BA (Hons) Performing Arts

ARTS UNIVERSITY BOURNEMOUTH | the college bournemouth & poole

ARTS UNIVERSITY BOURNEMOUTH / BOURNEMOUTH & POOLE COLLEGE

PROGRAMME SPECIFICATION

The Programme Specification provides a summary of the main features of the **BA (Hons) Performing Arts** course and the learning outcomes that a 'typical' student might reasonably be expected to achieve and demonstrate if they pass the course.

Further detailed information on the learning outcomes, content and teaching and learning methods of each unit may be found in the Unit Descriptors, which form part of this Handbook.

Key Course Information	
Final Award	BA (Hons)
Course Title	Performing Arts
Award Title	BA (Hons) Performing Arts
Teaching institution	Bournemouth and Poole College
Awarding Institution	Arts University Bournemouth
Offered in the School of:	Creative Industries
Professional accreditation	None
Length of course / mode of study	1 year full-time
Level of final award (in FHEQ)	Level 6
Subject benchmark statement	Dance, Drama and Performance 2019
UCAS code	W470
Language of study	English
External Examiner for course: *Please note that it is not appropriate for students to contact external examiners directly*	Dr Dennis Eluyefa University of Bedfordshire
Date of Validation	May 2023
Date of most recent review	N/A
Date programme specification written/revised	September 2023

Course Description

This course believes in the power of creative arts practice in social, political, and cultural contexts and the importance of the role it plays in regional, national, and international communities. It will challenge you to engage with and interrogate the arts as well as encourage and support you to become an independent, well informed, and highly adaptable portfolio practitioner. You will complete this course fully equipped to enter the arts and associated industries with a clear career range of career options. This course recognises and understands that to be competitive and active within the arts you are required to be innovative, creative, resilient, progressive, flexible, and engaged in your practice.

The course consolidates and develops the learning on the FdA Performing Arts. You will develop your academic skills and creative potential to access a range of career opportunities. You will be afforded the opportunity to learn how to lead and manage projects and how to adapt and tailor projects to different social and cultural contexts. You will take responsibility for assuring your creative work is inclusive, relevant and adheres to appropriate expectations regarding sustainability and environmental impact. You will further develop your understanding of business and employment law as well as how to manage yourself as a freelance practitioner. This course is designed to draw upon the attributes you have acquired during your studies and assure you are able to make informed and realistic career choices. Our overall aim for this course is that you will graduate with the knowledge, skills and materials to enable you to set up as a freelance practitioner, employment or further study at post- graduate level.

Course Aims

The course aims to foster and develop forward thinking, creative individuals ready to play an active role within arts communities. You will engage in current social, cultural and political contexts and be able to interrogate and challenge the status quo. You will be an assertive practitioner with a clearly defined specialism.

We will support you to:

1. Develop and apply independent learning and analytical skills to inform the integrity of your work.

2. Demonstrate the ability to deploy accurately established techniques of analysis and enquiry within a discipline.

3. Identify clear progression into further study or development and active application of business skills and digital platforming.

4. Introduce you to a wide range of industry links and provide you with the opportunity to enter the community as pioneering and successful employees.

5. Assist you in establishing yourself as a creative, independent, freelance practitioner.

6. Challenge you to engage with seminal texts and debates encouraging an engagement with ethical expectations both in theory and practice in order to devise and sustain arguments, and/or to solve problems, using ideas and relevant techniques.

7. Support you in gaining confidence in understanding your own unique skill set and how best to assure your progress and achievement.

8. Encourage you to question, debate and discuss aspects of current research, acknowledging social and political frameworks and the impacts these have on performance and culture.

9. Support you in working sustainably and with awareness of environmental global impact.

Course Outcomes

By the end of this course, you will be able to:

1. Independently utilise and apply specific transferable skills and graduate attributes across a variety of employment opportunities in the wider arts community.

2. Demonstrate knowledge of the range of career opportunities within the creative sector and the ability to evaluate personal skills, including generating digital promotion and platforming.

