Theatre and Performance Studies

UNDERGRADUATE STUDENT HANDBOOK

BA Theatre and Performance Studies
2017-8 (rev1.01 – 3/10/17)

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1. The Department: General information

LOCATION

Postcode: CV4 7HS
Google Maps: https://goo.gl/Db5d5B
Postal Address:
School of Theatre, Performance and Cultural Policy Studies
Millburn House
University of Warwick
Coventry, Warwickshire
CV4 7HS

Website: http://www2.warwick.ac.uk/fac/arts/theatre_s/
TERM DATES
2017/2018

**Autumn Term** Monday 2 October 2017 – Saturday 9 December 2017
**Spring Term** Monday 8 January 2018 – Saturday 17 March 2018
**Summer Term** Monday 23 April 2018 – Saturday 30 June 2018

2018/2019

**Autumn Term** Monday 1 October 2018 – Saturday 8 December 2018
**Spring Term** Monday 7 January 2019 – Saturday 16 March 2019
**Summer Term** Wednesday 24 April 2019 – Saturday 29 June 2019

2019/2020

**Autumn Term** Monday 30 September 2019 – Saturday 7 December 2019
**Spring Term** Monday 6 January 2020 – Saturday 14 March 2020
**Summer Term** Monday 20 April 2020 – Saturday 27 June 2020

Reading Weeks
Weeks 6 of the Autumn and Spring Terms are ‘Reading Weeks’. These are set aside for private study to enable you to reflect on your learning from the first half of the term and to prepare for the second half of the term.
## Members of Staff

### Academic Staff

<table>
<thead>
<tr>
<th>Name</th>
<th>Email</th>
<th>Telephone</th>
<th>Room</th>
</tr>
</thead>
<tbody>
<tr>
<td>Prof. Jim Davis</td>
<td><a href="mailto:Jim.davis@warwick.ac.uk">Jim.davis@warwick.ac.uk</a></td>
<td>+44 (0)24 7657 4842</td>
<td>G27</td>
</tr>
<tr>
<td>Dr Milija Gluhovic</td>
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<td>F04a</td>
</tr>
<tr>
<td>Dr Susan Haedicke</td>
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<td>+44 (0)24 7615 0611</td>
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</tr>
<tr>
<td>Dr Anna Harpin</td>
<td><a href="mailto:A.R.Harin@warwick.ac.uk">A.R.Harin@warwick.ac.uk</a></td>
<td>+44 (0)24 7652 3021</td>
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</tr>
<tr>
<td>Prof. Nadine Holdsworth</td>
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<td>Dr Yvette Hutchison</td>
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<td>Dr Wallace McDowell</td>
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<td>Prof. Andy Lavender</td>
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<tr>
<td>Dr Michael Pigott</td>
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<td>A0.21</td>
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<tr>
<td>Dr Margaret Shewring</td>
<td><a href="mailto:m.e.shewring@warwick.ac.uk">m.e.shewring@warwick.ac.uk</a></td>
<td>+44 (0)7341 072381</td>
<td></td>
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<td>+44 (0)24 7652 4925</td>
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### Support Staff

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<thead>
<tr>
<th>Name</th>
<th>Email</th>
<th>Telephone</th>
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<tbody>
<tr>
<td>Kate Brennan Secretary</td>
<td><a href="mailto:c.brennan@warwick.ac.uk">c.brennan@warwick.ac.uk</a></td>
<td>+44 (0)24 7652 3020</td>
<td>G29</td>
</tr>
<tr>
<td>Ian O'Donoghue Technician</td>
<td><a href="mailto:ian.f.o-donoghue@warwick.ac.uk">ian.f.o-donoghue@warwick.ac.uk</a></td>
<td></td>
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<tr>
<td>Sarah Shute Administrator</td>
<td><a href="mailto:sarah.shute@warwick.ac.uk">sarah.shute@warwick.ac.uk</a></td>
<td>+44 (0)24 7657 3449</td>
<td>G28</td>
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<tr>
<td>Name</td>
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<tr>
<td>Saul Hewish</td>
<td><a href="mailto:saul@actingout.co.uk">saul@actingout.co.uk</a></td>
<td></td>
<td>Community</td>
</tr>
<tr>
<td>Caroline Griffin</td>
<td><a href="mailto:caroline@carolinegriffin.com">caroline@carolinegriffin.com</a></td>
<td></td>
<td>Marketing</td>
</tr>
<tr>
<td>Richard Shannon</td>
<td><a href="mailto:richardmashannon@gmail.com">richardmashannon@gmail.com</a></td>
<td></td>
<td>Writing</td>
</tr>
<tr>
<td>John Costello</td>
<td><a href="mailto:subunitfive@yahoo.co.uk">subunitfive@yahoo.co.uk</a></td>
<td></td>
<td>Wired</td>
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<tr>
<td>Sarah Penny</td>
<td>tbc</td>
<td></td>
<td>PA + ITTPS</td>
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<tr>
<td>Natalie Diddams</td>
<td>tbc</td>
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<td>FTTP</td>
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<tr>
<td>Liz Turner</td>
<td>tbc</td>
<td></td>
<td>PA</td>
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<tr>
<td>Chase Hetzel</td>
<td>tbc</td>
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<td>FTTP</td>
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<tr>
<td>Ellie Chadwick</td>
<td>tbc</td>
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<td>FTTP</td>
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<tr>
<td>Carmen Wong</td>
<td>tbc</td>
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<td>CPP</td>
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<tr>
<td>Maria Estrada</td>
<td>tbc</td>
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<td>ITTPS+FTTP</td>
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Admin Roles and Responsibilities 2017/8

Head of Department - Andy
Director of Research (including impact and public engagement) - Silvija (Aut)/ Milija (Spr)
Director of Undergraduate Studies - Tim
Director of Graduate Studies - Yvette
MA Theatre and Performance Research Director - Susan
MA Theatre Consultancy Director - Margaret
Joint UG Degrees Co-ordinator - Tim
Senior Tutor - Wallace
Director of 1st Year - Wallace
UG Admissions - Wallace with Anna (+ Susan)
Widening Participation Officer - Wallace
Exams Secretary - Milija (Autumn/Spring)/Silvija (Summer)
Director of Practice - Susan
SSLC Co-ordinator - Anna
Study Abroad Officer - Milija
Health and Safety Officers - Sarah and Ian
Library Rep – Richard Perkins
Website Co-ordinator - Michael
Careers and Alumni Officer - Andy
Humanities Research Centre Committee Rep - Margaret
Research Seminar Series Co-ordinators - Silvija/Nadine (with Yvette)
SCUDD Rep - Wallace
Equality and Diversity Rep - Wallace
Warwick Arts Centre Liaison Officer - Anna
Communications

Email

The primary means by which the department communicates with students is by email. It is vital that you regularly check your university email address. Your university address is used to
- Send feedback
- Alert you to changes to classes
- Inform you of library fines
- Inform you of departmental events and opportunities

If you cannot remember your email address you can look it up here
https://web.warwick.ac.uk/cgi-bin/secure/email.pl
If you need to setup your email for different devices please see here
http://www2.warwick.ac.uk/services/its/servicessupport/email

Departmental website

http://www2.warwick.ac.uk/fac/arts/theatre_s/
We maintain all information (including this handbook) on the Department website. As an undergraduate you will find the information relating to your course from the current students page (left-hand side) including timetables, class lists, deadlines and information on each of the modules offered in the department.

**Module Webpages (links by year in Right Hand Column)**
Information on all modules is maintained on the course webpages. Module pages usually comprise
A front page – brief outline, class hours, assessment pattern, contact for convener
Schedule – week by week breakdown of the module (locked for non-Warwick viewers)
Reading List – supplementary texts in addition to those found on the schedule
Assessment Guidelines – specific information including titles for assessment
Assessment Deadlines – link to when assignments are due
Generic Assessment Criteria for Practice – standard grade descriptors for practical work

**Department Noticeboard**

There is a noticeboard for every year of the degree course along the corridor of the department. Information about modules and examinations is posted here regularly so please check the boards. Pass lists are published on Departmental Noticeboards at the end of term 3 following the examination boards.

**Tutors’ Noticeboards**

Each tutor has a small noticeboard outside their office on which they regularly post notices. You are advised to check these regularly.

**Your contact details**

You are responsible for ensuring that the University and the department have the correct contact information for you. If there are any changes during the year it is critical that you update your records. You can access your contact records via MyWarwick ([www2.warwick.ac.uk/insite/](http://www2.warwick.ac.uk/insite/)) on the University’s website.
Social Media
The University of Warwick uses twitter, Facebook, Foursquare, LinkedIn, YouTube and iTunesU. The department maintains its own Facebook and Twitter feeds:

https://www.facebook.com/TheatreWarwick/

https://twitter.com/TheatreWarwick

Use of social media and email in the University of Warwick and in the Theatre Studies Department for means to discriminate, abuse or bully others is in contravention of the Equality and Diversity Policy and the Dignity at Work and Study policy set by the University and is, therefore, prohibited.

See link below for more information:
http://www2.warwick.ac.uk/services/equalops/dignityatwarwick
PERSONAL TUTORS
TUTORS/MENTORS

The Tutorial System

Departmental Senior Tutor: Jim Davis

The Personal Tutor system at the University of Warwick is a vital and central part of campus life. Personal Tutors, working in conjunction with the wide range of services available to students, are expected to provide such support, advice and guidance to students as may be necessary or appropriate to enable them to gain the most from their studies at the University.

The primary aims are to make it easier for personal tutors to carry out their role, and for tutees to know what they can, and cannot, reasonably expect from their personal tutors, it being a key premise of these guidelines that the system can only work effectively if both staff and students are fully aware of, and carry out their responsibilities as follows:

The role of the **Personal Tutor** is primarily:

- To assist students with the process of induction and orientation into University life and to retain an interest in their personal and academic development throughout their academic careers;
- To provide academic advice to personal tutees on their progress and development;
- To give students help and advice about pastoral/non-academic matters insofar as s/he is competent to do so;
- To signpost and refer students on to professional University support services for further assistance if necessary;
- To seek to ensure that no student withdraws from the University prematurely for want of support and guidance;
- To signpost students to relevant careers / skills provision.

The role of the **Personal Tutor** is:

- To be responsible for their own academic development and achievement by contributing positively to a productive working relationship with the personal tutor;
- To respond promptly to an invitation to attend a personal tutorial meeting;
- To be an active engaged member of their departmental academic community.

The role of the **Department Senior Tutor** is:

- To be responsible for the effective operation of the personal tutor system in their department, including making sure that students know who is their personal tutor;
- To provide support and guidance to students if the personal tutor is unavailable;
- To provide support and guidance to members of academic staff who are personal tutors;

The role of the **University Senior Tutor** is:

- To promote the academic welfare of students, collectively and individually;
- To be responsible for the effective operation of the personal tutor system across the university;
- To provide a sympathetic person to whom students can turn to in confidence for support regarding difficulties with their studies, if no other source of support has been able to help;
- To provide help and advice to academic members of staff who are Personal Tutors.

The University Senior Tutor is normally consulted only when all other sources of help and support have been exhausted.
For more information on the Personal Tutor System please see http://www2.warwick.ac.uk/services/tutors/personaltutors/

Frequency of Meetings
Generally, Tutors will meet with their tutees every other week in their first term at Warwick, usually meeting with students as a tutor group and then at least once per term for the second and third terms, usually on an individual basis. In the second and third year, tutees should meet with their tutors at least once per term, signing up for a tutorial using the sign-up sheets posted on the tutor’s door or by prior email arrangement.

Feedback from Tutors
Your personal tutor will offer academic guidance throughout your studies and as part of that process will have access to and discuss with you the feedback you receive from module tutors. If, for any reason, you do not want to discuss your academic progress with your personal tutor or would like to request a change of tutors please email our Senior Tutor, Jim Davis

PERSONAL TUTORS 2017/8
The list is maintained here - http://www2.warwick.ac.uk/fac/arts/theatre_s/current/ug/personal_tutors/

Mentors
MENTOR SCHEME
The scheme is run by students for students. Your peer mentor will be able to give you a student perspective on a whole range of topics, and has the advantage of having already experienced what you are experiencing as a new Warwick student

Guidelines for mentees (First years)
Mentoring occurs through a series of conversations in which one person (Mentor) draws on their experience, expertise and knowledge to advise and guide a less experienced person (Mentee) in order to enhance their performance or support their development.
The coming few weeks and months will provide an exciting and new experience as you embark on your studies, but will also provide some challenges in learning and understanding. By being part of the Theatre Studies Mentoring Scheme you can meet with your mentor to help you get used to your studies and settle into the new environment.

