

# Theatre SPACeS Erasmus Mundus Joint Master programme

## Student Agreement

**Version 17 February 2026**

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# Student Agreement for the Theatre SPACEs Erasmus Mundus Joint Master programme

between

**Høgskulen på Vestlandet – Western Norway University of Applied Sciences**, Inndalsveien 28, 5063 Bergen, Norway [917 641 404] (hereinafter 'HVL'),  
as the Coordinating Institution on behalf of the Consortium formed by the following institutions:

**College of the Holy and Undivided Trinity of Queen Elizabeth near Dublin, School of Education**, College Green, Dublin 2, D02 PN40, Ireland [IE2200007U] (hereinafter 'TCD')

and

**Universitatea de Arte din Targu Mures**, Str. Sámuel Köteles 6, 540057 Targu Mures, Romania [RO 4323101] (hereinafter 'UAT')

and **the Student** :

Last Name:

First name:

Date of birth:

Place of birth:

Nationality:

Place of residence at the time of application:

(hereinafter 'Student')

## Introduction

Theatre SPACEs is an Erasmus Mundus Joint Master programme supported by the European Commission under the Grant Agreement No. **101241068**. The Coordinating Institution of the programme is mandated by the Education, Audiovisual and Culture Executive Agency (thereinafter 'EACEA') to manage the grant including the excellence scholarships awarded to students in respect with the rules of the corresponding EMJM Grant Agreement. The present agreement aims to regulate the terms and conditions of the participation of the Student in the programme. All Programme related regulations and procedures comply with the Lisbon Recognition Convention, the EHEA European Approach for Quality Assurance of Joint Programmes, the ESG, the EMJM Grant Agreement and subsidiary documents.

## 1. Joint programme design

The Student has been selected by the Consortium to attend the Theatre SPACEs Master programme worth 120 European Credit Transfer System Credits (ECTS) for the academic session **2026-2029**. The mobility track, the module plans, the guidelines of the Master thesis, the details of the graduation ceremony and other details are outlined in the respective Annexes. The mandatory mobility periods cannot be replaced by virtual mobility.

## 2. University services provision

The universities of the Consortium will provide the student with tuition, supervision, assessment, and support services of professional standards. Relevant information concerning the structure and the

## Theatre SPACeS Student Agreement

organisation of the Master programme is published on the Theatre SPACeS website: [www.theatre-spaces.eu](http://www.theatre-spaces.eu). The academic organisation and assessment rules of the programme are described in the Annexes.

- a. **Insurance.** Student must have an insurance for the whole duration of the programme in compliance with the minimum requirements of the EACEA (according to Annex 5 of the Grant Agreement).

### 3. Financial responsibilities of non-scholarship students

- a. The Student accepts and acknowledges that they will not receive an EMJM scholarship. Consequently, the Student is fully responsible for covering all costs related to participation in the programme, including but not limited to travel, visa, accommodation, subsistence, insurance, and any other living expenses. This responsibility also extends to travel and accommodation costs incurred in connection with mandatory field visits to other cities or countries organised as part of the programme.
- b. The Student understands and accepts that the Consortium cannot provide any financial support beyond the benefits expressly stated in this Agreement.
- c. The Student further acknowledges that since they participate in the EMJM programme with the support of Erasmus+, they are exempt from paying a tuition fee to the Consortium. However, partner institutions may require the payment of a smaller registration or administrative fee or similar costs in accordance with their general regulations applicable to all students at partner institutions.
- d. Self-financing Students are fully responsible for covering the insurance costs described in 2.a. The Consortium will provide the best available insurance price obtained after consultation with multiple insurance providers.

### 4. Awarded Degree

Upon completion of the entire training programme mentioned above, the Student is awarded a Theatre SPACeS joint degree with a Diploma Supplement issued on behalf of the whole consortium. The structure and the content of the diploma will follow the guidelines of the Diploma Supplement introduced as part of the Bologna Process. For more details see Annex VII. Joint degree policy.

### 5. Attendance and interruption rules

- a. A Theatre SPACeS Student is a full-time student who is expected to attend all lectures. The Student must attend courses from the first day of the programme, including introductory days, to the last day, unless the Student has a different written agreement with the Consortium.
- b. The Student must meet at the very least the minimum 80% attendance rate and related rules throughout the entire Programme. For more details see Annex V.
- c. Absences from courses may only be justified for exceptional reasons such as health, family problems or visa procedure. Justification should be provided to the Programme Coordinator or the Local Coordinator in writing prior to absence.
- d. The Student who is forced to interrupt the programme for a certain period on the ground of justified sickness, pregnancy or family reasons must inform the Programme Coordinator in writing. If the break in studies is short enough for the Student to make up for the lost study time, the Student may remain enrolled in the Master programme. For scholarship students, the scholarship may be paid as normal after seeking authorisation from the EACEA.
- e. In case of a longer absence, the Consortium will examine the Student's situation and may choose either to ask the student to leave the programme or allow the Student to resume the Master programme based on a common decision made in compliance with the internal rules applying in the Coordinating Institution or the Partner institution. In case of such long absences, the Student may remain enrolled in the programme. For scholarship students, the scholarship payment will be suspended during the break. However, these cases must be individually examined and

## Theatre SPACeS Student Agreement

reported to the EACEA for approval. The Coordinating Institution and/or the Partner institutions might request these students to apply for a leave of absence using the institution's internal mechanisms.

- f. If the Student drops out for any reason or stops attending classes without a valid justification, the Coordinating Institution will not pay scholarship anymore and the EACEA will be informed. In case such Student is one of those who hold a study visa and who are subject to immigration procedures in the respective participating countries, the Coordinating Institution will also have to report to the involved Foreign Affairs authorities the fact that the Student is no longer entitled to have a visa to stay in the European Union/Schengen area as a Theatre SPACeS student.
- g. In case the Student does not successfully pass any of the semesters of the Master programme, they will not be accepted in the consecutive semester of the programme. In the event of re-taking a year or individual modules, no extra scholarship will be provided for scholarship students.

### 6. Obligations and behaviour

- a. Attend and actively participate in the programme (lectures, seminars, teaching and learning events including assignments, etc.).
- b. Follow the compulsory mobility path to which the Student has been allocated.
- c. Enrol on a full-time basis, without undertaking any occupation with regular salary in parallel to the studies of the Programme.
- d. Obtain his/her VISA or residence permit from the national and local authorities before arrival to the host countries, if required.
- e. Complete the Programme, which has the duration of two academic years; attend the Programme's courses assiduously with the objective of successfully completing the predefined coursework and examinations inherent to the programme of studies.
- f. Uphold professional and academic ethics during the study cycle.
- g. Comply with the local code of conduct at any university enrolled at.
- h. Commit no fraudulent act, in particular abstain from cheating, falsification or plagiarism of academic work.
- i. Respect the rules and procedures for the use of equipment and installations, avoiding any kind of abuse, misuse or any unauthorized access or violation of departmental, school or institutional rules.
- j. Deliver the expected outputs (projects, assignments, publications, etc.) in accordance with the Programme's requirements.
- k. Achieve the expected performance results in order to be allowed to continue participating in the Programme.
- l. Inform the Local Coordinator at the university at which the Student is enrolled of any prolonged absence and justify it with official certificates whenever required. An unjustified absence of more than 20 % per semester will be considered withdrawal from the Programme.
- m. Inform the Local Coordinator at the university at which the Student is enrolled of any circumstances that impede the Student from taking an exam and/or other forms of course evaluation.
- n. Comply with the internal regulations of the host institutions and/or the consortium, following the rules for discipline in place. In case different from Programme documents, each Programme institution will provide the Student with a written copy of additional relevant rules, in the same conditions as the ones applicable to the local students.
- o. Fulfil all the administrative requirements established by the Coordinating Institution and the partner Universities by the due dates.
- p. Contribute to disseminate the master programme and the excellence of teaching and research of the partner institutions and the European Higher Education Area.

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- q. Commit to taking part in programme surveys/evaluations conducted by the consortium and/or the European Commission/EACEA.
- r. Refrain from the use of artificial intelligence tools in written assignments, examinations and the Master thesis, except where the specific task or instructor explicitly authorises such use.
- s. Acknowledge that serious breaches of professional or academic ethics —including, but not limited to, fraudulent acts, plagiarism, falsification, or misuse of equipment and facilities — may result in disciplinary action up to and including exclusion from the Programme by the Consortium.

### 7. Exclusion

Any incident against the above-mentioned commitments will be treated by the relevant academic authorities and may lead to the exclusion of the Student from the Programme. Particularly if:

- a. the Student does not attend courses (lectures, seminars, tutorials, practical sessions, informative and official meetings) for which the student cannot justify with medical certificates or similar, or for which prior permission has been granted by the Programme Coordinator or the Local Coordinator;
- b. the Student is the subject of disciplinary measures leading to exclusion from the Programme institutions;
- c. the Student is the subject of legal prosecutions that prevent them from attending the Programme;
- d. the Student withdraws from the Programme, on own decision or by force majeure.

In these cases, the Student understands that they will be excluded from the Programme. In case of exclusion, the local rules of the institution in which the student is currently studying will apply (in particular with regard to the appeal procedure). In such an event, the student hereby makes a commitment on honour to reimburse the Coordinating Institution the excess funding from the scholarship allocated to them, which consists of any Programme's funds received covering the period following the date of exclusion.

### 8. Local support

- a. The Student will have an advisor at each institution that acts as initial contact point and source of advice for queries and concerns at the individual Partner University, whether academic, logistic, administrative, social or cultural.
- b. Each Partner University will offer the Student all the services that are also available to local students (e.g. language courses, library access, social services, internet access, sports facilities) during their stay in the relevant university.
- c. The rights and responsibilities of the Programme's students during their stay at a Partner University shall be the same as those of other Master students enrolled at that university. Students will enjoy the same benefits and shall be likewise subjected to the regulations and standards of conduct which are in force at the Partner University.
- d. Each Partner will offer information on local and national administrative and logistical processes, for example accommodation (cost of living, finding and renting flats), university facilities, programme-related travel, visa information, registration with local authorities and residence permits.

### 9. Travelling with family

Students travelling with their families can receive information from the Partner universities regarding obtaining a visa for the family, finding sufficient lodging, a kindergarten, part-time work etc. However, it is not the obligation of the Partners to provide these and the Partner cannot guarantee that any of these will be always available. The Student understands that travelling with family does not entitle the Student to higher scholarship or any other type of additional support or funding from any of the Partners. The Student also understands that travelling with family will not entitle them for different treatment regarding attendances, courses, exams, deadlines or any programme obligations. The

## **Theatre SPACES Student Agreement**

Student understands that the Consortium is not covering the costs of the insurance for the family members but insuring them is the sole responsibility of the Student. The same insurance with the same conditions will be available for family members at own cost.

### **10. Participation in quality assurance processes**

The Student commits to taking part in programme surveys/evaluations conducted by the consortium and/or the European Commission/EACEA. The Student is strongly encouraged to join the Erasmus Mundus Students Association (EMA, see <http://www.em-a.eu/>).

