



CHICKENSHED
THEATRE CHANGING LIVES



Programme Handbook

Foundation Degree Inclusive Performance 2025-26

Faculty of Arts & Creative Industries

Validated by Middlesex University, London, UK

Programme Leader: Joelyn Morrall
Institutional Link Tutor: Paul Morrall
Middlesex Link Tutor: Stefanie Sachsenmaier

Name: _____

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Introduction

Your Programme Handbook

The purpose of this Handbook is to introduce you to your programme of study and to direct you to other general information about studying at *Chickenshed* and Middlesex University. The material in this document is as accurate as possible at the date of production; however, you will be informed of any major changes in a timely manner.

Your comments on any improvements to this handbook are welcome. Please put them in writing (an email will suffice) with the name of the Programme Handbook to **Joelyn Morrall** at Jojom@chickenshed.org.uk or 02082162774

Information in Alternative Formats

This handbook can be found online at: <https://chickenshed.moodle.school/login/index.php>

If you have a disability which makes navigating the website difficult and you would like to receive information in an alternative format, please contact Jojo Morrall – 0208 216 2774 or JojoM@Chickenshed.org.uk

We can supply sections from this publication as:

- a Word document with enlarged type — sent by email or supplied on a CD or memory stick
- printed copy with enlarged type
- printed copy on non-white paper
- as Braille

Other formats may be possible. We will do our best to respond promptly. To help us, please be as specific as you can about the information you require and include details of your disability.

The University Regulations

As a student of Middlesex University you agree to abide by the University Regulations when you enrol and therefore you should read this handbook in conjunction with the Regulations which are available online at: <https://www.mdx.ac.uk/about-us/policies> (scroll to university regulations)

Welcome to the Foundation Degree!

Introduction to Chickenshed

Chickenshed is an inclusive theatre company which has been developing and performing different genres of inclusive theatre since 1974 and which has also been operating accredited education courses since 1995 and accredited Higher Education courses since the year 2000.

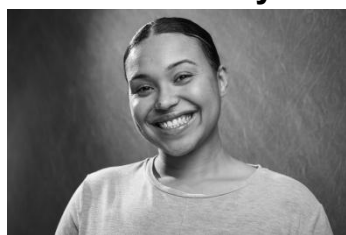
The organisation works with over 220 students and Alumni, 650 members of our Young Company Children's and Youth Theatre and over 250 Volunteers and members of intergenerational groups - all beneficiaries of a unique inclusive creative process that values every single individual whether their education and community lived experience be mainstream or special or whether that experience has disadvantage and/or any forms of social inclusion/education/performing arts barriers.

Chickenshed also work with 15,000+ individuals on its Outreach programmes every year - mainly in areas or situations of identified disadvantage and underrepresentation and with our students in all cohorts helping with projects and performances outside the theatre.

Chickenshed has been proud to receive many awards for its innovation work in performing arts and education including Teaching Excellence Framework Gold Award, many Off West End Theatre Awards and nominations, a Stage Newspaper Award and nomination, outstanding Quality Assurance Agency commendations and finally two MBEs and Honorary Doctorates from Middlesex University - for our Founders Mary Ward and Jo Collins for services to the Arts and Music. Chickenshed has also been assessed externally as a Centre of Excellence for Inclusive Education by the Inclusion Quality Mark organisation.

With over 50 years of achievement and empowering, visionary theatre, education and community arts behind us we look forward to our students being a part of an equally inspiring future.

Welcome from your Programme Leader



Joelyn Morrall

JojoM@chickenshed.org.uk

Can I welcome all students to the Chickenshed/Middlesex University Foundation Degree in Inclusive Performance. The Programme is based at the Chickenshed Theatre in Southgate. You, the student, as an important part of a vibrant, dynamic theatre company whose work and reputation is expanding year on year, will study, take part in workshops, rehearse, develop and support inclusive performance as your Programme aspirations and potential are developed and realised.

Inclusive Performance study is concerned with ground breaking ideas translated into real practice for all performing arts disciplines – acting, dance/movement, music, musical theatre.

Related theatre contexts such as inclusive non-performance work, inclusive theatre in education and inclusive community theatre are all vital elements of the wider inclusive performance picture and as such these areas of formal and practical research will, we are confident, illuminate your experience as your knowledge, skills and attitudes progress.

As under-graduates you should feel as proactive as possible in contributing to the inclusive performance debate – practically and formally researching and uncovering developments, analysing and evaluating a wide-range of ideas and practice so that you can make conclusions grounded on real evidence and informed argument.

At Chickenshed we very much believe that inclusion and inclusive theatre relate to the development of the individual within the development of the group – with the two concepts being inextricably linked. It is Chickenshed's unique application of inclusive performance techniques and ideas within a context of performance excellence which has led to the rapid expansion of the Company's work – and you will have a crucial part to play in this work. You will acquire a range of transferable skills and knowledge which employers in the performing arts and related industries will find useful and practical and the Foundation Degree is designed to give you practical access to as many aspects of Chickenshed's much admired work as possible within an overall Inclusive Theatre context. Your development will be based on an active participation in the practical acquisition of ideas – with your approach being one of increasingly proactive independence in accessing opportunities, managing your own work and being part of various working teams and casts achieving their collective inclusive performance goals.

Support in managing study will always be available as your work progresses with Chickenshed's inclusive approach to teaching and learning helping you to find the best, most appropriate strategies to further your own individual Programme progression.

You will develop skills in both inclusive performance and the delivery and organisation of inclusive performance with an optional pathway available in year Two to explore one of the performance disciplines in more depth – dependent upon your post Programme progression aims.

We at Chickenshed are confident that students on the Programme will develop inclusive performance perspectives which will enhance their own individual progression, inspire the work of the Company and contribute in no small way to the inclusive performance debate which is at the cutting edge of the wider performing arts picture.

We hope you will share our enthusiasm in this work and very much look forward to your involvement, your energy, your ideas and your commitment to Programme aims and projects.

Welcome from your Link Tutor

As Middlesex University Link Tutor for Chickenshed, I am delighted to welcome you to your studies. Chickenshed's exciting and innovative programme of work towards its FdA and BA degrees is validated by Middlesex University, and we are very proud to have a partner institution that produces work that is both unique and important. I am Chickenshed's link to the University, and will be working with your tutors to ensure that Chickenshed continues to maintain its high level of academic excellence. I am sure you will find your studies stimulating, enlightening and enjoyable, and that the hard work that you put in over the coming years will be well rewarded.

Stefanie Sachsenmaier
Middlesex Link Tutor

Introduction to Middlesex University

Middlesex University works in collaboration with Chickenshed to ensure your programme of study is of an academic standard and quality which meets the requirements of the national Office for Students registration and regulation and has therefore been validated as a formal qualification of Middlesex University. The University works in partnership with a wide range of institutions globally. More information can be found on the University web pages:

<http://www.mdx.ac.uk/>

As a student on a Middlesex University validated programme, you are studying for a qualification that is designed, taught and assessed by your College/Institution (our 'Partner Institution') but which is validated as a Middlesex University qualification. This collaboration is formalised in a Memorandum of Co-operation which sets out all of the programme's academic and administrative arrangements and which is held on record.

Although you will enrol at and attend Chickenshed, your programme of study is validated by Middlesex University and therefore you are a student of both institutions. Within Middlesex University, the Foundation Degree Inclusive Performance is part of the Faculty of Arts and Creative Industries.

Being a Middlesex student means, in brief, the following:

- If you successfully complete the Programme you will receive the Middlesex qualification Foundation Degree Inclusive Performance
- You may attend the appropriate Middlesex graduation ceremony.
- Foundation Degree Inclusive Performance abides by Middlesex University Regulations which are available online: <https://www.mdx.ac.uk/about-us/policies/>
- You do not receive a Middlesex ID card, but will receive an Chickenshed ID noting the programme is validated by Middlesex University
- You are not a member of the Middlesex University Students' Union

This list is not exhaustive and therefore please see Chickenshed's Virtual Learning Environment for the full entitlement sheet, or contact a Chickenshed member of staff if you have any questions about your entitlements as a Middlesex student.

Middlesex University Regulations

Although it is not necessary to read the regulations in their entirety, you should know where you can find them and also be aware of the following key details:

The University Link Tutor will visit your institution during the year, either in person or virtually, usually the visit is aligned to the Boards of Study (or equivalent) to which students are invited to discuss the running of the programme.

In the following pages you will find useful information outlining the range of entitlements open to you as a student on a collaborative programme with Middlesex University.

The Memorandum of Cooperation (MoC)

This is the formal agreement between Middlesex University and Chickenshed on the delivery of the Programme. The Memorandum, among other things, sets out the responsibilities of both Chickenshed and Middlesex University. In brief, some of these include: the attendance of Link Tutors at Boards of Study, access to facilities at Middlesex, academic quality responsibilities and arrangements for appeals and complaints.

If you wish to view this document then please contact the Institutional Link Tutor Paul Morrall Paulm@chickenshed.org.uk

Quality Assurance Agency for Higher Education (QAA) UK Quality Code

The Office for Students (OfS) is the statutory regulator of higher education in England, working in the interests of students and prospective students from all backgrounds. The QAA produce the [UK Quality Code](#) which outlines the key expectations placed on all UK Higher Education providers. There is specific guidance on how institutions should manage partnership arrangements, such as the programme you are now enrolled on. [Quality Assurance Agency for Higher Education \(QAA\) UK Quality Code, Advice and Guidance: Partnerships](#).

To ensure the high standards and quality of Middlesex University provision, all programmes are subject to the University's academic quality assurance procedures (which include procedures related to programme approval, monitoring and review). A key feature of these processes is the input from external subject experts (external examiners) who ensure that Middlesex awards are comparable to those of other UK higher education institutions, and that the programme curriculum, teaching, assessment and resources are appropriate. You also have a very important role in enhancing our programmes by feeding back on a regular basis via student surveys, Programme Voice Groups and other formal and informal mechanisms. Your feedback plays a major role in programme monitoring and review.

You can also learn more about Quality Assurance at: <http://www.qaa.ac.uk/quality-code>

You can learn about what the OfS does for students at:

<https://www.officeforstudents.org.uk/for-students/what-the-ofs-does-for-students/>

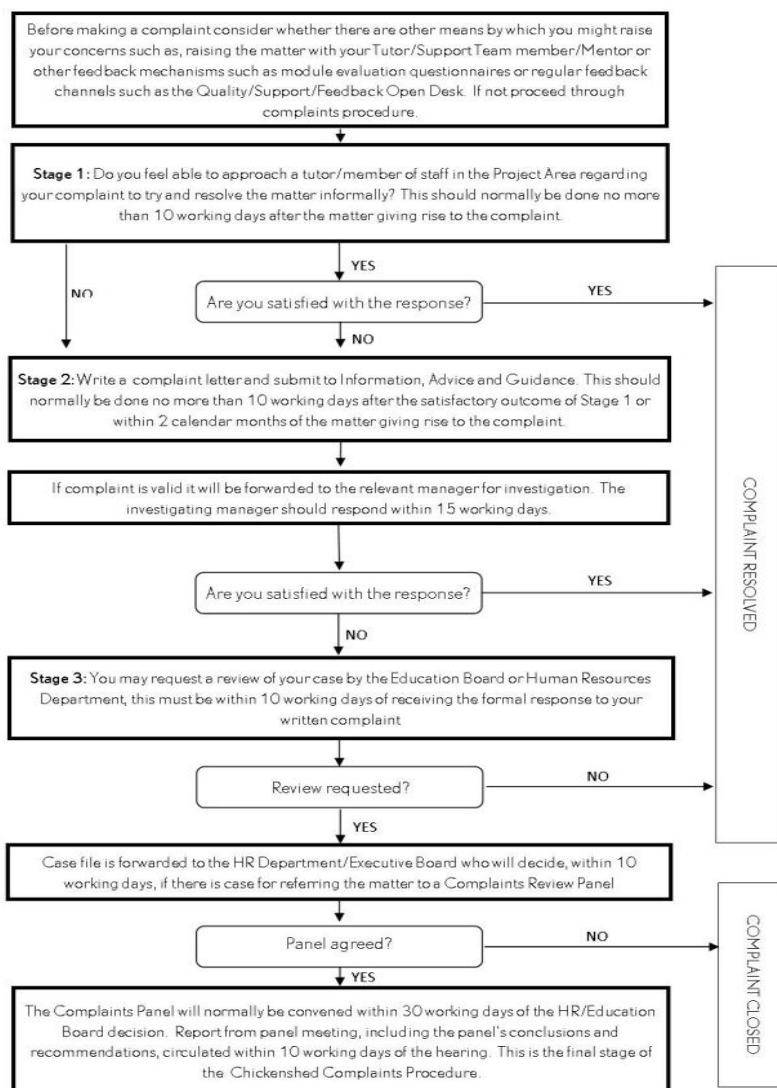
The Student Protection Plan

The Student Protection Plan covers an assessment of the range of risks to the continuation of study for our students, and the measures put in place to mitigate those risks, arrangements for refund and compensation. Full details of the Student Protection Plan are available [here](#)

Complaints Advice

Chickenshed understand that issues can occur with students where processes go wrong or do not feel satisfied with their Programme. We always want to work with students to improve and get things right. This is the Chickenshed Complaints Procedure for students. The Policy and procedure, in full, can be found on Chickenshed’s Education Website and a copy provided on request.

Summary of Chickenshed Complaints Procedure



Academic Calendar

This is your calendar for the 2025/26 academic year.

Autumn Term	Term 1 - 08 Sep 2025 to 10 Jan 2026
Spring Term	Term 2 - 19 Jan 2026 to 28 March 2026
Summer Term	Term 3 - 13 Apr 2026 to 25 Jun 2026

Students who do not, for any reason, complete work on time may need to return for reassessment projects as specified in the assessment schedule. You would be informed of this, with as much notice as possible, during the summer term.

These dates may, if opportunities linked to the performance work of the company become available at late notice, be amended. Students will be given as much notice as possible of these amendments.

Qualification final grades are sent to students as soon as these have been confirmed at the Finalists' Board (mid-July) and Chickenshed receive notification from Middlesex University that these are agreed. This is usually at the beginning of August.

Student surveys – Chickenshed students participate in the NSS, information about this will be sent to students through their Chickenshed email accounts.

Field trips – Chickenshed organise visits both as part of a student's accredited learning and as additional experience opportunities. These are paid, for the most part, through the students' additional Programme fees (paid at the beginning of the programme of study).

Deadlines – will be notified at the beginning of each assessed project.

Graduation – Chickenshed hold an informal 'Celebration event' at the theatre and this will be scheduled in for students, with as much notice as possible. The formal Graduation, held at Middlesex, is not administered by Chickenshed, the University will send you full details

Part One: Programme Details

Your Programme Team

Programme staff list and contact details

The following members of staff are those who have a major input into your programme.

Programme Leader

Joelyn Morrall
Education Office
Chicken Shed Theatre Company
Chase Side
Southgate
London
N14 4PE

Telephone: 0208 351 6161
JojoM@Chickenshed.org.uk

Middlesex University Link Tutor

Stefanie Sachsenmaier
Director of Theatre Arts Programmes
Stefanie Sachsenmaier
The Burroughs
Hendon
London
NW4 4BT

Telephone: 0208 411 5000
Email: s.sachsenmaier@mdx.ac.uk

Chickenshed Institution Link Tutor

Paul Morrall
Education Office
Chicken Shed Theatre Company
Chase Side
Southgate
London
N14 4PE

Telephone: 0208 351 6161
PaulM@Chickenshed.org.uk

Chickenshed Executive:

Louise Perry – Managing Director
Paul Morrall – Executive Director of
Education & Training



Paul Morrall
Director of Education, Training & Outreach



Joelyn Morrall
Head of Education, Programmes and Projects
Inclusive Mentor/Support Team Co-ordinator
JojoM@chickenshed.org.uk



Michael Bossisse
Creative Producer, Tutor & Outreach
MichaelB@chickenshed.org.uk



Gemilla Shamruk
Tutor/Inclusive Mentor Support Team
GemillaS@chickenshed.org.uk



Ashley Driver
Tutor/Inclusive Mentor Support Team
AshleyD@chickenshed.org.uk



Lauren Cambridge
Tutor/Inclusive Mentor Support Team
LaurenC@chickenshed.org.uk



William Laurence
Tutor/Inclusive Mentor Support Team
WilliamL@chickenshed.org.uk



Sarah Jones
Tutor/Inclusive Mentor Support Team
SarahJ@chickenshed.org.uk



Bethany Hamlin
Tutor/Inclusive Mentor Support Team
BethanyH@chickenshed.org.uk



Dave Carey
Senior Creative Producer—Music (Tutor) & Outreach
DaveC@chickenshed.org.uk



Cara McInnany
Tutor/Inclusive Mentor Support Team
CaraM@chickenshed.org.uk



Sebastian Gonzalez
Tutor, Education Support/Technical & VLE
SebastianG@chickenshed.org.uk



Jonathan Morton

Senior Creative Producer—Acting
(Tutor)
JonnyM@chickenshed.org.uk



Louise Perry

Managing Director
LouiseP@chickenshed.org.uk



Fiona Carey

Associate Director—Music (Tutor)
FionaC@chickenshed.org.uk



Matthew Lyons

Head of Young Company & Membership
(Tutor)
MatthewL@chickenshed.org.uk



Demar Lambert

Tutor/Inclusive Mentor Support Team
DemarL@chickenshed.org.uk



Courtney Dayes

Tutor/Inclusive Mentor Support Team
CourtneyD@chickenshed.org.uk



Sebastian Ross

Tutor/Inclusive Mentor Support Team
SebastianR@chickenshed.org.uk



Jimmy Adamou

Tutor/Inclusive Mentor Support Team
DemetriA@Chickenshed.org.uk



Shiloh Maersk

Tutor/Inclusive Mentor Support Team
ShilohM@chickenshed.org.uk

Education Administrative Staff

Antonia Jater-Ezel



Education Coordinator
Telephone: 02082162741
AntoniaJ@chickenshed.org.uk
Office hours: 9am-5pm Monday to Friday

LaChe Fleming



Assistant Education Administrator
Telephone: 02082162762
lacheF@chickenshed.org.uk
Office hours: 9am-5pm Monday to Friday

CHICKENSHED

THEATRE CHANGING LIVES

Chickenshed has a designated Safeguarding/Prevent Team of ten managers who cover all areas of the organisation's activity.

Safeguarding Officers

Our Safeguarding Officers lead on ensuring the safety and wellbeing of our learners. If you are experiencing abuse, violence, bullying or neglect – or if you know of someone who is – talk to us.



Paul Morrall— Safeguarding Lead & PREVENT Officer
Director of Education, Training & Outreach/Mentor Support Team



Jojo Morrall— Deputy Safeguarding Lead & PREVENT Officer
Head of Education & Mentor Support Team



Matthew Lyons—Head of Young Company



Charlotte Bull—Borough Link Manager



Michael Bossisse—Creative Producer/BTEC 1 Tutor/
lead Mentor/Support Mentor Team



Fiona Carey—Creative Producer/BTEC 2 Tutor/
Support Mentor Team

Safeguarding Officers Continued



Lauren Cambridge—BTEC 1 Tutor/Support Mentor Team/Artistic Staff



Ashley Driver—BTEC 2 Tutor/Support Mentor Team/Artistic Staff



Elle Morton—Children's Theatre Director



Georgie Jacobs—Children's Theatre and CKC Creative Producer



Gemilla Shamruk—BA Tutor/Support Mentor Team/Artistic Staff



Sarah Jones—Support Mentor Team/Artistic Staff

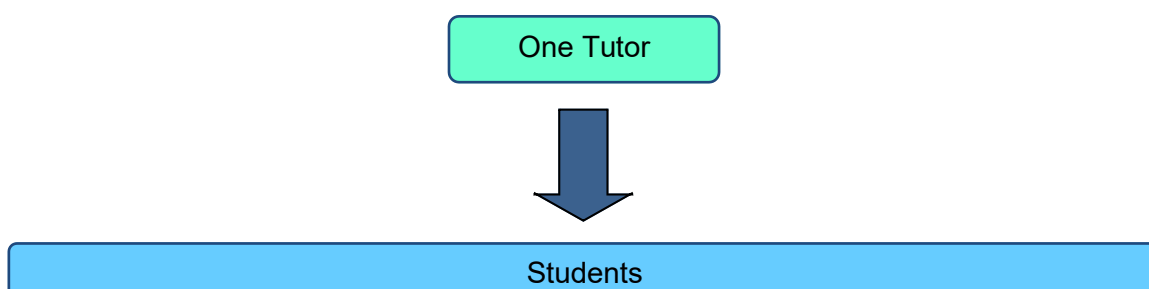
Chickenshed Tutor Framework

At Chickenshed we are committed to delivering a bespoke educational experience for each individual student. It is important when working within a Higher Education establishment that we recognise how difficult it can be for some students to complete their Higher Education Programme– for a range of different barriers that can occur in an individual’s life, for example socio-economic barriers, lack of support at home, medical conditions, mental health conditions, learning difficulties and many other potential barriers– alongside the routine barriers which affect being a HE student in current society..

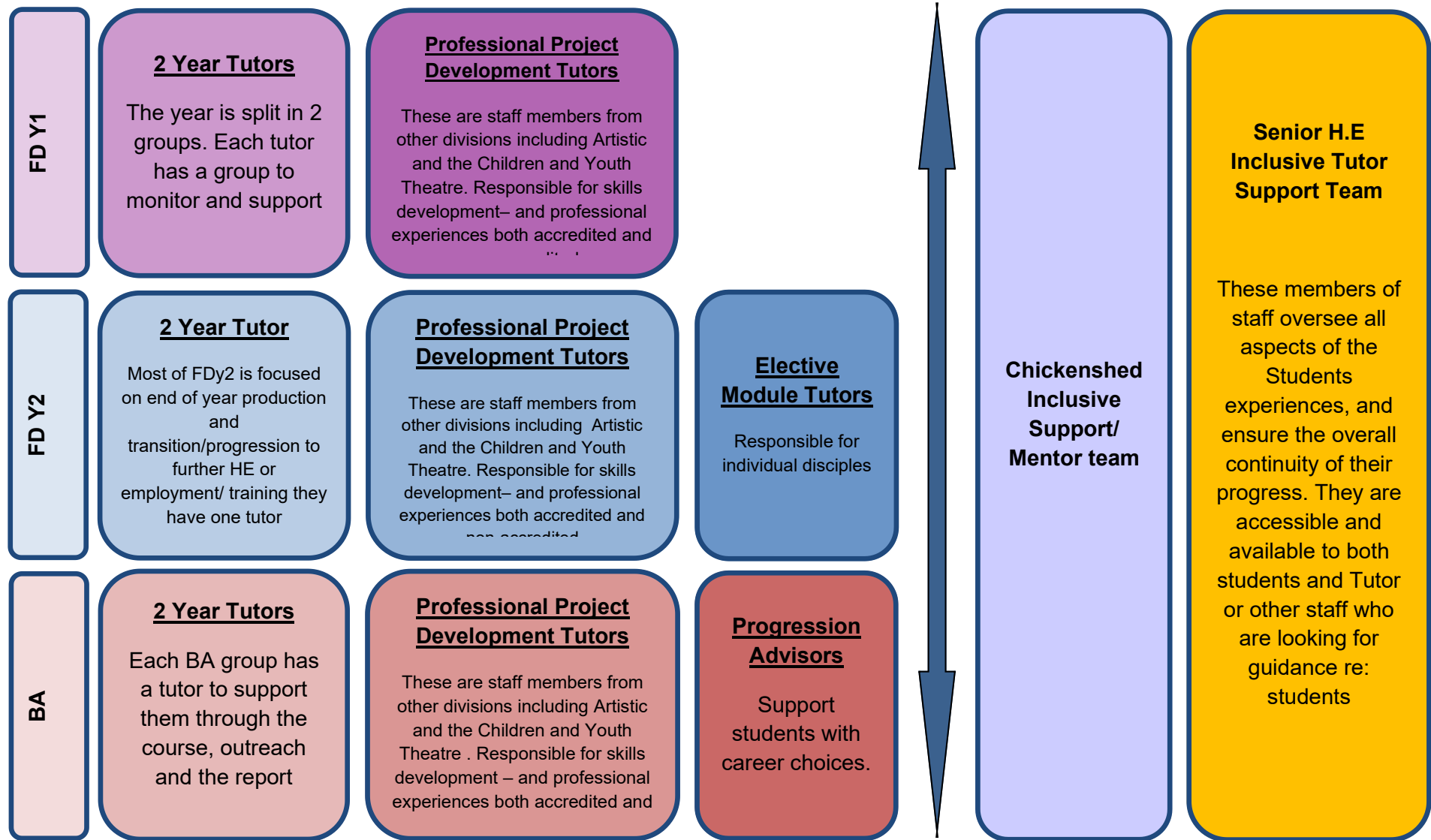
Chickenshed can rarely completely eradicate these barriers to Education. A method to minimize and support students to be able to manage these issues, and still succeed within education is to provide a multi-layered Tutor Framework, which ensures every student has access to a tutor of their different experiences at Chickenshed, to support them, push them and more importantly monitor their education achievement and need and notice whether there is a change in progress, then to identify why. This massively helps with retention within our Programme.

In addition a Support Mentor/ Team of 10 members of staff work with Students as an extra level of inclusive “support referral and communication” to both Tutors and ultimately the Senior HE Inclusive Tutor Support staff team.

Conventional HE Tutor Framework



Chickenshed Higher Education Personal/Year group Tutor Structure



Student Virtual Learning Environment - Moodle

Chickenshed is developing an area with information for students: Full details and log in information will be given to students personally. Your on-going feedback on the site would be very much appreciated. <https://chickenshed.moodle.school/login/index.php>

E-mail

Most tutors, and all administrators, correspond with students by email or via Moodle. Students are expected to check their emails at least once a day.

Your contact and personal details

Students should ensure that Chickenshed are kept up to date of their contact details to ensure that all important communication is received.

It is your responsibility to ensure that Administrators of your programme are informed immediately of any changes to your email address, term time or home address, telephone contact details or any health/personal details that are pertinent to your progress on the programme of study.