Your mentor’s role is to:
▪ - Share their experiences, thoughts and ideas,
▪ - Listen, sympathise and ask questions,
▪ - Encourage action when something has been identified as important to you,
▪ - Advise and guide within area of expertise, not offer solutions,
▪ - Not know all the answers – but know when to redirect mentees to the right place within the University or ask for help from the Student or Staff Co-ordinator
▪ - To look out for their mentee’s general well being,
▪ - Discuss and agree the Mentoring Agreement with the mentee, with both retaining an individual copy.

Your role is to:
▪ - Consider and share what you are looking for and seek the mentor’s advice,
- Take an active role in considering how the mentoring relationship is going to work,
- Assess the progress of the relationship – be open and honest if the mentoring relationship is working, do priorities need to be reset,
- Follow up on action points agreed and do the necessary preparation for the next meeting,
- Listen to the mentor, be able to receive feedback and consider options from the mentor’s perspective,
- Be considerate of your mentor’s time,
- Discuss and agree the Mentoring Agreement with your mentor, with both retaining an individual copy.

**Mentors will provide you with a variety of support:**
- Discussion of what modules contain and module choices for later years
- Information regarding the format of lectures and seminars, lecturers’ styles and how to get the most from them
- Advice regarding submitting and receiving assessed work, using the library and reading lists effectively
- Social opportunities at Warwick, including sports and societies, Warwick Volunteers, etc;
- Provide general advice on the local area including; registering with healthcare professionals, transport links, etc;
- Referral information for issues that are beyond the scope of a mentor such as; academic coaching, Directors of Undergraduate Studies, Personal Tutor, Student Support Services.

**It is important to remember a few things about the mentoring scheme:**
- Your mentor is not taking the role of your personal tutor, senior tutor or a counselor. If topics come up that they are not comfortable talking to you about – or are not qualified to deal with they will tell you. Your mentors are there to offer friendly advice and guidance within areas of their expertise and they can signpost you to the Student Support Services, Senior Tutor or Theatre Studies department at Warwick. If any concerns arise affecting the mentoring relationship the mentor may seek the appropriate support from the Student Co-ordinator, Amy.Thompson@warwick.ac.uk or the Staff Co-ordinator t.white@warwick.ac.uk
  Both are also able to support with any scheme specific queries e.g. changes to mentoring relationship, supporting documentation, etc.
- The relationship between the mentor and mentee is designed to lead to independence rather than dependence and should be a positive experience for all involved, so it is important to be mindful of your behavior and to treat this relationship as a professional one, albeit informal and friendly.
- As you progress during the mentoring relationship you feel more comfortable you may need progressively less advice. However, mentors are encouraged to keep the channels of communication open – in case they are needed.
- Please remember your mentor is a volunteer and will probably have plenty of things going on with their research and life which requires their time and commitment. It is important to stick to the agreement you have made regarding when and how you will make contact with your mentor.
- You might want to talk about research methodologies and good research practice. However, mentors are not expected to provide detailed subject specific advice. For example:
  o Give detailed comments on drafts of written work,
  o Provide advice on departmental policies
o Provide detailed advice on academic issues such as referencing practice
o Act on behalf of the mentee, for example raising an issue of concern to the mentee with someone else.

Part of your mentor’s role is to share ideas, it is your responsibility to find out this information.
As part of your role you should familiarise yourself with:
- Code of Ethics of the Scheme
- Initial Meeting guidelines
- Mentoring Agreement

There are various options to support both mentors and mentees in terms of learning from the experience or exploring any difficulties encountered.
- Student Support Services for support and welfare structure
- Senior Tutor for support on academic and personal advice
- Theatre Studies department for information and advice relating to your study
- Student Co-ordinator or Staff Co-ordinator to support mentors by helping them to think through how to respond if a problem has arisen affecting the mentoring relationship - for instance, difficulty in focusing the conversation, concerns about the mentee’s behavior, the possible need to seek appropriate professional support for the mentee,
- Student Co-ordinator or Staff Co-ordinator to support mentors and mentees with scheme specific queries e.g. copies of documentation, changes to mentoring relationship, feedback

Mentor Contacts 2017/8
Mentors for 2017/8
YVETTE - Grace Carson
ANNA - Jo Walker
TIM - Chloe Fisher
MILIJA - Jack Bailey
SUSAN – Anthony Loftus
JIM - Harriet Simons
WALLACE - Jacinta Leathart (Shadow Co-ordinator) + Olly Yeats-Brown (Co-ordinator)

Student Co-ordinator
Olly Yeats-Brown - O.Yeats-Brown@warwick.ac.uk

Staff Co-ordinator
Tim White – t.white@warwick.ac.uk
The list of mentors assigned to Personal Tutor Groups can be found here http://www2.warwick.ac.uk/fac/arts/theatre_s/current/ug/personal_tutors/

SSLC
Theatre & Performance Studies Student Staff Liaison Committee

Ethos and Objectives:
The SSLC is a forum designed to embed student voices in the life and running of the department. It is a collaborative initiative that seeks two-way dialogue between the staff and student bodies with
respect to the shared values, goals, and aspirations of our community. The committee will aim to do the following:

1. Provide a shared space for the departmental representatives to come together to discuss current and future projects, initiatives, and programmes offer by TPS.
2. Address and, wherever possible, resolve relevant staff and student concerns or issues.
3. Determine appropriate routes for concerns and issues that cannot be resolved in (or are not appropriate for) this forum.
4. Report formally to the Department’s Staff Meeting, attended by the Chair of SSLC.
5. Offer a communication channel between the staff and student bodies.
6. Invest students with valuable experience of committee and liaison work.
7. Look forward together with respect to how to grow and develop as a department.
8. Provide feedback as appropriate to the Students’ Union on SSLC issues.

**Structure and Practices:**

As a collaborative endeavour the structure and procedures of the meetings are shared between staff and students. Alongside the course representatives from each student cohort, there will be a member of academic staff (the SSLC Academic Convener), the Department’s Senior Tutor, a member of the Library, and a representative from the Careers Service. Students will be responsible for chairing the meeting as well as taking the minutes, and will receive training from the Students’ Union to this end. The Academic Convener will liaise with the Secretary to draw up the agenda but the Secretary will be responsible for collecting items and circulating the agreed agenda in advance of the meeting. The Secretary is also responsible for taking, drafting, and circulating the minutes, with the support of the Academic Convener. The Student Chair will also be expected to attend staff meetings in order to discuss issues raised, ideas discussed, and matters resolved. In addition, two of the four meetings annually will be slightly extended and include an informal section at the end of the meeting for the whole committee to discuss any matters arising or ideas for the future in a relaxed, open-ended manner – normally with tea and cake!

**Dates of Meetings:**

There will be four formal meetings annually. The dates for 2017/18 are as follows:

- Wednesday 22nd November 1.30-2.30pm (Week 8)
- Wednesday 31st January 1.30-3.00pm (Week 4)
- Wednesday 7th March 1.30-2.30pm (Week 9)
- Wednesday 9th May 1.30-3.00pm (Week 3)

**Workflow:**

1. Student course representatives appointed (by end of week 3 of Autumn Term)
2. The Chair and Secretary should be elected by the newly formed SSLC as early as possible in the Autumn Term.
3. Course reps gather comments, feedback, concerns and points for discussion from the student body during the term.
4. The Secretary of the SSLC collates these comments and draws up an agenda. The Secretary will liaise with the Academic Convener to finalise the agenda one week in advance of the meeting.
5. The committee meets and the Secretary takes the minutes. These ought to be a brief outline of matters addressed and a record of action points, resolutions or closures of points (as opposed to a full summary of everything said).
6. The Secretary shares and confirms the minutes with the Chair and the Academic Convener.
7. The minutes are taken to the staff meeting which the student Chair also attends.
8. The student Chair reports back to the student body regarding any updates, developments, or areas for future discussion arising from the staff meeting.
9. Minutes are recorded and made available online on the SSLC webpage.

The minutes and list of elected students comprising the SSLC can be found at http://www2.warwick.ac.uk/sunion/sslc/arts/theatre/
From the SSLC Handbook – http://www2.warwick.ac.uk/sunion/sslc/handbook/

SSLCs are committees made up of student representatives and members of academic staff. They provide an accessible arena for students to discuss with staff issues connected to teaching, learning and student support. They also provide an opportunity for the department to receive feedback from students, particularly if changes to a course are proposed. Advice on how to raise individual issues is included at the end of the SSLC handbook – http://www2.warwick.ac.uk/sunion/sslc/handbook/

Joint degrees

The department participates in the following Joint Degrees
French with Theatre Studies (Full-Time)
English and Theatre Studies (Full-Time)
Italian with Theatre Studies (Full-Time)
German and Theatre Studies (Full-Time)
Hispanic Studies and Theatre Studies (Full-Time)
Global Sustainable Developments and Theatre Studies (Full-Time)

Study Abroad

We have agreements with a number of universities in Europe, Australia and the US. Please contact Dr Milija Gluhovic to discuss the possibility of studying for one or more terms abroad.

2. The Degree

Student-Staff learning agreement

This agreement is intended to give students a clear idea of the fundamental elements of what they can expect from the department and of what is expected from them

As a student you will be expected to:
- Check your Warwick email account on a daily basis, reading emails and responding to them
appropriately.

- Make yourself familiar with the advice for students available online – particularly the student handbook and module outlines which can be found on the department website.
- Attend all scheduled meetings and classes related to your studies, except in extraordinary circumstances. Should such circumstances arise, you must email the relevant staff member in advance to explain your absence.
- Arrive fully prepared for all classes having completed any set reading and/or other tasks
- Participate actively in all learning environments – lectures, seminars and workshops
- Support the learning of your peers by sharing ideas and engaging constructively in group work
- Meet all deadlines for assessments except in extraordinary circumstances. Should such circumstances arise you will need to fill in an extension application form asap.
- Ensure that, should the need arise, you complete and submit all paperwork – requests for extensions, extenuating circumstances forms etc – in full and at the earliest opportunity
- Raise with your personal tutor AT THE EARLIEST POSSIBLE STAGE any circumstances likely to affect academic work, this includes any special needs or particular religious observances
- Take full advantage of as many as possible of the many extra-curricular opportunities offered by the department such as practitioner workshops, career events and student research opportunities
- Remain aware that while you may have outside commitments, your academic work must come first at all times

The Theatre and Performance Studies Department will provide:
- A personal tutor who will offer guidance on academic progression, pastoral care and career guidance in association with services offered by the university as a whole.
- A range of academic modules that will focus on your conceptual and critical development.
- All relevant information regarding both curricular and extra-curricular opportunities offered by the department in particular and the university more widely
- Clear criteria for assessment along with full and constructive feedback for all assessed work.
- Notification of staff office hours for student-booked consultations
- Responses to communications from students will normally happen within two working days.

Assessed work will be returned according to the stipulations on Tabula.

The Department regards this teaching and learning agreement as being instrumental in you successfully completing your degree. It should be understood within the context of a fundamental obligation to view your learning in the Department over the course of three years as a shared experience in which you participate in the general exchange of ideas and have a responsibility to engage with and support the learning of your peers.
The Degree structure

Year 1 - 120 CATS

Single Honours Students take four 30 CAT modules (all core)
Joint Honours students (English and Theatre, French and Theatre, Italian and Theatre) take
Introduction to Theatre and Performance Studies (30 CAT)
Those taking German and Theatre Studies take Introduction to Theatre and Performance studies and
From Text to Performance (both 30 CAT)
English and Theatre students may optionally take From Text to Performance

<table>
<thead>
<tr>
<th>CODE</th>
<th>TITLE</th>
<th>CONVENOR</th>
<th>CLASSES</th>
</tr>
</thead>
<tbody>
<tr>
<td>TH113</td>
<td>Contemporary Performance Practices</td>
<td>Nicolas Whybrow</td>
<td>TUE 0900-1800 - G52+G53</td>
</tr>
</tbody>
</table>
| TH114| Introduction to Theatre & Performance Studies | Wallace McDowell       | LEC.: MON 1500-1700 - SO.21
|      |                                            |                        | SEM A: WED 0930-1100 - G52 |
|      |                                            |                        | SEM B: FRI 1130-1300 - G52 |
|      |                                            |                        | SEM C: FRI 1330-1500 - G52 |
|      |                                            |                        | SEM D: FRI 1500-1630 - G52 |
| TH115| From Text to Performance                   | Nadine Holdsworth      | THU 0900-1800 - G53+G55               |
| TH116| Performance Analysis                       | Yvette Hutchison +     | LEC.: 0930-1100 - SO.13 |
|      |                                            | Anna Harpin (Aut)      | SEM A: 1000-1130 - G52 |
|      |                                            | Jim Davis (Spr)        | SEM B: 1200-1330 - G52               |

Students are required to pass all modules in order to proceed to the second year of the course
Year 2 - 120 CATS
Single Honours Students take modules totalling 120 CATS (which may include 30 CATS from other departments - external modules)
Joint Students take modules totalling 30 CATS (and may opt to take a further 30 CATS in the department as external module(s))
External Students may take some modules subject to approval and availability - please contact Tim White in the Summer Term
Students may elect to take one or more IATL interdisciplinary modules as an option, or options, subject to the approval of their Chair of the Department. These modules address topics that are amenable to cross-faculty study, and are designed to enrich single disciplinary approaches.

