the summative feedback and, ideally, discussed with the student in a one-to-one tutorial.

Where a student has produced work significantly over the word count this may affect their ability to gain credit for conciseness, editing and proof-reading, construction of argument and/or other relevant qualities that are being assessed according to the rubric or mark scheme. These points should be highlighted in the feedback given.

Where a student has produced work significantly under the word count this may affect their ability to adequately meet the learning outcomes applicable to the assessment, or to gain credit for an appropriate level of detail, knowledge and understanding, analysis and/or other relevant qualities that are being assessed according to the rubric or mark scheme. These points should be highlighted in the feedback given.

If, after marking, doubt arises about the validity of any mark then it should be included in sampling for Internal Moderation.

Certain elements of a student's written work should not be included in the calculation of the total word count, including:
Contents page (where used)
Reference list
Appendices

Abstract, where included in Dissertation or Research Project reports

All other elements of a student's written work are included, such as – but not limited to:
Footnotes
Citations
Tables

There are no penalties that apply where non-adherence to word counts has been identified.

Marking Bands

All assessments are marked as a percentage (0-100%)

% Score	Performance Standard
70+	Excellent Pass
60-69	Very Good Pass
50-59	Good Pass
40-49	Pass
0-39	Fail

Rounding

Half marks may occur after weighted percentages have been calculated. No half marks can be given for an assessed component. Half marks that do arise are rounded by ProMonitor after being calculated according to the weighting of components within modules. Where a final aggregated mark includes half marks, the following shall apply:

.Where the result of the assessment calculation creates a mark of 0.5% or greater this will be rounded up to the next full percentage point (e.g. 69.5% is rounded to 70; 59.5% to 60%; and so on). Where the calculation creates a mark below 0.5% this will be rounded down to the next full percentage point (e.g. 69.4% is rounded to 69%; 59.4% to 59%; and so on). For the purposes of rounding up or down, only the first decimal place is used.

(Regulations for validated awards of The Open University https://www.open.ac.uk/about/validation-partnerships/about-ou-validation/regulations-validated-awards-open-university)

Where examinations are used, module tutors should be aware that consistent use of half marks can cause 'double rounding'. Assessment components may be rounded up or down and rounding up or down may then occur at the classification level. For example a student can be working at a 2:2 level yet achieve a 2:1 (without any clear exit velocity) and the same can happen with rounding down, where a student may receive a lower classification than their marks suggested to date.

Internal moderation

Arrangements for Internal Moderation (IM) exist to ensure that first marking is fair and consistent with the marking criteria or grading scheme and to ensure comparability of assessment across a cohort. A moderator should be appropriately qualified, with experience of assessing in the subject area and at the level of study and be suitably impartial (i.e. there are no conflicts of interest).

For new members of teaching staff IM can be a key learning experience in the development of an appropriate approach to marking on OU-validated programmes. During their first semester conducting assessment a new member of teaching staff may have all work sampled for IM to support this learning. This may be reviewed and extended if appropriate.

For each moderated piece of work the moderator needs to complete an IM pro- forma, indicating whether, and on what grounds, they agree or disagree with the original mark. Moderators should consider and confirm whether they agree that:
The learning outcomes have been met;
The marking criteria or grading scheme has been applied appropriately;
After taking 2.24.1. and 2.24.2. into consideration, the original mark is correct.
Although not required, the moderator may also comment on any additional development points not highlighted by the original marker.

A sample of work for each assessed component should be selected according to the following:

For small groups with six or fewer students	For groups of seven or more students
All work should be sampled for internal moderation (including any College staff undertaking the programme)	All Firsts/Distinctions All Fails (39 or lower) A representative sample from the middle range (3rd – 2:1/Pass – Merit) Any College staff undertaking the programme must be included

Where there is a variance of within +/-2pp between the original and the moderator's mark the original mark should stand, except if the moderator's mark moves the original mark across a grade boundary. If the moderator recommends moving the mark across a grade boundary then a rationale for the new mark must be provided. The final mark must be agreed in discussion between the original marker and the moderator.

If a final mark cannot be agreed during discussion between the original marker and moderator then a second moderator may be appointed to review the work and give their recommendation, guided by paragraph 2.24.

If IM of a component highlights significant or widespread discrepancies between the original and the moderated marks, then the sample should be extended to include the remainder of the cohort for moderation of that component.

Only after sampling of the whole cohort for IM, according to 2.24., should amendments be applied to the marks of the whole cohort.

After IM has been completed, any updates to marks should be applied on Turnitin.

Resit opportunities

If a student does not submit or fails a component of a module then they are eligible for a resit opportunity. However,

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17.3.1 Resit provision is subject to all the following conditions:

    (a) A student may resit the failed assessment components of a module only once. Where there are extenuating circumstances, the Board of Examiners has discretion to decide whether a further assessment opportunity shall be permitted, unless explicitly prohibited in the rules for the programme, as approved in the validation process and programme specification.

    (b) A student who does not complete the resit by the date specified shall not progress the programme, except in cases where the process for allowing extenuating circumstances has been followed.

    (c) Resits can only take place after the meeting of the Board of Examiners or following agreement by the Chair and the External Examiner of the Board.

    (d) A student who successfully completes any required resits within a module shall be awarded the credit for the module and the result for the individual assessment component capped at the minimum pass mark for the module.

    (e) A student shall not be permitted to be reassessed by resit in any module that has received a pass mark, or in a component that has received a mark of 40% or above.

    (f) The resit will normally be carried out by the same combination of written examination, coursework etc. as in the first attempt.

(Regulations for validated awards of The Open University
https://www.open.ac.uk/about/validation-partnerships/about-ou-validation/regulations-validated-awards-open-university)

Students should always have the opportunity and be encouraged to resit rather than rely on compensation. If they receive a compensated pass this is shown on their transcript and diploma supplement and is included in the calculation of the overall classification.

The minimum aggregate pass marks for all undergraduate awards is 40% at assessment, module, level and qualification point.

Level progression

For a student to be eligible to progress to the next level (if applicable), then 120 credits at the current level must have been achieved (whether through assessment or recognition of prior learning) at the aggregate pass mark of 40%.