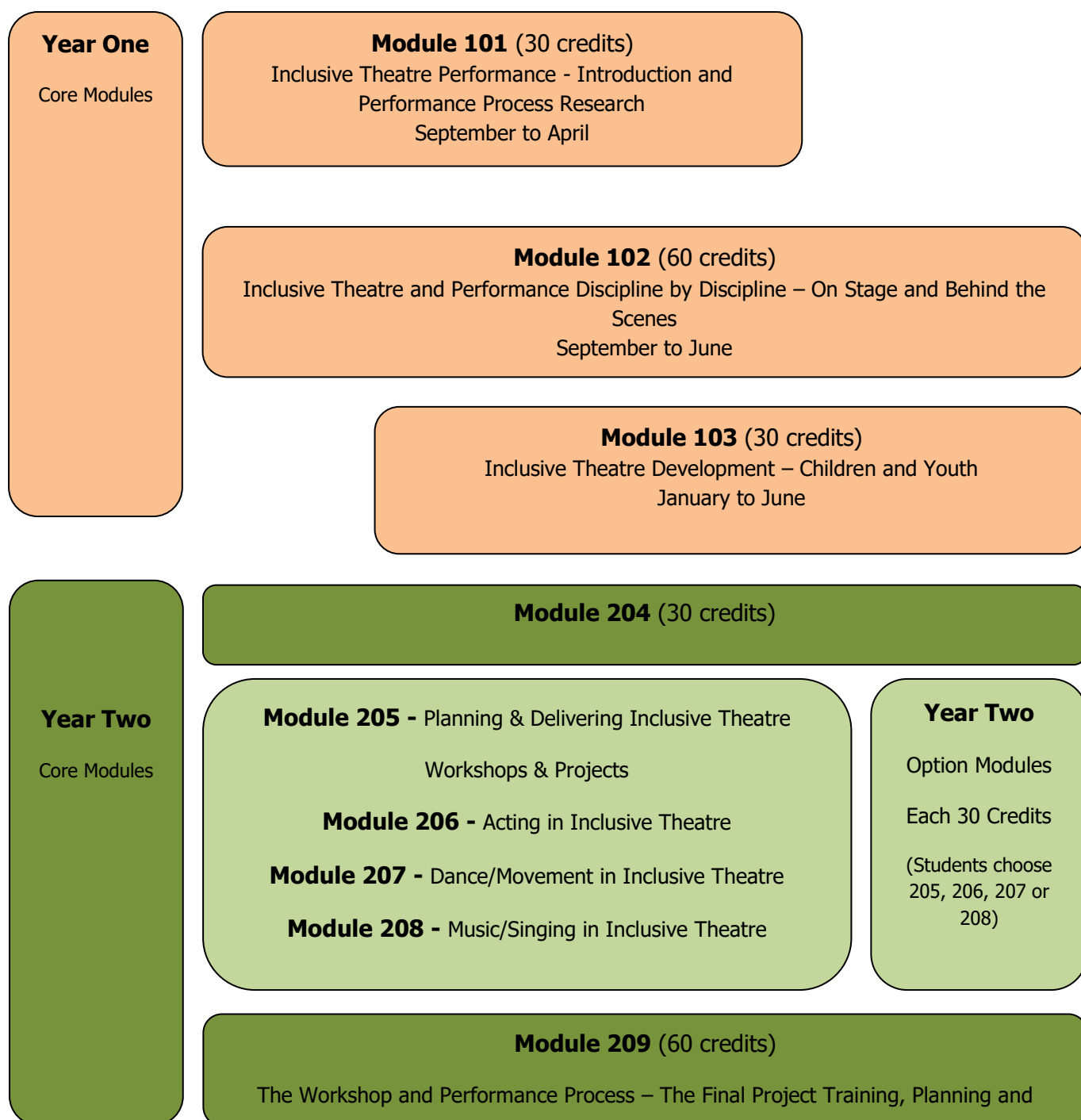
Link Tutor Role Description

As stated on the front of this handbook the Link Tutor at Chickenshed for this programme is Joelyn Morrall JojoM@Chickenshed.org.uk and the Link Tutor at Middlesex is Stefanie Sachsenmaier S.Sachsenmaier@mdx.ac.uk

Both tutors are jointly responsible for ensuring the programme is delivered according to the arrangements agreed when it was approved. Both link tutors attend the Programme Voice Group meetings where they hear the views of students on the programme, however you can contact either if you have a query or suggestion.

Your Programme

Programme Structure Diagram



Your modules

Details of the structure of your programme of study can be found on the previous page. Details of each Module of study are in the second section of this Handbook.

Your timetable

You are allocated to timetabled lectures, practical sessions, seminars, workshops and performances based upon your modules of study. Your timetable will be sent to you by email. Please be advised that it is sometimes necessary to make amendments to schedules at relatively short notice, as opportunities for participation become available to students. As you were advised at interview, your personal timetable changes approximately every six weeks. If you believe your timetable is incomplete or if you have any queries about your timetable please contact Antonia Jater-Ezel.

Any changes to your timetable will be notified to you by email or other methods, where possible, by the Module Tutor at the earliest possible opportunity.

Your First Year Assessment

In the 1st Year of the Foundation Degree in Inclusive Performance students' work will not be graded as such, but module work will simply be awarded a pass or fail. Students will be given regular individual module feedback for their year one work as a whole to ensure they have a clear, informed picture of their first year work, in terms of quality, progression and areas for development as related to Programme learning outcomes.

IMPORTANT: Assessment deadlines do occasionally change and while every effort has been made to ensure dates are correct at the time of publishing you should check your email and in-class schedule discussion to make sure you are aware of any changes.

Your Second Year Assessment

In the second year of the programme, students' module work will be assessed using the Middlesex University 20 point scale in order to provide the individual student with clearer assessment precision so that they can plan with more focus and detail their Year 2 and post-Programme progression responses.

The Scale is very flexible and can be equated to end of degree grading ie distinction, merit or pass. This assessment grading will be complemented by the usual range of tutor feedback and comment.

Note: Where there are two or more assessment tasks for a module which have different weightings Chickenshed will refer to Middlesex University's procedures for equating the grading to a formal mark. These procedures can be made available to students at the Education Office. For all your modules you can expect to receive formative feedback which will tell you how well you have done (including a guide to how you are achieving related to the 20-point scale), explain how the assessor has applied the criteria to decide on the mark, and advise you on how you can improve your work in the future.

Second year modules will give you the same kind of formative feedback, but the marks will be recorded formally on your record using the numerical 20-point scale to indicate the overall level of your achievement in these modules.

Attendance requirements

You should attend all scheduled classes and prescribed activities to be eligible for formal assessment. **Where your attendance fails to meet the minimum required of 75% to meet the learning outcomes of the module (as published) you may not be able to participate in Assessment Projects and be graded X in the module.** The definition of the X grade is “Fail – incomplete without good reason: may not be reassessed”. It is your responsibility to ensure that your attendance fulfils the published attendance requirements.

The X grade is applied if you fail to participate in the learning processes of a module for which you are registered. It is not a ‘punishment’ for poor attendance but recognition that you have not been able to prepare yourself for assessment in the content of the module. It is also given when you drop a module without formally removing it from your registered programme of study.

If you receive an X grade you may have the opportunity of taking the whole module again with permission from the Programme Leader, without grade penalty.

You will need to demonstrate that you will be able to attend any Reassessment projects that are offered to you. Reassessment Projects will occur outside of term time, in July/August or April. In certain circumstances a Reassessment Project will be an ‘extra’ project for the student concerned during term time. Reassessment projects may, in certain circumstances, delay a student’s progression into a new HE year group or Programme.

Development

Academic Levels and Module Level Descriptors

Each module that you take will have one of the academic levels below assigned to it:

Description	Middlesex University/ FHEQ* levels
Foundation level	3
Certificate level	4
Intermediate level	5
Honours level	6
Masters level	7
Doctoral level	8

*Framework for Higher Education Qualifications

Academic levels reflect how complex and demanding the learning will be as well as the depth of study and autonomy you are expected to demonstrate as a learner. The University module level descriptors describe the characteristics of each level at Middlesex and can be found online at: http://www.mdx.ac.uk/_data/assets/pdf_file/0024/424176/All-Taught-Programmes.pdf

It is suggested that you read these to get an idea of how each academic level is different and to some extent what will be expected of you.

Grading Scale

The programme uses the Middlesex University 1-20 grading scale shown below, **with grade 1 being the highest grade.**

Grade	Classification
1 - 4	DISTINCTION
5 - 8	MERIT
9-12	PASS
13-16	PASS
17	FAIL – MARGINAL Compensation allowed
18	FAIL Compensation allowed
19	FAIL Compensation not allowed
20	FAIL- Incorporating failure to participate in assessment necessary to achieve all learning outcomes. Compensation not allowed

Further administrative grades are also used to indicate deferred assessment or assessment offences. The full scale can be found in the Middlesex Regulations available on line at; http://www.mdx.ac.uk/_data/assets/pdf_file/0024/424176/All-Taught-Programmes.pdf

Grade criteria

When assigning grades to assessment the 20 point grading scale is used in relation to, and in conjunction with, the University grade criteria guide as well as module assignment criteria. Grade criteria describe what standards and competencies you must achieve to enhance and achieve grades available in Module Handbooks on Moodle

The Guide is also intended to be helpful to students in interpreting the assessment criteria against which they are assessed.

Performance level	Best Possible				Unsatisfactory
MU Grade Level	1-4	5-8	9-12	13-16	17-20
Description	understanding and coverage of a number of aspects of the topic, showing relation and integration of the aspects into a coherent whole, and drawing on aspects of relevant knowledge outside of the topic in question	understanding and coverage of a number of aspects of the topic, showing relation or integration of the aspects	understanding and coverage of a number of aspects of the topic but there is little relation or integration between aspects	knowledge of some basic ideas and facts, an acceptable number of elements of the topic are understood	Irrelevant or incorrect learning; fundamental misunderstanding is
	student is able to use what they have learned in order to construct their own understanding, to reflect on their own practice, and evaluate their decisions made in terms of theory	student can apply what they have learned to novel situations and can recognise good or poor applications of principle student understands, in that course content is used as a theory that drives action	student understands declaratively, in that they can discuss content meaningfully, they know about a reasonable amount of content, but don't transfer or apply it easily	student can identify and describe the main concept. There is evidence of originality and appropriate referencing.	student has not been able to construct sufficient meaningful learning
Characteristics	high level of abstract thinking original ideas understanding is generalised and applied to new contexts ideas drawn to conclusions highly reflective sharply perceived generalised from personal experience shows metacognitive understanding goes beyond what has been given the whole is conceptualised at a higher level of abstraction than in purely relational terms	ideas coherent student demonstrates selectivity and judgement uses the appropriate language of the discipline explanation or application rather than a list - trees become the wood aspects are seen as making sense in relation to the whole a qualitative change in learning has occurred	several, or many, elements of the topic are understood, but are not drawn into a coherent whole often forming a list (knowledge telling = snowing with many facts) student sees the trees but not the wood - a necessary but insufficient preliminary to full understanding	the work meets one part of the task, but misses other important attributes little evidence of moving from the specific to the general often focuses on terminology sparse understandings, or some higher level understanding offset by some misunderstandings	responses may simply miss the point or may use tautology to cover lack of understanding (sometimes can use elaborate tautology

Foundation Degree Inclusive Performance 2025-26

MU Grade Level	1-4	5-8	9-12	13-16	17-20
Verbs to describe performance. The student cancharacteristic student involvement	generate, theorise, generalise, hypothesise, reflect, evidence of significant personal engagement with the topic and effort to go beyond the given	integrate, compare, contrast, explain causes and effects, analyse relate, apply evidence of involvement or engagement with ideas, genuine effort to make sense of the subject	classify, enumerate, describe, list, combine, carry out algorithms, evidence of effort and involvement in acquisition of taught content	identify correctly, carry out simple procedure, pick out main concept, evidence of some effort in the acquisition of terminology	student misses the point; significant lack of effort/ involvement in the unit
For Reference: SOLO levels to which descriptors relate	Extended abstract	Relational	Multistructural	Unistructural	Prestructural
	the relevant elements are integrated into a structure, and the whole is generalised to a related domain of knowledge	the relevant elements are integrated into a structure, but without drawing significantly on relevant knowledge beyond the subject	several relevant elements are present but are largely independent of each other	one correct and relevant element is present	no correct elements are present

Assessment Calendar Programme planning

Year One		Assessment Deadline	Reassessment Deadline
CSY101 Inclusive Theatre Performance – Introduction and Performance Process Research	1. Continuous Assessment of Module experience and Group Presentation to represent understanding of the nature of Inclusive Theatre. 2. Group demonstration workshop showing the different between inclusive and excluding workshop activities with analysis.	20 May 2026	1 July 2026
CSY 102 Inclusive Theatre and Performance Discipline by Discipline	1. Continuous assessment of Module practical experience. 2. Practical Role research for non-performance role.	1 June 2026	1 July 2026
CSY103 Inclusive Theatre Development – Children and Youth	1. Tutor Assessment of Practical and Seminar Module Work related to the development of Children’s Theatre and Youth Theatre age groups in projects experienced and supported by the student. 2. Contribution to the planning and delivery of a performance and Workshop Project – group devised for use with Children’s Theatre and /or Youth Theatre workshop and skills development ideas added. Recorded rationale provided for workshop activities and written evaluation for the Workshop Project. Group presentation comparing and contrasting the inclusivity of other Youth Theatre organisations with that of Chickenshed	1 July 2026	30 Sept 2026

During the Summer Term in your first year you undergo programme planning and select and register for the optional module/s you wish to take the following year.

Year Two		Assessment Deadline	Reassess ment Deadline
CSY204 Outreach and Community Arts	<ol style="list-style-type: none"> 1. Continuous assessment by tutors of Outreach and Community Arts related experiences – including a range of formal and informal project opportunities for developing Module related skills (70%) 2. Evaluation of a student’s progress in a reflective journal documenting their journey as a development Outreach and Community Arts practitioner (30%) 	15 June 2027	1 July 2027
CSY205 (Elective) Planning & Delivering Inclusive Theatre Workshops & Projects	<ol style="list-style-type: none"> 1. Individual Skills Development Plan 2. Continuous Tutor Assessment of module experience. 	1 June 2027	1 July 2027
CSY 206 (Elective) Acting in Inclusive Theatre	<ol style="list-style-type: none"> 1. Individual Skills Development Plan 2. Continuous Tutor Assessment of module experience. 	1 June 2027	1 July 2027
CSY 207 (Elective) Dance/Movement in Inclusive Theatre	<ol style="list-style-type: none"> 1. Individual Skills Development Plan 2. Continuous Tutor Assessment of module experience. 	1 June 2027	1 July 2027
CSY 208 (Elective) Music/Singing in Inclusive Theatre	<ol style="list-style-type: none"> 1. Individual Skills Development Plan 2. Continuous Tutor Assessment of module experience. 	1 June 2027	1 July 2027
CSY209 The Workshop and Performance Process – The Final Project Training, Planning and Performance	<ol style="list-style-type: none"> 1. Workshop/Rehearsal/Performance Process evaluation Continuous Tutor Assessment of module experience – Process and Performance. 	30 June 2027	10 Aug 2027

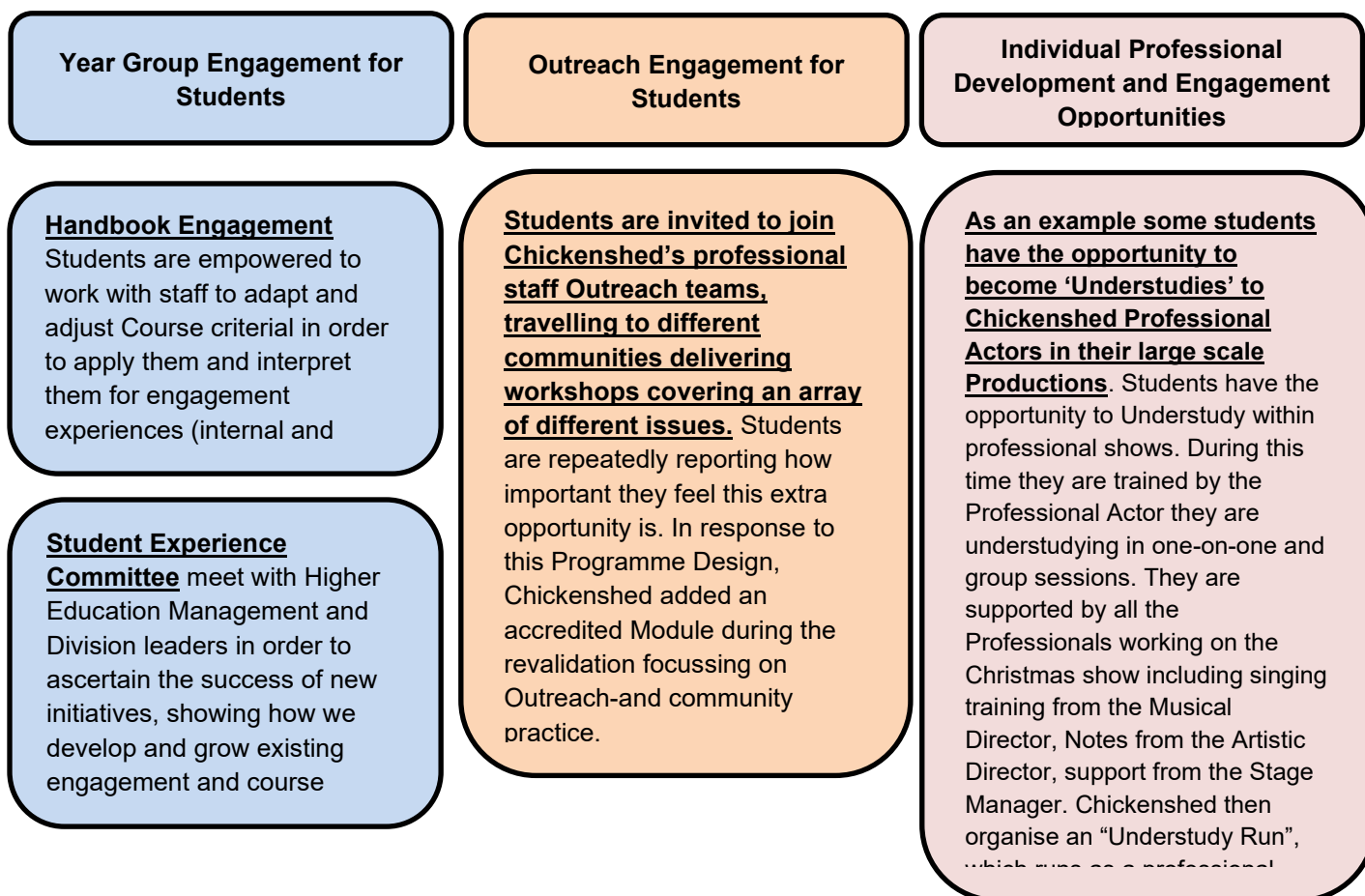
Student Engagement

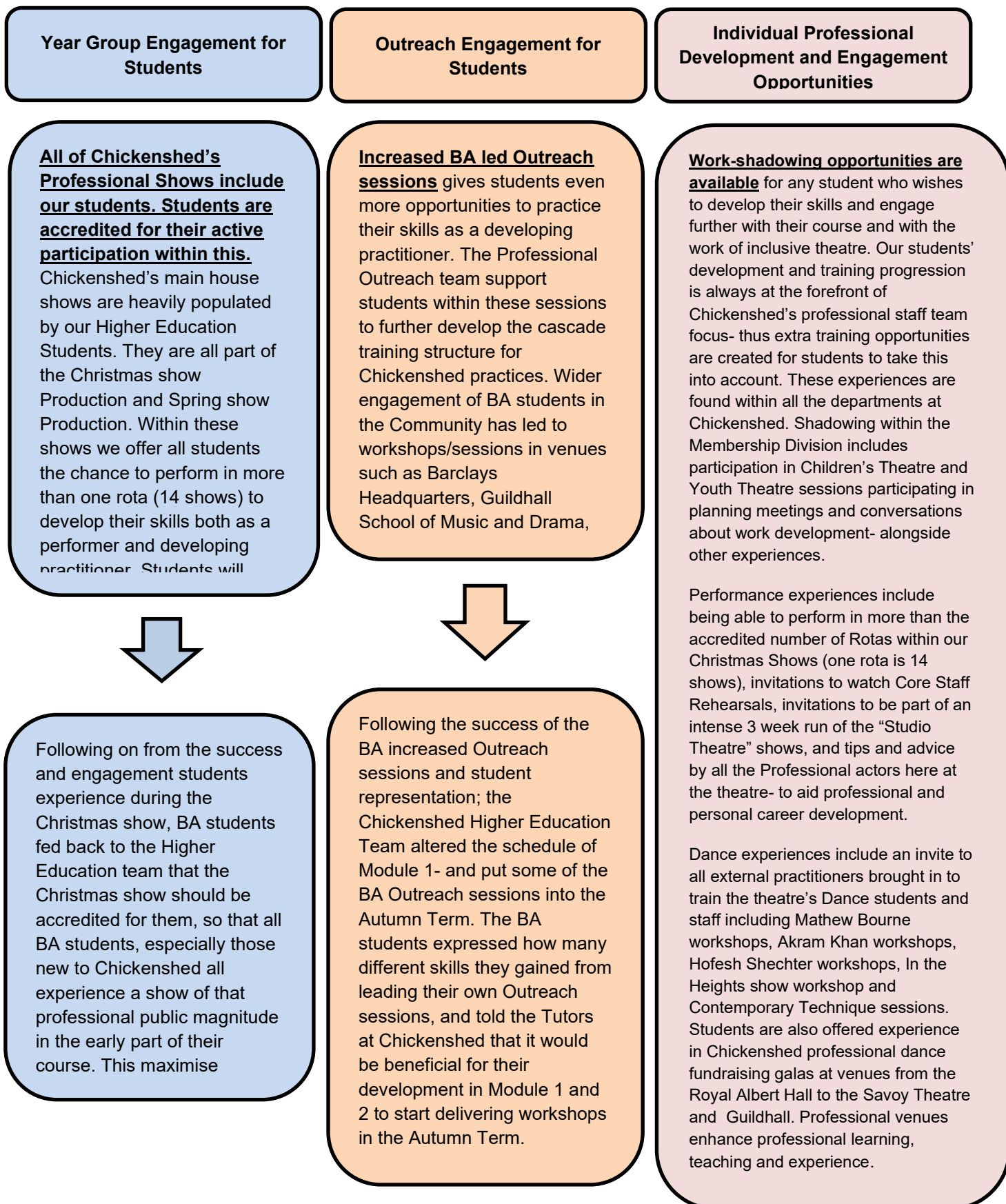
Student Engagement is always at the forefront of Chickenshed’s planning and execution of not only specific Programme modules but Chickenshed’s overall Professional programme of work. Chickenshed aims to improve student motivation with regard to Inclusive Performing Arts in order for each individual student to engage with their learning and to inspire and equip skills for independent learning and development- creating their own engagement pathway through Chickenshed experience.

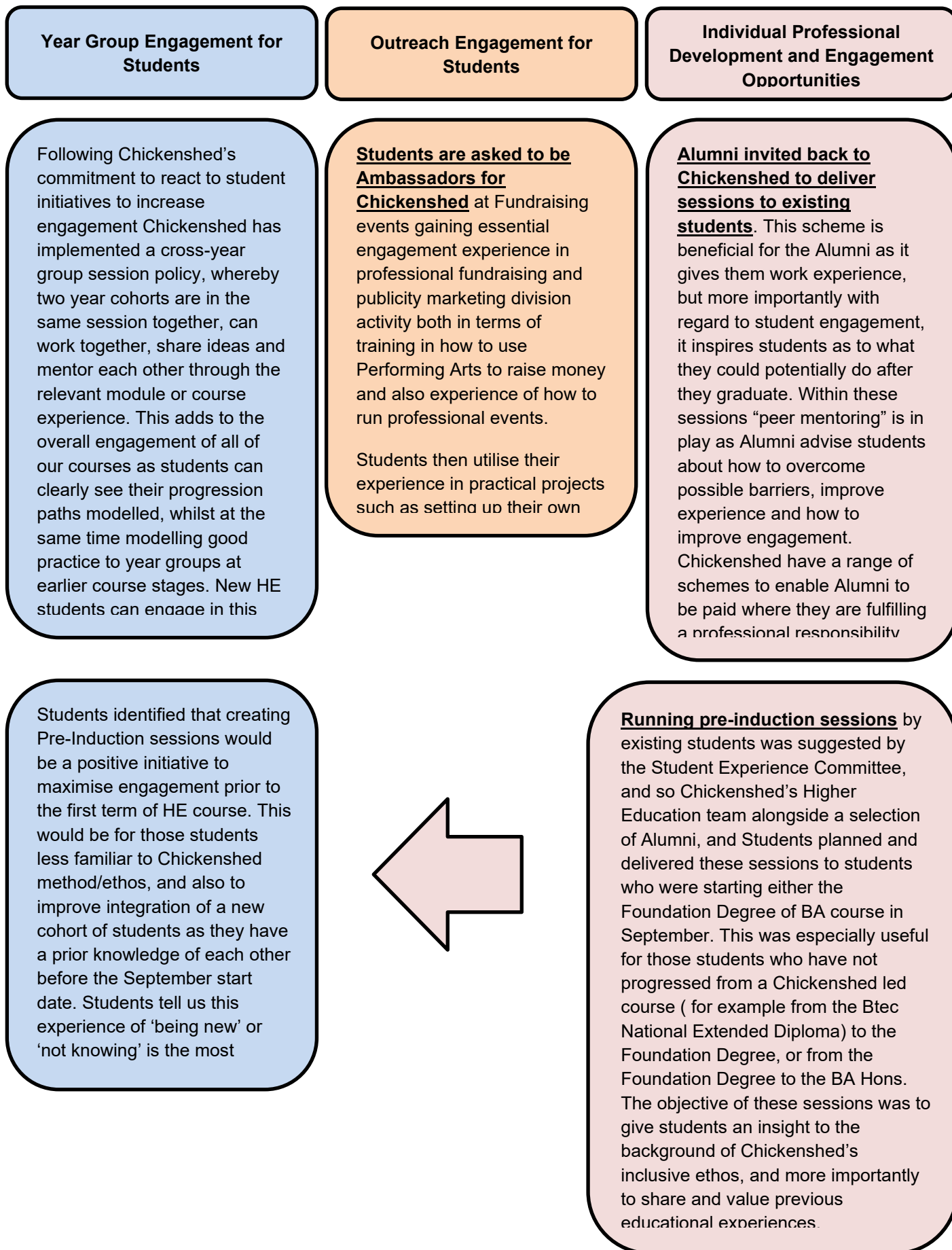
To continually improve our dedication to the quality assurance process Chickenshed’s Higher Education team work in close contact with our Higher Education Students to design and then re-design their Programme to maximise engagement and participation within Inclusive Performance thus resulting in the improvement and enhancement of their educational experience. So student engagement leads to enhancement.