### **11. Processing of personal data**

Every Partner university has responsibility to ensure that the personal data of students that will be subject to data processing are accurate and up-to-date, and that it will be well protected. Each Partner commits itself to respect applicable data protection laws: the European General Data Protection Regulation (GDPR) and relevant national data protection law applicable to said Partner. The responsibility for ensuring that the data processing has a legal basis lies with the Partner controlling the data. Where necessary, the partner universities shall cooperate in order to enable one another to fulfil legal obligations arising under the applicable data protection laws within the scope of the performance and administration of the Programme and of this Agreement. The Consortium is obliged to share certain personal data with the granting authority (EACEA) that also collects and process personal data according to GDPR.

### **12. Complaints**

In case of complaint, the Student may appeal to the Ombudsperson. The Ombudsperson will consider the issue and will solve it as soon as possible with the involvement of the Programme Coordinator, the Local Coordinators or the Board if necessary. However, for specific complaints about a specific service or facility provided by a Partner institution, the Student shall invoke the complaints procedure of that institution. If not resolved, the Board shall attempt to settle the dispute by arbitration. Depending on the case, either the courts of the country of the institution where the Student is studying or the Norwegian court shall be considered as the competent authorities to resolve any further legal dispute between the Consortium and the Student emerging from this Agreement.

### **13. Change in situation**

Any alteration to the initial situation as laid out in the present document must be immediately communicated to the other party. Upon mutual agreement of contractual modifications, the coordinating Institution will issue an addendum to the present contract.

Any amendments or modifications to this Agreement shall be made in writing and duly signed by the Parties. However, the Student acknowledges and accepts that minor changes, in particular those relating to the Annexes, may be approved by the Board without requiring the re-execution of this Agreement.

In such cases, the Student shall be promptly informed in writing of the approved changes, and from the date of such notification, the revised provisions shall be deemed binding.

### **14. Litigation**

- a. The Student represents and warrants that all academic qualifications submitted for admission, including a bachelor's degree or equivalent, are valid, authentic, and duly awarded. Admission and enrolment in the Programme are granted in reliance on this representation. If it is determined at any time that the Student does not hold a valid qualifying degree, the Institution reserves the right to withdraw admission or terminate enrolment without liability. In such case, any scholarship, grant, or financial support received by the Student without a valid basis must be repaid in full upon demand.



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- b. For any litigation related to the EMJM scholarship, the EACEA will advise.
- c. The present agreement will be governed by Norwegian Law.
- d. Both parts will endeavour to solve amicably any controversy related to the interpretation or implementation of the present agreement. Failing agreement by both parts, the Norwegian courts are designed as the only competent authorities to resolve any legal dispute between the Consortium and the Student emerging from the present agreement.
- e. By signing the present Student Agreement, the Student declares that they fulfil the following conditions for receiving the Erasmus+: EMJM scholarship:
  - The Student has never benefited from an Erasmus Mundus Joint Master scholarship before.
  - Students receiving a scholarship cannot benefit from another EU funded scholarship scheme to follow the Theatre SPACeS Master programme for its entire duration.
  - The Student enrolls as a full-time student and commits themselves to participating in the Theatre SPACeS Master programme in accordance with the terms defined by the consortium in the Student Agreement. Failure to do so could lead to the termination of the scholarship.

### 15. Binding nature of the Agreement

This agreement, including all annexes, constitutes a legally binding framework for the Consortium and for the student. By signing the Joint Student Agreement, the student accepts the terms and conditions of the Programme and commits to fulfilling all academic, administrative, and mobility-related obligations as defined therein. Failure to attend or formally register for the Programme after accepting a study place may result in the obligation to reimburse any Erasmus Mundus scholarship already received. Furthermore, documented justification will be required in order to be considered for future admission to the Programme.

This Agreement represents the entire understanding between the Student and the Consortium with respect to the subject matter hereof and supersedes all prior agreements, whether oral or written.

Student	Theatre SPACeS	Theatre SPACeS
Name:	Programme Coordinator Adam Cziboly	Rector, Coordinating Institution Gunnar Yttri
Date:	Date:	Date:
Signature:	Signature:	Signature:

## **Theatre SPACeS Student Agreement**

### **Annexes**

- I. Joint programme design
- II. Programme level learning outcomes
- III. Modules
  - a. Modules of the 1<sup>st</sup> and 2<sup>nd</sup> semester (Norway)
  - b. Description of the summer school (Ireland)
  - c. Modules of the 3<sup>rd</sup> semester (Romania)
  - d. Modules of the 4<sup>th</sup> semester (Ireland)
- IV. Joint student admission requirements and selection procedures
- V. Joint monitoring, quality assurance, examination and performance evaluation procedures
- VI. Common services offered to students and visiting scholars
- VII. Joint degree policy

## Annex I - Joint programme design

### 1. Key details

- 1.1. **Name of the programme:** Master in **Theatre** in Social, Participatory Art, Community and Educational Contexts, Erasmus Mundus Joint Master Programme
- 1.2. **Acronym:** Theatre SPACES
- 1.3. **Qualification:** Master of Arts in Theatre in social, participatory art, community and educational contexts
- 1.4. **Classification of the programme according to the International Standard Classification of Education (ISCED):** ISCED 7: Master or equivalent level, 02 – Arts and humanities, 0215 – Music and performing arts
- 1.5. **Semesters:** 4 (24 months), including a summer school between the second and the third semester.
- 1.6. **Credits:** 120 ECTS, of which the MA dissertation is 30 credits (coordinated by TCD)
- 1.7. **Language of the instruction:** English
- 1.8. Programme level learning outcomes: see Annex II.
- 1.9. **Short summary of the programme:** The “Theatre in Social, Participatory Art, Community and Educational Contexts” Erasmus Mundus Joint Master Programme is an international and interdisciplinary Master programme, which aims to transmit theoretical and practical knowledge on applying theatre in educational, community, cultural and social contexts. Graduates are prepared to use or research different applied theatre genres and continue their studies at the doctoral level.

### 2. Scope of the joint Master programme

2.1. The programme covers different applications of **theatre and drama** in the following **contexts**:

Labour market field	Examples of labour market contexts
<u>S</u> ocial and health contexts	Hospitals, health centres, health clinics, refugee centres, NGOs, prisons, churches, care homes, institutions working with people with substance abuse, institutions working with people living with dementia, institutions working with people living with special needs, other social and health contexts
<u>P</u> articipatory <u>A</u> rt and cultural contexts	Educational departments of theatres, Theatre in Education companies, classroom theatre (“Klassenzimmertheater”), street theatre with clear educational, social and community approaches, museums, libraries, galleries, zoos, other cultural and public contexts
<u>C</u> ommunity contexts	Communities, villages, youth clubs, women’s groups, environmental associations, charities, sports clubs, health awareness groups, Theatre of the Oppressed groups, other community contexts
<u>E</u> ducational contexts	Early childhood education, primary schools, secondary schools, high schools, art schools, cultural schools, learning centres for refugees and immigrants, theatre schools, youth theatres, other contexts involving extracurricular activity and nonformal education (e.g., the Scandinavian practice of folk high schools, “folkehøgskole”)

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- 2.2. The programme has a strong theoretical / academic component which qualifies selected participants to enrol a PhD programme and continue their academic career in research or in higher education.
- 2.3. Beyond offering different approaches and methods, the programme also focuses on understanding the different contexts, and the adaptation / implementation of the learned approaches and methods within these contexts.
- 2.4. Throughout the entire programme, students will also learn analysing and reflecting on the transcultural context in which they apply / adapt / implement a specific drama approach.
- 2.5. Students will go to field trips, job shadowing, institution visits, and participate in project work of local institutions (as many types of institutions as possible) during the project. All such field trips / visits will be connected to theory and reflected on.
- 2.6. Academic writing, science theory and research methodology will be introduced already in the 1<sup>st</sup> semester and will be recurring topics in each semester.
- 2.7. The Partners will continuously update their curricula in order to
  - a. offer the most up-to-date syllabus regarding the theory and the practice of theatre and drama in contexts, related research approaches and academic writing,
  - b. ensure that all Partners are using a consistent terminology and
  - c. create a holistic syllabus where semesters connect to and build upon the previous semesters.
- 2.8. Delimitations of the programme from other selected ISCED areas:
  - a. Elements of the programme can be applied in teaching school subjects or teaching specific drama/theatre related subjects, but the programme is not teacher training.
  - b. Elements of the programme can be applied in health recovery or therapy, but the programme is neither a training in health, nor in therapy or rehabilitation.
  - c. Elements of the programme can be applied in social care, but the programme is not social work, welfare or care training.
  - d. Elements of the programme can be applied by performance artists, actors, playwrights, critics, producers, artists working with independent theatres etc., but the programme has a clear specific focus as indicated in its name: the programme is training artists who are working in specific contexts.
- 2.9. The programme has a spiral curriculum by revisiting recurring topics in different semesters, but from different aspect, angles or depth.
- 2.10. The programme strives to mix the EMJM students with local students whenever possible: some parts of the modules might be a cooperation between EMJM students and local students.
- 2.11. The reference style used throughout the entire Programme at all Partner universities is APA 7<sup>th</sup>.
- 2.12. In the Master programme, 1 ECTS is equivalent to 25 hours of student workload.
- 2.13. All Programme related regulations and procedures comply with the Lisbon Recognition Convention, the EHEA European Approach for Quality Assurance of Joint Programmes, the ESG, the EMJM Grant Agreement and subsidiary documents.

## 3. Mobility path

- 3.1. The first and second semester, the summer school and the third semester are realised at different universities. Students can choose where they wish to conduct their research for their MA dissertation in the fourth, last semester.
- 3.2. The module plans are available in Annex III.
- 3.3. Module plans were designed in a unified structure, including all aspects that will be needed in all Partner countries for accreditation. There are two responsible teachers indicated for

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each module, or a deputy responsible is identified. This is to avoid the risking of the entire programme in case a responsible person falls out for any reason.

3.4. The joint curriculum has a modular structure and comprises seven mandatory modules in a compulsory linear mobility path spread over four semesters and two years:

Semester	Location	Modules	Workload
1 <sup>st</sup> semester (Sep-Dec)	HVL, Bergen	1. Introduction to drama and theatre pedagogy 2. Art and research	30 ECTS
2 <sup>nd</sup> semester (Jan-Jun)	HVL, Bergen	3. Performative practices in transcultural contexts 4. Theatre in social, health and community contexts • Includes fieldwork	30 ECTS
summer school (July)	TCD, Dublin	5. Drama in Education and dissertation preparation	Approved / not approved
3 <sup>rd</sup> semester (Sep-Dec)	UAT, Targu Mures	6. Theatre in Education	30 ECTS
4 <sup>th</sup> semester (Jan-Aug)	TCD, Dublin	7. MA Dissertation (coordinated by TCD, students can choose location, supervision distributed equally)	30 ECTS

3.5. The semesters start and end according to the following plan:

- a. First semester in Norway starts in September (with some online informative events organized already in mid-August) and ends in December.
- b. Second semester in Norway starts early January and ends mid-June. The semester includes a min. 30-hours-long fieldwork at an organization.
- c. Summer school offered by TCD is in July, between the second and third semesters.
- d. Third semester starts in September in Romania and ends in December.
- e. Fourth semester coordinated by Ireland will start in January and end in August. Students decide where they stay.