Compensation

In some cases level or stage compensation may be applied, allowing a student to progress with an overall module mark below 40% but over 35% (up to a total of 20 credits), if their overall aggregate mark for the level is 40% or greater and provided that all learning outcomes are met.

In-module compensation may also be applied, allowing a student to gain credit for a module with one component with a mark of below 40% but over 35%, where the module has an overall Pass mark (40%) and all learning outcomes are met.

Unless otherwise stated in the approved programme specification, compensation will be applied when the following conditions are met:

No more than 20 credits, or one sixth of the total credits, whichever is greater, can be compensated in any one stage of an undergraduate or postgraduate programme.

Compensation is not permitted for modules within awards of less than 120 credits in total.

It can be demonstrated that the learning outcomes of the qualification level have been satisfied. The process for evaluating cases will be identified in the programme specification.

A minimum mark of no more than 5 percentage points below the module pass mark has been achieved in the module to be compensated.

Taking the module mark to be compensated into account, an aggregate mark of 40% has been achieved for the qualification level of the undergraduate programme.

No compensation shall be permitted for any core project/dissertation module, as defined in the programme specification.

A student who receives a compensated pass in a module shall be awarded the credit for the module. The original component mark(s) (i.e. below the pass mark) shall be retained in the record of marks and used in the calculation of the aggregate mark for the stage or qualification.

(Regulations for validated awards of The Open University
https://www.open.ac.uk/about/validation-partnerships/about-ou-validation/regulations-validated-awards-open-university)

Level failure/Repeat opportunities

If, having exhausted all permitted resit and compensation opportunities, a student is still unable to pass; the Board of Examiners may at its discretion permit one of the following repeat options:

Partial repeat as fully registered student:

The student is not permitted to progress to the next stage of the programme but must repeat the failed modules and/or components in full during the following academic year,
The student has full access to all facilities and support for the modules and/or components being repeated,
The marks that can be achieved for the modules and/or components being repeated will be capped at the module and/or component pass marks,
The student retains the marks for the modules and/or components already passed,
No further resit opportunities are permitted.

Partial repeat for assessment only:

As in paragraph 17.5.1(a) except that access to facilities and support will be limited to certain learning resources for the module(s) and/or component(s) being repeated. Participation will only be allowed for relevant revision sessions and assessments.

Full repeat:
This is only permitted where the student has extenuating circumstances;
The student does not progress to the next stage of the programme but instead repeats all the modules in the current stage during the following academic year,
The student has full access to all facilities and support,
The marks that can be achieved are not capped, and the student is normally entitled to the resit opportunities available. However, a student is not able to carry forward any credit from previous attempts at the stage.

*(Regulations for validated awards of The Open University
https://www.open.ac.uk/about/validation-partnerships/about-ou-validation/regulations-validated-awards-open-university)*

If a student is offered a repeat opportunity, then award leaders/Board of Examiners should advise the student to seek further guidance from Student Services before they accept the option to repeat - repeating can have considerable financial implications, particularly if study is funded through Student Finance England.

Progression with trailing assessments

There is provision for a student to progress without having gained the required number of credits. The Open University regulations relating to a student progressing with trailing assessments can be found in section 17.5.3 below:

17.5.3   With the approval of the Board of Examiners students may be eligible to progress to a higher stage of a programme without having completed the requisite 120 points of the lower stage, may exceptionally be allowed to do so provided that each of the following conditions are met:

(a) A minimum of 80 points at the lower level have been successfully completed including passes in all designated core modules;
(b) All requirements for academic prerequisites for the higher level modules are met;
(c) The Examination board have approved progression following a successful application for extenuating circumstances, and results are still pending in the student's profile;

(Regulations for validated awards of The Open University
https://www.open.ac.uk/about/validation-partnerships/about-ou-
validation/regulations-validated-awards-open-university)

Final awards, classification and exit awards

BA Honours Degree (2 years full-time – Accelerated Degree)

For the award of an Honours Degree, a student will have met the programme learning outcomes, achieved 120 credits at FHEQ Levels 4, 5 and 6 and achieved an aggregate pass mark of at least 40% across all levels.

Classification is based upon the mean mark across Level 6 and Level 5 at a ratio of 2:1 respectively.

Aggregate % Score	Grade
70+	First Class (1st)
60-69	Upper Second Class (2:1)
50-59	Lower Second Class (2:2)
40-49	Third Class (3rd)
0-39	Fail

Like assessment/module marks, rounding up (0.5% or greater to the next full point) or rounding down (0.4% or below) occurs if a half mark arises at the classification point.

As detailed within programme specifications, a student withdrawing after successful completion of Level 4 may request the award of a Certificate of Higher Education, or after Level 5, a Diploma of Higher Education. A student may also be eligible to withdraw before completion of the project/dissertation component of an Honours degree and be eligible for the award of an Ordinary Degree (successful completion of Levels 4 and 5 and 60 credits at Level 6).

As detailed within programme specifications, a student may be eligible to withdraw before completion of the major project/dissertation component of an Honours degree and be eligible for the award of an Ordinary Degree (60 credits at Level 6).

Recognition of prior learning (RPL)

As detailed within the Student Guide to Recognition of Prior Learning (RPL) there are limits on the use of RPL, some of which impact upon classification:

No more than 50% of a programme's credit can be awarded through the RPL process, i.e. 180 credits of a Bachelor's Degree or 120 credits of a Foundation Degree, with the exception of an Honours Degree (Top-up), in which applicants must complete all 120 credits at Level 6.

Modules/levels for which RPL is granted cannot be granted marks or used toward final classification unless an Open University approved articulation/credit transfer agreement is in place with the named institution.

No credit can ever be awarded for the dissertation/major project element of any programme.

Modules/levels that are granted RPL should be designated a 'Pass' on the transcript of results. No marks can be awarded for a module that RPL has been granted for unless the applicant is transferring programmes internally and some modules are core and studied across all programmes. The calculation of the final classification will not include modules for which RPL has been granted.

For further information about the use of RPL within assessment please refer to the Student Guide.

Aegrotat and posthumous awards

Under exceptional circumstances, an Aegrotat award may be made by the Board of Examiners. This is only if a student is unable to complete their studies, such as through serious and permanent illness or other circumstances.

If an Aegrotat award is made, the Board must be confident that if the circumstances had not arisen, the student would have passed the award.