## OPTIONS

<table>
<thead>
<tr>
<th>CODE</th>
<th>C</th>
<th>T</th>
<th>TITLE</th>
<th>CONVENOR</th>
<th>CLASSES</th>
<th>ASSESSMENT</th>
</tr>
</thead>
<tbody>
<tr>
<td>TH205</td>
<td>30</td>
<td>1,2</td>
<td>Theatre in the Community</td>
<td>Saul Hewish</td>
<td>FRI 0900-1300 G53</td>
<td>25% Practical Examination 1&lt;br&gt;50% Practical Examination 2&lt;br&gt;25% Critical Review</td>
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<tr>
<td>TH210</td>
<td>30</td>
<td>1,2</td>
<td>Marketing</td>
<td>Caroline Griffin</td>
<td>WED 1100-1300 G56</td>
<td>25% Essay (2500 words)&lt;br&gt;25% Assessed Sem. Pres.&lt;br&gt;50% Essay (5000 words)</td>
</tr>
<tr>
<td>TH219</td>
<td>30</td>
<td>1,2</td>
<td>Writing for Theatre &amp; Performance</td>
<td>Silvija Jestrovic&lt;br&gt;Richard Shannon</td>
<td>FRI 1430-1730 G53</td>
<td>20% Practical Assessment,&lt;br&gt;30% Practice-based&lt;br&gt;Portfolio 1&lt;br&gt;30% Practice-based&lt;br&gt;Portfolio 2&lt;br&gt;20% Critical Review</td>
</tr>
<tr>
<td>TH235</td>
<td>30</td>
<td>1,2</td>
<td>Wired</td>
<td>Tim White</td>
<td>TUE 1400-1800 G31&lt;br&gt;TUE 1600-1800 G55</td>
<td>30% Short Video&lt;br&gt;70% Final Video</td>
</tr>
<tr>
<td>TH242</td>
<td>30</td>
<td>1,2</td>
<td>Mad, Bad, and Sad: Madness and Cultural Representation</td>
<td>Anna Harpin</td>
<td>WED 1100-1300 G52</td>
<td>50% Presentation&lt;br&gt;50% Essay</td>
</tr>
<tr>
<td>TH244</td>
<td>30</td>
<td>1,2</td>
<td>Tragedy in Performance: Conventions Discourses Dramaturgies</td>
<td>Andy Lavender</td>
<td>MON 1300-1600 G53</td>
<td>15% Seminar contributions&lt;br&gt;35% Essay (3,500 words)&lt;br&gt;50% Practice-based Portfolio</td>
</tr>
<tr>
<td>Code</td>
<td>Week</td>
<td>Level</td>
<td>Title</td>
<td>Lecturer</td>
<td>Day</td>
<td>Time</td>
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</tr>
<tr>
<td>TH226</td>
<td>15</td>
<td>1</td>
<td>20th Century Irish Theatre</td>
<td>Wallace McDowell</td>
<td>TUE</td>
<td>0930-1130</td>
</tr>
<tr>
<td>TH237</td>
<td>15</td>
<td>1</td>
<td>Audio-Visual Avant-Gardes</td>
<td>Michael Piggot</td>
<td>MON</td>
<td>0900-1300</td>
</tr>
<tr>
<td>TH240</td>
<td>15</td>
<td>1</td>
<td>Religion, Secularity &amp; Affect in the Modern World</td>
<td>Milija Gluhovic</td>
<td>TUE</td>
<td>1130-1330</td>
</tr>
<tr>
<td>TH228</td>
<td>15</td>
<td>2</td>
<td>19th Century Melodrama in Context</td>
<td>Jim Davis</td>
<td>TUE</td>
<td>1200-1400</td>
</tr>
<tr>
<td>TH335</td>
<td>15</td>
<td>2</td>
<td>Post-war British Theatre &amp; Social Abjection</td>
<td>Nadine Holdsworth</td>
<td>TUE</td>
<td>0930-1200</td>
</tr>
<tr>
<td>TH326</td>
<td>15</td>
<td>2</td>
<td>Dramaturgy</td>
<td>Susan Haedicke</td>
<td>MON</td>
<td>1500-1800</td>
</tr>
<tr>
<td>TH230</td>
<td>15</td>
<td>2</td>
<td>Performing Online</td>
<td>Tim White</td>
<td>MON</td>
<td>1030-1230</td>
</tr>
<tr>
<td>TH245</td>
<td>15</td>
<td>3</td>
<td>Immersive</td>
<td>Tim White</td>
<td>WEEK</td>
<td>1,7,8 summer</td>
</tr>
</tbody>
</table>
Year 3 - 120 CATS
Single Honours Students take modules totalling 120 CATS (which may include 30 CATS from other
departments - external modules) including a core 30 CAT Independent Research Option (written or
practice-based)
Joint Students take modules totalling 30 CATS (and may opt to take a further 30 CATS in the
department as external module(s))
External Students may take some modules subject to approval and availabilbility - please contact Tim
White in the Summer Term
Students may elect to take one or more IATL interdisciplinary modules as an option, or options,
subject to the approval of their Chair of the Department. These modules address topics that are
amenable to cross-faculty study, and are designed to enrich single disciplinary approaches.

**CORE**

<table>
<thead>
<tr>
<th>CODE</th>
<th>C</th>
<th>T</th>
<th>TITLE</th>
<th>CONVENOR</th>
<th>CLASSES</th>
<th>ASSESSMENT</th>
</tr>
</thead>
</table>
| TH329| 30  | 1,2,3| Independent Research Option (IRO) | Susan Haedicke | FRI     | 60% Practical Assessment  
40% Critical Review  
OR  
100% Dissertation |

**OPTIONS**

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<tr>
<th>CODE</th>
<th>CATS</th>
<th>TERM</th>
<th>TITLE</th>
<th>CONVENOR</th>
<th>CLASSES</th>
<th>ASSESSMENT</th>
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</thead>
</table>
| TH210| 30   | 1,2  | Marketing                      | Caroline Griffin | WED 1100-1300 G56 | 25% Essay (2500 words)  
25% - Assessed Sem.  
Pres.  
50% - Essay (5000 words) |
| TH320| 30   | 1,2  | Intercultural Performance Practice | Yvette Hutchison | TUE 1230-1430 G55 | 30% Essay (3000 words)  
50% Group Research  
Pres.  
20% Critique |
| TH319| 30   | 1,2  | Interpreting the Theatrical Past: Approaches to Theatre Historiography | Jim Davis | MON 1000-1200 G53 | 10% Written Portfolio 1  
10% Written Portfolio 2  
30% Project-based Assessment  
50% Assessed Sem.  
Pres. |
<table>
<thead>
<tr>
<th>Course Code</th>
<th>Credits</th>
<th>Year</th>
<th>Module Title</th>
<th>Lecturer(s)</th>
<th>Class Days</th>
<th>Time</th>
<th>Location</th>
<th>Assessment Details</th>
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<tbody>
<tr>
<td>TH332</td>
<td>30</td>
<td>1,2</td>
<td>Performing Gender &amp; Sexuality</td>
<td>Wallace McDowell</td>
<td>THU</td>
<td>1000 - 1300</td>
<td>G56</td>
<td>20% Portfolio (4 x 500 words) 30% Essay 1 - 3000 words 50% Essay 2 - 5000 words</td>
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<tr>
<td>TH333</td>
<td>30</td>
<td>1,2</td>
<td>You, Me &amp; Everyone We Know: Identity &amp; Performance</td>
<td>Anna Harpin</td>
<td>THU</td>
<td>1400 - 1700</td>
<td>G52</td>
<td>50% Essay 50% Practical Project</td>
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<tr>
<td>TH336</td>
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<td>1,2</td>
<td>Contemporary European Theatre</td>
<td>Milija Gluhovic</td>
<td>FRI</td>
<td>1500 - 1700</td>
<td>G56</td>
<td>20% Essay 1 20% Essay 2 10% Presentation 50% 3 hour Written Exam</td>
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<tr>
<td>TH330</td>
<td>30</td>
<td>1</td>
<td>Adaptation and Transformation</td>
<td>Susan Haedicke / Tim White</td>
<td>MON</td>
<td>1300 - 1800</td>
<td>G55</td>
<td>50% Perf. Exam (Group) 50% Portfolio</td>
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<tr>
<td>TH226</td>
<td>15</td>
<td>1</td>
<td>20th Century Irish Theatre</td>
<td>Wallace McDowell</td>
<td>TUE</td>
<td>0930 - 1130</td>
<td>G56</td>
<td>40% Portfolio (2 x 1000) 60% - Essay (3000 words)</td>
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<tr>
<td>TH333</td>
<td>15</td>
<td>1</td>
<td>You, Me &amp; Everyone We Know: Identity &amp; Performance</td>
<td>Anna Harpin</td>
<td>THU</td>
<td>1400 - 1700</td>
<td>G52</td>
<td>100% Essay</td>
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<tr>
<td>TH337</td>
<td>15</td>
<td>1</td>
<td>The Author Dies Hard</td>
<td>Silvija Jestrovic</td>
<td>TUE</td>
<td>1000 - 1200</td>
<td>G55</td>
<td>25% Portfolio 25% Critical Review 50% Practical Exam</td>
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<td>TH335</td>
<td>15</td>
<td>2</td>
<td>Post-war British Theatre &amp; Social Abjection</td>
<td>Nadine Holdsworth</td>
<td>TUE</td>
<td>0930 - 1200</td>
<td>G56</td>
<td>40% Project-based Assessment 60% Essay (3000 words)</td>
</tr>
<tr>
<td>TH326</td>
<td>15</td>
<td>2</td>
<td>Dramaturgy</td>
<td>Susan Haedicke</td>
<td>MON</td>
<td>1500 - 1800</td>
<td>G55</td>
<td>40% Practice-based Portfolio 60% Project-based assessment</td>
</tr>
<tr>
<td>TH230</td>
<td>15</td>
<td>2</td>
<td>Performing Online</td>
<td>Tim White</td>
<td>MON</td>
<td>1030 - 1230</td>
<td>G55</td>
<td>50% Project (Group) 50% Essay</td>
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<tr>
<td>Code</td>
<td>Year</td>
<td>Credits</td>
<td>Module Title</td>
<td>Tutor</td>
<td>Day</td>
<td>Time</td>
<td>Location</td>
<td>Assessment Method</td>
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<td>35% Essay (1750 words)</td>
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<td></td>
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<td>50% Practical Exam</td>
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<tr>
<td>TH316</td>
<td>15</td>
<td>2</td>
<td>Theatre &amp; National Identities</td>
<td>Nadine Holdsworth</td>
<td>WED</td>
<td>1100-1300 G53</td>
<td></td>
<td>40% Essay</td>
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<td></td>
<td></td>
<td></td>
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<td>60% Portfolio</td>
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</table>
# Timetables
## Autumn Term

### Timetable 2017-8 - Autumn

<table>
<thead>
<tr>
<th>Time</th>
<th>Monday</th>
<th>Tuesday</th>
<th>Wednesday</th>
<th>Thursday</th>
<th>Friday</th>
</tr>
</thead>
<tbody>
<tr>
<td>08:00</td>
<td>1st - PR SEM A 1000-1130 LT</td>
<td>1st - CPP 0800-1000</td>
<td>1st - FTTP 0800-1000</td>
<td>1st - FTTP 0800-1000</td>
<td>1st - FTTP 0800-1000</td>
</tr>
<tr>
<td>09:30</td>
<td>2nd - PR SEM B 1000-1130 LT</td>
<td>1st - CPP 0800-1000 MP</td>
<td>1st - FTTP 0800-1000 MP</td>
<td>1st - FTTP 0800-1000 MP</td>
<td>1st - FTTP 0800-1000 MP</td>
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<tr>
<td>11:00</td>
<td>3rd - Macro 1000-1200 WM</td>
<td>3rd - Macro 1000-1200 WM</td>
<td>3rd - Macro 1000-1200 WM</td>
<td>3rd - Macro 1000-1200 WM</td>
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<tr>
<td>12:30</td>
<td>2nd - MCYH 1000-1200 WM</td>
<td>2nd - MCYH 1000-1200 WM</td>
<td>2nd - MCYH 1000-1200 WM</td>
<td>2nd - MCYH 1000-1200 WM</td>
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<tr>
<td>14:00</td>
<td>2nd - MCYH 1000-1200 WM</td>
<td>2nd - MCYH 1000-1200 WM</td>
<td>2nd - MCYH 1000-1200 WM</td>
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<td>15:30</td>
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<tr>
<td>17:00</td>
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<td>2nd - MCYH 1000-1200 WM</td>
<td>2nd - MCYH 1000-1200 WM</td>
<td>2nd - MCYH 1000-1200 WM</td>
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</tbody>
</table>

