

Validation Document		
1	Title of Programme	Performing Arts
2	Award (e.g. FdA, FdSc)	FdA
3	Contained Award	Certificate of HE for successful completion of 120 credits at Level 4
4	Awarding Body	TEC Partnership
5	UCAS code (if applicable)	W4T3
6	HECOS codes	100071
7	Mode of Study (full and/or part-time)	Full time
8	Duration (total number of years)	2 Years Full Time
9	Number of weeks per academic year	31 UG Each trimester consists of eight weeks of module delivery. Trimester 1 has an extra week in which students are prepared for study at the new level.
10	Accrediting Professional / Statutory Body (if applicable)	n/a
11	Location of delivery and Faculty	Grimsby Institute / Digital and Creative Industries
12	Entry requirements	
All applicants are required to perform an audition. Standard offer Applicants will require 72 UCAS points in a drama, media, dance, or performing arts-related subject, or 60 Access-to-HE Credits (of which a minimum of 45 must be at Level 3). Applicants are required to hold English and Maths GCSE (or equivalent) at Grade C/4. Non-standard offer Non-standard entry is intended to support students who may not meet the standard academic entry requirements of a HE programme, normally level 3 qualifications which attract UCAS points (for instance A-levels or BTEC level 3 courses). In order to qualify through the non-standard route, an applicant must be able to demonstrate recent work/experience in the performing arts sector, which would give them skills and knowledge comparable to applicants with Level 3 qualifications.		

All such non-standard applicants will be interviewed, and asked to complete an essay and a judgement will be made considering their academic potential and relevant experience.

Recognition of Prior Learning

TEC Partnership encourages student transfers from other institutions. Applicants may be admitted with credit for prior certificated learning (RPcL) or work/life experience or other uncertificated learning (RPeL). Please refer to HE21 Student Transfers and the Recognition of Prior Learning.

13	Minimum number of students required for the programme to run	10
14	Degree classification weighting	

The degree classification is awarded based on the average percentage mark achieved at level 5 of the degree.

15	Aims of the programme and distinctive features/fit with existing provision	
----	--	--

The overall aim of this programme is to enable students to develop the knowledge, understanding and skills required to operate effectively in performing arts industry, with specific reference to the skills and knowledge required within the area of programme pre-production and production.

The specific aims of the programme are:

- Engender a professional approach to performing arts, whether as an actor, dancer, choreographer, vocalist, scriptwriter and/or director
- Provide a learning experience that explores these practices across a range of performing arts platforms.
- Foster the industry-specific knowledge and thought processes, subject-specific practical and general skills required as performing arts practitioners.
- Prepare students for a career in the performing arts industry.
- Enhance students' performance skills in a range of styles, contexts and skillsets.
- Provide students with an understanding of the history and context of performing arts
- Provide students with a working knowledge of the performing arts sector and arts policies
- Develop students' creativity and flair within performing arts
- Provide students with the necessary business-related and self-management skills to meet the demands of employment.

The programme is distinctive because:

Nearly half of the 2.1 million workers in the UK's creative and digital sectors are engaged in the development and creation of products and ideas. These industries encompass a variety of fields, including computer game design, animation, social media, film and television, graphic design and advertising, music, performing arts, libraries, and visual arts. The Arts Council's 2018 report states that the Creative Economy in Yorkshire and Humberside had 180,000 jobs, representing 6.9 per cent of all jobs in the region.

The creative sector consists largely of micro enterprises and self-employed individuals, with 68% of workers being self-employed. Due to their nature, microenterprises and freelancers are often not included in government employment statistics. In certain professions, the appeal of freelancing can make it challenging for employers to attract experienced workers for permanent positions.

The University Centre Grimsby is home to a state-of-the-art arts building, including a 200-seat theatre, dance studio and rehearsal rooms. Students will have the opportunity to work in a professional environment with staff who have proven track records within the industry.

This FdA in Performing Arts acknowledges the importance of gaining first-hand experience and advice from industry professionals, some of these links include;

- Industry connections to professional theatre and TV companies
- Connections to local TV with access to acting positions and live experiences
- Links to professional singers, actors, directors/producers, academics and teachers to support the learners, as guest lecturers and supporters of the programme.
- Local business management centre with links to business hive and managerial funding options for entrepreneurs and self-employed practitioners.
- Links to local theatres such as Central Hall, Caxton Theatre, Memorial Hall and the Grimsby Auditorium to access performances. National theatres such as Leeds Playhouse, Leeds Theatre Royal, Hull New Theatre and Hull Truck, with links to outreach and live performances

These aims are attained through the delivery of a wide range of core modules both in Year 1 and Year 2 of the programme. The proposed teaching and learning strategy is a combination of tutor-led formal lectures, seminars and supporting workshops, and work-based learning with an emphasis on developing both the students' performing arts and professional practice skills.