3. Recognise, facilitate and integrate artistic creativity in yourselves and others.

4. Critically evaluate discourse and practice demonstrating an established and imaginative understanding of techniques of analysis displaying sensitivity to context.

5. Demonstrate a theoretical understanding of key aspects of arts and culture, developing a conceptual understanding that enables you to curate and sustain perspectives and arguments.

6. Competently research, plan and manage a performance or creative event to meet specific objectives.

7. Apply critical arguments conducting logical, systematic, independent and resourceful approaches to problem solving and research.

8. Confidently liaise with outside agencies, peers and lecturing staff demonstrating initiative, personal responsibility and decision making in complex and unpredictable contexts.

9. Understand and implement strategies to communicate information and ideas to diverse audiences, ensuring that creative work is inclusive, diverse and sustainable in both theory and practice.

Reference Points

UK Quality Code for higher education, including:
- Subject Benchmark Statement: *Dance, Drama and Performance 2019*
- Framework for Higher Education Qualifications (FHEQ)

AUB Regulatory Framework and Undergraduate Assessment Regulations
Office for Students Sector recognised Standards (May 2022)

Learning, Teaching and Assessment Strategies

Learning and Teaching Strategies

6.8 *'Throughout the degree, students will normally experience both tutor-led learning, including the participation of professional practitioners, and self-directed methods of learning. The learning trajectory moves toward increased independence and*

autonomy in learning, encouraging positive attitudes to lifelong learning' **Dance, Drama and Performance 2019.**

Outline:

Studio workshops offer practical exploration and exercises in which you will be able to engage in experimental strategies and creative activities relating to a specific practitioner or theorist within an inclusive, safe and supportive environment.

Collaborative practice will facilitate a greater understanding of your discipline and how it operates in alternative settings. You will have the chance to work with both Music and CGI undergraduates in curating original material.

Individual tutorials provide an opportunity to discuss your individual progress within a unit or in the course generally. They are used by either your personal tutor to discuss specific issues arising or by your unit leader to provide constructive feedback and guidance on how to improve.

Group tutorials allow you to share your experiences with your group and tutors offering opportunities to assure effective strategies are adopted in the management of your work.

- **Peer review** encourages you and your peers to actively engage with each others' work and offer perspectives and constructive criticism for refining and improvement

- **Rehearsals** will be led by you as project leaders and Directors with facilitation from staff members to support and guide you in managing this process

- **Lectures** are oral and/or visual presentations on a particular area of study intended to be presented in a formal environment

- **Seminars** are group-based activities to generate discussion and debate around a particular theory and/or topic

- **Presentations** allow you the opportunity to prepare and present to a group of your peers. It enables you to engage with a topic in a more formal context assuring you are presenting in line with academic expectations

- **Digital communication and platforms** will foster an ability to communicate with staff via appropriate contemporary platforms thus allowing you to improve your digital literacy for your future

6.7 *Students will usually experience work in or related to practical and professional performance contexts (live and recorded), undertaking a variety of roles as appropriate to their subject area and participating in a range of processes, including initial research, rehearsal, production, performance and so on.'*

The BA (Hons) is focused on ensuring you have a varied learning experience as identified above in practical and professional contexts and are fully supported in becoming independent and autonomous learners. Units will begin with a firm tutor/practitioner led focus allowing you to have confidence in your skill set and move toward independent learning as you begin to be assured and self-reliant. You will continue to work in a workshop, studio-based environment. You will have autonomy in

scheduling your own rehearsals and processes whilst being fully supported by your tutors and lecturers. The BA sees a move toward lecturers as mentors for your future career available to guide you and provide support for you to emerge as an early career artist/practitioner.

You will submit assessments that include portfolios and evaluations. You will be encouraged to reflect upon your own work and the work of others using established strategies for research and development. You will continue to be assessed on process and performance as appropriate to your chosen discipline. In response to industry demands you will take part in a Q&A as part of your final unit 'Performance Laboratory', providing you with the opportunity to articulate the culmination of your creative responses and ideas.