The Board of Examiners can also apply to the Open University's Module Results Approval and Qualifications Classification Panel (MRAQCP) to request an award for a student who passes away before study is completed.

For further information on Aegrotat and Posthumous awards please see 21.0 in the Regulations for validated awards of The Open University.

Recording and Publishing assessment decisions General Information
All decisions on final awards are provisional until ratified by The Open University's Module Results Approval and Qualifications Classification Panel (MRAQCP). Following the Board of Examiners meeting the documentation is submitted to The Open University within 2 working

days. The expected timescale for confirmation of ratification by MRAQCP is within 7 working days of receipt of the documentation.

Recording assessment decisions

After marking and internal moderation (IM) have been completed, results for individual components are recorded in the ProMonitor system. Students may see these marks via ProPortal and should be advised that all marks are provisional at this stage.

Prior to the Board of Examiners Meeting a sample of assessed work is reviewed by the external examiner (EE). This sample should be agreed between the EE and programme leader and should include all assessed work by any College staff undertaking the programme. The regulations relating to EEs can be found in section F2 of the Handbook for Validated Awards.

Outcomes other than numerical marks will be added in lieu of marks to the mark sheet presented at the Board of Examiners meeting, using the codes shown in the table below. These outcomes will be confirmed to students in an outcome letter following the Board of Examiners meeting.

Description of outcome	Code used on ProMonitor	Code on outcome letter
Non-submission of component	NS	NS Resit
Extenuating circumstances applied	EC	EC Resit
Unfair Practice – Penalty 1 applied	UP1	UP Penalty 1
Unfair Practice – Penalty 2 applied	UP2	UP Penalty 2
Unfair Practice – Penalty 3 applied	UP3	UP Penalty 3
Suspension of Studies/Interruption of Studies	INT	Interruption of Studies
Exempt from undertaking the component due to RPL	EX	Exempt

Outcomes with final marks may result in other outcomes, including Fail (for marks below 40%) or Compensation (according to the regulations for Compensation – see section 5.). These outcomes will be confirmed and minuted at the Board of Examiners meeting and confirmed to students in their outcome letter following the meeting, using the following codes:

Description of outcome	Code on outcome letter
First failure to gain a Pass mark	Fail Resit
Second failure to gain a Pass mark	Fail Retake
Compensation has been applied	Comp

Publishing assessment decisions

Following the completion of all internal and external moderation and having been reported and agreed at the Board of Examiners meeting, marks are final and may be confirmed to students.

Students can view their confirmed marks using ProPortal – the student- facing part of the ProMonitor system. During the assessment process ProMonitor will be updated to reflect agreed marks.

Following each Board of Examiners meeting a letter will be sent to every student:

To confirm that – where work has been completed and a Pass gained, this has been agreed at the Board of Examiners meeting, and that the marks shown on ProPortal are now final;

To confirm that – where work has been completed and not gained a Pass, work has not been completed, or Extenuating Circumstances, Unfair Practice or Suspension of Studies/Interruption of Studies applies –the outcome has been reported and agreed at the Board of Examiners meeting and is now final;

To give – in the case of the various outcomes listed in 10.8.2 – a brief explanation of the applicable outcome(s) and the action(s) required;

To confirm that should a student wish to appeal an assessment decision they should do so within 10 working days of receipt of the letter.

After ratification of final award decisions from MRAQCP has been given, certificates are sent from the Open University. An Open University-approved diploma supplement is produced by the University Centre to accompany the certificate. The diploma supplement is signed by the Head of Higher Education and bears the College stamp. The diploma supplement includes the following information:

Section	Information
1	Information regarding the holder of the qualification
2	Information identifying the qualification
3	Information on the level of the qualification
4	Information on the contents and mode of study (including the transcript of results – see 10.10)
5	Information on the function of the qualification
6	Additional information
7	Certification of the supplement
8	Information on the national higher education system

The transcript of results – includes the following information:

Student	Notes
Name	Student's name
Date of birth	Student's date of birth
Registration Number	OUVS ID number
Student ID	University Centre student number
Date of Award Assessment Board	Date that the Board of Examiners meeting was held to confirm the student's results
Academic Year	The academic year in which the diploma supplement has been produced
Language of instruction	English
Language of assessment	English
Institution responsible for programme delivery	University Centre York College
Programme	**Notes**
Module ref	Reference code for the module
Module title	The title of the module

Level	This will be either 4, 5 or 6, depending on the programme
Credits	The number of credits awarded for the module
Grade %	Expressed as a percentage in whole numbers. Where compensation has been applied, an asterisk '*' is shown next to the applicable mark on the transcript of results. Where RPL has been applied and a module has not been undertaken then the grade will be shown as 'Pass'.
ECTS	European Credit Transfer and Accumulation System equivalent (each credit equals 0.5 as ECTS)

Credits achieved	Total number of credits achieved:	
	CertHE	A minimum of 120 credits at Level 4
	FD	240 credits (120 at Level 4 and 120 at Level 5)
	BA (Hons)	120 credits at Level 6
	BA	A minimum of 60 credits at Level 6

Result %	The aggregated percentage mark when all applicable module marks have been taken into account across the programme.

Award	The name of the award:	
	CertHE	Certificate of higher education (an approved combination of 120 credits at Level 4)
	FD	Foundation degree
	BA (Hons)	Degree with Honours
	BA	Ordinary degree (an approved combination of 60 or more credits at Level 6)

Classification	CertHE	Unclassified – a Pass is given
	FD	See section 7.2.
	BA (Hons)	See section 7.10.
	BA	Unclassified – a Pass is given

Related policies/procedures/documents (https://www.yorkcollege.ac.uk/university-centre/policies-and-procedures)

Academic Appeals Policy
Academic Misconduct Policy
Assessment Policy including Suspension of Studies
Internal Quality Assurance Procedure
Recognition of Prior Learning HE Programmes
Malpractice Policy Malpractice and Maladministration Policy

15   Academic integrity refer to policy

https://s3.eu-west-2.amazonaws.com/server-asset-backups/york-college-assets/uploads/files/Higher-Education-Policies/Academic_Misconduct_HE_Procedure.pdf

Avoiding Plagiarism

Plagiarism is defined in the Academic Misconduct Procedure (HE) as "the action of attempting to pass off another's original work as the student's own original work". You might think that taking someone else's work or ideas by accident is not classed as plagiarism, but it is viewed as unfair practice and will be included as an offence. You have the responsibility for your own research, so you are also in control of the way that you include that research in your own writing. The College will give you information and support to help you to avoid plagiarism, so if your written work does come back with a high percentage on Turnitin then it is likely that you will be the subject of a suspected unfair practice case.

