

The University
of Manchester



BA (Hons)

Drama, Drama and Screen Studies, Drama and English Literature

PROGRAMME HANDBOOK 2012–2013

SCHOOL OF ARTS, LANGUAGES AND CULTURES

FACULTY OF HUMANITIES

UNIVERSITY OF MANCHESTER

This book is the property of _____

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**THE UNIVERSITY OF MANCHESTER
SCHOOL OF ARTS, LANGUAGES AND CULTURES**

STAFF AND STUDENT RESPONSIBILITIES

The School of Arts, Languages and Cultures strives to provide an excellent student experience. **You can expect us to:**

- Treat all students respectfully and equally and never use inappropriate or offensive language or behaviour
- Ensure that the times of lectures, seminars, and consultation hours are clearly stated and that any changes are advertised in advance
- Provide you with a student handbook containing all University and programme-related regulations, policies and procedures. This information outlines the support available to assist you in your studies. You will be notified of any updated information through your student email account
- Provide you with details of your academic adviser during Welcome Week and ensure that you have regular opportunities to meet with them through your academic career
- Monitor your attendance at timetabled classes and contact you if this falls below programme expectations outlined in your student handbook
- Provide you with clear guidance on the submission of assessed work and draw your attention to the University policy on academic malpractice
- Provide you with useful feedback on assessed coursework within the timeframe outlined in your student handbook
- Discuss your exam performance with you if you make a request to do so
- Continue to monitor and encourage feedback on our performance and respond in a fair, timely and transparent manner to concerns or complaints
- Adhere to all University policies and procedures and help you to achieve your full potential

We acknowledge that an excellent student experience can only be achieved in partnership with you, our students. **To help us deliver this you are expected to:**

- Treat our staff and fellow students respectfully and equally and never use inappropriate or offensive language or behaviour
- Ensure that you have received your student handbook and make yourself familiar with the contents and any updated material sent to you
- Adhere to all University policies and procedures, and follow any advice we give you to help you in your studies, and check your university email account daily during term time
- Ensure that you meet with your academic adviser as stipulated in the student handbook
- Take an active part in your learning, and in extra-curricular activities in your subject area
- Arrive fully prepared at the scheduled times for programme related activities and meetings; and inform us in advance if for any reason you are going to be late or are unable to attend
- Treat your studies like a full-time job, devoting 40 hours per week to them for each of the 30 weeks of the academic sessions (that is, 200 hours per 20 credit unit)
- Hand in pieces of assessment on time and turn up to examinations promptly
- Ensure that you follow School guidelines on submitting assessed work and adhere to the University policy on academic malpractice
- Inform us as soon as possible of any problems, special needs or any circumstances that may affect your studies or progress
- Report any concerns or complaints that you have in relation to your experience as a student to your academic advisor or programme director in the first instance
- Make your views known through your student representative (or by becoming one yourself)

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Guide to handbook

This booklet is your Programme Handbook. The Handbook contains subject- and programme-specific information (including staff details, degree-programme structure and regulations, aims and objectives of your degree programme, course details, teaching arrangements, outlines of communications within the School and subject area, work and attendance requirements etc.).

It will be assumed that you have read and understood the contents of your Programme Handbook. Please talk to your Academic Adviser or Programme Administrator if anything is not clear to you.

Part 1 presents information about your subject area and programme which will help orient you in your first few weeks at Manchester. It also gives details of key contacts and sources which you can turn to for further advice.

Part 2 gives more detail on the Faculty of Humanities, the School of Arts, Languages and Cultures, and your programme.

Part 3 contains additional documents relevant to your programme of study.

An electronic version of this handbook is available on the School of Arts, Languages and Cultures (SALC) undergraduate intranet:

<http://www.alc.manchester.ac.uk/studentintranet>

The online version of the Programme Handbook is to be regarded as the definitive version.

The SALC undergraduate intranet, combined with the Drama webpages at www.alc.manchester.ac.uk/, contain most of the important information you will need to know during your time studying at the University of Manchester.

PART 1 GETTING STARTED

1 Introduction to Drama

1.1 Welcome note from the Head of Subject

Dear New Student,

On behalf of all the staff in Drama and the Martin Harris Centre for Music and Drama, I would like to congratulate you on your exam results and welcome you to your Drama, Drama and Screen and Drama with English degrees at the University of Manchester. Drama is part of the School of Arts, Languages and Cultures in the Faculty of Humanities - which in turn offers many facilities for you beyond those provided by us. The School in general and Drama in particular, hope that your time at Manchester will be intellectually stimulating, exciting and challenging and that your degree years will bring you some of the best and most memorable experiences of your adult lives. So, we hope that you will take full advantage of everything that the department, School, the University and the city of Manchester have to offer.

We are also in the centre of one of the most culturally rich and diverse arts communities in the country and part of your first year will be spent getting to know the opportunities offered by the city of Manchester itself and the wider North West region. We are here to help you access all those opportunities so don't hesitate to ask - there is a list of staff contact details in your Handbook and all teaching staff have weekly office hours (times when staff are in their offices with open appointments) posted on the noticeboards outside their offices so please do make use of them.

The Handbook is your guide to all aspects of Drama's formal activities - but you also need to check the notice boards outside the Martin Harris Centre Office every day and your student.manchester.ac.uk e-mail address for notice of other activities and opportunities.

Again welcome, and enjoy your time with us in Manchester.

Professor Maggie B. Gale

Head of Drama

1.2 Key subject area contacts and responsibilities

Head of Subject Area for Drama: Professor Maggie Gale (Room SL15, Martin Harris Centre; tel. 0161 275 3345; email: maggie.gale@manchester.ac.uk)

The Head of Subject Area is responsible to the Head of School for academic staff and the staffing of academic activities within her subject area. Professor Gale is available during her office hours to see any student who wishes to discuss academic or personal matters.

Programme Director for Drama: Dr David Butler (Room SL08, Martin Harris Centre; tel. 0161 275 3537; email: david.g.butler@manchester.ac.uk)

The Programme Director's role is to ensure the smooth running of the degree programme for which s/he is responsible, and the welfare, conduct and progress of students on it. This involves overseeing the student course evaluation process, considering changes and improvements to the courses offered and ensuring adherence to the guidelines set out in the University's Academic Standards Code of Practice. David will be very happy to meet with any student on the programme to discuss relevant academic or personal issues during his office hours (on Thursdays), which are posted on his room door, or on request outside office hours if they clash with scheduled classes.

Assessment Co-ordinator for Drama: Dr Rajinder Dudrah (Room SL05, Martin Harris Centre; tel. 0161 275 3964; email: rajinder.dudrah@manchester.ac.uk).

The Assessment Co-ordinator is responsible for examinations and assessment of courses taught within Drama. Please note that Dr Johannes Sjöberg will be the staff point of contact for assessment matters relating to practice-based screen studies assessments (e.g. video productions).

1 Other teaching and research staff within the Drama subject area

Professor Stephen Bottoms, Professor of Contemporary Theatre and Performance

SL17 53351 stephen.bottoms@manchester.ac.uk

Steve Bottoms is a theatre researcher and practitioner with wide-ranging interests but a strong focus on twentieth-century American theatre and performance and alternative and experimental work since the 1960s. His publications include *Sex, Drag, and Male Roles: Investigating Gender as Performance* (2010), co-written with the performance artist and pioneer drag king Diane Torr, *Small Acts of Repair: Ecology, Performance and Goat Island* (2007), co-edited with Matthew Goulish, one of the founder members of the Chicago-based ensemble Goat Island, *Playing Underground: A Critical History of the 1960s Off-Off-Broadway Movement* (2004) and book-length studies of the work of Sam Shepard and Edward Albee, as well as articles on other writers from Maria Irene Fornes to Tennessee Williams, Susan Glaspell to August Wilson. Current and developing research interests include work on theatre in prisons and site-specific performance, especially as it relates to ecological and environmental questions (see www.performancefootprint.co.uk).

Dr David Butler, Senior Lecturer

SL08 53537 david.g.butler@manchester.ac.uk

Undergraduate Programmes Director

David Butler's research interests are centred on film music (particularly in relation to race and gender), audio-visual style and the fantastic on screen. He is the author of *Jazz Noir: Listening to Music from Phantom Lady to The Last Seduction* (2002), *Fantasy Cinema: Impossible Worlds on Screen* (2009) and editor of *Time And Relative Dissertations In Space: Critical Perspectives on Doctor Who* (2007). He is one of the co-founders and directors of the Insight Film Festival and has a particular interest in the theory and practice of sound in drama, collaborating with musicians such as John Surman and the Melbourne-based composer David Shea.

Dr Felicia Chan, RCUK Fellow in Film, Media and Transnational Cultures

SL16 58963 felicia.chan@manchester.ac.uk

Teaching and research interests include cross-cultural, transnational and 'world' cinemas, film festival cultures, culture and technology, theories of intertextuality, diaspora and identity politics, and modernism and modernity in film, literature and culture with a specific teaching focus on Chinese, Hong Kong and Taiwanese cinema. Publications include work on the wuxia pian genre, *Crouching Tiger Hidden Dragon*, Kenneth Branagh's *Love's Labour's Lost* and narrative structure in *Northern Exposure*.

Dr Rachel Clements, Lecturer

SL07 53355 rachel.clements@manchester.ac.uk

Research and teaching interests include: contemporary theatre practice, and in particular, British playwriting; dramaturgy; documentary theatre; feminist practice; and the relationships between performance and politics, and performance and philosophy.

Dr Rajinder Dudrah, Senior Lecturer

SL05 53964 rajinder.dudrah@manchester.ac.uk

Assessment Officer

Teaching and research interests focus on Bollywood cinema, Black British representation, popular music, diasporic and transnational media and on cultural theory and qualitative research methods as applied to popular culture. He teaches across the range of core undergraduate and postgraduate courses concerned with screen theory, screen methods and screen texts and audiences. Publications include several articles in peer reviewed journals in the areas of film, media and cultural studies, author of three books, and curator of two exhibitions. He is also co-founder and co-editor of the internationally peer reviewed journal *South Asian Popular Culture*, published by Routledge.

Dr Ann Featherstone, Lecturer

SL04 **53353** **ann.featherstone@manchester.ac.uk**

Learning Resources Officer

My teaching and research interests are focused on popular theatre outside London in the nineteenth and early twentieth centuries, particularly the circus, music hall, pantomime, freak shows, waxwork exhibitions and portable theatres. I've edited (with Jacky Bratton) *The Victorian Clown* (2006), which contains the memoirs and joke book of two Victorian clowns, and *The Journals of Sydney Race* (2007) which records a young man's visits to the Nottingham theatres and Goose Fair in the late nineteenth century, and have written numerous articles. My first novel, *Walking in Pimlico*, (which, of course is set in the music hall and circus) was published in September 2009.

Please note Dr Featherstone is on research leave in Semester 2

Professor Maggie Gale, Professor of Drama, Head of Drama

SL15 **53345** **maggie.gale@manchester.ac.uk**

Research and teaching interests centre on theatre historiography, gender, identity and representation in twentieth-century theatre, solo women performers and twentieth century British theatre. Publications include *West End Women: Women on the London Stage 1918-1962* (1996), *British Theatre between the Wars: 1918-1939* (co-editor with Clive Barker, 2008), *Women, Theatre and Performance: New Histories, New Historiographies* (co-editor with Viv Gardner, 2001) *Women, Theatre and Performance: Auto/Biography and Identity* (co-editor with Viv Gardner, 2004), *The Cambridge Companion to the Actress* (co-editor with John Stokes, 2007) and *J. B. Priestley: Routledge Modern and Contemporary Playwrights* (2008).

Dr Jenny Hughes, Lecturer in Applied Theatre

SL06 **53352** **jenny.hughes@manchester.ac.uk**

Co-director of the Centre for Applied Theatre Research; Postgraduate Programmes Director; Programme Director MA Applied Theatre

Research interests include: theatre and conflict, theatre in the Middle East, applied theatre with 'excluded' communities, applied theatre research and anti-capitalist protest theatres. Work at present is focussed on: theatre practice in places of conflict, especially in Israel and Palestine and in relation to the 'war on terror'; applied theatre research and evaluation methodologies; explorations of the intersections of applied theatre, performance studies and cultural theory. Publications include articles exploring theatre and terrorism, youth theatre, applied theatre research and evaluation and theatre with women in prisons.

Dr Alison Jeffers, Lecturer in Applied Theatre and Contemporary Performance

SL19 **53356** **alison.jeffers@manchester.ac.uk**

Admissions Officer

Alison had several years experience as a community artist, director and trainer before moving into higher education. Teaching interests include aspects of contemporary performance, particularly the use of actuality and verbatim accounts, personal narrative and autobiography in performance; adaptation for live performance and new writing; storytelling in performance. Research interests focus on refugees and theatre, citizenship and cosmopolitanism and an interest in theatre with diasporic and displaced communities. Recent publications include a chapter about refugee theatre in *Get Real: Documentary Theatre Past, Present and Future* (2009) as well as a number of journal articles.

Dr Johannes Sjöberg, Lecturer

SL18 **61660** **johannes.sjoberg@manchester.ac.uk**

Combined Studies and Visiting Students/Study Abroad Officer; Assessment Officer for Screen Studies

Teaching and research interests centre on documentary, docufiction and screen and media practice as research, with a specific focus on projective improvisation and other crossovers between drama and visual anthropology, exploring the borderland between fact and fiction in filmmaking. As well as academic articles on ethnofiction, recent publications include the films *Transfiction* (2007) and *Nothing Can Stop Us!* (2008), with *Transfiction* being shot in Brazil and screened at both UK and international events.

Professor James Thompson, Professor of Applied and Social Theatre,
Director of Research – School of Arts, Histories and Cultures

SL09 **53357** **james.thompson@manchester.ac.uk**

Co-director of the Centre for Applied Theatre Research

Teaching and research interests in all aspects of Applied Theatre – particularly theatre in places of war and conflict. Books include *Prison Theatre: Perspectives and practices* (ed.), *Drama Workshops for Anger Management and Offending Behaviour*; and *Applied Theatre: Bewilderment and Beyond* (2002), *Digging Up Stories* (2005) and *Performance Affects* (2009). Director of AHRC and Leverhulme funded research project *In Place of War* (www.inplaceofwar.net).

Part-time teaching staff

Dr Victoria Lowe Lecturer

SL04 58962 victoria.s.lowe@manchester.ac.uk

Teaching and research interests are centred on the intersections between stage and screen in British film and, in particular, the use of the 'voice' in both performance mediums, acting and stardom and contemporary British cinema.

Please note Dr Lowe is on research leave in Semester 2

Dr Simon Parry Teaching Fellow in Arts Management and Drama

SL04 61799 simon.parry@manchester.ac.uk

Teaching and research interests focus on contemporary arts practices with a particular interest in theatre and performance practices in educational and community contexts. Simon is keen to promote collaboration across cultures and disciplines and has been involved in numerous projects where artists have collaborated with scientists and medical professionals. At the Wellcome Trust, he led on a range of arts initiatives to promote young people's engagement with science. His recent co-edited publication documents some of this work <http://www.wellcome.ac.uk/creativeencounters>. He also worked on the development of a new international programme to support creative methods in community engagement with health research which has stimulated projects in Africa, India and South America. He is also a member of the board of Contact theatre.

2

Technical Staff in the Martin Harris Centre

Below is a list of members of the technical support staff in the Martin Harris Centre and their main areas of responsibility, room numbers, and telephone numbers.

Name & areas of responsibility

Andrew Davison

Music Technician NOVARS 53262 andrew.davison@manchester.ac.uk

Daniel Power

Drama Technician G33 53350 daniel.power-2@manchester.ac.uk

Karl Spencer

Chief Technician F11 53267 karl.spencer@manchester.ac.uk

Karl and Dan provide support and instruction in theatre lighting, sound and video production (camerawork, editing etc); Karl is also the manager and licensee of the John Thaw Studio Theatre.

3

Key administrative contacts

The administration for your degree programme is provided by the School's Teaching and Learning Office. Your main contact for all enquiries relating to your degree programme is your Programme Administrator.

The **Undergraduate Programme Administrator** for Drama is David Hartley (Martin Harris Centre for Music and Drama Reception; tel. 0161 275 4982; email david.hartley@manchester.ac.uk). You should contact your programmes administrator with all queries relating to the administration of your programme of study.

The Teaching and Learning Reception is in Room A6, Samuel Alexander Building.

The Martin Harris Centre Receptionist is Emma Rayner (Martin Harris Centre for Music and Drama Reception; tel. 0161 306 1787; email emma.rayner@manchester.ac.uk). You should contact Emma to book rooms in the Martin Harris Centre for course-related activities (e.g. rehearsal space for assessed performances).

4

Subject area addresses

Drama is one of the subject areas within the School of Arts, Languages and Cultures.

Address: Drama
 School of Arts, Languages and Cultures
 Martin Harris Centre for Music and Drama
 University of Manchester
 Oxford Road
 Manchester, M13 9PL

Web Address: <http://www.alc.manchester.ac.uk/> (navigate to Drama subject pages)

5

Getting Advice

Your first point of call for advice should be your Handbook or the Undergraduate Student Intranet:

<http://www.alc.manchester.ac.uk/studentintranet>

These should give you details of the most appropriate source of help: for example, on the provision of computer facilities, or on the variety of support services available to you; on the regulations regarding assessment or the submission of assessed coursework or to whom to address a concern or complaint. If the answer is not provided within your handbook or on the intranet pages, consult your Academic Adviser, Programme Director, the Student Support and Guidance Office (Ground Floor, Samuel Alexander Building) or the Programme Administrator for your subject area (David Hartley, Room A20, Samuel Alexander Building). You can also contact your Peer Mentor or Student Representative – whoever you feel is the most appropriate source of help. If they cannot help you, they will be able to put you in touch with someone who can.

General information regarding the range of services provided for students by the University can be found at:

<http://www.studentnet.manchester.ac.uk/crucial-guide/ssc-contact-details/>

5.1 Contacting Academic Staff

Members of the academic staff operate a system of consultation hours, setting aside two hours per week when they are always available to see students. Each member of staff's office hours are posted on the noticeboards beside their office doors where you can sign up in advance for an appointment. If the times posted are not possible for you, you are encouraged to make an appointment, either directly with the member of staff (preferably by email) or through the Teaching and Learning Reception (if you use this method you will have to provide a phone number and email address).

5.2 Academic Advisers

All students are allocated an Academic Adviser, who is responsible for giving academic and personal guidance. Academic Advisers meet their tutees twice in the initial semester of their first year and then once a year thereafter. Academic Advisers may be consulted outside these times, either during office hours or by appointment. Students may change their Academic Adviser, if necessary, after confidential consultation with the Head of Subject Area or Programme Director. For further information on School and University support arrangements, including Academic Advising, see *Support Arrangements* section below.

6 Level 1 timetable

Semester One

DRAM10001 Theatre and Performance 1: Texts (Ann Featherstone)

Lecture	Tuesday 10-11	Casken Lecture Theatre
Seminar Groups*	Tuesday 11-12, 12-1, 1-2	SU14 and SU15

*You will be allocated one of these seminar groups

DRAM10031 The Art of Film (David Butler)

Lecture	Monday 12-1	Casken Lecture Theatre
Seminar Groups*	Monday 9-10, 10-11, 11-12	G16, SU14, SU15 and SL01

*You will be allocated one of these seminar groups

Screening One	Monday 2-5	Casken Lecture Theatre
Screening Two	Wednesday 2-5	Casken Lecture Theatre

Please note that the screenings are compulsory – if you cannot attend a screening you must arrange to watch the set film in the Lenagan Library ahead of the following seminar

DRAM10101 Performance Practices 1 (Alison Jeffers)

Workshop Friday 9-5 John Thaw Studio Theatre

Semester Two

DRAM10002 Theatre and Performance 2: Concepts (Jenny Hughes/Alison Jeffers)

Lecture Tuesday 10-11 Casken Lecture Theatre

Seminar Groups* Tuesday 11-12, 12-1, 1-2, 2-3 SU14 and SU15

*You will be allocated one of these seminar groups

DRAM10102 Performance Practices 2 (Alison Jeffers)

Workshop Friday 9-6 John Thaw Studio Theatre

7

Level 1 course units

DRAM10001 Theatre and Performance 1: Texts (Ann Featherstone)

Aims

- To engage students with key pre-20th century performance texts and associated critical materials and encourage students to critically examine performance texts in terms of performance history

Objectives (Learning Outcomes)

By the end of the course the students are expected to:

- have studied in detail a range of pre-20th century performance texts and related critical materials
- have a sense of performance chronology
- have studied a variety of approaches to performance texts in terms of historical context

Assessment

Extract question 40% Essay 60 %

Course Content

The module offers an introduction to Theatre/ Performance texts and is taught through lecture/seminar. Each week students work a key performance text and associated critical material which address a specific area of performance history. Key texts follow on chronologically to give an over-arching sense of European drama. The module is designed to introduce students to performance texts; to expand their knowledge and understanding of performance pre-1900; and to equip students with a basic knowledge of key terminology, dramaturgical and critical positions. It is also designed to give students access to foundational materials upon which they may build their own interests through their choices in Level 2 and Level 3 options.

Key performance texts:

Oedipus the King (Sophocles); *The Crucifixion* and *The Second Shepherd's Play*; *Doctor Faustus* (Marlowe); *Macbeth* (Shakespeare); *The Rover* (Behn); *Did You Ever Send Your Wife to Camberwell* (Coyne); *Ghosts* (Ibsen); *The Second Mrs Tanqueray* (Pinero); *Major Barbara* (Shaw).

DRAM10031 The Art of Film (David Butler)

Aims

- to develop a critical vocabulary for the analysis and discussion of film
- to evaluate films, both from aesthetic perspectives and as social documents

Objectives (Learning Outcomes)

By the end of the course students are expected to:

- have developed an understanding of the craft of filmmaking
- be able to locate a film in its historical and social context
- have developed an understanding of how films communicate ideas
- be able to assess critically a film in terms of narrative, genre, authorship, photography, mise-en-scène, editing, music and performance

Assessment

Assessment essay 60% Examination 40%

Course Content

This course will introduce students to the principles and major areas involved in the study of film. The course will familiarise students with essential theoretical concepts and place the films discussed in their cultural and historical context. A range of select films from different cinemas will be used including British, German, Japanese and Hollywood cinema. Key films include *Metropolis*, *Citizen Kane*, *The Red Shoes*, *Blue Velvet*, *Battle of Algiers* and *Yojimbo*.

DRAM10101 Performance Practices 1 (Alison Jeffers)

Aims

- To provide the student with introductory workshops in a number of areas relevant to theatre/performance practice and group work.
- To provide the student with the opportunity to specialise at the level of two, two-day masterclasses, in a specific area of theatre/performance practice
- To provide the student with an opportunity to show learnt skills in operation in a discursive laboratory setting.
- To introduce students to key readings in theatre/performance practice

Objectives (Learning Outcomes)

By the end of the module the student will:

- Be able to reflect upon and engage with a broad range of knowledges in relation to theatre/performance practice
- Have acquired and demonstrated skills to a level of specialisation in specific areas of theatre/performance practice
- Applied an analysis of their experience to the completion of an assessment exercise.

Assessment

Practical 25% Practical 25% Logbook/Critical essay 50%

Course Content

This is an introductory module which gives students the opportunity to specialise in a number of different areas of theatre/performance practice. The module consists of skills-building introductory two and three hour workshops (4 GROUPS) of which the student completes eight. They then complete 2 option based 2-day Masterclass workshops. The module is set up to give the student experience, at an introductory level, of aspects of theatre/performance practice and to facilitate and develop an enhanced ability to approach theatre as both practitioner and critic.

DRAM10002 Theatre and Performance 2: Concepts (Jenny Hughes and Alison Jeffers)

Aims

- To engage students with foundational theoretical concepts prevalent within theatre and performance studies.
- To encourage students to critically examine practice using theoretical frameworks as proposed in the fields of theatre/performance studies.

Objectives (Learning Outcomes)

By the end of the course the students are expected to:

- be able to distinguish key theories of theatre and performance studies
- recognise the significance and importance of these theories and apply them to performance practices and theatre events
- have studied a range of critical texts on contemporary performance
- have undertaken a more detailed study of at least one concept and applied it to practices of their choice

Assessment

Portfolio 40% Essay 60 %

Course Content

The module offers an introduction to Theatre/ Performance theory and is taught through lecture/seminar. Each week students work through foundational material which covers a specific 'concept' or area of focus; each area forms one of the basic building blocks of theatre/performance theory and will be examined in relation to particular readings – and related where appropriate to the practice witnessed during PP2. The module is designed to introduce students to the field of performance studies and to equip students with a basic knowledge of key terminology and theoretical positions. It will encourage the critical application of theory to practice (either in case studies in the reading or contemporary performance viewed as part of PP2 course). It is also designed to give students access to foundational materials upon which they may build their own interests through their choices in Level 2 and Level 3 options.

DRAM10102 Performance Practices 2 (Alison Jeffers)

Aims

- To engage students with a selection of theoretical concepts in a specialized area of performance studies (space/place) and apply them to a range of practice and performance examples.
- To engage students with a selection of theoretical concepts in a specialized area of performance studies (space/place) and apply them to a practical exploration of texts studied in TP1.
- To encourage students to begin to critically examine and reflect on their own and other people's practice using appropriate theoretical frameworks in the fields of theatre/performance studies.
- To develop students' capacity to research a selected area and present their findings as a group in an appropriate presentational and performance form/s.
- To equip students with appropriate research skills to structure future individual research projects.

Objectives (Learning Outcomes)

By the end of the module students will be expected to have:

- Knowledge and understanding of key issues and writings in relation to space/place in performance.
- Knowledge and understanding of examples of contemporary practice in relation to the exploration of space/place and performance
- Experience of applying theoretical concepts to the practical exploration of a text.
- Experience of undertaking research and presenting their findings within a given time and with a skilful choice and use of theatrical and/or performative resources or other appropriate audio visual aids.
- Worked together effectively and efficiently as a group.

Assessment

40 % presentations 60% written work including portfolio and reflective essay

Course Content

PP2 develops students' research, performance and presentation skills whilst engaging with a specialist issue in contemporary performance practice. PP2 is intended to bring together the practical skills and concepts introduced in the rest of the first year course. It provides an opportunity for the student to begin to develop a critically informed practice initially through a 6 week programme of lectures, guest lectures, seminars and group research tasks and then a group research project. This will involve developing a proposal for a site specific performance of a selected text from TP1 and presenting it to an audience.

Societies related to Drama

Studio Group

Studio Group has been active in the Drama Department since the 1970s and has provided an informal platform for Drama students to develop their creativity, try out new work and ideas or pilot an aspect of a production before presenting it to the wider public.

Studio Group meets weekly on Wednesday evenings (6-9pm) in F20 on the first floor of the Martin Harris Building (and, when available, the John Thaw Studio) and provides an opportunity for all Drama students to work together in their own time on the drama activities of their choice – it might be new writing, directing, stand-up comedy, improvisation – all contributions are welcome so please do get involved – a lot of successful writers, directors and performers, from Ben Elton and Rik Mayall to Toby Jones and Meera Syal – tested their ideas at Studio Group!

The usual format at Studio Group is for the first hour to be given over to rehearsal and then the remainder of the session to be given over to performance. It's a precious opportunity to try out your own ideas and put them into practice in order to get constructive advice before taking the work into official development and performance.

Please see the notice board by the John Thaw Studio Theatre or contact David Butler (either in person or via email: david.g.butler@manchester.ac.uk) for further information or if you would like to contribute to and present any material at Studio Group.

The Drama Society

The Students Union supports the University's thriving Drama Society. All students at the University, regardless of subject area, are welcome to join the Drama Society.

