

## UG Finalist Drama Resit Assessments 23-24

Please select your module from the list below. It will link to the resit assessment information.

Please take note of the submission instructions for your module. If you are a student trailing the assessment from a previous academic year or having a deferred resit, you will be given access to the Canvas page so that you are able to submit your work.

If you are unsure how to submit, please refer to the guidance on the Sussex website [Submitting an assessment : University of Sussex](#). Alternatively, please contact the MAH Curriculum and Assessment team for advice ([mah-cao@sussex.ac.uk](mailto:mah-cao@sussex.ac.uk)).

**You can find your deadlines for resits on Sussex Direct**

Drama Finalist Resits			
<a href="#">Final Year Performance Project</a>	<a href="#">IRP: Dissertation</a>	<a href="#">IRP: Practical</a>	<a href="#">IRP: Professional Work Experience</a>
<a href="#">Issues and Perspectives</a>	<a href="#">Thinking Through Theatre</a>	<a href="#">Writing for Theatre</a>	

Module Title	Module Code	Format & Weighting
<b>Final Year Performance Project</b>	<b>Q3109</b>	<b>See below</b>

### Assessment Details and Expectations

#### **RESIT: ORAL PRESENTATION (worth 25% of the portfolio mark)**

- 10 minute power point presentation with spoken recording evaluating:
- The extent to which the installation met the aims of the Project Proposal.
- How key aspects of critical theories, production histories, or performance works were reflected in the work.
- A particularly *affective* aspect of the work
- An aspect of the work that was not as successful
- How you might have improved your team's creative contribution

#### **Guidelines to consider**

- You/your group's ability to identify the strengths and weaknesses of your own and others' work in relation to a creative process and a collaboratively prepared performance
- You/your group's ability to analyse and criticise processes of making; an understanding of how to improve your work as performance makers; and that you can identify and learn from the challenges you faced
- You/your group's attention to the 'bigger picture', e.g. the wider ecosystem of creative teams and individuals within which you are operating/making
- You/your group's ability to generously and constructively reflect and feedback on your own work and the works of others.

**This oral presentation will be submitted via [Canvas](#).**

## **RESIT: REPORT: Critical Reflection (worth 25% of the Portfolio mark)**

Your 1000-word Report is an opportunity for you to reflect critically on:

1. The way your group worked throughout the process: Consider this in relation to the following – professionalism (attendance, punctuality, organisation), scheduling, meeting deadlines, utilising support, key moments of development (positive or negative), strengths and weaknesses of the work; as well as key discoveries.
2. Your individual contribution: use your action plan to reflect on the way you were able to work with the demands of the brief. Again, consider your attendance, punctuality, ability to meet deadlines, use initiative, take a leadership role where needed, learn new skills. What were your key discoveries about yourself as collaborator.
3. Finally, we invite you to grade your personal contribution based on the following marking criteria (taken from the Drama Handbook, pg. 17):

**0-39** Little or no evidence of preparation, of rehearsal and/or creative engagement. The work is messy, untidy, undisciplined and fails to reflect original project goals. Little thought given to staging or audience perspective/experience. Creative ideas (such as are present) are superficial, misconceived; does not understand the form of the work or its relation to content; expression is at best simple or unclear. Focus of task and approach to task lacking in appropriate ambition. Performance is poor to adequate. Attention to the group and overall structural developments are poor; marked by inattention; failure to respond to or work with other performers in a respectful/supportive way.

**40-59** A mark in this range indicates satisfactory to very satisfactory work. Some evidence of preparation, of rehearsal and creative engagement. Some thought given to staging and audience perspective/experience. Keeps reasonably close to original project goals. Creative ideas are simple/predictable, possibly somewhat derivative or reliant on formulaic approaches, and rather safe; genre understood and related to content; expression largely clear; execution supports intentions; individual performances competent to good. Attention to the group and overall structural developments are variable; periods of attention mixed with a lack of focus or engagement and lapses in concentration or clarity.

**60-69** A mark in this range indicates a very good piece of performance work. Clear evidence of sustained preparation, of rehearsal and creative engagement. Staging is thoughtful and appropriate and shows careful consideration. Keeps to original project goals. Creative ideas are sophisticated/imaginative; focus of task and approach are appropriately ambitious and demanding; communicative potential of creative ideas understood; relationship of form and content fully understood; individual performances are expressive and well delineated. The ensemble playing is of a good to high standard (few lapses of concentration); focus on the piece's coherence is mostly excellent; very good overall responsiveness to and awareness of objectives and other performers.