“HE Providers take deliberate steps to engage all students, individually and collectively, as partners in the assurance and enhancement of their educational experience.”(QAA Quality Code)

Below are descriptions of various engagement and potential enhancement initiatives demonstrating recent deliberate steps we have taken to improve student experience in consultation with our Student Representation Group. They are divided into engagement experiences with their year group, External and outreach engagement experiences accessed individually or in groups and engagement experiences attuned to individual personal and professional development.







**Individual Professional
Development and Engagement
Opportunities**

**The HE Progression
Programme valued and
requested by students to be
part of a formal accredited
module.**

A further suggestion was to not only have these sessions for BA students, but also for older year groups to give advice to younger year groups, to further develop and enhance Chickenshed peer to peer teaching experiences. Students also suggested a formal placement scheme, whereby they can further practice their skills as a developing Inclusive Practitioner, and carry out "Practice as Research" in situ- in a different professional working environment. This is a change Chickenshed made at the re-validation. Chickenshed has developed a 'Chickenshed Professional Partnership

Students and Enhancement

Enhancement is a specific Higher Education term for students being able to take up additional opportunities which are designed to make deliberate improvements to their Programme experience. The improvements can benefit both academic/practice as research experience and wider Programme experience and students at Chickenshed are encouraged to feel empowered to work with staff to both suggest and organise enhancement experiences.

Enhancement can make a real impact on the student experience and can be organised to enhance, develop and improve both internal areas of Programme experience and also, where possible, external experience.

Students as individuals or groups can discuss potential enhancement opportunities and possibilities with Year Tutors, Specific Module and /or Subject Discipline Tutors and also with Inclusive Support Mentor Team members who can represent student ideas. Enhancement can also take place and be suggested in areas of professional development experience which might take place in the wider Chickenshed Theatre environment and professional artistic and community arts programmes of activity.

Health and Safety requirements

All students should make themselves aware of the Fire Evacuation Procedures of the Theatre – which will be covered with each cohort during their induction period. All students and staff have a responsibility for their own safety as well as that of others.

Chickenshed has a strong Health & Safety Policy and SafeGuarding/Prevent and Risk Assessment Policy. Copies of these documents can be requested at the Education Office and are available on Moodle.

If any students has a SafeGuarding/Prevent concern – either for themselves or anyone else – they should report it to a member of the Staff Safeguarding Team (Paul Morrall, Matthew Lyons, Charlotte Bull, Joelyn Morrall, Michael Bossisse, Fiona Carey, Lauren Cambridge, Ashley Driver, Ellie Morton, Georgie Jacobs, Gemilla Shamruk, Sarah Jones) – information, including their photographs, is on noticeboards around the building. Students should be aware that any concern is always treated seriously and in the utmost confidence.

How to help enhance your programme

How you can feed back to us

As well as talking to your module leaders or programme leaders about any issues, there are also other ways you can feed back and help enhance the quality of your programme.

Programme Voice Groups

This is a forum informed by the student experience committee where student representatives and staff meet to discuss the Foundation Degree in Inclusive Performance programme. This includes any issue but also talking about future developments and things that are going well.

The Board also looks at student survey results and the reports from External Examiners. Summaries or Minutes are made of the discussions and decisions and you can read these online by contacting a member of the Administration team or on Moodle

The membership of a Programme Voice Group includes:

- Student representatives (for more information about being a member of the Student Experience Committee see below)
- Head of Department
- Middlesex University Link Tutor
- Chickenshed Link Tutor
- Programme co-ordinator and other academic staff involved in the delivery of the programme and/or modules
- Support services representatives

Student Experience Committee

The Student Experience Committee members represent the programme or year group and are responsible for notifying Programme Voice Group or direct to the HE Management Team of issues which have been brought to them by you. You should be aware of the function of the Programme Voice Group and should ensure that you inform your representative of any matters of concern or suggestions for improvement in good time. As well as attending Programme Voice Group meetings and meetings with the External Examiner, the Student Experience Committee are often asked to give their feedback on other issues relevant to students through focus groups or other committee meetings which are organised on a more ad-hoc basis.

If you wish to become more involved in Student Representation, this will give you the chance to make a real contribution to your programme and help create change at all levels which will benefit the experience you and your fellow students have in Chickenshed HE and the wider Chickenshed experience.

If you are interested in becoming more involved in Student Representation please contact Jojo Bossisse – contact details at the beginning of this Handbook.

Meeting dates

Students will be advised of the dates of Programme Voice Groups once set by Chickenshed and Middlesex University.

Learning, Teaching and Assessment

The learning, teaching and assessment approaches used throughout your programme will encourage you to be actively involved in your learning and to co-operate with other students. We aim to give your prompt feedback on your learning as well as opportunities to reflect upon and learn from that feedback. Feedback will be verbal to individuals and groups and written feedback and advice will also be provided and posted on Moodle – Chickenshed's Virtual Learning Environment.

Learning and teaching methods

You will be actively involved in a range of learning, teaching and assessment approaches as part of the Foundation Degree in Inclusive Performance. Such active approaches aim to put you at the center of your learning so you are involved and engaged in all aspects of your assessment and learning. Your programme will require your active participation in learning activities and engagement with your fellow students both individually and collaboratively,

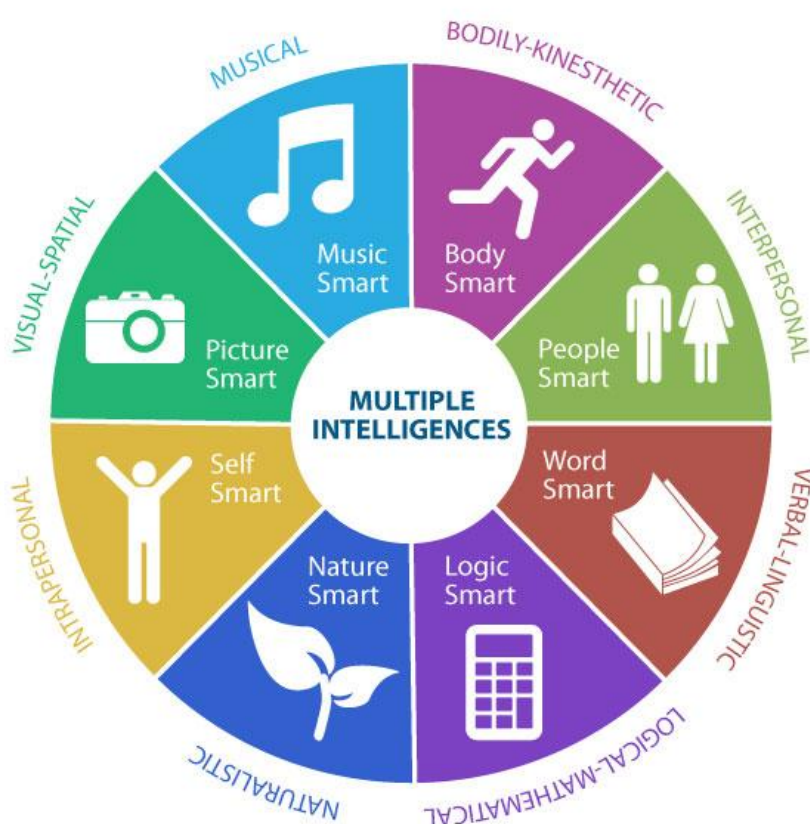
working and learning with other students as part of a small group. Learning activities may also occur both within and outside the classroom.

Your learning will also be supported by technology. Increasingly your tutors will be using existing and emerging learning technologies to engage you in e-learning activities. Your programme will be facilitated using a variety of media and online tools which will allow you flexible access to a diverse range of online resources, quizzes and learning materials as well as collaborative tools with which you can engage and learn with your peers. Not confined by the time and space associated with traditional teaching methods you may take part in online discussions and learning activities from wherever you are studying.

By engaging with e-learning you will also be developing skills which are essential for your learning and are also highly valued by employers. These include but are not limited to: working flexibly, communication, understanding of IT, team working and creating shared understandings based on quality resources and access to global expertise.

Chickenshed Learning and Teaching Contexts and use of Constructs to evaluate 'Practice as Research'

At Chickenshed your practical work in workshops and devising sessions is RESEARCH! You propose ideas and you test them, evaluate them and then adapt them or discard them. We always ask for examples – what learning intelligences will be included by a workshop activity or a scene. There are often as much intelligence as there are people. Howard Gardner gives this useful structure to help define our 'Practice as Research'.



Chickenshed uses a learning and teaching approach which is complemented by Howard Gardner's theory of Multiple Intelligences (1983). Students are encouraged and supported early on in the academic year to identify which Learning Intelligence they find best suits them and why. And so discussions are had (bespoke to each year group) about how teaching can be tailored to best suit their educational needs. This active approach to teaching empowers students to take an active approach to learning, and so take control of the way they learn. It also promotes an understanding of how their peers learn. This is essential to not only group work, but any professional route they will take in the immediate or distant future.

Chickenshed uses and shares the theory behind this approach discussion and published by F.Marton & R.Saljo (1976) with their theories on "Learning Approaches" e.g. The difference between a Surface Approach, and a Deep approach to learning. We strive for all our students to adopt a "Deep" approach to learning- and to understand how a "Deep" approach to Teaching can inspire a "Deep" approach to learning.

Assessment methods

Assessment is an integral part of learning and you may hear it referred to as **formative** or **summative**.

Formative assessment is designed to give you feedback on your performance and how it can be improved. As a result you will get detailed feedback on formative assessment but not a grade. Formative assessment is an important part of the learning process and has been shown to help students improve both their grades and develop their learning style.

Summative assessment is designed to measure the extent to which you have achieved the learning outcomes of a module and therefore the grade you will be awarded. Learning outcomes are the specific skills and knowledge that you are expected to demonstrate as a result of taking a module. Summative assessment should assess achievement of all learning outcomes in a secure, fair and accurate manner.

Assessment may also involve self, peer or group approaches. For example, you may be asked to self-assess your own work, indicating where you feel you have clearly demonstrated your understanding and also identifying areas where you can see you have room to improve. Assessment may also be a peer process where students, individually or as groups, offer feedback on one another's work. Group assessment may also be part of your programme where part of the assessment requires you to demonstrate your ability to work as part of a group.

Please see the module narratives at the end of this handbook or your module handbooks for more information about the specific learning arrangements for your modules.

At the end of each module there is a breakdown of:

1. The different stages of a module project
2. The different weighting and grading for each project stage AND the approximate time given to each stage in usual circumstances.

Submission, receipt, marking and return of assessment

Submission and receipt of assessment

Your module handbooks have full details of how to submit any necessary Programme work. This will be acknowledged and form part of ongoing feedback.

Please do not submit Programme work or work for inclusion in portfolio in electronic format alone. All work should be submitted in both a hard copy format and an electronic format (to the Programme Administrator) before 12noon on the Assignment deadline day.

Marking, second marking and marking moderation

All work submissions are subject to internal moderation and a representative proportion of work is also subject to moderation by the Programme External Examiner in line with Middlesex Regulations described below:

'In line with the university regulations section M Code of Assessment Practice minimum requirements all Programmes shall, at the very least, operate a system of moderation for assessed work. And HE project team will assess and moderate student work on projects. This will be second marked. All modules for that Programme shall adopt and implement the same policy work and project assessments which are failed work will be second marked.

Return of Programme work

You are expected to keep a copy of all your Programme work. As the marked copy is not normally returned to you, it is important you keep a copy of your Programme work so that you can understand the feedback properly.

External Examiners

External Examiners are one way we assure the academic quality of your programme. They are subject experts who help assure that your Middlesex award is comparable to that at other UK universities by reviewing the programme curriculum, the assessment and the learning resources. Among other things they approve all exam papers before they are taken, attend the assessment board and write a report at the end of the year. You can obtain a copy of this report by contacting Antonia Jater-Ezel or it is available on Moodle .

The External Examiner for the FdA in Inclusive Performance programme is: Dr SELINA BUSBY

IMPORTANT: It is inappropriate for you or any other student to make direct contact with an External Examiner. The appeal and complaints systems exist to allow you to express any concerns you have, including the marks you have been given for your performance.

You can read more about the role of External Examiners and quality assurance on the QAA website: <http://www.qaa.ac.uk/AssuringStandardsAndQuality/what-is-quality/pages/default.aspx>

Assessment Feedback

Feedback on your assessment (both formative and summative) provides the opportunity for you to reflect on it and to use this feedback as the basis for learning and to improve your work

Feedback can take many forms and may be informal. For example it may be given and discussed in the classroom or it may be more formal and delivered in written or audio form from peers or academic staff. Understanding your feedback is very important and to achieve this you are encouraged to discuss feedback with your peers and academic staff.

Receiving feedback on your work is an essential and important part of learning and therefore all programmes provide regular opportunities for **formative assessment**, the purpose of which is to get detailed feedback on your performance so you get a regular update on how you are developing and to prepare you for any summative assessment.

Feedback on **summative assessment** will be offered in a variety of forms and all your work will be marked and moderated in line with the Code of Assessment Practice which can be found in section M of the University Regulations: mdx.ac.uk/regulations

You will normally be provided with some feedback within 15 days of the date of a formal assessment.

Feedback on your assessment (both formative and summative) provides the opportunity for you to reflect on your work and to use this feedback as the basis for learning and improvement.

Further information about modules grades and what happens if you do not pass can be found by contacting the Module Tutor or a member of the Programme Administration Team.
Your results

At the end of the academic year, your results will be considered and confirmed by an Assessment Board. Once the Assessment Board has met you will be sent your results and progression status as soon as these are confirmed by Middlesex and returned to Chickenshed for publication.

The date for the release of results and progression decisions is usually the end of July each academic year.
Certificates

When you graduate your final qualification certificate will be issued by Middlesex University and will have the details of your qualification. It will include the words “in collaboration with Chickenshed”.

Full details of the information which will appear on your certificate are set out in the Middlesex Regulations, section E13.5: <http://www.mdx.ac.uk/regulations>

Diploma supplement

All students are issued with a diploma supplement verified by Middlesex University which will state Chickenshed as the institution where you studied. Your diploma supplement will include the modules you have taken, grades achieved and state your qualification with the classification and title but additionally it will also contain information on the nature, level, context, content and status of your studies undertaken and successfully completed. Diploma supplements are intended to help external parties such as employers or other higher education providers understand more about your programme in addition to your grades.

Deferral of assessment

If there are exceptional circumstances which, through no fault of your own, are preventing you from completing all or part of your assessment (e.g. submitting Programme work or taking an exam) you may seek permission to defer all or part of the assessment in a module to the next available opportunity.

Deferral requests should be submitted to Jojo Morrall at Chickenshed and be accompanied by supporting documentation, e.g. medical certificates. **The final deadline for deferral applications is 2 weeks after the end of the final assessment period.**

Extenuating Circumstances

If you do not wish to defer your assessment, but are concerned that exceptional personal circumstances (e.g. ill health) might affect your performance in assessment, you can submit a claim for extenuating circumstances. Your circumstances will be kept confidential but will be summarised by the HE Management Team and brought to the attention of the appropriate Assessment Board.

It is important to note that extenuating circumstances are only considered when determining the progression or final classification of borderline students. **They cannot be used to change the grade of a module.**

To submit a claim of extenuating circumstances you need to complete the relevant form, attach supporting documentary evidence and submit both to Jojo Morrall at Chickenshed. The final deadline for submission of extenuating circumstances forms with supporting documentation is the last date of the assessment period.

If you have any questions about extenuating circumstances please contact Jojo Morrall at Chickenshed.

Re-assessment

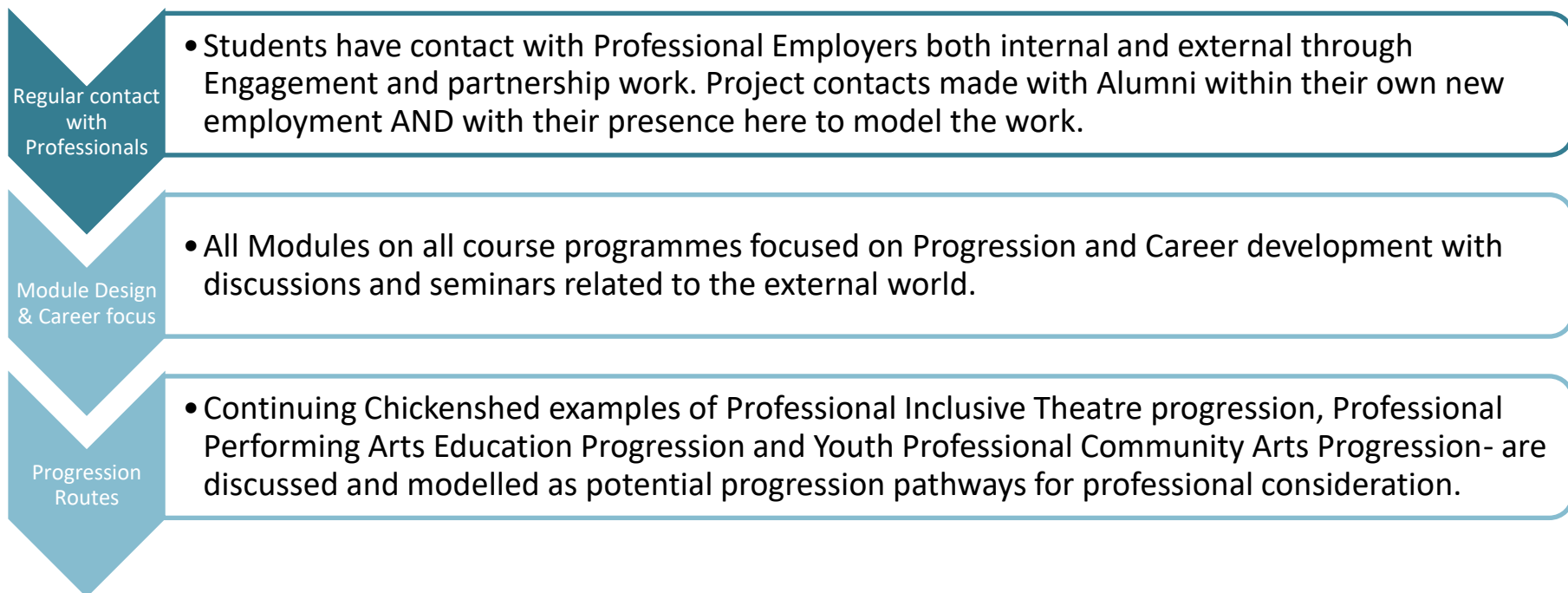
Although no one anticipates failing a module, it is important that you are aware of what happens if you do. Normally you would be entitled to one re-assessment opportunity if you don't pass and there is no financial cost associated with this second attempt. You should contact Jojo Morrall if you have any questions about re-assessment

Progression Personal Development Guide for Students

The content of this Guide is to steer students through their progression on your HE journey at Chickenshed. It will outline what you should expect from Chickenshed HE Progression and Career pathways, allowing space for you to inform your HE establishment on how best you would like to be supported through your Programme in terms of personal progression development towards career aspirations and goals.

This Guide will take you through a time-line of your progression experiences.

ALL students ...



Foundation Degree Year One

Chickenshed Inclusive Admissions Process

- Chickenshed Interviews every potential student, to make for a fair admissions and inclusive process right from the on-set. The interviews are conducted with two members of staff present in order for a holistic view of the Applicant to be made. Questions asked are devised to give applicants the chance to talk about past learning experiences, as well as thinking about progression aims and clear career ambitions if known, so that in turn the course itself is discussed as being the right course to meet these ambitions.

Pre-Induction Sessions

- These sessions are held for students who have accepted the place on one of Chickenshed's Higher education courses. In these sessions students will meet other people in their year group, alongside their tutors. Students lead aspects of this workshop and participants get to watch performance at Chickenshed. This is to give students the information needed to fully engage with their course in September and actively demonstrate course and potential career outcomes. The focus of their sessions are to find out about each student's past experiences and future aims- and to value these personal progression outlines.

Regular and Individual Feedback

- Feedback is given frequently throughout the course, either in your working group, or individually. These feedback sessions are focused not only on Personal and Professional/career goals (so exploring with a tutor if your progression aims have altered/changed) but also discussing where yourself as the developing Professional Practitioner would fit in the external world. What type of career would you like and would best suit you etc?

Feedback and Elective Module choice

- At the end of your first year a longer individual feedback session is held to discuss your progression throughout the year, set targets for your following year and to choose a discipline to study more intensively, choosing Dance, Music, Acting or Delivery. Tutors also give you a working range using the 20 point scale- to clearly show what level you are currently working at. Feedback will align Elective Module choice and targets with potential professional goals and career/training aims where these are becoming clear.

Foundation Degree Year Two

Professional Engagement Opportunities

- These Engagement Opportunities are available in your first year. However in your second year at Chickenshed these intensify. These experiences are offered internally as well as externally, and range across all areas of Performing Arts including Education, Community Arts and Social Inclusion. These engagement opportunities are to allow students to measure their development and change their personal and professional career pathways if they wish, with positive advice, support and modelling- including Work Shadowing and Professional Team Inclusion.

Accredited Programmes model Professional Practice

- Year 2 programme design is tailored to model what Professional and Career Practice involves. Your engagement with Module 209, which is devising, writing, staging and choreographing all aspects of your Final Production, gives students an insight to the workings of creating and running a Professional production, as well as giving student's experiences which may change progression choices. Students growing Independence and autonomy are key, with feedback focusing on fulfilling individual or group roles, progressing to autonomy, accessing support needed (as is done in professional situations) and deciding on readiness for future Higher Education, Training, employment or a mixture of all these.

Progression Discussion and options after "FD"

- As the end of this year marks the official end of your Foundation Degree, discussions are held with Tutors about what your progression aims next year might be. The BA course at Chickenshed offers is discussed as well as other 3rd year programmes. Conversations are had about where you see yourself as a developing practitioner. And how Chickenshed can support you as Alumni, or a BA student.

BA

Identifying immediately your Delivery and Practitioner style

- One of the first tasks which is given to every BA students is to compile a profile reflecting upon their teaching delivery and practitioner style. Students identify areas they would like to develop on the BA and areas they feel they are highly skilled in. Tutors read these documents, give each student feedback- and give every individual a focus on their BA always thinking of progression after the course and who they are as a developing practitioner. Students take on roles related to the professional task of researching, devising, rehearsing, directing, presenting in Milestone form and finally evaluating, performing and touring issue based material.

Meeting Professionals from a range of work environments

- Internal Chickenshed Professionals from wider range of roles eg External Education, Performance contacts and External Higher Education Contacts- liaise with BA students and comment on the professionalism of their creative and delivery processes.

CV and Profession routes discussed

- Students actively given course structures and guidance on working out their Learning Style and Delivery Style and working patterns to enable them to compile CVs and Continuous Professional Development profiles.

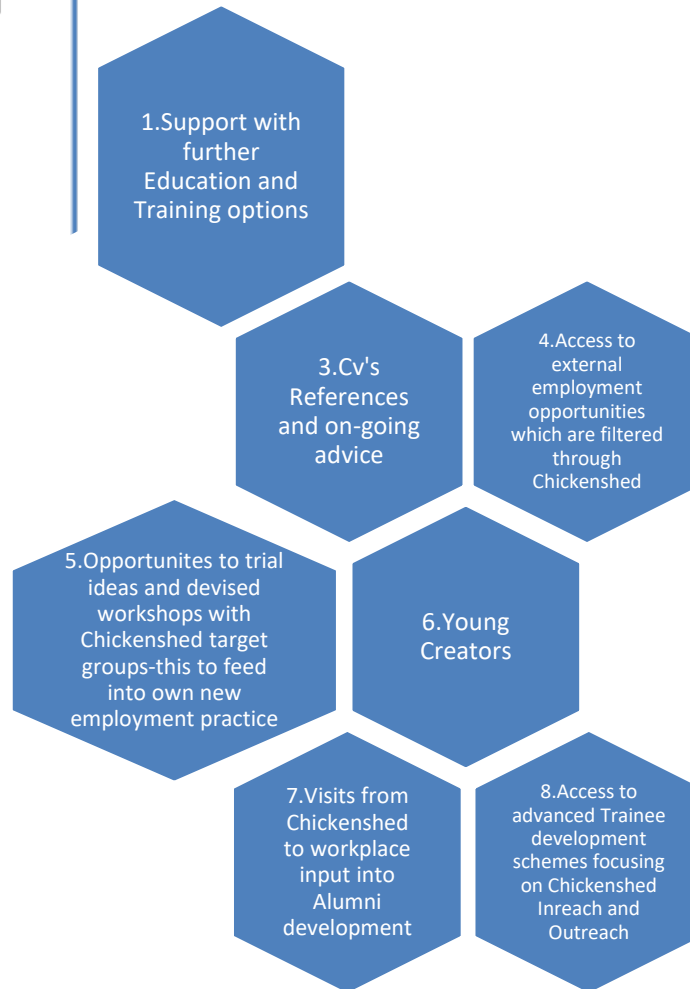
Support when actively taking the next steps

- Students given C.V and Professional development toolkit including budget planners, Health and Safety planners, Comprehensive inventory of skills and techniques development on the HE experience, particularly BA.

Note: Bridge Programme To promote employability and progression Chickenshed funds a 'Bridge Programme' where Chickenshed students are provided on graduation with up to £500 of work related employment with in external partner organisations – or at Chickenshed. This enables students to have a first paid employment role for CV profiles and as a Spring Board for other employment

Post Programme personal and progression development experience

**Graduating and
Alumni
Experience**



Foundation Degree Inclusive Performance

Programme Specification



1. Programme title	Foundation Degree Inclusive Performance
2. Awarding institution	Middlesex University
3a Teaching institution	Chickenshed Theatre Trust
3b Language of study	English
4a Valid intake dates	Sept
4b Mode of study	FT
4c Delivery method	<input checked="" type="checkbox"/> On-campus/Blended <input type="checkbox"/> Distance Education
5. Professional/Statutory/Regulatory body	N/A
6. Apprenticeship Standard	N/A
7. Final qualification(s) available	Foundation Degree Inclusive Performance
8. Academic year effective from	2025/26

9. Criteria for admission to the programme

Successful Level 3 (BTEC or A Level) study in a relevant subject or (for mature applicants) substantial relevant professional or education-related experience in, for example, commercial or subsidised theatre or performance, theatre in education, inclusive theatre practice or theatre workshop teaching. An enhanced CRB/Police check that indicates no convictions related to the inappropriate treatment of or abuse of children. Where minor offences are declared the Institution Programme Leader, in consultation with the University Link Tutor, will make the decision about an applicant's suitability for the course. Successful interview.