Productions are mounted throughout the year (including at the Edinburgh Festival in August) but the highlight of Drama Society activity is the month-long festival in Spring which includes the Manchester In-Fringe Theatre Awards.

The Chair of the Drama Society in 2012-2013 is Charlotte Knope. Charlotte is a third year Drama student and will be present at the introductory meetings in Welcome Week to provide full details on joining the Society.

The Drama Society web address is: <http://www.umdramasoc.co.uk/>

PART 2 DETAILED FACULTY, SCHOOL AND PROGRAMME INFORMATION

9 The Faculty of Humanities

As Dean of the Faculty of Humanities, I would like to extend a warm welcome to all students in The University of Manchester. The Faculty of Humanities is one of four faculties in the University and consists of six Schools. We offer an unprecedented range of innovative programmes at undergraduate and graduate level, embracing disciplines as diverse as business and management, social sciences, law, education, languages, arts and environment and development.

This rich mix of opportunities makes study at The University of Manchester an exciting and stimulating experience, where you will benefit from the experience of leading scholars in your field and also from being part of a large, diverse and international student community.

Within the Faculty we are committed to providing a student experience of the highest standard. During this year we will be asking you how effective we are in meeting your needs and fulfilling your aspirations. I urge you to participate in this conversation, and use every opportunity to let us know how we can improve the quality of education we provide.

Keith Brown
Vice-President and Dean, Faculty of Humanities

September, 2012

9.1 What is the Faculty of Humanities and how is it run?

The Faculty is the interface between the discipline-based Schools and the University and is headed by a Dean who is supported by a team of Associate Deans all of whom hold a particular portfolio, and these are listed below:

Dean and Vice-President

Professor Keith Brown

Associate Deans

Research

Professor Colette Fagan

Postgraduate Education

Professor Maja Zehfuss

Teaching, Learning & Students

Dr Chris Davies

External

Professor James Thompson

Assistant Associate Dean

Teaching, Learning and Students

Professor Matthew Jefferies

9.2 What can the Faculty do for you?

The work of the Faculty involves co-ordinating and developing activities to respond effectively to institutional or external initiatives or activities, encouraging best practice across Schools and facilitating the seamless operation of processes across School, Faculty and University boundaries to help make your experience at Manchester the best it can.

The Faculty is committed to gathering student views on the provision of teaching and learning and centrally operated areas of the University (such as Library; Estates; IT; Careers) and as a student you can feed into this process via the Faculty's Staff / Student Liaison Group (SSLG) which meets a minimum of 3 times a year. These meetings provide a forum for students, who are elected as Student Representatives within their School / discipline, to:

- discuss overarching issues of concern with members of staff from different areas of the University in an open manner
- engage constructively with staff to identify those areas where there is scope for improvement, bringing forward ideas and suggestions
- identify and share good practice
- respond to items brought forward by members of staff

Further information about the SSLG can be found at:

<http://www.humanities.manchester.ac.uk/humnet/stuserv/ugandpgtstudents/studentrepresentation/facultyugpgtstaffstudentliaisongroupsslg/>

The Faculty also occasionally holds consultation groups with students to find out what is being done well across the Faculty and what you feel could be done to improve your experience as a student.

The focus of your involvement as a student is likely however to be the disciplinary grouping, i.e. the School within which your studies are based, or in the case of students on interdisciplinary programmes, the office which is responsible for administering your programme. You may have contact with the Faculty if you have a problem that cannot be resolved at a local level within the School or Programme Office, e.g. breach of regulations, appeals or disciplinary matters. Otherwise it is entirely possible to complete a course of study without ever interacting directly with the Faculty.

The Faculty has a role in considering issues, such as an academic appeal or complaint, which cannot be resolved with an appropriate member of staff in your School.

Sometimes disciplinary action is required when students are in breach of The University's General Regulation XVII (Conduct and Discipline of Students), the most common breach is when students commit academic malpractice e.g. plagiarism, collusion or other forms of cheating. Any student found guilty of misconduct has the right of appeal both against the finding itself, and any penalty imposed, provided that there is: evidence of procedural irregularity on the part of the University; availability of new evidence which could not reasonably have been expected to be presented at the original hearing; or the disproportionate nature of the penalty.

The relevant Regulations / Policies and forms can be found at the link below:

<http://documents.manchester.ac.uk/studentrelatedlist.aspx>

The completed forms should be submitted to Mr Damien Tolan, Appeals, Complaints & Malpractice Coordinator, Faculty of Humanities, Room G4, Devonshire House, University of Manchester, Oxford Road, Manchester M13 9PL (telephone 0161 306 1105, email damien.tolan@manchester.ac.uk).

9.3 Examination timetable

The examination schedule has been produced using dedicated software for which the overarching factor is the production of a timetable with no, or as few as possible student clashes. Whilst attempts are made to ensure that you have a spread of examination dates throughout the examination period, in many cases this is not possible given the institutional constraints on the numbers of examination venues that are available, the number of examinations that are scheduled to take place and the options available to students on any particular programme of study. You should expect therefore to have examinations on two or more consecutive days and, potentially, have more than one examination within a single day.

9.4 Turnitin

The University uses electronic systems for the purposes of detecting plagiarism and other forms of academic malpractice and for marking. Such systems include TurnitinUK, the plagiarism detection service used by the University.

As part of the formative and/or summative assessment process, you may be asked to submit electronic versions of your work to TurnitinUK and/or other electronic systems used by the University (this requirement may be in addition to a requirement to submit a paper copy of your work). If you are asked to do this, you must do so within the required timescales.

The School also reserves the right to submit work handed in by you for formative or summative assessment to TurnitinUK and/or other electronic systems used by the University.

Please note that when work is submitted to the relevant electronic systems, it may be copied and then stored in a database to allow appropriate checks to be made.

9.5 IT Services within the Faculty of Humanities

Students at the University of Manchester enjoy access to a wide range of high quality IT services provided across campus. Within Humanities itself there are in excess of 500 computers located within Faculty buildings available for student use complementing the 900+ seats provided by the University in public clusters – including a public cluster at Owens Park.

All cluster computers are configured in the same way and provide access to services offered by schools, faculties and central service providers such as the Humanities ICT Office: (<http://ict.humanities.manchester.ac.uk/>); ITSservices: (<http://www.itservices.manchester.ac.uk>); and the University of Manchester Library (<http://www.library.manchester.ac.uk/>).

In addition to cluster computers wireless networking is being installed across campus enabling students with wireless equipped laptops to access IS services on campus. Full details of the services offered, including a list of available locations, can be found at <http://www.itservices.manchester.ac.uk/wireless/>.

Help and advice is available from our Service Desk which can be contacted by phone, via the web, email or in person. Physical Service desk support is available at the University of Manchester Library and the Joule Library. Details of opening hours and other contact details can be found at <http://www.itservices.manchester.ac.uk/contacts/>.

Undergraduate and Postgraduate taught students have access to a variety of online resources and courses, see the training overview <http://www.humanities.manchester.ac.uk/ictsupport/training/>

9.6 The University Language Centre

The University Language Centre provides courses and language learning resources for students from a wide variety of disciplines wishing to include a modern languages element within their studies. It also offers a wide range of courses and services for international students for whom English is not a first language.

Language courses – Offered as part of the University Language Centre's institution-wide language programme (LEAP), these courses are available to students from across the University and may be studied on a credit or on a non-credit basis to complement your

degree. Currently there are 20 languages offered, ranging from the main international languages to a number of less widely taught languages:

- French (+Scientific and Business)
- Spanish
- German
- Japanese
- Arabic
- Mandarin Chinese
- Italian
- Portuguese
- Persian
- Irish Gaelic
- Greek
- Polish
- Dutch
- Russian
- Urdu/Hindi
- Turkish
- Hebrew
- Catalan
- British Sign language
- Korean

For more information on the full range of languages and levels that are available, please consult the University Language Centre website via the link given below.

English Language Programmes and Advice – If English is not your native language, you may wish to enquire about the wide range of credit bearing and non-credit bearing English courses available through the University Language Centre. International students who would like advice on how they can improve their academic writing are encouraged to make use of the one-to-one writing consultation service. Around 500 individual sessions are held per year and these are free of charge. Timetabled [in-session courses](#) for international students, covering areas such as academic writing, academic speaking, pronunciation and grammar are also available at no cost. Writing is delivered on a broad disciplinary specific basis: Engineering and Physical Sciences, Life sciences, Medical and Human Sciences, Business-related disciplines, Humanities. Please refer to the Academic Support Programmes section of the ULC webpage via the link given below.

Face to Face –This is a reciprocal language learning scheme, in which students can meet with native speakers of the language they are learning. International students find that this is a good way to meet home students and to become more integrated into the University. Home students can prepare themselves for study abroad by finding out about their partners' home universities and cultures. For more information, please enquire at the ULC reception.

Tandem Programme –This programme is similar to Face to Face, but is more formal and provides credits which count towards your University degree. It is fully monitored, assessed and supported via practical workshops. For more information please refer to the Foreign Languages section via the link given below.

Open Learning Facilities – The University Language Centre's open learning facilities, situated in the Samuel Alexander Building, offer:

- A well stocked library of materials in text, audio, video, DVD and CD-ROM formats
- Materials in some 70 languages
- A suite of TV/VCR presenters fed by a range of satellite and terrestrial channels
- A suite of dedicated multimedia PCs for computer aided language learning.
- Support and advice for learners from expert staff and through on-line resources

A full guide to the University Language Centre's courses, services and its language learning resources is available at: <http://www.ulc.manchester.ac.uk>.

9.7 Student Services Centre

The Student Services Centre can offer all sorts of help and advice about tuition fee assessments or payments, Council Tax, examinations, graduation ceremonies and all sorts of documents:

<http://www.studentnet.manchester.ac.uk/crucial-guide/ssc-contact-details/>

The Centre is located on Burlington Street (campus map reference 57: <http://www.manchester.ac.uk/aboutus/travel/maps/az/>) and is open Monday to Friday, 10am to 4pm. Tel: +44(0)161 275 5000 or email ssc@manchester.ac.uk

9.8 Study Abroad Office

Studying abroad is an excellent opportunity to see the world, experience new cultures and study at one of Manchester's world-class partner institutions. Within the School of Arts, Languages and Cultures, students have the opportunity to study abroad in either the first or second semester of their second year. The application process begins in semester 1 of your first year, so make sure that you attend the necessary meetings if you wish to participate in the Study Abroad programme. For more information, see:

<http://www.manchester.ac.uk/undergraduate/courses/studyabroad/>

The School of Arts, Languages and Cultures has established strong links with the National University of Singapore, and students are particularly encouraged to consider studying there (the medium of instruction is English):

<http://www.fas.nus.edu.sg/home/index.htm>

9.9 Careers Service

As a current student you may access all the services provided by the Careers Service who can help you with:

- exploring your career options and ideas
- looking for part-time or vacation work
- finding out about specific jobs and sectors
- starting your own business
- developing and improving the skills employers are looking for
- finding graduate jobs, internships
- applications and interviews

You don't have to wait until the final year of your studies to make use of the opportunities / advice available to you via the Careers Service.

The Careers Service is located in Crawford House, Booth Street East (campus map reference 31: <http://www.manchester.ac.uk/aboutus/travel/maps/az/>)

Careers information and appointment line: 0161 275 2829

Other enquiries: 0161 275 2828
email: careers@manchester.ac.uk

www.manchester.ac.uk/careers/students/

9.10 The University of Manchester Alumni Association

Definition: *alumni, plural of alumnus (male), alumnae, plural of alumna (female)*

Noun: *A graduate or former student of a particular school, college, or university.*

The University of Manchester Alumni Association is the main point of contact for the University's global network of over 250,000 former students. It gives you the opportunity to continue your lifelong connection with us after you complete your studies here. We want you to remain an active part of The University of Manchester community. We also don't want you to miss out on all of the advantages of being a Manchester alumnus/na; we offer exclusive discounts, benefits and services which are redeemable with your alumni card which you will receive after graduation. You will continue to gain first hand access to cutting edge research through *Your Manchester Insights* events - an exciting lecture series designed to showcase the excellence, relevance and topicality of research going on at the University. This includes the biggest alumni event of the year; the prestigious Cockcroft Rutherford lecture – exclusive and free to alumni. The 2012 lecture was delivered by Professor Brian Cox and attracted over 1200 alumni back to campus..

At Manchester we work hard to employ the talent of our vast alumni base to improve the student experience and enhance our teaching programmes. For example, Humanities graduate Janette Faherty (BA Politics and Modern History 1971), the CEO of Avanta Enterprises, returned to campus recently to give a talk to students on 'Women, Leadership and Entrepreneurship'. There have also been talks and mentoring sessions with Managing Director of Morgan Stanley, David Buckley (BSc Electrical and Electronic Engineering 1984) and Sir Terry Leahy (BSc Management Science 1977) former Chief Executive of Tesco plc.

When you graduate from Manchester you will be joining an illustrious group of professionals from every sector. We have trained highly successful performing artists such as Benedict Cumberbatch (BBC's *Sherlock* and The National Theatre's *Frankenstein*) and Ed Simmons and Tom Rowland (The Chemical Brothers); writers such as Ian King (Business Editor of *The Times*), Sam Bain and Jesse Armstrong (television writers of *Peep Show* and *Freshmeat*); architects such as Sir Norman Foster, broadcasters such as Anna Ford; and politicians such as Chuka Umunna (Shadow Secretary for Business and Skills), George Maxwell Richards (President of Trinidad and Tobago) and Jennifer Vel (the youngest member of the Seychelles National Assembly).

You automatically become a member of the Alumni Association on graduation, but to get the full benefit of being a part of the Alumni Association you should register with our online alumni community 'Your Manchester Online' www.manchester.ac.uk/yourmanchester and provide your email address to receive regular updates and invitations from us.

General SALC information

10.1 School information

Your subject area is part of the School of Arts, Languages and Cultures. SALC brings together within a structure an exceptionally diverse and successful concentration of teachers and researchers with the aim and ambition of positioning the Arts at the core of the University's mission and at the forefront of its international reputation. The School is single-minded in its vision to provide a global beacon for the study of the Arts and Languages. The School's outlook and performance, like its staff and student body, is both international and internationally recognised. Attracting the best research and teaching talent, it aims to set the agenda both in terms of its research and the educational environment it can offer. The School's objective is to give students a learning and teaching experience of the highest quality where they are taught and guided by inspiring academics, making its graduates highly sought after by employers. It has a strong commitment to social responsibility and public engagement and seeks to create and develop knowledge that makes a difference both to those researching and studying in the School and in the wider world. Staff are engaged in a broad field of scholarship in arts, languages, and cultures and are committed to inter- and multi-disciplinarity at all levels of study and research.

The new School comprises seventeen different disciplinary areas: Archaeology, Art History & Visual Studies, Classics & Ancient History, Drama, East Asian Studies, English & American Studies, French Studies, German Studies, Linguistics & English Language, History, Italian Studies, Middle Eastern Studies, Music, Religions & Theology, Russian & East European Studies, Spanish, Portuguese & Latin American Studies, and Translation & Intercultural Studies, plus the University Language Centre. It provides teaching to over 6,500 undergraduates and postgraduates, and the School employs around 350 academic staff, more than a dozen postdoctoral research fellows, and a large cohort of teaching assistants, all supported by around 100 professional support services staff.

Research and teaching in the School are supported by rich resources within the University, in the collections of the University of Manchester Library, the Race Relations Archive, the Manchester Museum and the Whitworth Art Gallery, as well as in other distinguished Manchester archives and museums. The School also has its own cultural assets such as The Martin Harris Centre for Music and Drama and The Confucius Institute and we will maximize our use of these to the full. Outside the University, we already have excellent links with a range of cultural partners such as Cornerhouse, The Royal Exchange, Contact and Library theatres, The Halle Orchestra, the Institutio Cervantes, the Alliance Française, and the Società Dante Alighieri.

10.2 Key School staff

Head of School: Professor Jeremy Gregory (Room A3 Samuel Alexander Building; telephone: 0161 306 1242; email: Jeremy.gregory@manchester.ac.uk)

The Head of School has ultimate responsibility for all aspects of academic activity within the School. Professor Gregory has an open hour from 11.00–12.00 every Tuesday for any student wishing to see him about any academic matter. Students should contact Fiona Cooper (fiona.cooper@manchester.ac.uk) in the School Office if they wish to make an appointment.

Director of Undergraduate Education: Dr James Garratt (Room SU.05 Martin Harris Centre, telephone: 0161 275 4988; email: james.e.garratt@manchester.ac.uk)

The Director of Undergraduate Education is responsible to the Head of School for maintaining the academic standards of each of the School's degree programmes. Dr Garratt will normally be available during his office hours of Monday 2.00–3.00 and Wednesday 12.00–1.00 to see any student who wishes to discuss academic or personal matters. To see Dr Garratt at another time please contact The Teaching and Learning Reception (salc.reception@manchester.ac.uk) to make an appointment.

The **Teaching and Learning Manager** is Elizabeth Nolan (Room S3.20, Samuel Alexander Building; telephone 0161 275 4494; email elizabeth.nolan@manchester.ac.uk)

The **Programmes Manager** is Fiona Fraser (Room A19, Samuel Alexander Building; telephone 0161 275 3316; email fiona.fraser@manchester.ac.uk)

The **Assessment Manager** is Morag Guilfoyle (Room W2.15, Samuel Alexander Building; telephone tbc; email morag.guilfoyle@manchester.ac.uk)

The **Student Support and Guidance Manager** is Sara Latham (Room A17, Samuel Alexander Building; telephone 0161 275 8056; email sara.latham@manchester.ac.uk)

The **Timetabling Manager** is Lee Felvus (Room 3.25, Samuel Alexander Building; telephone 0161 275 8980; email lee.felvus@manchester.ac.uk)

10.3 Communications within the School of Arts, Languages and Cultures

Information is communicated to students normally by means of email, the undergraduate intranet, Blackboard and via noticeboards. Please note the following:

- a) Email messages initiated by staff in the School (both academic and administrative) will be sent to your University email address. All messages sent to you via email distribution lists will include your University email address.
- b) You are required to check your University email account on a regular basis. If you wish to set up auto-forwarding arrangements to a private email account, you may do so; but it is your responsibility to ensure, one way or another, that you read with minimal delay all messages sent to your University email address. **Failure to read messages delivered to your University email account will not be accepted as a legitimate excuse if you fail to act on information that has been sent to you.**
- c) You may send messages to staff from your private email address, but if you send a message from your private account, you must also check your University email account for any replies to your message. All emails to staff should be written as formal, professional correspondence, opening with 'Dear ____' and using paragraphs and standard grammar.
- d) **Important Note:** If you send a message from a private email address, you should be aware that, due to the increasing problems of spam and viruses, a member of staff may sometimes have legitimate cause for suspicion about your message, and may therefore be obliged to delete it without opening it. This is especially likely to apply if your name and the subject matter of your message are not clearly identified in the email address and header. **In all such cases any failures of communication are your own responsibility.**
- e) It is essential that information is kept up to date – both from us to you and from you to us. It is *absolutely vital* that you check the undergraduate intranet and noticeboards

regularly; that you check your email regularly; that you tell your Programme Administrator of *any* change in your recorded details.

10.4 Changes to your information (change of course, address/phone number, etc)

Any change of course details must be completed online via the Self-Service System, making sure that you carefully check that any changes meet your programme regulations. If you are unsure you should ask your Programme Administrator or your Academic Adviser or Programme Director. If the School (and consequently the University) record of your degree programme or courses is wrong, this can lead to problems at Examination times and with student loan applications. **Please note that no changes to courses will be possible after the second week of teaching in each semester.** You will also be able to change address/phone number details on Self-Service yourself, or in person at the Taught Programmes Reception. It is essential that you keep contact information up to date, as often essential information is sent to you by post.

10.5 Absence during the semester

You are not permitted to absent yourself during the semester, except in special circumstances, when you should apply for permission to your Academic Adviser. If you are unable to return after vacation, you should explain the circumstances in writing and in advance either to your Academic Adviser or to the Head of Subject Area, and notify your Programme Administrator.

10.6 Dates of Semesters 2012–2013

First semester

Attendance: 17 September – 14 December 2012
14 January – 25 January 2013

Second semester

Attendance: 28 January – 22 March 2013
15 April – 7 June 2013

10.7 Reading week

The School operates a reading week in Semester 1: 29 October – 2 November 2012

Some subject areas may run teaching sessions during this period. You are expected to remain studying in Manchester and take full advantage of the library and other learning facilities during reading week.

10.8 Health and safety

All students must familiarise themselves with the procedures for dealing with an emergency, including what to do on discovery of a fire, and fire exit-points. Similarly, all students are required to familiarise themselves with the Health and Safety at Work regulations, extracts of which are posted in all School buildings. Anyone requiring first aid for themselves or for others should contact one of the first aiders situated in the building. Their names and telephone numbers are posted in commonly used areas. The Head of School is responsible for Health and Safety within the School.

10.9 Certification of illness and absence from the University

It is a requirement of your registration with the University of Manchester that you register with a local General Practitioner. A list of GP practices can be obtained from the Student Health Centre (campus map no 38: <http://www.manchester.ac.uk/aboutus/travel/maps/az/>), any University hall of residence or a local pharmacy. According to guidance issued by the General Medical Council, it would not be regarded as good practice for a family member to be the registered GP or to offer treatment except in the case of an emergency.

You should always consult your GP (or for emergencies the Accident and Emergency Department of a hospital) if your illness is severe, if it persists or if you are in any doubt about your health. You should also consult your GP if illness keeps you absent from the University for more than 7 days including a weekend. If you do consult a GP and they consider that you are not fit for attendance at the University, then you should obtain a note from the doctor to that effect or ask them to complete Part III of the University form "Certification of Student Ill Health" copies of which are available at local GP surgeries, and online at http://www.cs.manchester.ac.uk/student-services/certification_ill_health.pdf

You should hand this certificate to the Taught Programmes Reception at the earliest opportunity.

If your condition is not sufficiently serious to cause you to seek medical help, then the University will not require you to supply a doctor's medical certificate unless you are absent from the University due to illness for more than 7 days. You must however contact the Taught Programmes Reception soon as possible and "self-certify" your illness (that is complete and sign the "Certification of Student Ill Health" form to state that you have been ill), as soon as you are able to do so. You should do this if your illness means you are absent from the University for any period up to 7 days or if you are able to attend the University but your illness is affecting your studies.

11 Learning resources

11.1 Libraries

With more than 4 million printed books and manuscripts, over 41,000 electronic journals and 500,000 electronic books, as well as several hundred databases, the [University of Manchester Library](#) is one of the best-resourced academic libraries in the country.

The University of Manchester Library, located on Burlington Street, off Oxford Road (<http://www.manchester.ac.uk/aboutus/travel/maps/az/>, campus map reference 55), is the principal resource for most student work. You should note particularly the existence of the short-loan collection, which will be used by lecturers especially for core texts relating to courses and essays. Be sure to go on the tour during Induction Week and get a printed guide.

The Library member of staff with responsibility for Drama is Rose Goodier (rose.goodier@manchester.ac.uk, telephone extension 64390).

The Alan Gilbert Learning Commons offers a variety of flexible individual and group study facilities as well as provide access to computers, scanning and printing facilities. <http://www.library.manchester.ac.uk/aboutus/projects/aglc/>

In addition to the main sites, there are a number of specialist libraries located across the campus: <http://www.library.manchester.ac.uk/aboutus/locationsandopeninghours/>

11.2 Libraries and Resources for Drama students

The Lenagan Library

This Library, generously endowed by Ian Lenagan, houses the School's Music and Drama collections in the basement of the Martin Harris Centre. These consist of book holdings, multiple play texts, CDs, audio tapes, videos and DVDs. Viewing and listening facilities are also to be found in the library, alongside the more traditional study areas. Copies of all compulsory films screened on Drama courses are available for further viewing here.

The Lenagan Library can be contacted via telephone (extension 54985) or email (jrul.lenagan@manchester.ac.uk).

JRULM, Deansgate

This library houses important research, archival and other specialist collections.

There are several special collections related to Drama, which can be accessed for research purposes if permission from the Library is granted.

Collections related to Drama include the Brook Collection (books on 19th and early 20th century theatre history, for reference only) and the Robert Donat Collection (the British stage and screen actor), the Stephen Joseph Collection, the Delia Derbyshire Collection (the pioneering British composer of electronic music and creator of the original *Doctor Who* theme), Sims and Pettit 19th century collections, the Horniman and Basil Dean Collections, the Peter Slade Collection and the Allardyce Nicoll and Hugh Hunt Collections; also, the Pit Prop Theatre archive.

Manchester Central Library

This is often overlooked by students but is well worth a visit if you can't find the books you need in the JRULM, particularly the extensive reference section where most books can be readily consulted *because* they are not for loan. It also has an excellent and extensive local theatre history collection. You do not have to be a registered member of the library to make use of the reference collections.

Manchester Metropolitan University Library, All Saints

You are permitted to make use of this library for reference purposes only (not for borrowing) and you may sometimes find this a further useful resource to complement the University of Manchester Library.

12 Support arrangements

12.1 Support within Drama

12.1.1 Academic Adviser

A member of staff will be appointed as your Academic Adviser and will normally act in this capacity for the whole three years. Your Academic Adviser is concerned with your general welfare, and is available to give you help and advice on all matters, whether academic or personal. You are strongly encouraged to meet regularly with your Academic Adviser during their weekly consultation hours, and to attend any other meetings or activities

scheduled by your Adviser. If you cannot make the scheduled consultation hours then you should contact your Adviser to arrange another suitable time.

Students will have a meeting with their Academic Adviser in Welcome Week and at least three other meetings in their first year, and two scheduled meetings in each subsequent year of study. The following table outlines the timings and functions of the Level 1 meetings:

Semester 1	
Welcome Week	You will be invited to meet informally with your Academic Adviser, either individually or in a small group, to chat about your experiences and expectations of the university so far. Your Adviser will provide practical academic information for you and you should think about any questions you have about your academic programme.
By Week 5	Your Academic Adviser will invite you to a meeting to discuss your progress so far and any problems you might have experienced during your first weeks at University.
Week 10 or 11	This meeting will be an opportunity for you to discuss the semester 1 online PDP questionnaire you will have completed and to share your experiences of the first semester. You will also have the opportunity to discuss your forthcoming exams and any coursework deadlines.
Semester 2	
By Week 8 or 9	This meeting will be an opportunity for you to discuss the semester 2 online PDP questionnaire you will have completed and to share your experiences of the first semester. You will also have the opportunity to discuss your forthcoming exams and any coursework deadlines, and your options choices for Level 2.

You should feel free to consult your Academic Adviser about anything that concerns you, including personal, domestic, medical, financial or legal problems. He or she will be able to put you in touch with expert professional help if you should need it; but you may rest assured that, except in formal academic matters, all communications with your Academic Adviser are privileged, and that anything you say to him or her is strictly confidential and will not be divulged to anyone else without your express permission. In academic matters your Academic Adviser will normally refer to your Programme Director. **It is essential that you keep your Academic Adviser informed of your progress and of any circumstances which may affect your work during the year or your performance in examinations**, as he or she may be able to help you resolve your problems or to act as your 'advocate', should this unfortunately prove necessary.

Students are able to request a change of Academic Adviser at any time. If you are experiencing problems with your Academic Adviser, you should contact the Senior Academic Adviser within your Subject Area, or your Programme Director or Head of Subject.

In principle, your Academic Adviser is always prepared to supply written references for applications for jobs, further study etc. As well as your academic performance, your contribution to broader departmental activities may be taken into account when your tutor writes your reference. You should always approach your Academic Adviser in advance before putting his/her name forward. This is partly in order that we do not infringe the provisions of the Data Protection Act by unwittingly releasing information to unauthorized parties, and partly because there may be circumstances in which your tutor is not best placed to act as referee.

