

Educational Quality Review Policy

with Grading and Evaluations
Guidelines

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Educational Quality Review Policy (London Theatre Program)

BADA regularly monitors and develops the quality of the learning environment that it offers to its students. This quality review will be undertaken by the Dean in partnership with the Faculty Members. In order that the Dean and Managing Director can make impartial, informed decisions about how best to improve the learning experience of students at BADA the academy evaluates feedback from all those who deliver its educational programs.

In undertaking this evaluation of the education offered by its Faculty the Academy operates the following protocols:

1. Classes taught by new members of the Faculty are observed during their first semester of teaching by the Dean
2. Students are invited to evaluate their classes via a detailed online questionnaire at the end of the teaching period and the conclusion of the semester
3. Faculty members undertake a Course Review after the conclusion of the teaching period
4. The Dean reviews this self-evaluation with Faculty
5. If necessary the Dean and Faculty member draw up an action plan for future teaching

BADA believes these five stages are inter-dependent. Responses arising from one stage must be evaluated in relation to each of the other stages before any decision is made and, if appropriate, acted upon. All BADA staff and contracted Faculty understand these reviews are not a personal judgment on a teacher's qualities but rather tools to facilitate the improvement of the education offered to students. The process is a fully collaborative activity between BADA and its Faculty and both together are responsible for its implementation and review.

Information gained from this educational quality review process is only to be used to develop action plans for maintaining and improving the quality of the academic experience. An action plan will be developed in conjunction with student evaluations and, where appropriate, feedback from visiting professors from American universities (whose impressions of BADA help them decide if they will encourage their students to attend our courses) Any necessary follow-up review dates will be agreed and implemented by the Dean and the Faculty Member.

Information obtained and recorded as part of a quality review process will be recorded and kept securely on file and on electronic file in the BADA's office in accordance with the Data Protection Act and BADA's own Confidentiality Policy. Any Member of the BADA Faculty may request, at any time, to see the evaluation records held relating to their class and their teaching. Should they feel that the evaluation as recorded does not accurately reflect their experience of the classes they taught or their teaching style and method, they should approach the Dean or Managing Director with their concerns. The Dean may then decide to reconsider the evaluation, consult other elements of the educational quality review process or call for a second review to be carried out.

Following this review, a meeting should be held between the Faculty Member and the Dean. (See below: *Faculty Review*). If the Faculty Member feels the evaluation gives an erroneous picture of their teaching then the standard BADA Grievance Policy should be followed.

Appointment of Contracted Faculty and Creatives

When appointed all Faculty and creative production staff contracted to BADA will receive their contracts, BADA Handbook, the terms and conditions of the contract, course guidelines and grading guidelines where applicable. These documents set out clearly their objectives and the standard of performance expected of them by BADA. It is the responsibility of the Dean and Managing Director to ensure that all contracted Faculty and creative production staff read and understand these documents and their role within the Academy.

The Dean ensures all creative production staff understand that BADA aims to provide a professional experience within an educational environment, so that when BADA contracts industry professionals it expects them to be fully committed to the educational welfare of its students and to be fully aware of their role as educators during the production process.

Teaching Plan Outlines

All Faculty are required to work to a syllabus agreed in disciplinary clusters for the course that they will be teaching their students at BADA. All Faculty must consult the course syllabus with the Dean and Programmes Coordinator in advance of the semester.

Each syllabus will set out discipline-specific teaching objectives and learning outcomes. These are designed to provide a clear overview of what students will experience and learn during the class and what they will discover through the process of working in that discipline.

In addition each syllabus includes a short programmatic plan of the development of the semester's learning. Each syllabus should be seen as a living document. Faculty members may amend their plans throughout the time they are teaching in order to reflect the emerging needs of their students whilst adhering to the teaching objectives and learning outcomes of the course.

If in the view of individual Faculty members these changes are significant they should be communicated to the Programmes Coordinator and the Dean.

All syllabuses and any amendments are reviewed by the Dean before the start of the semester, and when approved are given to the students on their arrival.

Class Observation

The Dean may observe the work of all Faculty contracted by BADA in class, during production rehearsals and in performance. In practice the Dean will only sit in on classes or rehearsals when they are being taught or directed by a Faculty member who is new to BADA.