Within the unit 'Portfolio Practitioner' you will be afforded the opportunity to engage in work-based learning opportunities and understand the benefit of volunteering in building your own creative network with professionals. You will be encouraged to take your work to outside audiences and alternative community settings.

At level 6 you will be expected to attend regular 1:1 tutorials with your unit leaders regarding your progress. This may be for both practice and theory. It is expected that you attend these sessions fully prepared with your portfolios and working notes to allow effective discussion and target setting. You are responsible for the management of this process and need to attend sessions when booked rather than rely on ad hoc appointments.

Learner Agreements

Learning agreements are introduced at Level 6 as a way of supporting you to define your individual learning in the context of the course. Within the Learning Agreement you will indicate why and how you are going to fulfil the unit aims and outcomes. This allows you to vary the work you produce according to your own personal and professional aspirations whilst meeting the specified aims and learning outcomes of the unit.

<u>Assessment</u>

Each unit is assessed separately, and the assessment forms part of the unit. Assessment both provides a measure of your achievement, and also gives you regular feedback on how your learning is developing.

For every unit of your course, we will inform you of what you are expected to learn; what you have to submit; how your work will be assessed; and the deadline for presenting your work for assessment.

You will receive a final mark for each unit in the form of a percentage, which will be recorded on your formal record of achievement (transcript). Each component of assessment is graded using a notched marking scale, whereby only certain marks are used within each grade. The only marks available within any ten-point band are *2, *5 and *8 (e.g. 62, 65, 68). These marks correspond to a low, mid, and high level of achievement within each grade band.

All learning outcomes must be passed to successfully complete the unit.

On successful completion of your Honours degree course, you will be awarded a degree classification based on your unit marks. The final classification is determined using all unit marks at Levels 5 and 6.

If you have joined Level 6 through either the Recognition of Prior Learning (RPL) route or having completed a Foundation Degree (FdA), the final classification is determined using only your unit marks at Level 6.

For further information on assessment, progression, awards and classifications, please visit https://aub.ac.uk/regulations

Course Structure

All students are registered for the award of BA (Hons).

For the award of a BA (Hons) you must have achieved a minimum of 120 credits at Level 6. This qualification will be awarded upon successful completion of your course.

A BA without Honours may be awarded if you have achieved 60 credits at Level 6.

Core Values and Skills

In developing courses, the University wanted to create a curriculum that reflected its values and ethos. It should prepare you for the future not only in enabling you to have a successful career, but we also want to empower you with the knowledge, skills and passion to have a positive impact on the world and be an agent for change. We have drawn from the United Nations Sustainable Development Goals

(SDGs) (https://sdgs.un.org/goals) which have informed our values of Equality, Diversity and Inclusion as well as our Graduate Attributes.

Equalities Diversity and Inclusion (EDI)
"We are better for our diversity. We are enriched by the depth of respect we have for each other and the strength of our relationships with our people, our places and the planet. Through our commitment to working with those who are different to us, or challenge us, we grow stronger together, creating new synergies, global connections and sustainable futures." (AUB Strategy 2030)

As an organisation we have moral, social and legal obligations to fulfil in terms of EDI, and in doing so our commitment is to put EDI at the heart of every area of activity. It is not covered as a separate, stand-alone section, rather it forms an integral part of the curriculum, throughout your study here.

Graduate Attributes (GA)
Over recent years, there has been an increasing pace of change, technological, social, environmental. This has been further impacted by the world-wide pandemic effecting significant change in the global economy and the employment market.

In this context, the University has recognised the importance of developing AUB graduates who have the attributes to be able to build their career, adapting to different circumstances and embracing changes. A suite of attributes have been defined that

we feel are particularly appropriate to the creative courses that we deliver and to AUB's core values; during your course, both curricular and extra- curricular activities will give you the opportunity to prepare for your working career.