The pattern of assessment will involve a number of approaches that will require the student to produce analytical essays, research-based portfolios, and to plan and deliver presentations. There will also be an emphasis on producing work that displays critical thinking, problem-solving and theoretical knowledge that underpins the performing arts industry and practitioner. Students will be required to produce reflective diaries/journals, production portfolios and practical assignments. Varied methods of assessment are embedded into the practical productions, allowing for critical, theoretical and evaluative studies.

The FdA Performing Arts aims to develop skills and knowledge, preparing graduates for work within the creative industries and as such, the programme is delivered as a Foundation Degree, allowing dedicated time to work-related scenarios.

The FdA Performing Arts aims to provide a dynamic, exciting and flexible learning experience whilst providing industry-standard skills and concepts. Academically, it aims to develop the students' abilities to contextualise their learning historically, culturally and self-reflectively, and students will be encouraged to showcase their work at every opportunity.

The programme aims to provide each member of the cohort with the requisite skills to enter the performing arts industry as a professional practitioner. Links to self-employment and essential business knowledge are another unique selling point of this programme.

16	Programme Learning Outcomes <i>Upon successful completion of this programme, a student will be able to...</i>	
	Programme Learning Outcome	Subject Benchmark Reference
1	Demonstrate the role of performing arts practitioners in the processes linking performing arts processes, drama, dance and music supported by production.	4.2 i, ix, x, 4.3 vii, x 5.2 i, ii, 5.4ii, iii 5.6i, ii, iii, 5.8 i, ii, 7.9ii, iii, viii, ix, xi, v, xii
2	Perform to an audience answering a brief by using the process and modes of representation within different genres of performing arts, and presenting various texts to a professional standard.	4.2 i, iii, vi, vii, viii, 4.3iii, iv, vi, viii, x 5.2ii, iii, iv, viii, 5.4 ii, iii, 5.6i, ii, iii, iv, 5.8i, ii, iii, iv 5.9iii

		7.9vii, x, xi, 7.12xi, 7.13i, ii, iii
3	Analyse the development and employment of performing arts practitioners in theatre, TV, freelance, education and production in order to develop own professional practices.	4.2 I, 4.2ii iii, iv, , vi, x, 4.3i, ii, , vii, viii, , x 5.2i, iii, ix, 5.3i, v, 5.4ii, 5.6v, 5.7iv, 5.8ii, iii, 5.9i, ii, iv, 5.10i, iii 7.9 i, iv, ix, 7.11viii
4	Link practice, theory, production and performance skills in order to communicate intentions to audiences, making clear links between the interplay of performance and original works.	4.2i, ii, 4.3i, ii, iii, vi, viii, x 5.2i, ii, iii, iv, v, 5.3i, iv, v, 5.4ii, iii, 5.6iv, v, 5.7i, ii, iii, iv, 5.8iii, v, 5.9i, ii, iii, 5.10iii 7.9 i, v, vii, ix, x, xii, 7.10i, ii, iii, vi
5	Critically analyse knowledge and understanding within the field of performing arts by examining the cultural framework of performing arts culture with reference to social and political change.	4.2i, iv, ix, 4.3i, x, 5.2i, ii, v 5.3iii, iv, 5.4ii, 5.6iii, 5.7ii, iii, 5.8ii, v, 5.9ii, iii, 5.10i, iii 7.10iv, v, vi, 7.9i, 7.9v, 7.10i, 7.11i
6	Employ a range of research skills in the definition of potential audiences, markets and self-employment and study skills as well as employment routes in performing arts.	4.2i, , x, 4.3iii, 5.2vii, viii, 5.3 iii, 5.4ii, 5.6i, ii, 5.7i, ii, iii, 5.8i, 5.9i, ii, iv, 5.10 i, ii, iii 7.10i, ii, iii, v, 7.11vi, 7.11vii, 7.12v
7	Demonstrate independent critical thinking, initiative and self-motivation in parallel to the progression of academic and creative theatre performance scripts and texts.	4.2iv, v, vii, ix, 4.3iii 5.2vi, 5.3iii, 5.6i, ii, v, 5.7i, ii, iii, iv, 5.8v, 5.9i, ii, iii, 5.10i 7.10v, vi, vii, 7.14i, 7.14ii, 7.14iii
8	Critically analyse information and key aspects of performance and communicate arguments which are accessible to performing arts specialists and non-specialists through verbal and written means.	4.2i, ii, vii, 4.3iii, vi 5.2i, iv, viii, 5.3i, iv, 5.4ii, 5.6i, ii, iii, iv, 5.6 v, 5.7iv, 5.9iii, 7.10i, ii, iii, 7.13i
9	Collect qualitative and quantitative data from a variety of sources, organise it and, with guidance, analyse and interpret it to form a general picture of target audiences for a specific performance.	4.2iii, ix, 4.3iv 5.3iii, 5.4iii, 5.7ii, 5.10i 7.11vii, viii, ix, 7.14vi
10	Employ effective and relevant teamwork under strict guidelines and constraints, and work effectively as part of a team undertaking a specific role during the production.	4.2iii, vi, 4.3v, vi 5.2i, iii, vi, vii, ix, 5.3i, iv, 5.6i, ii, iii, iv, v, 5.8i, ii, iii, iv, 5.8 v 5.10iii 7.11ii, iv, ix, 7.12xii, 7.9iii
11	Evaluate individual working practices and undertake self-reflective analysis of academic and creative processes, including key genres and conventions of performing arts.	4.2viii, 4.3ix 5.4i, 5.6v, 5.7i, 5.8iii, iv, v, 5.10i 7.12i, ii, vii, viii, ix, x, 7.10iii, 7.10iv, 7.11iii
12	Contribute towards the creation or production of performance through, for example, direction, choreography, stage management, sound/lighting or promotion: to realise a script, text or other documentation in public.	4.2i, vii, 4.3iii, iv, vi, 5.2i, ii, iii, iv, 5.2ix, 5.3ii, 5.3v, 5.4ii, 5.6i, ii, iv, 5.7iv, 5.8i, 5.8ii, 5.8iv, 5.9i, 5.9ii 7.9vii,