Further information can be found in the SALC document 'Academic Advisement: A Guide for Students' <http://www.alc.manchester.ac.uk/studentintranet>

12.1.2 **Personal Development Plan**

It is important that you regularly review your skills and learning, including any problems or difficulties, throughout your university career so that you can begin to set yourself goals, focus on your skills and reflect on your learning.

To aid you in this activity, the School has developed an online Personal Development Plan (PDP) which you can use to review your progress. The PDP will be used to facilitate discussion with your Academic Advisor during your first term at university, with the aim of helping students

- become more effective, independent and confident self-directed learners;
- understand how they are learning and relate their learning to a wider context;
- improve their general skills for study and career management;
- articulate personal goals and evaluate progress towards their achievement;
- and encourage a positive attitude to learning throughout life.

You can find more information on Personal Development Plans at:

http://www.humanities.manchester.ac.uk/studyskills/progress/career_planning/PDP.html

PDPs will also be used in your second and third year, focusing in particular on enhancing your skills and employability.

12.1.3 **Student (Peer) Mentors**

Drama operates a Peer Mentor programme. The mentors – Level 2 and 3 students on your programme – are available to give advice on courses, academic life in Manchester, and essential information to help you settle in to both student life and Manchester. You will get an opportunity to meet the mentors during registration week. Look out for information on the mentors' notice board throughout the year, and remember to check your university email account for details of social events and days out.

The Drama peer mentor student co-ordinators for 2012-13 are:

Erin Power (erin.power@student.manchester.ac.uk)

Guy Liyanage (guyan_liyanage@hotmail.co.uk)

There is a facebook page for all new Drama students at:

www.facebook.com/groups/514523761897069

12.2 **School Support Services**

The SALC Student Support and Guidance Team offer assistance to you during your studies, helping you make the most of your time at the School and University. We can work with you to address any difficulties you have during your studies, whether financial, personal or academic, and where we are unable to help you we can signpost you to other support services around the University and the city.

If you experience any problems, don't keep them to yourself – contact us and we can talk through your options with you.

We are based in The Student Support and Guidance Office, Ground Floor, Samuel Alexander Building. We offer drop-in sessions and an appointment service throughout the year. Please check out our web page or notice board for details of times, as our availability may change throughout the academic year.

Website

<http://www.alc.manchester.ac.uk/studentintranet>

Noticeboard

A6, Samuel Alexander Building

Email

General – salc-studentsupport@manchester.ac.uk

Sara Latham, Student Support and Guidance Manager – Room A17, Samuel Alexander Building - sara.latham@manchester.ac.uk

Telephone

General Student Support Enquiries – 0161 275 3116

Sara Latham, Student Support and Guidance Manager – 0161 275 2056

12.3 University Support Services

Sometimes, you just want to talk to somebody completely detached from the School, and it is most important that you seek assistance wherever you feel it is most appropriate. Details of some of the University's support services are given below and may also be accessed through the Crucial Guide:

<http://www.studentnet.manchester.ac.uk/crucial-guide/>

12.3.1 University Student Guidance Service

The Student Guidance Service is a student-centred service open to all Undergraduates and Postgraduates, from all departments across the whole University. We offer confidential advice on any academic matter, from information regarding course transfers, for example, to referrals for study skills courses, or guidance in Appeals procedures or advice on complex issues where a student's work is being affected in any way.

For further information visit the Student Guidance Service website at:

<http://www.studentnet.manchester.ac.uk/crucial-guide/sqs/>

12.3.2 Study Skills website

The Faculty of Humanities has a Study Skills Website where you will find sources of information, hints and tips and practical activities to help you develop your study skills and become a better learner.

You'll also find advice about how to prepare for lectures, tutorials and seminars; how to deal with exam stress; organising yourself; and on personal development and career planning. See <http://www.humanities.manchester.ac.uk/studyskills/>

12.3.3 **University Counselling Service**

The Counselling Service is available for all students at the University of Manchester, whether undergraduate, postgraduate or research students. It is free and consists of a team of professional counsellors. The service provides confidential counselling for anyone who wants help with personal problems affecting their work or well-being.

For further information visit the Counselling Service website at:
<http://www.studentnet.manchester.ac.uk/counselling/>

12.3.4 **University Disability Support Office**

The University has a Disability Support Office (DSO), whose aim is to assist students, both prospective and current, to identify their needs whilst studying at the University. They then enable students to actually access the practical support. In addition to this they also:

- a) Deal with enquiries from prospective students with regard to all aspects of their disability-related support whilst at the university
- b) Assist students with applications to their funding body (e.g. LEA, NHS, GSCC) for Disabled Students' Allowance and undertake assessments of their support needs
- c) Liaise with other members of staff in the university (e.g. lecturers, exams officers) to ensure that they can facilitate the needs of disabled students
- d) Operate an Equipment Loan scheme for students
- e) Assist students to organise personal helpers and support workers
- f) Undertake dyslexia screenings for students who think they may have dyslexia
- g) Advise on external sources of financial support and assistance and help with application to these funds
- h) Prepare and distribute disability-related information and deliver appropriate staff/student training

For further information visit the Disability Support Office website at:
<http://www.studentnet.manchester.ac.uk/crucial-guide/academic-life/support/disabled-students/>

The School has a Disability Support Coordinator within the Student Support Office, who co-ordinates support arrangements for all taught programmes students. Please contact the Student Support Office to discuss any of your support needs.

12.3.5 **Students Union Advice Centre**

The Students Union has advisers who can help with any matter ranging from finances to housing and beyond. On the South Campus, the Advice Centre is on the first floor in the Student Union Building, and is open Monday to Friday, 9.30 am to 4.30 pm, term time and vacation. There is no need to make an appointment:

<http://manchesterstudentsunion.com/top-navigation/advice-service/advice-service-home>

12.3.6 **University Careers Service**

The University Careers Service can help you to find part-time work during your time at the University, to prepare your CV and applications for full time work after graduation, and to research job opportunities. In addition the Service runs several job fairs across Manchester throughout the year. The service runs monthly drop in sessions where students from Arts, Histories and Cultures can speak to advisors without a prior appointment (see the Undergraduate Intranet for further information and session dates), and also runs specially designed on-line noticeboards for different subject areas within the School.

For further information visit the Careers Service website:

<http://www.careers.manchester.ac.uk/>

12.3.7 **University support for mature students**

The Burlington Society is the University society for mature and postgraduate students. They have their own facilities in the Burlington Rooms, next to the University of Manchester Library. Facilities include a bar, common room (quiet, non-smoking, with free tea and coffee facilities for members), and a vegetarian cafe. The Society organises events and activities on Thursday and Friday evenings during term time. In addition there are smaller groups for theatre and film visits, music, football, squash and others. The Plus 21 Group is an informal network of mature students across the University, which meets once a week at lunchtime in the Burlington Rooms, as well as holding occasional evening events. New members are welcome. Visit the Burlington Rooms website for more information:

<http://www.burlington.manchester.ac.uk/>

For further information on support for mature students, see

<http://www.manchester.ac.uk/undergraduate/maturestudents/guide/>

12.3.8 **University Support for international students**

The International Society is a busy centre for international students based in the Greater Manchester area. It is located on Oxford Road (see map of campus). Manchester has more students from abroad than anywhere else in Britain, other than London, and International Society members come from all over the world. In fact, there were students from more than 130 different countries last year - so it's a good place to make friends and contacts during your stay here.

For further information visit the International Society website at:

<http://www.internationalsociety.org.uk/>

13 **Programmes of Study**

13.1 **Programmes within this handbook**

Full programme specifications are available on the SALC undergraduate intranet.

13.2 **Programmes within the Drama subject area**

Single Honours **Drama**

Single Honours **Drama and Screen Studies**

Joint Honours **Drama and English Literature**

13.3 New Regulations for Undergraduate Degree Awards

New Regulations for undergraduate degrees at the University of Manchester came into operation in September 2012. A copy of the Regulations is included in Appendix A of this Handbook, together with a Student Guide to them. These and other related documents are available online at:

<http://www.tlso.manchester.ac.uk/degree-regulations/>

13.4 Programme Aims and Learning Outcomes

Single Honours Drama

The programme aims:

01.	To produce students capable of independently evaluating and engaging creatively and critically with performance and, as appropriate, being capable of developing technical and artistic skills, critical analysis and argument for themselves.
02.	to provide students with a knowledge and understanding and some experience of drama and performance as cultural process and artistic discourse, through the study of theatre and media history, text, dramatic theory and performance practice
03.	to facilitate and support the development of students' learning skills, critical perception and dramatic imagination
04	to provide students with coherent programmes that reflect the diversity of expertise within, and available to, the Drama Department
05	to foster independent learning, evaluation and research
06	to foster a knowledge, understanding and, where appropriate, experience through outreach activities, of the contribution drama can make to the local community
07	to equip students with the necessary critical tools and relevant practice to begin to make a worthwhile contribution to contemporary theatre, film, television or related fields

The intended learning outcomes are that students will be able to:

understand and apply theories and practices of performance, both live and on screen
critically analyse the texts from which performances are made
evaluate the roles of audiences within the specific venues in which performances are experienced
appreciate the social implications of performance events within a range of contexts, historical periods and cultures
understand key concepts and critical vocabularies in theatre, film and television study
access information (library and IT skills) in researching, evaluating and writing about the dramatic event
test theory through practice and to draw on appropriate theory to advance their practice, and to evaluate their own – and others – practical achievements
challenge ideas about drama as an art form and as a social process with depth and rigour
recognise the social and political implications of drama from texts, from attending performances and their own creative involvement
communicate, in writing and through oral and practical work, ideas about performance with confidence and effectiveness

engage with tutors and fellow students in constructive critical discussion.

demonstrate a reasonable level of competence in a range of basic practical, artistic and craft skills, and - according to the pathway chosen - working methods appropriate to one or more specialised modes of drama.

work efficiently and constructively within a group to realise an appropriate performance or presentation. This may include preparing schedules, directing fellow students in exercises and/or rehearsals, and negotiating with people and organisations inside and outside the university

effectively use the technology appropriate to the specific course units (e.g. video [shooting and editing], stage lighting and sound, computer graphics, recording interviews.)

apply the expressive, critical and evaluative skills acquired during the programme to varied kinds of work, whether in further study, training and research at post-graduate level or in a professional career

access appropriate information and make effective use of information technology

apply their practical (technical and performance) skills effectively in a number of vocational contexts

manage their individual work patterns and where applicable those of others in a variety of collaborative situations

communicate in public and in working groups with expressive clarity and sophistication

develop an awareness and responsiveness to cultural diversity and intercultural communication, through their personal experience of addressing particular audiences, supported by their social and cultural analysis of texts and performance.

Single Honours Drama and Screen Studies

The programme aims and intended learning outcomes for Drama and Screen Studies are the same as for single honours Drama above but Drama and Screen Studies students will acquire a wider range of knowledge relating to the study of cinema with less focus on theatre. At Level 2, all Drama and Screen Studies students will acquire practical skills in documentary filmmaking, covering camera operation, video editing and basic sound recording techniques.

Joint Honours Drama and English Literature

The programme aims:

- | | |
|------------|--|
| 01. | To produce students capable of independently evaluating and engaging creatively and critically with literature and performance and, as appropriate, capable of developing technical and artistic skills, critical analysis and argument for themselves |
| 02. | to provide students with a knowledge and understanding and some experience of drama and performance as cultural process and artistic discourse, through the study of theatre and media history, text, dramatic theory and performance practice |
| 03. | to offer substantial opportunities to pursue, in parallel, the study of English Literature from the Medieval to the Modern period |
| 04. | to approach the two subjects as discrete but complementary areas of study |
| 05. | to facilitate and support the development of students' learning skills, critical perception and dramatic imagination |

06.	to provide students with coherent programmes that reflect the diversity of expertise within, and available to, the subject areas of Drama and English and American Studies
07.	to foster independent learning, evaluation and research
08.	to foster a knowledge, understanding and, where appropriate, experience through outreach activities, of the contribution drama can make to the local community
09.	to equip students with the necessary critical tools and relevant practice to begin to make a worthwhile contribution to contemporary theatre, film, television or related fields

The intended learning outcomes are that students will be able to:

understand and apply theories and practices of performance, both live and on screen
critically analyse the texts from which performances are made
evaluate the roles of audiences within the specific venues in which performances are experienced.
appreciate the social implications of performance events and literature within a range of contexts, historical periods and cultures
understand key concepts and critical vocabularies in theatre, film, television and literary study
appreciate a range of significant literary genres and some of the major writers
access information (library and IT skills) in researching, evaluating and writing about the dramatic event
test theory through practice and to draw on appropriate theory to advance their practice, and to evaluate their own – and others – practical achievements.
challenge ideas about drama as an art form and as a social process with depth and rigour.
recognise the social and political implications of drama from texts, from attending performances and their own creative involvement
communicate, in writing and through oral and practical work, ideas about performance with confidence and effectiveness
engage with tutors and fellow students in constructive critical discussion.
relate the literature studied to issues of literary theory and thereby gain an understanding of some of the pertinent questions about the way/s in which literary texts are 'read'
place the literature written between the medieval and modern periods within its wider social, cultural and intellectual contexts
study, through optional course units, topics in English and American Literature
demonstrate a reasonable level of competence in, a range of basic practical, artistic and craft skills, and - according to the pathway chosen - working methods appropriate to one or more specialised modes of drama.
work efficiently and constructively within a group to realise an appropriate performance or presentation. This may include preparing schedules, directing fellow students in exercises and/or rehearsals, and negotiating with people and organisations inside and outside the university
effectively use the technology appropriate to the specific course units (e.g. video [shooting and editing], stage lighting and sound, computer graphics, recording interviews.)
apply the expressive, critical and evaluative skills acquired during the programme to varied kinds of work, whether in further study, training and research at post-graduate level or in a professional career.

access appropriate information and make effective use of information technology
apply their practical (technical and performance) skills effectively in a number of vocational contexts.
manage their individual work patterns and where applicable those of others in a variety of collaborative situations
communicate in public and in working groups with expressive clarity and sophistication
develop an awareness and responsiveness to cultural diversity and intercultural communication, through their personal experience of addressing particular audiences, supported by their social and cultural analysis of texts and performance.

13.5 Programme structure

The three-year degree is divided into three levels. At each level of your degree you are required to earn 120 credits. Most course units are worth 20 credits each. **Please note** that a 20 credit course is assumed by the School (and accordingly assessed by the subject area) to require 200 hours of your work (including contact hours, private study, preparation of written work and writing of examinations). Within each academic year a student may normally follow courses totalling not more than 70 units in any one semester. This regulation is to ensure that in any one academic year you do not overburden yourself by doing a disproportionate amount of work within a single semester. Each course is assigned to a particular 'Level', each Level corresponding in effect to a year of the degree programme. As a rule, unless there is a specific exception stated, you must take courses as follows:

In year 1	Level 1 (or higher)
In year 2	Level 2 (or higher)
In year 3	Level 3 or 2/3

This is to ensure that progression is built into your course, in other words that you progress from a relatively elementary level in year 1, through intermediate in year 2, to advanced in year 3. For more specific information on the aims and objectives of each level of attainment please see the course unit descriptor. Course unit descriptors of current courses offered at all levels can be found on the Faculty course unit database:

<http://courses.humanities.manchester.ac.uk/undergraduate/>

Please note that the selection of course units available changes from year to year – what is displayed here may not necessarily be what is on offer when you reach years 2 or 3.

Most degree programmes offer students the opportunity to participate in exchange programmes and study abroad for a semester or a year. Please see Section 6.8 above, and speak to your Programme Director for more information.

13.6 Programme overviews and regulations

BA(Hons) Drama

Level 1

Please note -

You take a total of 120 credits across the whole year.

You should ensure you are taking 60 credits in each semester. If you wish to take 80 credits in one semester please contact the Drama UG programmes director.

Helpful hints –

All courses are 20 credits unless stated otherwise

The semester a course is taught in is identified by the last digit in the course code. A zero identifies the course unit is taught over both semesters.

Please check timetable details for courses you choose to ensure that you do not have any clashes!

Step 1: You will automatically be enrolled for the courses in the following Compulsory List by your Programme Administrator:

COMPULSORY LIST	Credit
DRAM10001 Theatre and Performance I: Texts	20
DRAM10031 The Art of Film	20
DRAM10101 Performance Practices I	20
DRAM10002 Theatre and Performance II: Concepts	20
DRAM10102 Performance Practices II	20

Step 2: Optional Units

**One approved 20 credit free-choice unit –
Must be a Semester 2 or Year Long
course**

BA(Hons) Drama

Level 2

Please note -

You take a total of 120 credits across the whole year.

You must take *at least* one project course and may take a maximum of **two** projects.

If you would prefer to take no project courses then please contact the Drama UG Programmes Director (David Butler).

You should ensure you are taking 60 credits in each semester. If you wish to take 80 credits in one semester please contact the Drama UG Programmes Director.

Helpful hints –

All courses are 20 credits unless stated otherwise

The semester a course is taught in is identified by the last digit in the course code. A zero identifies the course unit is taught over both semesters.

Please check timetable details for courses you choose to ensure that you do not have any clashes!

Step 1: You will automatically be enrolled for the courses in the following Compulsory List by your Programme Administrator:

COMPULSORY LIST	Credit
DRAM20041 Screen, Culture and Society	20
DRAM20051 Practitioners in Context I: Modernism and the Historical Avant Garde	20
DRAM20052 Practitioners in Context II: Contemporary Theatres	20

Step 2: Optional Units	Minimum credits 40	Maximum credits 60
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Study Options Semester One	Credit
DRAM20031 Contemporary British Cinema	20
DRAM20711 A Score is Born: History and Ideology in Hollywood Film Music	20
DRAM21011 Gags, Gaffs and Geeks	20

Study Options Semester Two	Credit
DRAM20092 Black on Screen: African, Asian and Caribbean people in the Media	20

Project Options Semester One	Credit
DRAM21071 Storytelling	20
DRAM21141 Playmaking	20

Project Options Semester Two	Credit
DRAM20012 Performing Comedy	20
DRAM21042 Devising for Performance	20
DRAM21062 Aspects of Physical Theatre	20

A 20 credit free choice unit may be substituted for one of the options above, subject to approval by the Drama Programme Committee.

Possible Drama-related units include:

EALC20071 Modern Chinese Literature and Film (20 credits)
 FREN20142 French Cinema to 1980 (20 credits)
 HSTM20802 From Frankenstein to The Matrix: Science Fiction and Film (20 credits)
 LALC200002 Trends in European and Latin American Cinema (20 credits)

LEAP language units
 Manchester Leadership Programme

BA(Hons) Drama

Level 3

Please note -

You take a total of 120 credits across the whole year.
 You should take one 40 credit project unit plus two 20 credit study units.
 You should ensure you are taking 60 credits in each semester. If you wish to take 80 credits in one semester please contact the Drama UG Programmes Director.
 If you would prefer to take only study units please contact the Drama UG Programmes Director (David Butler).

Helpful hints –

All courses are 20 credits unless stated otherwise
 The semester a course is taught in is identified by the last digit in the course code. A zero identifies the course unit is taught over both semesters.
 Please check timetable details for courses you choose to ensure that you do not have any clashes!

Step 1: You will automatically be enrolled for the courses in the following Compulsory List by your Programme Administrator:

COMPULSORY LIST	Credit
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DRAM30990 Dissertation (It is <i>normally</i> expected that you write your dissertation on a theatre-related topic.)	40
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Step 2: Optional Units	Minimum credits 60	Maximum credits 80
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Study Options Semester One	Credit
DRAM30171 Between Stage and Screen: from Adaptation to Intermediality	20
DRAM30241 Discipline and Punish: The Modern Prison on Stage and Screen	20
DRAM30951 Approaches to Acting	20
DRAM31011 Documentary to Mockumentary	20
DRAM31061 The A to Z of Applied Theatre	20

Study Options Semester Two	Credit
DRAM30222 Performing America	20
DRAM30252 Boal in Action	20
DRAM30792 Bollywood: Culture, Diaspora & Globalisation	20
DRAM31042 Falstaff and Gandalf go to the Movies: Adapting Fantastic Texts to Screen	20

Project Options Semester One	Credit
DRAM30211 Writing for Performance	40
DRAM30151 Studio Production	40

Project Options Semester Two	Credit
DRAM30062 Video Project 2: Docufiction	40
DRAM30112 Theatre in Prisons	40
DRAM30412 Directors Project	40

A 20 credit free choice unit may be substituted for one of the options above, subject to approval by the Drama Programme Committee.

Possible Drama-related units include:

- FREN30091 France and Algeria in Visual Culture (20 credits)
- FREN30131 Aspects of Contemporary French Cinema and Francophone Cinema (20 credits)
- LALC30321 Soviet Cinema and Society (20 credits)
- MEST30081 Contemporary Cinema and Culture in the Middle East (20 credits)
- EALC30012 Japanese Theatre in Historical Perspective (20 credits)
- FREN30822 Representing the Holocaust in French Film and Text (20 credits)
- GERM30482 Screening the Holocaust (20 credits)
- LALC30232 Culture and Politics through the Cinema and Literature of the GDR (20 credits)
- SAHC30002 Making Culture: Institutions, Contexts and Practices (20 credits)

LEAP language units
Manchester Leadership Programme

BA(Hons) Drama and Screen Studies

Level 1

Please note -

You take a total of 120 credits across the whole year.

You should ensure you are taking 60 credits in each semester. If you wish to take 80 credits in one semester please contact the Drama UG programmes director.

Helpful hints –

All courses are 20 credits unless stated otherwise

The semester a course is taught in is identified by the last digit in the course code. A zero identifies the course unit is taught over both semesters.

Please check timetable details for courses you choose to ensure that you do not have any clashes!

Step 1: You will automatically be enrolled for the courses in the following Compulsory List by your Programme Administrator:

COMPULSORY LIST	Credit
DRAM10001 Theatre and Performance I: Texts	20
DRAM10031 The Art of Film	20
DRAM10101 Performance Practices I	20
DRAM10002 Theatre and Performance II: Concepts	20
DRAM10102 Performance Practices II	20

Step 2: Optional Units

**One approved 20 credit free-choice unit –
Must be a Semester 2 or Year Long
course**

BA(Hons) Drama and Screen Studies

Level 2

Please note -

You take a total of 120 credits across the whole year.

You must take *at least* one project course and may take a maximum of **two** projects.

If you would prefer to take no project courses then please contact the Drama UG Programmes Director (David Butler).

You should ensure you are taking 60 credits in each semester. If you wish to take 80 credits in one semester please contact the Drama UG Programmes Director.

Helpful hints –

All courses are 20 credits unless stated otherwise

The semester a course is taught in is identified by the last digit in the course code. A zero identifies the course unit is taught over both semesters.

Please check timetable details for courses you choose to ensure that you do not have any clashes!

Step 1: You will automatically be enrolled for the courses in the following Compulsory List by your Programme Administrator:

COMPULSORY LIST	Credit
DRAM20041 Screen, Culture and Society	20
DRAM21091 Video Project 1: Documentary	20
DRAM20051 Practitioners in Context I: Modernism and the Historical Avant Garde	20

OR:

DRAM20052 Practitioners in Context II: Contemporary Theatres NB – You may choose either of these courses but you MUST take at least one. You may also choose to do both.	20
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Step 2: Optional Units (one must be screen-related)	Minimum credits 40	Maximum credits 60
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Study Options Semester One	Credit
DRAM20031 Contemporary British Cinema	20
DRAM20711 A Score is Born: History and Ideology in Hollywood Film Music	20
DRAM21011 Gags, Gaffs and Geeks	20

Study Options Semester Two	Credit
DRAM20092 Black on Screen: African, Asian and Caribbean people in the Media	20

Project Options Semester One	Credit
DRAM21071 Storytelling	20
DRAM21141 Playmaking	20

Project Options Semester Two	Credit
DRAM20012 Performing Comedy	20
DRAM21042 Devising for Performance	20
DRAM21062 Aspects of Physical Theatre	20

A 20 credit free choice unit may be substituted for one of the options above, subject to approval by the Drama Programme Committee.

Possible Drama-related units include:

EALC20071 Modern Chinese Literature and Film (20 credits)
 FREN20142 French Cinema to 1980 (20 credits)
 HSTM20802 From Frankenstein to The Matrix: Science Fiction and Film (20 credits)
 LALC200002 Trends in European and Latin American Cinema (20 credits)

LEAP language units
 Manchester Leadership Programme

BA(Hons) Drama and Screen Studies

Level 3

Please note -

You take a total of 120 credits across the whole year.
 You should take one 40 credit project unit plus two 20 credit study units.
 You should ensure you are taking 60 credits in each semester. If you wish to take 80 credits in one semester please contact the Drama UG Programmes Director.
 If you would prefer to take only study units please contact the Drama UG Programmes Director (David Butler).

Helpful hints –

All courses are 20 credits unless stated otherwise
 The semester a course is taught in is identified by the last digit in the course code. A zero identifies the course

unit is taught over both semesters.
Please check timetable details for courses you choose to ensure that you do not have any clashes!

Step 1: You will automatically be enrolled for the courses in the following Compulsory List by your Programme Administrator:

COMPULSORY LIST	Credit
DRAM30990 Dissertation (It is <i>normally</i> expected that you write your dissertation on a screen-related topic.)	40

Step 2: Optional Units	Minimum credits 60	Maximum credits 80
-------------------------------	---------------------------	---------------------------

Study Options Semester One	Credit
DRAM30171 Between Stage and Screen: from Adaptation to Intermediality	20
DRAM30241 Discipline and Punish: The Modern Prison on Stage and Screen	20
DRAM30951 Approaches to Acting	20
DRAM31011 Documentary to Mockumentary	20
DRAM31061 The A to Z of Applied Theatre	20

Study Options Semester Two	Credit
DRAM30222 Performing America	20
DRAM30252 Boal in Action	20
DRAM30792 Bollywood: Culture, Diaspora & Globalisation	20
DRAM31042 Falstaff and Gandalf go to the Movies: Adapting Fantastic Texts to Screen	20

Project Options Semester One	Credit
DRAM30211 Writing for Performance	40
DRAM30151 Studio Production	40

Project Options Semester Two	Credit
DRAM30062 Video Project 2: Docufiction	40
DRAM30112 Theatre in Prisons	40
DRAM30412 Directors Project	40

A 20 credit free choice unit may be substituted for one of the options above, subject to approval by the Drama Programme Committee.

Possible Drama-related units include:

- FREN30091 France and Algeria in Visual Culture (20 credits)
- FREN30131 Aspects of Contemporary French Cinema and Francophone Cinema (20 credits)
- LALC30321 Soviet Cinema and Society (20 credits)
- MEST30081 Contemporary Cinema and Culture in the Middle East (20 credits)
- EALC30012 Japanese Theatre in Historical Perspective (20 credits)
- FREN30822 Representing the Holocaust in French Film and Text (20 credits)
- GERM30482 Screening the Holocaust (20 credits)
- LALC30232 Culture and Politics through the Cinema and Literature of the GDR (20 credits)
- SAHC30002 Making Culture: Institutions, Contexts and Practices (20 credits)

LEAP language units
Manchester Leadership Programme

**BA(Hons) Drama and English Literature
Level 1**

Please note -

You take a total of 120 credits across the whole year.

Helpful hints –

All courses are 20 credits unless stated otherwise

The semester a course is taught in is identified by the last digit in the course code. A zero identifies the course unit is taught over both semesters.

Please check timetable details for courses you choose to ensure that you do not have any clashes!

