

Department of Theatre, Film and Television Studies

Departmental Assessment Methods and Criteria

(Undergraduate Schemes)

Students registered for undergraduate schemes in the Department of Theatre, Film and Television Studies will encounter a range of assessment methods reflecting the range of modes outlined in the Subject Benchmark Statements for Dance Drama and Performance (2007) and Communication, Media, Film and Cultural Studies (2008). Assessment arrangements are also consistent with the level descriptors outlined in the FHEQ (2008) and correspond to Level 6 of the Framework and relevant cycle of FQ-EHEA (first cycle).

The generic criteria for assessment and the award of the range of marks for modes of assessment (1-100) are based on the *typical* Benchmark standard and learning outcomes achieved by a student who has completed a BA (Hons) degree in the relevant subject area.

Part 1 of the document lists the methods of assessment used in the Department. Some single assessment components may draw on more than one of the categories or definitions listed below.

Part 2 of the document broadly defines the Department's expectations in terms of the quality of work awarded a mark within a particular range. *All TFTS modules and components of assessment within those modules will, however, have their own specific criteria relevant to the task set. The module criteria, whilst drawing on the broad guidance provided here, should be the student's first point of reference and will be foregrounded in any cases of appeal or requests for verification.*

Part 1

Summary of Methods of Assessment

Written essays require students to engage critically with materials encountered in coursework, investigated in taught sessions and through independent research into current scholarship and debates in the relevant subject areas. Written essays should reflect the student's ability to present a coherently structured clearly expressed and appropriately referenced academic argument.

Written examinations can be seen or unseen and provide students with an opportunity to demonstrate their knowledge and understanding of a particular area of study and present a coherent and well-structured argument in response to one or more set questions. Written examinations are normally set in controlled conditions.

Practical examinations, Performed Essays (includes 'real-time' live studio/multi-media projects) require students to engage with practice-based work encountered during workshop sessions and demonstrate an understanding of relevant concepts, principles and practices. They are invariably accompanied by a further written component of assessment. Practical examinations are assessed at the point of delivery and have specified time constraints.

Critical portfolios include a range of tasks and activities undertaken by students over the duration of a course and will often constitute a component of assessment alongside a practice-based or other output. They may include a range of smaller assignments:

independent research tasks; annotated bibliographies; performance or production analyses; interview transcripts; presentation plans; and other tasks relevant to the subject or topic being investigated. They always include an element that enables students to demonstrate skills of critical enquiry and other transferable skills.

Creative portfolios may include a major output such as a final film project, along with a range of smaller tasks and activities undertaken by students over the duration of a course. Examples may include, but are not limited to, draft scripts; storyboards; pitches for short films; research exercises; draft project budgets; computer-generated performance designs or actual model boxes; working notes and research for performances; correspondence with external stakeholders (e.g. schools and other community-based organisations).

Performances are assessed theatrical productions or other forms of performance event, normally presented to an audience though not exclusively. Students are required to demonstrate their knowledge and understanding of specific theatrical conventions and performance practices in and through the staging of a live event. Performances are assessed at the point of delivery but are recorded for documentary purposes. They are also accompanied by a written assessment or critical portfolio. The written assignment provides the opportunity for students to demonstrate engagement with research and evidence of on-going critical reflection appropriate to the level of study. These modes of assessment also present the opportunity for students to demonstrate transferable skills enhancing employability, in particular through the presentation of an independent production project.

Seminar or oral presentations require students to engage critically with materials encountered in coursework, investigated in taught sessions and through independent research into current scholarship and debates in the relevant subject areas. The mode of assessment will be an oral presentation on a given topic and will normally be undertaken by a small group of students, presenting material to their peers employing appropriate techniques and using audio visual or other supporting materials. This form of assessment will invariably be accompanied by written documentation which will be the component of assessment used for moderation or external scrutiny as required.

Dissertations require students to present independently researched materials and demonstrate the ability to evaluate those materials, synthesise ideas and produce sustained, well-structured, analytical arguments on a specific topic.