Chickenshed does not currently have registered authority to recruit non-EU students.

Chickenshed operates an RPL (Record of Prior Learning) policy following Middlesex University guidelines where potential students can show means of fulfilling course admission criteria.

10. Aims of the programme

The programme aims to:

- Give students an in-depth knowledge and understanding of inclusive performing arts related specifically to its application to current performing arts practice and debate and the development of inclusive practice.

- Encourage students to draw on a wide range of practical experiences, intellectual resources, academic disciplines, theoretical perspectives and work place scenarios to illuminate their understanding of inclusive theatre in a wide range of contexts.
- Encourage students to engage with a wide range of fundamental questions concerning the aims, values, policies and practices of inclusive theatre and its relationship to society.
- Develop in students the ability to construct and sustain a reasoned argument about a wide range of inclusive theatre and performance issues. These skills will be developed in a clear, lucid and coherent framework by engaging critically with evidence, practical participation and practical research.
- Encourage students to relate the theory and practice of inclusive theatre to work place settings and applying skills and competencies as practitioners in inclusive performing arts.
- Empower students to research different styles and methods related to performing, teaching, delivery, directing and supporting performance styles and methods. Students will find and develop their own styles and methods both when working individually and within a team in inclusive theatre settings

11. Programme outcomes*	
<p>A. Knowledge and understanding</p> <p>On completion of this programme the successful student will have knowledge and understanding of :</p> <ol style="list-style-type: none"> 1. Current Inclusive theatre theory and practice and its potential impact on future practice 2. The wider contexts of inclusive theatre – artistic, historical, educational, social and media and its changing nature in relation to these contexts. 3. The processes of inclusive theatre performance and teaching and its impact on individuals, groups and future social change across the development spectrum. 4. The main theories and research evidence governing the development of an inclusive response to drama, dance, music and creative project management in inclusive theatre settings. 	<p>Teaching/learning methods</p> <p>Students gain knowledge and understanding through:</p> <ul style="list-style-type: none"> • Observational and practical research into inclusive theatre practice – individual, group and with staff. • Practical participation <u>in</u> and evaluation <u>of</u> inclusive theatre workshops, rehearsals and performances across the broad range of theatre disciplines • Work shadowing of staff involved in all aspects of inclusive theatre including creating, planning and devising project and performances – together with evaluation of experience to use in a student’s own devising of material • Lectures and seminars both delivered by staff and later on in the programme delivered by students to represent learning and achievement • Video, audio and web research and recording to present achievement • Individual, group and whole cast case study <p>Assessment methods</p>

	<p>Students' knowledge and understanding is assessed by a range of the following:</p> <p>Project feedback, project monitoring, project reports, essays, individual and group presentations, learning diaries, reflective journals, reviews, group evaluation of achievement, group scripts, workshop and rehearsal plans and project plans.</p>
<p>B. Skills</p> <p>On completion of this programme the successful student will be able to:</p> <ol style="list-style-type: none"> 1. Identify and reflect on potential connections and inconsistencies between inclusive theatre theory, policy and practice both current and future accommodating new ideas and practice about impact on change through critical analysis. 2. Identify and evaluate own inclusive theatre performance learning process needs and these of a wide range of individuals and groups developing in theory and practice, research and develop a range of responses to those needs. 3. Present ideas convincingly in a variety of performance formats and situations across a range of performing arts disciplines with a wide range of participation/target groups. 4. Use IT and numeracy resources and research skills effectively for researching, recording and presenting course developments and outcomes. 5. Develop a mature adaptable approach to personal and career development 6. Develop and apply skills such as observation, advanced team working, interviewing, leading group discussion supporting group discussion when creatively leading individuals and groups and problem-solving in practical and written assignments 	<p>Teaching/learning methods</p> <p>Students learn skills through:</p> <p>Prescribed reading, seminars and small group discussion; group and individual project work; reflective practice through learning logs, essays, reports and presentation, analysis of observation, relating known practical contexts to new situations, generalising from known experience to develop understanding of new experience for future progression.</p> <p>Participatory seminars and workshops; group discussion, assignments and given tasks, investigative fieldwork and placement projects. Students are encouraged to observe practice, monitor practice and will also have their own practice monitored and evaluated with feedback given to promote new development.</p> <p>Students acquire graduate skills through an introductory module. Thereafter, skills are nurtured and developed throughout the programme culminating in modules where students manage, create and deliver inclusive theatre material with increasing independence and utilisation of graduate skills which they have developed.</p> <p>Assessment methods</p> <p>Students' skills are assessed by:</p>

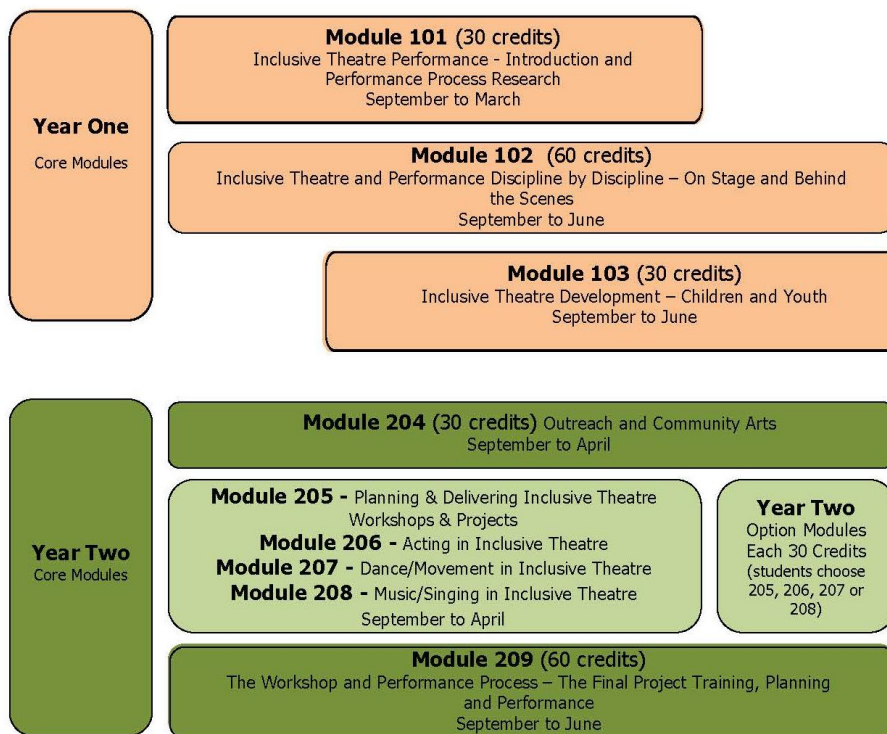
	<p>Milestone project processes, presentation of scripts, reports, reflective journals, learning logs, case history assignments and individual and group presentations, presentation and analysis of video research, planning, evaluating and re-planning of material presented in project logs, scripts, workshop and rehearsal plans.</p> <p>Practical tasks, workshop demonstration projects, case studies, project logs, group assignments, group presentations of research and achievement, video recording of achievement, essays, workshop and project planning files. Practical workshops, paired and group work and presentations, patch evaluation containing reflective entries, short and medium target statements and strategic statements about realising personally set targets.</p>
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12. Programme structure (levels, modules, credits and progression requirements)

12.1 Structure of the programme

YOUR PROGRAMME

Programme Structure Diagram



The Course is delivered following an observational study – participation – delivery model. Students initially focus on introducing themselves to inclusive theatre concepts and practices through observational study and analysis of professional practice. They then explore further the mechanics of practice by participating in a range of different inclusive performing arts experiences in a variety of contexts. Students work through the first year core units to gain a thorough foundation in the concepts, issues and skills which contribute to supporting inclusive theatre practice.

In the second year of the Course students develop a broader, in depth awareness of inclusive theatre through the exploration of organisation and delivery processes. Students work with Chickenshed staff to build an understanding of the skills needed to plan and deliver projects – also planning for the best ways to creatively support projects. In order to ensure that students can identify potential, specific post course progression choices two elective pathways comprising 30 credit option modules are introduced in Year Two. Students can either select to follow an extra performance pathway or a delivery of performance pathway.

In the 'Performance' pathway a student will take one of either Modules 206, 207, or 208 dependent on whether they wish to focus on Acting, Dance/Movement or Music.
 In the 'Delivery of Performance' pathway a student will take module 205 focusing on 'Planning and Delivering Inclusive Theatre Projects'.

The students already having followed a broad course of study to both practically and theoretically prepare them for either of these pathway options – get the chance to go into one pathway in more depth. This will enable students to thoroughly explore a potential progression route in a manageable way – enriching their understanding of possible post-course experience without any sense of a chosen option over-dominating and thus limiting their perspectives

12.2 Levels and modules		
Level 4		
Compulsory	Optional	Progression requirements
Students must take all of the following: Module 101 Inclusive Theatre Performance – Exploration and Performance Process Research (30 Credits) Module 102 Inclusive Theatre and Performance Discipline by Discipline – On Stage and Behind the Performance (60 Credits) Module 103 Inclusive Theatre Development – Children and Youth (30 Credit)	N/A	Students must pass at least 90 credits to progress to Level 5 <i>To achieve Honours, failed credit will need to be repeated.</i>
Level 5		
Compulsory	Optional	Progression requirements
Students must take all of the following: Module 204. Outreach and Community Arts (30 Credits, Level 5)	Students must also choose at least 1 from the following: Module 205 Planning and Delivering Inclusive Theatre Workshops and Projects (30 Credits, Level 5) Module 206	Students must pass at least 210 credits to progress to Level 6 <i>To achieve Honours, failed credit will need to be repeated.</i>

<p>Module 209 The Workshop and Performance Process – The Final Project, Training, Planning and Performance (60 Credits, Level 5)</p>	<p>Acting in Inclusive Theatre (30 Credits, Level 5)</p> <p>Module 207 Dance/Movement in Inclusive Theatre (30 Credits, Level 5)</p> <p>Module 208 Music/Singing in Inclusive Theatre (30 Credits, Level 5)</p>	
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*Please refer to your programme page on the website re availability of option modules

12.3 Non-compensatable modules	
Module level	Module code
4	102
5	209

13. Information about assessment regulations
<p>This programme will run in line with general University Regulations:</p> <p>The programme uses the Middlesex University regulations for assessment; these are detailed in the University’s Guide and Regulations (see http://www.mdx.ac.uk/regulations/).</p>

14. Placement opportunities, requirements and support (if applicable)
<p>Chickenshed’s professional theatre (at the Southgate site and at satellite ‘Sheds’ around the UK) is the main employer offering placement opportunities to students on the Foundation Degree initially. This will be supplemented by experiences in different outreach venues including schools and community venues. As the practice of Inclusive Theatre develops nationally it is expected that placement opportunities with other companies will become available.</p> <p>Chickenshed is an inclusive theatre company which has been developing and performing different genres of inclusive theatre since 1974 and which has also been operating accredited education courses since 1995 and accredited Higher Education courses since the year 2000.</p> <p>The organisation works with over 220 students and Alumni, 650 members of our Young Company Children’s and Youth Theatre and over 250 Volunteers and members of intergenerational groups - all beneficiaries of a unique inclusive creative process that values every single individual whether their education and community lived experience be mainstream or special or whether that experience has disadvantage and/or any forms of social inclusion/education/performing arts barriers.</p>

Chickenshed also work with 15,000+ individuals on its Outreach programmes every year - mainly in areas or situations of identified disadvantage and underrepresentation and with our students in all cohorts helping with projects and performances outside the theatre.

Chickenshed has been proud to receive many awards for its innovation work in performing arts and education including Teaching Excellence Framework Gold Award, many Off West End Theatre Awards and nominations, a Stage Newspaper Award and nomination, outstanding Quality Assurance Agency commendations and finally two MBEs and Honorary Doctorates from Middlesex University - for our Founders Mary Ward and Jo Collins for services to the Arts and Music. Chickenshed has also been assessed externally as a Centre of Excellence for Inclusive Education by the Inclusion Quality Mark organisation.

With over 50 years of achievement and empowering, visionary theatre, education and community arts behind us we look forward to our students being a part of an equally inspiring future.

15. Future careers / progression

Graduates of this programme are highly employable as performers, workshop leaders, education facilitators, arts administrators, theatre practitioners and social services inclusion co-ordinators; After a further period of study graduates of this course may also find employment as teachers, arts therapists, and in settings beyond performance itself as leaders in developing inclusive practice in educational and employment settings.

16. Particular support for learning

Chickenshed is one of the main pioneers of inclusive theatre and education practice and support with a 50 year tradition in this field. The Company's legacy is groundbreaking and students are able to both access this tradition and legacy and also use their learning and engagement experience to contribute to both. Chickenshed operate inclusive 'practice as research' learning approaches to support both access to and excellence in achievement.

Chickenshed has well-equipped studio and theatre spaces which accommodate the majority of the taught and workshop practice elements of the Foundation Degree.

In a genuinely inclusive environment, as exists at the Chickenshed, the need to promote a wide range of teaching strategies to meet a wide and diverse range of learning strategies is imperative as is a very 'hands on/evaluate one step/plan the next' approach to feedback. With evaluation a key component of each step and a combined reflection on own performance and the performance of others, students have the opportunity to progress to a very high level of autonomy in learning in unique and very different inclusive settings.

Flexible approaches to learning and assessment are a positive feature of the Foundation degree with students encouraged to engage with experience and materials in new and different ways. There are part-time course options, opportunities for self-directed research

and optional pathways within the Year Two programme to offer a measure of flexibility with a range of recording methods for assessment tasks actively encouraged.

17. HECos code 100071

18. Relevant QAA subject benchmarks Dance, Drama and Performance Subject Benchmark (2024)
Foundation Degree Qualification Benchmark (2020)

19. Reference points

QAA Quality Code 2023
Dance, Drama and Performance Subject Benchmark (2024)
QAA Foundation Degree Characteristic Statement (February 2020)

20. Other information

In the first Year of the Foundation Degree in Inclusive Performance students' work will not be graded, but module work will simply be awarded a pass or fail. Students will be given regular individual module feedback for their year one work as a whole to ensure they have a clear informed picture of their 1st year work, in terms of quality, progression and areas for development as related to course learning outcomes. In the second year students will be graded on the Middlesex 20 point scale – which will then be equated to the Distinction, Merit, Pass etc grading scale.

Please note programme specifications provide a concise summary of the main features of the programme and the learning outcomes that a typical student might reasonably be expected to achieve if s/he takes full advantage of the learning opportunities that are provided. More detailed information about the programme can be found in the rest of your programme handbook and the university regulations.

21. Curriculum map for [title of Programme]

This section shows the highest level at which programme outcomes are to be achieved by all graduates, and maps programme learning outcomes against the modules in which they are assessed.

Programme learning outcomes

Knowledge and understanding	
A1	Current Inclusive theatre theory and practice and its potential to impact on future practice for artistic practice, social inclusion, education and media.
A2	The processes of inclusive theatre performance, and its impact on individuals and groups across the development spectrum and across disciplines and target groups.
A3	The role inclusive theatre performing, teaching, learning and delivery practices play in meeting the individual needs of the individual performer – ensuring the individual can develop independent responses to performance.
A4	Current practice and procedures in the creative direction, management and organisation of inclusive theatre settings and projects.
Skills	
B1	Identify and reflect on potential connections and inconsistencies between inclusive theatre theory, policy and practice both current and future accommodating new ideas and practice about impact on change through critical analysis.
B2	Identify and evaluate own inclusive theatre performance learning process needs and these of a wide range of individuals and groups developing in theory and practice, research and develop a range of responses to those needs.
B3	Present ideas convincingly in a variety of performance formats and situations across a range of performing arts disciplines with a wide range of participation/target groups.
B4	Use IT and numeracy resources and research skills effectively for researching, recording and presenting course developments and outcomes.
B5	Developing a mature adaptable approach to personal and career development.
B6	Develop and apply skills such as observation, advanced team working, interviewing, leading group discussion supporting group discussion when creatively leading individuals and groups and problem-solving in practical and written assignments – when applying adaptable approaches to personal and career developments.

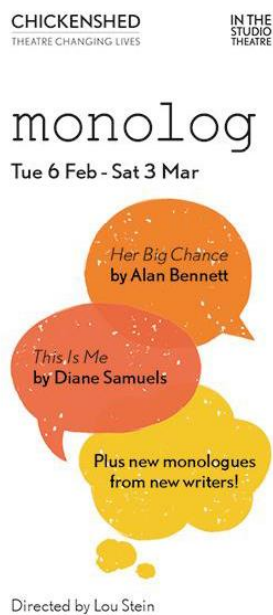
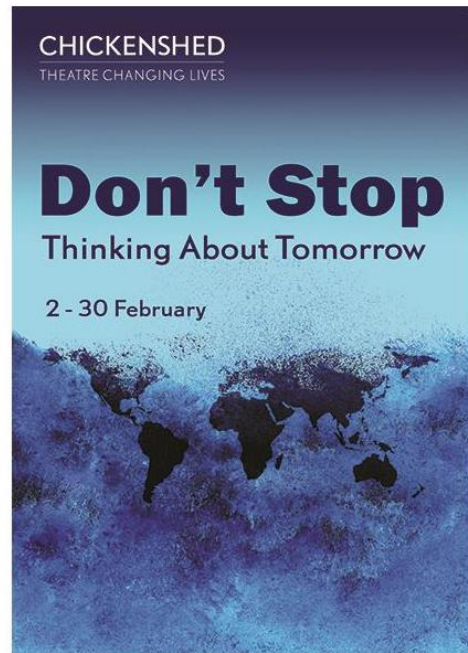
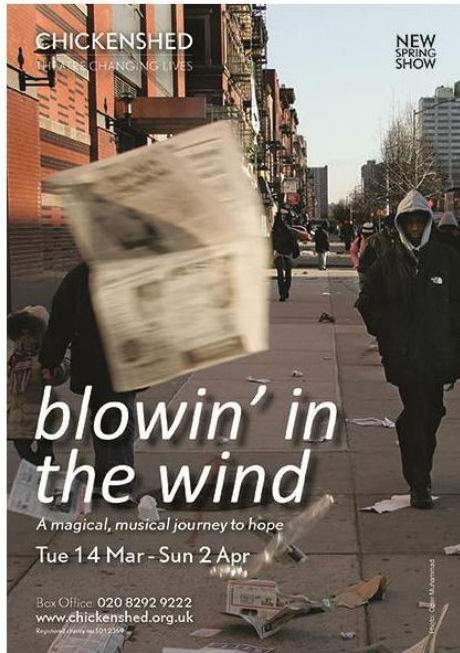
Programme outcomes										
A1	A2	A3	A4		B1	B2	B3	B4	B5	B6
Highest level achieved by all graduates										
5	5	5	5		5	5	5	5	5	5

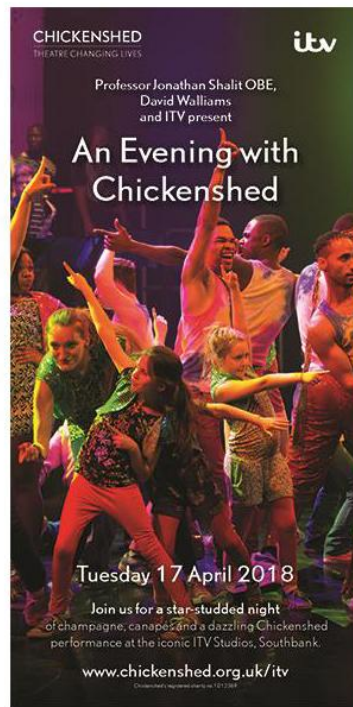
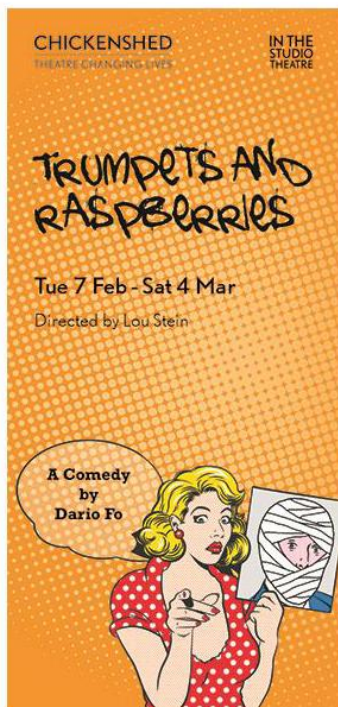
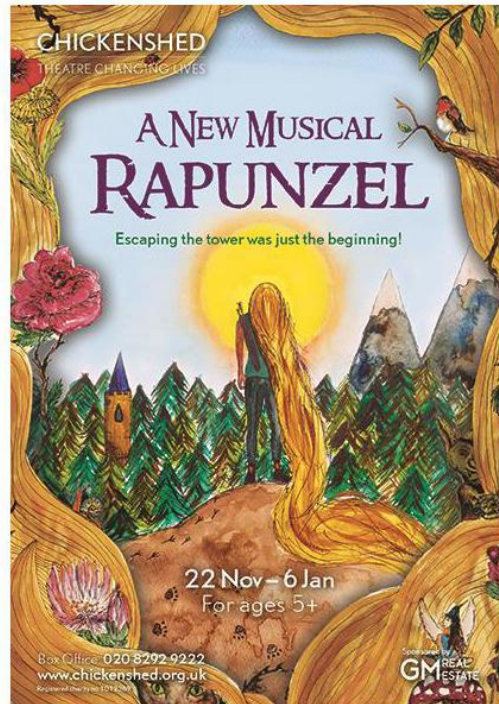
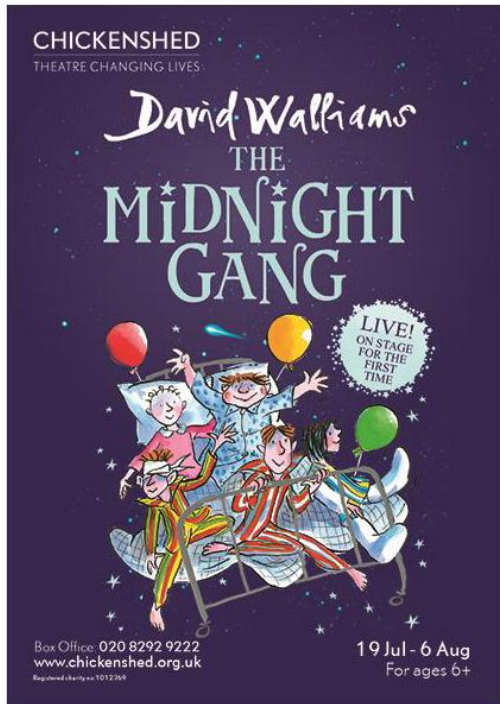
Foundation Degree Inclusive Performance 2025-26

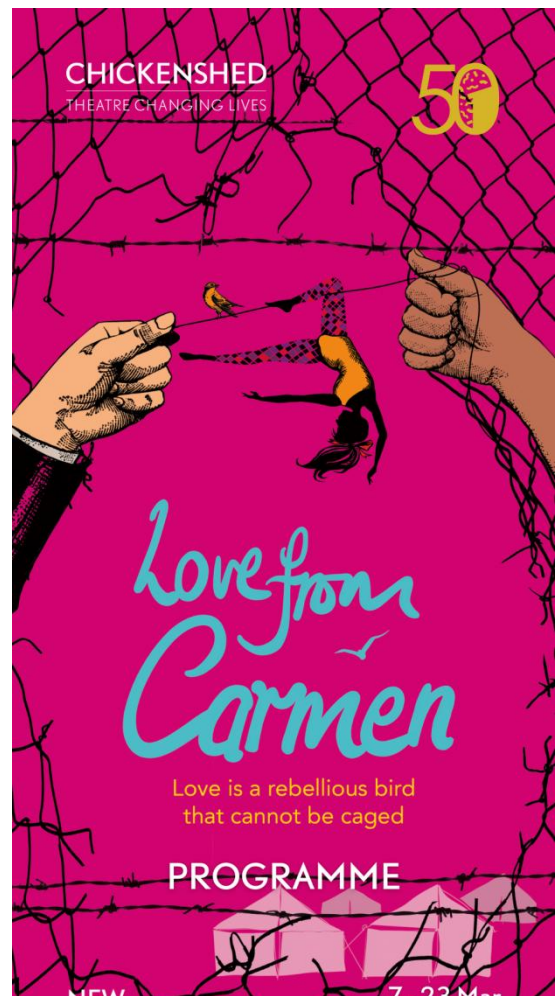
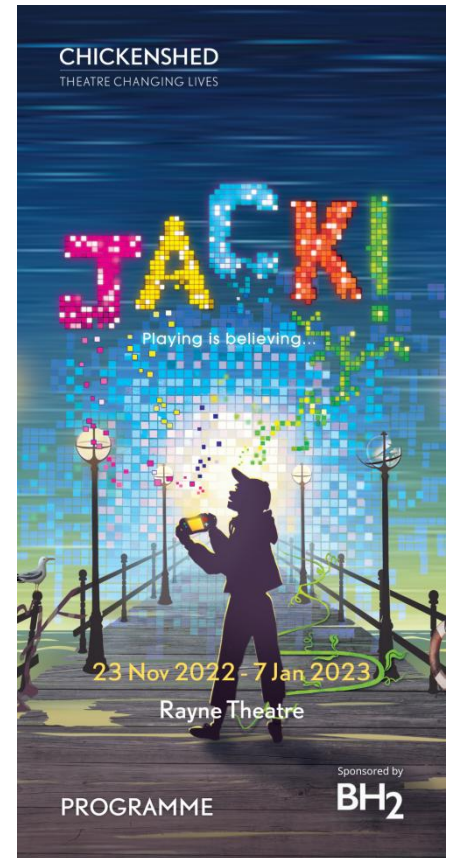
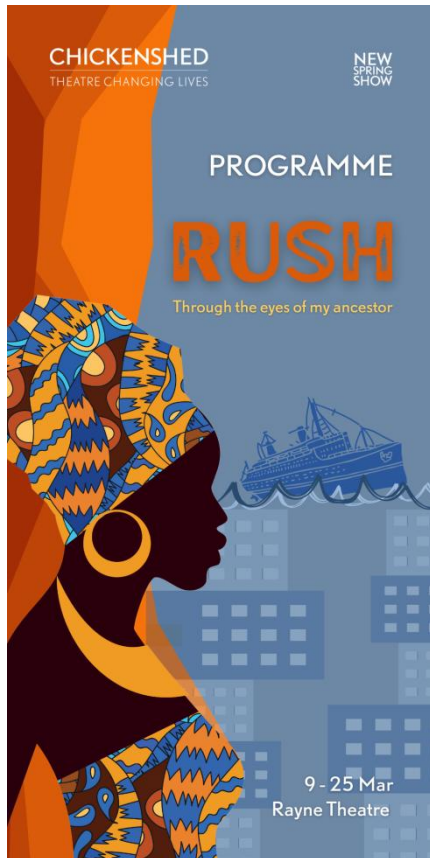
Module Title	Module Code by Level	A1	A2	A3	A4	B1	B2	B3	B4	B5	B6
		Module 1 (Inclusive Theatre Performance Introduction and Performance Process Research)	CSY101	/		/		/		/	/
Module 2 (Inclusive Theatre and Performance Discipline by Discipline)	CSY102			/	/		/	/	/		
Module 3 (Inclusive Theatre Development)	CSY103	/	/	/		/	/	/	/	/	/
Module 4 (The Workshop and Performance Process – The Final Project Training, Planning and Performance)	CSY204		/	/	/	/	/	/	/	/	/
Module 5 (Outreach and Community Arts)	CSY205	/	/	/		/	/	/			/
Module 6 OPTION (Planning and Delivering Inclusive Theatre Workshops and Projects)	CSY206	/	/	/		/	/	/	/	/	
Module 7 OPTION(Acting In Inclusive Theatre)	CSY207	/	/	/		/	/	/	/	/	
Module 8 (OPTION) (Dance/Movement in Inclusive Theatre)	CSY208	/	/		/				/	/	
Module 9 The Workshop and Performance Process – The Final Project, Training, Planning and Performance	CSY209	/	/	/	/	/	/	/	/	/	/

Performance engagement opportunities for professional staff to work with HE students.