Step 1: You will automatically be enrolled for the courses in the following Compulsory List by your Programme Administrator:

COMPULSORY LIST	Credit
DRAM10002 Theatre and Performance II: Concepts	20
ENGL10021 Reading Literature	20

Step 2: You MUST choose at least one of the following:	Minimum credits 20	Maximum credits 40
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COMPULSORY LIST	Credit
DRAM10101 Performance Practices I	20
DRAM10102 Performances Practices II	20

Step 3: You MUST choose at least one of the following:	Minimum credits 20	Maximum credits 40
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COMPULSORY LIST	Credit
ENGL10062 Theory and Text	20
ENGL10072 Literature and History	20

Step 4: You must choose TWO optional units from the following:	Minimum credits 40	Maximum credits 40
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Semester One Options:	Credit
DRAM10001 Theatre and Performance I: Texts	20
DRAM10031 Art of Film*	20
ENGL10051 Mapping the Medieval	20

Semester Two Options:	Credit
ENGL10062: Theory and Text**	20
ENGL10072: Literature and History**	20

**if not taken from compulsory list

PLEASE NOTE!

Although the Art of Film is not compulsory for Drama and English students, it (or an equivalent Level 1 unit such as World Cinema) is a necessary pre-requisite unit if you wish to take film units in Drama at Levels 2 and 3. Please contact David Butler (either

in person or at david.g.butler@manchester.ac.uk) if you have any questions relating to studying film.

ENGL10171 Academic Development cannot be taken for credit, but students are encouraged to attend the lectures if the timetable for their other subject(s) permits.

BA(Hons) Drama and English Literature Level 2

Please note -

You take a total of 120 credits across the whole year.

You take a total of 120 credits across the whole year. Students must take a minimum of 40 credits in Drama and a minimum of 40 credits in English Literature.

The remaining 40 credits may be taken from either of the two subjects.

In Year 2, if a student takes 80 credits in Drama, then **two** project courses may be chosen.

Students taking 40 or 60 credits of Drama in Year 2 may only take **one** project course.

Helpful hints –

All courses are 20 credits unless stated otherwise

The semester a course is taught in is identified by the last digit in the course code. A zero identifies the course unit is taught over both semesters.

Please check timetable details for courses you choose to ensure that you do not have any clashes!

Step 1: You **MUST** choose at least one of the following (you may take both if you wish):

COMPULSORY LIST	Credit
DRAM20051 Practitioners in Context I: Modernism and the Historical Avant Garde	20
DRAM20052 Practitioners in Context II: Contemporary Theatres	20

Step 2: Optional Drama Units	Minimum credits 20	Maximum credits 60
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Study Options Semester One	Credit
DRAM20031 Contemporary British Cinema	20
DRAM21011 Gags, Gaffs and Geeks	20
DRAM20711 A Score is Born: History and Ideology in Hollywood Film Music	20

Study Options Semester Two	Credit
DRAM20052 Practitioners in Context II: Contemporary Theatres	20
DRAM20092 Black on Screen: African, Asian and Caribbean people in the Media	20

Project Options Semester One	Credit
DRAM21071 Storytelling	20
DRAM21141 Playmaking	20

Project Options Semester Two	Credit
DRAM20012 Performing Comedy	20
DRAM21042 Devising for Performance	20
DRAM21062 Aspects of Physical Theatre	20

Step 3: Optional English Literature Units	Minimum credits 40	Maximum credits 80
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List A Options- You must select No more than 40 credits from List A	Credit
ENGL20121 Chaucer: Texts, Contexts, Conflicts	20
ENGL20361 Power and Gender in Early Modern Literature	20
ENGL20322 Anglo-Saxon Woman	20
ENGL20372 Shakespeare: Genre, Text and Performance	20

List B Options- You must select No more than 40 credits from List B	Credit
ENGL20041 Writing the Eighteenth Century	20
ENGL20032 Reading the Nineteenth Century	20
ENGL20382 Forms of Poetry	20

List C Options- You must select No more than 40 credits from List C	Credit
ENGL20001 Creative Writing: Fiction*	20
ENGL20491 Writing, Identity and Nation	20
ENGL20482 Gender, Sexuality and Culture	20
ENGL20902 Creative Writing: Poetry*	20

* You may apply for only ONE Creative Writing course. There is a limit of 16 places in each workshop.

List D Options- You must select No more than 20 credits from List D	Credit
AMER20141 From Jamestown to James Brown	20
AMER20481 American Literature and Social Criticism 1900-1990	20
AMER20032 Southern Literature	20
AMER20072 American Film Studies	20

A 20 credit free choice unit may be substituted for one of the options above, subject to approval by the Drama Programme Committee.

Possible Drama-related units include:

EALC20071 Modern Chinese Literature and Film (20 credits)
 FREN20142 French Cinema to 1980 (20 credits)
 HSTM20802 From Frankenstein to The Matrix: Science Fiction and Film (20 credits)
 LALC200002 Trends in European and Latin American Cinema (20 credits)

LEAP language units

Manchester Leadership Programme

BA(Hons) Drama and English Literature

Level 3

Please note -

You take a total of 120 credits across the whole year.

You must take a minimum of 40 credits in Drama and a minimum of 40 credits in English.

You may take no more than 1 Drama project unit in Year 3.

If you are taking the Drama Dissertation or Long Essay, you must take at least a further 20 credits in Drama.

Helpful hints –

All courses are 20 credits unless stated otherwise

The semester a course is taught in is identified by the last digit in the course code. A zero identifies the

course unit is taught over both semesters.

Please check timetable details for courses you choose to ensure that you do not have any clashes!

Step 1: You MUST choose one of the following :

COMPULSORY LIST	Credit
DRAM30990 Dissertation	40
DRAM30000 Drama Long Essay	20
ENGL30002 English Long Essay	20

Step 2: Optional Units	Minimum credits 20	Maximum credits 60
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Study Options Semester One	Credit
DRAM30171 Between Stage and Screen: from Adaptation to Intermediality	20
DRAM30141 Discipline and Punish: The Modern Prison on Stage and Screen	20
DRAM30951 Approaches to Acting	20
DRAM31011 Documentary to Mockumentary	20
DRAM31061 The A to Z of Applied Theatre	20

Study Options Semester Two	Credit
DRAM30222 Performing America	20
DRAM30252 Boal in Action	20
DRAM30792 Bollywood: Culture, Diaspora & Globalization	20
DRAM31042 Falstaff and Gandalf go to the Movies: Adapting Fantastic Texts to Screen	20

Project Options Semester One	Credit
DRAM30211 Writing for Performance	40
DRAM30151 Studio Production	40

Project Options Semester Two	Credit
DRAM30062 Video Project 2: Docufiction	40
DRAM30112 Theatre in Prisons	40
DRAM30412 Directors Project	40

Step 3: Optional English Literature Units (In addition, you may take NO MORE THAN 20 credits from Yr 2 ENGL courses)		
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List A Options- You must select No more than 40 credits from List A	Credit
ENGL30541 Milton, 1608-2.0	20
ENGL32061 Poetry and Selfhood	20
ENGL32091 Revolution to Revolution: Literature and Culture 1642-1689	20
ENGL31072 Writing the Supernatural in the Age of Shakespeare	20

List B Options- You must select No more than 40 credits from List B	Credit
ENGL32051 Histories of the Devil	20
ENGL31052 Pox and Plague: Disease and Illness in Eighteenth Century Satire	20

List C Options- You must select No more than 40 credits from List C	Credit
ENGL30121 Creative Writing: Fiction*	20
ENGL30901 Creative Writing: Poetry*	20
ENGL30941 Contemporary Irish Poetry and Fiction	20
ENGL31011 Post-Colonial Literature and Theory	20

ENGL31081 The Image of Language	20
ENGL32031 Futuristic Fictions	20
ENGL30262 Culture and Conflict	20
ENGL30642 DH Lawrence	20
ENGL30932 The Great War: Culture, History and Theory	20
ENGL33051 Improper Modernism: Samuel Beckett & Djuna Barnes	20
ENGL30972 Contemporary Post-Colonial Fiction and Film	20
ENGL32002 Science Fiction and Fantasy Writing Workshop**	20
ENGL32082 European Writing and the Third Reich	20

*Entry restricted to students who took Creative Writing in Year 2

**Entry restricted to students who took ENGL20001/ENGL20172

List D Options- You must select No more than 20 credits from List D	Credit
AMER30021 American Slavery: Society and Culture in the Slave South	20
AMER30051 Hip Hop and Hollywood	20
AMER30081 American Self-Representations	20
AMER30741 Recent American Fiction	20
ENGL30132 Bad Romance in American Literature	20
AMER31002 The American Civil War	20
AMER30772 Cities of Dreadful Delight: Gender, Race, Sexuality in the Americas 1800-1950	20

A 20 credit free choice unit may be substituted for one of the options above, subject to approval by the Drama Programme Committee.

Possible Drama-related units include:

- FREN30091 France and Algeria in Visual Culture (20 credits)
- FREN30131 Aspects of Contemporary French Cinema and Francophone Cinema (20 credits)
- LALC30321 Soviet Cinema and Society (20 credits)
- MEST30081 Contemporary Cinema and Culture in the Middle East (20 credits)
- EALC30012 Japanese Theatre in Historical Perspective (20 credits)
- FREN30822 Representing the Holocaust in French Film and Text (20 credits)
- GERM30482 Screening the Holocaust (20 credits)
- LALC30232 Culture and Politics through the Cinema and Literature of the GDR (20 credits)
- SAHC30002 Making Culture: Institutions, Contexts and Practices (20 credits)

LEAP language units
Manchester Leadership Programme

Progression

14.1 Registration

Registration takes place at the start of each academic year. For most students this will involve going through a series of processes online, to confirm personal details and to complete financial registration with the University. Returning students will be written to by the end of August in each year, to inform them of arrangements for registration for the coming session.

14.2 Induction

In addition to registering with the Subject Area and University, during the first week of the academic year all level 1 students will participate in Welcome Week activities, which will include an introductory meeting within the Subject Area, an opportunity to meet with your Academic Adviser, attend academic events and meet with students from your own year and from other years on your degree programme.

If at any stage you are feeling at all uncertain or lost, please speak to someone – your Academic Adviser or Peer Mentor, or Programme Administrator.

14.3 Course/Programme Changes

14.3.1 Changing courses

Please note that a change of course unit will not normally be approved later than the end of the **second teaching week** of the semester in which the unit is taught. This includes changing from a semester 1 to a semester 2 course. If you are experiencing real problems with an optional course you should discuss the situation with your Academic Adviser as soon as possible. If you do wish to change a course you are enrolled for, you should follow this procedure:

- a) Consult with your Programme Director and obtain his/her approval.
- b) Check that you can take the course you wish to substitute. (Do your programme regulations allow it? Is the course full? Can you meet any pre-requisite? Is there a timetable clash?). If you are unsure of programme regulations, please check with your Programme Administrator.
- c) Complete the change of course via Self-Service, or request the change at the Taught Programmes Reception.
- d) If the course you are leaving is in a different Subject Area, inform the administration office for that Subject Area.

14.3.2 Changing to another degree programme

If, for whatever reason, you are considering changing to another degree programme, you should first consult your Academic Adviser and/or Programme Director.

The formal procedure for changing degree course is as follows:

- e) Check with your Local Education Authority, or with the University's Awards and Examinations Office (see Student Services Centre website <http://www.campus.manchester.ac.uk/ssc/>), that the proposed change is acceptable.
- f) Consult the admissions officer for the programme you wish to join; if successful, you should obtain written confirmation that you can be accepted onto the new programme.

- g) Inform the Taught Programmes Reception of the change.

14.3.3 Changes to Programme Handbooks

While every effort is made to ensure that course and programme details are correct at the time of publication, changes are sometimes unavoidable (as a result, for instance, of changes in staffing arrangements or in Faculty/University regulations, or of factual errors which occasionally slip past even the best proof-reader). Changes to course details or programmes of study are normally subject to validation by the School's Undergraduate Committee. If a change needs to be made to information published in this Handbook, you will be notified in one or more of the following ways:

- a) by a posting on the undergraduate intranet:
<http://www.alc.manchester.ac.uk/studentintranet>
- b) by a notice on your Year Noticeboard: this message may be complete in itself, if the change is a simple factual one (such as a semester date, a title, code or director of a course, for instance); or it may refer you to a more substantial document which will be available for you to collect
- c) by a document put out for you to collect which replaces a section or sections in the published Handbook: you will be emailed about such documents
- d) by email or via Blackboard: this will happen if a change has to be made to a central part of a course for which you are enrolled (for instance, the class time, or the teaching or assessment method). Subject Areas are normally required to seek your agreement to any proposed change of this sort; where, however, the change is unavoidable, it will offer you the option of transferring to another course

14.4 Teaching Contact Time in SALC

14.4.1 Contact Time

Undergraduate students in SALC take on average three course units per semester of 20 credits each. Students can expect 3 hours of formal teaching contact time per week with academic staff, in lectures, seminars, workshops or the equivalent, for each 20 credit course unit.

- a) UG students have a minimum of 30 hours (normally 33 hours) of timetabled lectures, seminars, tutorials, or equivalent per 20 credit unit
- b) for each 10 credit unit, UG students have a minimum of 15 hours (normally 17 hours) of timetabled lectures, seminars, tutorials, or equivalent
- c) each 20 credit course unit includes the opportunity for an average or the equivalent of one additional contact hour per week (half an hour for each 10 credit unit). This may be offered as a designated weekly consultation hour, or made use of more flexibly (e.g. 4 hours of individual essay consultation; 4 hours of individual essay feedback; and 3 hours of revision/exam preparation). These additional hours are intended to support and consolidate the teaching provided in lectures and seminars, rather than to cover new material
- d) course units are also supported through a range of other kinds of formal or informal contact. Examples include:
- visits to local art gallery (e.g. FREN 20270)
 - visits to local museums (e.g. SALC 21112)

- workshops with outside speakers (e.g. music journalist for FREN 30002)
- one-off sessions to tie in with news events (e.g. coverage of the French elections for FREN 30252)
- film screenings (e.g. DRAM 31042)
- rehearsals (e.g. MUSC 20630)
- field work (e.g. ARGY 10502)
- master classes (e.g. MUSC 30600)

NB: These will sometimes be offered at programme, discipline, or School level, rather than be attached to a particular course unit

This combination of scheduled contact, flexible consultation hours, and additional activities ensures that SALC meets – and in many cases exceeds – the requirement that all students spend 25% of their time in formal or informal contact, as specified in the Minimum Requirements for Contact Hours in the Faculty of Humanities (April 2012).

Within SALC, students taking three 20 credit units per semester can therefore expect to have a minimum of 12 contact hours per week (9 scheduled hours plus 3 flexible hours available for consultation), that is, 240 hours per year. The following exceptions apply:

- Level 3 dissertations, and some other units involving one-to-one supervision and centring on guided independent learning, may offer fewer contact hours than a standard unit
- for students completing a period of residence abroad, or on placements, the minimum applies only to their time spent studying in Manchester

14.4.2 Credit Rating and Work Time

Course units are normally credit-rated at 20 credits per course unit. One credit stands for 10 hours of work time (which includes formal and informal contact time as well as directed and independent study time). So in a 20 credit course we expect 200 hours of work time across the semester. This can normally be broken down as follows:

A 20 credit unit equates to 200 hours of learning

- 40 hours teaching contact (30 hours of class contact plus 10 hours of additional contact through consultation hours, feedback sessions, field trips and so on)
- 40 hours background reading and research
- 60 hours independent preparation for classes (including studying seminar texts, preparing formative assignments, reviewing lecture notes, and reflecting on learning)
- 60 hours assessment (actual assessment time plus preparation)

A 10-credit unit equates to 100 notional hours of learning:

- 20 hours teaching contact (15 hours of class contact plus 5 hours of additional contact)
- 20 hours background reading and research
- 30 hours preparation for classes
- 30 hours assessment (actual assessment time plus preparation)

It should be emphasised that independent study time is an extremely important aspect of student learning in the Arts and Humanities disciplines, and contributes greatly to the educational experience. It involves directed reading and other exercises, working on essays, projects and presentations and revising for exams. Students may be working independently or in groups (building team-working skills), making use of a variety of resources including libraries, archives, practice rooms, galleries, or historic sites.

In one semester a student takes 60 credits, which means that 600 hours of work time are expected per semester including teaching weeks, examination time, and pre-semester reading.

14.5 Blackboard

Blackboard is a web-based system that complements and builds upon traditional learning methods used at The University of Manchester. By using the Blackboard system you can view course materials and learning resources, including multimedia, for any units that you are taking that have a Blackboard module. The software also provides tools for communicating and collaborating with your lecturer or other students about the course using discussions, chat or email.

This will allow you to participate in a number of interactive tasks which you can do at a time and place of your convenience, providing a degree of flexibility to your studying. You can complete, and electronically submit, coursework in Blackboard as well as monitoring your progress using quizzes and assignments that teaching staff have set for you. It is also possible to check your grades for Blackboard activities online. Information for students on Blackboard is available at: <http://www.studentnet.manchester.ac.uk/blackboard/>.

A Blackboard student guide is available at:

http://www.studentnet.manchester.ac.uk/blackboard/getting_started/blackboard_student_guide/

The teaching and learning activities within your courses are enhanced and supported by the use of Blackboard. You can access Blackboard through the Student Portal <http://www.studentnet.manchester.ac.uk/>. To ensure that you have access to all of your courses within Blackboard, **you must be correctly enrolled on them through the Student Records system**. Once enrolled, your courses should appear in Blackboard within 24 hours.

If you change your course enrolments there will also be a delay of up to 24 hours in acquiring your new courses and removing those you are no longer taking.

After enrolment or changing your enrolments, if your courses are not correctly listed in Blackboard after 24 hours, please let us know which course(s) you are missing by going through <http://www.manchester.ac.uk/servicedesk/>

14.6 My Manchester (Student Portal)

The Student Portal brings all your online services together in one place. From your portal you can access the student self-service system which will allow you to view your timetable, select course units and access your grades for assessed work. The student portal also allows you to access other services including Blackboard, your University library account and enables you to order replacement swipe cards.

You can login into your portal via the StudentNet webpage:

<http://www.studentnet.manchester.ac.uk/>

For further information on using the portal and all other aspects of university life please see the Crucial Guide: <http://www.studentnet.manchester.ac.uk/crucial-guide/>

14.7 Work and Attendance

These guidelines have been developed as part of the University's commitment to provide a supported learning environment in which students are encouraged to develop knowledge, understanding and the range of skills and attributes expected of a Manchester Graduate. The guidelines aim to encourage active participation in all learning activities through regular attendance.

The guidelines must be read together with:

[Regulation XX: Work and Attendance of Students](#)
[Guidelines on monitoring student attendance and engagement with their programmes of study](#)
[Policy on Personalised Learning](#)

Please note: you are expected to devote **40 hours a week to your studies** for each of the 30 weeks of the academic session (from September to June) in order to earn your 120 credits for each year. You should be spending about 200 hours on each 20 credit course unit.

This means that you should be spending:

SEVEN HOURS PER WEEK ON EACH YEAR-LONG 20-CREDIT COURSE UNIT

FOURTEEN HOURS PER WEEK ON EACH SEMESTER-LONG 20-CREDIT COURSE UNIT

All students at the University of Manchester are expected to be independent learners and as such are active participants in their own learning experiences and must take responsibility for achieving their learning outcomes and reaching their potential. Regular attendance increases engagement with the programme, will help to improve academic achievement and can facilitate the development of core skills such as teamwork and professional communication.

The University believes that by monitoring student attendance we are able to provide support and guidance to those students who, as a consequence of their non-attendance are identified as struggling with motivation and commitment to their studies.

Students are required to be in attendance throughout the academic year, including Reading Week in Semester 1 and both periods of revision and assessment. If you are prevented by illness, accident or other circumstance beyond your control from attending any tutorial class, you should notify your class tutor (through your Programme Administrator, if need be) and, as soon as you are able to, make the appropriate effort to obtain instructions from your tutor for the next meeting. In the case of absence due to ill-health during the teaching period lasting more than seven calendar days, or of any ill-health or accident during the examination period, a medical certificate must be obtained and sent to the relevant office as soon as is practicable. Students resuming attendance after more than a week's absence should call in to inform the office on their return.

Outside special circumstances, such as illness or accident, students must request permission to absent themselves for exceptional reasons only. Permission for absence may only be granted by the Head of Subject Area or the Programme Director, and will normally only be given on compassionate grounds. If you need to be absent from class for anything other than health reasons you must apply for such permission in the first instance through your Academic Adviser, who will liaise with your Programme Director or Head of Subject as necessary.

Many units within Drama have a significant practical component and place strong emphasis on groupwork. Poor attendance at rehearsals, performances, film shoots and editing sessions jeopardises not only your own grades but also the grades of your fellow students. As such, we take attendance very seriously. Attendance will be a factor taken into consideration when we allocate students to their practical project units in Levels 2 and 3. If you have established a reputation for poor attendance and unreliable timekeeping you may not be allocated your preferred project unit if it is over-subscribed.

Within SALC, student attendance is monitored throughout the year and we will expect you to complete the attendance sheet when it is used in a class. We expect students to attend all classes, and the Course Unit Director or class convenor may directly contact students who have been missing classes. Our formal disciplinary procedures will normally begin when students meet a trigger point of 25% or more absences at certain points through the semester.

If you are taking a course taught by another Subject Area or School within the University, you are required to make yourself aware of and comply with the Subject Area or School's regulations for attendance on that course.

14.7.1 Important Attendance Information for International Students

Tier 4 Visa Attendance Monitoring Census

The University operates attendance monitoring census points within the academic year in order to confirm the attendance of students holding a Tier 4 Student Visa. This is to ensure the University meets the UKBA statutory requirements as a sponsor of Tier 4 students and its responsibilities in accordance with its Highly Trusted Sponsor status.

If you are a Tier 4 visa holder, you must attend these attendance monitoring census points, in addition to complying with the School's own programme attendance requirements.

When are the census points?

In the 2012/13 academic year, the attendance monitoring census points will be during the following periods:

1st -15th October 2012*
17th -31st January
16th -30th April 2013

Please note:

- If you are a new student, registration is your first point to confirm your attendance at the University and you will not be required to attend a further census point in October 2012.
- Postgraduate taught and research students will also have an additional attendance monitoring census point in the period **17-31 July 2013**
- You will receive an e-mail from the School to confirm when and where you should attend to have your attendance confirmed. You must check your University e-mail account regularly. Failure to check your e-mail account is not a valid reason to be absent from a census point.

What if a Tier 4 student cannot attend a census point?

If you cannot attend in person due to a valid reason which includes: illness; placement; field studies; on year abroad; research work; or any other reason connected to your programme of study, you must email the School [*insert School e-mail address*] to inform us of your absence and your inability to attend in person. In the case of illness, you must provide a copy of a medical certificate. If you are in this position you should report in person to the School as soon as possible after you return to campus.

Students who are recorded as interrupting their studies are not expected to attend during their period of interruption.

What happens if a student does not attend a census point?

The School must be able to confirm your presence to the UKBA by the end of each census point in the academic year. If you do not attend a census point when required by your School and you do not provide a valid explanation for your absence you will be deemed to be “not in attendance”.

Those students identified as “not in attendance” will be reported to the UKBA and the University will cease to sponsor the student’s Tier 4 visa. The Tier 4 visa will then be curtailed and the student must leave the UK within 60 days

Further information

For more information on Tier 4 visas:

www.ukba.homeoffice.gov.uk/visas-immigration/studying/adult-students/

If you have any concerns about the attendance monitoring census points, or your Tier 4 visa status, please contact pbs@manchester.ac.uk

14.8 Consequences of Unsatisfactory Work and Attendance

You should be aware that the University has the power to exclude any student who fails to observe work and attendance regulations; see the University Regulation XX Work and Attendance of Students at:

<http://documents.manchester.ac.uk/DocuInfo.aspx?DocID=1895>

Academic tutors keep records of students’ attendance at all classes. If you are absent from a class without satisfactory explanation this will be recorded in your student record on the Student System.

If for any reason you are unable to attend classes and/or submit written work on time, it is important that you discuss the situation with your Academic Adviser, please see further note above.

Unexplained (or unsatisfactorily explained) failure to attend classes, to hand in assessed written work, or deliver oral presentations will result in you being reported to your Academic Adviser or Programme Director, who may begin the formal disciplinary procedure which can lead to your exclusion from University examinations and thus from your degree course.

Students whose attendance is cause for concern will be written to and given a chance to explain their absences, with referral to the Student Support and Guidance Office or central support services as required.

Students who do not respond to initial warnings about their attendance will enter the formal disciplinary procedures. Following receipt of an official warning, if attendance does not improve, a final letter will be sent informing the student of the refusal of a Certificate of Satisfactory Work and Attendance. S/he will then not be permitted to take the relevant examination(s).

First and Second years will also be given the opportunity to attend a hearing before a decision is made as to whether to send a final letter informing them of the refusal of a Certificate of Satisfactory Work and Attendance. At this hearing the student will be given the opportunity to explain their absences with a panel made up of academic and professional support staff, including staff from the Student Support and Guidance Service. Following the hearing with the student, the panel will decide from the information available, whether to send a final letter informing the student of the refusal of a Certificate of Satisfactory Work and Attendance.

Please note: No student shall be refused permission to enter for his or her examination, or to have his or her coursework assessed, on the grounds of unsatisfactory work or attendance unless he or she has been sent an early warning letter. However, failure to receive a warning letter as a result of not updating your registered address(es) in the administration office will be regarded as your own responsibility and will not be accepted as an excuse.

Your right of appeal against a decision to refuse you permission to take examinations or submit yourself for assessment, or against exclusion due to academic failure, is set out in [Regulation XIX, Academic Appeals](#).

14.9 Interruptions to Study/Repeating Year

In an exceptional situation a student may be allowed to interrupt or retake a year of their studies. This would usually only be permitted when mitigating circumstances (*see Section 12*) prevent a student completing the year or from passing their assessment. **A year of study cannot be repeated purely in order to improve performance.** Where mitigating circumstances have affected a student's performance, the School would expect to be kept fully informed and therefore be able to give appropriate advice. Such circumstances could be discussed with an Academic Adviser, the Programme Director, Head of Subject Area or Student Support and Guidance Office staff. Information given in confidence to a member of staff will not be disclosed to other members of staff, however, information that is provided with a student's permission to disclose can be used to support an application to interrupt or repeat the year.

If, after discussing your situation, you wish to apply for an interruption or to repeat the year you should put your request in writing to the Student Support and Guidance Office.

During your period of interruption **you will not be a registered student of the University** and your right to be on University premises will be that of a member of the public. You may not undertake work on University premises as you are not covered by our insurance agreements. **You should also note that you will lose onsite IT and student library access; however, you can retain remote email access to your student email account. You do need to ensure, however, that, if necessary, you save work and provide alternative contact email details to your School.**

More information about the implications of interrupting your studies can be found on the Crucial Guide website at: <http://www.studentnet.manchester.ac.uk/crucial-guide/academic-life/formal-procedures/interruption/>.

14.10 Withdrawing from your programme

If you are considering withdrawing from the programme, speak to your Academic Adviser, Programme Director and/or the Student Support Office staff immediately. They may be able to present an alternative perspective on your situation, and will certainly be able to offer advice on how to proceed.

You are also strongly advised to read the information available on the Crucial Guide website to help you in your decision-making: <http://www.studentnet.manchester.ac.uk/crucial-guide/academic-life/formal-procedures/withdrawal/>

If, for whatever reason, you firmly decide to withdraw from the programme, inform the Student Support Office as soon as possible. The School is required to notify both the Student Records Office and the Awards & Examinations Office of your withdrawal from your course and of your last date of attendance. We will ask you to state, in writing, the fact of your withdrawal and the reasons affecting your decision.

15

Mitigating circumstances

What are Mitigating circumstances?