Scripts (plays or screenplays) require students to produce an original piece of work appropriate to a particular medium of expression. Students are required to engage with and apply conventions, techniques and skills necessary to the process of scriptwriting enabling them to demonstrate key subject-specific knowledge and understanding. The script component will normally be accompanied by written assessment or critical portfolio. The written assessment provides the opportunity for students to demonstrate engagement with research and evidence of on-going critical reflection appropriate to task. These modes of assessment also present the opportunity for students to demonstrate transferable skills enhancing employability, in particular through the progressively working independently towards the creation of the finished product.

Part 2

Guide to Marking Work based on Theatre and Performance Practice

This covers the following methods of assessment:

1. Practical examinations, Performed Essays
2. Performances

(90-100)	Exceptional project that comprehensively negotiates the course requirements with imagination, originality and creative integrity, developing appropriate research and rehearsal strategies in order to communicate meaning in performance. Innovative deployment of theatrical resources to create an original, stimulating, and highly persuasive piece of theatre. Extremely sophisticated engagement with course aims and rigorous attainment and remarkable expansion of learning outcomes.
(80-89)	Outstanding project that comprehensively negotiates the course requirements with imagination and integrity, developing appropriate research and rehearsal strategies in order to communicate meaning in performance. Highly advanced deployment of theatrical resources to create an original, innovative, stimulating, and persuasive piece of theatre. Extremely sophisticated engagement with course aims and complete attainment and clear expansion of learning outcomes.
(70-79)	Excellent project that consistently negotiates the course requirements imaginatively and intelligently, developing appropriate research and rehearsal strategies in order to communicate meaning in performance. Advanced deployment of theatrical resources to create an innovative, stimulating, and engaging piece of theatre. Sophisticated engagement with course aims and substantial attainment and expansion of learning outcomes.
(60-69)	Very Good project that soundly negotiates the course requirements, developing some suitable research and rehearsal strategies in order to communicate meaning in performance. Appropriate deployment of theatrical resources in the creation of an engaging piece of theatre. Clear engagement with course aims and substantial attainment of learning outcomes.
(50-59)	Good project that adequately negotiates the course requirements, developing some standard research and rehearsal strategies in order to communicate meaning in performance. Adequate deployment of theatrical resources in the creation of a satisfactory piece of theatre. Acceptable engagement with course aims and attainment of learning outcomes.
(40-49)	a project that barely negotiates the course requirements, with little development of the research and rehearsal strategies necessary to communicate meaning in performance. Limited, derivative and/or inconsistent deployment of theatrical resources. Little engagement with course aims and limited attainment of learning outcomes.
(30-39)	Poor project that falls short of negotiating the course requirements adequately, with very little awareness of the research and rehearsal strategies necessary to create and communicate meaning in performance. Inappropriate deployment of theatrical resources showing very little understanding of performance practices and processes. Slight engagement with course aims and very limited attainment of learning outcomes.
(20-29)	Unsatisfactory project that fails to negotiate the course requirements, with next to no awareness of the research and rehearsal strategies necessary to create and communicate meaning in performance. Failure to deploy theatrical

	resources adequately. Little or no engagement with course aims and clear failure to attain learning outcomes.
(0-19)	Completely unsatisfactory project that fails to negotiate the course requirements, with no awareness of the research and rehearsal strategies necessary to create and communicate meaning in performance. Failure to deploy theatrical resources appropriately or adequately. No engagement with course aims and complete failure to attain learning outcomes.