Recent examples:







The teaching on your programme may involve on campus, face-to-face and online learning. This will ensure you get the most out of face-to-face learning, access to campus facilities and support to strengthen the sense of belonging and community at the heart of learning. Online learning will only be encouraged where it clearly helps to strengthen on-campus, in person teaching and encourages you to develop skills as an independent learner. The teaching and learning arrangements for your programme are provided in Moodle

Your Feedback Opportunities

Student surveys

Chickenshed participate in the National Student Survey (NSS) During your time at Chickenshed you will be asked at to give your feedback on your module, programme or a specific experience by completing a survey. These are important as they help your programme team and Chickenshed to determine what could be improved (as well as what is going well) and therefore please take the time to complete these. We do sometimes do these surveys manually.

Programme feedback forms are distributed towards the end of the academic year and are completely anonymous. The aim of this feedback process is to give you the opportunity to give your views on the quality of your programme of study.

A summary will be produced of any issues that have been identified through Student Survey. The Report would also describe the actions Chickenshed will take in response to feedback. All summaries will be an item for discussion during Programme Voice Groups and will, where necessary, be reported upon during the quality/annual monitoring process and Student Experience meetings. The whole feedback process will also be reviewed on a regular basis, to ensure that that it is effective in helping provide a good quality experience for students.

Other surveys

From time to time Chickenshed will promote surveys to give you the opportunity to give your views on the quality of the services and facilities offered by Chickenshed and your experience of areas other than your programme of study. These surveys will be completely anonymous and will inform Study Experience meetings and Boards of Study

How we consider your feedback

The feedback you give through the Student Experience Committee, through surveys and at Programme Voice Groups meetings plays an important part in reviewing the Foundation Degree in Inclusive Performance programme during and at the end of the academic year. Some of the changes we have made to the programme have been a result of student feedback. For example recently students asked whether it was possible to have their complex Autumn Term timetables, received from various disciplines, amalgamated into one document.

Education Department staff has worked with other staff within the Company to put together a system that produces complete, personalised schedules for each student. Also, students who are opting for extra professional experience activities were experiencing clashes with scheduled activity and asked for priority to be clarified.

Chickenshed agreed to consult schedules and make clear accredited priority and wherever possible rearrange to avoid clashes with eg Production timetables. The important aspects of this professional enrichment were acknowledged on all sides as positive and to be maintained and made even more accessible where possible.

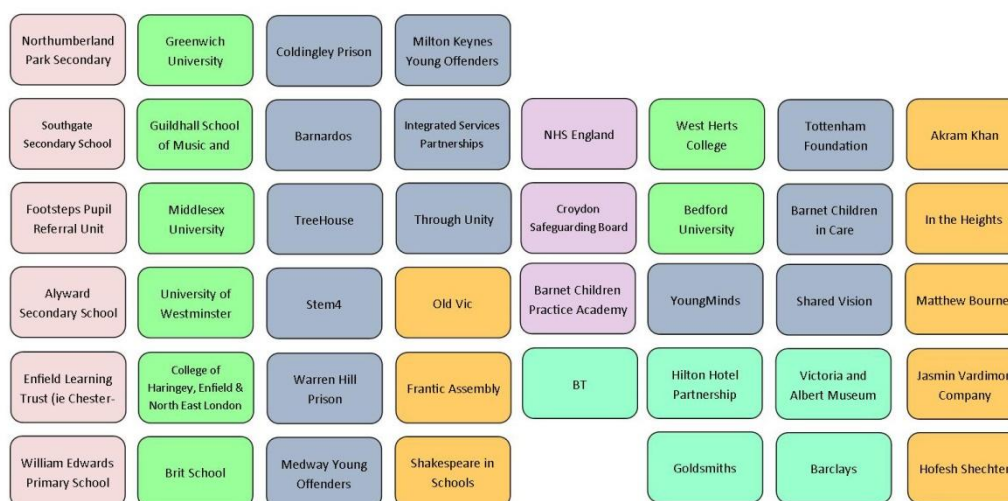
There are many other examples of changes to Programme programmes, new modules and a range of other developments in programme delivery and design that Chickenshed is proud to attribute to its students (please see descriptions at the end of this section).

Employability

Employability and your programme

The development of employability skills – for example, team work, self-management, business and customer awareness, communication, literacy and numeracy – are all integral parts of the Foundation Degree in Inclusive Performance. Students from the Foundation Degree have often progressed to the BA (Hons) Inclusive Performance Top-Up Year – also validated by Middlesex University.

Chickenshed has a Professional Partnership Network – a network of organisations who respect, value and want to experience Chickenshed’s work and projects and link up with our students. Below are examples of Organisations in our Professional Partnership Network. And the list is growing all the time



Personal and Professional Development Planning (PDP)

PDP will provide you with an opportunity to assess the value of the skills and knowledge you are developing and identify your future learning and development needs. This process is embedded in your Programme Module lessons and workshops. It offers a structured way to reflect on what you are good at and what you need to develop further. You will learn to review your own skill levels and what you have learned from different situations and environments, including your studies, part time work, voluntary work and other activities.

This is an important part of your personal development and reflects the working environment and the need to regularly discuss employability issues and ways of upskilling yourself.

Students have an electronic Professional Development Profile that is added to each time the student reports a professional experience they have had while on the Programme either internally or externally. Students have professional development opportunities within modules.

Career advice

Chickenshed professional staff is always on hand to advise students on professional and career development. Students work on projects with Programme graduates including those recently graduated. This allows for direct modelling of practice and on-going discussion re post-Programme employment/training issues.

Part Two - Resources and Support Available

Resources

Your Learning Resources

Introduction

Chickenshed's Theatre at Southgate, North London is purpose built for the provision of inclusive theatre and inclusive performing arts education and training. Completed in 1994 ready for the first inclusive BTEC National Performing Arts intake in 1995 and further extended in 1997/8 to encompass a Studio Theatre, Outdoor Amphitheatre, Study facilities and fully accessible specialist technical production facilities – the theatre's resources have been awarded 'outstanding' for inclusive performing arts specialist provision in past inspections. Chickenshed Higher Education delivery began in 2005.



IT Facilities

- Portable/laptop IT facilities for students for small group and individual inclusive support and independent work while on site.
- Braille printer

- Video/film editing suite
- Video and digital camera technical resources
- IT group to monitor/adapt resources.

Specialist facilities

1 Inclusive Performance/Education

Rayne Theatre



- Purpose-built for inclusive performing arts activity.
- All levels accessible for inclusive casts of performers, inclusive student group training and inclusive audiences.
- Direct inclusive access to dock and production facilities.
- Lifts on either side of auditorium ensuring full access for students, performers and audience.
- Flat purpose-built adaptable stage area.
- Full inclusive access to technical level, sound desk and all production facilities.
- Direct access to all study/dressing room areas.
- Full lighting/sound/production resources for all levels of performance. Students involved in all levels of performance.
- Fully adaptable staging for inclusive performance.

2 Inclusive Performance/Education

Studio Theatre



- Purpose-built, accessible flat, open, adaptable stage area.
- Accessible to students, casts and audience via lift, stairs and through auditorium.
- Fully accessible specialist production facilities.
- Flexible, raked seating – easily installed.

3 Inclusive Education/Training

Dance Studio



- Purpose-built fully accessible via lift – and through auditorium.
- Mirrors to aid student and tutor monitoring of movement.
- Audio facilities accessible.
- Mats for floor work/occupational therapy.
- Dance/Movement textual/audio resources.

- 4 Inclusive Education
Resource Base/Library Resources

Three-in-One Room



- Purpose-built adaptable from one large space to three smaller spaces for whole class, small group or individual tutorial work.
- Accessible via lift – ease of access to Studio Theatre/Auditorium.
- Library – Textual and video resources.

Library

Students at Chickenshed cannot access the library facilities of Middlesex University. Chickenshed has an on-site textual resource which students have free access to, as well as a small video/DVD resource which students can access while on site.

- 5 Inclusive Performance/workshop, Education
Cafe Area



- Purpose-built Open Plan – accessible to entrance – incorporating full access to auditorium and lifts to other spaces.
- Spacious – allowing for student leisure and group discussion/workshop activity preparation/rehearsal.
- Easily adapts from leisure/study space to performance space.
- Audio and video facilities accessible.

6 Inclusive Performance/Education
Outdoor Amphitheatre



- Purpose-built fully accessible from entrance and bar.
- Seating and stage area accessible at all levels.
- Audio facilities easily installed.
- Large space with different areas and seating for small/large group workshop, activity, preparation/study.

7 Inclusive Performance/Education
Outside Resource and Project Planning Base (Small Shed)



- Seminar and formal/informal project planning/discussion space

8 Inclusive Performance/Education
Outside Resource and Project Planning Base (Large Shed)



The Annex



- Seminar and formal/informal project planning/discussion space

9 Inclusive Education/Performance

Music Studio



- Accessible via its own purpose-built lift.
- Wide range of sound/music production and recording facilities for professional level production – has produced material for release.
- Digital recording equipment
- Music can be piped throughout theatre
- Music Library
- Music Administration facilities
- Space for small inclusive group music/technical training

10 Inclusive Education/Performance

Band Room (Kobler Room)



- Houses Chickenshed's Inclusive Youth Band.

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- Extensive instrument provision
 - Recording facilities – direct link to Music Studio and Auditorium
 - Music Department administration facilities
 - Houses inclusive vocal group for performances.
- 11 Inclusive Production Suite
- Fully accessible backstage production area – with direct access to auditorium.
 - Fully accessible dock area – used for inclusive performance – entrance/exits – and scenery production.
 - Fully accessible workshop and production store/technical store – backing large scale public performances involving inclusive groups of students and smaller scale studio performances involving inclusive groups of students.
 - Stage/scenery/properties design for inclusive casts.
- 12 Dressing Rooms and Wardrobe
- Accessible from bar and auditorium
 - Doubles as extra rehearsal/study spaces during day.
 - Costume design, production and advice for inclusive casts.
- 13 Inclusive Education/training/theatre Administration/co-ordination Offices
- Inclusive Education and Training administration/co-ordination office.
 - Inclusive student/theatre artistic development and training administration office.
 - Inclusive Theatre administration office.
 - Used for extra 1:1 inclusive support sessions, progression support.
- 14 Car Park/Reception/Box Office
- Fully accessible offering direct, flat access to theatre entrance and stage door for inclusive casts and audiences.
 - Disabled parking bays.
 - Box Office/Reception/Bar area for Front of House training for inclusive student group.
- 15 Inclusive Performance/Education
Outside Resource and Project Planning Base (Annex)
- Seminar and formal/informal project planning/discussion space

 - Undertaking needs assessments for students applying for support through the Disabled Student's Allowance (DSA).

Confidentiality will be respected and relevant details will only be disclosed with your permission.

For information or advice about any of the above please contact Antonia Jater (in the Education Office) in the first instance.

Student Support

To help you in progressing towards greater independence there is a great deal of inclusive support available.

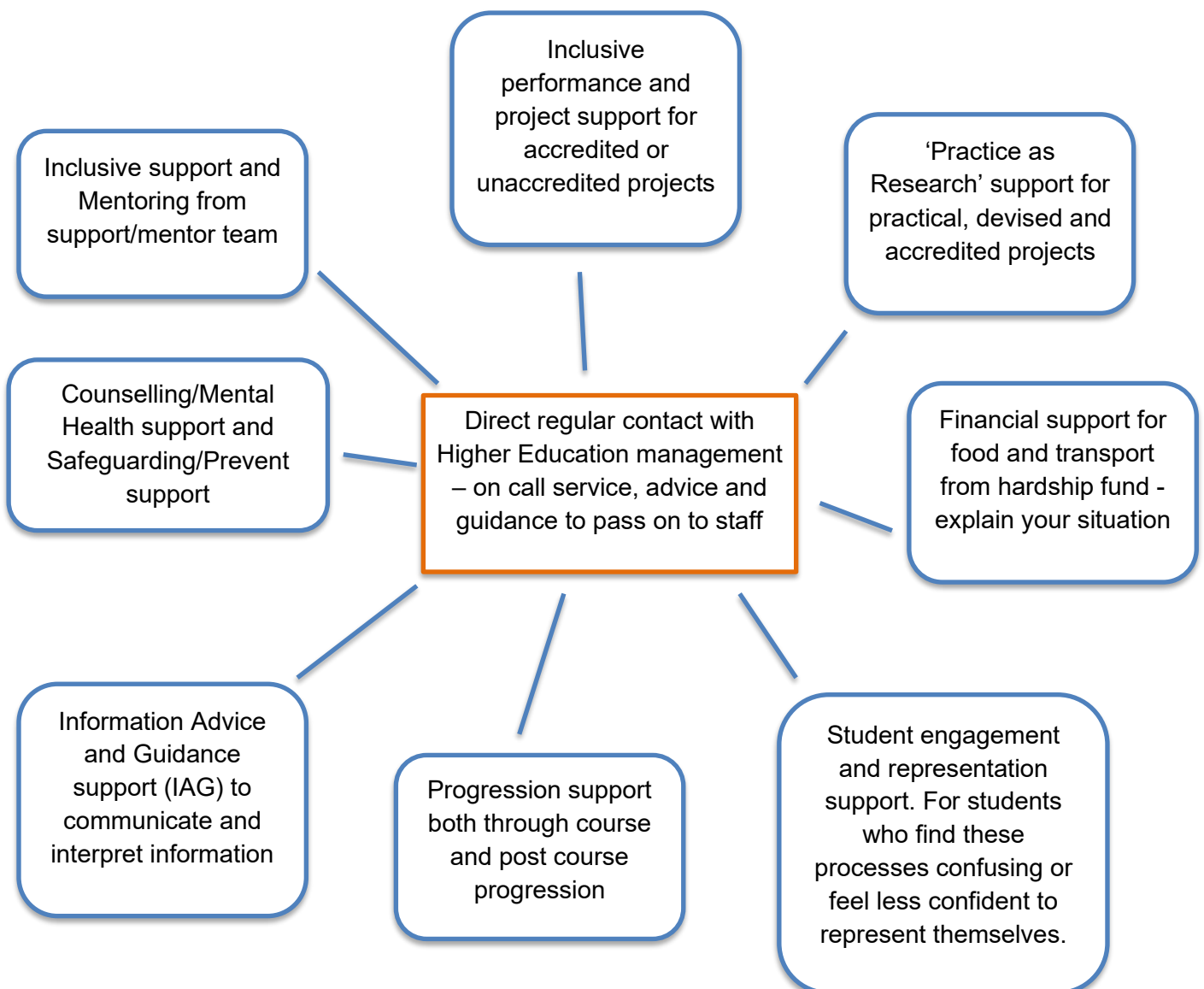
Chickenshed Higher Education has been regularly commended for its inclusive support to ALL students. Chickenshed are dedicated to supporting you as a student, both in the ways outlined here and in new ways that you identify in our student engagement and representation processes.

Don't feel alone as a student at any time.

What can we do for you? Tell us, we will listen.



Existing inclusive support services and provision.



Academic staff

Your tutors will direct your studies and ensure that you know what work you need to cover in any given module. Seek advice from academic staff either during their office hours or by email or telephone please see 'Contacts and Communication' section for details.

Link Tutors

As stated on the front of this handbook the link tutor at Chickenshed for this programme is Paul Morrall and the link tutor at Middlesex is Stefanie Sachsenmaier. Both tutors are jointly responsible for ensuring the programme is delivered according to the arrangements agreed when it was approved. Both link tutors attend the Board of Study meetings where they hear the views of students on the programme, however you can contact either if you have a query or suggestion.



Support services at Chickenshed

Student Support Team

Do not hesitate to approach Tutors or the Inclusive Student Support and Mentor Team in the first instance if you have a query or need advice on any of the following:

- Programme regulations advice
- Revising or recording module registrations
- Submission of Programmework
- Assessment deferral requests
- Recording extenuating circumstances
- Recording reasons for unavoidably being absent
- Advice on where to make a suggestion or a complaint

Tutors and Information, Advice and Guidance Teams will then liaise on formalising queries or requests where needed.

Contact details

For information on who to contact for various student advice please contact Antonia Jater at Chickenshed in the first instance.

FdA Inclusive Performance Tutor Team support

In addition to the support available to you via Information, Advice and Guidance staff, the FdA Inclusive Performance Tutor Team is your first point of contact for support and you can contact them for Year 1 - William Laurence and Courtney Dayes at Chickenshed and Year 2 – Cara McNanny and Demar Lambert, for queries regarding your programme. They will either help you to deal with those issues directly or will refer you to who you need to see.

You can also get valuable guidance from the FdA Inclusive Performance Tutor Team on time management, planning your studies, preparing for assessment and tips on revision. Additionally Jojo Morrall at Chickenshed can help you with the extenuating circumstances and deferral process (including advising on evidence).

Counselling and Medical Support

During the Programme of your studies if you encounter problems concerning your work or personal or emotional difficulties Chickenshed will arrange for you to consult with a professional counsellor. If you are already seeing a Counsellor you would be given time to obtain any additional counselling support needed outside Chickenshed.

Counselling involves one or more meetings with your counsellor in a safe and confidential setting. You will have the time and space to discuss difficulties in your life which may be interfering with your ability to study and enjoy your time as a student. Students come to counselling for all sorts of reasons but generally it is a good idea to seek help before things start to feel unmanageable. Counselling can give you the opportunity to talk and think things through with someone from outside your social circle. This can feel both supportive and also offer the possibility of developing a fresh perspective on your difficulties.

If for any reason you experience medical issues which may affect your study, Chickenshed asks you contact our Medical Support Officer who will work with tutors and support/mentor staff to help you.

For more information including how to make an appointment please contact LaChe Fleming via email or in the Education office.

Chickenshed is proud to offer extensive Professional Counselling services backed up by Inclusive Support Team Mentoring – in recognition of its commitment to support the Mental Health needs of students. Please see Chickenshed Mental Health Guidance included at the end of this Handbook.

Inclusive Disability Support Service

If you have a long term medical condition, physical difficulty, sensory impairment, mental health problems or a specific learning difficulty (e.g. dyslexia) that you feel could impact on your studies, and would like information about support provision that can be made available, please contact Chickenshed's Inclusive Support and Mentor Team who, with help from Chickenshed'

IAG (Information, Advice and Guidance) team – will discuss how the Programme you are on can further meet your needs.

You are encouraged to make your situation known at the earliest opportunity to ensure due provision is made. Support can include, but is not restricted to:

- Advice on Programme related study needs,
- Arranging support such as note takers and personal assistants,
- Liaison with tutors and funding authorities
- Undertaking needs assessments for students applying for support through the Disabled Student's Allowance (DSA).

Confidentiality will be respected and relevant details will only be disclosed with your permission. For information or advice about any of the above please contact Antonia Jater (in the Education Office) in the first instance.

Chickenshed Inclusive Support Background – An Overview for Students

Chickenshed is an inclusive theatre company whose philosophy of being 'open to all', including all, excluding no-one has been translated into theatre, performing arts and education practice over the Programme of more than forty years of hard work and achievement – forerunning legislation and reactive policy making. As a principle inclusive, open working is imbued in everything the Company does.

Chickenshed emphasises the need for a proactive attitude to ensuring its inclusive philosophy is put into practice for all individuals who are employed, trained, educated or simply entertained by its work irrespective of perceived 'disability', 'special educational need' or 'special need'.

The following measures – which have been put in place over nearly 30 years of Education work since the opening of the theatre and 50 years since the beginning of the Company's existence – enable Chickenshed to meet its responsibilities under the Disability Discrimination Act (DDA).

- 1 An inclusive intake for all its employment, Education, Children's, Youth Theatre, Performing, Outreach and Training programmes with participants and groups coming from special and mainstream schools and working and achieving together rather than separately.
- 2 A purpose built theatre designed for inclusive work – fully accessible at all levels for all individuals.
- 3 A suite of practical policies which promote the Company's central driving philosophy that inclusion makes the artistic and educational work better. These policies are constantly reviewed and adapted to respond to new initiatives and legislation - and crucially to ensure more individuals have greater access to participation in the work of the Company.
- 4 Creative work which is inclusive in its intake, inclusive in its process and inclusive in its subject matter.
- 5 An inclusive staff and trainee staff resource trained over many years in the delivery of inclusive theatre and education.
- 6 An Outreach training programme that seeks to provide a model of inclusive working to new theatre organisations set up by Chicken Shed – and also to existing theatre organisations in communities around the country.
- 7 Access groups in every aspect of the Company's education, theatre and management work which constantly plan and implement the 'reasonable adjustments' that may need to be made for any new or existing participants whose needs may warrant this or whose needs may change. The Company's commitment is to make these adjustments

wherever possible in advance of specific identified need – with the over-riding principle that every individual's needs should be included and catered for – so preparation for the widest possible range of individuals is always necessary.

By inclusive access Chickenshed means access to all individuals or groups who comprise a community including those who are being or have been educated in 'special' or 'mainstream' schools or colleges. Inclusive communication means for Chickenshed, publicising all programmes, Programmes and opportunities to the widest possible range of individuals wherever they live, work or are educated in a community to ensure that activities are communicated to in the individuals and groups who may want to participate. An inclusive 'open door' policy is not enough. Chickenshed constantly takes steps to communicate its openness and inclusivity; actively recruiting to back up its communication because it is the wide range of individuals and groups who make our work what it is.

Financial issues

For information on who to contact for various student advice please contact Antonia Jater at Chickenshed in the first instance.



Student Union membership

As you are not attending a Middlesex University campus you are, unfortunately, not a member of Middlesex University Students' Union (MdxSU). You are however still entitled to the TOTUM Pro Card and ISIC cards.

ISIC cards – full time students only

As a full time student you can apply for an International Student Identification Card which will give you discounts on travel, shopping and experiences world-wide. You can apply for an ISIC card with your NUS Extra Card for an additional charge - <https://www.nus.org.uk/en/nus-extra/discounts/?q=NUS+Extra+Card>

TOTUM Pro Card

This is a student discount card which can be used at a very large number of retailers, please see the TOTUM Pro website for further details, if you are interested please contact Antonia Jater-Ezel and she can give you the Voucher Code and Link. <https://www.totum.com/se/student-discount/cat/totum-pro>

Part Three - University Policies You Should Know

Programme Regulations

As a student of Middlesex University there are regulations and policies that you should make yourself aware of before you commence with your studies. These regulations detail the rules around assessment, how grades are awarded, and how assessment is conducted. This includes details on unforeseen circumstances (*Force Majeure*), academic integrity and misconduct and what you should do if circumstances mean you cannot complete an assessment. Full details of the regulations for all learners at Middlesex can be found at:

- <https://www.mdx.ac.uk/about-us/policies> (scroll to university regulations)
- **Academic Appeals**
An Academic Appeal is a formal request that a decision made by an Assessment Board or Programme Progression Board is reconsidered because of special circumstances. You should follow the Appeal Regulations and Procedures (Section G) if you submit an appeal: <https://www.mdx.ac.uk/about-us/policies> (scroll to university regulations)
- **Academic Integrity and Misconduct**
You should be familiar with the Infringement of Assessment Regulations/Academic Integrity and Misconduct regulations (section F) as Chickenshed and you have to act in accordance with these procedures in the case of any alleged academic misconduct: <https://www.mdx.ac.uk/about-us/policies> (scroll to university regulations)
- **Academic Integrity and Misconduct**
Please note that Chickenshed uses its own regulations for handling academic misconduct and therefore this section of the Middlesex University Regulations (section F) does not apply to you. More information about the appeal process is available
- **Complaints**
The complaints procedures of Chickenshed must be followed and have been fully exhausted before you can follow the Middlesex University Student Complaints and Grievance Procedures (Appendix A for students of collaborative partners) which can be found in the Middlesex University regulations: <https://www.mdx.ac.uk/about-us/policies> (scroll to university regulations)

Research Ethics

Chickenshed ensures that all participants leading or participating in any of their programs are not only familiar with ethical considerations but are also confident in how to enact these considerations. To mitigate potential harm at all times, participants must reflect, conduct risk assessments, and adjust their planning to adhere to key ethical principles. These principles include:

- **Honesty**- Being truthful in all communications and actions.
- **Objectivity**: Avoiding bias in all aspects of the work.
- **Integrity**:- Upholding strong moral principles and professional standards.
- **Carefulness**:- Ensuring accuracy and avoiding errors through meticulous attention to detail.