**70+** A mark in this range indicates excellent performance work. High quality in staging and structure of work reflects sustained and rigorous preparation in all regards. Fulfills all original project goals and objectives. Creative ideas are innovative, highly sophisticated; focus of task and approach to assignment are highly ambitious but measured and complex; context of work fully understood and integrated. The form of the work may be challenging; communicative demands of creative choices fully understood. Individual performances are focused, eloquent and compelling. The ensemble playing is of the highest order, displaying sustained concentration, focus, and responsiveness to other performers.

As practical work is concerned with processes, marks may be awarded for the extent to which students have engaged with the various tasks set over the weeks in workshops as well as in the final production. Students who are consistently responsible and active, well prepared, and able to reflect critically on their contributions tend to be awarded higher marks. Their work will be focused, informed by a range of contextual considerations that affect both performance and its reception, and committed to the expansion and development of the skills required to participate in the realisation of a major performance project.

### **General Guidance**

- Unlike the group oral exam, this is your opportunity to personally reflect on the work you engaged in and produced this term. Because the performance itself is *not* given a mark, this is your chance to honestly and openly reflect upon whether you believe it met the goals set in

the original project proposal and its overall success as an performative assemblage.

- This evaluation is as much about *your contributions* as it is about the overall process and final process. It should not be a shopping list of personal complaints about the performance or the work of others. It's important that you find positive as well as less positive elements to discuss as per the assessment criteria.
- This is not a formal essay, but you may wish to adopt an essay-like structure since this is known to most readers. We would recommend something like the following (although you should feel free to adapt or discard this, depending on preferred approach):
  - An introduction that provides useful contextual information and signposts the major areas you will focus on in your evaluation (for instance: project goals achieved; project goals unachieved; and proposals for how to resolve any shortcomings or areas that needed improving, etc.)
  - Discreet paragraphs on the issues you select to evaluate/focus on.
  - A conclusion, which offers your overall assessment of your role in making the piece and the mark you would award your personal contribution.
- A bibliography and footnotes are only required where you reference scholarly materials or quote within your evaluation.

## Assessment Criteria

- Your ability to identify the strengths and weaknesses of your own and others' work in relation to a creative process and a collaboratively prepared performance
- Your ability to analyse and criticise processes of making; an understanding of how to improve your work as a performance maker; and that you can identify and learn from the challenges you and the group faced
- Your attention to the 'bigger picture', e.g. the wider ecosystem of creative teams and individuals within which you are operating/making
- Your ability to express your evaluation in constructive (e.g. helpful) terms and language
- As this is a written assignment, it is also important that the document contains accurate and clear writing; and is organised (structured) in a reader-friendly way.
- Finally, if references and bibliography are included, that these are formatted according to our agreed style (MHRA).

This report will be submitted via [Canvas](#).

## RESIT: ESSAY - worth 50% of the Portfolio mark

### Guidelines

In order to reflect on the project (its process and its outcomes), select two or more critical readings from the module, and put these in relation to a particular topic. Topics to choose from include (but are not limited to):

- Assemblage as Form
- Assemblage as Practice
- New Materialism and Assemblage
- Stickiness or Honeying in Performance Making

Select one of these topics to focus on.

In choosing your topic and the relevant readings, the idea is to focus your attention and deepen your enquiry of the project: the main aim is to reflect on the process of making the performance and the final performance itself. Given the limited word count, you may find it helpful to focus on a particular medium (i.e. sound, audio-visual, text, composition, dramaturgy etc.) and/or on a compositional approach i.e. duration, repetition, the relation between work and the audience; or, as an assemblage, on the intersections of two or more of these areas (as per the theory you select to apply). You're encouraged to draw on examples of performances and artworks explored in the module.

### Key practical aspects of the essay

1. Length: 2,000 words
2. Make sure that the introduction of the essay clearly conveys which topic you will focus on, as well as why and how you will do this. And remember that the reader you are writing for has no pre-existing knowledge of it: you therefore need to introduce the project to your reader: its

main ideas and shape.