Course Content

The Level 6 programme is an advanced course that moves beyond the FdA content covered at Levels 4 and 5, encouraging you to become owners of your own academic and career journey culminating in the curation of a significant body of assessed work. You will be expected to produce work that is sophisticated in its form and demonstrates contemporary social, political and cultural awareness.

You will begin your year in the unit 'Artistic Practice and Production', where for 15 weeks you will have the opportunity to learn how to lead a project and direct other students culminating in a fully stage managed and produced 30-minute piece of theatre. You will be responsible for selecting and editing a published script and will be guided toward this process through a series of lectures and workshops relating to formative and influential playwrights, directors and dramaturgs. The final showings will take place in The Jellicoe Theatre with an invited audience. You will be encouraged to reflect on this process from the outset and throughout.

In weeks 16-30 your final unit 'Performance Laboratory' is the culmination of skills covered across your three years of study. You have had the chance to work with in-house and out-house directors, you have worked in alternative performance contexts, and you have been responsible for leading your own creative practice. This unit therefore supports you in negotiating your own job role and/or specialism for assessment. In collaboration with your peers or independently you will work toward creating an original piece of material for The Jellicoe Fringe Festival. You will be encouraged to invite industry professionals and community artists to this event to consolidate your professional network.

Alongside this you will engage in the 30-week unit 'Portfolio Practitioner' in which you will be exposed to the sophisticated and complex workings of the creative industries. You will learn how to operate and function as a freelance artist, complete a live funding application in relation to your own work and create your own digital promotional platform such as a website. Your final business portfolio will function as a transitional gateway to industry and your future career. Within this unit your academic journey concludes with a 5000-word extended essay in which you engage critically and theoretically with a topic of your choice. This may be scholarly in nature or may be industry focused and will further your understanding of the arts at BA level. You will conduct effective and in-depth research presenting your findings in a literature review. You will then attend 1:1 tutorials and group sessions to support your final submission.

Specialist resources

The Jellicoe Theatre

The Jellicoe Theatre is an extensively equipped multi-purpose theatre venue that seats a maximum of 135 audience members and facilitates all live performance for students within the department. Students will use the space for practical assessments and watch a wide range of performances each year. The Theatre features a full scale

flown AV rig (run into ETC and DigiCo desks), digital projection and lighting fixtures from industry standard manufacturers including Robe, Martin, Acclaim, Chauvet Professional.

The Dance Studio

The Dance Studio is a full spec studio with ballet bars, mirrors and a sprung floor. Primarily used by students for dance classes and assessment, the studio is also a space that facilitates showcasing student work and has fully equipped changing rooms and showers. Students are able to book the studio (alongside other classrooms) for independent rehearsal. WIFI is installed and available.

Rehearsal Studios

There are four professional standard rehearsal studios (8m x 6m) all featuring dance floors, full scale mirrors, smartboard and computer workstation with audio system. HE students can also access a portable AV rig for independent rehearsal featuring wireless microphones, 12 channel mixing desk and DMX controlled LED lighting.

Recording Studios

The Music Department at The College houses five recording studios which can be booked to record cast recordings, showreels etc.

Information Technology

The College provides a comprehensive range of IT resources, featuring Apple and Windows workstations with relevant industry specific software (QLab, Pro Tools, Microsoft suite, Adobe suite). IT resources are also available via the Learning Resource Centre and laptop PCs.

The MITS section (Media and Information Technology Services) provides a helpdesk facility for IT enquiries and fault notification. The Helpdesk is open from 8.30am until 5pm from Monday to Friday. Email: helpdesk@bpc.ac.uk

Learning Environment Resources for HE Performing Arts

Bournemouth and Poole College's Learning Environments (formerly LRCs) provide a range of resources, both physical and digital, in support of HE performing arts.
The physical collection consists of over 2000 items related to HE performing arts. This collection is curated according to requests for new stock from teaching staff, and in response to its relevancy and level of use.

The digital collection consists of 3000 play texts via Drama Online, as well as recorded performances, interviews, e-books, essays, and more, provided through Digital Theatre Plus. In addition, students have access to Planet E-Stream, Sound on Sound, British Library Sounds, and Skills for Study.