Guide to Marking Work based on Film, Television and Media Practice

This covers the following methods of assessment:

1. 'Real-time' live studio/multi-media projects
2. Creative Portfolios which include film projects and associated preparatory exercises

(90-100)	Exceptional project that comprehensively negotiates the course requirements with imagination, originality and creative integrity, engaging at the highest professionally or industrially recognised level with production or other processes in order to realise an exceptional piece of work. Extremely sophisticated engagement with course aims and rigorous attainment and marked expansion of learning outcomes.
(80-89)	Outstanding project that comprehensively negotiates the course requirements with imagination, originality and creative integrity and demonstrates a highly advanced engagement with recognised production processes in order to realise an outstanding piece of work. Extremely sophisticated engagement with course aims and rigorous attainment and demonstrable expansion of learning outcomes.
(70-79)	Excellent project that consistently negotiates the course requirements imaginatively and intelligently, and engages appropriately with recognised production processes in order to realise an excellent piece of work. Sophisticated engagement with course aims and substantial attainment and expansion of learning outcomes.
(60-69)	Very Good project that soundly negotiates the course requirements, and demonstrates a suitable grasp of recognised production processes in order to realise a good piece of work. Appropriate engagement with course aims and substantial attainment of learning outcomes.
(50-59)	Good project that adequately negotiates the course requirements, and demonstrates a developing grasp of recognised production processes in order to realise a satisfactory piece of work. An acceptable level of engagement with course aims and attainment of learning outcomes.
(40-49)	a project that barely negotiates the course requirements, and demonstrates little development of recognised production processes. Little engagement with course aims and limited attainment of learning outcomes.
(30-39)	Poor project that falls short of negotiating the course requirements adequately, with very little awareness of recognised production or other processes..Slight engagement with course aims and very limited attainment of learning outcomes.
(20-29)	Unsatisfactory project that fails to negotiate the course requirements, with next to no awareness of recognised production or other processes. Little or no engagement with course aims and clear failure to attain learning

	outcomes.
(0-19)	Completely unsatisfactory project that fails to negotiate the course requirements, with no awareness of recognised production or other processes. No engagement with course aims and clear failure to attain learning outcomes.

Guide to Marking Seminar Presentations and Oral Assessments

This covers the following methods of assessment:

1. Seminar Presentations
2. Oral Assessments

(90-100)	Exceptional presentation that comprehensively negotiates the course requirements with imagination, originality and creative integrity, developing appropriate research and rehearsal strategies in order to communicate meaning in performance. Innovative deployment of theatrical resources to create an original, stimulating, and highly persuasive piece of theatre. Extremely sophisticated engagement with course aims and rigorous attainment and remarkable expansion of learning outcomes.
(80-89)	Outstanding presentation that comprehensively negotiates the course requirements with imagination and integrity, developing appropriate research and rehearsal strategies in order to communicate meaning in performance. Highly advanced deployment of theatrical resources to create an original, innovative, stimulating, and persuasive piece of theatre. Extremely sophisticated engagement with course aims and complete attainment and clear expansion of learning outcomes.
(70-79)	Excellent presentation that consistently negotiates the course requirements imaginatively and intelligently, developing appropriate research and rehearsal strategies in order to communicate meaning in performance. Advanced deployment of theatrical resources to create an innovative, stimulating, and engaging piece of theatre. Sophisticated engagement with course aims and substantial attainment and expansion of learning outcomes.
(60-69)	Very good presentation that soundly negotiates the course requirements, developing some suitable research and rehearsal strategies in order to communicate meaning in performance. Appropriate deployment of theatrical resources in the creation of an engaging piece of theatre. Clear engagement with course aims and substantial attainment of learning outcomes.
(50-59)	Good presentation that adequately negotiates the course requirements, developing some standard research and rehearsal strategies in order to communicate meaning in performance. Adequate deployment of theatrical resources in the creation of a satisfactory piece of theatre. Acceptable engagement with course aims and attainment of learning outcomes.
(40-49)	a presentation that barely negotiates the course requirements, with little development of the research and rehearsal strategies necessary to communicate meaning in performance. Limited, derivative and/or inconsistent deployment of theatrical resources. Little engagement with course aims and limited attainment of learning outcomes.
(30-39)	Poor presentation that falls short of negotiating the course requirements adequately, with very little awareness of the research and rehearsal strategies necessary to create and communicate meaning in performance. Inappropriate deployment of theatrical resources showing very little understanding of performance practices and processes. Slight engagement with course aims