- **Openness**:- Being open to new ideas, criticism, and change.
- **Transparency**:- Being clear and open about methodologies and procedures.
- **Accountability**:- Taking responsibility for one's actions and their impacts.
- **Intellectual Property**:- Respecting the intellectual contributions and ownership rights of others.
- **Confidentiality**:- Protecting sensitive information and respecting privacy.
- **Responsible Publication**:- Sharing results honestly and without fabrication or distortion.
- **Responsible Mentoring**:- Providing guidance that is ethical and supportive.
- **Respect for Colleagues**:- Valuing and respecting the contributions of others.
- **Social Responsibility**:- Considering the social implications of one's work and acting to benefit society.
- **Non-Discrimination**:- Ensuring equality and fairness regardless of personal characteristics.
- **Competence**:- Maintaining and improving professional skills and knowledge.
- **Legality**:- Complying with laws and regulations.

Chickenshed staff are present at all workshops and the devising stages to support students in striving for projects that maintain high ethical standards. This ongoing support helps ensure that ethical considerations are not only understood but also effectively implemented in all areas of their work.

Students are taught how to conduct research and how to create effective questionnaires to gather maximum valid data but aiming to mitigate any harm.

Staff are part of each stage of research, overseeing the implementation of ethical considerations.

Staff are part of devising research techniques, editing questions where needed, supporting the sharing of questionnaires prior to issuing to appropriate target groups and then how to evaluate results.

Staff are the final voice in the ethical content of the survey before dissemination.

Learning, Teaching and Assessment

Anonymous Marking Assessment Policy

Anonymous marking ensures that your identity (your name, student number and other personal/identifiable information) is not made available to academics when they are marking your work. This means that you can have confidence that your assessments will be marked fairly and consistently. However, there are some forms of assessment for which anonymity cannot be guaranteed and these are recognised in the policy. We believe that it is important to provide you with the support and guidance needed to help you develop and prepare for your final assessments (those which count towards your final grades i.e. summative assessments). Therefore, anonymous marking will not apply to learning activities and assessments that do not contribute to your final grades (i.e. formative assessments). If you require further information and support to understand how anonymous marking works in your programme modules please contact the Module Leader for more information.

The Anonymous Marking Assessment Policy is available at:

https://www.mdx.ac.uk/data/assets/pdf_file/0037/563599/anonymous-marking-assessment-policy.pdf

Appendix 1: Module Narratives

Module Narratives

In this section you will find details of all the modules associated with your programme so that you can see what is involved in your programme and make any choices over option modules (if applicable).

The narratives were correct at the time this handbook went to print but details change over time and therefore you should always refer to the latest version available on Moodle

Module 101 Introduction to Inclusive Theatre Performance

Module 102 Inclusive Theatre and Performance Discipline by Discipline

Module 103 Inclusive Theatre and Development – Children and Youth

Module 204 Outreach and Community Arts

Module 205 Planning & Delivering Inclusive Theatre Workshops & Projects

Module 206 Acting in Inclusive Theatre

Module 207 Dance/Movement in Inclusive Theatre

Module 208 Music/Singing in Inclusive Theatre

Module 209 The Workshop and Performance Process – The Final Project Training, Planning and Performance



Your Modules

1.	Module code:	CSY101
2.	Title:	Inclusive Theatre Performance – Exploration and Performance Process Research
3.	Credit points:	30
4.	FHEQ level:	4
5.	Start term:	September
6.	Module leader:	A. Driver & P. Morrall
7.	Accredited by:	
8.	Module restrictions:	
	(a) Pre-requisite	
	(b) Programme restrictions	
	(c) Level restrictions	
	(d) Other restrictions or requirements	
9.	Aims:	<ul style="list-style-type: none"> • To introduce students to the range of concepts and experiences that make up an inclusive theatre environment, using the Chicken Shed Theatre Company as an example of such an environment for comparison and generalization purposes. • To interpret and contextualize the theoretical perspectives and concepts of inclusion and inclusive theatre. • To explore and discuss different methods of researching inclusive theatre practice in theatre, education and community contexts.
10.	Learning outcomes:	<p>Knowledge On successful completion of this module, the student will be able to:</p> <ol style="list-style-type: none"> 1. Develop through analysis and evaluation a rigorous approach to the acquisition of knowledge related to Inclusion and Inclusive Theatre. 2. Research information related to a range of key elements and differences which characterise inclusive theatre/performing arts and its history. 3. Classify the key features and specialised skills needed for well-run inclusive theatre workshops and performances. <p>Skills On successful completion of this module, the student will be able to:</p> <ol style="list-style-type: none"> 4. Apply knowledge in relation to the practical investigation of inclusion and inclusive theatre practice.

	<p>5. Demonstrate skills related to compilation, dissemination and analysis of individual and group review studies.</p>
<p>11.</p>	<p>Indicative Syllabus:</p> <ol style="list-style-type: none"> 1. Definitions of theatre and inclusive theatre – related to both theatre practice and to individual development. 2. Definitions of inclusion, exclusion and related terms ‘mainstream-special’ as relevant to inclusive theatre practice. 3. Introduction to potential developments and barriers within the inclusive theatre spectrum. Introduction to role development within inclusive theatre both for individual students themselves and for inclusive theatre participants in general. 4. History of Inclusive Theatre and Chickenshed – Artistic Journey, Inclusive Journey and Organisational Journey – Techniques used to analyse the history and development of a theatre company explained and practiced by students using Chicken Shed Theatre as a model. Techniques of observation and evaluation within inclusive theatre – Ethical considerations – confidentiality, anonymity, consent. 5. Supporting workshops for different participants/audiences – Age groups under different conditions. Balancing and linking disciplines within workshops and performances. 6. Introduction to workshop and performance styles in other theatre/performance situations outside an inclusive theatre environment – including the work of a range of 20th Century practitioners. Understanding of the types and levels of performance and the range of performers likely to participate in inclusive performance.
<p>12.</p>	<p>Learning and teaching strategy:</p> <p>The Programme of study will typically include practical workshop participation and workshop observation. Lectures, Seminars and debates exploring Inclusive Performing Arts and Theatre artistic, social and historical contexts will also be utilised. Rehearsals, group and individual tutorials alongside demonstration workshops and both formal and informal performance observation opportunities will provide additional exploration of inclusive theatre knowledge and skills.</p> <p>Students will progress in both their practical and theoretical understanding of inclusive theatre/performing arts and inclusion concepts and contexts as they are introduced to the core foundation principles of future course material. These will include Inclusive Artistic Workshop and Performance Outcomes, Inclusive Theatre Development in Individuals and groups and the influence of Inclusive Theatre in Education, Community and Society.</p>

	Delivery method: <input checked="" type="checkbox"/> On-campus/Blended <input type="checkbox"/> Distance Education	
13.	Assessment scheme:	
	(a) Formative assessment scheme	
	Tutor team and peer continuous assessment and grading of individual student participation in module experiences informing, including individual student milestones.	
	(b) Summative assessment scheme	
	Task: Group Presentation	
	Weighting	Specification e.g. word count / duration / no. of pages
	LO mapped to	Anonymously marked
	Ethics approval required	
	100%	30-40 minutes
	All	<input checked="" type="checkbox"/> No <input type="checkbox"/> Yes
		<input checked="" type="checkbox"/> No <input type="checkbox"/> Yes – individual student <input type="checkbox"/> Yes – group approval <input type="checkbox"/> Yes – whole module
	In order to pass the module, the student will be required to achieve either:	
	<input checked="" type="checkbox"/> an overall aggregate of grade 16; <input type="checkbox"/> an overall aggregate of grade 16 with a minimum of grade 16 in each assessment component <input type="checkbox"/> an overall aggregate of grade 16 with a minimum of grade 17 in each assessment component <input type="checkbox"/> an overall aggregate of grade 16 with a minimum of grade of 18 in each assessment component	
	Seen examination%
	Unseen examination%
	Coursework (no examination)	100%
14.	Timetabled examination required	Yes <input type="checkbox"/> No <input checked="" type="checkbox"/>
15.	Length of examhours
16.	Learning materials	<u>Essential</u> <ul style="list-style-type: none"> • Chicken Shed Theatre Company Inclusive Theatre Development materials – <ul style="list-style-type: none"> ▪ ‘Inclusive Theatre Workshop Process’ (reviewed 2022) ▪ ‘Inclusive Theatre Performance’ (Chicken Shed 2003 – reviewed 2010 – reviewed 2021)

		<ul style="list-style-type: none"> ▪ 'Inclusive Theatre Case Studies' (Chicken Shed 2002 – reviewed 2010 – reviewed 2021) ▪ 'Paula's Story' by Shirley Flack (Headline Books 1997) <ul style="list-style-type: none"> • Centre for Studies in Inclusive Education – Inclusion Charter Materials (Authors and Publishers - various). • Johnston, K;; <i>Disability Theatre and Modern Drama</i>; Bloomsbury Publishing PLC Revised 2020 • Dorney, K & Gray, F; 2014; <i>Played in Britain</i>; Bloomsbury Publishing PLC • Graham, S & Hoggett, S; 2014; <i>The Frantic Assembly Book of Devising Theatre</i>; Second Edn; Routledge Revised 2020 • Duffy, P; 2015; <i>A Reflective Practitioner's Guide to (Mis)Adventures in Drama Education – or – What Was I Thinking?</i>; Intellect • Johnston, K; 2015; <i>Disability Theatre and Modern Drama</i>; Bloomsbury Publishing PLC Revised 2021 • Farcas, S.B; 2017; <i>Disability and Theatre: A Practical Manual for Inclusion in the Arts</i>; Routledge Revised 2022 <p>World Theatre Websites</p> <ul style="list-style-type: none"> • https://www.gold.ac.uk/pg/ma-world-theatres/ • http://www.world-theatre-day.org/ • https://www.worldtheatremap.org/en <p>Inclusive Education</p> <ul style="list-style-type: none"> • http://www.ucl.ac.uk/ioe/departments-centres/centres/centre-for-inclusive-education • http://www.csie.org.uk/inclusion/education-disability.shtml • https://www.allfie.org.uk/definitions/what-is-inclusive-education/ • https://www.southampton.ac.uk/education/research/centres/centre-for-research-in-inclusion.page • <p>Performing Arts Inclusion</p> <ul style="list-style-type: none"> • http://facefront.org/ • https://www.platinumperformingarts.co.uk/ • http://www.disabilityartsinternational.org/blogs/2016/reflection-on-practice-un-label-new-grounds-for-inclusive-performing-arts/
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		<p><u>Recommended</u></p> <ul style="list-style-type: none">• Spenceley, L, 2014, Inclusion in Further Education, Critical Publishing Ltd.• Sweeney, C, Bothwick, F, 2016, Inclusive Leadership: The Definitive Guide to Developing and Executing an Impactful Diversity and Inclusion Strategy, Financial Times/ Prentice Hall. <p>Journal Materials/Web sites</p> <ul style="list-style-type: none">• The Stage• Inclusion Now• CSIE (Centre for Studies in Inclusive Education) website – inclusion.org.uk• www.arts-council.org.uk• Musical Stages• Dance Theatre Journal• Arts Council Website – www.arts-council.org.uk• Equity Journal• www.stagework.org National Theatre Stagework website• www.equity.org.uk UK trade union representing creative workers• www.str.org.uk The Society For Theatre Research• www.theatrenet.co.uk Theatre Net
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1.	Module code:	CSY102
2.	Title:	Inclusive Theatre and Performance Discipline by Discipline – On Stage and Behind the Performance
3.	Credit points:	60
4.	FHEQ level:	4
5.	Start term:	September
6.	Module leader:	J. Morrall
7.	Accredited by:	
8.	Module restrictions:	
	(e) Pre-requisite	
	(f) Programme restrictions	
	(g) Level restrictions	
	(h) Other restrictions or requirements	
9.	Aims:	<ul style="list-style-type: none"> • To enable students to analyse and interact with the range of responsibilities and roles within an inclusive theatre productions making themselves aware of what adaptations and changes could to be made. • To enable students to practically compare, contrast and organise the range of roles and related responsibilities which support inclusive theatre performances and programmes and to understand and develop control over progression possibilities. • To achieve and apply a developing comprehension of how an inclusive approach affects the disciplines of drama/acting, movement/dance and music/singing – in terms of creativity, participation, performance barriers to all of these and changes needed to overcome barriers. • To evaluate, generalise from evidence and be able to transfer the ways in which performing arts disciplines can be linked in theatre products, techniques and movements – ready for future change and development.
10.	Learning outcomes:	<p>Knowledge On successful completion of this module, the student will be able to:</p> <ol style="list-style-type: none"> 1. Describe the key inclusive features of inclusive drama, movement and music/singing work where disciplines are separate and/or combined. 2. Explain the key specialist opportunities and barriers within each Performing Arts discipline which relate to inclusive performance. 3. Identify the inclusive potential of a range of practitioner styles and techniques in each performing arts discipline. <p>Skills On successful completion of this module, the student will be able to:</p>

	<ol style="list-style-type: none"> 4. Consider the challenges of working in inclusive performing arts projects. 5. Operate in a range of familiar and less familiar artistic contexts. 6. Apply non-performance role skills in real inclusive theatre projects.
11.	<p>Indicative Syllabus:</p> <p>Exploration of:</p> <ol style="list-style-type: none"> 1. Acting, Movement/Dance and Music/Singing – techniques, styles of delivery and varieties of performance and practitioners. 2. The unique contribution of each performing arts discipline to theatre and inclusion. 3. The perspective an inclusive approach offers each discipline in terms of opening up opportunities and overcoming barriers. 4. Individual and group development in each discipline in terms of key features and key barriers focusing on both devising and performance experiences. 5. Non-performance roles/responsibilities in inclusive theatre organisations. 6. Differences between roles/responsibilities in inclusive theatre and other theatre situations – where applicable. 7. Structure of roles in inclusive theatre organisation and Staff/volunteer recruitment and training practices policies and programmes
12.	<p>Learning and teaching strategy:</p> <p>The Programme of Study will give students the opportunity to acquire and apply skills in small and large scale inclusive Theatre Workshop and Performance Projects. The focus of this exploration will be on critically reflecting on and evaluating a student's own individual and group inclusive theatre practical skills as articulated in workshop and performance contribution. Alongside this a student will acquire and apply skills in non-performance role opportunities to add a vital dimension to their all-round Artistic knowledge and experience.</p> <p>Student module experience will typically include practical workshops, classes, rehearsals performances, seminars, debates, observations of Professional inclusive workshop and Performance practice, individual and group self-evaluation tutorials and lectures.</p> <p>Students will critically explore theoretically and practically the potential barriers to and opportunities for inclusive theatre participation and development. They will explore the situation discipline by discipline, for a range of individuals and groups, some who are often excluded from such participation.</p>
	<p>Delivery method:</p> <p><input checked="" type="checkbox"/> On-campus/Blended</p>

	<input type="checkbox"/> Distance Education			
13.	Assessment scheme:			
	(c) Formative assessment scheme			
	Tutor team assessment of the student’s practical performance, seminar and non-performance role experience in the module. Student progress will be assessed through continuous assessment and grading of each Module 102 experience with feedback.			
	(d) Summative assessment scheme			
	Task: Group workshop (including demonstration/presentation)			
	Weighting	Specification e.g. word count / duration / no. of pages	LO mapped to	Anonymously marked
	100%	45-60 minutes	All	<input checked="" type="checkbox"/> No <input type="checkbox"/> Yes
				<input checked="" type="checkbox"/> No <input type="checkbox"/> Yes – individual student <input type="checkbox"/> Yes – group approval <input type="checkbox"/> Yes – whole module
	In order to pass the module, the student will be required to achieve either:			
	<input checked="" type="checkbox"/> an overall aggregate of grade 16; <input type="checkbox"/> an overall aggregate of grade 16 with a minimum of grade 16 in each assessment component <input type="checkbox"/> an overall aggregate of grade 16 with a minimum of grade 17 in each assessment component <input type="checkbox"/> an overall aggregate of grade 16 with a minimum of grade of 18 in each assessment component			
	Seen examination%		
	Unseen examination%		
	Coursework (no examination)	100%		
14.	Timetabled examination required	Yes <input type="checkbox"/> No <input checked="" type="checkbox"/>		
15.	Length of examhours		
16.	Learning materials	Essential <ul style="list-style-type: none"> • The Routledge Dance Studies Reader – Alexandra Carter (Routledge 2nd Edition 2010) • Charlton, D; 2012; <i>Holistic Shakespeare An Experiential Learning Approach</i>; Intellect Revised 2019 • Dorney, K & Gray, F; 2014; <i>Played in Britain</i>; Bloomsbury Publishing PLC • Graham, S & Hoggett, S; 2014; The 		

		<p>Frantic Assembly Book of Devising Theatre; Second Edn; Routledge Revised 2020</p> <p>World Theatre Websites</p> <ul style="list-style-type: none">• https://www.gold.ac.uk/pg/ma-world-theatres/• http://www.world-theatre-day.org/• https://www.worldtheatremap.org/en <p>Performing Arts Inclusion</p> <ul style="list-style-type: none">• http://facefront.org/• https://www.platinumperformingarts.co.uk/• http://www.disabilityartsinternational.org/blogs/2016/reflection-on-practice-un-label-new-grounds-for-inclusive-performing-arts/ <p><u>Recommended</u></p> <p>Journal Materials/Web Sites</p> <ul style="list-style-type: none">• Arts Industry• The Stage• Arts Professional• The Stage• Equity Journal• Dance Now• Dance Theatre Journal• Animated Magazine• Wire (Culture/Music)• Notion (Music)• www.stagework.org National Theatre Stagework website• www.equity.org.uk UK trade union representing creative workers• www.str.org.uk The Society For Theatre Research• www.theatrenet.co.uk Theatre Net
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1.	Module code:	CSY103
2.	Title:	Inclusive Theatre Development – Children and Youth
3.	Credit points:	30
4.	FHEQ level:	4
5.	Start term:	September
6.	Module leader:	L. Perry & M. Lyons
7.	Accredited by:	
8.	Module restrictions:	
	(i) Pre-requisite	
	(j) Programme restrictions	
	(k) Level restrictions	
	(l) Other restrictions or requirements	
9.	Aims:	<ul style="list-style-type: none"> • To enable students to acquire, apply and contextualize a practical introductory understanding of the skills, attitudes and experiences which characterise the inclusive theatre development of individuals and groups from childhood to youth • To transfer and apply skills with regard to current issues and research in inclusive performing arts and the education development of children. • To identify and apply a practical working understanding of the potential impact Inclusive Theatre and performing arts can make on children and youth in social situations, communities and wider society.
10.	Learning outcomes:	<p>Knowledge On successful completion of this module, the student will be able to:</p> <ol style="list-style-type: none"> 1. Identify the key features that characterise good quality inclusive Children’s and Youth Theatre. 2. Apply an understanding of the principles underpinning the support of children and young people in the performing arts. 3. Evaluate the relevant processes involved in inclusive theatre education. <p>Skills On successful completion of this module, the student will be able to:</p> <ol style="list-style-type: none"> 4. Apply skills in relation to supporting the inclusive development of children and young people in theatre. 5. Compare and contrast skills related to supporting children’s inclusive

	<p>participation at different ages, stages and contexts.</p> <p>6. Identify good practice when communicating performing arts material to children and young people.</p>
11.	<p>Indicative Syllabus:</p> <p>Exploration of:</p> <ol style="list-style-type: none"> 1. Characteristics of Children’s Inclusive Theatre development at different ages and stages. 2. Characteristics of Children’s overall development, artistic, social and education – an introduction to this. 3. Features of Inclusive Theatre practical workshops, projects and performances as related to Children’s 4. The links between Children’s Theatre and Theatre for Children. 5. Perspectives on inclusion and development for children and young people in theatre. 6. Conditions in a community for development of inclusion and inclusive theatre. 7. Strategies for delivering managing and organising inclusive community theatre and evaluating its impact on children. 8. Key issues in inclusive theatre development for young people between the ages of 13-21. 9. Key issues in general education and social developments at this age with particular relevance to experiences reflecting inclusion/exclusion for the individuals or groups. 10. Changing categories and perceptions of young people and their development.
12.	<p>Learning and teaching strategy:</p> <p>The Programme of Study for this module will comprise lectures, seminars, group tutorials, debates, workshop observation and participation, together with the shadowing of professional inclusive practitioner teams as the Inclusive Theatre development of children and young people is critically explored and analysed theoretically and practically.</p>
	<p>Delivery method:</p> <p><input checked="" type="checkbox"/> On-campus/Blended</p> <p><input type="checkbox"/> Distance Education</p>
13.	<p>Assessment scheme:</p> <p>(e) Formative assessment scheme</p> <p>Tutor team on-going assessment and grading of Practical and Seminar Module project work related to the development of Children’s Theatre and Youth Theatre age groups in projects experienced and supported by the student.</p>

(f) Summative assessment scheme				
Task: Group Presentation				
Weighting	Specification e.g. word count / duration / no. of pages	LO mapped to	Anonymously marked	Ethics approval required
100%	30 minutes	All	<input checked="" type="checkbox"/> No <input type="checkbox"/> Yes	<input type="checkbox"/> No <input type="checkbox"/> Yes – individual student <input type="checkbox"/> Yes – group approval <input checked="" type="checkbox"/> Yes – whole module
In order to pass the module, the student will be required to achieve either: <ul style="list-style-type: none"> <input checked="" type="checkbox"/> an overall aggregate of grade 16; <input type="checkbox"/> an overall aggregate of grade 16 with a minimum of grade 16 in each assessment component <input type="checkbox"/> an overall aggregate of grade 16 with a minimum of grade 17 in each assessment component <input type="checkbox"/> an overall aggregate of grade 16 with a minimum of grade of 18 in each assessment component 				
Seen examination	%		
Unseen examination	%		
Coursework (no examination)		100%		
14.	Timetabled examination required	Yes <input type="checkbox"/> No <input checked="" type="checkbox"/>		
15.	Length of examhours		
16.	Learning materials	<p><u>Essential</u></p> <ul style="list-style-type: none"> • Young People, New Theatre - Noel Greig • Connection Plays, National Theatre • National Theatre, Connections, Monologues • Youth Theatre Journal • Playing a part – the impact of youth theatre on young people’s personal and social • Woodson, S. E; 2015; <i>Theatre for Youth Third Space; Intellect</i> • Miller, C & Saxton, J; 2016; <i>Into the Story</i>; University of Chicago Press <p>Children’s Theatre</p> <ul style="list-style-type: none"> • https://www.londonchildrensballet.com/training/little-lcb • https://www.barbican.org.uk/take-part/schools-colleges/primary-schools • http://www.dramaonlinelibrary.com/genres/childrens-theatre-iiid-2471 		

		<p><u>Recommended</u></p> <ul style="list-style-type: none">• DFES Foundation Stage Curriculum and National Curriculum. (2016)• 'Regular Marvels' – Matarasso (Publishers Foundation for Community Dance 1994).• 'Community Theatre Global Perspectives – Van Erven (Taylor and Frances 2007)• 'Setting Up an Inclusive Theatre' (Written and Published by Chicken Shed 2003 – reviewed 2014)• Johnstone K – <i>Impro for Storytellers</i>
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1.	Module code:	CSY204
2.	Title:	Outreach & Community Arts
3.	Credit points:	30
4.	FHEQ level:	5
5.	Start term:	September
6.	Module leader:	M Bossisse & J. Morrall
7.	Accredited by:	
8.	Module restrictions:	
	(m) Pre-requisite	
	(n) Programme restrictions	
	(o) Level restrictions	
	(p) Other restrictions or requirements	
9.	Aims:	<ul style="list-style-type: none"> • To enable students to analyse a practical understanding of the application of skills, attitudes and experiences which characterise the inclusive delivery of a professional Outreach projects to target groups. • To enable students to identify and apply ways of positively affecting individuals/target groups through inclusive delivery in Outreach situations recognising contexts of varying complexity. • To acquire and demonstrate learning through practical observations (Practice as Research) then applying this knowledge into the planning and delivery of participatory Community Arts workshops. • To enable students to define and investigate a practical working understanding of the potential impact of inclusive community arts on education, community and society in their different complex contexts.
10.	Learning outcomes:	<p>Knowledge On successful completion of this module, the student will be able to:</p> <ol style="list-style-type: none"> 1. Analyse the range of skills and knowledge needed to plan and deliver bespoke Outreach/Community Arts experiences to selected target groups. 2. Evaluate the methods in which inclusive performing arts activities can be adapted for different target groups and situations. <p>Skills On successful completion of this module, the student will be able to:</p> <ol style="list-style-type: none"> 3. Support and participate in the organisation of Outreach and Community Arts Projects. 4. Investigate and support inclusive theatre participation for different ages, stages and contexts.