Subscriptions to digital resources are reviewed annually. Costs, levels of engagement, and relevance to course subjects are taken into consideration.
The Learning Environments provide more than sixty PC and Mac workstations and a further sixty laptops for student use within the Learning Environments.
Multiple break-out study spaces are provided, including pods and project rooms for group work, for which HE students have priority booking.

A team of knowledgeable Learning Environment Advisors are on hand to provide guidance in locating, accessing, and utilising resources. Study Skills sessions are also offered for HE students for support and instruction in referencing, research and evaluation, navigating e-resources, academic writing skills, and assignment planning. In addition to hour-long Study Skills sessions, students attend inductions at the start of the academic year and are provided with an overview of the resources relevant to their course.

Course Units

Unit Code	Unit Title	Credit Weighting
PFA601	Artistic Practice and Production	40 Credits
PFA602	Portfolio Practitioner	40 Credits
PFA603	Performance Laboratory	40 Credits

Course Diagram

This diagram shows the proposed start/end dates for each unit and shows teaching weeks only; holiday periods are not included.

	Level 6																													
0	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30
	Autumn Term										**Spring Term**												**Summer Term**							
	PFA601 Artistic Practice and Production Weeks 1-15 (40 credits)															**PFA603 Performance Laboratory** Weeks 16-30 (40 credits)														
	PFA602 Portfolio Practitioner Weeks 1-30 (40 credits)																													
	Tutorial / PDP 1.5 hours per week																													

Reading list for course

L6 – Portfolio Practitioner

Barrett, E. and Bolt, B. (eds.) (2010). *Practice as research: Approaches to creative arts enquiry*. London: Tauris.

Biggs, M. and Karlsson, H. (eds.) (2012). *The Routledge companion to research in the arts.* London: Routledge.

Burns, T. and Sinfield, S. (2016). *Essential study skills: the complete guide to success at university*. 4th ed. London: Sage.

Byrnes, W.J. (2015). *Management and the arts*. 5th ed. Oxford: Focal Press.

Chamers, N. (2016). *How to give a great presentation*. London: Bluebird.

Cottrell, S. (2011). *Critical Thinking Skills – Developing Effective Analysis and Argument.* 2nd ed. Basingstoke: Palgrave MacMillan.

Duarte, N. (2008). *Slideology: the art and science of creating great presentations*. Sebastopol: O'Reilly.

Evans, D. et al. (2014). *How to write a better thesis*. New York: Springer.

Hammond, M. and Wellington, J. (2020). *Research methods: the key concepts*. 2nd ed. London: Routledge.

Hart, C. (2018). *Doing a literature review: releasing the research imagination*. 2nd ed. London: Sage.

Kershaw, B. and Nicholson, H. (eds.) (2010). *Research methods in theatre and performance.* Edinburgh: Edinburgh University Press.

McCarthy, P. and Hatcher, C. (2009). *Presentation skills: the essential guide for students*. 4th ed. London: Sage.

Mcniff, J. (2013). *Action Research: Principles and Practice*. London: Routledge.

Moore, R.S. (2016). *The artist's compass: the complete guide to building a life and a living in the performing arts.* London: Touchstone.

Nelson, R. (ed.) (2013). *Practice as research in the arts: Principles, protocols, Pedagogies, resistances.* London: Palgrave Macmillan.

Rhone, A. (2018). *Theatre management: arts leadership for the 21st century*. London: Palgrave.

Seabright, J. (2011). *So you want to be a theatre producer?* 2nd ed. London: Nick Hern Books.

Swetnam, D. and Setnam, R. (2009). *Writing your dissertation: how to plan, prepare and present successful work.* 3rd ed. London: How to Books.

Van Emden, J. and Becker, L. (2016). *Presentation skills for students*. 3rd ed. London: Palgrave.

Walliman, N. (2014). *Your undergraduate dissertation: the essential guide for success*. 2nd ed. London: Sage.