3.6. The exact time frame of the semesters will be more precisely presented in a detailed semester plan, which the students will receive at beginning of each academic year. Usually, 2-3 weeks will be left between semesters to allow moving from one city to another.

3.7. The entire programme takes 24 months from September to August. Students have a summer break following the summer school and 2-4 weeks breaks during the winter holidays seasons.

3.8. The summer school between the 2<sup>nd</sup> and the 3<sup>rd</sup> semester is a mandatory learning activity, which is not graded but approved.

3.9. Throughout the entire programme, guest lecturers from other countries are invited to hold lectures, workshops, seminars both on campus and online, with the intention of sharing projects and practices from different contexts.

3.10. Regulations of the MA dissertation are in Annex V. section 4.

## Annex II - Programme level learning outcomes

### *a) Knowledge:* The candidate

- has advanced knowledge of applying theatre and drama in transcultural contexts;
- has advanced knowledge of the major periods, genres and representatives of theatre history, especially applied theatre, and post-dramatic theatre;
- has thorough knowledge of the theory, concepts and methods in applied theatre, drama- and theatre education, process drama, Theatre in Education and performance arts oriented Theatre Pedagogy;
- has thorough knowledge of different methodologies and tools of facilitating drama processes and creating theatre in educational, social, community, health, care and cultural contexts;
- can analyse the ethical aspects and responsibilities of artistic interventions in a community and the role of the facilitator-researcher in the process;
- has thorough knowledge of methods of reflective practice and qualitative drama/theatre education research;
- has advanced knowledge in the theory of drama- and theatre-based participatory artistic research approaches.

### *b) Skills:* The candidate

- can carry out and evaluate theatrical practices in different educational, social, community, health, care and cultural contexts to achieve specific aims;
- can participate in community artistic processes sensitively, ethically, responsibly, sustainably and creatively;
- can critically analyse existing applied theatre practices in relation to their implementation in different social and cultural contexts;
- can identify practices that can be applied in specific contexts with different logistic realities;
- can independently recognise and reflect on their own needs for further developing their artistic, pedagogical, and social competences;
- can adapt and use their knowledge in multilingual contexts, communicate at a high professional level in their first language and in English;
- can conduct interdisciplinary educational or artistic research individually, and in groups;
- can carry out and complete independently and in groups, a wide range of applied theatre tasks in both the private and public sector (such as various tasks related to theatre arts, community development, project management, the cultural sphere, media, economy, specialized teacher training, curriculum planning, or various academic fields).

### *c) Attitude:* The candidate

- has developed their own artistic and pedagogical style;
- is motivated to develop professionally in the field of applied theatre;
- is characterized by a professional transcultural attitude;
- is open to cooperation and teamwork with colleagues working in other disciplines;
- is creative, systematic, thorough, and accurate;
- is flexible, a good organizer, and good at identifying and solving problems;
- has a highly developed critical attitude due to wide-ranging, interdisciplinary, cross-cultural, and practice-oriented knowledge.

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*d) General competence / autonomy and responsibility:* The candidate

- can analyse relevant academic, research and ethical problems regarding drama and applied theatre;
- can apply a wide variety of drama- and theatre-based participatory artistic research approaches;
- can exploit different methods of reflective practice and qualitative drama/theatre education research;
- can apply their knowledge and skills in new educational-, social-, community-, health- and cultural areas in order to carry out advanced processes and projects;
- communicates independently by mastering the terminology of the academic field;
- can communicate about practical, artistic, and academic issues in the field, both with other specialists and to the general public;
- can contribute to new thinking and innovative processes in the field of drama and applied theatre;
- strives to create communities, enhance cross-cultural dialogue through artistic methods in various contexts, through innovative forms;
- supports the strengthening of international connections, serves the international integration and flow of information, while at the same time, also preserves their own cultural identity.

## Annex III.a. – Modules of the 1<sup>st</sup> and 2<sup>nd</sup> semesters (Norway)

### Introduction to drama and theatre pedagogy

**Code in local system:** MSPACES501

**Title of the module in English:** Introduction to drama and theatre pedagogy

**Title of the module in local language (if relevant):** not relevant

**University:** Western Norway University of Applied Sciences (HVL)

**Department:** Department of Arts Education

**Module coordinator:** Adam Cziboly

**Deputy module coordinator:** Katrine Heggstad

**Others involved in teaching and assessment:** Mette Bøe Lyngstad, Silje Birgitte Folkedal, Sylvia Linda Hansen Rios, Elin Thoresen

**Location(s) (campus):** Campus Kronstad, Bergen

**Semester (autumn / spring):** autumn

**Semester starts:** ca. 1<sup>st</sup> September

**Semester ends:** ca. 20<sup>th</sup> December

**Semester of the exam (if different semester):** same semester

**Number of ECTS credits:** 15

**Mandatory or elective module:** mandatory

**Required presence:** min. 80 % (mandatory learning activity)

**Language of teaching:** English

#### Description of the course (content and structure):

The module covers the theoretical groundings and the practice of the different approaches and traditions in drama pedagogy and theatre pedagogy, along with reading and analysing articles. Specific focus is given to the history of the different traditions; the specific contexts that enhanced the development of these traditions; and the challenges of adaptation to other contexts.

Students will learn different approaches in process drama, and they will acquire their first experiences with planning and leading. In addition, students will also learn about the practices of theatre pedagogy and the Bergen-based approach “From text to theatre”, a way of using drama pedagogy to create preparatory workshops for theatre performances. Similar approaches in different contexts are also discussed.

**Entry requirements:** none

#### Learning outcomes:

##### *Knowledge*

The candidate

- has advanced knowledge in the theoretical groundings of drama pedagogy,
- has advanced knowledge in the development of drama pedagogy, with a specific focus on different contexts and traditions,



## Theatre SPACEs Student Agreement

- has thorough knowledge regarding the role of drama pedagogy in education, society and culture,
- has advanced knowledge in the application of drama pedagogy in theatres, with special focus on preparatory workshops,

### *Skills*

The candidate

- can discuss philosophical, pedagogical and artistic traditions in the field,
- can reflect in a critical and constructive way on the theory and practice of the field,
- is able to facilitate drama pedagogical processes in and outside classrooms,
- reads and understands academic texts of the field.

### *Attitude:*

The candidate

- has strong motivation towards and professional dedication to the field,
- is open to cooperation and teamwork,
- is creative and innovative,
- is systematic, thorough and accurate in their work.

### *General competence / autonomy and responsibility*

The candidate

- can plan, implement and analyse process drama classes,
- can explain drama and theatre pedagogical methods in the field of different social arenas.

### **Teaching methods:**

Methods of instruction in this module will be a combination of lectures, workshops and seminars, usually 4 days a week. The module demands regular attendance and active participation in classes, contribution to workshops and presentations in seminars. Teaching happens both on campus, outside campus and online. Students are also expected to work independently, in pairs and in groups.

### **Hourly breakdown of learning and teaching activities:**

**Scheduled Learning (SL)** includes lectures, practical classes and workshops, peer group learning: 150

**Directed Learning (DL)** includes placements, work-based learning, external visits, on-line activity: 50

**Private Study (PS)** includes preparation for assignments and exams: 175

**Total:** 375

### **Mandatory assignment 1**

**Type of assignment:** practical group work

**Description of the assignment:** Developing, implementing and analysing a process drama aimed at a specific target group. The students devise and implement the initial phase (ca. 1-1,5 hours) of a process drama.

**When and where:** The workshop is implemented with either other students or pupils in a school.

**Assessment:** approved/not approved

**Supportive materials that can be used:** anything available on campus

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### Mandatory assignment 2

**Type of assignment:** practical group work

**Description of the assignment:** Developing, implementing and analysing a “From text to theatre” workshop aimed at a specific target group. The students devise and implement the initial phase (ca. 1-1,5 hours) of a workshop.

**When and where:** The workshop is implemented with either other students or pupils in a school.

**Assessment:** approved/not approved

**Supportive materials that can be used:** anything available on campus

### Exam

**Type of exam:** Individual written home essay, 5 days.

**Description of the exam:** The student will write an academic essay on a topic related to the module. Criteria regarding format, structure and content will be specified.

**When and where:** Date will be specified when the module starts.

**Assessment:** The exam is graded A-F. F is a failing grade.

**Supportive materials that can be used:** Any available literature. The teachers are not allowed to supervise the students during the home exam period.

**Need for external examiners:** Two internal examiners every first year, an external and an internal examiner every second year.

### Guiding literature (will be updated and extended before semester start):

- Bolton, G. (2007). A History of Drama Education: A Search for Substance. I Leora, B. (Ed.). *International Handbook of Research in Arts Education*. pp. 45–62.
- Cziboly, A., Lyngstad, M. B., & Zheng, S. (2022). The influence of the “conventions approach” on the practice of drama in different cultures. In *The Routledge Companion to Drama in Education* (pp. 94-109). Routledge.
- Davis, D. (2010). *Gavin Bolton. Essential writings*. Trentham IOE press.
- Davis, D. (2014). *Imagining the Real. Towards a new theory of drama in education*. IOE Press/Trentham Books.
- DICE Consortium / Cooper, C. (Ed.) (2010). *Making a World of Difference. A DICE resource for practitioners on educational theatre and drama*. DICE Consortium.
- Eriksson, S. A. (2007). Looking at the Past for Stepping into Future.... I Shu, J. & Phoebe, C. (Eds.) *Planting trees of Drama with global Vision in Local Knowledge: IDEA 2007 Dialogues*. IDEA Publications.
- Heathcote, D. & Bolton, G. (1995). *Drama for Learning: Dorothy Heathcote's Mantle of the Expert Approach to Education*. Heinemann.
- Heathcote, D. & Bolton, G. (1999). *So You Want to Use Role-play?* Trentham.
- Neelands, J. & Goode, T. (2015): *Structuring Drama Work*. (3<sup>rd</sup> edition). Cambridge University Press.
- O'Neill, C. (1995). *Drama Worlds. A framework for process drama*. Heinemann.
- Taylor, T. (2016). *A Beginner's Guide to Mantle of the Expert: A Transformative Approach to Education*. Singular Publishing.

## Art and research

**Code in local system:** MSPACES502

**Title of the module in English:** Art and research

**Title of the module in local language (if relevant):** not relevant

**University:** Western Norway University of Applied Sciences (HVL)

**Department:** Department of Arts Education

**Module coordinator:** Adam Cziboly

**Deputy module coordinator:** Elin Thoresen

**Others involved in teaching and assessment:** Katrine Heggstad, Mette Bøe Lyngstad, Silje Birgitte Folkedal, Sylvia Linda Hansen Rios

**Location(s) (campus):** Campus Kronstad, Bergen

**Semester (autumn / spring):** autumn

**Semester starts:** ca. 1<sup>st</sup> September

**Semester ends:** ca. 20<sup>th</sup> December

**Semester of the exam (if different semester):** same semester

**Number of ECTS credits:** 15

**Mandatory or elective module:** mandatory

**Required presence:** min. 80 % (mandatory learning activity)

**Language of teaching:** English

### Description of the course (content and structure):

The module covers the dramaturgical strategies in drama- and theatre pedagogy, the theory of artistic research and arts-based research, and the theory of aesthetics and creativity. Special emphasis is given to an introduction to qualitative research methodology and academic writing.