**Key**
- 1st Yr
- 2nd Yr
- 3rd Yr
- 4th Yr
- MA

**Notes**
- The timetable is subject to change.
- Check the university's website for the latest updates.

---

**WARWICK**

**THE UNIVERSITY OF WARWICK**
The Summer Term timetable will be published later in the academic year.
Authorised absence
You are required to inform ALL of your tutors, including personal and external tutors, of your absence, the nature of the placement or activity, the duration, and the fact that you have been granted permission by the School to be absent. It is your responsibility to ensure that you catch up with all work missed. Being granted absence is in no way an extenuating circumstance for unsatisfactory performance on the course. If you are absent without informing the staff concerned or, are absent having made a request to be absent and not been granted permission you will be marked as absent and be deemed to have failed to meet monitoring points. The maximum permissible period of authorised absence is two weeks.
If you are not present in class you are regarded as absent. In all circumstances you should, out of courtesy to staff and fellow students inform the class convenor as far in advance as possible. The types of absence are
- Medical – you obtain medical proof of your unsuitability to attend class and inform the tutor in advance. No monitoring point is awarded
- Authorised – you have requested to be absent from class either because of personal circumstances such as attending a funeral or because of an opportunity that the department considers to be beneficial for your career (though the frequency and length of such absences are extremely limited and are determined on a case by case basis – please speak to your personal tutor in advance about this). No monitoring point is awarded
- Unauthorised – no prior agreement has been made about your absence and/or the department have not considered it appropriate. A monitoring point is awarded

Attendance & Monitoring
Attendance at all lecture, seminar, practical and tutorial classes in Theatre Studies is obligatory. Any theatre visits related to your modules are also obligatory. If you are unable to attend because of illness, you should inform the module tutor as soon as possible. Records of attendance are consulted in preparation of references, particularly when requested to comment on a student’s commitment and engagement.

Attendance at all classes is deemed to constitute a necessary part of the completion of each module. We are required to report to the Teaching Quality section of the Academic Office annually setting out how we monitor student attendance and progression.

Departments are required to report to the Teaching Quality section of the Academic Office annually setting out how they monitor student attendance and progression. A summary report will be considered by the Academic Quality and Standards Committee. Departments are therefore being asked to identify a ‘monitoring structure’ showing how we will monitor student attendance and progression.
Departments are advised to offer support to students whenever it becomes apparent that they may be experiencing problems. Additionally (as a minimum),
- Where a student has missed three formal “monitoring points” in one academic year the student’s personal tutor/supervisor should meet with the student to discuss progress and consider referring the student where appropriate to the relevant University Support Service(s).
Where a student has missed six formal “monitoring points” in one academic year the Director of Graduate/Undergraduate Studies should consider referring the student to the Continuation of Registration as set out in The Regulation on Student registration attendance and progress 13. The department may wish to seek advice on this from their Faculty Secretary or the Academic Office.

Where a student has missed eight formal “monitoring points” in one academic year the Department or the Academic Registrar will need to invoke the process outlined in the Regulation on Student Registration, Attendance and Progress.

Departmental contact responsible for submission of monitoring reports:
Dr Tim White

This monitoring structure applies to the following courses:
BA in Theatre and Performance Studies (Director of Undergraduate Studies: Tim White)

Monitoring Points

1st Year
Autumn
1. INDUCTION MEETING - 3rd OCTOBER 2016 - with Wallace
2. First Personal Tutor Meeting Wednesday 5th October 2016
3. Attendance at ITTPS Week 4 Lecture
4. Personal Tutor Meeting Week 5
5. Attendance at PA Lecture Week 8
6. Submission of FTTP Portfolio Week 10

Spring
7. Attendance at ITTPS Lecture Week 1
8. Attendance at CPP Practical Exam Week 5
9. Personal Tutor Meeting Week 5
10. Attendance at PA Lecture Week 8

Summer
11. Submission of Options Form End of Week 2

2nd Year
Autumn
1. Attendance at Induction Meeting Week 1
2. Attendance at Week 3 Option
3. Attendance at Personal Tutor Meeting Week 5
4. Attendance at Week 5 Option
5. Attendance at Week 7 Option meeting
6. Attendance at week 9 Option Meeting

Spring
7. Attendance at Week 1 Option Meeting
8. Attendance at Personal Tutor Meeting week 5
9. Attendance at Week 7 Option Meeting
10. Attendance at Week 9 Option Meeting
Summer
11. Completion of Options Form by Friday Week 2 4pm

3rd Year
Autumn
1. Attendance at IRO Meeting Week 2
2. Attendance at Week 3 Option Meeting
3. Attendance at Personal Tutor Meeting Week 5
4. Attendance at Week 5 Option Meeting
5. Attendance at Week 7 Option Meeting
6. Attendance at Week 9 Option Meeting
Spring
7. Attendance at Week 1 Option Meeting
8. Attendance at Personal Tutor Meeting
9. Attendance at Week 7 Option Meeting
10. Attendance at Week 9 Option Meeting
Summer
11. Attendance at IRO Festival Week 4

Registration, Attendance and Progress
University guidelines on progress, attendance and withdrawal mechanisms can be found here
http://www2.warwick.ac.uk/services/gov/calendar/section2/regulations/reg36registrationattendanceprogress

Options
In years 2 and 3 you will be required to select optional modules (only the Independent Research Option worth 30 CATS in Year 3 is a core or required module). The department organises this process as follows:
1. Announcement of Options Meetings
2. Publication of modules available for the following year including timetable
3. Options meeting in which students can seek clarification on modules
4. Submission of options online by agreed deadline
5. Publication of class lists for following year
Assessment Methods

1. Dissertation
A written piece of work that distinguishes itself from an essay by virtue of the fact that
a) the topic is determined by the student and agreed by a supervisor
b) the student works with a supervisor and is expected to submit a draft version for comment by the supervisor by an agreed date prior to final submission
c) the submission has certain presentational requirements that require it to be presented in hard copy (though it may additionally be submitted electronically)

Presently only the written pathway of the IRO uses a dissertation. The word length of this is in accordance with the rationalisation of CATS to words (see table 1) ie 10,000 words for 100% of a 30 CAT module
All dissertations are second-marked
Hand in and efeedback

2. Essay
A written piece of work, most usually from 1500 to 5000 words in length (and weighted according to table 1 below) that responds to questions set by the module convenor.
Structure, referencing and bibliographic competencies are assessed as part of the submission.
Ebsubmission & Efeedback

3. Written Portfolio
A written piece of work consisting of two or more elements, typically short précis of 500-1000 words per element. The portfolio is intended to assess the ability of students to provide summaries or encapsulate ideas and practices (and has a briefing or position paper as its real-world equivalent). Usually, an initial element or elements of the portfolio are submitted for feedback (not a mark). The final submission consists of all elements and receives one mark.
Ebsubmission & Efeedback

4. Written Exam
A written test held under the auspices of the University and usually scheduled in May/June. The length of the exam in relation to percentage and CATS is shown in Table 2. Exams may be ‘seen’ (questions circulated some time in advance), ‘takeaway (questions provided a few days before the exam) or unseen (the student has no idea what the questions will be.
Submitted at the end of the exam. Feedback on request

5. Seminar Contributions
This is a portmanteau mode, embracing both online responses to seminars (on a blog or forum, for example) as well as written accounts of seminar presentations (eg as used in Melodrama). The reason this is distinct from Assessed Seminar Presentations is that it is primarily a written exercise (and therefore can be moderated outside of the classroom).
Esubmission (posting of url as cover sheet if required) and efeedback
6. Research Poster
There is only one instance of this currently in use (ITTPS – Year 1) yet it is sufficiently distinct that it has not been subsumed in other modes. Students are required to utilise design skills to create a poster of uniform size that conveys an idea or practice. No submission (though posters should be photographed for reference). Efeedback.

7. Critical review
Though assigned a separate mark, the critical review compliments another assessment point, whether practice or presentation. The review does adhere to word count guidelines (see Table 1) though does not have to be in essay form and can be three-dimensional or mixed-media. Consequently esubmission should be at the very least a cover sheet (acknowledging that the non-digital artefact has been submitted) but may be online if the review is an electronic document. Though the prior work on which the critical review is based may be a group project, critical reviews are individual submissions. Esubmission (various) and efeedback

8. Assessed Seminar Presentation
Working individually or in groups students present a topic to the class and the convenor and moderator. The presentations are allotted times based on the size of the group and specific criteria (on the module’s webpage) will identify any further considerations to be taken into account (eg discussion time, accompanying handouts etc). Presentations are recorded on video (both for the external examiner and to document the equal apportioning of time to groups) No submission. Efeedback

9. Practice-based project
This somewhat ungainly formulation is the consequence of conflating hybrid and practical pathways of the IRO and wishing to allow for works that might be performances or equally exhibitions, websites or other curatorial projects that distinguish them from written dissertations. No submission. Efeedback

10. Project-based assessment
This allows for submissions that may be three-dimensional, virtual, performed or written ie a response to an open brief. In order for this to be coherent there has to be some standardisation of the assessment even if the submission could be anything therefore the work needs to be able to be viewed / read / browsed at a later date that does not require the presence of a marker and moderator at a specific time. Cover sheet submission. Efeedback

11. Practice-based portfolio
This is the practical equivalent of the written portfolio. There is only one mark awarded for two or more practical elements that constitute the portfolio. Interim feedback (verbal or written) may be given. The final mark and feedback aggregates the work of all elements. No submission. Efeedback
12. Practical Exam
All Practical Exams will be recorded on video (excluding Community) and have a second marker. Where possible moderation of the work should occur on the day of the performance.

Table 1 – Word length calculator

<table>
<thead>
<tr>
<th>Word length</th>
<th>15 CAT</th>
<th>30 CAT</th>
</tr>
</thead>
<tbody>
<tr>
<td>500</td>
<td>10.00%</td>
<td>5.00%</td>
</tr>
<tr>
<td>1000</td>
<td>20.00%</td>
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<td>6000</td>
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<td>65.00%</td>
</tr>
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<td>95.00%</td>
</tr>
<tr>
<td>10000</td>
<td>100.00%</td>
<td></td>
</tr>
</tbody>
</table>

Table 2 exam length calculator

<table>
<thead>
<tr>
<th>Exam length</th>
<th>15 CAT</th>
<th>30 CAT</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.5</td>
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<tr>
<td>3</td>
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<td>50.00%</td>
</tr>
</tbody>
</table>
Assessment Conventions
20 point scale

The 20 Grade Point Marking Scale: Table with marking scale and descriptors.

With the exception of the top and bottom marks the descriptors cover a range of marks, with the location within each group dependent on the extent to which the elements in the descriptor are met.