The main way that you can avoid any confusion about what you have and have not written is to reference correctly all source material that you are using

Academic Misconduct

As a student you are expected to know how to go about your studies in an appropriate way. Your academic conduct is as important as your personal conduct. Cases of academic misconduct– are taken seriously by the College.

You are responsible for most of your own learning outside of the classroom, so you need to know how to make the best use of your time. You don't want to spend a lot of time working in a way if it's not going to get you the results you need. When you submit a piece of work for assessment you should know what's acceptable and what's not acceptable. Your tutor will give you clear instructions about submissions: how they should be presented and how you should go about submitting them.

The level of penalty you can expect depends on how serious the offence is. At the lowest level you will be asked to resubmit the work; at the highest level you may be withdrawn from your course without a qualification.

However, there are certain basic academic standards that you need to be aware of, and the most important of these is plagiarism. The penalties for academic misconduct can be severe, so it is worth taking the time to understand the information on this page.

A copy of the Academic Misconduct Procedure (HE) is available on see York College Blackboard HE Essentials.

Acceptable forms of academic referencing and citation

When writing for assessment, you need to do everything you can to make sure that your tutor knows what parts of the writing aren't yours. You are expected to do research in preparation for writing, and your tutor needs to be able to see this research to give you marks for it. The main way to successfully show your research and to clearly set out the difference between what you have and have not written is to use referencing.
When you're in conversation, you might refer to something that someone else said as evidence to underpin your own position: "I know this won't happen because she said she wouldn't let it happen". Obviously, you would only trust someone's word when they are in a position of authority. Without any trust you wouldn't use their word as evidence.
When you're writing, the principle is the same. You need to show where you have used someone else's writing as evidence for your own position. There needs to be trust that the

evidence you are using is valid. Using someone else's writing word-for-word needs to be indicated with "quote marks". You don't need quote marks if you're simply referring to an idea or perspective that another writer has put forward – you can summarise or paraphrase this in your own words. However, in both of these cases, you do need to provide a citation, which is made up of two or three key bits of information that show your tutor where the information has come from.

Appeals and complaints against an assessment decision

https://s3.eu-west-2.amazonaws.com/server-asset-backups/york-college-assets/uploads/files/General-Regulations/Appeal-procedures-_HEv2.pdf

You can appeal against an assessment decision if you believe and have evidence that any of the following apply:
a) There were relevant exceptional circumstances (for example, illness), and you have a good reason for failing to notify the examiners of these sooner. Normally you must inform your Progress tutor by the assessment deadline (or up to five days after the deadline in the case of examinations), by using the exceptional circumstances procedure. A 'good reason' means that circumstances beyond your control prevented you from disclosing the relevant circumstances at the appropriate time. Personal embarrassment or unwillingness to disclose personal circumstances are not considered 'good reason' for the purposes of an appeal.

b) You did notify the examiners earlier about exceptional circumstances or some other disruption of the assessment process, but there is clear evidence that the exceptional circumstances procedure was not correctly followed. The fact that you disagree with the way in which your exceptional circumstances were considered is not in itself grounds for appeal.

c) A procedural irregularity has occurred; the assessment was conducted unfairly or improperly; the assessment was biased.
You must complete a FQ10 form, more information can be found in the HE Assessment Appeals Policy and Procedure see York College Blackboard HE Essentials

As a student you are expected to know how to go about your studies in an appropriate way. Your academic conduct is as important as your personal conduct. Cases of academic misconduct– are taken seriously by the College.

You are responsible for most of your own learning outside of the classroom, so you need to know how to make the best use of your time. You don't want to spend a lot of time working in a way if it's not going to get you the results you need. When you submit a piece of work for assessment you should know what's acceptable and what's not acceptable. Your tutor will give you clear instructions about submissions: how they should be presented and how you should go about submitting them.

The level of penalty you can expect depends on how serious the offence is. At the lowest level you will be asked to resubmit the work; at the highest level you may be withdrawn from your course without a qualification.

However, there are certain basic academic standards that you need to be aware of, and the most important of these is plagiarism. The penalties for academic misconduct can be severe, so it is worth taking the time to understand the information on this page.

A copy of the Academic Misconduct Procedure (HE) is available on see York College Blackboard HE Essentials.
16   Other institutional policies and regulations

Link   https://www.yorkcollege.ac.uk/university-centre/policies-and-procedures

Some of the information below may be given in the form of general brief statements (ideally with links included) that refer students to separate generic institutional policy document.

Disability statement

The College is committed to equality for all and widening participation for disabled students and ensuring that all students have access to a high quality learning experience.
To help us achieve this please make sure that you let us know what you need so we can make reasonable adjustments to help you succeed.

Safeguarding

"The safeguarding of young people and vulnerable adults is fully embraced by all York College staff and underpins the College's values"

Staying Safe at York College

We want all students at York College to feel safe and not to feel threatened by their environment or other people in it. To keep you free from harm, we carry out all that is necessary within these key areas:

Prevent at York College

An essential part of York College's safeguarding duty includes protecting vulnerable people from the risk of radicalisation and extremism. This is called the 'Prevent Duty'; this is a government initiative aimed at stopping people becoming involved with (radicalised) or support violent extreme behaviour (extremism).

Link https://s3.eu-west-2.amazonaws.com/server-asset-backups/york-college-assets/uploads/files/Safeguarding-Policy-v3.pdf

Equal opportunities statement

York College is committed to equality of opportunity. The aim is to create an environment in which people treat each other with mutual respect, regardless of age, disability, family responsibility, marital status, race, colour, ethnicity, nationality, religion or belief, gender, gender identity, transgender, sexual orientation, trade union activity or unrelated criminal convictions.