Mitigating Circumstances are personal or medical Circumstances which are unforeseeable and unpreventable that could have a significant adverse effect on your academic performance. You should only submit a Mitigating Circumstances application if you consider it serious enough, and the timing critical, to have affected your performance in your assessed work and examinations.

Please refer to the full University Policy on Mitigating Circumstances available at: <http://documents.manchester.ac.uk/display.aspx?DocID=4271>

For complete guidance on the Mitigating Circumstances process in the School, please contact salc-studentsupport@manchester.ac.uk or go to the student intranet at

www.alc.manchester.ac.uk/studentintranet

How do I submit a Mitigating Circumstances application?

You will need to submit a Mitigating Circumstances application using the online form available on the Student Intranet www.alc.manchester.ac.uk/studentintranet and medical or other supporting evidence can be submitted either in hardcopy to the Teaching and Learning Reception, A6, Samuel Alexander Building, or in some cases it is appropriate for electronic copies to be submitted to salc-studentsupport@manchester.ac.uk.

Do I need to submit supporting evidence?

Yes. All Mitigating Circumstances applications must be supported by independent third-party evidence. Please see the section at the end of this advice sheet for more information.

When should I submit an application?

You should submit your Mitigating Circumstances application before the submission deadline or examination.

You are responsible for submitting your Mitigating Circumstances application on time, and if you submit your application after the submission or examination date then you should include an explanation to explain why the application was late.

What happens next?

All Mitigating Circumstances applications will be considered at the Mitigating Circumstances Committees, which meet regularly throughout the semester.

How will my application be considered?

The Mitigating Circumstances Committees will assess whether to accept or reject your application based on the information and supporting evidence you have provided. Please note, the Committee may decide that they do not have enough information from you and so the decision will be held as pending and we will contact you by email or letter to ask for further information.

If my application is accepted how will mitigation be applied?

Mitigation can be applied in the following ways:

In the case of handing in coursework late:

Any coursework submitted after the submission deadline will be subject to mark deduction in accordance with the late submission policy of the course unit owning School. If you have valid Mitigating Circumstances to explain the late submission and the committee accept that your Circumstances warranted the length of time you took to submit the work, then it will be recommendation of the Committee that your full marks are reinstated.

Please note that in the case of handing in work late, you should request a reasonable amount of extra time in accordance with your Circumstances and which can be supported by your third party evidence. As an example, if you were ill for 7 days, and unable to work, then the Committee would expect you to take no more than an extra 7 days, from the submission date, to complete your work.

In the case of your performance being affected:

If you submitted / sat the piece of assessment or exam on time, but you feel that your performance was affected by your Circumstances, then the Mitigating Circumstances Committee will recommend to the Final Examinations Board that this will be taken into consideration when they review your marks at the Final Examination Board, which meets in June.

The Board of Examiners will consider the full run of marks for a year and determine whether your performance in the affected unit as a whole has shown to have been adversely affected by your Mitigating Circumstances. Therefore mitigation can only be applied if your mark for the affected unit is adversely and significantly out of line with unaffected units.

Mitigation will not result in the changing of any marks. Instead, mitigation may result in some marks being disregarded and the assessment being excused because it was adversely affected. You may also be given a mark for a whole unit based on your performance in the parts that were not adversely affected, or you may be asked to submit / sit the affected assessment again. The way in which mitigation is applied will depend on the amount of assessment completed which was affected by Mitigating Circumstances.

In the case of you being unable to sit your exam or submit the work:

If you have been unable to submit / sit a piece of assessment it will be the recommendation of the Committee to the Board of Examiners that you will be given another opportunity to submit / sit the piece of work and this will be classed as a first-sitting.

In the case of an exam, this will normally be re-scheduled for the August examination period. If you are a final year student we will try where possible to reschedule this to the May/June examination period so that you can graduate with your cohort; however, this may not be possible.

In the case of a non-submission, you will be issued with a new submission date which will be set by the Mitigating Circumstances Committee and will be dependent on the seriousness of the Circumstances you have presented. If you are a final year student we will try to give you the option of submitting by a date so that you can graduate with your cohort.

How will I find out the result of my application?

You will be notified of the outcome of your application by email, following the Mitigating Circumstances Committees.

All marks are provisional until the Final Examinations Board. If the Committee have recommended to the Board of Examiners that mitigation should be considered then you will be notified of the outcome of the board's decision by email following the Exam Board.

16

Assessment

16.1 Methods of Assessment

By the end of the degree programme, each student will have experienced a variety of formative and summative assessment methods, which will have developed and tested different skills in written or oral communication. Formative assessment (which may award the student a notional mark and/or offer detailed feedback on the student's progress) is often used in Level 1 courses; however, only the marks awarded in summative assessment count towards the student's final mark. Formative assessment (whether informally or formally assessed) may, in some course-units, be written up into a final version that is then summatively assessed.

The following are some types of the types of summative assessment that are used in the School of Arts, Languages and Cultures:

- a) written examination
- b) assessed essay
- c) dissertation
- d) oral/group presentations
- e) web CT
- f) portfolio
- g) class tests

On certain course-units, students' performance may be assessed solely by means of an invigilated formal **examination** in an examination room (in January and/or May/June).

More usually, however, marks for **assessed essays** (or other assessed work) submitted in the course of the year (and not done under examination conditions) are added to the examination result and contribute a certain percentage to the overall mark for the course-unit. These essays or other pieces of work should be completed as directed by the lecturer or tutor concerned. You should check most carefully the instructions and deadlines issued in each course unit you are taking, especially as the requirements will probably vary from unit to unit.

A number of course units also use **oral presentation** as a method of assessment. Students are required to give one or more short talks to tutors and students on a selected topic relevant to the course. The marks awarded for the presentation contribute a certain percentage to the overall mark and may be combined with one or more other methods of assessment. In their final year, students on most degree programmes are **required** to submit a **Dissertation, Long Essay or equivalent**.

The particular method(s) of assessment used in each course can be found in the **Course Unit database**: <http://courses.humanities.manchester.ac.uk/undergraduate/#ahc>

In order to satisfy the Board of Examiners, you must gain the necessary 120 units at each Level by passing all course units taken. You will normally be expected to have achieved a pass mark (40 or above) in each course unit. If by the beginning of the subsequent year you have not achieved sufficient units you may take up to 20 units from the previous Level's courses. You will not be allowed to proceed if you need to make up more than 20 units from the previous Level. See the Student Guide to the Degree Regulations (Appendix A) and the section on Compensation in the Degree Regulations (Appendix B).

All assessed work within the School of Arts, Languages and Cultures, whether by written examination, essay or project, is set and marked by the Board of Examiners, which includes all full-time members of the academic staff. Candidates' examination scripts and assessed coursework are marked according to the *Grade Descriptors for Written Work* given below. All examination papers, scripts, coursework and marks are open to the scrutiny and approval of external examiners, who are senior members of relevant Subject Areas in other universities.

16.2 Assessment Criteria for Written and Practical Work

Listed below are the School of Arts, Languages and Cultures Grade Descriptors for Written Work:

**SCHOOL OF ARTS, LANGUAGES AND CULTURES
GRADE DESCRIPTORS FOR WRITTEN WORK**

Grade Descriptors	Exceptional First Class (90.0-100)	Excellent First Class (80.0-89.9)	First Class (70.0-79.9)	Upper Second Class 2.1 (60.0-69.9)	Lower Second Class 2.2 (50.0-59.9)	Third Class (40.0-49.9)	Compensatable Fail (30.0-39.9)	Fail (16.0-29.9)	Poor Fail (0.1-15.9)	Zero (0)
<p>Structure and Argument</p> <p><i>How the argument is introduced, developed and concluded</i></p>	<p>Outstanding with respect to cogency of argument, exhibiting exceptional analytical and critical skills.</p> <p>Exceptional work of the highest quality. Likely to be of publishable quality.</p>	<p>Excellent in terms of structure and clarity of argument, Excellent analytical and critical skills, with high level of accuracy and relevance.</p> <p>Exemplary range and aptness of exemplification.</p>	<p>Introduction lucidly sets out issues and methodology.</p> <p>The candidate's argument is proposed clearly and developed systematically.</p> <p>Conclusion expresses the candidate's own independent judgement in a mature way.</p>	<p>Introduction sets out problem(s) and method of approach systematically.</p> <p>Different arguments presented clearly.</p> <p>Concludes with a synthesis that is not just a summary and which shows some independence of view.</p>	<p>An attempted argument, even if it does not always flow smoothly, with a conclusion which summarises the position argued and shows some critical awareness of relevant issues.</p> <p>Not always clearly structured.</p>	<p>A discussion of relevant points in some order.</p> <p>Deals with some of the issues but treats them superficially; too descriptive.</p> <p>Does not answer the question directly, or come to a justifiable conclusion.</p>	<p>Inadequate structure.</p> <p>Argument difficult to follow and/or mostly irrelevant.</p>	<p>Argument confused and ineffective, and/or virtually impossible to follow.</p> <p>Totally/almost totally irrelevant.</p>	<p>Poor and extremely inadequate work.</p> <p>Argument virtually impossible to follow and/or almost totally irrelevant.</p>	<p>Absent, work not submitted or unacceptable performance, work of no merit.</p> <p>Penalty as a result of misconduct or academic malpractice.</p>
<p>Knowledge and Understanding</p> <p><i>How the student grasps the relevant issues and concepts</i></p>	<p>Outstanding work that is thoroughly independent, original and insightful.</p> <p>Exceptional understanding of all issues with all aspects covered.</p>	<p>Exemplary accuracy and originality, demonstrating a comprehensive knowledge.</p> <p>Very clear understanding of the issues with all aspects covered.</p>	<p>Deep and detailed knowledge and understanding, with sophisticated use of concepts.</p> <p>Shows wide-ranging awareness of context and an independent approach to the issues.</p> <p>Makes interesting and/or original connections, and independent judgements.</p>	<p>Good knowledge and understanding with accurate and well-contextualized use of concepts/technical terms.</p> <p>Shows awareness of the implications of issues raised.</p> <p>Shows some independent judgement.</p>	<p>Work shows general knowledge and understanding.</p> <p>Relevant issues are discussed and concepts/technical terms are used, but not always appropriately.</p>	<p>The work shows some knowledge of the subject, but the candidate has not identified the key issues and/or has handled material inaccurately.</p>	<p>Only isolated instances of attempts to engage with the topic and/or of appropriate knowledge.</p>	<p>No serious attempt to engage with the topic or evidence of appropriate knowledge.</p> <p>The work is also seriously deficient in quantity. In some cases, no real effort has been made to provide an answer.</p>	<p>No attempt to engage with the topic or appropriate understanding.</p>	<p>Absent, work not submitted or unacceptable performance, work of no merit.</p> <p>Penalty as a result of misconduct or academic malpractice.</p>

<p>Use of Sources</p> <p><i>How critically and accurately the student handles the sources</i></p>	<p>Exceptionally impressive response to primary/secondary sources.</p>	<p>Impressive evidence of critical engagement with primary/secondary sources.</p>	<p>Wide-ranging and insightful use of primary/secondary sources, at least some of which are located by the candidate.</p> <p>Excellent range and depth of reference to primary sources.</p> <p>Engages critically with evidence in secondary sources.</p>	<p>Critical use of sources, showing ability to make comparisons between different secondary interpretations, to quote aptly and to reference accurately.</p> <p>Good range and depth of reference to primary sources and to relevant critical and background material.</p>	<p>Use of and reference to several sources, though summarizing rather than analysing.</p> <p>Based largely on secondary sources and class notes.</p> <p>Shows adequate reading but little originality.</p>	<p>Limited use of sources with inconsistent referencing.</p>	<p>Work below the standard for an Honours degree. Inaccurate handling of sources.</p>	<p>Deficient or no use of sources. No examples given or not deployed effectively.</p>	<p>No evidence of appropriate use of sources.</p>	<p>Absent, work not submitted or unacceptable performance, work of no merit.</p> <p>Penalty as a result of misconduct or academic malpractice.</p>
<p>Style and Presentation</p> <p><i>Use of grammar, punctuation and academic conventions (e.g. footnotes, bibliography)</i></p>	<p>Exceptionally well presented and clear using all academic conventions appropriately.</p>	<p>Excellent presentation and style using academic conventions appropriately.</p>	<p>Excellent standard of work.</p> <p>Efficiently and lucidly written.</p> <p>Excellent presentation, expression and bibliography, with very few errors of form or style.</p> <p>Carefully presented with judicious use of academic conventions.</p>	<p>Accurate and lucid expression.</p> <p>Good standard of written English.</p> <p>Clear and correct presentation with very few errors of form or style.</p> <p>Footnotes and bibliography follow appropriate conventions as detailed in course unit descriptions and handbooks.</p>	<p>Moderately good standard, though room for improvement in matters of stylistic expression and/or grammar and punctuation.</p> <p>Some capacity to present work with appropriate references and, in coursework, a bibliography.</p>	<p>Needs to be improved in most respects. Writing is unsophisticated.</p> <p>A basic knowledge of grammar, syntax, spelling and punctuation.</p> <p>Weakened by inappropriate or inaccurate language.</p>	<p>Poor use of language with less than basic knowledge of grammar, syntax, spelling and punctuation.</p> <p>Inappropriate use of academic conventions, often with limited or no use of footnotes or bibliography.</p>	<p>Deficient and in style and presentation.</p> <p>Muddled and poorly written.</p>	<p>Highly deficient and weak in style and presentation.</p> <p>Only a few short sentences have been written.</p>	<p>Absent, work not submitted or unacceptable performance, work of no merit.</p> <p>Penalty as a result of misconduct or academic malpractice.</p>

DRAMA GRADE DESCRIPTORS FOR PRACTICAL WORK

The grade descriptors for undergraduate and postgraduate practical work are based on the general criteria for judging practical outcomes and are intended to be indicative rather than comprehensive. They will normally incorporate the following headings:

Preparation and Rehearsal Process (individual and group as appropriate)

This concerns the student's pro-active, creative and informed approach to preparation and rehearsals and the knowledge and understanding of techniques and strategies of the practical process appropriate to the task; the ability to grasp and apply strategies and competencies demanded by the task.

Practical outcome

How well the student communicates the ideas, vision and structure of the practical outcome; his/her command of style of performance and the manner in which the piece is presented as demanded by the task; awareness of and imaginative use of relationship with audience/viewer/participant, space, performer, staging, visual images, technology, text, theme or issue, narrative, creative stimulus (as appropriate to the course focus).

All work will be assessed according to the criteria below:

In addition to the criteria for first class, an 'excellent' first will meet the following criteria:

90-100%

An outstanding practical outcome in all respects, showing exceptional presentation and accuracy and artistry of the highest order, with a profound understanding of the context, and exceptional practical outcomes and communication. Practical outcomes in this class would be deemed of a high professional standard or that might be considered as innovative in the field.

80-89%

An exemplary practical outcome in all respects, showing exceptional presentation and accuracy and artistry of a high order, with an impressive understanding of the context and medium. Practical outcomes in this class would be deemed to be of a good professional standard.

In addition to the criteria for first class, a 'good' first will meet the following criteria:

75-79%

An excellent practical outcome in all respects, showing very high levels of presentation and accuracy and highly sensitive artistry, with excellent understanding of the context, and extremely strong practical outcomes and communication. Practical outcomes in this class would be deemed to be approaching a good professional standard.

Preparation and/or Rehearsal Process

The student's pro-active, creative and informed approach to preparation and/or rehearsals and the knowledge and understanding of techniques and strategies of performance process or screen practice.

The ability to grasp and apply strategies and competencies demanded by the task.

The ability of individual students to understand how they might function as part of a group.

1st Class (70-100%)	2.1 (60-69%)	2.2 (50-59%)	3 (40-49%)	Fail (30-39%)
<p>The preparation shows a high level of achievement and is creatively and critically highly accomplished with no obvious areas of weakness in planning and applying technical competence.</p> <p>The rehearsal process/preparation shows full awareness of current creative methods and approaches to relevant practice reflecting very careful attention to details in preparation.</p> <p>There is a clear understanding of group dynamics and the ways in which groups function in the creative process. The ability to manage group dynamics is very strong.</p>	<p>The preparation shows a good level of achievement and is creatively and critically accomplished with some minor flaws occasionally evident in planning and applying technical competence.</p> <p>The rehearsal process is aware of current creative methods and approaches to relevant practice reflecting very consistent approach to preparation.</p> <p>There is some understanding of group dynamics and the ways in which groups function in the creative process. The ability to manage group dynamics is good.</p>	<p>The preparation demonstrates a reasonably sound level of achievement and attempts to be somewhat creatively and critically accomplished with some problems or flaws in planning and applying technical competence.</p> <p>The rehearsal process for most parts was accurate with variable awareness of current creative methods and approaches to relevant practice with some errors in inconsistencies in preparation.</p> <p>There is limited understanding of group dynamics and the ways in which groups function in the creative process. The ability to manage group dynamics is limited.</p>	<p>The preparation indicates weakness and uneven level of achievement that are sufficient to hinder the fluency of the performance and communication of the performance or screen piece.</p> <p>The rehearsal process points to some good work but is overall ineffective and includes numerous inaccuracies that may lead to a break down in the creative process and affect the outcome.</p> <p>There is very little understanding of group dynamics and the ways in which groups function in the creative process. The ability to manage group dynamics is very poor.</p>	<p>The preparation is severely impaired by major weaknesses. There is little evidence of engagement, creativity or effective management of practice.</p> <p>The rehearsal process is unsatisfactorily planned and executed resulting in a very inaccurate performance, with numerous and serious errors. The insufficient preparation means the performance is of inadequate quality to pass.</p> <p>There is no understanding of group dynamics and the ways in which groups function in the creative process. Group dynamics may have broken down.</p>

Practical Outcome

How well the student communicates and presents the ideas, vision and structure of the practical outcome.

Awareness of and imaginative use of relationship with various elements (spectator/participant, space, performer, staging, visual images, technology, text, theme or issue, narrative structure, cinematography, colour, sound, light, editing creative stimulus - as appropriate to the course focus).

1st Class (70-100%)	2.1 (60-69%)	2.2 (50-59%)	3 (40-49%)	Fail (30-39%)
<p>Excellent standard of work with sophisticated interpretation of the task. The practical outcome shows very good command of the medium.</p> <p>Entirely confident practical outcome that very well articulates ideas, vision and structure and is engaging for the intended audience/viewer/participants with an excellent overall outcome.</p> <p>The practical outcome demonstrates a clear understanding of structure and content and excellent interpretation very appropriate to the course focus.</p> <p>The student displays full awareness of and imaginative use of appropriate elements of the medium.</p>	<p>Good standard of work, with interpretation of the task that shows promise. The practical outcome shows command of the medium.</p> <p>The student presents an assured practical outcome that articulates ideas, vision and structure with a well-presented overall outcome</p> <p>The practical outcome indicates good understanding of the medium for the most part and good interpretation appropriate to the course focus.</p> <p>The student displays awareness of and uses various elements of the medium.</p>	<p>Moderately good standard with adequate presentation. The practical outcome shows some command of the medium but is uneven or inconsistent in some respects.</p> <p>The student makes some attempt to communicate the ideas, vision and structure of the practical outcome but the overall outcome may be somewhat flawed.</p> <p>The practical outcome suggests some deficiencies in understanding and moderate interpretation somewhat appropriate to the course focus.</p> <p>The student's work is not well developed and there is only limited use of elements of the medium.</p>	<p>Needs to be improved in most respects. The practical outcome is stylistically inappropriate and/or shows lack of understanding of the task.</p> <p>The student makes little or no attempt to engage with the ideas, vision and structure of the practical outcome. Presentation is flawed, and uneven and/or inappropriate.</p> <p>The practical outcome indicates poor understanding and weak interpretation of the task not entirely appropriate to the course focus.</p>	<p>Unacceptable or inappropriate practical outcome. The practice is highly inappropriate stylistically.</p> <p>There is no attempt to engage with the ideas, vision and structure of the practical outcome. Presentation is unacceptable.</p> <p>The practical outcome indicates no understanding of the task and is entirely unaccomplished.</p>

20-29% Fail

A practical outcome that seriously fails to fulfil the criteria for a third-class mark at the appropriate level (e.g. very serious weaknesses, entirely inadequate preparation, very significant errors and breakdowns, a complete lack of practical understanding, or unacceptably poor communication and presentation).

The student shows little sign of understanding the requirements of the assessment.

0-19%

A practical outcome that suffers from the above shortcomings to a more extreme degree and entirely fails to fulfil the requirements.

16.3 Plagiarism and other forms of Academic Malpractice

[NB: Plagiarism and other forms of academic malpractice are covered by the University's *Regulation XVII: Conduct and Discipline of Students* (see separate section below).]

Definition of academic malpractice

Academic malpractice is any activity – intentional or otherwise – that is likely to undermine the integrity essential to scholarship or research. It includes plagiarism, collusion, fabrication or falsification of results, and anything else that could result in unearned or undeserved credit for those committing it. Academic malpractice can result from a deliberate act of cheating or may be committed unintentionally. Whether intended or not, all incidents of academic malpractice will be treated seriously by the University.

As a student, you are expected to cooperate in the learning process throughout your programme of study by completing assignments of various kinds that are the product of your own study or research. For most students this does not present a problem, but occasionally, whether unwittingly or otherwise, a student may commit what is known as plagiarism or some other form of academic malpractice when carrying out an assignment. This may come about because students have been used to different conventions in their prior educational experience or through general ignorance of what is expected of them.

This guidance is designed to help you understand what we regard as academic malpractice and hence to help you to avoid committing it. You should read it carefully, because academic malpractice is regarded as a serious offence and students found to have committed it will be penalized. At the very least a mark of only 30% would be awarded for the piece of work in question, but it could be worse; you could be awarded zero (with or without loss of units), fail the whole unit, be demoted to a lower class of degree, or be excluded from the programme.

Academic malpractice includes **plagiarism, collusion, fabrication or falsification** of results and anything else intended by those committing it to achieve results that they do not properly deserve. In addition to the advice that follows, your School will give you advice on how to avoid academic malpractice in the context of your discipline. It will also design assessments so as to help you avoid the temptation to commit academic malpractice. Finally, you should take note that work you submit may be screened electronically to check against other material on the web and in other submitted work.

Plagiarism is presenting the ideas, work or words of other people without proper, clear and unambiguous acknowledgement. It also includes 'self-plagiarism' (which occurs where, for example, you submit work that you have presented for assessment on a previous occasion), and the submission of material from 'essay banks' (even if the authors of such material appear to be giving you permission to use it in this way). Obviously, the most blatant example of plagiarism would be to copy another student's work. Hence it is essential to make clear in your assignments the distinction between: the ideas and work of other people that you may have quite legitimately exploited and developed, and the ideas or material that you have personally contributed.

To assist you, here are a few important dos and don'ts:

Do get lots of background information on subjects you are writing about to help you form your own view of the subject. The information could be from electronic journals, technical reports, unpublished dissertations, etc. Make a note of the source of every piece of information at the time you record it, even if it is just one sentence.

Don't construct a piece of work by cutting and pasting or copying material written by other people, or by you for any other purpose, into something you are submitting as your own work. Sometimes you may need to quote someone else's exact form of words in order to

analyse or criticize them, in which case the quotation must be enclosed in quotation marks to show that it is a direct quote, and it must have the source properly acknowledged at that point. Any omissions from a quotation must be indicated by an ellipsis (...) and any additions for clarity must be enclosed in square brackets, e.g. “[These] results suggest... that the hypothesis is correct.” It may also be appropriate to reproduce a diagram from someone else’s work, but again the source must be explicitly and fully acknowledged there. However, constructing large chunks of documents from a string of quotes, even if they are acknowledged, is another form of plagiarism.

Do attribute all ideas to their original authors. Written ‘ideas’ are the product that authors produce. You would not appreciate it if other people passed off your ideas as their own, and that is what plagiarism rules are intended to prevent. A good rule of thumb is that each idea or statement that you write should be attributed to a source unless it is your personal idea or it is common knowledge. (If you are unsure if something is common knowledge, ask other students: if they don’t know what you are talking about, then it is not common knowledge!)

Do make sure that all the texts you draw on are cited in your bibliography, and that your references give a complete record of the sources you have used. Be particularly careful with **secondary quotation**: that is, when quoting material from a book or article you have not read via another text.

- Where possible, quotations in your coursework should be taken directly from the original source. In cases where the original text is not available to you, it is normally acceptable to use material from it which is quoted in a secondary source. Using quotations without acknowledging their origin is a form of plagiarism. Make sure when using secondary quotations, therefore, that your footnotes refer both to the original text and the source you have used, e.g.

Lucien Lévy-Bruhl, *Les fonctions mentales dans les sociétés inférieures* (Paris, 1910), 30, as quoted in Steven Lukes, *Moral Relativism* (London, 2008), 7.

As you can see, it is most important that you understand what is expected of you when you prepare and produce assignments and that you always observe proper academic conventions for referencing and acknowledgement, whether working by yourself or as part of a team. In practice, there are a number of acceptable styles of referencing depending, for example, on the particular discipline you are studying, so if you are not certain what is appropriate, consult your programme handbook or ask your tutor or the course coordinator for advice! This should ensure that you do not lay yourself open to a charge of plagiarism inadvertently, or through ignorance of what is expected. It is also important to remember that you do not absolve yourself from a charge of plagiarism simply by including a reference to a source in a bibliography that you have included with your assignment; you should always be scrupulous about indicating precisely where and to what extent you have made use of such a source.

So far, plagiarism has been described as using the words or work of someone else (without proper attribution), but it could also include a close paraphrase of their words, or a minimally adapted version of a computer program, a diagram, a graph, an illustration, etc taken from a variety of sources without proper acknowledgement. These could be lectures, printed material, the Internet or other electronic/AV sources.

Remember: no matter what pressure you may be under to complete an assignment, you should never succumb to the temptation to take a ‘short cut’ and use someone else’s material inappropriately. No amount of mitigating circumstances will get you off the hook, and if you persuade other students to let you copy their work, they risk being disciplined as well (see below).

Collusion is any agreement to hide someone else's individual input to collaborative work with the intention of securing a mark higher than either you or another student might deserve. Where proved, it will be subject to penalties similar to those for plagiarism. Similarly, it is also collusion to allow someone to copy your work when you know that they intend to submit it as though it were their own and that will lay both you and the other student open to a charge of academic malpractice.

On the other hand, collaboration is a perfectly legitimate academic activity in which students are required to work in groups as part of their programme of research or in the preparation of projects and similar assignments. If you are asked to carry out such group work and to collaborate in specified activities, it will always be made clear how your individual input to the joint work is to be assessed and graded. Sometimes, for example, all members of a team may receive the same mark for a joint piece of work, whereas on other occasions team members will receive individual marks that reflect their individual input. If it is not clear on what basis your work is to be assessed, to avoid any risk of unwitting collusion you should always ask for clarification before submitting any assignment.

Fabrication or falsification of results. For many students, a major part of their studies involves laboratory or other forms of practical work, and they often find themselves undertaking such activity without close academic supervision. If you are in this situation, you are expected to behave in a responsible manner, as in other aspects of your academic life, and to show proper integrity in the reporting of results or other data. Hence you should ensure that you always document clearly and fully any research programme or survey that you undertake, whether working by yourself or as part of a group. Results or data that you or your group submit must be capable of verification, so that those assessing the work can follow the processes by which you obtained them. Under no circumstances should you seek to present results or data that were not properly obtained and documented as part of your practical learning experience. Otherwise, you lay yourself open to the charge of fabrication or falsification of results.

Finally: If you commit any form of academic malpractice, teaching staff will not be able to assess your individual abilities objectively or accurately. Any short-term gain you might have hoped to achieve will be cancelled out by the loss of proper feedback you might have received, and in the long run such behaviour is likely to damage your overall intellectual development, to say nothing of your self-esteem. You are the one who loses.