Students conduct arts-based theatre exploration through creating multilingual monologues. Exploration begins with a course on storytelling covering fantasy stories, personal stories, multicultural stories and traditional fairy tales of different cultures, and a course on research-based theatre (RBT) with a specific focus on transcultural storytelling, narratives and performativity. Students develop their own RBT-based monologue projects and connect that to research design.

**Entry requirements:** none

### Learning outcomes:

#### *Knowledge*

The candidate

- masters drama- and theatre-related qualitative research approaches and tools,
- has obtained advanced understanding about science-theoretical research traditions,
- has obtained thorough insights about different methods within artistic research.

#### *Skills*

The candidate

- writes in an analytical and academic manner,
- can apply knowledge in a critical manner,

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- can analyse and discuss academic texts,
- can describe, make use of and discuss different research methods and traditions,
- can communicate in an analytical and critical manner about artistic research, in writing and orally.

### *Attitude:*

The candidate

- has strong motivation towards and professional dedication to the field,
- is open to cooperation and teamwork,
- is creative and innovative,
- is systematic, thorough and accurate in their work.

### *General competence / autonomy and responsibility*

The candidate

- can employ a research approach in relation to drama and theatre practice,
- can discuss research ethics,
- can analyse and relate critically to various information sources,
- can utilise science concepts and apply them in professional discourse.

### **Teaching methods:**

Methods of instruction in this module will be a combination of lectures, workshops and seminars, usually 4 days a week. The module demands regular attendance and active participation in classes, contribution to workshops and presentations in seminars. Teaching happens both on campus, outside campus and online. Students are also expected to work independently, in pairs and in groups.

### **Hourly breakdown of learning and teaching activities:**

**Scheduled Learning (SL)** includes lectures, practical classes and workshops, peer group learning: 150

**Directed Learning (DL)** includes placements, work-based learning, external visits, on-line activity: 50

**Private Study (PS)** includes preparation for assignments and exams: 175

**Total:** 375

### **Mandatory assignment 1**

**Type of assignment:** individual practical work: exploration with storytelling / research-based theatre.

**Description of the assignment:** Each student prepares a short individual presentation or monologue with an artistic/arts-based research approach.

**When and where:** Date and location will be specified at the beginning of the semester.

**Assessment:** approved/not approved

**Supportive materials that can be used:** anything available on campus

### **Mandatory assignment 2**

**Type of assignment:** individual written task and oral presentation

**Description of the assignment:** 1. The students will be requested to individually analyse an academic article from the reading list. In the written assignment, the student will be asked to analyse and reflect on the article's intention, research question, chosen methodology, use of argumentation and what sources the writer has made use of. 2. The students will have to make an oral presentation of the article to peers in a seminar.

**When and where:** Deadlines and date of seminar will be specified when the module starts. Written assignments will have to be submitted in Canvas.

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**Assessment:** approved/not approved

**Supportive materials that can be used:** any available literature

### Exam

**Type of exam:** Individual written home essay, 5 days.

**Description of the exam:** The student will create a research design on a topic related to the module. Criteria regarding format, structure and content will be specified.

**When and where:** Date will be specified when the module starts.

**Assessment:** The exam is graded A-F. F is a failing grade.

**Supportive materials that can be used:** Any available literature. The teachers are not allowed to supervise the students during the home exam period.

**Need for external examiners:** Two internal examiners every first year, an external and an internal examiner every second year.

### Guiding literature (will be updated and extended before semester start):

- Ackroyd, J. (Ed.) (2006). *Research methodologies for Drama education*. Trentham Books.
- Flick, U. (2007): *Designing Qualitative Research*. SAGE research methods.  
<http://methods.sagepub.com/Book/designing-qualitative-research>
- Leavy, P. (2015). *Method Meets Art. Theatre, Drama, and Film. Arts-Based Research Practices*. Second Edition. The Guilford Press.
- Neelands, J. (2006). Re-imagining the reflective Practitioner: towards a philosophy of critical praxis. I Ackroyd, J. *Research methodologies for Drama education*. Trentham Books.
- Norris, J. (2016). Drama as Research. Realizing the potential of drama in education as a research methodology. *Youth Theatre Journal* 30(2)
- Nygaard, L. P. (2008): *Writing for Scholars. A Practical Guide to making Sense and Being Heard*. Universitetsforlaget.
- O'Toole, J. (2006). *Doing Drama Research: Stepping into enquiry in drama, theatre and education*. Melbourne: Drama Australia
- Taylor, P. (1996). Doing Reflective Practitioner Research in Arts Education. I Taylor, P.: *Researching drama and arts education: Paradigms and possibilities*. Routledge.

## Performative practices in transcultural contexts

**Code in local system:** MSPACES503

**Title of the module in English:** Performative practices in transcultural contexts

**Title of the module in local language (if relevant):** not relevant

**University:** Western Norway University of Applied Sciences (HVL)

**Department:** Department of Arts Education

**Module coordinator:** Adam Cziboly

**Deputy module coordinator:** Silje Birgitte Folkedal

**Others involved in teaching and assessment:** Katrine Heggstad, Mette Bøe Lyngstad, Sylvia Linda Hansen Rios, Elin Thoresen

**Location(s) (campus):** Campus Kronstad, Bergen

**Semester (autumn / spring):** spring

**Semester starts:** ca. 5<sup>th</sup> January

**Semester ends:** ca. 15<sup>th</sup> June

**Semester of the exam (if different semester):** same semester

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**Number of ECTS credits:** 15

**Mandatory or elective module:** mandatory

**Required presence:** min. 80 % (mandatory learning activity)

**Language of teaching:** English

### **Description of the course (content and structure):**

This module offers a variety of performative practices through workshops and courses in acting, directing, devising and creative dance. Students will also lead workshops for each other and analyse different performative practices in transcultural contexts. Contemporary theatre history lectures will focus on the path to the development of post-dramatic theatre and applied theatre genres. Besides the use of theatricality in process drama, site-specific theatre, promenade theatre, classroom theatre, and other untraditional theatre spaces will also be explored.

Practical experiences will result in creating a joint multilingual performance on campus or in the applied field, using a variety of skills (e.g., research-based theatre, storytelling, movement etc).

**Entry requirements:** MSPACES501 and MSPACES502

### **Learning outcomes:**

#### *Knowledge*

The candidate

- has advanced knowledge in the application of theatre in transcultural contexts,
- has advanced knowledge in the major genres and representatives of performance-arts-oriented and post-dramatic theatre,
- has thorough knowledge in applied theatre as an arts educational field of practice,
- has thorough knowledge in project development of a performative presentation/a performative programme.

#### *Skills*

The candidate

- can demonstrate performative competence in the field's forms of expression,
- can combine form and content in a conscious way artistically,
- can work out a project concept and plan for own arts-based projects,
- can adapt and use their knowledge in multilingual contexts, both in their first language and in English.

#### *Attitude*

The candidate

- is flexible and a good organizer,
- is good at identifying and solving problems,
- is motivated to continuously develop themselves professionally.

#### *General competence / autonomy and responsibility*

The candidate

- strives to create communities,
- strives to enhance cross-cultural dialogue through artistic practice,
- has developed their own artistic and pedagogical style.

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### Teaching methods:

Methods of instruction in this module will be a combination of lectures, workshops and seminars, usually 4 days a week. The module demands regular attendance and active participation in classes, contribution to workshops and presentations in seminars. Teaching happens both on campus, outside campus and online. Students are also expected to work independently, in pairs and in groups.

### Hourly breakdown of learning and teaching activities:

**Scheduled Learning (SL)** includes lectures, practical classes and workshops, peer group learning: 150

**Directed Learning (DL)** includes placements, work-based learning, external visits, on-line activity: 50

**Private Study (PS)** includes preparation for assignments and exams: 175

**Total:** 375

### Mandatory assignment 1

**Type of assignment:** individual practical work

**Description of the assignment:** Each student plans and leads a ca. 1,5-hours-long workshop for co-students about a chosen performative / drama / applied theatre practice in which the student masters and wants to share with co-students.

**When and where:** Date and location will be specified at the beginning of the semester.

**Assessment:** approved/not approved

**Supportive materials that can be used:** anything available on campus.

### Exam

**Type of exam:** Practical group exam.

**Description of the exam:** The exam is a joint multilingual performance on campus or in the applied field, using all skills acquired so far. Students will work intensively for five days without any help from teachers.

**When and where:** The exam takes place usually in the second half of the semester.

**Assessment:** The exam is graded A-F, where F means failing. As this is a groupwork, the entire group gets the same grade. Guidelines and criteria for evaluating the project will be presented during the module.

**Supportive materials that can be used:** anything available on campus.

**Need for external examiners:** Two internal examiners every first year, an external and an internal examiner every second year.

### Guiding literature (will be updated and extended before semester start):

- Allern, T.-H. (2017). Theatre and Democracy in the Athenian City state. *Applied Theatre Research*, 5(3).
- Berry C. (2000). Voice and the actor. Virgin Books.
- Bishop, C. (2012). Artificial Hells: *Participatory Art and the Politics of Spectatorship*. Verso.
- Lehmann, H.-T. (2006). *Postdramatic Theatre*. Routledge.
- Oddey, A. (1996). *Devising Theatre – A Practical and Theoretical Handbook*. Routledge.
- Pearson, M. (2010). *Site-specific performance*. Houndmills.
- Schechner, R. (2020). *Performance Studies, An Introduction. (2nd Ed.)*. Routledge.

## Theatre in social, health and community contexts

**Code in local system:** MSPACES504

**Title of the module in English:** Theatre in social, health and community contexts

**Title of the module in local language (if relevant):** not relevant

**University:** Western Norway University of Applied Sciences (HVL)

**Department:** Department of Arts Education

**Module coordinator:** Adam Cziboly

**Deputy module coordinator:** Mette Bøe Lyngstad

**Others involved in teaching and assessment:** Katrine Heggstad, Silje Birgitte Folkedal, Sylvia Linda Hansen Rios, Elin Thoresen

**Location(s) (campus):** Campus Kronstad, Bergen

**Semester (autumn / spring):** spring

**Semester starts:** ca. 5<sup>th</sup> January

**Semester ends:** ca. 15<sup>th</sup> June

**Semester of the exam (if different semester):** same semester

**Number of ECTS credits:** 15

**Mandatory or elective module:** mandatory

**Required presence:** min. 80 % (mandatory learning activity)

**Language of teaching:** English

### Description of the course (content and structure):

The module offers an introduction to theories and practices of different contexts of applied theatre (educational, cultural, social, community, health etc.). Teaching and workshops on campus will be combined with field visits to different contexts (e.g., museum, prison, school, rehabilitation centre, elderly home, etc.). Throughout the module, students will practice analysing and reflecting on adapting specific performative approaches to the given contexts. The module concludes in a min. 30-hours-long fieldwork in groups, where students will devise performances with the stakeholders of different organizations.