Such visits will always be carried out in consultation and with the Faculty member's full agreement. Before observing a class, the Faculty member will have a short discussion with the Dean in order to explain what they are hoping to achieve in the class/rehearsal that is to be observed and what they hope the students will learn from the session. After observing a class or a rehearsal the Dean will meet again briefly with the Faculty Member to discuss how they felt the class had gone.

The Dean will also complete an observation record documenting the observation. This can be discussed with the Faculty member as part of a review of their work.

In addition to such class observations, the Dean may also carry out any necessary additional observations if a Faculty Member is in an agreed Review period or a Faculty Review following a dispute procedure.

Moderation of Written Work

If a Faculty member marks written work within their module then a Faculty peer will be asked to cross-mark a sample of 3 submissions from each group. The results of the cross-marking are discussed within disciplinary clusters and final grades agreed.

Where a Faculty Member is not available or a non-specialist in the material in the course under review, an external specialist marker will be appointed.

As with all internal evaluations the cross-marking of essays is designed to develop a full and accurate representation of the educational experience delivered to the students of BADA.

Course Review

At the end of the teaching period or after the semester productions all Faculty will be asked to complete a short evaluation of their work during the semester. This evaluation will form the basis of a conversation with the Dean. If necessary the Dean will work together with the Faculty member to devise an action plan to help them to develop their teaching.

Grading and Evaluations Guidelines

Introduction

Grading and evaluation are an essential part of every student's education. In measuring a student's progress and achievement, BADA plays a role in the final award of a degree. Maintaining a satisfactory grade average may be essential if a student is to receive financial aid during their time at university.

BADA is committed to ensuring that the grades and evaluations it gives to its students fulfil the stated requirements of the American universities with which the Academy is affiliated. The guidelines that govern the award of grades and the preparation of evaluations need to be understood by both students and Faculty and are designed to guarantee that all students are treated equally.

BADA is also committed to monitoring the quality of the education that it provides for its students, and such monitoring plays an essential role in measuring, reviewing and refreshing our educational offer.

These guidelines are to assist Faculty in grading and evaluating students' work. If difficulties should occur in the process then the Dean will advise.

A student who successfully completes the LTP is awarded 15 credits by Sarah Lawrence College towards their BA/BFA degree. BADA grades its students and evaluates their work as a record of each individual's progress. A snapshot of that progress is taken by all teachers at a Faculty meeting in the first half of the semester and this provides a benchmark against which a student's final achievement can be measured.

1. Attendance

All students are required to attend every class. To miss a class without prior permission or to be late are violations of BADA's Rules and Regulations. Persistent unannounced lateness or unauthorised absence may lead to a student being failed for that class, or marks being deducted leading to a lower final grade.

However, BADA recognises that students should not be penalised if they are sick or have been granted an authorised absence either from class or a one-to-one tutorial. If 'catch up' opportunities are not possible, then the Faculty member and the student will devise an appropriate way of retrieving the lost class time. This work must not interfere with a student's other course work.

2. Continuous Assessment

As part of its pedagogical approach BADA asks its Faculty members to judge the work and the progress of all students through a process of continuous assessment.

Students are offered regular verbal guidance and feedback on their progress in class. Their developing skills are also under continuing review. Both personal progress and developing skills will be reflected in grades and recorded in the final evaluation that is given to each student.

In the rehearsal period for the productions there is a continuous exchange between directors and students. The ability to accept and to act on constructive criticism is part of every actor's life and so an essential skill for theatre students to acquire.

- (i) An assessment is made by measuring an individual student's achievement and progress against the guidelines set out in the course outline and confirmed in the Student Handbook
- (ii) Assessment strives to be objective and is made from the observation of actual work. It is not required to speculate on how a student may or may not develop.
- (iii) The assessment process must be transparent and equitable. BADA is scrupulous in ensuring that no assessment is undermined by anything that might be construed as personal choice or preference.
- (iv) Assessment and feedback must be fair and objective.
- (v) Responsibility for ensuring that continuous assessment is undertaken in an appropriate way rests with the Dean.