AVAILABLE AS AN EBOOK

Cottrell, S. (2019). *Study skills handbook*. [eBook]. 5th ed. London: Red Globe. Available from: https://ebookcentral.proquest.com/lib/bpc-ebooks/detail.action?docID=6209017

ONLINE RESOURCES

Digital Theatre +: Digital Theatre+ (digitaltheatreplus.com)

Employment law and self-assessment tax guidance: SALF100 - Self Assessment: an overview - HMRC internal manual - GOV.UK (www.gov.uk)

Regional and national arts funding: Our open funds | Arts Council England

Skills for Study - study skills modules, including: dissertation writing, research, employability, critical thinking - Modules | Skills for Study

L6 – Artistic Practice and Production

Auslander, P. (1997). *From acting to performance: essays in modernism and postmodernism*. Abingdon: Routledge.

Barnes, G. (2015). *Her turn on stage: the role of women in musical theatre*. Jefferson, NC: McFarland & Company.

Benedetti, J. (2008). *Art of the actor: the essential history of acting, from classical times to the present day*. London: Methuen Drama.

Boenisch, P.M. (2015). *Directing scenes and senses: the thinking of Regie*. Manchester: Manchester University Press.

Bogart, A. (2001). *Director prepares: seven essays on art and theatre*. Abingdon: Routledge.

Callery, D. (2015). *Active text: unlocking plays through physical theatre*. London: Nick Hern Books.

Campbell, P. (1996). *Analysing performance: a critical reader*. Manchester: Manchester University Press.

Crook, P.B. (2017). *The art and practice of directing for theatre*. Abingdon: Routledge.

Deer, J. (2014). *Directing in musical theatre: an essential guide*. Abingdon: Routledge.

Fortier, M. (2016). *Theory/theatre: an introduction*. 3rd ed. London: Routledge.

Goron, M. (2016). *Gilbert and Sullivan's 'respectable capers': class, respectability and the Savoy operas 1877-1909*. London: Palgrave Macmillan.

Haydon, C. (2020). *The art of the artistic director: conversations with leading practitioners*. 2nd ed. London: Methuen Drama.

Heddon, D. and Milling, J. (2006). *Devising performance: a critical history*. Basingstoke: Palgrave Macmillan.

Hill, L. (2018). *Sex, suffrage and the stage: first wave feminism in British theatre*. London: Palgrave Macmillan.

Hurwitz, N. (2014). *History of the American musical theatre: no business like it*. Abingdon: Routledge.

Kenrick, J. (2017). *Musical theatre: a history*. 2nd ed. London: Bloomsbury Methuen Drama.

Kiely, D. (2016). *How to read a play: script analysis for directors*. Abingdon: Routledge.

Kiely, D. (2020). *How to rehearse a play: a practical guide for directors*. London: Routledge.

Macpherson, B. (2018). *Cultural identity in British musical theatre, 1890-1939: knowing one's place*. London: Palgrave Macmillan.

Manfull, H. (1999). *Taking stage: women directors on directing*. 2nd ed. London: Methuen.

Marshall, H.D. (2016). *Strategies for success in musical theatre: a guide for music directors in school, college, and community theatre*. New York, NY: Oxford University Press.

Mitchell, K. (2009). *Director's craft: a handbook for the theatre*. London: Routledge.

Mitter, S. (1992). *Systems of rehearsal: Stanislavsky, Brecht, Grotowski and Brook*. Abingdon: Routledge.

Morosetti, T. (ed.) (2015). *Staging the other in nineteenth century British drama*. Oxford: Peter Lang.

Pallin, G. (2003). *Stage management: the essential handbook*. London: Nick Hern Books.

Perry, J. (2001). *Rehearsal handbook for actors and directors*. Marlborough: Crowood.

Rutherford, N. (2012). *Musical theatre auditions and casting: a performer's guide viewed from both sides of the audition table*. London: Methuen Drama.

Scott, S. (2015). *Negotiating identity: symbolic interactionist approaches to social identity*. Cambridge: Polity.