		7.10i, 7.10ii, 7.11iv, 7.12 ii, vii, , ix, x, , xii, 7.13i, ii,
17	Teaching and Learning Strategy	
The course emphasis is on teaching, learning and assessment through practice. Performing arts deploys a wide range of teaching methods: lectures, seminars, small and large group practical and contextual workshops. There are also improvisation work development and training workshops, theatre visits, internet, video and film, master classes, discussions, demonstrations, technical training and workshops by theatre companies. In performing arts, practical and written assessments are undertaken. These may include presentations/performances, essays, portfolios, practical and independent and /or group study. Assessments also may include rehearsals, full-scale productions, projects in the community, guided independent research, tutorials, seminars and work experience. Level 4 At level four, the students will acquire and demonstrate knowledge and understanding of performing arts opportunities for performing arts practitioners through delivery and self-devised assessments. In addition, the links between the programme outcomes and its teaching, learning and assessment strategies are mapped in tabular form. Knowledge and Understanding: The students have the opportunities for developing sector-specific and generic knowledge, understanding, and skills that are embedded in the programme through our progressive modular approach. The students will take part in a range of sessions, some linked more appropriately to specific teaching practices, but mainly group workshop sessions, skills will be delivered through practical workshops and employability through lectures. Intellectual Skills: Students will showcase their work in teams and individually as part of a professional theatre company. Initially, through the use of structured activities in defined areas of study, but with increasing independence, students are enabled to engage with the knowledge and issues of the programme. Summative assessment occurs at the end of each module to evaluate learning at a point in time. However, opportunities for formative assessment are also incorporated within modules and during tutorials, to provide learners with feedback on progress and inform development. Peer assessment is also used in a formative way. Practical/Professional/Transferable Skills: Students have the opportunity to develop sector-specific and generic knowledge, understanding, and skills are embedded in the programme through our progressive modular approach. Micro tasks in practical sessions showcase a time-based practice that is crucial within the sector, along with peer feedback, in order to progress within practices and encourage peer learning. Level 5 At level five, learners will begin to develop autonomy, and their performing arts development, and the teaching and learning will mirror this and move away from group-based delivery and have a greater focus on individuals and their marketing and publishing goals. The key learning goals of the academic year will focus on enabling learners to develop their skills through a variety of outputs delivered at level five and supporting the general progression of learners through to a higher academic rigour and also a professional practice that is maintainable and working towards a professional standard, either for continuation onto level six or into the industry. Knowledge and Understanding: Initially in a directed and supported manner, but with increasing autonomy, students will be offered a range of tutor and peer-led opportunities to facilitate knowledge transfer and re-creation. In addition to traditional methods of pedagogy (lectures, seminars, etc.) the		

students will be engaging in work-related learning (WRL) and Personal Professional Development. Assessment will, in all cases, test knowledge as well as skills.