<table>
<thead>
<tr>
<th>Class</th>
<th>scale</th>
<th>Mark</th>
<th>Descriptor</th>
</tr>
</thead>
<tbody>
<tr>
<td>First</td>
<td>Excellent 1st</td>
<td>100</td>
<td>Work of original and exceptional quality which in the examiners’ judgement merits special recognition by the award of the highest possible mark.</td>
</tr>
<tr>
<td></td>
<td>High 1st</td>
<td>94</td>
<td>Exceptional work of the highest quality, demonstrating excellent knowledge and understanding, analysis, organisation, accuracy, relevance, presentation and appropriate skills. At final-year level: work may achieve or be close to publishable standard.</td>
</tr>
<tr>
<td></td>
<td>Upper Mid 1st</td>
<td>88</td>
<td>Very high quality work demonstrating excellent knowledge and understanding, analysis, organisation, accuracy, relevance, presentation and appropriate skills. Work which may extend existing debates or interpretations.</td>
</tr>
<tr>
<td></td>
<td>Lower Mid 1st</td>
<td>82</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Low 1st</td>
<td>78</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>74</td>
<td></td>
</tr>
<tr>
<td></td>
<td>High 2.1</td>
<td>68</td>
<td>High quality work demonstrating good knowledge and understanding, analysis, organisation, accuracy, relevance, presentation and appropriate skills.</td>
</tr>
<tr>
<td></td>
<td>Mid 2.1</td>
<td>65</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Low 2.1</td>
<td>62</td>
<td></td>
</tr>
<tr>
<td></td>
<td>High 2.2</td>
<td>58</td>
<td>Competent work, demonstrating reasonable knowledge and understanding, some analysis, organisation, accuracy, relevance, presentation and appropriate skills.</td>
</tr>
<tr>
<td></td>
<td>Mid 2.2</td>
<td>55</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Low 2.2</td>
<td>52</td>
<td></td>
</tr>
<tr>
<td>Third</td>
<td>High 3rd</td>
<td>48</td>
<td>Work of limited quality, demonstrating some relevant knowledge and understanding.</td>
</tr>
<tr>
<td></td>
<td>Mid 3rd</td>
<td>45</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Low 3rd</td>
<td>42</td>
<td></td>
</tr>
<tr>
<td>Fail</td>
<td>High Fail (sub Honours)</td>
<td>38</td>
<td>Work does not meet standards required for the appropriate stage of an Honours degree. Evidence of study and demonstrates some knowledge and some basic understanding of relevant concepts and techniques, but subject to significant omissions and errors.</td>
</tr>
<tr>
<td></td>
<td>Fail</td>
<td>32</td>
<td>Work is significantly below the standard required for the appropriate stage of an Honours degree. Some evidence of study and some knowledge and evidence of understanding but subject to very serious omissions and errors.</td>
</tr>
<tr>
<td></td>
<td>Low Fail</td>
<td>25</td>
<td>Poor quality work well below the standards required for the appropriate stage of an Honours degree.</td>
</tr>
<tr>
<td>Zero</td>
<td>Zero</td>
<td>0</td>
<td>Work of no merit OR Absent, work not submitted, penalty in some misconduct cases.</td>
</tr>
</tbody>
</table>

33
Generic Assessment Criteria for Practice within Theatre/Performance Studies

Practice is assessed in an evaluation of processes and projects. The underlying principle, as with all assessment of theatre practice within the School, is that you are assessed on the demonstration of your understanding through practice. Key criteria of assessment are:

- **Good practice.** Your response to the basic disciplines and demands of project-based, group work: attendance, punctuality, a commitment and willingness to share responsibility with other members of the group.

- **The initiation, negotiation and realisation of ideas in a collaborative group process.** In this context there may also be an assessment of the execution of specific responsibilities allocated by the tutor or agreed between the tutor and the group.

- **Your demonstration, through your practice, of an understanding of the specific concepts, issues and/or practices towards which the module directs and focuses your attention.**
Practical Grade Descriptors

Whilst practical work takes many forms its general grading subscribes to the following criteria. These are divided into two basic categories whose functioning interlocks in practice.

1. Initiation, negotiation and realisation of performance material

Practice will be evaluated on the basis of:

the understanding shown of performance convention and form
the appropriate and imaginative use of performance techniques as a means by which to explore source material
the ability to select and synthesise material arising out of a practical working process
the ability to select appropriate means of communicating performance material to specified audiences
the ability to produce a performance ‘text’ suitable for its context
evidence of an engagement with relevant theoretical concepts and issues

2. Engagement with process and performance

Participants in practical work will be assessed on the basis of:

individual initiative and contribution within a group process
commitment to the development and articulation of ideas offered by other group members
the ability, within a group situation, to offer and respond to constructive criticism and analysis of the work in progress
the ability to contribute to the development of the overall discipline of the work, in particular to allocate appropriate time and resources
the ability to review practice critically and to provide appropriate documentation where required

Classification of practice is premised on the greater or lesser qualitative fulfilment of the listed criteria. Individual modules (or, indeed, practical tasks set within modules) may also have their own specific criteria, to which participants will be alerted by tutors as required. The grade descriptors should be read, then, as variables of the criteria outlined.

94, 100 (excellent 1st)
Exceptional command of subject-matter, concepts and techniques, including material which ranges well beyond that covered in practical sessions. Work of exceptional insight, bringing new perspectives to bear on the material in question, or developing new knowledge or techniques. A very high level of achievement commensurate with the given practical brief will be evident. The work will also reveal a highly effective interaction of practice and theory.

74, 78, 82, 88 (low, lower mid, upper mid, high 1st)
Very high quality work, with full understanding of subject-matter, concepts and techniques.
Work that demonstrates high practical intelligence and maturity, and is perceptive with highly developed organisation. An ambitious project carried out successfully, with sophisticated handling of primary and secondary material. Some degree of originality, independent research, thought and practical ability.

62, 65, 68 (low, mid, high 2.1)
Highly competent in organisation and presentation, evidence of originality and independence of thought and practice may be in evidence, as well as a sound interaction of theory and practice. Appropriate and intelligent practical use of primary and secondary material, good understanding of subject-matter allied with perceptive practical analysis and highly adept application of concepts and techniques.

52, 55, 58 (low, mid, high 2.2)
Conscientious work, attentive to subject-matter and practical tasks set; a focused response to tasks, demonstrating good levels of knowledge, balanced more towards the application of predictable rather than innovative and practically astute concepts and techniques. Some indication of theory and practice interacting successfully will be evident.

42, 45, 48 (low, mid, high 3rd)
Some relevant knowledge, some accurate re-presentation of work undertaken in practical classes. Competence in the fulfilment of key criteria will reveal significant inadequacies. Understanding of the practical brief is likely to be misconceived in some way, leading to an unsatisfactory outcome. Levels of engagement and commitment to the work will be low.

38 (high fail)
Work does not meet standards required for the appropriate stage of an honours degree, albeit with some basic understanding of relevant concepts and techniques.

12, 25, 32 (low fail, fail, fail)
The work fails to address and fulfil the criteria outlined. Little or no sign of understanding, engagement or commitment to the task in hand. Ineptitude in knowledge, structure, academic/professional practice. No evidence of basic understanding of relevant concepts and techniques.

0 (zero)
Work of no merit. OR Absent, work not submitted, penalty in some misconduct cases.
**Extension Requests**

Extensions are now handled within Tabula. The extension policy is as follows:

All requests for an assignment extension must be made via this form at least 24 hours before the due date unless there are exceptional circumstances. Essay extensions may be requested:

1. On grounds of ill health. Whenever possible, a doctor’s note should be supplied.
2. On compassionate grounds.
3. For other exceptional circumstances.

In making a request for an assignment extension, please state under which of the three above headings the request is being made. In addition, please provide written details giving the background to the request. Students who do not wish to give written details on grounds of confidentiality must first discuss their request for an essay extension with their personal tutor and indicate this on the form.

If a written request for an assignment extension is refused, students may approach their personal tutor to ascertain whether he or she would support an appeal against the decision.

We aim to notify you of the outcome of your request within 24 hours (though if the request is made over the weekend the response may not be until the next working day).

Please note: If you wish to have your circumstances considered for mitigation by the Exam Board and/or the Student Progress Committee you need to submit a Mitigating Circumstances Form.

**Requesting an extension via Tabula**

On clicking the esubmission link for your assignment you will be presented with a page similar to that below:

**Portfolio**

for Food & Performance (FND07)

Deadline 16:00 Mon 10th April 2017

Your University ID: 97771253

Thank you for submitting your assignment. This confirms that it has been received.

Files

Up to 10 attachments allowed. This uploader allows you to upload multiple files at once. The file will be in the same folder on your computer for you to be able to select them all. To select multiple files at once first click the Ctrl key and click on each file that you would like to upload.

Privacy statement

The data on this form relates to your submission of coursework. The date and time of your submission, your identity and the work you have submitted will all be stored, but will not be used for any purpose other than administering and recording your coursework submission.

Plagiarism declaration

Work submitted to the University of Warwick for official assessment must be all your own work and any parts that are copied or used from other people must be appropriately acknowledged. Failure to properly acknowledge any copied work is plagiarism and may result in a mark of zero.

I confirm that this assignment is all my own work.

Assignment information

The deadline for this assignment is 16:00 Mon 10th April 2017, 6 months and 7 days.

You can submit this assignment multiple times up to the deadline. Only the latest submission of your work will be accepted, and you will not be able to change this once the deadline has passed.

You can submit once only to this assignment after the deadline, but your mark may be affected.

Submit

Near the top is a button marked Request an extension. Click this and you will be taken to the following screen.
Complete this form, including appropriate documentation if you have any and then submit it. This will be sent to Nicolas Whybrow and Tim White who will endeavour to make the decision within one working day.

Mitigating Circumstances Form
http://www2.warwick.ac.uk/fac/arts/theatre_s/resources/mitigating_circumstances

If there are medical, personal or other circumstances that impede your ability to undertake your studies you should submit a mitigating circumstances form. This submission is considered at the exam board and in student progress meetings and can be used to support mitigation of work that has been affected by health, bereavement and other issues.

Late submission Policy
All work handed in late without an agreed extension will incur a 5% per working day penalty

Return of marks
All feedback (and marks where given) will be returned within 20 working days. In the case of third year work in the summer term the marks and feedback may be returned after the exam board has met as all marks are not final until agreed by the external examiner. The standard feedback form for the department is shown below:

School of Theatre & Performance Studies & Cultural & Media Policy Studies Assessment Form

<table>
<thead>
<tr>
<th>ID of Student</th>
<th>Module</th>
<th>Marker</th>
<th>Moderator/Second Marker</th>
<th>Assignment</th>
<th>Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Signature of marker

Late Penalty (5%/week day)

Date

<table>
<thead>
<tr>
<th>Grade</th>
<th>Zero</th>
<th>Low</th>
<th>Fail</th>
<th>High</th>
<th>THIRD Low/Mid/High</th>
<th>LOWER SECOND Low/Mid/High</th>
<th>UPPER SECOND Low/Mid/High</th>
<th>FIRST Low/Lower Mid/Upper Mid/High/Excellent</th>
</tr>
</thead>
<tbody>
<tr>
<td>Scale</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
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<td>6</td>
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<td>MARK</td>
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</tbody>
</table>

NB: All marks are provisional until agreed by the external examiner.
If you wish to discuss this further please arrange a tutorial with the relevant tutor.

Word Count
The department adheres to a 10% +/- policy with regard to word count. The total length of the submission excluding footnotes and bibliography should be within 10% of the specified length eg a 2,000 word essay should be between 1,800 and 2,200 words. Submissions outside of this range are liable to be penalised.

Progressing from the first year.
Progression into the second year of the degree is determined at the First Year Board of Examiners Meetings
See
First Year Boards of Examiners’ Conventions
http://www2.warwick.ac.uk/services/aro/dar/quality/categories/examinations/conventions/fyboe
ACADEMIC ADVICE & SUPPORT

Plagiarism
When you present the words or ideas of another as if they were your own you are plagiarising. Plagiarism is cheating. When you quote directly or summarise in your own words the ideas of someone else, you must acknowledge this. You do so by making a citation or reference within your text to your source materials.

What do I do if I’m writing about something that is common sense or I think everybody/my readers will know?

Statements of fact fall into this category and therefore may not need to be acknowledged, unless there is a controversy to report about the date or location of a particular occurrence in which case you are dealing with interpretations of fact or arguments which must always be acknowledged. Remember the ‘GOLDEN RULE’ of Plagiarism: IF IN DOUBT, ERR ON THE SIDE OF CAUTION BY ACKNOWLEDGING THE SOURCE.

The writing of essays is an important part of the work of Theatre Studies students. It is one way, along with invigilated examinations and practical assessment, by which Theatre Studies tests its students. However it would be a very restricted view which conceived of the testing of students as the only or main purpose of writing essays. The essay provides a disciplined framework through which students can develop their critical faculties and can learn to marshal evidence to support an argument, and present new thoughts or points of view.

During your time in Theatre Studies you will be asked to write essays on a range of subjects. The nature of these subjects will develop over three years. You will be set essays which ask for your response to a play-text, or a performance, or some aspect of theatre history, theory or practice; you will also at times be asked to view the work of a given playwright or theatre practitioner within its social or historical context. In developing your own assessment of plays and productions, you will be expected to research the knowledge that exists and to grapple with the range of critical opinions that have been based on it. Opportunities will also be given for you to define the field of your enquiry, direct the process of your research and to present work that will contain your own original and advanced thought.

The writing of essays is a process of learning. At the outset you are bound to encounter some difficulties, since the essays required by Theatre Studies may be different from the pieces you have written in school. It is important that you discuss your essays with the module tutors and take notice of their comments. Personal tutors will also advise on how to develop this area of your work. Tutors are always ready to set additional non-assessed extra work for students who feel they need more practice, and will advise students who have problems with structure and expression. The content of an essay must find an articulate means of expression. Later on in this document you will find Criteria for Assessment of Essays, plus a guide to levels attained (Grade Descriptors) and a copy of the 17 point marking scheme.