**Entry requirements:** MSPACES501 and MSPACES502

### Learning outcomes:

#### *Knowledge*

The candidate

- has advanced knowledge in history and development of applied theatre,
- has advanced knowledge regarding various forms of applied theatre, participatory theatre and community theatre,
- has thorough knowledge in applied theatre as an arts educational field of practice,
- can interpret problems, questions and concepts from the practice and theory of applied theatre.

#### *Skills*

The candidate

- can demonstrate performative competence in the field's forms of expression,



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- can combine form and content in a conscious way artistically,
- can mediate and facilitate applied theatre processes,
- can communicate and interact performatively with target groups from chosen social arenas,
- can work out a project concept and plan for own arts-based projects.

### *Attitude*

The candidate

- is flexible and a good organizer,
- is good at identifying and solving problems,
- is motivated to continuously develop themselves professionally.

### *General competence / autonomy and responsibility*

The candidate

- can implement applied theatre in different social arenas,
- can lead and manage projects in applied theatre,
- can evaluate and put to practice arts-based research approaches.

### **Teaching methods:**

Methods of instruction in this module will be a combination of lectures, workshops and seminars, usually 4 days a week. The module demands regular attendance and active participation in classes, contribution to workshops and presentations in seminars. Teaching happens both on campus, outside campus and online. Students are also expected to work independently, in pairs and in groups.

### **Hourly breakdown of learning and teaching activities:**

**Scheduled Learning (SL)** includes lectures, practical classes and workshops, peer group learning: 150

**Directed Learning (DL)** includes placements, work-based learning, external visits, on-line activity: 100

**Private Study (PS)** includes preparation for assignments and exams: 125

**Total:** 375

### **Mandatory assignment 1**

**Type of assignment:** written group task

**Description of the assignment:** Detailed project description with a timetable for project development and rehearsals.

**When and where:** October. Deadline will be specified at the beginning of the semester. The document is to be submitted in Canvas (HVL's digital learning platform).

**Assessment:** approved/not approved

**Supportive materials that can be used:** anything available on campus

### **Mandatory assignment 2**

**Type of assignment:** practical group work

**Description of the assignment:** students will work in groups with the stakeholders of different organizations (e.g. refugee centre, church, prison, self-help group etc.) for min. 30 hours. This is a fieldwork in groups, where students will devise performances with the stakeholders.

**When and where:** Date and location will be specified at the beginning of the semester.

**Assessment:** approved/not approved

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**Supportive materials that can be used:** anything available on campus.

### Exam

**Type of exam:** Practical group exam.

**Description of the exam:** The exam is a performative presentation for/with a specific target group and a discussion with examiners afterwards.

**When and where:** The exam takes place usually in the second half of the semester, either on campus or on a social arena (e.g. school, museum, NGO etc.) outside of the university.

**Assessment:** approved/not approved.

**Supportive materials that can be used:** anything available on campus.

**Need for external examiners:** Two internal examiners every first year, an external and an internal examiner every second year.

### Guiding literature (will be updated and extended before semester start):

- Boal, A. (2002). *Games for Actors and Non-actors*. Psychology Press.
- Busby, S. (2021). *Applied theatre. A pedagogy of utopia*. Methuen I drama.
- Huges, J. & Nicholson, H. (Eds.) (2016). *Critical perspectives on Applied theatre*. Cambridge University Press.
- Nicholson, H. (2014). *Applied Drama: The Gift of Theatre* (2<sup>nd</sup> edition). Palgrave.
- Prendergast, M. & Saxton, J. (Eds.) (2016). *Applied Theatre: International Case Studies and Challenges for Practice*. 2<sup>nd</sup> Edition. Intellect Books.
- Prentki, T. & Preston, S. (Eds.) (2009). *The Applied Theatre Reader*. Routledge.
- Schonmann, S. (Ed.) (2011). *Key Concepts in Theatre/Drama Education*. Sense Publishers.

Selected articles about the theory, practice and history of the different applied arenas (e.g. substance users, elderly homes etc.).

## Annex III.b. – Description of the summer school (Ireland)

Programme(s) to which Module applies: Theatre SPACEs MA programme.

**1. Title of Module**

M.A. Summer School

**2. Module Code**

ET7203

**3. Entry Requirements (if applicable)**

*Indicate if the module is a core module, and whether there are any pre-requisites and/or co-requisites.*  
Core module.

Pre-requisites: completion of all modules in the 1<sup>st</sup> and 2<sup>nd</sup> semester of the Theatre SPACEs MA programme.

**4. Level (JF, SF, JS, SS, Postgraduate)**

Postgraduate (Level 9)

**5. Module Size (hours and number of weeks)**

*Specify indicative hours for assignments, self-study, etc. (i.e. total student effort). Typically, 1 ECTS equates to approx. 20 hours of total student effort.*

80 hours contact time taught as a two-week intensive Summer School; 40 hours in each week.

Students will be expected to engage in practice-based sessions, involving in-class workshops, performances, and visits to cultural institutions.

The total student effort for this module equates to 80 hours.

**6. ECTS Value**

No credits are assigned to the Summer School.

**7. Rationale and Aims**

*Rationale*

The focus of the Summer School is on the study, experience and exploration of the role, value and use of drama and theatre in formal and non-formal educational settings and contexts. Students will be introduced to experiential, reflective and active learning approaches built on the philosophy that good arts education relies on good arts experiences. The Summer School is designed to support students to formulate a critical overview and assessment of varying methods and approaches to drama and theatre in formal and non-formal educational settings and in wider society. The module seeks to increase students' practical and critical awareness, their ability to embody and discuss theoretical concepts, relate theory to practice and engage in the learning of others.

*Aims*

- To familiarise students with key debates and issues in drama, theatre and arts education.
- To explore the use of drama and theatre in education as a way of deepening the quality of participants' learning.
- To develop and critically appraise methods of planning and evaluating drama sessions for neurodiverse groups.
- To acquire and critically reflect upon appropriate techniques to deal with potential classroom and behaviour management problems in drama sessions.
- To introduce students to the importance of fostering enhanced creativity and innovation in learning, teaching and assessment.

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- To critically examine and experience the role of drama in exploring civic, social, personal, and health issues.
- To develop the use of ICT to extend participants' learning in and through drama.
- To develop practical ways of enhancing autonomous learning and communication and decision-making skills in learners.

### 8. Learning Outcomes.

On successful completion of this module students should demonstrate:

- Critical competence in discussing key concepts and debates in drama and theatre education;
- Ability to engage in a critical and analytical discussion about the role and value of arts education;
- Practical skills in making and creating, appreciating and appraising theatre;
- Ability to implement and evaluate a dramatic approach in their teaching, employing appropriate strategies;
- Familiarity with and an ability to compare and contrast the work and ideas of key theorists and practitioners in the field of drama and theatre education;
- Advanced planning of sustained drama episodes;
- Ability to employ interdisciplinary approaches in their teaching;
- A deeper understanding of the use of drama and theatre across the curriculum as an integratory strategy;
- Practical strategies to explore civic, social, political, personal and health issues through drama;
- Ability to enact a self-reflective approach to their own learning, teaching and assessment/evaluation approaches.

### 9. Course Content and Syllabus

Sessions will be structured around the following topics:

- The nature of the art form and key components in drama
- Drama games and exercises
- Role-playing and improvisation; Teacher-in-role/Pupil-in-role; Depiction; Fictional framing; Distancing techniques
- Drama conventions (such as hot seating; voices in the head; angels and devils; conscience alley; questioning in role; role on the wall)
- Drama and language learning
- Questioning and reflection strategies
- Ways into drama
- The process of devising and staging theatre
- Assessing and evaluating drama activities
- Playful pedagogies and dramatic storytelling
- Drama and early years education
- Using drama across the curriculum
- Drama in neurodiverse classrooms and drama with participants with additional needs
- Structuring drama sequences for learning
- Belief, emotion, thought and imagination in drama
- The work of Dorothy Heathcote and Gavin Bolton (including Mantle of the Expert, Rolling Role, Man in a Mess, Commission Model, Brotherhoods, self spectator, frame distancing, internal coherence, protection into role, protection into emotion, building investment, Living Through Drama)
- Dealing with social, political and value issues in drama
- Historical overview of drama in schools and current approaches to drama in schools
- The social origins of drama

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- Creative dance
- Chamber theatre and Drama
- Musical Theatre
- Dialogism and drama
- Augusto Boal and Theatre of the Oppressed
- Feeling, emotion and reason in drama
- The work of Brecht, Stanislavski and Edward Bond
- Ways of knowing in drama (Vygotsky, Piaget)
- Community Theatre / Applied Theatre
- The semiotics of drama and meaning making in a cultural context

### 10. Teaching and Learning Methods

The Summer School is characterised by practical workshops and seminar sessions facilitating collaborative group work and reflection on practice.

Students will participate in group and individual tutorials, guided reflection sessions, peer teaching and learning, and practical drama and theatre-based approaches to experiential learning, involving visits to the theatre and other cultural institutions in Dublin, Ireland.

Inclusive visual aids are used in sessions as appropriate, taking account of font type, size, use of colour and contrast, layout and number of points/paragraphs on each slide, and use of left alignment to ease reading. Handouts are made available in advance, as relevant, and a variety of teaching materials such as concrete visuals, copies of texts, photos, still images, and drama and role play scenarios are used to increase flexibility and variety in teaching and learning methods and materials.

### 11. Required Equipment and Resources (if applicable)

A range of costumes, objects, materials and paper/pens for use in practical workshops.

Audio-video equipment, including use of a still camera and a digital video camera.

On-line resources

Large, open floor space for practical workshops, with clustered tables for task based activities.

### 12. Methods of Assessment (for example, essay, seminar paper, examination, presentation)

There are no assessment requirements associated with the Summer School.

Student attendance is mandatory.

In a practical subject such as drama and theatre education, the Summer School affords students with an opportunity to reflect on and experience some of the taught content delivered in earlier modules in an integrated manner, extending their knowledge bases across (inter)disciplinary boundaries.

*Formative assessment*

As the Summer School module is predominately practice based, formative assessment will form part of the dialogical process between students and lecturers. Necessary adjustments in terms of content and presentation will be made on the basis of this interaction.

Students are encouraged to identify a partner(s) in the group and maintain regular contact during the Summer School period with that person to share understandings and engage in critical dialogue about the work being experienced. Peer buddies may choose to maintain this 'critical friend' relationship after the Summer School is over to support their second year of study.

### 13. Pass Requirement

Attendance/Non-Attendance

### 14. Method of Supplemental Assessment

Those students who, for any reason, do not participate in the Summer School will be invited to engage with cognate programme content through online material and recordings of sessions where permission has been granted by all attendees.