3. Continuous Assessment: LTP Evaluations

In evaluating their students Faculty should consider

- The student's motivation;
- The quality of the work;
- Their progress;
- The steps to be taken if a student's work is to develop and to improve.
- Evaluations together with grades need to be consistent and Faculty should remember that that each student will read their comments.

4. Grading Practical Work

In assigning a letter grade for students, Faculty should take account of the following guidelines.

Letter Grade	Learning	Class Work	Skills	Initiative/Imagination
A/A-	<p>Outstanding ability to understand, manage and organise different performance perspectives offered in class.</p> <p>Exceptional diligence in learning.</p> <p>A clear understanding of the importance of personal discipline in all aspects of the learning process.</p>	<p>Comprehensive understanding of and response to class teaching.</p> <p>A complete understanding of ensemble work both inside and outside the classroom.</p> <p>Presenting work of an exceptional quality.</p>	<p>A deep connection with and understanding of complex text and its relation to character.</p> <p>Consistent character work in every performance environment, however complex or unpredictable.</p> <p>An unerring ability to integrate advanced skills and techniques in respect of voice and movement.</p>	<p>An ability to initiate and to follow through original research.</p> <p>Exceptional inventiveness in all areas of work.</p>

B+/B/ B-	<p>A good ability to understand, manage and organise different performance perspectives offered in class.</p> <p>A mastery of learning text.</p> <p>An appreciation of the importance of personal discipline in all aspects of the learning process.</p>	<p>An understanding of and good response to class teaching.</p> <p>An understanding of the importance of ensemble work both in the classroom and beyond.</p> <p>A satisfactory contribution to the class and evidence of personal development.</p>	<p>A good understanding of complex text and its relation to character.</p> <p>A clear grasp of character work in every performance environment, however complex or unpredictable.</p> <p>An understanding of the importance of integrating advanced skills and techniques in respect of voice and movement.</p>	<p>Frequent examples of creative originality.</p>
C+/C/ C-	<p>Inconsistent standards in the preparation and delivery of class work.</p> <p>Some understanding of textual accuracy.</p> <p>Some appreciation of the importance of personal discipline in all aspects of the learning process.</p>	<p>An uneven understanding of and response to class teaching.</p> <p>A failure to contribute in a consistent manner to ensemble work both in the classroom and beyond.</p> <p>An uneven contribution to class and little evidence of personal development.</p>	<p>Limited understanding of character work in the classroom.</p> <p>Sporadic grasp of how to approach complex text and character work in all performance environments, however complex or unpredictable.</p> <p>Adequate but inconsistent integration of advanced skills and techniques in respect of voice and movement.</p>	<p>Little evidence of either an inventive approach to the work or any measure of personal creativity.</p>

F	In respect of practical work this grade is reserved for students who have failed to submit required work or it is incomplete.			
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5. Grading Written Work

BADA understands that Faculty teaching different classes will look for different achievements when grading written work. Nevertheless, there are a number of common requirements for all courses where students are partly assessed on written work. These requirements must be fully explained to all students both in the course outline and in class.

Written work is expected to demonstrate:

Relevant content that is presented with a measure of individual insight;

- A clear understanding of the subject matter of the written work;
- The use of independent research undertaken outside the classroom;
- Appropriate footnotes for all sources used and quoted and a complete bibliography of these sources;
- It should be written in plain English and properly spelt and punctuated.
- In assigning a letter grade for students, Faculty should take account of the following guidelines:

Letter Grade	Knowledge and Content	Methodology and Language	Critique	Initiative
A/A-	<p>Outstanding originality in argument and a well-developed ability to handle conceptual thought</p> <p>An absolute instinct for relating texts to the social, cultural and political background of the period in which they were written and first performed</p> <p>A mastery of course work</p>	<p>An extremely carefully nuanced thesis for a paper</p> <p>The ability to introduce relevant evidence to support this thesis as it develops through the work</p> <p>An elegant way of incorporating research</p> <p>An outstanding ability to link seamlessly each section of the paper</p> <p>A mastery of sentence structure and the deployment of a suitable vocabulary</p>	<p>A high level of critical analysis in respect of text or performance</p> <p>A fully developed ability to 'read' texts and productions</p>	<p>Highly imaginative response to the assignment</p> <p>A clearly demonstrated ability to plan original research and to take 'ownership' of the work</p>