3. Be selective: this should be a critical analysis of the practical work and not a narrative account or journalistic summary of what happened.
4. It may take the form of identifying a particular issue (or issues), analysing the solutions you found within the general aesthetic framework of the project and then, in retrospect, evaluating and assessing the choices you made.
5. It may be written in paragraph form with separate subheadings if you wish to deal with several ideas separately, or you may write it as a linear argument (as with other essays).
6. Do not be overly descriptive, unless the description illustrates your analysis.
7. It should be written from your point of view: you do not need to attempt to represent a group view.
8. Be honest and discerning in your self-criticism. It will not retrospectively affect the practical assessment.
9. As with other essays, this must be referenced where appropriate i.e. to demonstrate that you understand its location within the field of performance/theatre studies. You need to reference the theoretical ideas which your production work explores as well as examples of practice from fields that are relevant to your own creative practice.
10. Citations and bibliography should be formatted according to standard forms – be consistent throughout.

### Assessment criteria

- Accurate interpretation of assignment
- Clear and appropriate structure
- Contextualised and substantiated argument
- Evidence of appropriate reading and research
- Appropriate range and use of source materials
- Critical analysis
- Clear, lucid expression
- Use of appropriate conceptual frameworks
- Appropriate use of examples and evidence
- Accurate spelling, punctuation and syntax
- Accurate referencing

Submit your essay via [Canvas](#).

Module Title	Module Code	Format & Weighting
IRP: Dissertation	Q3263	DISSERTATION (100%)

### Assessment Details and Expectations

You are to develop an advanced and in-depth research project independently and, to this end, define a subject, topic or area of your own choice for exploration. The work you undertake should expand and deepen an area you have become interested in as a result of degree work already completed. The research conducted should lead to the writing of an extended written dissertation (6,000 words).

*If you have already submitted a dissertation, you may submit a revised version of your dissertation rather than beginning a new one.*

You should also refer to the [many resources on Canvas](#), to help you scaffold this independent research-led essay:

**Assessment criteria:**

- In the dissertation you will be assessed on your ability to:
- identify a clear and viable research question relevant to drama, theatre and performance
- consult relevant scholarly research on your chosen topic, and situate your own argument in relation to the work of others
- develop an informed and critical perspective
- understand and synthesise complex arguments
- write focused argument substantiated by research
- write clearly and coherently
- structure your thoughts to aid clarity of understanding
- cite your research appropriately through footnotes and bibliography
- demonstrate your knowledge and understanding of your subject and sources demonstrate independent thinking

If you have already submitted a dissertation, you may submit a revised version of your dissertation rather than beginning a new one.

Submit to [Canvas](#)

Module Title	Module Code	Format & Weighting
<b>IRP: Practical</b>	<b>Q3264</b>	<b>See below</b>

## Assessment Details and Expectations

**RESIT: ORAL (50%)**

You will be asked questions about your research, the process (real or imagined) of making the performance, and what you aimed for the work to do. The aim of this part of the exam is to clarify creative, practical and intellectual contributions to, and understandings of, the whole project.

**Assessment Criteria**

- Ability to articulate ideas and concerns related to the preparation of performative material. This should demonstrate an advanced critical vocabulary appropriate to the project.
- Evidence of an ability to project manage, plan and meet objectives.
- Evidence of original, advanced-level research.
- Understanding of the meanings and performative possibilities of the source material(s).
- Evidence of clear critical, conceptual and aesthetic objectives.
- Understanding of the compositional elements of the performance, including its relationship to space, time and audience.
- An understanding of the performance's appropriateness for its projected audience.
- Advanced collaboration: confirmation of one's ability to work sensitively, responsibly, and supportively with others.
- You will be asked questions about your research, the process (real or imagined) of making the performance, and what you aimed for the work to do. The aim of this part of the exam is to clarify creative, practical and intellectual contributions to, and understandings of, the whole project.

**RESIT: PRESENTATION (50%)**

You will deliver a 20-minute presentation that sets out for examiners the research and creative processes which *would have* led to the development of a performance in the IRP festival in the spring term. Your presentation should be accompanied by an abstract and full bibliography submitted by email to the module convenor at least 48 hours before the scheduled exam. Please refer to the section on writing a research proposal and abstract on Canvas for guidance on how to prepare and format your abstract.

# SCHOOL OF MEDIA, ARTS AND HUMANITITES

As well as setting out the scope of the project, your presentation *may* include samples of creative material you produced for the project. This material should be submitted by email alongside your abstract. A maximum of 2000 words of creative material may be submitted to supplement your presentation.

Please note Presentation and Oral Exam components should be scheduled at the same time. The Oral Exam will immediately follow the Presentation.