## Theatre SPACES Student Agreement

### 15. Recommended Reading Materials / Indicative Resources

List the primary reading materials and/or web resources that students might use to support their learning. Suggested Reading List:

- Baldwin, P., & Galazka, A. (2021). *Process Drama for Second Language Teaching and Learning: A Toolkit for Developing Language and Life Skills*. Bloomsbury Publishing.
- Baxter, V., & Low, K. E. (2017). *Applied Theatre: Performing Health and Wellbeing*. Bloomsbury Methuen Drama.
- Bethlenfalvy, Á. (2020). *Living through extremes in process drama*. l'Harmattan.
- Boal, A. (1979). *Theatre of the Oppressed*. Pluto Press.
- Bolton, G. (1998). *Acting in Classroom Drama. A critical analysis*. Trentham Books.
- Bowell, P., & Heap, B. (2017). *Putting Process Drama into Action: The Dynamics of Practice*. David Fulton.
- Conroy, C., Ong, A. & Rodricks, D. J. (2021). (Eds.) *On Access in Applied Theatre and Drama Education*. Routledge.
- Davis, D. (2010). *Gavin Bolton: The Essential Writings*. Trentham Books Ltd.
- Davis, D. (2014). *Imagining the Real: Towards a new theory of drama in education*. Trentham Books Ltd.
- Davis, S. (2016). *Learning That Matters: Revitalising Heathcote's Rolling Role for the Digital Age*. Sense Publications.
- Fleming, M. (2017). *Starting Drama Teaching*. 4<sup>th</sup> edition. Routledge.
- Freebody, K., Balfour, M., & Finneran, M. (2018). (Eds.) *Applied Theatre: Understanding Change*. Springer.
- Johnson, C., & O'Neill, C. (1991). *Dorothy Heathcote: Collected Writings on Drama and Education*. North Western University Press.
- MacNeill, C. (2018). *Applied Theatre with Looked-After Children*. Peter Lang.
- O'Neill, C. (Ed.). (2015). *Dorothy Heathcote on Drama and Education: Essential writings*. Routledge.
- O'Sullivan, C., Davis, D., & Colleary, S. (2023). Who am I? Who can tell me who I am?' The Importance of the Social and Political in Children's and Young People's Drama. *Trinity Education Papers*, 3(1), pp. 1-199.
- O'Sullivan, C. (2017). *Practical Guide to Planning Drama in Education. Creative learning for 7-8 year old children*. Renmin University Press.
- O'Sullivan, C. (2016). *Practical Guide to Planning Drama in Education. Creative learning for 3-5 year old children*. Renmin University Press Co. Ltd.
- O'Toole, J., & Haseman, B. (2020). *Dramawise Reimagined: Learning to manage the elements of drama*. Currency Press.
- Piazzoli, E. (2018). *Embodying Language in Action: The Artistry of Process Drama in Second Language Education*. Palgrave Macmillan.
- Winston, J. (2022). *Performative Language Teaching in Early Education. Language Learning through Drama and the Arts for Children 3–7*. Bloomsbury Academic.

### 16. Evaluation

The Summer School module is evaluated on a standard anonymous student evaluation form as per the School of Education requirements.

### 17. Module Co-ordinator

Prof Carmel O'Sullivan

### 18. Module Teaching Team

Prof Carmel O'Sullivan, Dr Susanne Colleary, Dr Erika Piazzoli, Dr Susan McCormick

### Annex III.c. – Module of the 3<sup>rd</sup> semester (Romania)

The semester starts in September and ends in December. A usual semester will consist of 14 weeks teaching, classes are scheduled according to a weekly timetable (the same class is at the same time every week), which is followed by a six-week exam period. Practical courses are graded during the teaching period, while exam courses end with a written or oral exam. Some classes might be opened to other international students.

Topic	Already accredited as
Dramatic Structures (28 hours, 3 ECTS)	AR106103 Structuri dramatice
Creativity in Combined Arts (42 hours, 2 ECTS)	AR216101 Creativitatea în artele combinate
Devising and management of educational programs (42 hours, 5 ECTS)	AD2002 Proiectarea și managementul programelor educaționale
Art of Animation (28 hours, 9 ECTS)	AT1216103 Arta animației
Contemporary Pedagogical Theories (42 hours, 5 ECTS)	AD2008 Doctrină pedagogică contemporană
Art of Acting: the Technique of Public Presence (28 hours, 6 ECTS)	AT1216204 Studiul artei actorului: tehnica prezenței publice

**Practical exam:** The students create a short piece of Theatre in Education programme for the exam period at the end of the semester.

During the entire semester:

- Written reflections of practical work throughout the year:
  - connection to theory to practice research attitude and writing and to rehearse for the final exam, with feedback from teachers.
  - Open Padlet that serves as a diary/log to share own thoughts and discuss these.
- Invited lecturers from other institutions and countries (Erasmus+ mobility or online).
- Visiting Theatre in Education performances both in Romania and in Hungary (e.g. Centrul Replika, Teatrul National Targu-Mures, Kerekasztal Színházi Nevelési Központ, Káva, Budapest Bábszínház, Csokonai Színház, Nemzeti Színház, Budaörsi Latinovits Színház, etc).

### Theatre in Education

**Code in local system:** (has to be generated)

**Title of the module in English:** Theatre in Education

**Title of the module in local language (if relevant):** Színházi nevelés

**University:** University of Arts Targu Mures

**Department:** Department of Arts Studies and Arts Education

**Module coordinator:** Mária Albert

**Deputy module coordinator:** Eugen Pășăreanu

**Others involved in teaching and assessment:** Kinga Boros, Oana Leahu, Iringó Vargancsik, Ildikó Novák, Boglárka Székely Gál, Raluca Blaga, Elena Pura

**Location(s) (campus):** Universitatea de Arte din Tg-Mureș – UArtPress, 540057 Târgu-Mureș, str. Köteles S. nr. 6.

**Semester (autumn / spring):** autumn

## Theatre SPACES Student Agreement

**Semester starts:** ca. 1<sup>st</sup> September

**Semester ends:** ca. 15<sup>th</sup> December

**Semester of the exam (if different semester):** same semester

**Number of ECTS credits:** 30

**Mandatory or elective module:** mandatory

**Required presence:** min. 80 % (mandatory learning activity)

**Language of teaching:** English

### **Description of the course (content and structure):**

The module introduces the students to the theory, practice and the different traditions of Theatre in Education (TiE). It offers a complex theatre studies background to contemporary drama and performance practices and key concepts for analysis. Students will receive practice-based courses in improvisation and puppet/object animation, and observe and study the genre of Theatre in Education.

Students will practice skills related to facilitation and performance together with working practically on structuring both performance and interaction aimed at educational contexts.

**Entry requirements:** courses of the first semester

### **Learning outcomes:**

#### *Knowledge*

The candidate

- has advanced knowledge in the application of theatre forms in educational contexts.
- has advanced knowledge in the major periods, genres and representatives of theatre history, especially applied theatre, and post-dramatic theatre.
- has thorough knowledge in the theory, concepts and different approaches of Theatre in Education.
- has thorough knowledge in different methodologies and tools of facilitating theatre in educational contexts.
- can analyse the ethical aspects and responsibilities of artistic interventions in educational and school communities and the role of the facilitator-researcher in the process.

#### *Skills*

The candidate

- can carry out and apply theatrical in education methods to achieve specific aims.
- can participate in educational artistic processes sensitively, ethically, responsibly, and creatively.
- can critically analyse existing theatre in education practices in relation to their implementation in different social and cultural contexts.
- can identify practices that can be applied in specific educational contexts with different logistic realities.
- can independently recognise and reflect on their own needs for further developing their artistic, pedagogical, and social competences.
- can communicate at a high professional level in their first language and in English.

#### *Attitude:*

The candidate



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- has developed their own artistic and pedagogical style.
- is motivated to develop professionally in the field of theatre in education.
- is open to cooperation and teamwork with colleagues.
- is creative, systematic, thorough, and accurate in their work.
- is flexible, a good organizer, and good at identifying and solving problems.

### *General competence / autonomy and responsibility*

#### The candidate

- can plan, implement and analyse theatre in education programmes,
- can explain Theatre in Education methods of the field in different educational arenas,
- can employ a research approach linked to theatre in education.

### **Teaching methods:**

Methods of instruction in this module will be a combination of lectures, workshops and seminars, usually 4 days a week. The module demands regular attendance and active participation in teaching, contribution to workshops and presentations in seminars. Teaching happens both on and outside campus. Students are also expected to work independently, both individually and in a group.

### **Hourly breakdown of learning and teaching activities:**

**Scheduled Learning (SL)** includes lectures, practical classes and workshops, peer group learning: 240

**Directed Learning (DL)** includes placements, work-based learning, external visits, on-line activity: 60

**Private Study (PS)** includes preparation for assignments and exams: 325

**Total:** 625

### **Mandatory assignment 1**

**Type of assignment:** individual written task

**Description of the assignment:** Theatre performance analysis according to Theatre Studies Performance analysis criteria

**When and where:** Has to be submitted to the official email of the Tutor. Deadline will be specified at the beginning of the semester.

**Assessment:** Graded 1-10, where 1, 2, 3 and 4 means failing

**Supportive materials that can be used:** anything available on campus

### **Mandatory assignment 2**

**Type of assignment:** practical group work

**Description of the assignment:** Student prepare a short performance with puppets/objects in pairs/threes

**When and where:** Date and location will be specified at the beginning of the semester.

**Assessment:** approved/not approved

**Supportive materials that can be used:** anything available on campus

### **Exam**

**Type of exam:** Individual written home exam and individual oral exam: presentation

**Description of the exam:** The exam is a comparative analysis of two Theatre in Education programmes, at least one of these should be observed during the semester.

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**When and where:** The exam takes place in the exam period in the one and a half month of the semester. Either on campus or in a school setting.

**Assessment:** Graded 1-10, where 1, 2, 3 and 4 means failing.

**Supportive materials that can be used:** presentation created in advance.

**Need for external examiners:** not needed.

**Type of exam:** Practical group exam

**Description of the exam:** The exam is a creating a short Classroom Theatre in Education performance performative presentation for a specific age group.

**When and where:** The exam takes place in the exam period in the one and a half month of the semester. Either on campus or in a school setting.

**Assessment:** The exam is graded 1-10, where 1, 2, 3 and 4 means failing. Groups (approx. 3-5 pax) are set up by teachers in consultation with students. As this is a groupwork, the entire group gets the same grade. Guidelines and criteria for evaluating the project will be presented during the module.