<p>B+/B/B-</p>	<p>Some originality in argument and a reasonably developed understanding of how to handle conceptual thought</p> <p>An understanding of the importance of discussing texts from the perspective of the social, cultural and political background of the period in which they were written and first performed</p> <p>A clear understanding of course work</p>	<p>A proper thesis for a paper</p> <p>A well-developed ability to support logical argument with evidence</p> <p>An ability to write plain coherent English and to develop a suitable critical vocabulary that leads the reader through the written work with a measure of ease</p>	<p>A firm sense of how to analyse text</p> <p>A well-developed knowledge of how to 'read' texts and productions</p>	<p>A superior response to the assignment as set and an ability to take 'ownership' of it</p> <p>Evidence of having undertaken an organised programme of research which has been deployed with the written work.</p>
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<p>C+/C/C-</p>	<p>A measure of consistency handling an argument and conceptual thought</p> <p>A basic knowledge of the historical social, cultural and political background that informs a text on the page or in performance</p> <p>An intermittent understanding of course work</p>	<p>An underdeveloped thesis that is poorly argued and inadequately supported by chosen evidence</p> <p>Poor use of written English that often falls back on slang and cliché and definitions wholly borrowed from standard dictionaries</p> <p>A tendency to offer the reader unsupported generalisations</p> <p>A failure to identify sources adequately and to understand them</p>	<p>A barely adequate grasp of textual analysis</p> <p>A limited knowledge of how to analyse text</p> <p>Scant knowledge of how exactly to 'read' a text</p>	<p>A basic response to the assignment as set that takes it literally.</p> <p>Basic and unfocused research</p>
<p>F</p>	<p>In respect of written work this grade is reserved for students who have failed to submit required work or it is incomplete</p>			

6. Written Submissions

The following guidelines should be kept in mind when working on an essay or paper, though individual members of the Faculty may offer their own advice on written work to be submitted as part of their courses.

- (i) An academic essay should have a clear thesis, and the reader must not be left in any doubt about what that thesis is and how the paper supports it.
- (ii) There should be a logical flow to an essay as the argument develops.
- (iii) Arguments should be supported with evidence, and counter arguments also supported by the same evidence considered.
- (iv) The essay should be concise and to the point.
- (v) Terms used should be clear and where necessary defined.
- (vi) Students are encouraged to share their own enthusiasm for a play or production but must not mistake subjectivity for appropriate academic distance.
- (vii) While the opinions of literary and theatre critics can be helpful in arriving at a conclusion about a work, they should never be a substitute for the student's own arguments and 'reading' of a text or production.
- (viii) Write simply, directly and clearly. Good grammar, proper syntax, spelling and punctuation will help the reader to a proper understanding of the essay.
- (ix) Sources used in writing an essay should be indicated in footnotes and in a bibliography at the end of the essay. Failure to identify your sources may be construed as plagiarism, which could lead to failing the assignment.
- (x) Always proof-read work carefully before submitting it.

Assignments must be handed in as printed copy on the day stated and by email (as a PDF or word document) on the same day.

Late submissions will result in deducted marks and a lower final grade (B+ will drop to B; B to B- and so on). Failure to submit work completely will result in an automatic C for that course.

Students may apply for an extension if they have good and proper reason (illness, for example). If you are struggling in any way with your assignment – with the content, with the form or with outside pressures – students should discuss this well in advance of the deadline with the appropriate Faculty member and/or the Dean. It is preferable to seek help and guidance early, rather than submitting late.

7. Feedback

Group and individual feedback is given at the end of both parts of the semester. This may be verbal or in writing depending on the course, so essays are returned with comments. All written work will be returned to students within a six weeks of submission.

Faculty

Every member of the Faculty fills in a blank grading and assessment form for each student that they have taught in a semester. These will be sent to Faculty by the sixth week of the semester.

Faculty will enter both a final grade and an evaluation addressed to each student individually. These forms should be completed and returned to BADA as an e-mail attachment within a month of the end of teaching. Grades and evaluations are then sent to the students via Sarah Lawrence College and their home institutions according to their own schedule.