	and very limited attainment of learning outcomes.
(20-29)	Unsatisfactory presentation that fails to negotiate the course requirements, with next to no awareness of the research and rehearsal strategies necessary to create and communicate meaning in performance. Failure to deploy theatrical resources adequately. Little or no engagement with course aims and clear failure to attain learning outcomes.
(0-19)	Completely unsatisfactory presentation that fails to negotiate the course requirements, with no awareness of the research and rehearsal strategies necessary to create and communicate meaning in performance. Failure to deploy theatrical resources appropriately or adequately. No engagement with course aims and complete failure to attain learning outcomes.

Guide to Marking Critical Written Work

This covers the following methods of assessment:

1. Written essays
2. Written examinations
3. Critical portfolios
4. Critical elements of the creative portfolios
5. Dissertations

(90-100)	Exceptional argument critiquing available critical work and clearly and confidently developing new frameworks and perspectives. Excellent structure and advanced scholarly style showing composed ability to organise research materials in original, insightful and highly persuasive ways. Extremely sophisticated engagement with course materials and rigorous attainment and marked expansion of learning outcomes.
(80-89)	Outstanding argument synthesising and critiquing available critical work and clearly and confidently developing new perspectives. Excellent structure and advanced scholarly style showing composed ability to organise research materials in original, insightful and illuminating ways. Extremely sophisticated engagement with course materials and complete attainment and demonstrable expansion of learning outcomes
(70-79)	Excellent argument synthesising available critical work and clearly and coherently developing new perspectives. Excellent structure and scholarly style showing strong ability to organise research materials in original, interesting and illuminating ways. Sophisticated engagement with course materials and substantial attainment and expansion of learning outcomes.
(60-69)	Very good argument showing good understanding of available critical work and some ideas for new departures but not fully developed. Good structure and style showing ability to organise research materials in suitable and suggestive ways. Clear engagement with course materials and substantial attainment of learning outcomes.
(50-59)	Good argument showing some understanding of available critical work but few ideas and little criticism. Sound structure and style showing ability to organise research materials but a need for development of both research and presentation. Acceptable engagement with course materials and attainment of learning outcomes.
(40-49)	an argument showing little understanding of available critical work and no new ideas. Patchy structure and inappropriate style, showing little research and over-reliance on few sources. Little engagement with course materials

	and limited attainment of learning outcomes.
(30-39)	Poor argument that falls short of negotiating the course requirements adequately, with very little understanding of available critical work. Ineffective structure and highly derivative style, revealing dependence on a few received ideas. Slight engagement with course materials and insufficient attainment of learning outcomes.
(20-29)	Unsatisfactory argument that fails to negotiate the course requirements, with next to no understanding of available critical work. Inadequate structure and inappropriate style, revealing lack of understanding of sources. Little or no engagement with course aims and clear failure to attain learning outcomes.
(0-19)	Completely unsatisfactory argument that fails to negotiate the course requirements, with no awareness or understanding of available critical materials. Virtually no structure and discernable style, revealing serious misunderstanding of sources consulted (if any). No engagement with course aims and complete failure to attain learning outcomes.

Guide to Marking Creative Written Work

This covers the following methods of assessment:

1. Scripts (plays or screenplays)
2. Performance Writing
3. Elements of a creative portfolio that might accompany the above

(90-100)	Exceptional text that comprehensively develops original ideas and insights and shows both highly imaginative use and complete command of formal elements. Highly distinctive structure and unique style showing advanced appreciation and manipulation of the form and/or genre. Insightful and illuminating engagement with issues raised by the course and rigorous attainment and marked expansion of learning outcomes.
(80-89)	Outstanding text that comprehensively develops original ideas and insights and shows both imaginative use and command of formal elements. Highly distinctive structure and style showing advanced appreciation and manipulation of the form and/or genre. Insightful engagement with issues raised by the course and complete attainment and demonstrable expansion of learning outcomes.
(70-79)	Excellent text developing original ideas and insights and showing an imaginative use of formal elements. Excellent structure and style showing strong ability to synthesise elements of the particular form and/ or genre in interesting and illuminating ways. Sophisticated engagement with issues raised by course and substantial attainment and expansion of learning outcomes.
(60-69)	Very good text showing good ideas and insights and a good understanding of formal questions, but not fully developed. Good structure and style showing ability to synthesise elements of the particular form and/ or genre in suitable and suggestive ways. Clear engagement with issues raised by course and substantial attainment of learning outcomes.
(50-59)	Good text showing some ideas and some understanding of formal elements but only partially developed. Sound structure and style showing ability to synthesise elements of the particular form and/or genre, but a need for