Link https://s3.eu-west-2.amazonaws.com/server-asset-backups/york-college-assets/uploads/files/Equality_and_Diversity_Policy.pdf

Data protection

The College needs to keep certain information about its employees, students and other users to allow it to monitor performance, achievements, and health and safety, for example. It is also necessary to process information so that staff can be recruited and paid, courses organised and legal obligations to funding bodies and government complied with. To comply with the law, information must be collected and used fairly, stored safely and not disclosed to any other person unlawfully. To do this, the College must comply with the Data Protection Principles which are set out in the General Data Protection Regulations [GDPR].

Link

Health and safety issues

York College, as a requirement of the Health and Safety at Work etc Act 1974 must produce a Health and Safety Policy. The policy document outlines the College's responsibilities to staff, students and visitors to our buildings and gives our arrangements for health and safety.

York College sees the promotion of health and safety as a team effort, it is intended that the policy (linked below), and the teamwork it promotes should enable the College Community to work in partnership to achieve a safe working environment where hazards are controlled, risks to the health and safety of staff and others are reduced to a minimum and the safeguarding of students is maintained at all times.

Link https://www.yorkcollege.ac.uk/about-us/233-health-and-safety.html

17   Student participation and evaluation

As a student you are not a passive consumer of learning, but an active participant, so the College wants you to engage with it about all aspects of your experience and is committed to listening to you and your ideas. Your tutor will usually be your first point of call when you want to feed something back (what is working and what is not!), but there are other ways you can share your thoughts, outlined below.

How Can You Engage?
There are many opportunities for you to share your perspective, ideas and knowledge as a student at the College. More details of how you can get involved with feedback and engagement can be found on Blackboard.

Student representation on Committees

The College is committed to ensuring that the views of students are heard and responded to. This is partly achieved through Programme-level representatives who are recruited across all Programmes. More information about this and the link with the HE student forum will be given in the cross college induction. Student reps will be contacted and meet throughout the year to give feedback on their course and make suggestions as to how we can make improvements to our student experience.

Higher Education Surveys

Throughout the academic year there will be an opportunity to feedback through online surveys. Feedback from HE students is collated and where actions have been met you will find this information in the University Centre and on HE Essentials via "You Said We Did"

Role of Development and Enhancement Meetings

Each Programme will set up a development and enhancement meeting to ensure that the academic experience of students on the Programme is as good as it can be. These meetings take place twice per academic year, one per semester. There will also be two student focus groups to allow students to contribute to Programme monitoring, review and development.

The meeting is important as your feedback will be passed on to relevant managers for their

attention, and your tutor will take on board your comments and combine them with feedback from module evaluations, external examiner reports, the Student Submission and other sources to help them to evaluate and review the course and how it might be run differently.

At the end of the year your tutor completes an Evaluation & Review; your feedback plays an important role in this process. Each Evaluation & Review is shared with management and therefore has an impact on the way that the College evaluates its annual performance.

Module Evaluation

We value your feedback. Each Programme should undertake module evaluations to give you the opportunity to tell us what you think about module delivery, assessments, and the learning resources available to you. We are interested in hearing about areas that have exceeded your expectations as well as those that have not met your needs or requirements. There is also a free text comments section where you can submit additional remarks and suggestions.

Module evaluations are confidential and completed anonymously. This feedback is used at Programme level so that the student experience can be continuously improved. By undertaking module evaluations, you can help us to refresh and revise our module delivery to enhance the learning experience and continue to improve upon our academic provision.

College Surveys

We ask students to compete surveys at different stages of their programme to provide us with feedback on how things are going. Again, these results are used by staff on your Programme to make improvements and to share good practice. Your feedback matters – so take these opportunities to get involved.

National Student Survey

If you are entering into your final year you will also be invited to participate in the National Student Survey. This is a survey for all final year students in all universities in England and the results are made public to help prospective students make choices about where and what to study.

What Happens with My Feedback?

We take your comments very seriously and you can find out what actions have been taken in response to your feedback through your Programme representative or your tutors.

18   General reading list (i.e. not module specific), including electronic resources. * If available on Drama Online.

Author	Year	Title	Publisher	Location
General reading list:				
Alburger, J.	2019	The Art of Voice Acting	Routledge	New York
Alfreds, M	2013	Then What Happens?	Nick Hern Books	London
Angelaki, V.	2017	Social and Political Theatre in 21st Century Britain*	Bloomsbury	London
Ball, S. et al (Eds)	2011	Expanded cinema: art, performance and film	Tate Publications	London
Banks, F	2018	Shakespeare: Actors and Audiences*	Bloomsbury	London
Banks, F.	2014	Creative Shakespeare*	Bloomsbury	London
Barba, E & Savarese N	2006	A dictionary of Theatre Anthropology: The secret art of the performer 2nd edition	Routledge	London
Barker, C.	2010	Theatre Games *	Methuen	London
Barlow, A	2008	Handbook of Acting Techniques	Nick Hern Books	London
Barr, Tony	1997	Acting for Camera (Revised edition)	Harper Perennial	New York
Barton, J.	2009	Playing Shakespeare*	Methuen	London
Bartow, A, ed.	2008	Handbook of Acting Techniques	Nick Hern Books	London
Bell, J. and Waters, S.	2018	Doing your research Project. 7th ed	OUP	London
Belli, M.L.	2020	Acting for the Screen	Routledge	New York
Benedetti, J.	2008	Stanislavski and the Actor	Methuen	London
Benedetti, R.	2006	Action! Professional Acting for Film and Television	Pearson	London

General reading list:				
Author	**Year**	**Title**	**Publisher**	**Location**
Berry, Cicely	1993	The Actor and the Text	Virgin Books	London
Berry, Cicely	2001	Text in Action	Virgin Books	London
Bignell,J. & Lacey, S. (Eds)	2014	British Television Drama: Past, Present and Future (2nd Ed.)	Palgrave Macmillan	London
Bingham, S. Drew, R.	2016	The guide to learning and study skills for higher education and at work	Routledge	Abingdon
Bishop, N.	2015	Auditioning for Film and Television: Secrets from a Casting Director*	Methuen	London
Black, D	1990	The Actor's Audition	Random House	New York
Bloom, K et al	2018	The Laban Workbook for Actors	Methuen	London
Bode, L.	2017	Making Believe: Screen Performance and Special Effects in Popular Cinema	Rutgers University Press	New Jersey, USA
Bogart, A. Landau, T	2005	The Viewpoints Book: A Practical guide to Viewpoints and Composition	Theatre Communications Group	New York
Book, S.	2001	Book on Acting: Improvisation technique for the professional actor in Film, Theatre and Television	Silman-James Press	Los Angeles