More information on how to avoid plagiarism can be found via the Faculty of Humanities study skills website:

http://www.humanities.manchester.ac.uk/studyskills/essentials/writing/avoiding_plagiarism.html

The School reserves the right to submit any work handed in by students for assessment to electronic systems for detecting plagiarism or other forms of academic malpractice. This includes the JISC plagiarism detection service (TurnitinUK).

16.4 Assessed Work

16.4.1 Submission of assessed work

Submission deadlines are distributed over a number of weeks in each semester and measures are taken to try to avoid students having multiple simultaneous deadlines. **However, it is not always possible to avoid simultaneous deadlines and it is your responsibility to ensure that you manage your time effectively and spread your workload evenly over the semester rather than leaving everything to the few days before a piece of work is submitted.**

Your course tutor will inform you of the deadline for submission of a piece of assessed work. When submitting the piece of assessed work, a number of rules apply. If you fail to follow them properly, your work may have to be resubmitted, in which case a penalty for late submission may apply.

- a) To enable anonymous marking, your coursework must not have your name on it (though you will put your name on the sealed section of the cover sheet).
- b) To avoid the risk of material being lost, your coursework should carry a header on each page, which should include your **student registration number** (found on your library card) and the **code and name of the course**.
- c) Since a copy of your coursework has to be kept for the examiners' meeting, you must submit two copies: it is also recommended that you keep a copy for yourself in case of loss.
- d) Fill in the cover sheet supplied by the Martin Harris Centre Reception and attach this to both pieces of coursework.
- e) Submit the work to the Martin Harris Centre Reception. You will be given a receipt as proof of submission. You must keep this receipt safe – if work is misplaced you may be asked to produce this receipt at a later date.
- f) You may submit assessed work to the office between 9.00 am and 5.00 pm. If you miss the 5.00 pm deadline, the School has a coursework submission box outside room A6 in the Samuel Alexander Building, where you may post coursework after the School Reception has closed. You may submit work to this box until the building closes (approximately 8.00 pm Monday to Thursday). Work submitted to the box before the building closes on the day the work is due in will not be marked late.

As the time of closure may vary, students should not rely on being able to enter the building after Reception has closed. The use of the late submission box, therefore, is at students' own risk.

- g) Coursework may be returned by the Course Unit Director or through the Martin Harris Centre Reception. Work that has not been collected by a given date will be destroyed. Students will be notified of the date in writing. Second copies of student work will be retained for a year following Graduation and then destroyed.

16.4.2 **Word length**

All subject areas have agreed assessment lengths for written assessments (such as essays, reports etc.) within their degree programmes. At each level the target word count or range for a written piece is indicative of the optimum length required to compose a successful essay at that level, and is designed to correspond as closely as possible to the weighting that the assessment has within the course unit.

The purpose of enforcing word limits is (a) to ensure parity and fairness by creating a level playing field; (b) to help students produce well-focused and cogent written work; (c) to instil the discipline essential for real-life writing tasks, where word limits are often rigid; and (d) to ensure that students acquire the ability to edit their writing effectively and cut away inessential material, skills invaluable both for academic work and the workplace.

- students must observe the word limit specified for each assessment.
THE UPPER LIMIT IS AN ABSOLUTE MAXIMUM AND MUST NOT BE EXCEEDED (THERE IS NO '10% RULE')

- the word count for each piece of written work must be displayed clearly on the top right-hand side of the first page
- word count is here defined as including quotations and the footnotes or endnotes in the essay itself. It does not include the bibliography or any appendices. Appendices are for supporting, illustrative material only; they may not be used to elaborate or extend the argument
- material that exceeds the upper limit will not be read or considered in the marking

It is not expected that staff will check individual submissions unless they are concerned that the stipulated length has been exceeded. In such cases, markers may request electronic copies of work in order to verify the word count.

16.4.3 Penalties for late submission

Late Submission

In common with the other Schools in the Faculty of Humanities, SALC operates a 'sliding scale' system of penalties for coursework submitted late. Any assessed coursework submitted after the deadline without good cause will incur a penalty determined by the lateness of its arrival:

- **ten marks will be deducted for the first day after the deadline**
- **ten additional marks will be deducted for each day thereafter (including weekends)**

This penalty also applies to long essays and dissertations/theses.

Late work will be logged by the Programme Administrator, and students can expect to receive feedback on it in the normal way.

Mitigation

When coursework is submitted after the deadline, or where a candidate is aware in advance that the deadline will not be met, then a Notification of Mitigating Circumstances form explaining the reasons for the late submission, together with supporting documentary evidence (e.g. medical or self certification, counselling or police reports) as appropriate, must be submitted via the online form on the student intranet <http://www.alc.manchester.ac.uk/studentintranet>. Members of the School Mitigating Circumstances Committee, will discuss with Assessment Coordinators, as necessary, to adjudicate on whether the penalties for late submission that would otherwise apply should be waived. The decisions will be communicated to the School Boards of Examiners and marks will be amended accordingly.

16.5 Examinations

The University has a policy on examinations designed to ensure *'that students do not obtain unfair advantage for themselves or cause unfair advantage to other students'*.

The Policy can be found in Section D of the Assessment Framework at:

http://www.campus.manchester.ac.uk/medialibrary/tlao/MAP09/assessment_framework.pdf

16.5.1 Timing of examinations

You will be entered for examinations on the basis of courses you were enrolled for at Registration, or which you subsequently have changed on the Self Service function of

Campus Solutions. It is essential that you are registered for the correct course units, otherwise you will not be entered for the correct exams.

Examination timetable information is available via the student portal and is also available at: <http://www.studentnet.manchester.ac.uk/crucial-guide/academic-life/exams/timetable/>

16.5.2 **Missing examinations**

University policy on resitting exams states that students are not likely to be offered a resit opportunity if they have not attempted the first sitting of that examination. This means that you cannot decide simply not to attend on the basis that you will be able to take examination again later. More information on this can be found in Crucial Guide: <http://www.studentnet.manchester.ac.uk/crucial-guide/academic-life/exams/missing-examinations/>

It is entirely your responsibility to check that your examination entry details (i.e. the course title(s) and code(s)) are correct. It is also your responsibility to ensure that you are in the right room at the right time for the right examination, and that you receive the correct question paper (check the paper code). **Absence from an examination, except under mitigating circumstances, is counted as a failure in that examination.** Misreading of your timetable is not accepted as a satisfactory explanation for absence from an examination. If you miss an examination through misreading the timetable, you must report immediately to the Taught Programmes Reception or your Programme Administrator.

16.5.3 **Examination papers**

Examination paper rubrics give you information about the structure of your exam paper (how many questions you must answer, whether the paper is divided into sections, etc) and you should pay particular attention to this. Course tutors will normally discuss the nature and the structure of the exam paper with you in class.

Copies of previous years' examination papers are held in the Short Loan Collection of the JRULM) or published on the web: <http://www.library.manchester.ac.uk/searchresources/exampapers/>

16.5.4 **Moderation, anonymity and external examiners**

Examination scripts remain anonymous to markers. Anonymous marking also applies to all written work which contributes to your end of year results or your degree result. In addition, candidates' identities remain concealed during meetings of the Examination Boards that decide the award of qualifications. It should however be noted that the marking of oral presentations, group work and performances (where applicable) is by definition not anonymous.

All examination scripts, pieces of assessed work and theses are also made available to the External Examiners, who review a sample of scripts to ensure that standards are maintained and that marking is consistent. External Examiners are requested to advise in particular on first class marks, on borderlines between classifications and between passing and failing marks. Discrepancies between markers are also referred to the External Examiners.

16.5.5 **Resit Arrangements**

Where a course unit is assessed both by examination and by coursework, a student who passes the examination but fails the coursework may be permitted to submit fresh

coursework in lieu of failed coursework by the start of the August/September examination resit period or may be required to take an examination in lieu of resubmission of coursework. Where a course unit is assessed by coursework alone, such a student may be permitted to submit fresh coursework or required to take an examination instead. All decisions regarding resit requirements will be made by the relevant Examination Board and Course Unit Director. First attempt candidates sitting in the resit period will be assessed on the same basis as the original assessment, including both examination and coursework where appropriate.

You should be aware that the University charges an **administration fee** to all resit candidates. (At the time of publication this was a flat fee of £75.) NB: this does not apply to candidates who are sitting an exam during the August/September period as a **first sit**.

If a student has failed a course (whether by failing the exam or the coursework element, or both), under certain circumstances s/he may be permitted a resit opportunity. However, if an Examination Board has documented evidence that a) a student's work or attendance or both have been unsatisfactory, and b) the student has been formally warned of the unsatisfactory work or attendance but has not shown significant improvement acceptable to the Board, then the Board has the right to refuse the student reassessment. If a student was not able to sit the exam due to illness, s/he may be allowed to take the exam in August/September but it will count as a first sitting.

Students are normally permitted to resit a limited number of failed courses on no more than one occasion (for limitations and exceptions see below). The opportunity to pass a resit is given in order to allow the student to proceed into the following year. The resit is designed **only** to restore missing credits so that you may proceed towards the degree, and does not affect the marks recorded for you.

(N.B. in the paragraphs below Part-Time Students are understood as progressing from "first year" to "second year" and from "second year" to third year when they have amassed 120 and 240 units respectively. We refer to "years" rather than "levels" here to make clear that it is the status of the student, and not the year-level of the course, that is in question.)

Refer to the Undergraduate Degree Regulations (Additional Document B) for details of resit opportunities in each year of your degree programme.

It is important to understand that Boards of Examiners have the right to refuse an individual student a resit opportunity in **any** year of study if there has been a formal warning of unsatisfactory work and/or attendance. Resits may also be refused at the discretion of the Board of Examiners if the student has absented herself or himself without valid special circumstances.

All students are required to make themselves available for resit examinations. Holiday or other arrangements will not be accepted as an excuse for missing resit exams.

16.5.6 **Recording and use of Examinations Results**

Where a candidate fails a course but achieves a pass either by compensation arrangements or by resitting and passing the examination:

- a) For the purpose of carrying forward marks and for the classification of the degree or other qualification, the mark used should be the original fail mark agreed by the examiners;
- b) For the purpose of transcripts issued by the University for external use, any compensated marks will be recorded with a C suffix. Resit examinations will be recorded

with a R suffix, provided that the course has been passed on resit and regardless of the actual marks achieved.

16.6 Feedback

What is feedback?

Feedback is information which enables you to improve your skills. As such, it is a crucial part of the learning process, and is central to the academic relationship between tutor and student. As general principles, the School requires that written feedback should be legible, that it should give students the chance to improve their work, and that it should be provided in a timely manner.

Seven principles of good feedback practice have been identified:

- Facilitates the development of self-assessment (reflection) in learning
- Encourages teacher and peer dialogue around learning
- Helps clarify what good performance is (goals, criteria, expected standards)
- Provides opportunities to close the gap between current and desired performances
- Delivers high-quality information to students about their learning
- Encourages positive motivational beliefs and self-esteem
- Provides information to teachers that can be used to help shape teaching

Charles Juwah, Debra Macfarlane-Dick, Bob Matthew, David Nichol, David Ross and Brenda Smith, *Enhancing Student Learning through Effective Formative Feedback* (Higher Education Academy, 2004)

Academic staff in SALC aim to provide feedback which is:

- Prompt (where there is further assessment to be completed for a course unit, feedback will be provided to students no later than 15 working days after the submission date and before the completion of the next assessment)
 - Related to the learning outcomes of the assignment
 - Individualised to the assignment
 - Oriented towards improving future performance

What means do subject areas in SALC use to provide feedback?

Feedback can be provided in a number of different ways. In SALC these may include:

- Written comments on coursework assessments, including essays, and on SALC feedback sheets
- Advice given during and following discussion in seminars; this advice can be spoken or via email or other electronic means
- Advice given on a one-to-one basis during your course tutor's or Academic Adviser's office hours
- Feedback on examinations

The School's feedback forms are designed to enable tutors to give students feedback on both assessed, non-assessed coursework and examinations. As you will have noted above, all assessed coursework must be submitted in duplicate; one copy is returned to you with feedback. A provisional mark and comments on assessed coursework are written on the *Feedback for Written Work* form, one copy of which is returned to you attached to your copy of the marked essay. Marking of assessed coursework is carried out under conditions of anonymity, and your identity is not known until after the provisional mark has been recorded.

You may collect a copy of the *Feedback for Written Work* form and essay from your Programme Administrator once it has been released by the marker. Some tutors may distribute this work within the tutorial/seminar. Following examinations, an exam feedback form can be collected from your Programme Administrator. Examination scripts are not returned to students.

In addition, some subject areas will use a *Feedback for Presentations* mark sheet in order to give you feedback for oral presentations where these form a part of the assessment for a course. Your feedback will include an indicative mark. You should note that any mark given to you at this stage is provisional: it may go up or down during the moderation process.

Feedback on dissertations and other 40cr submissions is provided following the Examination Boards in June.

When is feedback given?

Feedback can be given at a number of points during your course unit, or degree programme, for example:

- As general advice given in class when discussing essay or presentation strategies;
- As part of an on-going discussion about research and writing (for example, during supervision meetings in preparation for an undergraduate dissertation);
- As oral or written comments after you have submitted a coursework essay/given a class presentation.

What is the difference between formative and summative feedback?

Formative feedback is feedback which you can use in order to help improve your performance in future assignments. Feedback that is purely formative does not carry a mark that counts towards your final module mark.

Summative feedback is feedback given at the end of a period of study, for example, at the end of a level 3 dissertation or level 2 long essay.

During the course of your degree you will find that feedback can be both formative and summative. This means that the mark you are given for the piece of work submitted counts towards your final module mark and that the comments you are given can help you to improve your performance in future assignments across a number of modules.

What happens if I want more feedback?

If, after you have received feedback on your work, you would like more information then you should contact your course tutor or Academic Adviser. Course unit tutors will

- be available during two consultation hours per week during semester (these hours must be clearly advertised on the course tutor's office door)

- make alternative arrangements to see students who are unable to make use of these consultation hours
- respond to student email queries within 3 working days

The SALC policy on Feedback can be found at:
<http://www.alc.manchester.ac.uk/studentintranet>

16.7 Undergraduate Regulations

Refer to the Undergraduate Degree Regulations, Appendix B. Also see the 'Student Introduction to the Degree Regulations' at Appendix A.

16.7.1 Degree Classification

For degree classification purposes the weighting for year 2 (level 2) is 33% and for year 3 (level 3) 67%.

16.7.2 Compensation Arrangements

The compensation arrangements described in the Degree Regulations (Additional Document B, Section E) and the Student Introduction to the Degree Regulations (Additional Document A) are applied at the discretion of the Examination Boards. They are conditional on satisfactory attendance and coursework submission.

16.8 Dissertation and Long Essay Arrangements

The 3rd Year Dissertation is intended to be an independent research project, normally on an aspect of theatre, film or television which relates to your degree programme and in which you have a particular interest. It must be your own work and should express your own views, analyses and enthusiasms. It gives you an opportunity to write at length and in your own time about a topic of your own choice and to treat that topic in your own way. It is also possible in Drama to produce a practice-based Dissertation where you write less words but also submit an appropriate piece of related practice. At the same time, however, always bear in mind that the Dissertation, whether entirely written or practice-based, is a piece of academic work and will be judged as such, so ensure you provide notes and bibliography, and pay attention to the formal setting out of the work you eventually submit **See Document C below.**

If you wish to keep a copy of your Dissertation, please ensure you make a copy before you submit it; copies cannot be made after submission.

Dissertation workshops will be held throughout Year Three. The overall Dissertation co-ordinators for 2012-13 are Ann Featherstone (Semester 1) and Stephen Bottoms (Semester 2). You will also have a Supervisor for your topic. However, you should not assume your Supervisor necessarily has a specialist knowledge of your particular topic and, as you develop the topic, you are likely to know much more about it than the Supervisor. The Supervisor will help as far as possible to define the topic, ensure it is within your ability to complete in the time available, and can be accomplished within the permitted word limit; the Supervisor will also try to help resolve any problems you encounter during the research and advise in structuring the Dissertation on the strength of what you report on the reading you have undertaken and the sort of points you wish to make.

Remember that the Supervisor will need to check that you are working systematically on your topic through the year, and from time to time will want to meet with you to ensure you

are doing so - so try to keep your Supervisor up to date with your progress. For that reason, too, you are required to submit a resume, list of sources consulted and draft of the 'Introduction' by prescribed dates. (These will be posted at the start of the academic year.) But the Dissertation eventually submitted must be your own work, so - while we recommend you submit draft chapters as and when you can - do not expect your Supervisor to make detailed comments or suggestions so that you can then incorporate them, improve them and get a higher grade! (This would in any case be unfair to other students.) You are encouraged to submit drafts in order to demonstrate that the work is indeed well in progress and that you will not still be desperately trying to make sense of the topic only a few days before the final submission date. Remember, too, that a Dissertation, like all 3rd Year work, is double-marked, sometimes treble-marked if examiners disagree. Thus the final mark allocated to a Dissertation is not finalised until very shortly before the Examiners' Meeting.

Finally, you are reminded that the Dissertation is a particularly important demonstration at the end of the 3rd Year of your interest in and engagement with the theatre and/or the media. It is an opportunity to write at some length and in depth on your chosen topic. For that reason the mark it gets can often carry particular weight - and usually to the student's advantage - when staff write references for students applying for jobs and/or postgraduate study. So, take your chosen topic seriously, seize the chance it gives you to express your own carefully thought through opinions on a subject that interests you, with argument supported by apt illustration and example. If you work regularly on it you will enjoy the work, but if you keep putting off the moment when you get down to serious reading, note-taking, roughing out and drafting, the more laborious the whole thing will become - a kind of albatross about your neck, weighing ever heavier the closer you get to the submission date. Work on your dissertation will start at the end of your second year. The bulk of the research should be done over the summer break, and you should be in control of your thesis when you return for your third year. Get on top of your topic - or it will get on top of you!

Further notes on the presentation of the Dissertation

The dissertation should be securely bound: acceptable methods include loose-leaf folder and spiral binding. We do not advise the use of a plastic 'grip' - it is all too easy for pages to slip out.

Please attach to the front a sheet bearing the following words:

"This dissertation is submitted in partial fulfilment of the requirements of the BA (Single/Joint/Double Honours) Degree in (Drama/Drama and Screen Studies/Drama and English Literature/etc) at the University of Manchester

(Date)

I certify that the contents are my own work and that all quotations, paraphrasing and other sources of information have been fully and explicitly acknowledged.

Signed"

(Print name and registration number. NB: the dissertation is not marked anonymously.)

16.9 Prizes and Awards

Final year students who graduate with an overall average mark of 75 and above are eligible to be nominated for the School's outstanding undergraduate student award.

17

Academic Appeals

The University has an academic appeals procedure, full details of which can be found in Crucial Guide: <http://www.studentnet.manchester.ac.uk/crucial-guide/academic-life/formal-procedures/academic-appeals/>.

An academic appeal is the process that you must go through in order to have the decision of a board of examiners, or a progress committee, or a graduate committee or equivalent body which affects your academic status or progress reconsidered. Appeals can only be made on certain grounds and so you must be able to show that **AT LEAST ONE** of the following apply:

- That you can bring forward evidence to show that your performance may have been adversely affected by circumstances that you did not make the relevant board/committee aware of before the decision was made AND that you can explain why it was that you did not let anyone know about these circumstances prior to the board/committee meeting
- That you can show that there has been a significant administrative or procedural irregularity which means that the decision might have been different if this irregularity had not taken place
- That there is evidence of prejudice or bias or lack of proper assessment on the part of one or more of the examiners
- That your supervision or training in respect of research for a dissertation or thesis or equivalent work was unsatisfactory to the extent that your performance was seriously affected.

You cannot make an appeal on the basis of querying academic judgement or professional competence.

You can only appeal on your own behalf. If you want a representative, e.g. a parent, to appeal for you, you must send a letter with your appeal explaining that you have given them permission to act for you.

The University encourages students to try to settle the issue with their School in the first instance and only when this process has been concluded to proceed to a formal appeal if necessary. **Make sure that you fully understand the process by which degree results are calculated before making an appeal. See in particular Appendix 1 of the Undergraduate Degree Regulations (Additional Document B).**

Prior to taking a final decision as to whether to request a review or not, a student is advised to contact his or her Academic Adviser or the Programme Director or the School's Director of Undergraduate Education informally to attempt to resolve the issue at School level.

If, after trying to resolve the issue informally in the School, students are unsatisfied they may submit a formal appeal in writing with supporting evidence to Mr Damien Tolan, Appeals, Complaints & Malpractice Coordinator, Faculty of Humanities, Room G4,

Devonshire House, University of Manchester, Oxford Road, Manchester M13 9PL (telephone 0161 306 1105, email damien.tolan@manchester.ac.uk) within twenty working days of the publication of the student's examination results or decision to be appealed. Students can contact the Students' Union for assistance in drafting an appeal. For further information on submitting a formal appeal and the support available to you from the University, and to obtain the relevant form visit the Crucial Guide information on Academic Appeals via the link above.

18 **Study Skills**

While every effort is made by teaching staff to deliver their courses effectively, and to encourage active learning, the quality and success of the learning experience ultimately depends on a corresponding commitment on the part of students. Studying at university requires a high degree of responsibility for your own learning. If you are to benefit from the unique experience of university study, acquiring not only specialist knowledge but also the capacities for critical, analytical thought and clear expression, then you personally, and your peers collectively, must contribute to the creation of an active learning environment. This entails:

- a) preparing adequately for lectures, seminars and tutorials, whether by reading alone or by organising ideas for group discussion;
- b) participating actively as appropriate, by engaging in discussion, asking questions, or giving oral presentations;
- c) following up the class in independent study (reading, making notes, rationally organising your material).

Think in terms of skill acquisition and your intellectual development, not just in terms of amassing and then reproducing information, and remember: even if assessment is usually based on individual achievement, the best way to maximise learning resources and to prepare for life after university is by learning to work collaboratively.

The Faculty of Humanities has recently launched a Study Skills website, which offers practical advice about how to prepare for study at university, and to improve your skills whilst studying. The website can be found at:

<http://www.humanities.manchester.ac.uk/studyskills/>

In Drama, David Butler also runs a weekly essay writing surgery. These sessions take place each Wednesday from 5pm in Dr Butler's office and can be accessed either on a first come first served drop-in basis or by making an appointment in advance.

The surgery is not intended for advice on improving an essay that you are currently working on but aimed at helping you improve your existing technique and responding to the feedback that you have received on essays that you have submitted. All students on Drama programmes are welcome. There is no shame at all in asking for advice on how to improve your essay writing – it is much better to seek advice than muddling through to the end of your degree!

Student Feedback and Representation

19.1 Course/Programme Evaluation

The University runs a centrally coordinated survey (Unit Evaluation Questionnaire, or UEQ) for all UG course units taken by full-time students at the University of Manchester. The results of the survey are used to feed into the planning and resource allocation systems of the University, and to facilitate trend analysis, and are published, at a general level, to the University. Detailed results on each individual course will be transmitted to Schools and used to inform quality assurance. Towards the end of every semester you will be asked to complete a UEQ for each course you have taken. Results of these surveys are posted onto the Undergraduate Intranet.

In addition, the University runs an online Student Satisfaction Survey, which covers all aspects of your study in Manchester, from accommodation to library facilities and quality of teaching. You will be informed of this survey by email.

19.2 Committee Structure and Student Representation

In common with other schools, the School of Arts, Languages and Cultures is governed through a combination of bodies representing schools, staff and students. There is a School Board, which is held at least twice a year on which staff from all areas of the School, academic and support staff, are represented. The School Board is consultative and involves a broad range of staff. The School's Policy and Resources Committee consists of the Head of School, Head of School Administration, Directors, Managers and Heads of Divisions and assists the Head of School on issues of policy and resourcing. The School also has an Advisory Group comprising the Head of School, School Directors and the Head of School Administration, which meets regularly.

19.3 Undergraduate Committee Structure

The **Undergraduate Programmes Committee** consists of the Director of Undergraduate Education, Teaching and Learning Manager, Programme Directors and taught programmes managers. Student representatives are invited and encouraged to sit on this Committee.

The **Assessment Committee** discusses policy relating to examinations and assessed coursework. Student representatives are invited to sit on this Committee.

In addition, each subject area has a **Teaching and Learning Subcommittee** which discusses undergraduate and postgraduate taught matters relating to that subject area.

Each subject area also has a **Staff-Student Liaison Committee**. This is a consultative body, which deals with both academic and non-academic matters relevant to each subject area. These have student representatives from each undergraduate year elected early in the first semester and have an unrestricted remit. Student members represent their year and are expected to be proactive in bringing ideas and problems to the notice of the committee.

Student representatives in each subject area have a noticeboard and often areas on the School undergraduate intranet. If you have a problem or view you wish to air on any aspect of subject provision, you can contact your year group's Student Representative, who will put your issue, if appropriate, on the agenda of the next SSLC meeting. Student representatives are also invited to attend the **School Staff-Student Consultative Committee**, which is chaired by the Head of School and meets four times per year.

If you wish to become a student representative, please contact David Butler (Room SL08 Martin Harris Centre, email: david.g.butler@manchester.ac.uk).

20 **Complaints**

The University has a complaints procedure, full details of which can be found in Crucial Guide:

<http://www.studentnet.manchester.ac.uk/crucial-guide/personal-life/academic-problems/complaints/>.

Minor problems concerning your degree programme should be brought to the attention of your Academic Adviser, Course Unit Director or Programme Administrator at the earliest opportunity. However complaints should normally be reported to the Programme Director or Head of Subject Area. The nature and outcome of any complaint will be recorded by the Programme Director and made available for the annual programme review.

If you are dissatisfied with your subject area's response to a complaint, you should write to the School's Director of Undergraduate Education.

21 **Conduct and Discipline**

The University defines misconduct as: 'the improper interference, in the broadest sense, with the proper functioning or activities of the University or of those who work or study in the University or action which otherwise damages the University or its reputation'.

The University's *Regulation XVII: Conduct and Discipline of Students* covers behaviour, actions and academic malpractice/ plagiarism.

If you find yourself the subject of a disciplinary procedure you are strongly advised to take advice from either the Students Union or the Academic Advisory Service (see above).

More information and a link to Regulation XVII can be found on the Crucial Guide website at:

<http://www.studentnet.manchester.ac.uk/crucial-guide/academic-life/formal-procedures/conduct-and-discipline/>.

PART 3 ADDITIONAL DOCUMENTS

Document A – An introduction to Undergraduate Degree Regulations for Students (September 2012)

Undergraduate degrees at the University of Manchester are based on the National Framework for Higher Education Qualifications (FHEQ). This framework requires students to achieve credit at every level of the award. For a standard undergraduate programme this will normally mean passing 120 credits in each of your three years of study.

The University sets standards relating to your performance on every unit but also on your progression from one year to the next. Your programme and course unit specifications will set out the requirements for passing the credit on individual units; however, the University requires that you pass all 120 credits in order to progress to the next year of an undergraduate degree programme.

What happens if I fail some units?