Intellectual Skills: Initially, through the use of structured activities in defined areas of study, but with increasing independence, students are enabled to critically engage with the knowledge and issues of the programme. In addition to dialogic classroom and VLE practices, students will achieve the required levels of intellectual skills through the rigours and framework of deliberately varied assessment practices.

Practical/Professional/Transferable Skills: Initially, tutor-designed activities support the development of specific skills. Tasks gradually become more complex and open-ended, dealing with issues more holistically. Activities and assessment tasks enable academic understanding to be applied using a wide range of skills to vocational situations.

18	Programme Structure			
Module Title	Core/ Option	Credits	Level	Delivery T1/T2/T3
Research and Study Skills	C	10	4	T1
Employability	C	10	4	T1
History of Performing Arts	C	20	4	T1
Introduction to Performing Arts	C	20	4	T2
Theatre in Education	C	20	4	T2
Live Performance Production	C	20	4	T3
Theatre Production	C	20	4	T3
Cultural Studies	C	20	5	T1
Performing Arts Development (Drama and Dance)	C	20	5	T1
Community Arts	C	20	5	T2
Musical Theatre	C	20	5	T2, T3
Employment in the Industry	C	20	5	T2
Drama Performance in TV	C	20	5	T3

19	References used in designing the programme
Subject Benchmark Statement Dance, Drama and Performance 2019	

20	Indicators of quality and standards
The programme will follow the QA standards of TEC Partnership. The programme has been written with reference to appropriate external reference points. QAA reviews, through TEC Partnership, will be published, and any weaknesses addressed as appropriate. TEC Partnership also undertakes a number of scheduled internal periodic and thematic reviews throughout each academic year to assure itself of the quality and standards of its provision. External Examiners' reports are received by the HE Quality department, and a copy is forwarded to the relevant School at TEC Partnership. TEC Partnership requires action plans to be created for any actions recommended as a result of student, tutor, moderator or External Examiner comments. These are reported to our HE Committees. TEC Partnership also monitors External Examiner reports, and these are reported on through faculty self-evaluation and enhancement documents, the quality enhancement report and the External Examiner's institutional analysis report. Annual course reviews (AMRs) will take place in line with the requirements of TEC Partnership and actions planned to rectify any weaknesses and further develop the quality of the provision. These AMRs are moderated internally by the Curriculum Manager and then submitted to the HE Quality department to ensure key sources, such as External Examiner reports, are fully reflected upon before being published and also to reduce variability in the quality of information presented.	
21	Particular support for learning
The needs of disabled learners are considered in the design of all learning programmes. Students will be screened at induction to identify those with individual learning support needs. TEC Partnership has well-established procedures in place to support all identified students through the application and assessments for the Disabled Students' Allowance to secure any specialist equipment or tuition which is required. Students will also be invited in for advice and support through the DSA procedure. Each student is entitled to one tutorial per semester with the programme leader to discuss individual issues relating to both modules and the programme overall. In addition to study skills embedded in the programme, TEC Partnership employs an Academic Achievement Coach. The Academic Achievement Coach is responsible for working with students to support them in the development of their study skill abilities and includes interventions such as support towards the use of ICT, giving presentations, using formal writing and appropriate academic conventions, avoiding plagiarism, analytical and critical writing skills. Students have access to one support and also timetabled study skill workshops.	
22	Methods for evaluating and improving the quality of learning
All students will have the opportunity to comment on the quality of the learning experience in each module. Staff will also be expected to complete module evaluations for each module that they deliver. This feedback must be analysed by the module leader and the results fed into the annual monitoring report, faculty self-evaluation document and subsequent year's module handbook. Programme and module leaders must consider modifications to improve the delivery of any module, and this should be recorded in the annual monitoring report and carried forward for minor or major modifications as appropriate.	

TEC Partnership's policy requires that all teaching staff should be observed delivering learning at least annually. Teaching and learning that does not reach the minimum expected standard will result in an action plan agreed between the line manager and the member of staff.

Student satisfaction is measured by student surveys on larger courses; on smaller courses, student opinion may be gathered by other survey means. Student representatives are invited to course team meetings and additionally have the opportunity to raise items with the course leader at individual meetings outside the course team.

Further, TEC Partnership facilitates the UCG Student Senate, which consists of student representatives from each HE department. The Senate meets on a monthly basis, and its remit is to:

- Consider matters relating to the student experience within Higher Education.
- Enhance the Student Voice within TEC Partnership's Higher Education strategic and operational agenda.
- Provide feedback on areas of good practice.
- Put forward suggestions for the development of Institutional policy and strategy.
- Enhance the student learning experience by promoting academic and research events and cultural events in UCG.
- Increase student engagement in all aspects of Higher Education quality processes.