	<p>5. Develop a range of project workshops for Outreach Community target groups.</p>
<p>11.</p>	<p>Indicative Syllabus:</p> <ol style="list-style-type: none"> 1. Characteristics of Outreach and Community Arts’ projects and the development needed for different ages and stages. 2. Characteristics of Outreach and Community Arts overall development, artistic, personal, social and educational – an introduction to this. 3. Features of Inclusive Theatre Outreach practical workshops, projects and performances as related to specific target groups. 4. The links between early years, children, young adults and adults in relation Outreach/Community Arts. 5. Perspectives on inclusion, theatre in education and development for children and young people in theatre in a range of organisations. 6. The place of performing arts in the curriculum – potential and actual. 7. Planning, delivery and evaluation processes related to using inclusive performing arts to effect change in education and the community. 8. Conditions in a community for the development of inclusion and inclusive theatre. 9. Strategies for delivering managing and organising inclusive community theatre and evaluating its impact on children. 10. Analysis of the potential impact of inclusive theatre on a community and wider society.
<p>12.</p>	<p>Learning and teaching strategy:</p> <p>The Programme of Study for this module will comprise lectures, seminars, debates, workshop observation and participation, together with the shadowing of professional inclusive outreach teams in-house and in situ in external venues. This is critically explored and analysed theoretically and practically.</p> <p>Students will then apply their increasing knowledge and skills to the planning and delivery of a real inclusive theatre project to a target group within the community or in-house, with staff supporting their projects.</p> <p>Students will be observed by professional tutor teams who will analyse and evaluate progress and also model and encourage individual and group self-evaluation and monitoring.</p>
	<p>Delivery method:</p> <p><input checked="" type="checkbox"/> On-campus/Blended</p> <p><input type="checkbox"/> Distance Education</p>
<p>13.</p>	<p>Assessment scheme:</p> <p>(g) Formative assessment scheme</p>

	Tutor Team Assessment of Practical Module Work related to the development of projects experienced and supported by the student. Student progress will be assessed through continuous tutor and peer feedback.			
(h) Summative assessment scheme				
Task: Delivery of Group Workshop				
Weighting	Specification e.g. word count / duration / no. of pages	LO mapped to	Anonymously marked	Ethics approval required
100%	Minimum of 40 minutes, maximum of 90 minutes (dependant on target group).	All	<input checked="" type="checkbox"/> No <input type="checkbox"/> Yes	<input type="checkbox"/> No <input type="checkbox"/> Yes – individual student <input type="checkbox"/> Yes – group approval <input checked="" type="checkbox"/> Yes – whole module
In order to pass the module, the student will be required to achieve either:				
<input checked="" type="checkbox"/> an overall aggregate of grade 16; <input type="checkbox"/> an overall aggregate of grade 16 with a minimum of grade 16 in each assessment component <input type="checkbox"/> an overall aggregate of grade 16 with a minimum of grade 17 in each assessment component <input type="checkbox"/> an overall aggregate of grade 16 with a minimum of grade of 18 in each assessment component				
	Seen examination%		
	Unseen examination%		
	Coursework (no examination)	100%		
14.	Timetabled examination required	Yes <input type="checkbox"/> No <input checked="" type="checkbox"/>		
15.	Length of examhours		
16.	Learning materials	<u>Essential</u> <ul style="list-style-type: none"> • Kramer, A & Fask, F.F; 2017; Creative Collaborations through Inclusive Theatre and Community Based Learning; Palgrave Macmillan Revised 2020 • Garde, U; 2016; <i>Theatre of Real People</i>; Bloomsbury Publishing PLC • Blandford, S; 2012; <i>Theatre and Performance in Small Nations</i>; University of Chicago Press 		

		<ul style="list-style-type: none"> • Mckean, A & Massey-Chase, K; 2018; <i>Playing for Time Theatre Company</i>; Intellect • Dawson, K & Lee, B.K; 2018; <i>Drama-Based Pedagogy Activating Learning Across the Curriculum</i>; University of Chicago Press • Burke, M. R; 2013; <i>Gavin Bolton’s Contextual Drama The Road Less Travelled</i>; Intellect Revised 2019 • Miller, C & Saxton, J; 2016; <i>Into the Story</i>; University of Chicago Press <p>Inclusive Education</p> <ul style="list-style-type: none"> • http://www.ucl.ac.uk/ioe/departments-centres/centres/centre-for-inclusive-education • http://www.csie.org.uk/inclusion/education-disability.shtml • https://www.allfie.org.uk/definitions/what-is-inclusive-education/ • https://www.southampton.ac.uk/education/research/centres/centre-for-research-in-inclusion.page <p>Performing Arts Inclusion</p> <ul style="list-style-type: none"> • http://facefront.org/ • https://www.platinumperformingarts.co.uk/ • http://www.disabilityartsinternational.org/blogs/2016/reflection-on-practice-un-label-new-grounds-for-inclusive-performing-arts/ <p>Children’s Theatre</p> <ul style="list-style-type: none"> • https://www.londonchildrensballet.com/training/little-lcb • https://www.barbican.org.uk/take-part/schools-colleges/primary-schools • http://www.dramaonlinelibrary.com/genres/chil
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1.	Module code:	CSY205
2.	Title:	Planning and Delivering Inclusive Theatre Workshops and Projects
3.	Credit points:	30
4.	FHEQ level:	5
5.	Start term:	September
6.	Module leader:	M Bossisse & J. Morrall
7.	Accredited by:	
8.	Module restrictions:	
	(q) Pre-requisite	
	(r) Programme restrictions	
	(s) Level restrictions	
	(t) Other restrictions or requirements	
9.	Aims:	<ul style="list-style-type: none"> • To investigate and acquire skills needed to plan and deliver a number of different inclusive theatre workshops and projects for a range of participants and purposes applying professional practitioner advice. • To breakdown and evaluate the purpose and place of including skills from different disciplines in performing arts workshops and projects. • To research and prioritise the key elements which make up an inclusive theatre project from the earliest creation of material and workshops to later rehearsals, performances or presentations – appraising and changing the direction of a project when needed.
10.	Learning outcomes:	<p>Knowledge On successful completion of this module, the student will be able to:</p> <ol style="list-style-type: none"> 1. Evaluate the place of each performing arts discipline within a balanced workshop and project. 2. Apply understanding of performing arts development to the relevant performing arts activity. <p>Skills On successful completion of this module, the student will be able to:</p> <ol style="list-style-type: none"> 3. Adapt and deliver inclusive theatre workshops with increasing independence. 4. Design and deliver inclusive theatre workshops and projects for different participants and purposes. 5. Support the mentoring and cascade training to other individuals in inclusive theatre workshops.

11.	<p>Indicative Syllabus:</p> <ol style="list-style-type: none"> 1. Different workshop project and performance styles and techniques. 2. Relationship between planning, delivery, evaluation and development of workshops and projects. 3. Workshop and project delivery and organisation styles. 4. Introduction to workshop and project delivery both training and training to train. 5. Relationship between workshop and performance – Advanced investigation. 6. Relationship of workshop and project processes to devising and scripted/textual project direction techniques. 7. Workshop and project team aims, roles and responsibilities. 8. Researching workshop and project audiences and participants. 										
12.	<p>Learning and teaching strategy:</p> <p>The Programme of Study for this elective module will feature role shadowing of professional tutor practitioners with students getting an opportunity to engage in and critically reflect on their development in their chosen elective discipline, together with the links between that discipline and the overall theatre/performing arts professional practice environment.</p> <p>Teaching and Learning opportunities will also include classes, seminars, individual and group tutorials, critical evaluation of elective module experiences and interviews with Professional inclusive theatre practitioners.</p>										
	<p>Delivery method:</p> <p><input checked="" type="checkbox"/> On-campus/Blended</p> <p><input type="checkbox"/> Distance Education</p>										
13.	<p>Assessment scheme:</p> <p>(i) Formative assessment scheme</p> <p>Tutor Team assessment and grading of module related experiences including a range of formal and informal projects offering opportunities for development in the Delivery discipline.</p>										
	<p>(j) Summative assessment scheme</p> <table border="1" data-bbox="272 1682 1406 1837"> <tr> <td colspan="5" data-bbox="272 1682 1406 1738">Task: Individual Presentation</td> </tr> <tr> <td data-bbox="272 1738 435 1837">Weighting</td> <td data-bbox="435 1738 716 1837">Specification e.g. word count / duration / no. of pages</td> <td data-bbox="716 1738 883 1837">LO mapped to</td> <td data-bbox="883 1738 1068 1837">Anonymously marked</td> <td data-bbox="1068 1738 1406 1837">Ethics approval required</td> </tr> </table>	Task: Individual Presentation					Weighting	Specification e.g. word count / duration / no. of pages	LO mapped to	Anonymously marked	Ethics approval required
Task: Individual Presentation											
Weighting	Specification e.g. word count / duration / no. of pages	LO mapped to	Anonymously marked	Ethics approval required							

	100%	15-20 minutes	All	<input checked="" type="checkbox"/> No <input type="checkbox"/> Yes	<input type="checkbox"/> No <input type="checkbox"/> Yes – individual student <input type="checkbox"/> Yes – group approval <input checked="" type="checkbox"/> Yes – whole module
<p>In order to pass the module, the student will be required to achieve either:</p> <ul style="list-style-type: none"> <input checked="" type="checkbox"/> an overall aggregate of grade 16; <input type="checkbox"/> an overall aggregate of grade 16 with a minimum of grade 16 in each assessment component <input type="checkbox"/> an overall aggregate of grade 16 with a minimum of grade 17 in each assessment component <input type="checkbox"/> an overall aggregate of grade 16 with a minimum of grade of 18 in each assessment component 					
		Seen examination%		
		Unseen examination%		
		Coursework (no examination)	100%		
14.	Timetabled examination required		Yes <input type="checkbox"/> No <input checked="" type="checkbox"/>		
15.	Length of exam	hours		
16.	Learning materials		<ul style="list-style-type: none"> • Chicken Shed Inclusive Theatre Training and Development materials – Workshop Planning. (2009/10) Revised 2020/21 • Workshop Manuals – Various practitioners (Boal, Brecht, plus student self-research and selection). Revised 2019 • Jackson, T; 1993; <i>Learning Through Theatre</i>; Routledge • Sedgman, K; 2016; <i>Locating the Audience</i>; University of Chicago Press • Duffy, P; 2015; <i>A Reflective Practitioner’s Guide to (Mis)Adventures in Drama Education – or – What Was I Thinking?</i>; Revised 2018 • Dawson, K & Lee, B.K; 2018; <i>Drama-Based Pedagogy Activating Learning Across the Curriculum</i>; University of Chicago Press • Burke, M. R; 2013; <i>Gavin Bolton’s Contextual Drama The Road Less Travelled</i>; Intellect Revised 2019 <p>Inclusive Education</p> <ul style="list-style-type: none"> • http://www.ucl.ac.uk/ioe/departments-centres/centres/centre-for-inclusive-education • http://www.csie.org.uk/inclusion/education-disability.shtml • https://www.allfie.org.uk/definitions/what- 		

		<p>is- inclusive-education/</p> <ul style="list-style-type: none">• https://www.southampton.ac.uk/education/research/centres/centre-for-research-in-inclusion.page <p>Classic Texts</p> <ul style="list-style-type: none">• Boal A – <i>Games for Actors and Non-Actors</i> (Routledge, 2002) ISBN 9780415267083• Grotowski J – <i>Towards a Poor Theatre</i> (Routledge, 2002)• Bates, B, 2015, <i>Learning Theories Simplified: ...and how to apply them to teaching</i>, Sage Publications Ltd.• Nielsen, T.C, Kepinski, L, 2016, <i>Inclusion Nudges Guidebook: Practical Techniques for Changing Behaviour, Culture & Systems to Mitigate Unconscious Bias and Create Inclusive Organisations</i>, CreateSpace Independent Publishing Platform.• Mitchell K – <i>The Director’s Craft: A Handbook for the Theatre</i> (Taylor & Francis, 2008) ISBN 9780415404396 <p>Journal Materials / Websites</p> <ul style="list-style-type: none">• Theatre Education Network Journal (TEN) and website• Dance Now• The Stage• Arts Professional• www.equity.org.uk UK trade union representing creative workers• www.str.org.uk The Society For Theatre Research• www.theatrenet.co.uk Theatre Net
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1.	Module code:	CSY206
2.	Title:	Acting in Inclusive Theatre
3.	Credit points:	30
4.	FHEQ level:	5
5.	Start term:	September
6.	Module leader:	J. Morton
7.	Accredited by:	
8.	Module restrictions:	
	(u) Pre-requisite	
	(v) Programme restrictions	
	(w) Level restrictions	
	(x) Other restrictions or requirements	
9.	Aims:	<ul style="list-style-type: none"> • To enable students to appraise and prioritise development needs in Acting – investigating the Acting in depth with particular emphasis on individual and cast response to the workshop and performance process within the discipline. • To research and analyse approaches to Acting skills and knowledge recognising and applying understanding of the contribution of Acting to the wider inclusive performing arts picture in terms of potential barriers and opportunities. • To enable students to examine and debate individual and group development processes within Acting – understanding and differentiating barriers and opportunities specific to the acting discipline
10.	Learning outcomes:	<p>Knowledge On successful completion of this module, the student will be able to:</p> <ol style="list-style-type: none"> 1. Adapt inclusive material from the Acting discipline to meet the Acting needs of an inclusive cast. 2. Evaluate the practical processes involved in using different performance styles and techniques for Acting development. 3. Examine the specialist acting skills required for the achievement of a variety of cast outcomes. <p>Skills On successful completion of this module, the student will be able to:</p> <ol style="list-style-type: none"> 4. Research skills in project material for acting/drama, from early workshop to performance. 5. Evaluate own individual development within Acting.

	<p>6. Practically organize and adapt individual and group development within Acting work.</p>															
11.	<p>Indicative Syllabus:</p> <ol style="list-style-type: none"> 1. Contexts of Acting in performing arts – research. 2. In depth analysis of skills development within Acting. 3. Research and analysis of project material and project material development in Acting. 4. Perspectives on individual and group development within Acting. 5. Social, educational and media contexts within Acting. 															
12.	<p>Learning and teaching strategy:</p> <p>The Programme of study for this Elective Module will feature role shadowing of Professional Tutor Practitioners with students getting an opportunity to engage in and critically reflect on their development in their chosen elective discipline and the links between that discipline and the overall theatre/performing arts professional practice environment.</p> <p>Teaching and Learning opportunities will also include classes, seminars, individual and group tutorials, critical evaluation of elective module experiences and interviews with professional inclusive theatre practitioners.</p>															
	<p>Delivery method:</p> <p><input checked="" type="checkbox"/> On-campus/Blended</p> <p><input type="checkbox"/> Distance Education</p>															
13.	<p>Assessment scheme:</p> <p>(k) Formative assessment scheme</p> <p>Tutor Team assessment of module related experiences including a range of formal and informal projects offering opportunities for development in the Acting discipline.</p>															
	<p>(l) Summative assessment scheme</p> <table border="1" data-bbox="272 1541 1406 1843"> <tr> <td colspan="5" data-bbox="272 1541 1406 1612">Task: Individual Development Plan</td> </tr> <tr> <th data-bbox="272 1612 435 1713">Weighting</th> <th data-bbox="435 1612 716 1713">Specification e.g. word count / duration / no. of pages</th> <th data-bbox="716 1612 883 1713">LO mapped to</th> <th data-bbox="883 1612 1068 1713">Anonymously marked</th> <th data-bbox="1068 1612 1406 1713">Ethics approval required</th> </tr> <tr> <td data-bbox="272 1713 435 1843">100%</td> <td data-bbox="435 1713 716 1843">Approximately 1,500 words</td> <td data-bbox="716 1713 883 1843">All</td> <td data-bbox="883 1713 1068 1843"> <input checked="" type="checkbox"/> No <input type="checkbox"/> Yes </td> <td data-bbox="1068 1713 1406 1843"> <input checked="" type="checkbox"/> No <input type="checkbox"/> Yes – individual student <input type="checkbox"/> Yes – group approval <input type="checkbox"/> Yes – whole module </td> </tr> </table>	Task: Individual Development Plan					Weighting	Specification e.g. word count / duration / no. of pages	LO mapped to	Anonymously marked	Ethics approval required	100%	Approximately 1,500 words	All	<input checked="" type="checkbox"/> No <input type="checkbox"/> Yes	<input checked="" type="checkbox"/> No <input type="checkbox"/> Yes – individual student <input type="checkbox"/> Yes – group approval <input type="checkbox"/> Yes – whole module
Task: Individual Development Plan																
Weighting	Specification e.g. word count / duration / no. of pages	LO mapped to	Anonymously marked	Ethics approval required												
100%	Approximately 1,500 words	All	<input checked="" type="checkbox"/> No <input type="checkbox"/> Yes	<input checked="" type="checkbox"/> No <input type="checkbox"/> Yes – individual student <input type="checkbox"/> Yes – group approval <input type="checkbox"/> Yes – whole module												

	<p>In order to pass the module, the student will be required to achieve either:</p> <ul style="list-style-type: none"> <input checked="" type="checkbox"/> an overall aggregate of grade 16; <input type="checkbox"/> an overall aggregate of grade 16 with a minimum of grade 16 in each assessment component <input type="checkbox"/> an overall aggregate of grade 16 with a minimum of grade 17 in each assessment component <input type="checkbox"/> an overall aggregate of grade 16 with a minimum of grade of 18 in each assessment component 	
	Seen examination%
	Unseen examination%
	Coursework (no examination)	100%
14.	Timetabled examination required	Yes <input type="checkbox"/> No <input checked="" type="checkbox"/>
15.	Length of examhours
16.	Learning materials	<p><u>Essential</u></p> <ul style="list-style-type: none"> • Chicken Shed Inclusive Theatre Training and Development materials (Acting, Drama – revised 2010). • An Actor Prepares – Constantin Stanislavski (Methuen revised Edition 2008) • The 20th Century Performance Reader – Edited Huxley, Witts (Routledge 2002) • The Empty Space – Peter Brook (Penguin Classics 2008) Revised 2021 • Perry J – The Rehearsal Handbook for Actors and Directors: A Practical Guide (The Crowood Press, 2001) ISBN 9781861264435 Revised 2017 • Benedetti J – Stanislavski: An Introduction, Fourth Edition (Methuen, 2008) ISBN 9781408106839 Revised 2018 • McCurdy, M; 2017; Acting and its Refusal in Theatre and Film; University of Chicago Press <p>World Theatre Websites</p> <ul style="list-style-type: none"> • https://www.gold.ac.uk/pg/ma-world-theatres/ • http://www.world-theatre-day.org/ • https://www.worldtheatremap.org/en <p><u>Recommended</u></p> <ul style="list-style-type: none"> • Artaud A – The Theater and its Double (Grove Press, 2000) ISBN 9780802150301 • Boal A – Games for Actors and Non-Actors (Routledge, 2002) ISBN 9780415267083

		<p>Journal Materials/Web Sites</p> <ul style="list-style-type: none">• The Stage• Equity Journal• Time Out• Guardian Arts Supplement• www.stagework.org National Theatre Stagework website• www.playsonthenet.com/potn Plays on the net• www.equity.org.uk UK trade union representing creative workers• www.str.org.uk The Society For Theatre Research
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1.	Module code:	CSY207
2.	Title:	Dance/Movement in Inclusive Theatre
3.	Credit points:	30
4.	FHEQ level:	5
5.	Start term:	September
6.	Module leader:	B. Hamlin & M.Bossisse
7.	Accredited by:	
8.	Module restrictions:	
	(y) Pre-requisite	
	(z) Programme restrictions	
	(aa) Level restrictions	
	(bb) Other restrictions or requirements	
9.	Aims:	<ul style="list-style-type: none"> • To enable students to appraise and prioritise development needs in Dance/Movement – investigating the Dance/Movement discipline in depth with particular emphasis on individual and cast response to the workshop and performance process within the discipline. • To research and analyse approaches to Dance/Movement skills and knowledge recognising and applying understanding of the contribution of Dance/Movement to the wider inclusive performing arts picture in terms of potential barriers and opportunities. • To enable students to examine and debate individual and group development processes within Dance/Movement – understanding and differentiating barriers and opportunities specific to the acting discipline
10.	Learning outcomes:	<p>Knowledge On successful completion of this module, the student will be able to:</p> <ol style="list-style-type: none"> 1. Adapt inclusive material from the Dance/Movement discipline to meet the Acting needs of an inclusive cast. 2. Evaluate the practical processes involved in using different performance styles and techniques for Dance/Movement development. 3. Examine the specialist Dance/Movement skills required for the achievement of a variety of cast outcomes. <p>Skills On successful completion of this module, the student will be able to:</p> <ol style="list-style-type: none"> 4. Research skills in project material for Dance/Movement, from early workshop to performance.

	<p>5. Evaluate own individual development within Dance/Movement.</p> <p>6. Practically organize and adapt individual and group development within Dance/Movement work.</p>										
11.	<p>Indicative Syllabus:</p> <ol style="list-style-type: none"> 1. Contexts of Movement/Dance in performing arts – research. 2. Analysis – in depth of skills development within Movement/Dance. 3. Research and analysis of project material and project material development in Movement/Dance. 4. Perspectives on individual and group development within Movement/Dance. 5. Social, educational and media contexts within Movement/Dance. 										
12.	<p>Learning and teaching strategy:</p> <p>The Programme of study for this Elective Module will feature role shadowing of Professional Tutor Practitioners with students getting an opportunity to engage in and critically reflect on their development in their chosen elective discipline and the links between that discipline and the overall theatre/performing arts professional practice environment.</p> <p>Teaching and Learning opportunities will also include classes, seminars, individual and group tutorials, critical evaluation of elective module experiences and interviews with professional inclusive theatre practitioners.</p>										
	<p>Delivery method:</p> <p><input checked="" type="checkbox"/> On-campus/Blended</p> <p><input type="checkbox"/> Distance Education</p>										
13.	<p>Assessment scheme:</p> <p>(m) Formative assessment scheme</p> <p>Tutor Team assessment of module related experiences including a range of formal and informal projects offering opportunities for development in the Dance/Movement discipline.</p>										
	<p>(n) Summative assessment scheme</p> <table border="1" style="width: 100%;"> <tr> <td colspan="5">Task: Individual Development Plan</td> </tr> <tr> <td style="width: 15%;">Weighting</td> <td style="width: 25%;">Specification e.g. word count / duration / no. of pages</td> <td style="width: 15%;">LO mapped to</td> <td style="width: 15%;">Anonymously marked</td> <td style="width: 30%;">Ethics approval required</td> </tr> </table>	Task: Individual Development Plan					Weighting	Specification e.g. word count / duration / no. of pages	LO mapped to	Anonymously marked	Ethics approval required
Task: Individual Development Plan											
Weighting	Specification e.g. word count / duration / no. of pages	LO mapped to	Anonymously marked	Ethics approval required							

	100%	Approximately 1,500 words	All	<input checked="" type="checkbox"/> No <input type="checkbox"/> Yes	<input checked="" type="checkbox"/> No <input type="checkbox"/> Yes – individual student <input type="checkbox"/> Yes – group approval <input type="checkbox"/> Yes – whole module
<p>In order to pass the module, the student will be required to achieve either:</p> <ul style="list-style-type: none"> <input checked="" type="checkbox"/> an overall aggregate of grade 16; <input type="checkbox"/> an overall aggregate of grade 16 with a minimum of grade 16 in each assessment component <input type="checkbox"/> an overall aggregate of grade 16 with a minimum of grade 17 in each assessment component <input type="checkbox"/> an overall aggregate of grade 16 with a minimum of grade of 18 in each assessment component 					
Seen examination		%		
Unseen examination		%		
Coursework (no examination)			100%		
14.	Timetabled examination required		Yes <input type="checkbox"/> No <input checked="" type="checkbox"/>		
15.	Length of exam	hours		
16.	Learning materials		<p><u>Essential</u></p> <ul style="list-style-type: none"> • Chicken Shed Inclusive Theatre Training and Development materials (Movement/Dance, Drama and Music/Singing). Revised 2020 • Jordan S – Striding Out: Aspects of Contemporary and New Dance in Britain (Dance Books, 2005) ISBN 9781852730321 Revised 2018 • Tufnell M and Crickmay C – Body Space Image: Notes Towards Improvisation and Performance (Dance Books, 2003) ISBN 9781852730413 Revised 2016 • ‘Not How People Move but What Moves Them’ – Pina Bausch (1984) • Ashley L – Essential Guide to Dance, 3rd Edition (Hodder Arnold, 2008) ISBN 9780340968383 <p>Dance Websites</p> <ul style="list-style-type: none"> • https://www.onedanceuk.org/ • http://www.dancefacts.net/ • http://www.historyworld.net/wrldhis/PlainTextHistoryories.asp?historyid=ab82 • https://www.arhu.umd.edu/news/understanding-culture-through-its-dance-traditions <p>Journal Materials/Web Sites</p> <ul style="list-style-type: none"> • Dance Theatre Journal 		

		<ul style="list-style-type: none">• Dance Now• Animated Magazine• Guardian and Independent Arts Supplements• Dance Europe• The Stage• www.equity.org.uk UK trade union representing creative workers• www.str.org.uk The Society For Theatre Research• www.theatrenet.co.uk Theatre Net• www.dancebooks.co.uk Dance Books
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1.	Module code:	CSY208
2.	Title:	Music/Singing in Inclusive Theatre
3.	Credit points:	30
4.	FHEQ level:	5
5.	Start term:	September
6.	Module leader:	F.Carey
7.	Accredited by:	
8.	Module restrictions:	
	(cc) Pre-requisite	
	(dd) Programme restrictions	
	(ee) Level restrictions	
	(ff) Other restrictions or requirements	
9.	Aims:	<ul style="list-style-type: none"> • To enable students to appraise and prioritise development needs in Singing/Music – investigating the chosen discipline in depth with particular emphasis on individual and cast response to the workshop and performance process within the discipline. • To research and analyse approaches to Singing/Music skills and knowledge recognising and applying understanding of the contribution of Singing/Music to the wider inclusive performing arts picture in terms of potential barriers and opportunities. • To enable students to examine and debate individual and group development processes within Singing/Music – understanding and differentiating barriers and opportunities specific to the discipline
10.	Learning outcomes:	<p>Knowledge On successful completion of this module, the student will be able to:</p> <ol style="list-style-type: none"> 1. Adapt inclusive material from the Acting discipline to meet the Singing/Music needs of an inclusive cast. 2. Evaluate the practical processes involved in using different performance styles and techniques for Singing/Music development. 3. Examine the specialist Singing/Music skills required for the achievement of a variety of cast outcomes. <p>Skills On successful completion of this module, the student will be able to:</p> <ol style="list-style-type: none"> 4. Research skills in project material for Singing/Music, from early workshop to performance.