General reading list:				
Author	**Year**	**Title**	**Publisher**	**Location**
Boston, Jane. Cook, Rena. eds.	2009	Breath in Action: The Art of Breath in Vocal and Holistic Practice.	Jessica Kingsley	London
Bray, M.	2019	So You Want To Act On Screen?	Nick Hern	London
Brennan, A.	2016	The Energetic Performer: An Integrated Approach to Acting for Stage and Screen	Singing Dragon	London and Philadelphia
Brestoff, R	1994	The Camera Smart Actor	Smith & Kraus	Lyme
Britten, B	2014	From Stage to Screen *	Methuen	London
Britton, J	2013	Encountering Ensemble*	Methuen	London
Brode, D.	2000	Shakespeare in the Movies	Oxford University Press	Oxford
Brody, D	2015	The Actor's Business Plan*	Methuen	London
Brook, P	2008	The Empty Space	Penguin Classics	London
Brown, D.W.	2016	You Can Act On Camera: Insider Tips For Delivering A Great Performance Every Time	Michael Wiese Productions	Studio City, USA
Caitliff, S	2013	The Casting Handbook	Routledge	London
Caldarone, M and Lloyd-Williams, M	2004	Actions: The Actor's Thesaurus	Nick Hern Books	London
Cameron, D. Anderson, M. Wotzko, R	2017	Drama and Digital Arts Cultures*	Bloomsbury	London
Cameron, Julia	1995	The Artists Way: A Course in Discovering and Recovering Your Creative Self	Pan Books	London
Cantrell, T Hogg, C	2018	Exploring Television Acting*	Bloomsbury Publishing	London

General reading list:

Author	Year	Title	Publisher	Location
Cardullo, B et al (Eds)	2009	Playing to the Camera	Yale University Press	New Haven and London
Carey, David. Carey, Rebecca	2015	*The Vocal Arts Workbook: A Practical Course for Developing the Expressive Range of Your Voice**	Methuen Drama	London
Carey, David. Carey, Rebecca	2010	Vocal Arts Workbook: A practical course for speaking text*	Methuen Drama	London
Catrell, Hogg (eds)	2018	Exploring Television Acting *	Methuen	London
Chekhov, M.	2002	To the Actor: On the Technique of Acting	Routledge	New York
Chekhov, M	1985	Lessons for the Professional Actor	PAJ Books	New York
Chekhov, M.	2002	Chekhov	Routledge	London
Churcher, M.	2010	A Screen Acting Workshop	Nick Hern	London
Churcher, M.	2003	Acting for Film: Truth 24 Times a Second	Virgin Books	London
Clayton, P	2016	The Working Actor: The essential Guide to a Successful Career	Nick Hern Books	London
Clifton,A	2016	The Actor's Workbook *	Methuen	London
Coe, R., Waring, M., Hedges, L.V. and Arthur, J. (Eds)	2017	Research Methods and Methodologies in Education. 2nd Ed.	Sage	London
Cochran, P.	2013	Small Screen Shakespeare	Cambridge Scholars Publishing	Newcastle
Cohen, R	2013	Acting Power: The 21st Century Edition	Routledge	London

General reading list:				
Author	**Year**	**Title**	**Publisher**	**Location**
Comey, J.	2002	The Art of Film Acting	Focal Press	New York and London
Connington, Bill	2014	Physical Expression on Stage and Screen: Using the Alexander Technique to Create Unforgettable Performances*	Bloomsbury Methuen Drama	London
Corey, E and Corey, J.	2017	Improvising Out Loud: My Life Teaching Hollywood How To ACt	University Press Kentucky	Lexington, U.S.A.
Creeber, G. (Ed)	2015	The Television Genre Book (3rd Ed)	BFI	London
Dalby, J and Newlove, J	2004	Laban for All	Routledge	London and New York
Dancyger, K.	2015	The Technique of Film and Video Editing: History, Theory and Practice (6th Ed.)	Routledge	New York and London
Dancyger, K.& Cooper, P.	2012	Writing the Short Film	Taylor and Francis	Oxford
Donnelan, D	2002	The Actor and The Target	Nick Hern Books	London
Dresner, D	2018	A Life Coaching Approach to Screen Acting *	Methuen	London
Dunmore, S	2012	An Actor's Guide to Getting Work*	Methuen	London
Dymtryk, E. Dymtryk, JP.	2019	On Screen Acting	Routledge	New York
Edgar, D	2009	How Plays Work	Nick Hern Books	London
Elwes, C.	2015	Installation and the Moving Image	Wallflower Press	London and New York
English, S.	2019	CV and Interview 101 How to apply and interview for jobs	Polaris Publishing	Edinburgh

General reading list:				
Author	Year	Title	Publisher	Location
Eslam, P	2011	Acting Characters: 20 Essential Steps from Rehearsal to Performance*	Methuen	London
Ewan, V and Green, D	2015	Actor Movement	Bloomsbury	London and New York
Ewan, V and Sagovsky, K	2019	Laban's Efforts in Action*	Bloomsbury	London and New York
Fisher, M	2012	The Edinburgh Fringe Survival Guide*	Methuen	London
Fuchs, C.	2014	Social Media: A Critical Introduction	Sage Publishing	London
Geiss, D	2016.	Beat Drama*	Bloomsbury	London
Gillet, J. and Guttekunst, C	2013	Voice into Acting: Integrating Voice and The Stanislavski Approach *	Methuen	London
Gilletts, J	2007	Acting on Impulse: Reclaiming the Stanislavski Approach: A practical workbook for Actors	Methuen Drama	London
Gilllet, J	2014	Acting Stanislavski *	Methuen	London
Graham, S, Hoggett, S	2014	The Frantic Assembly Book of Devising Theatre	Routledge	London
Greetham, B.	2014	How to write your undergraduate dissertation (2nd)	Palgrave	London, England
Grochala, S	2017	The Contemporary Political Play*	Methuen	London
Grotowski, J	2012	Towards a Poor Theatre	Taylor and Francis	Hoboken
Haase, C.	2003	Acting for Film	Allworth Press	New York