	development and further work. Acceptable engagement with issues raised by the course and attainment of learning outcomes.
(40-49)	A text showing little imagination or insight, and little understanding of formal elements. Patchy structure and derivative style, revealing over-reliance on a few ideas. Unexamined use of cliché and stereotype. Little engagement with issues raised by the course and limited attainment of learning outcomes.
(30-39)	Poor text that falls short of negotiating the course requirements adequately, with very little understanding of formal elements. Ineffective structure and highly derivative style, revealing dependence on a few received ideas. Slight engagement with issues raised by the course aims and insufficient attainment of learning outcomes.
(20-29)	Unsatisfactory text that fails to negotiate the course requirements, with next to no awareness of formal demands and elements. Inadequate structure and inappropriate style, revealing lack of understanding of form/genre. Little or no engagement with course aims and clear failure to attain learning outcomes.
(0-19)	Completely unsatisfactory text that fails to negotiate the course requirements, with no awareness of formal demands and elements. Virtually no structure and discernable style, revealing serious misunderstanding of form/genre. No engagement with course aims and complete failure to attain learning outcomes.

Departmental Policies and Practices for Assessment and Verification of Marks and Marks Ranges

Marks awarded for all components of all modules must be verified

1. Written work (Written essays, written examinations, critical portfolios, creative portfolios, scripts)

The above modes of assessment will be first marked by the Module Co-ordinator or designated first marker. Verification of marks will be achieved through *moderation*. A sample comprising 10% of the total number of assessments will be considered and a judgement made by the moderator concerning the appropriateness of the marks awarded.

Undergraduate modules will be sent to External Examiners on a rota basis. The selection of modules to be externally scrutinised will be made by the Curriculum Leaders and Director of Learning and Teaching. A list of material accompanying work to be sent to External Examiners is available.

Written feedback will be provided for all components of assessment to all students registered for the module, using the Departmental template and applying pre-published criteria for assessment for each component of assessment.

Marks awarded, written feedback and one copy of the assessed work will be retained in accordance with University and Departmental policy.

2. Non-written work (Practical examinations, performed essays, 'real-time' live studio/multi-media projects, performances, seminar or oral presentations)

The above modes of assessment will be assessed during the original event by a minimum of two markers. The first marker will be an 'external' internal marker, i.e. someone who is not part of the teaching team. In addition to the 'live' assessment by two markers, arrangements will be put in place to record every event for scrutiny by External Examiner or in the event of an appeal. External Examiners will be informed of the dates of all practical examination events and invited to attend.

Written feedback will be provided for all components of assessment to all students registered for the module, using the Departmental template and applying pre-published criteria for assessment for each component of assessment.

Marks awarded, written feedback and one copy of the assessed work will be retained in accordance with University and Departmental policy.

3. Dissertations

All undergraduate dissertations will be first marked by the designated supervisor. All dissertations will be double marked by a second marker. A final mark will be determined through consultation between the two markers and a single mark shown to the student.

The students will, however, benefit from seeing both the comments of the first marker and those of the second marker.

If there is disagreement between first and second marker leading to a mark which falls into different classifications, the Director of Learning and Teaching will moderate the work in question and recommend a final mark to the Chair of the Examinations Board.

Marks awarded, written feedback and one copy of the assessed work will be retained in accordance with University and Departmental policy, for one year after graduation.