## Assessment Criteria

- Ability to articulate ideas and concerns related to the preparation of performative material. This should demonstrate an advanced critical vocabulary appropriate to the project
- Evidence of an ability to project manage, plan and meet objectives
- Evidence of original, advanced-level research
- Understanding of the meanings and performative possibilities of the source material(s)
- Evidence of clear critical, conceptual and aesthetic objectives
- Understanding of the compositional elements of the performance, including its relationship to space, time and audience
- An understanding of the performance's appropriateness for its projected audience
- Advanced collaboration: confirmation of one's ability to work sensitively, responsibly, and supportively with others

Module Title	Module Code	Format & Weighting
<b>IRP: Professional Work Experience</b>	<b>Q3265</b>	<b>See below</b>

## Assessment Details and Expectations

### RESIT: POF (70%)

The PORTFOLIO should be 3,000 words in length. It counts for 70% of your final mark. It is in 2 parts.

### Part 1. Critical evaluation of the placement (1500 words) (worth half the weighting of the portfolio)

This part of the portfolio asks you to reflect on your placement institution/organisation/company, in particular the key skills you learnt (or would have learnt) on your placement, and to reflect critically on what this organisation does successfully and where you think its working practices could be developed or improved.

You should begin by introducing the placement organisation to us, providing us with details of the organisation.

You should undertake research into the partner institution, and develop a perspective on its working practices.

How might the work of the partner institution be best achieved? Are there other ways of addressing the institution's aims and objectives than through its current approaches?

The following will be assessed in this section of the portfolio. Your ability to:

- show knowledge and understanding of the aims of the partner institution informed by research
- develop an informed and critical perspective on the work of the partner institution

### Part 2. Critical reflection in depth on one topic (1500 words) (worth half the weighting of the portfolio)

This part of the portfolio asks you to reflect critically on a topic emerging from your study of the placement institution. You are asked to reflect on the key challenges this topic generates.

Suggested topics below:

- workshop-based or online learning;
- funding structures;
- history and politics of an organisation, a practice, a website, etc;
- special-educational needs;
- widening participation;
- festival culture;
- staging an exhibition;
- decolonising (curriculum; publicity materials; a building etc);
- Inclusivity and diversity;
- A relevant topic of your choice in agreement with your tutor

You are asked to research this area, consolidate your knowledge, understand its context, and evaluate how it relates to your organisation.

You are asked to link your organisation, but to use research to develop a broader critical and theoretical understanding of the topic more generally, for example from a historical or political perspective.

You should present an informed and critical perspective on the topic you have chosen, with a developed and independent reflection underpinned by critical thinking, analysis and research. This part of the portfolio will assess your ability to:

- identify a clear and viable area relevant to your placement
- consult relevant scholarly research on your chosen topic
- synthesise complex ideas and research
- develop and present a focused analysis, substantiated by your research - write clearly and coherently
- structure your thoughts to aid clarity of understanding
- draw upon experience to inform critical thinking
- cite your research appropriately through footnotes and bibliography
- demonstrate knowledge and understanding of your subject and sources
- demonstrate independent thinking

Submit to [Canvas](#)

## RESIT: ESSAY (30%)

### Critical Reflection:

You should write an essay in which you reflect critically on *what you learnt* and *how you learnt it* on this placement. Consider the contexts in which you acquired skills, knowledge and valuable insider insights into the work of your organisation, and the structure of the process that allowed you to obtain useful and valuable information about the challenges faced by your organisation and how to tackle or resolve them.

Please evidence your points with relevant research. This part of the module assessment will assess your ability to:

- develop and present a focused analysis, substantiated by your research - write clearly and coherently
- synthesise complex ideas and research
- demonstrate independent thinking
- structure your thoughts to aid clarity of understanding
- consult relevant scholarly research on your chosen topic
- draw upon your experience or the experience of others to inform critical thinking
- demonstrate knowledge and understanding of your subject and sources
- cite your research appropriately through footnotes and bibliography

Submit to [Canvas](#)

# SCHOOL OF MEDIA, ARTS AND HUMANITITES

Module Title	Module Code	Format & Weighting
<b>Issues and Perspectives</b>	<b>Q3262</b>	<b>ESSAY (100%)</b>

## Assessment Details and Expectations

Given that this module is designed to focus on ways of approaching research in different subject areas, you are asked to devise your own brief for this essay.

You are to write a 3000-word essay that engages with one or more of the specialist areas you have been introduced to in the module. It is up to you to formulate your own topic and research question(s).

The essay needs to be able to demonstrate both a clear command of your chosen subject area/s (its key issues, terminologies and theories) and an original perspective gained through pursuing your own further research related to an identified field of enquiry. You should therefore spend some time reading around, and thinking about, your subject in order to arrive at a research question.