General reading list:				
Author	**Year**	**Title**	**Publisher**	**Location**
Hacker, J.	2010	Auditioning on Camera: An Actor's Guide	Routledge	London
Hagen, U	2008	Respect for Acting	Jossey-Bass	San Francisco
Hagen, U	1991	A Challenge for the Actor	Scribner	New York
Haydn Rowles, Jan. Sharpe, Edda	2007	How to do Accents	Oberon Books	London
Haydn Rowles, Jan. Sharpe, Edda	2012	How to do Standard English Accents	Oberon Books	London
Hermida, A.	2016	#Tell Everyone: Why we share and why it matters	Anchor Canada	Toronto
Hewett, R,	2017	The Changing Spaces of Television Acting	Manchester University Press	Manchester
Houseman, Barbara	2002	Finding Your Voice: a step-by-step guide for actors	Nick Hern Books	London
Houseman, Barbara	2008	Tackling Text [and subtext]: A Step-to-step guide for actors.	Nick Hern Books	London
Hunter, K	2015	Cracking Shakespeare*	Methuen	London
Innes, J.	2014	The Interview Book: How to Prepare and Perform at Your Best in any Interview	Pearson	Harlow
Jeffers, A and Moriarty, G (eds)	2017	Culture, Democracy and The Right to Make Art*	Bloomsbury	London
Johnstone, K	1981	Impro – Improvisation and the theatre *	Bloomsbury	London
Johnstone, K	2019	Impro for Storytellers	Faber and Faber	London
Jones, C. & Jolliffe, G.	2000	The Guerrilla Film Maker's Handbook	Continuum	London
Joseph, P	2018	Julius Caesar and Me*	Methuen	London

General reading list:				
Author	**Year**	**Title**	**Publisher**	**Location**
Kara, H.	2018	Research Ethics in the Real World: Euro-western and Indigenous perspectives	Policy Press	Bristol
Kelomees, R., & Hales, C. (Eds.).	2014	Expanding practices in audiovisual narrative.	Cambridge Scholars Publishing	Newcastle Upon Tyne
Keogh, M	2018	Dancing Deeper Still: The Practice of Contact Improvisation	Intimately Rooted Books	USA
Kramer, P. & Lovell, A. (Eds)	1999	Screen Acting	Routledge	London and New York
Kohlas, K	2005	The Monologue Audition	Limelight	New Jersey
Lawson, D.	2014	The Actor and the Camera	Nick Hern Books	London
LeCoq, J	2002	The Moving Body*	Routledge	Oxon
Linklater, Kristin	2006 revised	Freeing the Natural Voice	Nick Hern Books	London
Linklater, Kristin	1992	Freeing Shakespeare's Voice: The Actors Guide to Talking the Text.	Theatre Communications Group	New York
Lust, A.	2012	Bringing the Body to the Stage and Screen: Expressive Movement for Performers	Scarecrow Press	Maryland, USA
Mamet, D.	1998	True and False	Faber and Faber	London
Mayfield, K.	2010	Acting A to Z (Revised Second Edition): The Young Person's Guide to a Stage Or Screen Career.	Back Stage Books	Washington D.C.
McBurney, S	2012	Who You Hear It From	Complicite	London
Meier, P.	2012	Accents and Dialects for Stage and Screen	Paul Meier Dialect Services	Kansas, USA

General reading list:				
Author	**Year**	**Title**	**Publisher**	**Location**
Meisner, S	1987	On Acting	Vintage Books	New York
Miller, C.H.	2019	Digital storytelling: A creator's guide to interactive entertainment.	CRC Press	Boca Ranton, USA
Mitchell, K	2009	The Director's Craft	Routledge	Oxon
Morris, A.	2014	The Science of On-Camera Acting	Becoming Media	Los Angeles
Moseley, N	2016	Actioning and How to do it	Nick Hern Books	London
Moss, L	2005	The Intent to Live	Bantum Books	New York
Nash, P.	2012	Short Films: Writing the Screenplay	Creative Essentials	Harpenden
Nelson, Jeanette	2015	The Voice Exercise Book: A guide to Healthy and Effective Voice Use.	National Theatre Publishing	London
Nyman, A	2013	The Golden Rules of Acting	Nick Hern Books	London
O'Neil, B	2009	Acting as a Business	Random House	New York
Olsen, A	1998	BodyStories	Barrytown/ Stationhill	USA
Onions, C.T	1986	A Shakespeare Glossary	OUP	Oxon
Ostlere, R.	2021	Actors' and Performers' Year Book	Methuen	London
Ostlere, R	2019	The Actor's Career Bible	Methuen	London
Palfrey, S	2011	Doing Shakespeare*	Bloomsbury	London
Pears, R. & Shields, G.	2019	Cite them Right (11th)	Palgrave	London
Pisk, L	2018	The Actor and His Body (4th Edition)	Methuen Drama	London and New York
Piven, J	2012	In the studio with Joyce Piven*	Methuen	London
Pritchard, R.E	2010	Shakespeare's England	The History Press	Stroud

General reading list:				
Author	**Year**	**Title**	**Publisher**	**Location**
Rea, P. & Irving, D.K.	2015	Producing and Directing the Short Film and Video (5th Ed.)	Focal Press	New York and London
Rener Meyer, S.	2021	Interactive Storytelling for the Screen	Routledge	London
Robbins, J.S	2019	The Actor's Survival Guide*	Bloomsbury	London
Rodenberg, P	2018	The Need for Words*	Methuen	London
Rodenberg, P	2001	Speaking Shakespeare	Methuen	London
Rodenburg, Patsy	2019 2nd Edition	The Actor Speaks: Voice and the Performer	Methuen Drama/Bloomsbury	London
Rushe, S	2019	Michael Chekhov's Acting Technique	Methuen	London
Sabatine, J.	1995	Movement Training for the Stage and Screen: *The Organic Connection Between Mind, Spirit, and Body.*	A & C Black Publishers	London
Salt, C	2001	Make Acting Work*	Bloomsbury	London
Shepard, J.W.	2004	Auditioning and Acting for the Camera	Smith and Kraus	Hanover, USA.
Sher, A	2018	The Year of The Mad King	Nick Hern Books	London
Sher, A	1985	The Year of The King	Nick Hern Books	London
Sher, A	2009	Beside myself: An Actors Life	Nick Hern Books	London
Simonsen, B	2017	The Art of Rehearsal*	Methuen	London
Snow, J	2012	Movement Training for	Methuen	London