The Dean reviews all grades and evaluations. Should concerns be raised about either, the Dean will contact the appropriate Faculty member for clarification before they are submitted to Sarah Lawrence College.

Students

Should a student wish to challenge a grade or evaluation, they may make an appeal to the Dean who will firstly contact the member(s) of Faculty and explain the student's concerns. The Faculty member will be asked whether she or he would wish to reconsider her or his decision in the light of these concerns.

There is no obligation on any Faculty member to revise their original decision and nor will BADA bring any kind of pressure on them to do so.

If a student continues to contest BADA's decision then they may appeal in writing to the BADA Grading Appeals Committee which consists of the Dean, a member of Faculty and the Programmes Coordinator as secretary to the Committee. The Committee will take evidence either in person or in writing from both sides in the dispute. The Grading Appeals Committee will reach a judgement on the matter and its decision will be final and binding.

Student Feedback Evaluations

At the end of each teaching period and at the end of the semester, every BADA student is asked to complete an anonymous questionnaire in which they evaluate the Faculty who have taught them, classes, masterclasses, directors, accommodation and the BADA administration. There is also an opportunity to record any other observations that they think may be relevant to their time on the program. BADA endeavours to compile an accurate picture of the student experience while studying with the Academy.

Once these surveys are completed, the Executive Assistant will collate the information and send it to the Dean and Managing Director. The Dean and Managing Director will then discuss the information before the Dean will address individual concerns as necessary and discuss them with Faculty as necessary.

The Dean and BADA's management team promote and operate an 'open door' policy in order that students should feel able to discuss specific issues that they feel need to be addressed outside of our quality review process openly and frankly.

Visiting Professors

Given that BADA works in partnership with American academic institutions, the Academy welcomes representatives of universities & colleges in the States (Directors of Study Abroad Programs, heads of Theatre and English departments, etc.) to visit BADA and observe the quality of our work for themselves.

In this way it is hoped those educational establishments will be able to make a better informed decision as to whether their students would benefit from studying at BADA.

Evaluation

Faculty Meetings

Two Faculty Meetings take place during the eight-week teaching block each semester, to discuss any aspect of the work in relation to the students' performance with the Dean and Programmes Coordinator.

Minutes of these meetings are taken by the Programmes Coordinator and circulated to all Faculty to enable those not able to attend a meeting to note and if necessary to comment on any aspects discussed. Any additional notes will be added and kept on file. The Dean will take up any issues that require attention.

Additionally, the Dean and BADA staff operate an 'open door' policy which ensures that all Faculty members feel confident in their ability to talk openly and frankly about their own experiences throughout the term.

Formal Faculty Reviews

Should concerns exist with regards to the work of an individual Faculty member, the Dean may initiate a Formal Faculty Review. Faculty Reviews may take place face-to-face or remotely, but face-to-face is to be preferred in the first instance. During these Review meetings, the Dean will bear in mind:

- BADA's pedagogical values, philosophy and principles;
- The syllabus and evaluate how it compares to what happened in the classroom;
- Where relevant the class review report or moderation of written work undertaken throughout the semester;
- Feedback from students;
- Any issues raised at Faculty meetings.

Faculty members are free to raise any other topics that they feel that the Dean should be aware of. Formal Faculty Review meetings will be documented by the Dean with the notes being sent electronically to the Faculty member for confirmation that the report is an accurate reflection of the Review Meeting. BADA accepts an email from the Faculty member in response. This would constitute a confirmation of approval in the absence of a signature.

In line with BADA's confidentiality policy the issues raised in a Review Meeting and the information documented in the Review minutes will be kept private and confidential. This material will only ever be made available to members of the management team to whom it is relevant and to the Faculty member being reviewed. All Faculty members have the right to reply and appeal as outlined in the BADA grievance procedure.

At the end of the first part of the semester, each Faculty member will review their teaching experience on the Course Review form. Should there be any concerns, either from the Class Review or from the student feedback, The Dean will meet with the Faculty member individually to discuss them.

A general summary of ongoing educational quality review is covered in the Dean's regular presentations to the BADA Board of Trustees.