**Supportive materials that can be used:** anything available on campus.

**Need for external examiners:** not needed.

### Guiding literature (will be updated and extended before semester start):

- Abdulkareem, S. H., & Azhar Alwan Khash. (2021). The Effectiveness of Puppet Theatre in Education. *AL-ADAB JOURNAL*, 3(138). <https://www.iasj.net/iasj/article/215281>
- Bethlenfalvy, Á. (2020). *Living Through Extremes in Process Drama*. KRE - L'Harmattan. <http://doi.org/10.56037/978-2-343-20662-2>
- Cooper, C. (2005). Edward Bond and the Big Brum plays. In D. Davis (Ed.), *Edward Bond and the Dramatic Child*. Trentham Books.
- Cooper, C. (2013). The Imagination in Action: Theatre in Education and its relationship to Drama in Education today. In A. Jackson (Ed.), *Learning Through Theatre: The Changing Face of Theatre in Education* (Third edition). Routledge.
- Cooper, C. (2013). The Performer in TIE. In A. Jackson & C. Vine (Eds.), *Learning Through Theatre: The Changing Face of Theatre in Education* (Third edition). Routledge.
- McAvoy, M., & O'Connor, P. (Eds.). (2022). *The Routledge Companion to Drama in Education* (1st ed.). Routledge. <https://doi.org/10.4324/9781003000914>
- Nicholson, H. (2009). *Theatre & Education*. Palgrave Macmillan.
- Pășăreanu, E. (2015). Between acting and hypocrisy: student's change regarding future perception and social acting. *Applied Theatre Research* 3(2).
- Purcell-Gates, L., & Smith, M. (2020). Applied puppetry: Communities, identities, transgressions. *Applied Theatre Research*, 8(1), 3–11. [https://doi.org/10.1386/atr\\_00022\\_2](https://doi.org/10.1386/atr_00022_2)
- Saxton, J., & Prendergast, M. (Eds.). (2009). *Applied Theatre: International Case Studies and Challenges for Practice*. Intellect Books.
- Tuaillon, D. (2015). *Edward Bond: The Playwright Speaks*. Bloomsbury.
- Wooster, R. (2007). *Contemporary Theatre in Education*. Intellect Books.
- Wooster, R. (2016). *Theatre in Education in Britain: Origins, Development and Influence*. Bloomsbury.

Selected articles about the theory, practice and history of Theatre in Education and Classroom Theatre.

## Annex III.d. – Module of the 4<sup>th</sup> semester (Ireland)

Programme(s) to which Module applies: Theatre SPACES MA programme.

### 1. Title of Module

M.A. Dissertation

### 2. Module Code

ET7208

### 3. Entry Requirements (if applicable)

*Indicate if the module is a core module, and whether there are any pre-requisites and/or co-requisites.*

Core module

Pre-requisites: completion of all modules in the 1<sup>st</sup>, 2<sup>nd</sup> and 3<sup>rd</sup> semester of the Theatre SPACES MA programme.

### 4. Level (JF, SF, JS, SS, Postgraduate)

Postgraduate (Level 9)

### 5. Module Size (hours and number of weeks)

*Specify indicative hours for assignments, self-study, etc. (i.e. total student effort). Typically, 1 ECTS equates to approx. 20 hours of total student effort.*

Teaching on the module is divided into 8 four-hour sessions (32 hours) designed to support students in preparing for their dissertation. Sessions are offered in a hyflex format, with both in-person and online participation available.

The teaching component is made up of two complementary areas:

1. Academic Literacy; and
2. Critical Approaches to Practitioner Based Research.

Students will be expected to engage in preparatory readings for each session, equating to 6 hours per session (48 hours in total) which will inform the preparation of their dissertation. The remaining student effort of 670 hours should be allocated to working on their dissertation with the support and guidance of an assigned supervisor.

The total student effort for this module equates to 750 hours.

### 6. ECTS Value

30

### 7. Rationale and Aims

#### *Rationale*

This module has been designed to provide M.A. students with a critical introduction to academic literacy and a comprehensive overview of research methods, approaches and processes. This core module offers a detailed grounding in academic writing and explores key issues and concepts in artistic, educational and social research. A critical exploration of the foundational concepts in research methodology will support the development of students' research proposals. The knowledge, skills and understanding and in particular, the competence to engage critically with empirical and non-empirical forms of research, will form the core to their conceptual underpinning for preparing their dissertations.

#### *Aims*

- To develop the ability to identify key arguments in academic and non-academic material (including policy documents);

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- To develop the capability to critically evaluate key arguments in academic and non-academic material using a range of relevant and appropriate sources;
- To develop students' use of scholarly modes of written discourse pertinent to their domain of study;
- To enable students to read critically empirical and non-empirical research texts in relation to their methodological processes and products;
- To familiarise students with key methodological concepts in arts based, educational and social science research, e.g., methods, approaches, traditions/paradigms and philosophical axioms, sample and sampling strategies, narrative forms, trustworthiness and transferability;
- To develop the ability to analyse critically and reflectively the diversity of research methodologies used by arts, educational and social science researchers;
- To appreciate critically the relationship between research questions/issues and the research design process;
- To identify and apply to practice the ethical implications of their research project, research approaches and instruments.

### 8. Learning Outcomes.

On successful completion of this module students should demonstrate:

- Expertise in academic writing in relevant curriculum, policy or other arts education areas;
- An ability to critically analyse high quality published educational research in its application to educational policy and practice;
- Articulate their own positionality in relation to their research and communicate the rationale and processes underpinning their research clearly to specialist and non-specialist audiences;
- An awareness of the different research traditions which inform the domain of research-based education policy and practice;
- A critical understanding of the range of methodological approaches (e.g., case study, life history, quasi-experimental, evaluation, narrative, ethnography) that can be applied in the domain of arts based and educational research;
- An ability to apply knowledge, criticality and problem-solving skills in the development of research instruments and identify the ethical implications of their research questions and approaches;
- A critical understanding of criteria such as trustworthiness, transferability, validity and reliability which are used to evaluate the processes and products of evidence-based research;
- A critical understanding of the holistic nature of the research design process and its associated components: question selection and development, systematic literature reviews, modes of sampling, forms of research methods, analysis and reporting techniques;
- A critical understanding of the interrelationship between research questions, methodologies and the generation of evidence;
- Design a research proposal in line with their research questions to pursue empirical and/or non-empirical forms of research related to a chosen knowledge domain;
- Analyse the key dimensions of the research process in drama and theatre education, reflecting critically on methodological and ethical implications of their research project.

### 9. Course Content and Syllabus

Sessions 1 to 2: Introduction to academic literacy and development of critical reading and writing skills in the academic sphere.

Sessions 3 to 8: Critically exploring research approaches used with the domain of practitioner-based research.

Within these sessions, students will be introduced to the range of research approaches both commonly and not so commonly applied by practitioner-based researchers. Key ethical issues in arts, educational

## **Theatre SPACES Student Agreement**

and social science research and the main research traditions and approaches will be explored. These include the theoretical and practical issues in the design of research methods: observation, interviews, focus groups, questionnaire and document analysis; probabilistic and non-probabilistic sampling techniques; selecting a research approach and compiling research questions; and developing the research proposal.

The purpose of these sessions is to consider in detail the methodological underpinnings of these approaches. Students will be introduced to the ethical dimensions of research more generally and given an introductory guide to some of the philosophical debates around reflexivity, epistemology, ontology and axiology which also underpin research-based evidence. Lastly, students will explore the interrelationship between the above and the construction of research designs.

### **10. Teaching and Learning Methods**

The taught component of this module will be offered through a hyflex learning approach.

Lectures will be complemented by practical workshops and seminar sessions facilitating group work and reflection on practice. A flexible approach to teaching and learning will incorporate group work, collaborative learning and whole class input and discussion. All session materials will be housed on 'My Blackboard'. Students are expected to read pre-session readings in advance of each class. Students will be facilitated to develop their understanding of issues through the active examination of relevant ideas, arguments and experiences. All students will be expected to contribute to and learn from the focused discussions and debates.

A key feature of the module is to build the content around key readings enhancing students' academic literacy, in particular the use of published studies as material to be deconstructed via the students' critical use of the foundational concepts they will encounter. This process of 'reverse engineering' will provide students with an understanding of how evidence is generated, analysed and reported. This will support them in their process of becoming critical readers of secondary research material.

### **11. Required Equipment and Resources (if applicable)**

Flexible teaching and learning spaces with AV, PowerPoint, Blackboard Collaborate.

### **12. Methods of Assessment (for example, essay, seminar paper, examination, presentation)**

Students will be required to submit a 15,000 word or word equivalent dissertation. Word equivalence applies when creative or arts-based components such as performance, creative artefacts, or arts practices have been developed as a fundamental part of the research process in answering the research question(s). Evidence of extensive time, research and effort in designing, performing/implementing and evaluating them will be required. Where students include performance related elements as a core part of their dissertation, appropriate word equivalence will be determined by their supervisor in consultation with the overall MA Coordinator. Word equivalence will apply to a maximum of 5,000 words, and students will be required to present an accompanying written dissertation of 10,000 words, providing adequate evidence of the integrated nature of the creative components with the study overall.

Students will also be required to prepare a short research proposal (between 800-1,200 words) based on the work experienced during the taught components of the module which will guide the completion of their dissertation; this will be non-assessed but a fundamental part of the learning associated with the module.

The maximum word-count of 15,000 includes any appendices, whether in MS Word format or appendices that are in scanned/ PDF format. References and preliminary pages are not included in the word-count). Preliminary pages include pages such as, Title Page, Declaration, Abstract, Summary, Acknowledgments, Table of Contents, List of Tables and Figures, Lists of Abbreviations, and Lists of Appendices.

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### *Formative assessment*

As the taught component of the module is predominately seminar based, formative assessment will form part of the dialogical process between students and lecturers. Necessary adjustments in terms of content and presentation will be made on the basis of this interaction.

### **13. Pass Requirement**

The dissertation module consists of a 15,000-word supervised dissertation graded on the basis of Distinction, Pass, or Fail.

Pass is set at the notional equivalent of 50% or higher, and Distinction is set at the notional equivalent of 70% or higher. The criteria for assessment are included at the end of this module specification.

### **14. Method of Supplemental Assessment**

Where a dissertation is being considered for referral for major revision or a Fail grade, the student will be invited to attend a viva voce examination. This is normally scheduled before the Court of Examiners and in accordance with the programme regulations. The viva voce examination panel is constituted as follows:

- Programme Coordinator (or their nominee) as Chairperson;
- Internal Examiner;
- Supervisor;
- Student.

The outcome of the viva voce examination will be reported to the Court of Examiners. Where a Dissertation is referred back for major amendments, the student will be required to re-register for a further year on payment of the full annual fee. Students have the right to access the appeals procedure as set out in the Programme Handbook.

Those students who, for any reason, do not wish to continue to the Dissertation stage of the M.A., or who fail the Dissertation module, may, after satisfactorily completing all the taught modules apply to exit with a Postgraduate Diploma in Educational Studies (P.Grad.Dip.).