The advance of scholarship is a continuous process which builds on research, ideas and insights from the past and provides material for future scholars. In your essays no one expects you to be definitive. Nor are you expected to be entirely original on subjects such as the Greek theatre, where you have no access to original source material. Much of your work, particularly at the outset, will therefore be derived from secondary sources, i.e. what other people have previously said on the subject. This is a process which is a common part of the work of the greenest novice and the most eminent authority.

In all cases, however, the use of sources must be acknowledged. General reading must be listed at the end of an essay in a BIBLIOGRAPHY. This is an alphabetical list, by author, of everything you have consulted in the course of your preparation. When you list your reading in this way, you have the
benefit of demonstrating the range and quality of the work you have done and your tutors will be able to gauge the range of sources you have used, whether you are using them well, and to what extent you are thinking originally. It also serves as a basis on which your tutors can advise on further reading and help you extend the scope of your studies.

Where you have a specific debt to a piece of work, you must acknowledge this either in your main text, or in a footnote/endnote. It is a matter of critical honesty that you acknowledge the source of your information or ideas and this should be done fully so that your tutor can check back on your quotations and citations in their original context.

The proper acknowledgement of sources is particularly important in the case of work submitted for assessment. It is a normal feature of scholarship to utilise the ideas and thoughts of others in your work but it is dishonest to present ideas and thoughts as your own when they are not. It is important that you do not transpose quotations from sources into your own words without acknowledgement and it is insufficient to list those sources in your bibliography. You must never copy out sections of other people's work and insert them into your essay without marking your debt in quotation marks and providing a full reference.

The University requires us to bring to the notice of all students Regulation 12, which defines cheating in a University Test as 'an attempt to benefit one, or another, by deceit or fraud'. The University regards plagiarism, or the unacknowledged use of other people's ideas and material, as cheating. If a tutor detects plagiarism in an essay, he or she will report the matter to the Chair of Theatre Studies. The Chair may, after hearing the case, impose a penalty of a nil mark for the essay in question. This can have serious consequences for first-year results. In the case of second and third-year students, the matter may go to a Senate disciplinary committee, which has the power to award a mark of zero for the module in question.

Deliberate plagiarism is, thankfully, a rare event. But it is important that, when you make notes during your research and copy quotations out of books and journals, you record the source fully in your notes at that time. Many of us have lost the use of important pieces of material because we have failed to do this and could not remember later the source of the quotation. It is important that you do not leave essays to the last minute and run into the temptation of rehashing tracts of undigested secondary source material in the essay. The habit of making full and appropriate acknowledgement of all sources used and supplying full bibliographies should be instituted from your earliest work.

When you summarise, paraphrase or quote a source you must cite the original author.

Direct quotations or Embedded quotations This is where you quote the phrase/passage in its entirety, acknowledging the source fully. An embedded quotation is where you use some of the author's words, but place them in the context of your own sentence, splitting up the quotation as you do so. Quotations of a single line or part of a line can be ‘run-on’ in the main body of your text – separated with the use of single quotation marks.

Paraphrasing Paraphrasing is a way of expressing another person’s ideas in your own words. It is more sophisticated than summarising because it involves an element of interpretation where you are the ‘mediator’ between the original author and the reader. Paraphrasing is a really useful way of livening up your writing. Avoid mechanical word for word substitution or replicating exactly the sentence construction of the original author – you might as well quote directly if you are doing this. Make sure that somewhere you specify in your paraphrase where the idea has come from. Summarising is to present a succinct version of the original source, restated in your own words where possible, which presents the author’s main idea or main argument only.

Additional resource on Plagiarism

Avoiding Plagiarism: This is an online course on the definition and consequences of plagiarism and
on how to avoid involuntary plagiarism. It includes an online test for self-study, and requires Adobe Flash to operate it.

Grammar Advice
Grammar: Possessives, Plurals and Abbreviations: [---s], [---‘s], [---‘s’]
[---s] denotes plural.
e.g. Twelve texts.
[---‘s] and [---‘s’] denote possession or abbreviation
e.g. Sam’s text = possessive
Eurpides’ text = possessive of a word which already ends in s. (although some people prefer to add an extra s as well: Eurpides’s text)
The playwrights’ plays = possessive of a word which already ends in s because it is a plural. Sam’s cold = abbreviation of Sam is cold.
The possessive form of words ending in [-y] is usually [-y’s ] The [-y] becomes -ies only in a plural form. e.g. The city’s last hope= possessive
A tale of two cities= plural Exception: [its], [It’s], [their]
[its] denotes possessive. NOTE: No apostrophe! e.g. “The dog hung its head in shame.” Abbreviation is regular. e.g. It’s cold = abbreviation of It is cold.
The plural of [its], of course, is [their].

Grammar: To and Too To is a preposition I’m going to the library. To is part of a verb in the infinitive: I’m going to work hard this year. Too is a comparative adjective/ adverb (depending on whether it qualifies an adjective or an adverb): Comparative adjective: It is too cold to work. Comparative adverb: It was too fast to see.

Grammar: Hyphenation of compound adjectives Hyphenate compound adjectives. (A compound adjective is one which is composed of two words.) e.g. In fifth-century Athens … (Hyphenated: ‘fifth-century’ is a compound adjective describing the noun ‘Athens.’) In the fifth century, Athens … (Un-hyphenated ‘fifth’ is an adjective describing the noun ‘century.’)

Grammar: Effect/Affect Note that in most cases ‘effect’ is a noun and ‘affect’ is a verb. (Although ‘effect’ does occur as a verb in a certain less usual use: e.g. to effect a change = to cause a change to happen.)

Punctuation and Layout
Punctuation and layout are important bearers of meaning. They not only enable effective communication, they also indicate to the reader a structure of thought. This structure is itself part of the meaning of a text and is therefore a crucial element of the reader’s ability to understand the text. It is important, therefore, to use commas, paragraph divisions etc. very precisely in order to indicate sub-clauses and conceptual units respectively. Above all, you should always meticulously proof-read your final draft with a view to ensuring that the way in which you have structured your work on the page does accurately reflect what you are trying to communicate to the reader.

Citations – MLA
The School of Theatre and Performance has adopted the guidelines of the Modern Language Association (MLA) for use by students in all formal writing assignments submitted in support of their course. This includes all undergraduate and MAIPR essays, projects, and dissertations. In short all formal assignments should be submitted in this format. Note: Students enrolling from 2011-2012 shall follow MLA while students registered prior to autumn 2011 may elect to use the previous system (MHRA).
The MLA publishes two authoritative explanations of MLA style: the MLA Handbook for Writers of Research Papers, 7th edition, and the MLA Style Manual and Guide to Scholarly Publishing. We are using the Handbook which has been developed especially for students, and recommend buying your own paperback copy of this book, available in the campus bookstore as well as on line. When you buy a copy of the seventh edition, you also get access to the website on line that supports the handbook.

**How important is it to follow this (or any system) and why?** It is considered very important by your teachers and will affect your final marks if not employed carefully in your work. The reason is that citation and documentation is the major way we show our sources, give credit to other researchers, and set up a way for others to follow up on our work. The *MLA Handbook* points out: ‘Everytime you write a research paper, you enter into a community of writers and scholars’. That means you write not only to show your own scholarship but for other readers who may want to follow up on your research. In addition, it is a matter of critical honesty that you acknowledge the source of your information or ideas. Think about it in three ways:

- You are helping a hypothetical reader find/verify your work (your tutor in the first instance)
- You are crediting some other scholar or person who deserves it.
- You are using a kind of system or code that will consistently present your information.

**Getting Started:** The advice given here is a supplement to the *MLA Handbook*. It highlights and clarifies some matters of direct concern to theatre and performance scholars. It is not exhaustive, and you should consult the *Handbook* frequently to make sure you are using the correct form. It is now in its seventh edition, and you should be careful to work only with this edition as changes are made every time a new edition appears (for instance, a new easier way of citing on line sources in put forward only in the seventh edition). The Handbook uses a decimal system to provide a really extensive Table of Contents and easier way to find topics. We will refer to that system in parentheses throughout this document where appropriate and urge you to familiarize yourself with this way of consulting the *Handbook* (5.6 for example is on ‘Citing Web Publications’)

Some of the guidelines here are specific to the School of Theatre and Performance, and may differ in some regards from the *Handbook*. When in doubt, this Guide trumps the *Handbook*. For example, the *MLA Handbook* is written from a North American perspective, and so it uses double quotation marks and punctuation within the mark: “It uses double quotation marks and punctuation within the mark.” Most British publications, however, use single quotation marks with the final punctuation outside the marks: ‘Most British publications use single quotation marks’. **Our students must use the British system.** In all other matters concerning quotations, see the *MLA Handbook* 3.7. Also, **students must include the full URL** when citing from the web (see examples below).

**Formatting the paper:** Type and print your work on one side of standard A4 paper (4.1 mentions 8 ½ x 11 inch paper, standard in North America).

- Double space throughout—text, quotations, notes, Works Cited—everything.
- Choose Times New Roman or Arial font—12 point to aid easy reading.
- Use one-inch (2.54cm) margins and set up a header with **page numbers** in the upper right-hand corner and your **ID number** in the left-hand corner
- Your first page of the essay should include the **title** of your module and the name of your **module tutor** and then the **date** with a title centred as shown in the example below:
Dr. Tim White
Introduction to Performance Studies
12 February 2012

Discuss the definitions of performance and Performance Studies you have studied.

We have discussed several different meanings of performance in relation to theatre and to human behaviour more generally. In this essay, I will present three ways to understand the term and relate it to the developing academic discipline of Performance Studies. [essay continues...]
Compare this to the instruction at 4.3 in the *MLA Handbook*: the difference is the anonymity of the Warwick system vs the use of your name in the MLA system.

**Making reference to works of others in your text:** In MLA style, referring to the works of others in your text is done in two ways. When you make reference to someone else's idea, either through paraphrasing or quoting them directly, you:

1. Provide the author's name and the page number of the work in a parenthetical citation
2. Provide full citation information for the work in your Works Cited list.

This allows people to know which sources you used in writing your essay and then be able to look them up themselves, so that they can use them in their scholarly work. *Works Cited* means just that: those works you have cited in your text; *Bibliography* is a more inclusive term which means all the books you consulted in researching and writing your paper—it may include some sources you do not cite. Most often, Bibliographies accompany dissertations or longer works while Works Cited is the preferred format for essays. You can ask your tutor to be sure for any given assignment.

**Quotations** may be embedded within your work but if they extend to more than four lines, they should be set off from the text by beginning a new line, indenting one inch (2.54cm) from the left margin, and typing it double-spaced, without adding quotation marks. In such cases, a colon usually introduces the quotation. See 3.7.2

Here are some basic guidelines for referring to the works of others in your text.

**Parenthetical Citations:**
MLA format follows the author-page method of citation. This means that the author's last name and the page number(s) from which the quotation is taken must appear in the text, and a complete reference should appear in your Works Cited list—rather than preparing separate endnotes or footnotes for each reference. This will save you time once you get the knack of it. The author’s name may appear either in the sentence itself or in parentheses following the quotation or paraphrase, but the page number(s) should always appear in the parentheses, not in the text of your sentence. For example:

1. Wordsworth stated that Romantic poetry was marked by a ‘spontaneous overflow of powerful feelings’ (263).
2. Romantic poetry is characterized by the ‘spontaneous overflow of powerful feelings’ (Wordsworth 263).
3. Wordsworth extensively explored the role of emotion in the creative process (263).

All three of these versions are correct (see Chapter Six and in particular 6.3 and 6.4).

If the work you are making reference to has no author, use an abbreviated version of the work's title. For non-print sources, such as films, TV series, pictures, or other media, or electronic sources, include the name that begins the entry in the Works Cited page.

(See 6.4.4)

Sometimes you may have to use an indirect quotation. An indirect quotation is a quotation that you found in another source that was quoting from the original. For such indirect quotations, use ‘qtd. in’ to indicate the source. Use of this indirection should be kept to a minimum—you should obtain and cite from the original whenever possible.

For example:

The aim, says von Wely, is to ‘create ambiguous, hermetic images which you can hang meaning on’ (qtd. in Mason 84).

For further ideas about how to set up and use parenthetical citations smoothly, see the suggestions for readability at 6.3.