You should refer to the three Blocks on Canvas for recommendations of further reading and potential topics. You should also refer to [the essay development resources on Canvas](#), to help you formulate your own, original topic

Your essay will be assessed on the following criteria:

- Clear and appropriate structure
- Use of appropriate conceptual frameworks
- Contextualised and substantiated argument
- Critical analysis
- Appropriate use of examples and evidence
- Critical attention to the various modes of documentation and material consulted
- Evidence of appropriate reading and research
- Full bibliography of all materials consulted
- Accurate referencing according to your chosen form
- Accurate spelling, punctuation and syntax
- Appropriate original ideas and insights
- Clear, lucid expression

Submit to [Canvas](#)

Module Title	Module Code	Format & Weighting
<b>Thinking Through Theatre</b>	<b>Q3255</b>	<b>ESSAY (40%)</b>

## Assessment Details and Expectations

You are to create a portfolio in two parts. In the first part (1000 words), you are to set out an idea for the development of a small-scale (roughly 10 minute) performance that you would make using skills taught on the module.

This must be based on a workshop activity (or activities) undertaken in class. (Please review Canvas workshop notes if you're unsure about what these were.) In the writing, set out the idea, explain how it might work, how you would work with performers, and how it might be realised in physical space (here, the Attenborough Centre for the Creative Arts auditorium).



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In the portfolio's second half (1000 words), you will reflect upon and rationalise your choices regarding the imagined small-scale performance from the portfolio's first half. Here, you should try to map your thinking and creative ideas back to the theoretical content explored on the module that formed the basis of seminar discussions. You should be guided here by seminar readings and conversations we had in class.

Please note that this must be submitted to Canvas via Turnitin as one document.

## Assessment Criteria

- Understanding of the meanings and performative possibilities of the source material used for performance
- Appropriateness of aesthetic decisions regarding the scope of the imagined practical work and any other visual elements
- Full bibliography of all materials consulted
- Accurate referencing according MHRA form (see Canvas)
- Accurate spelling, punctuation and syntax
- Appropriate original ideas and insights
- Clear, lucid expression

Submit to [Canvas](#)

Module Title	Module Code	Format & Weighting
Writing for Theatre	Q3026	ESSAY (40%)

## Assessment Details and Expectations

You are asked to submit a pre-recorded film or soundscape of a rehearsed reading that lasts approximately 10 minutes, showcasing your writing for theatre. **This can be one whole piece or two shorter pieces.** You can perform the text(s) yourself (e.g., if it is a monologue) or enlist others to perform for you. **This material should be different from the creative pieces you submit for the Portfolio assignment.**

A rehearsed reading means that performers can have their script or performance text in hand (should they need it) or work from instructions without the pressure of having to have 'learnt' everything. Performers do not need to learn lines, wear costume, or use realistic props (unless an object is vital to the performance).

In preparing this focus on the delivery of the text and consider the spatial organisation of the 'space' you are in, performer(s), the composition of what we see, basic physical actions and movements that accompany the piece (especially where this is relevant to the work – your piece may not have any text, for example).

Your submission should be accompanied by a 500-word report (maximum word count) which explains your creative choices and maps the performance back into the module's theoretical and practical explorations (for this, you need to review Canvas to remind yourself of what was studied weekly).

As you prepare your work, please be mindful of the following:

- You are responsible for 10 minutes of material. Please do not exceed those 10 minutes though you may decide to present material of a shorter duration. The priority here is *quality of material*, and not quantity.
- Your work can be performed by others, as a solo, or with no human performers at all. *We recommend, where possible, that you do not perform your own piece* so that you are able to work on it from the perspective of a writer (and not director or performer!). Dramaturgical considerations, composition, thinking about text in performance are all important here.

- Please submit a copy of the rehearsed reading piece(s) to the module tutors alongside the recording of the rehearsed reading.

## **Assessment criteria**

- Evidence of understanding of performance possibilities of source material(s) and ability to generate and structure performance material
- Evidence of having engaged with the materials, concepts, ideas and creative strategies covered during the module
- Evidence of attention to performance space (enacted and/or as stage directions), role and positioning of audience (e.g., stage directions or indication of how audience are configured - these can be read out)
- Creative and imaginative composition and direction of source material(s)
- Evidence of focused and controlled delivery of dialogue/verbal text as a result of rehearsal process
- Evidence of creative and imaginative solutions to situation in which you are delivering the work

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