	<p>5. Evaluate own individual development within Singing/Music.</p> <p>6. Practically organize and adapt individual and group development within Singing/Music work.</p>										
11.	<p>Indicative Syllabus:</p> <ol style="list-style-type: none"> 1. Contexts of Music/Singing in performing arts – research. 2. Analysis – in depth of skills development within Music/Singing. 3. Research and analysis of project material and project material development in Music/Singing. 4. Perspectives on individual and group development within Music/Singing. 5. Social, educational and media contexts within Music/Singing. 										
12.	<p>Learning and teaching strategy:</p> <p>The Programme of study for this Elective Module will feature role shadowing of Professional Tutor Practitioners with students getting an opportunity to engage in and critically reflect on their development in their chosen elective discipline and the links between that discipline and the overall theatre/performing arts professional practice environment.</p> <p>Teaching and Learning opportunities will also include classes, seminars, individual and group tutorials, critical evaluation of elective module experiences and interviews with professional inclusive theatre practitioners.</p>										
	<p>Delivery method:</p> <p><input checked="" type="checkbox"/> On-campus/Blended</p> <p><input type="checkbox"/> Distance Education</p>										
13.	<p>Assessment scheme:</p> <p>(o) Formative assessment scheme</p> <p>Tutor Team assessment of module related experiences including a range of formal and informal projects offering opportunities for development in the Singing/Music discipline.</p>										
	<p>(p) Summative assessment scheme</p> <table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td colspan="5">Task: Individual Development Plan</td> </tr> <tr> <td style="width: 15%;">Weighting</td> <td style="width: 25%;">Specification e.g. word count / duration / no. of pages</td> <td style="width: 15%;">LO mapped to</td> <td style="width: 15%;">Anonymously marked</td> <td style="width: 30%;">Ethics approval required</td> </tr> </table>	Task: Individual Development Plan					Weighting	Specification e.g. word count / duration / no. of pages	LO mapped to	Anonymously marked	Ethics approval required
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	100%	Approximately 1,500 words	All	<input checked="" type="checkbox"/> No <input type="checkbox"/> Yes	<input checked="" type="checkbox"/> No <input type="checkbox"/> Yes – individual student <input type="checkbox"/> Yes – group approval <input type="checkbox"/> Yes – whole module
<p>In order to pass the module, the student will be required to achieve either:</p> <ul style="list-style-type: none"> <input checked="" type="checkbox"/> an overall aggregate of grade 16; <input type="checkbox"/> an overall aggregate of grade 16 with a minimum of grade 16 in each assessment component <input type="checkbox"/> an overall aggregate of grade 16 with a minimum of grade 17 in each assessment component <input type="checkbox"/> an overall aggregate of grade 16 with a minimum of grade of 18 in each assessment component 					
Seen examination		%		
Unseen examination		%		
Coursework (no examination)			100%		
14.	Timetabled examination required		Yes <input type="checkbox"/> No <input checked="" type="checkbox"/>		
15.	Length of exam	hours		
16.	Learning materials		<p><u>Essential</u></p> <ul style="list-style-type: none"> • Chicken Shed Inclusive Theatre Training and Development materials (Music/Singing). Revised 2020 • ‘Four Statements on the Dance’ – J Cage (Wesleyan University Press 1961, 1973) • ‘The Grain of the Voice’ – R Barthes (Fontana 1972, 1977) • White M – Staging a Musical (A&C Black, 1999) ISBN 9780713648966 Revised 2015 <p><u>Recommended</u></p> <ul style="list-style-type: none"> • Neely B – Fast Track Music Instruction: Lead Singer for Male or Female Voice 1 (Hal Leonard Publishing, 2000) ISBN 9780634009815 • Peckham A – The Contemporary Singer (Berklee Press, 2000) ISBN 9780634007972 Revised 2015 <p>Journal Materials/Web Sites</p> <ul style="list-style-type: none"> • Wire (Music/Culture) • Notion (Music/Culture) • Word • BBC Music (Modern-Classical) 		

		<ul style="list-style-type: none">• The Stage• www.equity.org.uk UK trade union representing creative workers• www.str.org.uk The Society For Theatre Research• www.theatrenet.co.uk Theatre Net
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1.	Module code:	CSY209
2.	Title:	The Workshop and Performance Process – the Final Project Training, Planning and Performance
3.	Credit points:	60
4.	FHEQ level:	5
5.	Start term:	September
6.	Module leader:	J.Morrall, P.Morrall, M Bossisse
7.	Accredited by:	
8.	Module restrictions:	
	(gg) Pre-requisite	
	(hh) Programme restrictions	
	(ii) Level restrictions	
	(jj) Other restrictions or requirements	
9.	Aims:	<ul style="list-style-type: none"> • To enable students to analyse and apply the skills, knowledge and inclusive innovations made over the course of their Foundation Degree programme in a practical project seen through from its earliest ‘practice as research’ stages to its final execution in performance. • To instill in students, as part of a team, a proactive, powerful experimental independence in the creation, development, delivery/direction and performance of the chosen project in liaison with a professional directorial team who are directed by the students. • To innovate and debate in all creative elements of the project so that students can be responsible for practically testing and disseminating research into the chosen project to a range of audiences.
10.	Learning outcomes:	<p>Knowledge On successful completion of this module, the student will be able to:</p> <ol style="list-style-type: none"> 1. Create a new inclusive project or adapt existing material and follow it through from workshop inception through rehearsal to performance. 2. Formulate a practical understanding of the inclusive workshop, rehearsal, performance and direction processes. 3. Compare and contrast inclusive theatre theoretical concepts and practice, meeting individual and group development needs. <p>Skills On successful completion of this module, the student will be able to:</p> <ol style="list-style-type: none"> 4. Debate and analyse group outcomes through the workshop, rehearsal and

	<p>performance process.</p> <ol style="list-style-type: none"> 5. Deliver and support the delivery of a project, exercising mature critical judgement across the range of project processes, stages and disciplines. 6. Experiment with professionals and peers, the development of the planning processes which lead to the creation of inclusive theatre projects.
<p>11.</p>	<p>Indicative Syllabus:</p> <ol style="list-style-type: none"> 1. Workshop participation and delivery. 2. Planning, research, delivery and evaluation. 3. Team working strategies. 4. Roles and responsibilities within a creative team. 5. Knowledge of subject matter, inter-disciplinary work and audience. 6. Direction styles and techniques. 7. Script, choreography music/singing and production skills and strategies. 8. Performance skills. 9. Supporting performance skills. 10. ICT skills related to project development awareness and presentation/communication.
<p>12.</p>	<p>Learning and teaching strategy:</p> <p>The Programme of Study for the Final Foundation Degree Course Module will include Seminars, Practical Workshops, Individual and Group Tutorials and Interviews with Tutor Professional Practitioners and Past Foundation Degree Graduates as the Year 2 Student Group critically put forward and analyse in depth ideas and scenarios for their final production.</p> <p>Students will articulate various hypotheses as to Production themes and styles/techniques used in order to chart potential impact on audience. They will also propose, model, test and evaluate group working, devising and directing methods in order to glean the most advantageous and productive strategies for managing what is a complex, challenging process.</p> <p>Students will be professional in their dealings with other professional practitioners supporting the Process such as Production, Administration and Front of House staff with interviews and work shadowing being vital learning experiences as the Production moves from early devising and workshop to script, choreography, composition, rehearsal and performance.</p> <p>Tutor led and then Student led critical evaluation sessions will ensure the Production fulfils its potential and represents the aspirations of the Student group.</p> <p>Creative Material will be trialed on other groups by students through workshop to again allow hypotheses and debate to drive Artistic Development.</p>

	Delivery method: <input checked="" type="checkbox"/> On-campus/Blended <input type="checkbox"/> Distance Education																																					
13.	Assessment scheme: (q) Formative assessment scheme Tutor team assessment and grading of process and performance contribution by students from Milestone through to rehearsal and performance.																																					
	(r) Summative assessment scheme <table border="1" style="width: 100%;"> <tr> <td colspan="5">Task: Group Production</td> </tr> <tr> <td>Weighting</td> <td>Specification e.g. word count / duration / no. of pages</td> <td>LO mapped to</td> <td>Anonymously marked</td> <td>Ethics approval required</td> </tr> <tr> <td>70%</td> <td>Minimum of 60 minutes</td> <td>1,2, 5 & 6</td> <td><input checked="" type="checkbox"/> No <input type="checkbox"/> Yes</td> <td><input checked="" type="checkbox"/> No <input type="checkbox"/> Yes – individual student <input type="checkbox"/> Yes – group approval <input type="checkbox"/> Yes – whole module</td> </tr> <tr> <td colspan="5">Task: Individual Production review.</td> </tr> <tr> <td>Weighting</td> <td>Specification e.g. word count / duration / no. of pages</td> <td>LO mapped to</td> <td>Anonymously marked</td> <td>Ethics approval required</td> </tr> <tr> <td>30%</td> <td>Approximately 1,500 words</td> <td>3,4</td> <td><input checked="" type="checkbox"/> No <input type="checkbox"/> Yes</td> <td><input checked="" type="checkbox"/> No <input type="checkbox"/> Yes – individual student <input type="checkbox"/> Yes – group approval <input type="checkbox"/> Yes – whole module</td> </tr> </table> <p>In order to pass the module, the student will be required to achieve either:</p> <ul style="list-style-type: none"> <input type="checkbox"/> an overall aggregate of grade 16; <input checked="" type="checkbox"/> an overall aggregate of grade 16 with a minimum of grade 16 in each assessment component <input type="checkbox"/> an overall aggregate of grade 16 with a minimum of grade 17 in each assessment component <input type="checkbox"/> an overall aggregate of grade 16 with a minimum of grade of 18 in each assessment component <table border="1" style="width: 100%; margin-top: 10px;"> <tr> <td>Seen examination</td> <td>.....%</td> </tr> <tr> <td>Unseen examination</td> <td>.....%</td> </tr> </table>				Task: Group Production					Weighting	Specification e.g. word count / duration / no. of pages	LO mapped to	Anonymously marked	Ethics approval required	70%	Minimum of 60 minutes	1,2, 5 & 6	<input checked="" type="checkbox"/> No <input type="checkbox"/> Yes	<input checked="" type="checkbox"/> No <input type="checkbox"/> Yes – individual student <input type="checkbox"/> Yes – group approval <input type="checkbox"/> Yes – whole module	Task: Individual Production review.					Weighting	Specification e.g. word count / duration / no. of pages	LO mapped to	Anonymously marked	Ethics approval required	30%	Approximately 1,500 words	3,4	<input checked="" type="checkbox"/> No <input type="checkbox"/> Yes	<input checked="" type="checkbox"/> No <input type="checkbox"/> Yes – individual student <input type="checkbox"/> Yes – group approval <input type="checkbox"/> Yes – whole module	Seen examination%	Unseen examination%
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15.	Length of examhours
16.	Learning materials	<p><u>Essential</u></p> <ul style="list-style-type: none"> • Chicken Shed Theatre Company Inclusive Theatre Development Materials. Revised 2020 • ‘The Inclusive Workshop Process’ (Chicken Shed 2003 – revised 2020) • ‘Workshop Structure and Planning’ (Chicken Shed 2002 – revised 2021) • Radosavljevic, D; 2013; Theatre-Making: Interplay Between Text and Performance in the 21st Century; Palgrave Macmillan Revised 2018 • McCurdy, M; 2017; Acting and its Refusal in Theatre and Film; University of Chicago Press <p><u>Recommended</u></p> <ul style="list-style-type: none"> • ‘1984’ A script for Youth Theatre (Chicken Shed 1995) • ‘Upon the Stones’ – A script for Youth Theatre (Chicken Shed 2003. • ‘Anansi’ – A script (Chicken Shed 1997 and 2000) • Heddon, D, Milling, Dr J, 2005, Devising Performance: A Critical History (Theatre and Performance Practices), Palgrave Macmillan. • Mermikides, A, 2010, Devising in Process Paperback, Palgrave. • Sigal, S, 2016, Writing in Collaborative Theatre-Making, Palgrave. • Graham, S, Hoggett, S, 2014, The Frantic Assembly Book of Devising Theatre, Routledge. <p>Plus - Dependent on nature of project.</p> <ul style="list-style-type: none"> • Research into literature/background information of themes or authors. • Research into issues related to chosen themes or selected author. • Chickenshed Inclusive devising processes. <p>Journal Materials/Web Sites</p> <ul style="list-style-type: none"> • The Stage • Equity Journal • Musical Stages • Dance Theatre Journal

		<ul style="list-style-type: none">• Time Out• www.age-exchange.org.uk Age Exchange• www.dv8.co.uk DV8 Physical Theatre Company• www.forcedentertainment.com Forced Entertainment• www.forkbeardfantasy.co.uk Forkbeard Fantasy• www.redladder.co.uk Red Ladder• www.stanscafe.co.uk Stan's Café• www.trestle.uk.com Trestle Theatre Company• www.playsonthenet.com/potn Plays on the net <p>World Theatre Websites</p> <ul style="list-style-type: none">• https://www.gold.ac.uk/pg/ma-world-theatres/• http://www.world-theatre-day.org/• https://www.worldtheatremap.org/en
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Mental Health Awareness Understanding & Support

Policy & Practice Guidance

Mental Health Awareness Understanding and Support Policy and Practice Guidance

1. Training and Development

Chickenshed Staff Mentors and Trainee Mentors have regular training and development sessions related to both specific Mentees and Mental Health issues in general. The lived experiences of Mentees and the barriers to accessing opportunities and support discussed with advice given from Designated Safeguarding Team members and Designated Safeguarding Lead (DSL) feature in the training. Chickenshed also develops staff and beneficiaries through both accredited and unaccredited Mental Health First Aid Training with supervision from External and In-house Counsellor Professionals.

2. Individual Mentee Voice and Agency

Chickenshed Staff and Mentors work with Executive Director of Education Training and Outreach and the Head of Education Programmes and Projects to develop agency and advocacy support interventions for Mentees in relation to Mental Health issues enabling the voice of the Mentee and the contributions they can make through their lived experience - to be heard and acted on in their education and development programmes. All students consider themselves as Mentees in terms of accessing support for their mental health.

3. Embedding Mental Health Understanding in Everyday Delivery

Mental Health issues and Mentor and Mentee communication and support are embedded as learning goals in education curricula and Outreach programme delivery plans to enable beneficiaries to be able both to receive advice, support and guidance and to be able to understand and value mentoring processes so that they can see potential routes through to being peer mentors and Mentors themselves impacting on Mental Health Issues and individuals. Where these types of development are embedded sensitively in the regular curriculum and/or Outreach delivery programmes the less chance there is for mental health awareness to be seen as a separate entity only activated when problems occur.

4. Creative Projects Exploring Mental Health and Mentee and Mentor Issues

Inclusive Support Mentors, Trainee Mentors and Peer Mentors are encouraged, enabled and supported to develop creative projects and products both involving AND exploring inclusive Mental Health concepts, communication and support issues. These projects and products are given status as support interventions, engagement and enhancement opportunities and where appropriate as contributing to accreditation at whichever level is appropriate.

5. Safeguarding Awareness and Training

Staff, Mentors and Trainee Mentors access regular Safeguarding of Children and Vulnerable Adults/ Adults at Risk training and consultation with direct involvement from Designated Safeguarding Team and Leads. Training is both accessed and cascaded from Support Staff to Mentor to Trainee Mentor with Mentees also developing their own Safeguarding knowledge and skills through training, education and development channels – impacting on links between mental health and Safeguarding and enabling and encouraging communication.

6. Safeguarding External Oversight and Reporting

Safeguarding monitoring and oversight is constantly both sought and given with Chickenshed commissioning National organisations such as the Safeguarding Network and the Matrix Standard to evaluate and help improve mental health/safeguarding practice and maintain understanding and currency of processes and systems. Chickenshed support/mentoring processes are also overseen and monitored through its Further and Higher Education partners by Ofsted, Office for Students (OFS) , Independent Higher Education (IHE) Capital City College Group and Middlesex University. Chickenshed reports formally to these organisations annually – including information on Mental Health Support developments.

7. Mental Health and Wellbeing within Safeguarding

Chickenshed is extremely aware of the complexity and emotional/ mental health challenge of mentoring need both for Mentors and Mentees. As well as Mentees having regular daily and weekly access to mentors and support staff mentors also have the same access to Senior Education and Outreach staff in order to support and provide guidance for immediate issues and Mentee problems both ongoing and new. Chickenshed provide regular access to professional in house counselling for Mental Health support for Mentees and Mentors - exemplary for an education organisation with this provision enabling no individual needing to wait longer than 1 - 2 weeks for counselling support with immediate access in serious situations and events.

8. Positive Next Step Mentoring and Mental Health Support Structures

Chickenshed Management and Staff have developed a number of positive next steps in Mental Health support both to inspire and motivate Mentees but also to support Mentors in sensitively providing positive pathways to development. Sometimes Mental Health Support, however well intentioned, can take a "sticking plaster" approach to helping support and solve immediate issues and problems without being able to enable and practically empower individuals and Mentees to progress to next steps in their development. Chickenshed enable Mentees through their Mentor support to;

A. Access performing arts training towards positive developmental outcomes creating beneficiary voice projects and platforms with Mental Health awareness, understanding and support at the forefront of projects.

B. Progress to access to accredited outcomes at Chickenshed with accreditation being inclusive and wide ranging at Further and Higher Education levels.

C. Empower mentees to enable continuation and achievement on accredited pathways- when being supported for Mental Health issues.

D. Enable mentees to develop and practice peer mentoring and younger child mentoring skills and attitudes.

9. Mental Health Lived Experience and Mentor Representation

Chickenshed works with Mentors who directly reflect the many and varied mental health lived experiences of its Mentees both in terms of barriers approached and negotiated and in terms of opportunities explored and accessed. Equality, diversity and inclusivity approaches to mental health support are always at the heart of Chickenshed's Mentoring provision.

10. External Agencies and Organisations

Chickenshed always use every external agency and contact appropriate to use to enable continuity of mental health mentoring, care and education development provision for individuals. Often this will include Education Health Care Plans and/or Social Services Care contacts together with Medical/Mental Health agency contact where available and needed. Smooth transition between past external agency support and current Chickenshed mentoring support is a must for Chickenshed provision.

11. Beneficiary/Mental Health Voice Platforms

Chickenshed Mentees are constantly empowered to project and amplify their beneficiary voice in a variety of different internal and external platforms where both their lived experience of mental health underrepresentation and social exclusion are represented AND their agency in helping develop mentoring support strategies, interventions and approaches are formulated and acted on.

12. Executive and Chickenshed Management Involvement and "buy in" to Mental Health priorities.

Chickenshed's Mental Health Mentor Support Services and Safeguarding Services are represented by leaders both on the Executive Board level and the Management Board level demonstrating the commitment of Chickenshed as a whole to the leadership support necessary needed to embed, review and reenergise Mentoring Support as a vital element of organisation practice.

13. Mental Health and Mentoring Practice Review

Chickenshed regularly review and revise Mental Health and Inclusive Support Mentoring Policy and Practice guidance and advice as part of its regular commitment to Support and Mentoring Policy, Safeguarding of Children, Young People and Adults at Risk/Vulnerable Adults processes and policies. This is alongside other policies and statements of practice particularly those related to equality group and protected characteristic needs and issues.

Senior members of Executive and Management Board both lead this Policy and Policy Statement drive AND lead the process by which these processes are disseminated and communicated to the wide range of stakeholders of Chickenshed's Mentoring work. They also lead by example the process by which Mentors and Mentees have voice and agency in the decisions affecting practice and policy review – particularly related to mental health.

14. Recruitment for Cascade Mentoring of Mental Health Developments

Chickenshed recruit Support Mentors with a deliberate and longstanding emphasis on making sure that the mental health lived experience of potential and actual mentees is represented particularly when it comes to equality/underrepresented individuals and groups and groups with protected characteristics. The Recruitment policy also seeks to build a cascade network of mentors and trainee mentors at different levels of experience knowing that this supports the vital process of matching mentor to mentee and also enables mentees to see their own potential mental health journey through mentoring practice should they wish to develop in mentoring support themselves.

15. Understanding Mental Health Priority Areas for Recruitment

Chickenshed always make it a priority to recruit the majority of both Mentors and Mentees from target groups, areas, situations and external partners and organisations who are in communities of identified disadvantage and underrepresentation/ multiple underrepresentation including mental health. In this way Chickenshed is able to meet the essential need of ensuring the mental health lived experience of mentors can match the lived experience of mentees with that reassurance being a vital bridge to participating in the opportunities for development offered to mentees.

Chickenshed uses the Nationally recognised and respected Index of Multiple Deprivation (IMD mainly Quintile 1 and 2, Decile 1, 2, 3 and 4) as one of the key indicators to inform recruitment of both mentors and mentees - targeting education (mainstream and special) ,community and social inclusion organisations for Outreach, Inreach and other programme work to reach individuals and groups. Chickenshed also uses Education, Health Care Plans together with referrals from external agencies to identify and recruit inclusive support mentors, trainee peer mentors and mentees to the positive inclusive mentor support activity provided - adapting programmes to meet the development needs of individuals and groups.

Enhanced DBS checks and references from external organisations are always sourced for Mentors and Trainee/Peer Mentors.

16. Programme Design and Outcomes / Holistic Approach to Mental Health Lived Experience

Chickenshed always endeavours to enable Mentors and Trainee/Peer mentors to have the skills and ongoing training and guidance to engage and proactively involve Mentees in the development of inclusive Mental Health programmes and projects. Alongside this development comes the dissemination and recognition of the widest possible Holistic outcomes for those activities which needs to be passed on to Mentee individuals and groups through the cascading of advice and

training from Mentors and Trainee/Peer mentors. As a vital part of this training, development and guidance process is the recognition and proactive acknowledgement that positive mental health support and mentoring has to cater for personal, emotional and social growth and development. This is as well as supporting and enabling proactive agency in terms of improving the health, Safeguarding and welfare of mentees whilst also being proactive in catering for those mental health needs for self.

Chickenshed staff support Mentors to support trainee peer mentors to in turn support Mentees to consider and develop both the softer and harder next step mentoring skills, knowledge and approaches to understanding the mental health outcomes that positive mental health mentoring can achieve.

Chickenshed inclusive support Mentors and Trainee/Peer Mentors are actively supported to explore and learn about in depth inclusive mentoring support in all its many contexts for individuals and groups utilising that learning in projects and programmes that promote Holistic outcomes. At all times Chickenshed celebrates the embedding in inclusive mentor support of the understanding that the lived experience of individuals and groups together with the ways they have had to approach both barriers and opportunities in that experience - are assets to those individuals. Chickenshed's holistic inclusive mentor support processes have the priority responsibility to bring out that understanding and enable mentees to grow within it.

17. Awareness, Interview and Induction/ Matching Mentor and Mentee

Chickenshed raises awareness of its approach and commitment to mental health and inclusive mentor support in all of its outreach and Inreach activity celebrating and promoting the idea that whatever the mental health lived experience background of the individual or group - Chickenshed can provide a pathway to development and achievement for them. Prospective Mentors and Mentees are interviewed about their own aspirations, skills, interests always encouraged and enabled to value their mental health lived experience and the strategies they have used and wish to use and develop in relation to barriers experienced and where appropriate their underrepresentation. Confidentiality and privacy are always respected

Mentors and Mentees experience an inclusive Induction programme which includes an understanding of both their own role and Chickenshed's role in their development and futures. Safeguarding, Health and Safety, Equality Diversity and Inclusivity and support for all these areas are part of the Induction process. Induction is also seen as both an immediate and a longer ongoing process so that neither Mentors or Mentees feel judged or over assessed or involved in a tick - box exercise rather than a positive ongoing process to share understanding of how Chickenshed can meet and support mental health needs.

An important aspect of the Inclusive mental health Mentor Support process which Chickenshed commits to implementing is that of understanding the skills, attitudes, aspirations and mental health lived experience of both Mentors/Trainee Peer Mentors and Mentees - in order to best match Mentors with Mentees. This matching process also relates to the planned mentor support activities they will be supported to engage with - matching the activity where the most holistic development can take place - to the individual Mentor/Mentee.

18. Mental Health Safeguarding of Children, Young People and Adults at Risk/ Vulnerable Adults

Chickenshed actively seeks opportunities to develop and promote Safeguarding policy and practice and links to mental health taking regular advice and guidance from Nationally recognised organisations such as the Safeguarding Network, Matrix Information, Advice and Guidance, NSPCC, Ofsted and Office for Students - together with regular oversight from Education partners in all sectors including statutory, Further and Higher Education partners with formal oversight links.

Chickenshed's Safeguarding Policies for children, young people and Adults at Risk/Vulnerable Adults are reviewed and revised at least annually but often two or three times per year when responding to new developments – particularly in terms of mental health and potential barriers and risks to mental health.

Safeguarding issues are reported on - with agenda items included for - every Management Board meeting (Chickenshed Division Leaders) and Trustee Meeting / Education/Training Trustee Committee meeting and every Staff Meeting. Inclusive Mentor Support is valued highly enough at Chickenshed to be comprehensively represented both on the Executive and the Management Board which are the central management structures at Chickenshed.

Safeguarding with particular relevance to mental health and individual support mentoring is also covered weekly with all staff and Mentors who support and develop Mentees. Chickenshed again demonstrates its commitment to mental health Safeguarding support and oversight by having 12 strong Designated Safeguarding Team of staff representing every area of activity where Inclusive Support Mentoring takes place and wherever Mentors, Trainee Peer Mentors interact with Mentees to support mental health in the context of Safeguarding.

19. Code of Conduct

Chickenshed have a Code of Conduct for Inclusive Support Mentors and also for Mentees. These codes cover all aspects of the inclusive conduct spectrum and represent the ways in which positive inclusive personal behaviours and positive inclusive team working behaviours interact for the benefit of individual beneficiaries and target groups. Staff, Mentors and Mentees have opportunities for creative and functional project working to explore and adapt codes of conduct particularly when responding to the constantly changing mental health environment for equality groups and individuals with protected characteristic which link to mental health awareness and understanding.

20. Development for the Future and Self Review / Exit Routes

Chickenshed always seeks to empower mentees to progress however gradually towards more proactive independence from their Mentors. This process will often entail taking a small step by small step approach to understanding and recognising personal and general achievement goals and also understanding and planning the next small steps post – mentoring and past mental health issues. Evaluating progress made and pitching that progress into the future with potential scenario planning is something that Chickenshed also commit to in the ways in which a

mentor/mentee relationship comes to an end also involving external agencies in the mentee's mental health experience wherever appropriate.

Chickenshed also commit to post - mentoring communication, advice and guidance wherever viable so that unexpected, immediate mental health lived experience hurdles which arise post mentoring can be discussed and if necessary and possible short post - mentoring projects or training opportunities can be organised to refresh learning and confidence.

21. Core Requirements of Mentor and Trainee/Peer Mentor Role

Chickenshed enable and encourage Mentors and Trainee Peer Mentors to discuss and be proactive in exercising agency in the ways in which they can fulfil mental health role requirements and responsibilities and grow in their respective roles. These core role requirements are discussed and evaluated during the extended induction period with experienced mentor staff supporting the process of applying the role to real experiences of mentees.

23. Mentor Mental Health Training and Development

Staff highly experienced in inclusive practice and mentor support work in teams with both mentors and trainee/peer mentors on projects and programmes to cascade mental health training and development methods and practice. Processes also exist to enable mentees, where they wish and where appropriate, to explore their own skills in supporting and enabling individuals to boost confidence, self-esteem and also future development and possible employability.

Chickenshed also commit to utilising a wide range of mental health training and development strategies for mentors and trainee/peer mentors including the following;

- Work shadowing with experienced mentors
- Creating mental health projects and developing projects in Cascade Mentoring teams
- Group and individual development and evaluation meetings and sessions related to mental health
- Outreach training work with mentors experiencing mentoring processes with external target groups with experienced staff supervision.

Specific training in Safeguarding, Health and Safety, Equality Diversity and Inclusivity and links to mental health development. **For a copy of the Pandemic/Major Incident Plan – Please speak to the Education Department for a copy**