**Quoting from Plays or other Dialogue-based Texts:** MLA specifies how you should quote dialogue from two or more characters and also shows you how to use page numbers for modern texts and
Act/Scene/Line references for Shakespeare. See 3.7.4. The format in both cases is to set off the text by indenting, and also to write the character name in capital letters. For example:

A short time later Lear loses the final symbol of his former power, the soldiers who make up his train:

GONERIL. Hear me, my lord.
What need you five-and-twenty, ten or five,
To follow in a house where twice so many
Have a command to tend you?
REGAN. What need one?
LEAR. O, reason not the need! (1.4.254-58)

Preparing the Works Cited List  The works cited list should appear at the end of your essay. It provides the information necessary for a reader to locate and be able to read any sources you cite in the essay. Each source you cite in the body must appear in your works-cited list; likewise, each entry in the works-cited list must be cited in your text. Preparing your works cited list using MLA style is covered in detail in Chapter Five of the Handbook. Here are some guidelines for preparing works cited for theatre and performance work.

• Titles of full-length plays, books, and journals are written in Italic. So, too, are film titles, operas, or television shows, and major titled works of visual art. However, one-act plays are done in quotation marks, as are short stories and episodes of television shows. See 5.7 for specific guidance on most of these.

• Besides books, you will be citing scholarly journals, magazines, and newspapers frequently. They are each a separate category and must be treated differently. Once you are clear about how to cite them, it is quite simple. Journals usually come out three or four times a year while magazines may be weekly publications. Some journals divide their issues into volumes and may or may not assign each a number. Magazines and newspapers usually are cited by their date of issue; newspapers sometimes also need additional information such as section. All of these need page references. However, when you cite from web sources, the methods of citation change slightly. See examples below, and consult 5.4 for details on each of these types of publication. See 5.6 for citing web publications or materials accessed online.

• There is a principle guiding the citations—you want to give credit to those who deserve it and specific location information for anyone trying to find the source. This explains, for example, why you must give both a translator’s name and an author’s name in translated work; it explains why you must cite not only an author of an essay but when it is part of a collection, the editor(s) of the full volume and publication information. A frequent oversight of students is to miss this crediting—especially with a translation.

• Note that each piece of documentation is labelled ‘Print’ or ‘Web’ and that for all web-based
citations, you must also include the URL and your access date. (Note: This is one of the differences from the MLA style—we ask for the URLs while MLA does not)

**Most Common Types of Citation and MLA Handbook location for help:** You will find there are certain kinds of citations you use a lot, and others only occasionally. Theatre and performance scholars cite reviews and interviews, theatre websites, and scripts very often in addition to books, journal articles, and magazines. Many sources come from newspaper articles; many newspapers are now accessed primarily online. Below you will find a list of the most common types of citations you will need, with the reference to the *MLA Handbook* in bold face, and this will be followed by examples of these types of citations. Last, you will find a Works Cited list made up from these works.

Commonly Needed Forms:
- Books with one author 5.5.2
- Books with two or more authors 5.54
- Books in translation 5.5.11
- A Work in an Anthology 5.5.6
- A Book Published in second or subsequent editions 5.5.13
- Article in a scholarly journal 5.4.2
- Article in a journal with only issue numbers 5.4.3
- Newspaper articles (print) 5.4.5
- Magazine articles 5.4.5
- Web-based documentation (general rules) 5.6.1
- Article published only on the web 5.6.2 and 5.6.3
- Journal article or other work from data bases 5.6.4
- Video clip from the web (e.g., U-tube) 5.6.2.d
- Performance 5.7.4
- Film or Video Recording 5.7.3

**Sample of These Citations**

**Book with one author:**

**Book with two or more authors:**

**Book in Translation:**

**Work in an Anthology:**

**Book published in Second Edition:**

**Article in a Scholarly Journal:**

**Article in Journal with only Issue Numbers:**

**Newspaper Article:**

Magazine Article:

Journal Article accessed from data base:

Clip from the Web (YouTube):

UPDATE
MLA and Electronic sources

From https://owl.english.purdue.edu/owl/resource/747/08/
MLA lists electronic sources as Web Publications. Thus, when including the medium of publication for electronic sources, list the medium as Web.

It is always a good idea to maintain personal copies of electronic information, when possible. It is good practice to print or save Web pages or, better, using a program like Adobe Acrobat, to keep your own copies for future reference. Most Web browsers will include URL/electronic address information when you print, which makes later reference easy. Also, you might use the Bookmark function in your Web browser in order to return to documents more easily.

Important Note on the Use of URLs in MLA
MLA no longer requires the use of URLs in MLA citations. Because Web addresses are not static (i.e., they change often) and because documents sometimes appear in multiple places on the Web (e.g., on multiple databases), MLA explains that most readers can find electronic sources via title or author searches in Internet Search Engines.

For instructors or editors who still wish to require the use of URLs, MLA suggests that the URL appear in angle brackets after the date of access. Break URLs only after slashes.


Abbreviations Commonly Used with Electronic Sources
If publishing information is unavailable for entries that require publication information such as publisher (or sponsor) names and publishing dates, MLA requires the use of special abbreviations to indicate that this information is not available. Use n.p. to indicate that neither a publisher nor a sponsor name has been provided. Use n.d. when the Web page does not provide a publication date. When an entry requires that you provide a page but no pages are provided in the source (as in the case of an online-only scholarly journal or a work that appears in an online-only anthology), use the abbreviation n. pag.

Basic Style for Citations of Electronic Sources (Including Online Databases)
Here are some common features you should try and find before citing electronic sources in MLA style. Not every Web page will provide all of the following information. However, collect as much of the following information as possible both for your citations and for your research notes:
• Author and/or editor names (if available)
• Article name in quotation marks (if applicable)
• Title of the Website, project, or book in italics. (Remember that some Print publications have Web publications with slightly different names. They may, for example, include the additional information or otherwise modified information, like domain names [e.g. .com or .net].)
• Any version numbers available, including revisions, posting dates, volumes, or issue numbers.
• Publisher information, including the publisher name and publishing date.
• Take note of any page numbers (if available).
• Medium of publication.
• Date you accessed the material.
• URL (if required, or for your own personal reference; MLA does not require a URL).

Works Cited  Below is a screengrab of a page showing Works Cited drawn from some of the above references. Things to note:
• Items are not numbered but alphabetised by the first word in each entry (usually the author's last name).
• Works Cited begins on a separate page and also includes your ID and page number in the header
• The title Works Cited is at the top of the page in bold and centered
• The first line of each entry in your list is flush left with the margin. Subsequent lines in each entry should be indented 1/2 inch (1.27cm) - this is known as a hanging indent.
Works Cited


EndNote Web  EndNote Web is a piece of software which will help you to:
Store and organise the references you will collect during your research
Automatically format citations, reference lists and bibliographies in your documents
Full information on how to setup an account and how to use the service to gather, arrange and export sources can be found on the following library page:
http://www2.warwick.ac.uk/services/library/research/endnote

Conclusion - Crucial points  What is crucial is that you present your argument – and document it – in a way that will give readers confidence. [If you cannot do this work accurately, then it is unlikely that your readers will have confidence in the accuracy of your arguments and the clarity of your thinking/analysis.] The above information is intended as a selective guide to the appropriate presentation for assessed work. It is not fully comprehensive – but it does highlight some errors that have, over many years, undermined the credibility and accuracy of students’ assessed work. If you would not find it easy to read and fully understand your own work, then you need to look again at these basic guidelines – and at the fully articulated guidelines in the MLA Handbook. Once you have mastered the basic rules of style and referencing you will find that the presentation of your assessed work does justice to the individuality and subtlety of your arguments.
Check your spelling.
Do not change tense mid-sentence.
Above all: say what you want to say as clearly and concisely as possible.
Pastoral Care and Support
STUDENT SUPPORT & DEVELOPMENT

Introduction
Whilst we hope that your time at Warwick will be positive and successful, we recognise that at different stages you may need some support to enable you to take full advantage of what being a student at Warwick can bring.
Listed below are details regarding some of the student support and development services that are available at Warwick. If you don’t find what you are looking for, feel free to contact the Student Support and Development Reception which is located on the Ground Floor of University House.

Student Support Services website

Student Support and Residential Life
Location: Ground Floor, University House
Email: seniorwarden@warwick.ac.uk
Telephone: +44 (0) 24 765 23465
Student Support and Residential Life brings together Residential Life, Mental Health, links with Campus Health Services, the Nursery and first-point student support. Urgent queries and cases that require a rapid response should now be sent to the Student Support and Residential Life Office in the first instance. This team works closely with the student support team within the International Office and Advice &Welfare Services in the Students’ Union.
The different parts of this division are shown below:

Residential Life
Location: Ground Floor, University House
Email: seniorwarden@warwick.ac.uk
Telephone: +44 (0) 24 765 23465
Every campus residence has residential staff within it who are there to provide support to and development opportunities for students in their areas. In addition they are there to ensure that residences provide a safe and comfortable place to live and study and have responsibility for enforcing discipline on the rare occasions it is required. Students living off campus will be told if they have any residential staff living in their area. If not, they can contact Warwick Accommodation if they have issues regarding their accommodation, and the Student Support and Residential Life Office or any service listed below for other issues.

Mental Health
Location: Ground Floor, University House
Email: diane.cook@warwick.ac.uk
The Student Mental Health Co-ordinators provide information, support and, if needed, access to other services for students who have mental health problems. They work closely with other Student Support Services and in liaison with Health Professionals to ensure students receive the support needed to help them to manage their studies and life at university.
Students are encouraged to disclose their mental health issues either at enrolment or at any time afterwards so that they can actively take part in how best to manage any difficulties that may arise.

Nursery
Location: Westwood Campus
Telephone: 024 765 23389
Email: nurseryenquiries@warwick.ac.uk
The Nursery sits within the division of Student Support and Residential Life to enable better integration of approaches to services for children and families. The Nursery operates as a separate unit and we are looking forward to the development of the new expanded nursery as it takes shape over the coming year. Registered for 47 children aged between 3 months and 4 years, the University Nursery is based on Westwood campus with a dedicated baby unit for 15 under twos and a larger “pre-school” unit for 2, 3 and 4 year olds. Registered with OFSTED, we accept 3 and 4 year olds eligible for LEA funding, as well as employer-based childcare vouchers.

The Nursery provides a welcoming, safe, stimulating and challenging environment, providing for children’s social, emotional, physical and moral development to enable them to grow and develop to their full potential. We strive to create an atmosphere of working in partnership with parents and carers so that the children are happy to attend Nursery and you feel confident about leaving your child in our care.

We believe that children learn best through play. In a Nursery as unique as ours, where children can experience as many as 20 different languages and cultures in the course of a normal day, we feel that by allowing the children to express themselves through their play and some carefully structured activities we are allowing them to develop at a pace that makes sense to them.

The Health Centre
Location: Health Centre Road, Main Campus
Telephone: 024 76 524 888
Web: http://www.uwhc.org.uk/

There are two medical practices based at the University Health Centre providing a full range of general practitioner services for registered patients. The Health Centre has both male and female doctors (although a doctor will not be at the centre throughout the opening times), Nurse Practitioners and Practice Nurses. Both practices run an appointments system for consultations with the doctors and the nurses.

The Health Centre offers sexual health and contraceptive clinics, travel clinics and immunisation facilities. There are also physiotherapy sessions at the health centre to which doctors can refer patients.

If ill, registered patients will be given an appointment at the Health Centre as soon as possible. If the Health Centre is closed, arrangements can be made for an emergency consultation. Full information is provided when students register with one of the GP practices.

International Students resident here on courses lasting more than three months are entitled to full NHS (National Health Service) facilities. The NHS does not cover students on courses of less than three months, unless they come from a country, which has a reciprocal arrangement with the UK, or from the EEA and have an European Health Card, and then only if the need for treatment arises while the student is resident in the UK.

Students on courses of study of less than three months in duration are advised to take out private medical insurance before they arrive in the UK where possible.

Registering with the Health Centre

To use the Health Centre, you must register with them as soon as you arrive at University. In an emergency, the Health Centre may be able assist non-registered students. Students who are resident on campus or within the catchment area of south-west Coventry are strongly advised to register with the Health Centre on campus (Please note, Leamington Spa does not fall within the catchment area). Students resident outside this area are advised to register with a practice close to where they are living (www.nhs.uk/england can help find a local doctor, dentist, optician, pharmacist
etc). Non-registration with a doctor may cause problems if you are ill or you need a doctor in an emergency.

New students living on campus or within the South West area of Coventry should register with the Health Centre during enrolment week in the Students’ Union Building North. You will need to provide the following information to register:

- your NHS number (bring your NHS Medical Card) if you have lived in this country before (essential).
- the name and address of your present (most recent) GP in this country
- Details of any immunisations you have had and any past medical history
- Many students from overseas have been to British Boarding Schools or lived in this country before and would have been registered with a GP then – you must ensure that you bring with you your NHS number and name of the GP practice you were registered with.