First of all don't panic, but the first thing to do is sit down with your academic adviser or Programme Director who will take you through your options. **The regulations require you to pass a minimum 40 credits at the first attempt in each year, including any compulsory units specified by your School.** If you don't manage this the Exam Board will make a decision on whether you will be permitted to repeat the year. **Remember, you will have no more than one opportunity to repeat a year during your time as an undergraduate student, and that opportunity is subject to conditions being met.**

If you pass a minimum 40 credits but have failed to meet the expected standard in up to 80 of the remaining credits, you will normally be able to have one more try at the assessment. This is known as a 'referred assessment' (or a 'resit') and these assessments will normally take place over the summer period. This will all happen in good time for the examination board to make decisions on your progression for next year's enrolment. The pass mark for undergraduate degrees is 40%. **Referred assessments (resits) will be capped in principle at 30% and this is the mark that will be shown on a transcript of results, as 30R.** It is this mark that will be used to calculate your final degree classification. **Remember you may be able to resit up to 80 credits, per year.**

If you manage to achieve the minimum pass of 40 credits and only just fail some of your units, there may be a possibility of the examination board compensating this failed credit (that is, allowing you to progress without taking resits). For undergraduate units this means if your mark was between 30–39% the examination board is able to compensate up to a maximum of 40 credits, per year. Your transcript of results will show the actual mark achieved (38C) and this will be used to calculate your final degree classification.

What happens if I fail my resits?

Upon taking the referred assessment, if you fail to achieve 120 credits the examination board will make a decision with regards your progression. The possible options available may include carrying forward a maximum of 20 credits into a subsequent year (you will have to have passed 100 credits) in order to retake these units in attendance, repeating the year or be awarded an exit award once you've exhausted all the opportunities to retrieve failed assessment.

Referrals (resits) may also be compensated; so if you manage to achieve a mark at resit of between 30–39%, this may be compensated providing you haven't already used your

quota of 40 compensatable credits per year. The Examination Board makes this decision. **Compensated referrals (resits) will be capped at 30%R** and this is the mark that will show on your transcript of results and be used to calculate your final degree classification.

What if I fail Units in my final year?

Unfortunately compensation does not apply in the final year and you will not be able to take referred assessments (resits). However, you may be eligible for 'special' compensation of up to 60 credits in your final year. But it is important to remember that a penalty may be applied and your classification reduced to below that which would have been awarded had you passed everything.

How is my degree calculated?

To be considered for a Bachelors degree with honours a student must have achieved 120 credits in each year of a three year programme, totalling 360 credits. Don't worry if you have had a referral or compensation as these still count towards your credit total. Bachelors degree classification will be decided using weighted total points for three-year degrees using the following weightings **Year 1 0.0, Year 2 0.33, Year 3 0.67**

When and how are decisions made about my results and my Progression?

There are normally three available assessment opportunities: January, May/June and August/September within each academic year. It is expected that all your attempts at referral assessment will take place in the same academic year in which the assessment was first taken.

After each assessment period there is an 'Examination Board'. Members of the Examination Board normally include your course unit tutors, programme directors and an external examiner from another university. It is the job of the Exam Board to anonymously review all the results and make decisions on the awarding of credit, who can resit exams, who has to repeat the year and who can progress to the next year. It is also the job of the Examination Board to decide who cannot continue and may leave the University with an exit award.

Some students will narrowly miss the threshold for a degree classification and so we look at their pattern of marks (Mark Distribution) and may look at their examined work (Mark Review). Some programmes include a viva voce (oral examination) as part of Mark Review. Your programme does/ does not include of Viva Voce, (if programme contains Viva option, provide details).

What do I do if I disagree with the Exam Board's decision?

The University has clear and fair procedures which set out the course of action should you wish to appeal against an Examination Board decision or make a complaint. **You should study these procedures and the degree regulations carefully before making an appeal or complaint.** The procedures can be found at:

<http://documents.manchester.ac.uk/display.aspx?DocID=1872>

In the first instance, we would urge you to contact the School Support and Guidance Office, who will be able to talk you through the decision-making process.

Document B – Undergraduate Degree Regulations (September 2012)

Undergraduate Degree Regulations (including Integrated Masters)

Context

The Undergraduate and Postgraduate Taught Degree Regulations were approved by Senate on the 2 May 2012 and implemented for all new students from September 2012.

All students commencing their studies from September 2012 will be subject to the 2012 degree regulations.

Progressing students will use the degree regulations version current when they commenced their studies.

Students may not self select the degree regulations under which their work is assessed.

- A. Credit and Award Framework
- B. Title of Taught Awards
- C. Accreditation of Prior and Experiential Learning (AP(E)L)
- D. Assessment and Progression
- E. Compensation
- F. Reassessment
- G. Carrying forward failed credit on Undergraduate Programmes
- H. Repeating the Year
- I. Exit Awards
- J. Final Year of an Undergraduate (including Integrated Masters) programme
- K. Classification of Integrated Masters Programmes
- L. Classification in Bachelors Programmes
- M. Examination Board Arrangements

Appendix A – Undergraduate Classification Scheme

Appendix B – Glossary of terms

REGULATIONS

A. Credit and Award Framework

1. All awards of the University of Manchester will be given on the basis of the accumulation of credit as mapped out in table 1. This table is based on the credit/awards and levels required by the national Framework of Higher Education Qualifications (FHEQ):

Table 1: Credit and Award framework:

Name of Award	Minimum credit for the award	ECTS	Minimum credits at the level of qualification required for an award	ECTS	FHEQ level
Integrated Masters Degree	480	240	120	60	7
Bachelors Degree with honours	480	240	180	90	6
Bachelors Degree with honours	360	180	90	45	6
Ordinary Bachelors Degree	300	150	60	30	6
Diplomas of Higher Education (DipHE)	240	120	90	45	5
Certificate of Higher Education (CertHE)	120	60	90	45	4

*Note 1: The table refers to the levels as defined in the FHEQ. Level 7 of the FHEQ relates to a Masters, while **levels 4, 5 and 6 correspond to years 1, 2 and 3 of an undergraduate degree.***

Note 2: One ECTs (European Credit Transfer System) is equivalent to two UK credits.

Note 3: The column titled 'minimum credits at the level of qualification required for an award' is to be used when making awards only and is not to be used for the purpose of deciding progression.

2. All students who exit prior to completion of the programme on which they registered will receive an exit award if they have achieved the appropriate amount of credit in accordance with that award, as specified in table 1.
3. A student must achieve the minimum amount of credit at the level of the qualification in accordance with table 1. However, (subject to the programme requirements) students can take credit at a higher or lower level in order to achieve the minimum credit for the award.

B. Title of Taught Awards

4. Titles of degrees can be found in the University's Regulation XI "Titles of Degrees and other Distinctions" at <http://www.manchester.ac.uk/medialibrary/governance/generalregulations.pdf>

C. Accreditation of Prior Learning - AP(E)L

5. A maximum of 120 credits of a three year Bachelors degree, and 240 credits for four year Bachelors degree can be considered for AP(E)L. A maximum time limit of 5 years should apply between award and consideration of AP(E)L.
6. AP(E)L may be used in exceptional circumstances for entry into Level 6 (or 7 of an Integrated Masters). However, a case must be made to and approved by the Faculty.
7. Students can receive an exit award if they have AP(E)L credit in their profile, providing their performance in University of Manchester also satisfies the award requirements in table 1 and at least half of the credits have been awarded by the University of Manchester.
8. Schools can stipulate when AP(E)L is not allowed due to Professional Body requirements.

D. Assessment and Progression

9. Undergraduate students must pass a minimum of 40 credits on the first attempt at each level, including any compulsory units, specified by the School, in order to progress. When a student fails to do this they will have failed the level (see section on repeating the year or exit awards).
10. Undergraduate students progress on the basis of credit accumulation in accordance with the programme requirements. Students can progress once they have achieved enough credit as specified in the programme handbook at each level of their programme.
11. Where a student has failed more than the required credits on the first attempt or fails to meet progression requirements after compensation or reassessment, the Examination Board has the following options at its discretion:
 - Withdraw the student and award an Exit Award if criteria are met in accordance with table 1.
 - Permit the student to retake the year (see section on repeating the year)
 - Permit the student to carry over up to 20 credits (see section on carrying over credit) in exceptional circumstances, as defined by an examination board
 - Consider reassessment, where there is approved and verified mitigation.

12. The progression rules, D9 to D11 apply to progression to and from any year of study, regardless of level, except when progressing to the final year (level 7) of an integrated masters degree (see D14).

13. Schools may have alternative progression and assessment regulations where these are required by Professional, Statutory and Regulatory Bodies (PSRBs). However, should students fail to meet PSRB standards, but have succeeded in achieving University standards then a 'non professional' alternative award may be awarded by an Examination Board (see I41).

14. Students progressing to the final year (level 7) of an integrated masters must achieve an average of at least a lower second classification in order to progress.

E. Compensation

15. The compensation zone is defined by the Standard Unit Marking Scheme.

16. A maximum of 40 credits, per level, can be compensated at Level 4 and 5 of an undergraduate programme.

17. Compensated units will keep the original mark and this is used in the weighted average for the calculation of the final classification/ award.

18. Referred assessment is compensatable.

19. Schools can specify when a unit is not compensatable or when PSRB rules take precedent.

F. Reassessment

20. Where the overall unit mark is below the compensation zone or the maximum amount of compensation has been exceeded, reassessment may be taken unless in the final year (or level 6) of a Bachelors degree (see section E) or the final years of an integrated masters (level 6 or 7). This is known as a 'Referral' and the referred assessment must be designed to assess the achievement of the same intended learning outcomes but need not be of the same form as that originally used. The referred assessment will normally take place in the same academic year as the original assessment to enable the students to progress as originally intended.

21. If an Examination Board has documented evidence that, (a) a student's work or attendance or both have been unsatisfactory, and (b) the student has been formally warned of the unsatisfactory work or attendance but has not shown significant improvement acceptable to the Board, then the Board has the right to refuse referred assessment. See ordinances/regulation XX - Work and Attendance of Students.

22. The Examination Board must specify the minimum circumstances to enable the student to progress and any remedial action required by the student, subject to teaching capacity not being exceeded. The examination board will decide which referred assessment should be taken, to achieve the credit to enable them to progress.

23. An Examination Board may allow a student one attempt, per unit, at referred assessment (two attempts in total). This principle does not apply to attempts with approved and verified mitigating circumstances. Additional attempts at assessment as a result of mitigating circumstances are known as 'Deferrals', are considered a first attempt and no cap is applied.

24. When a student fails to achieve the required credit after referred assessment, the Exam Board may decide to allow them to take the whole course unit again, on one further occasion, in attendance (see section H), subject to teaching capacity not being exceeded. This only applies to level 4 or 5.

25. Undergraduate students can be offered referrals in up to 80 credits, per level, except level 6 and 7 (see F28 for exceptions relating to PSRBs). The authority to decide which units are retaken rests with the Examination Board.

26. Referrals are capped at the lowest compensatable mark (30%) and this is recorded on the transcript.

27. If a student fails a referred assessment that was previously in the compensated zone, the first mark stands and the student has failed to achieve the required credit (see section G on carrying forward failed credit).

28. Students cannot be referred in order to improve their marks at level 6 or 7. However, for students on programmes accredited by a PSRB, the following applies:

- A student who fulfils the requirements for the award of a degree may seek to be reassessed in some units in the final year in order to achieve higher marks required by a relevant professional, statutory or regulatory body. However, the marks originally obtained will be used to determine the class of degree awarded to the student.

G. Carrying forward failed credit on undergraduate programmes

29. An Examination Board may exceptionally permit an undergraduate student to carry forward up to 20 failed credits. This decision will be based on a student's academic standing and in cases of mitigating circumstances. The student should resit, in attendance, at the next available opportunity subject to teaching capacity not being exceeded. There may be restrictions imposed on programmes which have PSRB accreditation.

30. Credit for compulsory units cannot be carried over to subsequent levels.

31. Whole units must be repeated in attendance, with assessment taken in full and marks are capped to the lowest compensatable mark.

32. Students can only have one attempt at regaining credit carried over to a subsequent year/ level. If they fail to regain the credit, they will be considered for an exit award.

33. Optional units can be substituted but a replacement unit should not be considered a first sitting and there will be no further opportunities to regain the credit if the unit is failed after assessment/ reassessment.

34. Students should be advised by the Examination Board that if they fail the credit then they may not qualify for an Honours degree. Because 'carrying' extra units imposes a significant additional burden on the student, the Examination Board should give permission only where it judges that, in the light of previous results, the student is likely to be able to cope adequately.

H. Repeating the Level

35. Examination Boards are permitted to make a decision on academic grounds when deciding whether or not a student is academically suitable to repeat a level of study. This outcome of this decision is also subject to teaching capacity not being exceeded.

36. An undergraduate can normally only repeat the level on one occasion during the whole programme, at level 4 or 5 subject to teaching capacity not being exceeded. Exceptions may be permitted in cases of mitigating circumstances.

37. Fees are payable when levels are repeated as a result of a failure, without approved and verified mitigating circumstances.

38. A student who is repeating a level cannot carry over credit from the level that is repeated.

39. Schools may seek approval for alternative arrangements where professional body requirements take precedence. Professional Bodies might stipulate extra conditions or may not allow students to repeat any part of the programme.

I. Exit Awards

40. Once a student has exhausted all the opportunities to retrieve failed assessment they will be given an exit award in accordance with table 1, subject to the accrual of the appropriate number of credits, as defined in the Programme Specification.

41. All programmes must have approved exit awards.

42. If a student decides to withdraw, they will automatically be awarded the relevant exit award in accordance with table 1 and as defined in the Programme Specification.

J. Final year of an undergraduate (including integrated masters) programme

43. There will be no reassessment in the final year (level 6 or 7) unless it is a PSRB requirement (F32), in which case the originally obtained marks will be used to determine the class of degree awarded to such a student.

44. In order to qualify for an award, students must meet the credit criteria as stated in the credit and award framework (See: Table 1) and passed assessment as specified in the Unit/ Programme Specifications.

45. In year three (level 6) of a four year Integrated Masters programme, reassessment can be considered at the discretion of the Examination Board and based on the academic standing of the student and/or mitigating circumstances.

46. When considering classifications for classes 1st, 2:1 or 2:2, an Examination Board may award 'special' compensation for up to 40 credits at level 6 of a Bachelors degree programme or levels 6 or 7 of an integrated masters, for any failed unit, providing they meet the following criteria:

- Has passed at least 80 credits at the level of the award.

47. When considering classifications for classes 1st, 2:1 or 2:2, an Examination Board may award 'special' compensation for up to 60 credits at level 6 of a Bachelors degree programme or levels 6 or 7 of an integrated masters, for any failed unit, providing they meet the following criteria:

- Has passed at least 60 credits at the level of the award. However, there is a penalty applied due to the failure of 60 credits and the student will have the classification reduced to the classification below that which would have been awarded on the bases of the weighted average for the programme.

48. When considering classifications for a third class degree, an Examination Board may award 'special' compensation for up to 60 credits at level 6 of a Bachelors degree programme for any failed unit, providing they meet the following criteria:

- Has passed at least 60 credits at the level of the award.

49. Where 'special' compensation is given, this is for credit only and the original unit marks are recorded and used to calculate the degree classification.

50. Where up to 20 credits have been carried over from level 5 to level 6, this credit may be considered under the 'special compensation' regulations providing the maximum allowable has not been exceeded. This also applies to credit carried over from level 6 to level 7 of an Integrated Masters (see section G).

51. Ordinary Degrees can only be awarded at the end of a programme of study where a student has obtained 300 credits, 60 of which must be at the level of the qualification (FHEQ level 6). Special compensation does not apply to ordinary degrees.

K. Classification of Integrated Masters programmes

52. Integrated Masters classifications will be decided using weighted total points for four year degrees. Schools can choose to implement either of the following options: **1 to Y4 (L4 to L7 FHEQ) using weights of 0.0 (L4), 0.2 (L5), 0.4 (L6) and 0.4 (L7);** or **1 to Y4 (L4 to L7 FHEQ) using weights of 0.06 (L4), 0.19 (L5), 0.375 (L6) and 0.375 (L7);** unless there are alternative requirements for external accreditation, (see Appendix A for boundaries for classification and boundary zone demarcation).

53. Decisions with regards to 'borderline' classifications for individual students should be resolved using the mechanisms outlined in appendix A.

L. Classification in Bachelors programmes

54. To be considered for a Bachelors Degree a student must have achieved the requisite minimum credits listed in table 1 in accordance with the unit marking scheme and grade descriptors. Students who have not achieved the minimum credit requirement for an honours degree will be awarded an ordinary degree in accordance with table 1.

55. Bachelors degree classification will be decided using weighted total points for three year degrees. Schools can choose to implement either of the following options: **Y1 to Y3 (L4 to 6 FHEQ) using weights of 0.0 (L4), 0.33 (L5), and 0.67 (L6)** or **Y1 to Y3 (L4 to 6 FHEQ) using weights of 0.1 (L4), 0.3 (L5), and 0.6 (L6).**

56. Four year Bachelors programmes, including a year studying abroad or in Industrial Placement will be classified using L55 as a guide. Programme Handbooks must specify how/ if the year abroad/ on placement is assessed and credit weighted.

57. Four year taught Bachelors programmes will be will be classified using L55 as a guide. Programme Handbooks must specify how the programme is weighted.

58. Decisions with regards to 'borderline' classifications for individual students should be resolved using the mechanisms outlined in appendix A.

M. Examination Board Arrangements

59. There are normally three available assessment opportunities; January, May/ June and Aug/ September within each academic year. It is expected that all reassessment will take place in the academic year in which the assessment was first attempted.

60. There must be an opportunity after every assessment period for a chaired forum to make decisions regarding student's attainment on completed units.

61. Examination Boards will take place at the end of each academic year or at points in the calendar where decisions are required with regards to progression, overseen by an External Examiner.

Appendix A Undergraduate Degree Classification Scheme

This scheme should be used in conjunction with 'Table 1 of the Undergraduate Degree Regulations'. Table 1 has been extracted from the Framework for Higher Education Qualifications, and students must meet the credit requirements of Table 1, prior to the classification being calculated, using the weightings, thresholds and boundaries below:

The Undergraduate Degree Classification Scheme is based upon weighted average using a 0-100 mark range calculated to one decimal place, where marks for individual course units are recorded as whole numbers.

Weightings

Bachelors degree classification will be decided using a weighted average for three year degrees (see L55). These weightings will also be used as a guide for four year Bachelors programmes and those which also include with a study abroad year or placement; unless there are alternative requirements for external accreditation by a PSRB.

Integrated masters programmes will be classified using the weightings in K52; unless there are alternative requirements for external accreditation by a PSRB;

Stage 1: Classification Thresholds and Boundaries

(a) Bachelor degree classification using 0-100 mark range and 120 credits

The following boundaries inform classification when the weighted average falls below a classification threshold.

Table A1

Bachelors degree classification and boundary zone using weighted average with mark range 0-100:

Bachelors Degree classification weighted to 120 credits	Classification thresholds: weighted average (0 to 100 mark range)	Boundary zone weighted average
First class	70.0	68.0 to 69.9
Upper Second class	60.0	58.0 to 59.9
Lower Second class	50.0	48.0 to 49.9
Third class	40.0	37.0 to 39.9

Consideration of bachelor degree students within the boundary zone by mark distribution

After allowances have been made for mitigating circumstances, a student whose weighted average at the first assessment is within the boundary zone specified above, must be considered for the higher award as long as the following are satisfied (see also notes on AP(E)L).

- 2/3 of the credits at level 6 are equal to/or higher than the final award (for example if the student is in the boundary between a 2.1 and a first, 2/3 of the credits must be at 70% or higher to fulfil this criteria and award the students a first class degree).

(b) Integrated Masters degree classification using 0-100 mark range and 120 credits

The following boundaries inform classification when the weighted total average falls below a classification threshold.

Table A2

Integrated Masters degree classification and boundary zone using weighted average with 0-100 mark range

Integrated Masters classification-based on 120 credits	Classification thresholds: weighted average (0 to 100 mark range)	Boundary zone weighted average
First class	70.0	68.0 to 69.9
Upper Second class	60.0	58.0 to 59.9
Lower Second class	50.0	48.0 to 49.9
Fail	Below 49.9	

Consideration of integrated masters students within the boundary zone by mark distribution

After allowances have been made for mitigating circumstances, a student whose weighted average at the first assessment is within the boundary zone specified above, must be considered for the higher award as long as the following are satisfied (see also notes on AP(E)L),

- 75 credits out of 120 in the final year (level 7) are equal to/or higher than the final award (for example if the student is in the boundary between a 2.1 and a first, 75 out of 120 credits must be at 70% or higher to fulfill this criteria and award the student a first class degree).

Stage 2: Mark Review and use of Viva Voce

If a student is in the boundary zone of the average mark and does not satisfy the additional criteria, Schools will apply a further stage of 'Mark Review', overseen by an External Examiner. The process of 'Mark Review' should not change unit marks and can only influence the classification awarded.

Schools may choose to viva students once the process of 'Mark Review' has taken place and the results considered to be inconclusive. However, this option must be applied consistently across a whole School, be approved by the Faculty and programme handbooks must clearly articulate to students that it is an option.

In addition, Schools must prepare all students for vivas by offering them similar experiences and opportunities to gain the necessary skills within the assessment of the programme. Further advice on the use of vivas in 'Mark Review' can be found in the 'Guidance and Glossary: Taught Degree Regulations'.

n.b. the Faculty of Humanities does not make use of vivas

Appendix B Additional notes

These notes are taken from the Guide to the Taught Degree Regulations (June 2012):

<http://documents.manchester.ac.uk/display.aspx?DocID=13144>

Recording of results

The recording of results is based upon course unit final mark calculated as a whole number; whereas weighted degree averages for the determination of classification are calculated to one decimal place (see appendix A in the PGT and UG regulations).

A student's final results after graduation will not indicate any special circumstances, but will have annotated course unit marks which have been compensated (c) and/or subject to referral (r). Undergraduate students marks will be reported by the Higher Education Achievement Report (HEAR).

Accreditation of prior learning

While we wish to acknowledge prior learning it is a principle that at least half of the programme should be assessed at the University of Manchester, for UG programmes, unless (see C6) exceptional circumstances apply.

The time limit on the period between prior learning and award is normally five years, but may be extended to take account of part-time study. The principle is that prior learning is relevant and current to the award.

Compensation

Compensation of failed course units is a measure to reduce the need for referral assessment where the student has demonstrated academic ability through passing at least two thirds i.e. 80 credits at levels 4 and 5. In the final year a different process applies and is referred to as 'Special Compensation' (see section J). Compensation for undergraduates applies to marks between 30 and 39 (see appendix A of the UG Degree Regulations and Table A in this guide). Please see the following example:

An example of end of year compensation and referral decisions for a 120 credit undergraduate programme

Course unit	credit	mark%	(P pass, C compensatable pass, R uncompensatable fail)
A	20	55	P
B	20	38	C
C	20	60	P
D	20	40	P
E	10	70	P
F	10	65	P
G	10	25	R
H	10	35	C

In this example the student has passed 80 credits, they have gained a compensatable pass in course unit B and course unit H but have failed course unit G. The student would normally be compensated in course units B and H, to a total of 30 credits, which is within the maximum allowable of 40 credits, (assuming the compensated course units are not compulsory and that additional accreditation rules do not apply: if there are such additional

requirements e.g. for professional degree programmes they will be explained in the programme handbook).

The student in this case has failed course unit G and will have to resit this examination known as a referral. If the mark gained after the resit examination is 45% the student will have gained sufficient credits i.e. 120 to progress to the next year of study. The mark recorded for this student in course unit G will be 30 as this is the maximum allowable for a referral when the first sitting mark was an uncompensatable fail.

Reassessment

Reassessment is available for undergraduate course units with marks below compensation i.e. 29 or less; or where more than 40 credits are in the compensation zone. Note that reassessment is not available for improving marks.

In order to record student achievement rather than failure the uncompensatable fail mark can be replaced in final degree classification with the mark gained in referral to a maximum of the lower limit of compensation, which is 30%. This will show on a student's transcript as 30R. The reason for capping a referral mark is not to disadvantage students who have already been compensated hence not allowed to resit such courses for a higher mark.

An example of end of year compensation and referral decisions for a 120 credit undergraduate programme

Course unit	credit	mark%	(P pass, C compensatable pass, R uncompensatable fail)
A	20	30	C
B	20	38	C
C	20	60	P
D	20	40	P
E	10	70	P
F	10	65	P
G	10	25	R
H	10	35	C

In this example the student has passed 60 credits, they have gained a compensatable pass in course unit A, B and H but have an uncompensatable fail in course unit G (assuming the compensated course units are not compulsory and that additional accreditation rules do not apply: if there are such additional requirements e.g. for professional degree programmes they will be explained in the programme handbook).

As the student has compensatable fails of more than 40 credits, in this case 50 credits, they cannot all be compensated. In these circumstances the regulations require the Examination Board to make the decision which course unit (s) should be compensated fails and which are uncompensatable fails. The reason for this is that the composition of the assessment might need to be taken into account, also the course unit credits along with the need to pass compulsory courses.

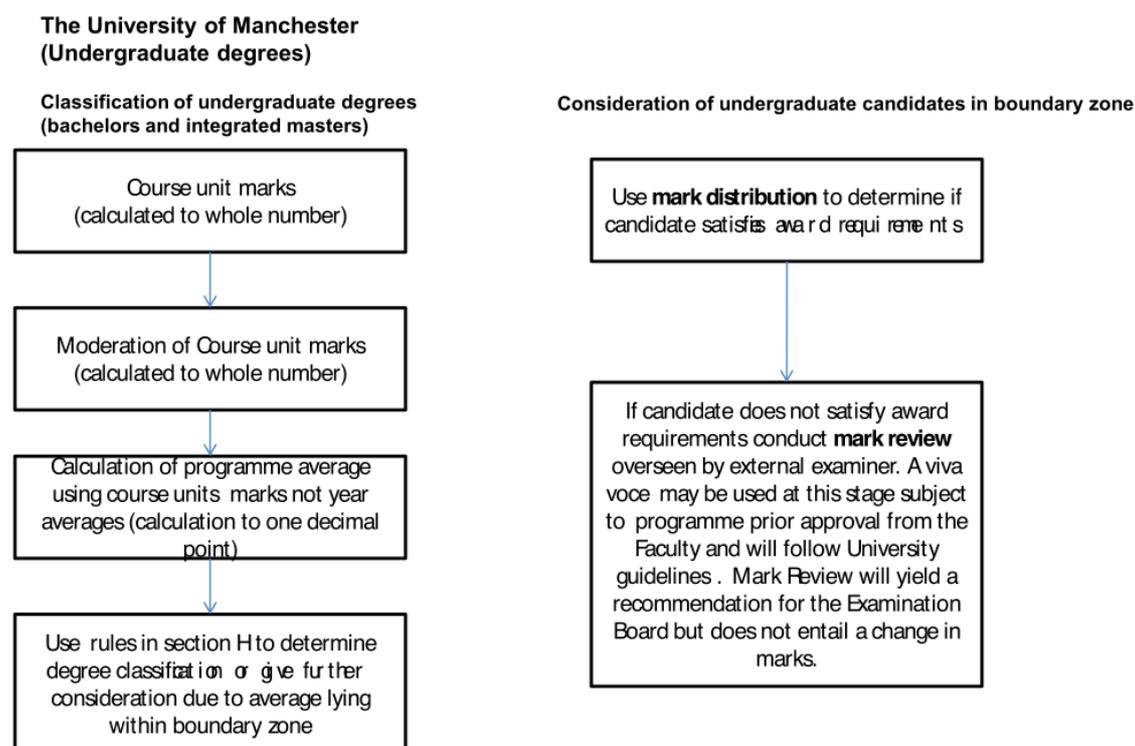
In this example let us assume the Examination Board concludes the 10 credit course H should not be compensated, the two 20 credit course units A and B are compensated and the student will resit course units G and H.

Repeating the year

This is a decision for the School and the Examination Board, and is not a right.