23	Identify any ethical issues that relate to this programme's teaching and assessment
----	---

This may include issues relating to ethical approval, risk assessments, GDPR and IPR regulations. Where relevant, TEC Partnership Ethical Approval process will be followed.

24	Is the Work Based or Work Related?	Work related
----	------------------------------------	--------------

25	How are WBL/WRL opportunities managed, monitored and reviewed, and what particular arrangements are there for student support
----	---

Students have the opportunity to work in our in-house 200-seat state-of-the-art theatre. The course has Guest speakers and master classes, trips and work alongside local schools and the community. These opportunities are managed at a local level, with learners encouraged, where possible, to utilise professional practice within assignments and module assessments. Shows are performed within a variety of professional settings, including the theatre, and this is managed across all levels of programmes. Programme leader and module tutor one-to-ones will refer to employability options and work-related activities, as well as referring to indicative content and current industry trends.

26	Resources Supplied to the Student
----	-----------------------------------

Mirrored dance studio
200-Seater theatre with lighting and sound rig
Costume department

27	Resources needed to pass the programme
----	--

The students do not need to purchase anything to pass the course.

28	Revision History
----	------------------

Version	Details of major modification	Date of approval
---------	-------------------------------	------------------

2.0	Replacement	
-----	-------------	--

2.1	Reordering of 2 modules	07/05/26
-----	-------------------------	----------

Curriculum Map

Key	Work – State WB or WR or blank Comp = Compensatable Y or N																	P = Partially achieved Learning Outcome F = Fully achieved Learning Outcome											
Module name	Level	Work	Module Leader	Assessment and Weighting	Comp	1	2	3	4	5	6	7	8	9	10	11	12												
History of Performing Arts	4	-	Angela Pearson	Group Performance / Presentation (15 min) plus 1000-word evaluation 100%	Y	P	P	P	P	P		P	P				P												
Introduction to Performing Arts	4	-	Paige Kirk	Digital Research and Rehearsal Log (50%) Group Performance and Presentation (15 min) (50%)	Y	P	P	P	P	P		P	P			P	P												
Theatre in Education	4	WR	Paige Kirk	Report (1500 words) (50%) Group Workshop (60 minutes) and Reflection 1000 words (50%)	Y	P		P	P	P	P			P	P	P													
Live Production/ Performance	4	WR	Angela Pearson	Rehearsal Reflective Journal and Evaluation (2000 words) (50%) Involvement in a Group Performance or Production (60 minutes) (50%)	Y	P	P	P	P				P		P	P	P												
Research and Study Skills	4	-	Angela Pearson	Task-based Portfolio (100%)	Y						P		P	P															
Employability	4	-	Angela Pearson	Task-based Portfolio (100%)	Y			P			P					P													
Theatre Production	4	WR	Angela Pearson	Portfolio and Evaluation (50% - 2000 words) Group Participation as a Technical Team (60 min) (50%)	Y	P	P				P	P			P	P													
Cultural Studies	5	-	Angela Pearson	Essay (50% - 2500 words) Individual Presentation (15 min) (50%)	Y			P	F	F		P	F	F															
Performing Arts Development (Drama and Dance)	5	WR	Angela Pearson	Process/ Research Log and Evaluation (2000 words) (50%) Two Individual Performances (2 x 5 min) (50%)	Y	F	F	F	F			P	F		F	F	F												

Employment in the Industry	5	-	Darren Banks	Digital Promotion and Funding Portfolio (50%) (2000 words) Individual Self-Promotion Presentation (15 min) (50%)	Y	P		F	P	F			F		P		
Community Arts	5	WR	Angela Pearson	Report and Evaluation (2000 words) (50%) Individual Community Arts Performance Workshop (60 mins) (50%)	Y	F		F	F	F	F	F	F	F		F	
Drama Performance in TV	5	WR	Angela Pearson	Sustained Digital Diary and Evaluative Statement (50%) Group TV Performance (15 min) (50%)	Y	F	F	F	F						F	F	
Musical Theatre	5	WR	Angela Pearson	Reflective and Critical Evaluation (50%) (1500 words) Participation as Performer or Production in a Musical (50%)	Y	F	F	F	F	F	F	F	F		F	F	F

THIS COMPLETED PRO FORMA **MUST** BE SUBMITTED **ELECTRONICALLY** TO
HEQA@tecpartnership.ac.uk

33	Signature of Chair of FAP	
34	Date	31/03/2021
35	Signature of Chair of AASSC	
36	Date	01/04/2021

For FAP Use

37	Date approved by AASSC	01/04/2021 (By Chairs Action)
----	------------------------	-------------------------------