Senior Tutor
Location: Ground Floor, University House
Email: seniortutor@warwick.ac.uk
Web: go.warwick.ac.uk/seniortutor
For guidance and advice on academic matters which you have not been able to resolve with either your personal tutor or your departmental Senior Tutor, you may contact the University’s Senior Tutor who offers an important service to students. See: go.warwick.ac.uk/seniortutor
The Senior Tutor liaises closely with both the Personal Tutor system and student support and development services on campus.

University Counselling Service
Location: Westwood House, Westwood Campus
Email: Counselling@warwick.ac.uk
Web: go.warwick.ac.uk/counselling
The University Counselling Service has a number of professionally trained counsellors who offer a confidential service to students who feel that emotional or psychological problems are affecting their ability to study or function properly whilst at the university. Students may be seen individually or in groups. The service also organises single session groups on study skills, time management and stress management throughout the academic year.
For more information on the service and resources such as self help material and email counselling see our website at: go.warwick.ac.uk/counselling

University Disability Services
Location: Ground Floor, University House
Email: disability@warwick.ac.uk
Telephone: 024 765 73734
Web: go.warwick.ac.uk/disability
Disability Services is part of the Student Development and Diversity Division. We advise and provide services for students who can define as ‘disabled’ under the Disability Discrimination Act. This includes physical and sensory impairments, learning differences (e.g. dyslexia, dyspraxia, dysgraphia, dyscalculia), autistic spectrum conditions, mental health difficulties, 'unseen' conditions (e.g. asthma, epilepsy, diabetes, heart conditions), and other conditions (e.g. CFS, ME) for example.
We encourage applicants and students to notify us on application, enrolment or at any time later of a disability, learning difference or other condition in order that we can provide advice and services to facilitate study at the University. We can also advise on whether individual circumstances are definable as a 'disability' under the law and thus whether students are entitled to have reasonable adjustments made for their studies. Information provided to Disability Services is held in confidence and is only shared with written agreement. We do encourage information sharing to enable the university to make any reasonable adjustments required. For further information or advice, including advice on Disabled Students Allowances, please contact disability@warwick.ac.uk, telephone the Disability Co-ordinator on 02476 573734 or visit the website: go.warwick.ac.uk/disability.

The International Office
Location: First Floor, University House
Telephone: +44 (0)24 765 23706
Web: go.warwick.ac.uk/international

The International Office warmly welcomes all new international students to the University of Warwick. We are a friendly team of experienced staff, here to support all EU and overseas students during your studies at the University of Warwick. We would like you to come and see us if you have queries or difficulties about anything during your stay. We run the annual Orientation induction programme for new international students, and throughout the year we help with queries about police registration, banking and student status letters. We also work pro-actively to give you opportunities to improve your student experience at Warwick by organising a programme of cultural days out and social events for students and families and administering the HOST programme (a national programme enabling overseas students to stay with families across the UK). We have a team of qualified advisers who provide free, confidential immigration advice and assistance. We provide advice on matters such as extending your visa, travelling abroad and working visas and regulations. We also support foundation, visiting and exchange students who are here under Erasmus partnerships or any other of the wide range of exchange agreements and visiting programmes (including JYA).

As well as dedicated student support staff, we have regional teams who are responsible for students from particular areas of the world. You may have met some of these staff before at exhibitions or at pre-departure receptions or school visits, and you are very welcome to refer to your individual contact after you arrive.
Our office is situated on the first floor of University House and is open from 9am to 5pm Monday to Thursday and 9am to 4pm on Fridays (tel: +44 (0)24 765 23706).

The Chaplaincy
Location: Main Campus (near Arts Centre)
Web: go.warwick.ac.uk/chaplaincy

At the heart of central campus, the Chaplaincy is a vibrant space open to all members of the University community. You can come here for meetings, to relax or study together, enjoy light refreshments, or spend time in public worship or quiet thought. It’s a popular gathering place that welcomes students of any or no faith.

The Chaplaincy is home to the Anglican, Roman Catholic, Free Church and Jewish chaplains, who are always glad to meet students socially and pastorally. As a valued part of the University’s Welfare
network, the chaplains offer everyone a sympathetic ear in total confidence. The University also has a dedicated Islamic Prayer Hall immediately adjacent to the Chaplaincy building.

Students’ Union Advice and Welfare Services
Location: Students’ Union North
Web: http://www.sunion.warwick.ac.uk/portal/advice/
Advice and Welfare Services is a confidential Students’ Union service and is independent of the University. We can give information and advice on many areas of University life including:
• · Accommodation and housing
• · Problems with your course, lecturer, supervisor or department
• · Money and debt problems
• · Support and representation with complaints, appeals, and disciplinary matters
• · Legal and police problems
• · Consumer problems
• · Immigration advice
• · If you are not sure who to talk to or where to get advice try Advice and Welfare Services first. If it is not us we probably know who the right person is and can help put you in touch. http://www.sunion.warwick.ac.uk/portal/advice/
The University and Students’ Union also takes its responsibilities for Equality and Diversity and the eradication of Bullying and Harassment very seriously. The relevant web pages are listed below:
Equality and Diversity: go.warwick.ac.uk/equalops
Bullying and Harassment: go.warwick.ac.uk/harrassmentguidelines

Sexual, Racial and Personal Harassment
The University and the Students’ Union regard all forms of harassment as unacceptable and are prepared to take disciplinary action against offenders. Both the University and the Students’ Union are committed to creating a community that is free from harassment and discrimination. Sexual, racial and personal harassment can seriously worsen conditions for staff and students at the University and may also, in certain cases, be unlawful.
The Sexual, Racial and Personal Harassment: Guidelines for Students website, go.warwick.ac.uk/harassmentguidelines, has the University’s statement of equal opportunities and full contact details for advice and assistance including:
University Senior Tutor and Counselling Service, telephone 024 7652 3761 or extension 23761
Students’ Union Advice and Welfare Services, telephone 024 7657 2824 or extension 72824
Welfare and Equal Opportunities Officer (Students’ Union sabbatical officer), telephone 024 7657 2778 or extension 72778
Nightline (please note that Nightline is a listening service and will not offer advice), 9pm-9am, telephone 024 7641 7668 or extension 22199
Chaplaincy, telephone 024 7652 3519 or extension 23519

Online Social Networking Sites
The use of online social networking sites (e.g. Facebook, Myspace, Beebo etc) has become a very significant part of the lives for many people. They provide a very positive way to keep in touch with people in different places, share common interests, exchange ideas, thoughts and content on academic matters, and to have fun.
There have been a number of examples where these services have been used for less positive reasons and it is because of this we offer these words of guidance:

- Ensure that you avoid using language which would be deemed to be offensive to others in a face-to-face setting as the impact on individuals is just the same.
- Avoid allowing the formation of an online group from isolating or victimising your fellow students or academic colleagues. That may not be your intention but if used carelessly it could be the impact that is achieved.
- Avoid using such services in classes unless your tutor has given the group express permission to do so.
- Please ensure that you never use such sites for accessing or sharing illegal content.

We encourage students to make use of such services. However, students should also be aware that the University will take seriously any occasions where the services are used inappropriately. If occasions of what might be read to be online bullying or harassment to students or staff are reported they will be dealt with in the same way as if it took place in a face-to-face setting.

Information on the University’s acceptable use policy for IT and its disciplinary regulations can be found at the following sites:
Appendices
A – Links to Key University Regulations
Reg 10. Examination Regulations
http://www2.warwick.ac.uk/services/gov/calendar/section2/regulations/examregs/

Reg. 11 Procedure to be adopted in the event of Suspected cheating in a University test
http://www2.warwick.ac.uk/services/gov/calendar/section2/regulations/cheating/

Regulation 23 Student Disciplinary Offences
http://www2.warwick.ac.uk/services/gov/calendar/section2/regulations/disciplinary

Regulation 31 Regulations governing the use of University Computing
http://www2.warwick.ac.uk/services/gov/calendar/section2/regulations/computing/

Regulation 36 Regulations Governing Student Registration
http://www2.warwick.ac.uk/services/gov/calendar/section2/regulations/reg36registrationattendanceprogress/

Regulation 8 Regulations for First Degrees
http://www2.warwick.ac.uk/services/gov/calendar/section2/regulations/reg8to8_5_1/

Regulation 12 Absence for Medical Reasons from a University Examination
http://www2.warwick.ac.uk/services/gov/calendar/section2/regulations/absence/

First Year Board of Examiners – Quick Guide
http://www2.warwick.ac.uk/services/academicoffice/examinations/fyboe/guide/
Appendix B – Studio Booking Policy

Department of Theatre Studies Policy Statement on the Use of
Millburn Studios (G52, G53 and G55), Edit Suite, and G56

Due to the extensive use of the studio spaces in Millburn House (G52, G53 and G55), G56 and the Millburn Edit Suite by staff and students for course work during term time as well as the number of requests for bookings of the Millburn House studios by Theatre students working on projects outside of module work, practical work by our alumni and external groups, the Department of Theatre Studies has approved the following policy on the availability of these spaces:

Term time bookings:

During term time (autumn, spring, and summer), the Millburn Studios (G52, G53 and G55), Edit Suite, and G56 will be available ONLY to the following:

• Theatre Studies and Cultural Policy Studies staff
• Current single and joint honours degree students
• Post-graduate students in Theatre Studies
• Single and joint honours degree alumni

Term dates are available at: http://www2.warwick.ac.uk/services/gov/calendar/termdates.
The spaces may not be booked during term time for rehearsals or productions for Societies.

Bookings for the Millburn Studios (G52, G53 and G55), Edit Suite, and G56 will proceed as follows in order of priority:

• Staff bookings for classes and module-based workshops (scheduled in September or as soon after as possible)
• Assessed practical project presentations and performance exams bookings (scheduled as much as possible in September)
• 3rd year practice-based IRO bookings for three hours per week during term time for each group
• 3rd year practice-based IRO bookings for all spaces for the week before their work-in-progress presentations and the one to two weeks before the IRO Festival (depending on its placement in the year calendar.
• Block bookings grouped around assessment deadlines made by module tutors for rehearsals and other module-related work by students enrolled in the module
• Additional student bookings for module-related work and practice-as-research

In addition, bookings for G52 and G56 will be possible for projects outside of module work in weeks 1-6 in autumn term, weeks 1-5 in spring term and weeks 5-10 in summer term. This includes:

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Projects outside module work by staff and/or current single and joint honours degree students (i.e. workshops, lectures, play readings, rehearsals, practice-as-research, etc.)

Projects (rehearsal and/or performance) led by single and joint honours degree alumni

N.B. G52 and G56 must be returned to their original configurations so they are ready to teaching the next day. Students not following these guidelines will have booking privileges for outside projects revoked.

It is necessary to build as much flexibility as possible into the scheduling system, so advance block bookings (more than two weeks) of non-module-related work are discouraged. Module-based block bookings of over eight hours in a one-week period must be approved by the Director of the Practice. Requests must be made in writing giving a rationale for the request and dates, times and space requested.

Outside term time bookings:

External groups, university groups and societies, former students, and single and joint honours degree students in Theatre Studies currently enrolled (but working on a project not connected with a Theatre Studies module) may book the studios in Millburn House outside of term time. Theatre Studies and Cultural Policy Studies staff and current Theatre Studies students will have priority in any bookings outside of term time if a conflict arises. The studios must be booked through the department (Kate Brennan) in advance. Any external group that does not follow the Studio Use Guidelines will have booking privileges revoked.

A deposit of £50 is required for ALL bookings outside of term time. This deposit will be returned within a week of the end of the booking IF the studio space is left clean and undamaged.

External groups will be charged a daily rate for the use of the studios as follows:

- With required technical support £125 for a four-hour session or £250 for an eight-hour session Payments will be made through the departmental administrator (Sarah Shute) to the departmental account. The technician will then be paid through university payroll.

No bookings of the studio spaces are possible the week before the beginning of Autumn, Spring and Summer terms.

The link to the Calendar is: http://www2.warwick.ac.uk/fac/arts/theatre_s/calendar/
Each room can be viewed individually by clicking the link at the top of the page. All bookings are made through the departmental secretary (Kate Brennan).

PLEASE NOTE: It is the responsibility of the individual or group using any of these spaces either during term time for class-based projects or out of term time to leave the space clean and tidy. There will be a broom and dustpan available in each space for floors to be swept if necessary. All
furniture must be returned to original positions. All equipment **MUST** be left as it was found, ready for use by the next group and no leads shall be re-routed or removed without prior permission. **Leaving the space a mess or the equipment not ready to use can result in loss of booking privileges.**

If you have booked a space and no longer need it, be sure to unbook it so that it is available to someone else. **Booking and not using a studio space can also result in loss of booking privileges.**