General reading list:				
Author	**Year**	**Title**	**Publisher**	**Location**
		Actors*		
Soto-Morettini, D	2012	Mastering the Audition*	Methuen	London
Soto-Morettini, D	2016	Mastering the Shakespeare Audition*	Bloomsbury	London
Springer, C. & Levinson, J. (Eds)	2015	Acting: A Modern History of Filmmaking	I.B. Tauris	London
Stafford-Clark, M	1997	Letters to George	Nick Hern Books	London
Stone, P.	2021	Acting for the Camera: Back to One	Routledge	London
Sudol, J.	2013	Acting: Face to Face: The Actor's guide to understanding how your face communicates emotion for tv and film (language of the face book 1)	Create Space Independent Publishing Platform	Scotts Valley, USA
Sudol, J.	2015	Acting: Face to Face 2: Emotional Alignment: How to create genuine emotion for TV and Film (language of the face)	Create Space Independent Publishing Platform	Scotts Valley, USA
Swain, J.H	2017	The Science and Art of Acting for Camera	Routledge	New York
Tashkiran, A	2020	Movement Directors in Contemporary Theatre	Methuen Drama	London and New York
Taylor, A.	2012	Theorizing Film Acting	Routledge	New York
Taylor, Giles Wilson, Philip	2015	Dramatic Adventures in Rhetoric: A Guide for Actors, Directors and Playwrights.	Oberon Books	London
Thomas, G.	2011	How to do Your Case Study: A Guide for Students and Researchers	SAGE Publications	London

General reading list:

Author	Year	Title	Publisher	Location
Thomas, G	2017	How to do your research project: A guide for students. 3rd Ed.	Sage	London
Thompson, D.	2015	Why Acting Matters	Yale University Press	New Haven, USA
Tomlin, L	2015	British Theatre Companies 1995-2014*	Methuen	London
Tucker, P.	2003	Secrets of Screen Acting 2nd edition.	Routledge	London and New York
Walter, Harriet	2003	Other people's shoes.	Nick Hern Books	London
Williams, L.	2018	Ultimate Interview 5th Edition	Kogan Page	London
Wooster, R. & Conway, P.	2020	Screen Acting Skills: A Practical Handbook for Students and Tutors	Methuen	London
Worsley, V	2016	Feldenkrais for Actors	Nick Hern	London
Yin, R.K.	2014	Case Study Research, Design, Methods	Sage Publications	London
Yorke, John	2013	Into the Woods: How Stories Work and Why We Tell Them.	Penguin	London
Zarrilli, P	2009	Psychophysical Acting: An intercultural approach after Stanislavski.	Routledge	Oxford and New York
Zarrilli, P	1995	Acting (re)considered: Theories & Practices	Routledge	London
Zucker, C	1999	In the company of actors	Methuen	London

Other indicative text (e.g. websites)

Websites

Equity – www.equity.org.uk – The UK Trade Union for Creative Practitioners

Spotlight www.spotlight.com The UK's home of casting

Screen Yorkshire www.screenyorkshire.co.uk– the regional film office and course partner

York Theatre Royal www.yorktheatreroyal.com – Our major local producing theatre and course partner

BECTU – www.bectu.org.uk The UK's media and entertainment trade union, covering broadcasting, film, independent production, theatre and the arts, leisure and digital media

Indicative Journals /Periodicals

Subscriptions available on Blackboard LC Perorming Arts:

Comparative Drama

Guardian Stage News

New Theatre Quarterly

The Stage

Total Theatre

Useful websites

Aesthetica - https://www.asff.co.uk/

British Accents and Dialects - https://www.bl.uk/british-accents-and-dialects/
Cast – www.castindoncaster.com Citations Guidance - Cite them right online - Home Available on Blackboard LC Performing Arts
Complicite - Complicite.org
Dialects Archive - https://www.dialectsarchive.com/ (IDEA International Dialects of English Archive)
Digital Theatre - www.digitaltheatreplus.com Plays and Productions, Practice and Practitioners, Theory and Criticism Collections Available on

Blackboard LC Performing Arts
Drama Online - www.dramaonlinelibrary.com Plays, Playwrights, Video and Audio Collections Available on Blackboard LC Performing Arts
DV8- https://www.dv8.co.uk/
Eclipse Theatre www.eclipsetheatre.org.uk
Edinburgh Fringe - https://www.edfringe.com/
Flickerfest - https://flickerfest.com.au/

Frantic Assembly - https://www.franticassembly.co.uk/
Fuel Theatre – www.fueltheatre.com
Gale Ebooks - Available through Blackboard LC Performing Arts
How to do Accents - http://www.howtodoaccents.com/
Kneehigh - https://www.kneehigh.co.uk/about/
Leeds Playhouse – www.leedplayhouse.org.uk
Live Theatre, Newcastle – www.live.org.uk
LSFF - https://www.shortfilms.org.uk/
MICF - https://www.comedyfestival.com.au/2021

Monologue Archive - Monologue Archive Available through Blackboard LC Performing Arts
MUBI - https://mubi.com/
National Theatre – www.nationaltheatre.org.uk
Northern Stage – www.northernstage.co.uk
Old Vic – www.oldvictheatre.com
Plays Collection Project Guttenberg Books: plays (sorted by popularity) - Project Gutenberg – Available on Blackboard LC Performing Arts
Pronunciation - https://pronunciationstudio.com/
Punchdrunk- https://www.punchdrunk.org.uk/
Royal Court – www.royalcourttheatre.com
Royal Shakespeare Company – www.rsc.org.uk
Shared Experience - www.sharedexperience.org.uk
Talawa Theatre Company – www.talawa.com
Tamasha Theatre Company – www.tamasha.org.uk
Tara Arts – www.tara-arts.com
The Accent Kit - https://theaccentkit.com/
Theatre E-Books from Open Library - – Available on Blackboard LC Performing Arts theatre, eBook - search | Open Library

Wise children - https://www.wisechildrendigital.com/
Young Vic – www.youngvic.org.uk