Swain, R. (2017). *Directing: a handbook for emerging theatre directors*. 5th ed. London: Bloomsbury Methuen Drama.

AVAILABLE AS AN EBOOK

Barnes, G. (2015). *Her turn on stage: the role of women in musical theatre*. [eBook]. Jefferson, NC: McFarland & Company. Available from: https://www.vlebooks.com/Vleweb/Product/Index/907134

ONLINE RESOURCES

Digital Theatre. (2016). *Contemporary performance practice - on directing: an interview with Paul Allain*. Digital Theatre. Available from: On Directing: An Interview with Paul Allain - Contemporary Performance Practice | Digital Theatre+ (digitaltheatreplus.com)

Drama Online [Drama Online - Home (dramaonlinelibrary.com)](https://dramaonlinelibrary.com)

Merlin, B. (2021). *A guide to active analysis in rehearsal*. [online]. Available from: https://edu.digitaltheatreplus.com/content/guides/a-guide-to-active-analysis-in-rehearsal

Park, R. (2017). *Active analysis in rehearsal: a documentary learning resource*. [online]. Studio Theatre. Available from: [Active Analysis in Rehearsal: A Documentary Learning Resource | Digital Theatre+ (digitaltheatreplus.com)](https://digitaltheatreplus.com)

L6 – Performance Laboratory

Allen, P. (2018). *Artist management for the music business*. 4th ed. New York, NY: Routledge.

Ayckbourn, A. (2004). *The crafty art of playmaking*. 2nd ed. London: Faber & Faber.

Barr, P. (2019). *Successful career toolkit: your quick-fire guide to mastering business skills*. London: Kogan Page.

Bassot, B. (2013). *The reflective journal*. Basingstoke: Palgrave Macmillan.

Beker, M. (2017). *Write to shoot: writing short films for production*. New York, NY: Routledge.

Bolton, G. E. J. (2014). *Reflective practice: writing and professional development*. London: Sage.

Bond, D. (1997). *Stage management: a gentle art*. 2nd ed. London: A. & C. Black.

Cleve, B. (2018). *Film production management: how to budget, organise and successfully shoot your film*. 4th ed. New York NY: Routledge.

Crook, P.B. (2017). *The art and practice of directing for theatre*. Abingdon: Routledge.

Gardyne, J. (2004). *Producing musicals: a practical guide*. Marlborough: Crowood Press.

Kaye, N. (2000). *Site-specific art: performance, place and documentation*. London: Routledge.

Keller, M. and Weiss, J. (2010). *Light fantastic: the art and design of stage lighting*. 3rd ed. London: Prestel.

Lloyd, S. and Moryto, J. (2018). *Ultimate essay guide: practical, actionable advice on writing essays and all the extra parts no one ever thinks to teach you how to do*. Great Britain: Amazon.

McMillan, K. and Weyers, J. (2012). *How to improve your critical thinking & reflective skills*. Harlow: Pearson Education.

Macdonald, M. (2015). *Creating a website: the missing manual*. 4th ed. Sebastopol, CA: O'Reilly.

Maccoy, P. (2004). *Essentials of stage management*. London: A. & C. Black.

Morely, S. (2014) *The musical director's handbook.* London: New Generation Publishing.

Pilbrow, R. (2008). *Stage lighting design: the art, the craft, the life*. London: Nick Hern Books.

Thurlow, M. and Thurlow, C. (2012). *Making short films: the complete guide from script to screen*. 3rd ed. London: Bloomsbury Academic.

Woolford, J. (2012). *How musicals work and how to write your own.* London: Nick Herne Books.

ONLINE RESOURCES

Digital Theatre. (2018). *My West End: an insight into working as a lighting designer*. Digital Theatre. Available from: [My West End: An Insight Into Working as a Lighting Designer | Digital Theatre+ (digitaltheatreplus.com)](#)

Skills for Study - study skills modules, including: dissertation writing, research, employability, critical thinking - [Modules | Skills for Study](#)