Undergraduate degree classification

The figure below presents the steps for calculation of programme average, determination of classification, consideration of students in the boundary zone through mark distribution followed by mark review:



Mark distribution, i.e. pattern of final year assessment, is conducted before mark review and those students who gain a higher classification based on their mark distribution are not then subject to mark review. Mark review is based upon inspection of a final year student's work to determine whether there are any academic grounds for the award of a higher degree. Note that **this does not involve changing marks** and that External Examiners should support this process (e.g. through advice on standards: they are not expected to act as a 'third examiner'). This holistic approach is to ensure that every consideration has been given to marginal candidates. Mark review will make recommendation to the Examination Board, which will take the decision on degree classification.

Undergraduate unit marking scheme

Mark (class) descriptor	Mark range (whole numbers)
First Class	70 to 100
Upper Second	60 to 69
Lower Second	50 to 59
Third	40 to 49
Compensatable fail	30 to 39

Uncompensatable fail	Less than 30
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Appendix C Glossary

'Academic grounds'	Decisions made on 'academic grounds' are taken using a 'holistic perspective' of a student's overall academic performance.
'Academic standing'	Relates to a student's overall level of academic achievement.
Academic Year	Normally, a 12 month period, beginning and ending in September (UG) & October (PGT), in which programmes are taught and assessed.
Accreditation	Used in reference to programmes with professional accreditation by an independent Professional, Statutory and Regulatory Body (PSRB). (see also AP(E)L)
AP(E)L	Accreditation of Prior (or Experiential) Learning: The identification, assessment and formal acknowledgment of learning and achievement that occurred prior to entry to a programme, but may not be in the context of formal education or training.
Assessment/ Re-assessment	Process by which a judgment can be made as to whether a standard of attainment has been achieved, when judged against the intended learning outcomes.
Award	The degree, certificate or diploma which is conferred following the successful completion of a defined programme of study.
Bachelors degree with honours	An undergraduate award, awarded following the successful completion of 360 credits, 90 of which must be at FHEQ level 6. The University also has bachelor degrees with 480 credits, 180 of which must be at FHEQ level 6.
'Borderline' students/ cases/ classifications	Used to describe those students who fall in the defined boundaries, between classifications and could be considered for the higher classification.
Boundary Zone/ Boundary/ Boundaries	The defined area, between classifications where a student falling into the 'zone' may be considered for the higher award if they meet the criteria defined in Appendix A of the UG and PGT taught regulations.
Cap, capped, capping	Course unit marks that have been limited in some way, usually due to referred assessment being taken and passed or as a penalty for academic misconduct.
'Carry over'/ 'Carry forward'/ 'Carried over'	Undergraduate students are permitted to carry over up to 20 credits in exceptional circumstances, as defined by an exam board. This applies to FHEQ levels 4 & 5 only and is subject to teaching capacity not being exceeded.
Classification	The process by which it is decided what award should be conferred on a student who has successfully completed the defined programme. For bachelor honours degrees the classifications are 'first', 'upper second', 'lower second' & 'third' (nb no third class classification for integrated masters. There is no classification for an ordinary degree, or for the award of diploma or certificate in HE.
Certificate of Higher Education	An undergraduate award of 120 credits, at FHEQ level 4, usually as an exit award or as an award for continuing professional development.
Compensation, Compensated	Where students have failed to achieve the required standard to pass a unit, but have shown enough ability and they are within the compensation zone. The mark can be compensated for credit only. The original mark will stand. (see Special Compensation).

Compensated Credit/ Pass	Credit or a pass achieved as a result of compensation.
Compensation Zone	The zone in which marks fall for them to be considered for compensation.
Compulsory Course Units	Units which cannot be substituted and must be taken in order to meet the intended learning outcomes of the programme (see pre-requisites). Compulsory units are not compensatable.
Core Course	Curricula can identify course units that are optional which are distinct from those that must be studied and are called 'core courses'. Core courses need not be compulsory course units (which must be passed, see above).
Course Unit	A self-contained unit of study on a particular topic, with defined level and credit values, aims and intended learning outcomes, mode(s) of delivery, defined assessment and possibly pre- or co-requisites.
Course Unit Mark	A numerical designation (0-100%), recorded as whole numbers, which is awarded to a student on completion of a course unit, which reflects the achievement of the defined intended learning outcomes.
Course Unit Marking Scheme	The University approved marking scheme is between 1-100% and specifies pass/ fail and compensatable marks.
Course Unit Specification	The approved course unit description. Includes details on credits, level, intended learning outcomes and types of assessment.
Credit	A measure of units or programmes of study according to a value of students work required. One credit corresponds to a notional 10 hours of student workload.
Deferral	A second attempt at summative assessment, which will be considered a first attempt, without penalty as a result of approved mitigating circumstances.
Diploma of Higher Education	An undergraduate award of 240 credits, at FHEQ level 5, usually as an exit award or an award for continuing professional development.
European Credit Transfer System (ECT)	1 ECT = 2 UK credits and is the European system for accommodating credit transfer.
Examination Board	A chaired forum, with School and External representation, which ensures the standards of the marking and awards in accordance with institutional policy and regulation.
Exit Award	An award of the institution which is given when a student fails to meet the intended learning outcomes of the programme, thereby not accumulating enough credit.
External Examiner	Academic from a peer University who is paid a fee for undertaking moderation duties as outlined in University guidance on External Examining.
Fail	A student does not meet the Intended learning outcomes of a unit or programme of study and is therefore not awarded the credit or an award of the University.
FHEQ	Framework for Higher Education Qualifications, assigns levels on the basis of achievement of outcomes and attainment, rather than the year of study.
Integrated Masters Degree	An undergraduate award of 480 credits, of which 120 must be at FHEQ level 7.
In attendance	When studying in attendance, it is expected that students will attend lectures, undertake assessment and pay full fees.
Intended Learning Outcomes	At programme and unit level, set out in Programme and Unit Specifications.

Level	Describes the intellectual demands of units and programmes of study. A unit will be assigned a level, corresponding to Table 1 (taken from the FHEQ). Levels 4,5 & 6 correspond to the typical demands of successive years of a Bachelors degree; or level 7 to the typical demands of a Masters Degree programme. Levels 4,5 & 6 correspond to the years of a 'traditional' 3 year undergraduate degree programme.
Mark	A numerical designation (0-100%), recorded as whole numbers, which is awarded to a student on completion of a unit, which reflects the achievement of the defined intended learning outcomes.
Mark Distribution	The process by which students in the boundary of a classification, who have met the requirements, as stated in the degree regulations are considered for the next classification. <i>Note: marks do not change, just the classification.</i>
Mark Review	The process by which students in the boundary of a classification, who have not met the requirements for 'mark distribution', are considered for the next classification based on the review of marks, overseen by an External Examiner. <i>Note: marks do not change, just the classification.</i>
Masters Degree	Normally an award of 180 credits, 150 of which must be at FHEQ level 7.
Mitigating Circumstances	Unanticipated circumstances relating to the student's achievement in any particular assessment. The process is set out in University guidance on applying for and approving mitigating circumstances.
Minimum credit for the award (see table 1)	To receive an award, students must have achieved the minimum required credit, at the level of the award in accordance with Table 1 in the Degree Regulations.
Non-professional award	This describes an award for a professionally accredited programme, where a student has gained enough credit for University award but has not met the professional requirements of the programmes accreditation.
Optional units	Free choice units, or electives.
Ordinary Bachelors Degree	An undergraduate award of 300 credits (see Table 1: Credit and Award Framework).
Pass	Has achieved the intended learning outcomes at unit level and has been awarded the credit, without compensation. Also used to classify Masters degrees with a weighted average of less than 60%.
Postgraduate Certificate	Postgraduate (exit) award of 60 credits, 40 of which are at the level of the award (FHEQ 7).
Postgraduate Certificate in Education (PGCE)	Postgraduate award of 60 credits, 40 of which are at the level of the award (FHEQ 7).
Postgraduate Diploma	Postgraduate (exit) award of 120 credits, 90 of which are at the level of the award (FHEQ 7).
Pre-requisite course units	Pre-requisite course units are defined within programme specifications, and are units that must be passed prior to taking subsequent units further on in programme. Pre-requisite units contain essential knowledge required for the study of subsequent course units (see compulsory course units).

Programme	A cognate programme/ or course of study, made up of approved units (compulsory or optional) with agreed intended learning outcomes, the details of which are contained with the programme specification and Student Handbook, which define modes of delivery and agreed assessment methods. UG programmes are 'usually' 120 credits at FHEQ level 4,5 & 6. A masters programme is 'usually' 180 credits at FHEQ level 7.
Programme Specification	The definitive, approved programme details.
Progression/ Progress	For undergraduate students this refers to the transition between FHEQ levels 4 to 5 & 5 to 6. The term can also be used to describe the process by which postgraduate students are able to reach appropriate attainment levels in 'taught' elements Masters programmes in order to commence 'research' elements.
Professional, Statutory and Regulatory Body (PSRBs)	External Bodies which accredit Professional programmes, who may require stricter rules and regulations in order to meet professional/ clinical standards.
Profile	Relates to the attainment of a student over the period of their registration. A 'profile' might also include AP(E)L as well as compensated marks, which show an overall 'picture' of a student's performance.
Referral (see also reassessment)	A second attempt at summative assessment, with penalty, as a result of the failing the first attempt.
Registration	The process by which an individual becomes a student of the University.
Rescind	To hand back an award of the University in order to receive a higher award.
Special compensation	Special compensation is given at FHEQ level 6, for up to 40 credits or at FHEQ level 7 of an integrated Masters only. Special compensation is for credit only, the student must have passed at least 80 credits at the level of the award and have achieved pass average overall. The original unit marks are used to calculate the degree classification.
Taught Credits (PGT only)	Credit achieved as a result of successful completion of 'taught' units on PGT programmes are specified in programme handbooks. This is to enable programmes to formally distinguish between delivered teaching and independent research, where this exists.
Viva	An oral examination (not used in the Faculty of Humanities).
Weighted Average	The weighted average of a programme of study, calculated to 1 decimal place.

Document C – SALC Guidelines on Written Work

WRITING ESSAYS

An essay is a relatively free, extended written response to a given problem or question. It calls upon the student to organise information to support a structured argument, and to communicate the argument clearly and concisely. The essay is the normal method of developing the student's abilities. It is also the normal method of assessment, whether in assessed essays written during the academic year, or in the two or three hour examination. Developing your skills in writing essays is therefore a crucial part of your studies.

1. THE PURPOSE OF ESSAYS

One of the purposes of essays is to test and assess students. However, it also serves other intellectual purposes:

- To organise your thinking historically.
- To bring a wide range of material to bear on a given historical problem or issue.
- To respond critically and with your own ideas to the historical issue.
- To select and use information to support an argument.
- To present this argument in a clearly structured and literate way.

None of this will happen at once. Try to see your essay writing as a continuing process of learning and improvement. Pay attention to the feedback you receive from your tutors. Talk to them about their comments. Try to work out what your weaknesses are, and try to engage with them. Reading other students' essays can also be a useful way of thinking about your own.

2. THE QUESTION

One of the first things a tutor or examiner will look for in an essay is how far the question has been answered. The wording of the essay title is absolutely vital. Your first task is to decide exactly what it means, what precisely is being asked of you. If you get this wrong, the essay could be a complete disaster.

Make sure you understand the meaning of key words. These are of two types:

Instructional: e.g. Discuss, Assess, Compare, Contrast, Describe, Examine...

Conceptual: e.g. Nationalism, Absolutism, Feudalism, Orders, Classes...

Spend some time thinking about the key words of the essay title, and what exactly it is asking you to do. It may be worth rewriting the essay title in your own words if it is at all complex or confusing. You might want to incorporate this into the essay, defining the terms and drawing out the overall meaning of the question in your introduction.

Think also about any built-in assumptions in the essay title. For example, "To what extent did the House of Commons increase its power in the sixteenth century?" almost invites you to agree with the assumption that the House of Commons did increase its power. You may think that it didn't. Remember that you can disagree with such assumptions, or treat

them critically. Your argument will, of course, have to be well supported with evidence and rational argument.

3. READING FOR THE ESSAY

The important thing here is not to get bogged down in the reading and become overwhelmed by the material. You can do this by breaking up the reading process into stages, and by keeping your purpose in mind as you read.

A step-by-step approach to the reading is useful. Start with general text books and review articles for factual background and an introduction to the historical debates. Move on from these to more specialised articles and monographs.

After your initial general reading, it is often helpful to note down a rough plan, perhaps just a few headings. What will your main lines of argument be? In what order might they appear?

As you read in more detail, use the essay title and your rough plan to direct your note-taking. But be flexible. Don't be too restrictive in your idea of what may be relevant to the essay. And be prepared to change your rough plan, sometimes radically. The reading will develop and deepen your understanding of the essay title.

The key point is that you should not start to plan your essay after you have taken all your notes. You should be planning it while you are taking notes.

4. PLANNING THE ESSAY STRUCTURE

Once you have finished the reading, you should draw up your essay plan in detail. Avoid the temptation to skip this stage and get on with writing, for these reasons:

- The plan allows you to write more quickly, and to concentrate on developing a more fluent style
- It focuses your thoughts on the essay question.
- It gives you a chance to think through and develop your arguments.
- It helps you to avoid repetition and confusion.
- It tells you whether you are ready to write or not.

In its simplest form, you are aiming to produce an essay structure that lays out the main points in your argument, in the order that you intend to make them. This might be paragraph by paragraph, or at least sub-heading by sub-heading. How much detail you go into in planning inside each paragraph or sub-heading is up to you. It depends on the complexity of the essay.

Your intention is to answer the essay question. You set out this intention in your Introduction and you review what you have done in the Conclusion. The intervening paragraphs make up the body of the essay.

The Introduction

The Introduction should be concise and direct. The most crucial element to establish in the Introduction is what the essay will argue. Many Introductions in student essays are good at saying what they will do (e.g. 'In this essay I will explore the representation of women in the films of Martin Scorsese with a particular focus on *Taxi Driver*') but lack the confidence to take the necessary extra step and specify what they are going to *argue*.

The Introduction should outline the argument you intend to adopt in the body of the essay, and how this relates to the existing historiography. Will you be challenging or championing a particular view and if so why? It should also state briefly how you intend to develop this argument; for instance, the case study, period, event, country, region, social group you will refer to.

You should also provide a clear rationale for your choice of case studies e.g. why are you focusing on a particular combination of directors/films/plays? What will comparing this combination of films or plays enable you to argue? Would your argument be significantly different if you wrote about a different set of case studies? You don't want to give the reader the impression that you have pulled your case studies randomly out of a hat! If you take these questions into consideration before you start writing the essay and address them in your Introduction you will provide the essay with a much clearer and stronger sense of purpose, which will help make the essay much more compelling for the reader.

Don't go into excess detail about what is to come, or deluge the reader with lots of factual information. To repeat: The Introduction introduces the argument of the essay. Tip: weigh your first sentence harshly when reading over your completed essay: is it short, punchy and purposeful? Or flabby, meandering and expendable? does it just repeat the title? would the second sentence make a sharper first impression?

The Body of the Essay

This should contain a number of logically connected paragraphs and arguments – perhaps six to eight in a standard course essay. Do not just summarise your notes. You must select those ideas, points, and facts that are relevant to the question. And you must put them together to form a logical argument. You need to give this a good deal of thought. Consider alternative ways of ordering your points. Are there any weaknesses in the structure you have provisionally settled on?

The Conclusion

The Conclusion should refer back to the question, and it should restate your main argument. Ideally it should also add some concluding thoughts. If you have spent some of the essay attacking a particular view or historian, you could state whether there is anything you still valuable in that view. Or, having discussed a subject in some depth, you could suggest the sort of research that would allow a fuller answer to the essay question. Tip: is the last sentence short, crisp and right to the point of the essay-question? have you finished with a firm-jawed opinion or a wimpy seat on the fence ? are you a man or a mouse ?? a woman or a worm ??

5. WRITING THE ESSAY

Having drawn up a detailed plan, you will find writing much easier. Many students will now write the final version of the essay straight away. There are good reasons, however, for writing a first draft, reading it through carefully, then writing an improved final draft. This allows you to improve the structure and style, to check whether the essay is too long or too short, to correct any factual or stylistic mistakes, and to decide whether your essay has overall coherence and final impact..

The First Draft

Work closely from your essay plan. Your first draft will test whether your essay plan works in practice. Don't rush the first draft or allow it to become a mess. This simply makes more work for yourself later.

Make sure the reader knows why you are including pieces of information. Be explicit. Try to use the model of 'Statement, followed by reasons'. Don't be afraid to leave something out if it doesn't fit. Make sure everything you write is relevant, accurate and clear. Tip: check especially the first and last sentence of every paragraph for "punch" – these are the ones that catch the judges' eyes and score or lose most points for you.

The Review

Read through your first draft carefully and ask yourself the following questions:

Have you answered the question? Have you done what the Introduction said you were going to do?

Is the logical progression of the argument clear for the reader?

Is there a good balance between discussion and factual detail? Are your general arguments supported by evidence?

Are there any errors of grammar and spelling? Could the style be improved?

Has anything important been left out?

Does the Conclusion show how you have answered the question, and firmly?

The Final Draft

Put your name (or registration number, if the essay forms part of the course assessment), year, course and the essay title at the top of the first page. Number your pages, and leave adequate margins as well as space at the end, for the tutor's comments. Fill in the relevant cover sheet and sign the relevant plagiarism declaration form.

Include a bibliography of books and articles you have used at the end of the essay. You will also be expected to include properly presented footnotes (see under the project section for guidance). Please read Appendix B for more details of this.

6. **FORMATTING AND LAYOUT OF WRITTEN WORK**

In order for your work to be easily legible, and so that tutors can write comments on it, there are rules about how the work must be presented. Here is a simple checklist for you to work through:

- All work must be double line spaced.
- Leave a blank line before each new paragraph.
- Longer quotes and citations (more than two lines) need to be single line spaced and indented. Indented quotes do not have 'quotation marks'.
- Pages should be numbered in the top right-hand corner.
- You should use Times New Roman font, size 12, for the main part of your essay and bibliography.
- Leave a large margin (about one inch, or 2.5 cm) around all work.

Many of these settings will be automatic on university computers, but some formatting will have to be done by you. For anything which you are unsure of, click on 'Help' in Microsoft Word, and follow the instructions there.

7. BIBLIOGRAPHIES AND FOOTNOTES

Bibliographies and footnotes are prepared in a similar way. There are, however, slight differences between the two. This guide should be referred to as you get used to all the different rules and regulations.

BIBLIOGRAPHIES

The bibliography needs to be prepared according to the following rules. There are variations to these rules which different academics may apply, but the key thing is for you to be consistent throughout your work. Pay attention to your colons, commas, full stops, brackets and use of italics.

In terms of secondary sources, you will use three major types in your work: books, essays in books, and articles in journals.

Books

Surname, Forename. Year of publication. *Full Title of Book in Italics: Including Subtitles and Dates After a Colon with Each Important Word Written with a Capital*. Place (the town or city but not the country) of Publication: Name of Publishing Company.

Example:

Crofts, Charlotte. 2003. *Anagrams of Desire: Angela Carter's Writing for Radio, Film and Television*. Manchester: Manchester University Press.

Izod, John. 2001. *Myth, Mind and the Screen: Understanding the Heroes of Our Time*. Cambridge: Cambridge University Press.

Essays in Books

Surname, Forename. Year of publication. 'Full Title of Essay in Single Inverted Commas but not Italics: "Double Inverted Commas are for Quotes Within the Title"'. In Firstname Surname (ed. [or eds. if there is more than one editor]), *Full Title of Book in Italics*. Place (the town or city but not the country) of Publication: Name of Publishing Company. pp. 123-456 [the page numbers of the essay in the book must be included].

Example:

Forsyth, Neil. 2000. 'Shakespeare the Illusionist: Filming the Supernatural'. In Russell Jackson (ed). *The Cambridge Companion to Shakespeare on Film*. Cambridge: Cambridge University Press. pp.274-294.

Kennedy, Christina, Kennedy, Tianna and Kennedy, Mélisa. 2010. 'Science Fiction/ Fantasy Films, Fairy Tales and Control: Landscape Stereotypes on a Wilderness to Ultra-urban Continuum'. In Graeme Harper and Jonathan Rayner (eds). *Cinema and Landscape*. Bristol: Intellect. pp.281-296.

Articles in Journals

Surname, Forename. Year of publication. 'Full Title of the Article in Single Inverted Commas but not Italics: "Double Inverted Commas are for Quotes Within the Title"', *Full Title of Journal in Italics*. Volume of journal, Number of journal. pp.123-456 [the page numbers of the article in the journal must be included].

Example:

Bould, Mark. 2002. 'The Dreadful Credibility of Absurd Things: A Tendency in Fantasy Theory'. In *Historical Materialism*. Vol.10, No.4. pp. 51-88.

Suzuki, Erin. 2006. 'Lost in Translation: Reconsidering Shakespeare's *Macbeth* and Kurosawa's *Throne of Blood*'. In *Literature Film Quarterly*. Vol.34, No.2. pp.93-103.

FOOTNOTES

Footnotes are prepared according to similar rules to bibliographic references, but with three important differences:

- In footnotes, we list the forename before the surname: 'Mary Smith', not 'Smith, Mary'.
- An entry only appears once in a bibliography, but you may have to refer to the same work several times in footnotes. When you mention the same book, article or essay more than once in your footnotes, you use the full citation the first time, but thereafter you use what is called 'short form citation.' We no longer use *ibid.* or *op. cit.* or other devices.
- In footnotes, we always need to indicate the specific page or pages we have taken our information from. This means that we end each footnote by specifying the exact page (signified by p.) or pages (signified by pp.) on which we found that specific piece of information or argument.

Books - First citation:

Mary Poovey, *Making a Social Body: British Cultural Formation, 1830-1864* (Chicago, 1995), pp.18-22.

Books - Second and subsequent citations:

Poovey, *Making a Social Body*, p. 38.

Essays in Books - First citation:

David Frisby, 'The Metropolis as Text: Otto Wagner and Vienna's "Second Renaissance"', in Neil Leach (ed.), *The Hieroglyphics of Space* (London, 2002), pp. 22-24. [The pages on which the information can be found.]

Essays in Books - Second and subsequent citations:

Frisby, 'The Metropolis as Text', p. 28.

Articles in Journals - First citation:

Graeme Gilloch, 'The Heroic Pedestrian or the Pedestrian Hero? Walter Benjamin and the Flâneur', *Telos* 91 (1992), p. 116. [The page on which the information can be found.]

Articles in Journals - Second and subsequent citations:

Gilloch, 'The Heroic Pedestrian or the Pedestrian Hero?', p. 117.

Alternative Referencing Systems

Some academics prefer to use what is known as the author/date or Harvard referencing system rather than footnotes.

With this approach, you provide brief referencing information immediately following the quote that you have included in your essay. The information is included in parentheses following the quote and must include the year of publication and the page number(s) of the quote. In some cases, for example with Internet articles, there might not be a page number to include. Then you provide full publishing details in the Bibliography at the end of the essay.

Example

In her seminal study of dinosaurs, Hammond argues that 'the Tyrannosaurus Rex has been a victim of misrepresentation and should be seen instead as a magnificent creature rather than a malevolent monster' (1999: 26).

If you do not identify the author's name in the main text then you should also include it in the reference.

Example

For some critics of the way dinosaurs have been portrayed in film, it has been suggested that 'the Tyrannosaurus Rex has been a victim of misrepresentation and should be seen instead as a magnificent creature rather than a malevolent monster' (Hammond 1999: 26).

In this referencing system then, footnotes are not used for referencing details but to provide additional comments and suggestions.

Example

In her seminal study of dinosaurs, Hammond argues that 'the Tyrannosaurus Rex has been a victim of misrepresentation and should be seen instead as a magnificent creature rather than a malevolent monster' (1999: 26).¹

¹ See Goldblum (2002) for a contrasting view to Hammond.

Guidelines on how to use the Harvard system can be found here:
<http://libweb.anglia.ac.uk/referencing/harvard.htm>

Book, film and play titles

When referring to film or play titles in your essay, treat them like book titles, journals, or newspapers. Italicise or underline (*Kiss Me Deadly*, or Kiss Me Deadly). Do not do both, and do not use speech marks to denote film or book titles (i.e. do not write a title as 'Kiss Me Deadly' or '*Kiss Me Deadly*').

Always include the year of release in brackets when you first mention (but not every time you mention!) a title in your essay e.g. *Daleks' Invasion Earth: 2150 A.D.* (1966) or *The 5,000 Fingers of Dr. T* (1953).

If writing about film your essay should also contain a Filmography after the Bibliography, which will include details of those films referred to within the essay.

The Filmography should give at least the following details:

Title

Year of release

Name of director

e.g. *The Red Shoes* (1948, Michael Powell and Emeric Pressburger)

You might want to provide the name of the composer, cinematographer, editor, star, country of production etc depending on the focus of the essay.

With television programmes, similar guidelines apply – the title of the programme is italicised and, when the title is first mentioned, should be followed in parentheses by the year of first broadcast or the range of years if referring to a long-running television programme.

e.g. *Blake's 7* (1978-1981)

If you are referring to a specific episode of a programme then you would type the episode title in standard font with single speech marks and the year of broadcast of the specific episode.

e.g. In the *Blake's 7* episode 'Rumours of Death' (1980), Avon returns to Earth to avenge the death of his former lover, Anna Grant.

Student guidance for written and verbal reflections on practical work

Critical reflection on practice makes slightly different demands on you compared to the kind of writing expected of an academic essay. It also demands an approach that makes you stand back from the creative process – where, arguably, critical reflection would stop you from taking considered risks. You might think of critical reflection as an alternative kind of ‘head space’ from doing practice and writing essays. Here, you move from being an artist or creative practitioner, or a student – to becoming a reflective practitioner and a critical thinker.

This has sometimes been called ‘through the mirror’ reflection. Think of Alice in Wonderland, who wanted to step into the world represented in text and pictures, and engage directly with the ‘realities’ beyond those representations. With a piece of written or verbal critical reflection, you are being asked to ‘look beyond’ the practice as presented thus far in the process, and identify the strengths, weaknesses and key points in the journey of the project. This will include revisiting and reevaluating your aims and objectives, thinking about alternative activities and creative sources you might have used, making connections to the practices of other artists, and critically reflecting on the affect, effect and impact of your work.

Here are some guidelines:

Use ‘I’ but remember to develop and maintain a tone of critical reflection, rather than purely subjective commentary

Think about the successful creative and artistic interventions you made through your work – what worked well? Give a brief description of the strengths of your practice – what aspects of the project do you stand by even after reflection?

Think about questions that were raised about your project by others. Were there weaknesses in your work that arose – and that you did not address as part of the process? How would you go about addressing them on reflection?

Review your original aims and objectives – do they still seem relevant? Is there anything that seems weak, contradictory, unfeasible now? How would you adjust/reinterpret/fine tune your aims and objectives for next time?

Are any new or additional areas of creative activity suggested? What kinds of creative activities would you add next time to address gaps, tension, new possibilities that have arisen from your reflective process?

Does your reflection suggest anything to bear in mind when planning and developing ongoing work?

Review your creative sources and make connections to other practical approaches – how did your work compare and contrast to the work of others, including professional practitioners?

Think about structure – this is unlikely to be a piece of academic writing with a clear argument, or neat beginning, middle and end. You might want to use questions as subheadings, to prompt new areas of reflection. Equally, you might go for a piece of reflective writing that represents a more free flowing critical conversation with your practical project

Use academic and non-academic sources and attach a bibliography (not included in the word count) where appropriate. A good source can really help develop your reflection.

Look at the way professional practitioners reflect on their work. In theatre and performance you could look at Tim Etchells' writing about the work of Forced Entertainment in his book *Certain Fragments*, for example; or look out for writing by Ann Bogart, or Simon McBurney or Max Stafford Clark; in ethnographic film you could look out for David Mac Dougall. All of these people are professional practitioners who write reflectively about their work.