### **15. Recommended Reading Materials / Indicative Resources**

*List the primary reading materials and/or web resources that students might use to support their learning.*

#### *Reading List*

- Agar, M. (2016). *The Professional Stranger: An informal introduction to ethnography*. Academic Press.
- Bassey, M. (2019). *Case study research in educational settings*. OUP.
- Boydell, K. (Ed.) (2020). *Applying Body Mapping in Research. An arts-based method*. Routledge.
- Denzin, N. K., & Lincoln, Y. S. (2021). *Handbook of Qualitative Research*. SAGE.
- Denzin, N. K., & Lincoln, Y. S. (Eds.). (2018). *Strategies of Qualitative Inquiry*. Sage.
- Denzin, N. K., & Lincoln, Y. S. (Eds.) (1998). *Collecting and Interpreting Qualitative Material*. Sage.
- Duffy, P., Hatton, C., & Sallis, R. (Eds.) (2018). *Drama Research Methods: Provocations of Practice*. Brill.
- Goodson, I., & Sikes, P. (2001). *Life history research in educational settings: learning from lives*. OUP.
- Hammersley, M. (2012). *What's wrong with ethnography?* Routledge.
- Hammersley, M., & Atkinson, P. (2007). *Ethnography: Principles in Practice (3<sup>rd</sup> Ed)*. Routledge.
- Kershaw, B., & Nicholson, N. (2011). *Research Methods in Theatre and Performance*. Edinburgh University Press.
- Lincoln, Y. & Guba, E. (2005). *Naturalistic Enquiry*. SAGE.
- Phillips, J. (1996). *How to Think about Statistics*. Freeman & Company.
- Prosser, J., & Loxley, A. (2010). The Application of Visual Methodology in the exploration of the Visual Culture of Schools. In D. Hartas, (Ed.) *Educational Research and Inquiry*. Continuum.
- Ragnarsdóttir, A. H., & Sæberg Björnsson, H. (2019). *Drama in Education: Exploring Key Research Concepts and Effective Strategies*. Routledge.
- Seale, C. (1999). *The Quality of Qualitative Research*. Sage.

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- Sikes, P., Nixon, P. and Carr, W. (Eds.) (2003). *The Moral Foundations of Educational Research*. Open University Press.
- Stake, R. E. (2015). *The art of case study research*. Sage.
- Thomas, J. (1993). *Doing Critical Ethnography*. Sage.

### Relevant Websites

<http://eppi.ioe.ac.uk/cms/>  
<http://www.nova.edu/ssss/QR/index.html> /  
<http://www.bera.ac.uk/>  
<http://esai.ie/>  
<http://www.britsoc.co.uk/>  
<http://www.sociology.ie/>  
<http://www.aera.net/>  
<http://www.aare.edu.au/index.htm>

### Online relevant journals accessible via TCD library

Students are strongly encouraged to use some of the following journals as part of their time on the module, which they should also use during their dissertation work.

Applied Theatre Research (ATR)  
DRAMA: Nordisk dramapedagogisk tidsskrift  
Drama Research: International Journal of Drama in Education  
Forum, Qualitative Social Research  
Harvard Educational Review  
International Journal of Social Research Methodology  
International Journal of Qualitative Methods  
International Journal of Qualitative Studies in Education  
International Journal of Qualitative Studies on Health and Well-Being  
Journal of Ethnographic & Qualitative Research  
Journal of Mixed Methods Research  
Journal of Visual Communication and Image Representation  
Journal of Visual Culture  
Journal for Drama in Education  
NJ (Drama Australia Journal)  
Qualitative Health Research  
Qualitative Inquiry  
Qualitative Research  
Qualitative Research in Organizations and Management  
Qualitative Research in Psychology  
Qualitative Research Reports in Communication  
Qualitative Social Work  
Qualitative Sociology  
Qualitative sociology review  
Research in Drama Education (RIDE)  
Sociological Methodology  
Sociological Methods & Research  
Survey Research Methods  
The Journal of Drama and Theatre Education in Asia  
Visual Culture & Gender  
Visual Studies  
Youth Theatre Journal (YTJ)

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### **16. Evaluation**

The module is evaluated on a standard anonymous student evaluation form as per the School of Education requirements.

### **17. Module Co-ordinator**

Prof Andrew Loxley

### **18. Module Teaching Team**

Prof Andrew Loxley, Dr Gavin Murphy, Dr Michelle Share, Prof Carmel O'Sullivan, Dr Susanne Colleary, Dr Erika Piazzoli, Dr Susan McCormick



## Annex IV. – Joint student admission requirements and selection procedures

### Admission

#### 1. General measures

- 1.1. All admission and selection procedures comply with the [Lisbon Recognition Convention](#), the [EHEA European Approach for Quality Assurance of Joint Programmes](#), the [ESG](#), the EMJM Grant Agreement and subsidiary documents.
- 1.2. The full partner universities delegate members to the Joint Selection Committee (JSC) as specified in the Joint Partnership Agreement. All decisions regarding the admission and selection are made by this Committee as specified below.
- 1.3. The JSC shall meet at least once a year for selecting and ranking all applicants. The Partners agree that the meetings of the JSC may be held remotely. The minutes of the JSC are prepared by the chairman of the meeting. They shall be approved electronically or in person by all members of the JSC before communicating the selection results to the applicants.
- 1.4. The administrative process of admission and selection is coordinated by HVL.

#### 2. Accepted qualifications

- 2.1. The programme enrolls students at Master level who have obtained a Bachelor degree or demonstrate a recognised equivalent level of learning according to national legislation and practices.
- 2.2. As the programme recruits students from all over the world, and a BA course does not exist in the applied drama and theatre field in all countries, the programme will accept students from different education and training fields, see 2.4.d.
- 2.3. Admission criteria follow the concerning [Regulations concerning Requirements for Master's Degrees in Norway](#):

##### § 3. Requirements for a master's degree with a scope of 120 credits

The master's degree is achieved on the basis of a master's degree examination with a scope of 120 credits (2 years), including independent work pursuant to section 6. The degree is based on one of the following educational pathways:

- a bachelor's degree
- a cand.mag. degree (first cycle degree which was awarded until 2005)
- other degree or vocational education with a scope of minimum 3 years' duration
- an education which has been accredited as the equivalent of the above-mentioned degrees or educational pathways pursuant to section 3-4 of the Act relating to Universities and University Colleges.

One of these educational pathways must include the following:

- specialization in a subject, course or course group with a scope of at least 80 credits or
- integrated vocational education with a scope of at least 120 credits within the subject area of the master's degree

In special cases, the institution may recognize other documented qualifications as completely or partly equivalent to the educational pathways mentioned above.

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### 2.4. The admission criteria are:

- a. minimum a bachelor level (or identical) degree as specified in 2.3.,
- b. with a scope of at least 180 ECTS or equivalent,
- c. with a minimum average grade of C when converted to the Norwegian grading system,
- d. from the following fields of education and training according to the [International Standard Classification of Education \(ISCED-f 2013\)](#):
  - o 01 Education (all areas)
  - o 02 Arts and Humanities (all areas)
  - o 0312 Political sciences and civics
  - o 0313 Psychology
  - o 0314 Sociology and cultural studies
  - o 0321 Journalism and reporting
  - o 0915 Therapy and rehabilitation
  - o 0921 Care of elderly and of disabled adults
  - o 0922 Childcare and youth services
  - o 0923 Social work and counselling

2.5. Since students do not take part in placement (praksis) during the study, a criminal record certificate is not required upon admission.

## 3. Joint language policy

- 3.1. When applying for admission to the programme, students must provide evidence of their academic achievements and skills in English. The accepted certificates, minimum results and ways of documentation always follow the applicable rules of HVL: <https://www.hvl.no/en/studies-at-hvl/admission/english-requirements/>
- 3.2. The language of the teaching, supervising, examination, administration and all other programme-related activities is English at all participating universities. Students are expected to communicate in English both orally and in writing throughout the entire duration of the programme.

## 4. Call for application

- 4.1. All admission and selection procedures, including the stipulations regarding geographical balance, the criteria of receiving a scholarship etc. are transparent, a detailed description of criteria, the processes and the results are available on the project's website.
- 4.2. The JSC might change annually the specific flexible parts of the selection procedure (e.g., 5.3. g. and h.), however, all specifications have to be clearly defined from the time the call is published. Rules cannot be changed throughout all rounds of the application process once they have been published.
- 4.3. The call for applications must be published officially on HVL's website by 1<sup>st</sup> September at the very latest, but preferably earlier. The call for applications is widely advertised in different international channels and platforms as specified in the Joint promotion and awareness-raising strategy.
- 4.4. There are maximum three application windows, where applicants have the possibility to upload the documents specified in Step 1 below:
  - a. 1<sup>st</sup> October – 1<sup>st</sup> December
  - b. 1<sup>st</sup> January – 31<sup>st</sup> January
  - c. 1<sup>st</sup> March – 31<sup>st</sup> March

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- 4.5. All applicants regardless nationality and the country of origin apply at the same time. Applications are assessed according to the selection procedure specified below, with specific focus to the geographical balance of the editions. All selected candidates receive an offer at the same time, regardless nationality and the country of origin. As this practice is different from the usual Norwegian application procedure, Norwegian and EU/EFTA applicants will have to be notified about the different deadlines in the call.
- 4.6. In case there are places left after the first assessment (step 1, see below) of the first application window, the second application window is announced. In case there are still places available after the second round, the third application window is announced.
- 4.7. In those editions where Norwegian students are not selected during the application windows, the Joint Selection Committee might decide to announce one or two places for Norwegian students either with a fourth application window (1<sup>st</sup> April – 15<sup>th</sup> April) or as “ledige studieplasser”.

### Selection procedure

#### 5. Step 1: written application

- 5.1. The entire selection process is organized online.
- 5.2. Every applicant is requested to upload all required documentation within the application deadline. Nothing needs to be sent physically.
- 5.3. The following documentation needs to be uploaded within the deadline to Søknadsweb, HVL's online application platform:
  - a. Bachelor diploma with certified translation to English
  - b. Diploma from high school / upper secondary school with certified translation to English
  - c. Passport copy
  - d. English requirements documented in accordance with regulations
  - e. CV with a predefined application form: key contact details, overview of previous educations, experiences and competences etc.
  - f. The candidates will have to acknowledge that they are aware of commitment for 24 months, costs and risks regarding visa, travel and accommodation. They will also need to indicate whether they are willing to participate as self-financing students.The following documentation needs to be uploaded within the deadline to a platform if specified by the Joint Selection Committee:
  - g. A portfolio documenting relevant work in the field, not just artistic but also teaching activities (it may include photos, videos, etc. for which they have approval from participants to share with others). Specifications for the portfolio are defined by the JSC prior to the call announcement.
  - h. The JSC might specify additional written tasks (e.g. preparing a project plan or analysing a video) prior to the call announcement.
- 5.4. After the deadline, HVL's Admission office ensures that applicants have sent in complete documentations, and in case necessary, they might request supplementing the documentation once.
- 5.5. HVL's Admission office assesses whether applicants meet the minimum requirements for admission. The office also assesses which applicants are qualified, who must have to be assessed by the Joint Selection Committee and who is not qualified. Those who need an academic assessment are forwarded to the Joint Selection Committee who assess whether the bachelor's degree can meet the admission requirements in an academically satisfactory manner or not.

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- 5.6. HVL's Admission office makes an overview of which applicants are qualified and forwards the list to the Joint Selection Committee for further processing. This list is provided as soon as possible after the deadline.
- 5.7. The Joint Selection Committee assesses the submitted applications within two weeks against the following criteria:
  - a. Previous education, professional experience, and competencies based on CV and diploma(s) (1–10 points)
  - b. Motivation statement (1–10 points)
  - c. Additional written task (if applies), 1-10 points
- 5.8. Measures to ensure country balance in the recruitment of students: geographical balance is considered as a holistic aspect for the entire edition, without points given. No more than 10% of the total number of scholarships awarded during project implementation should be awarded to candidates from the same nationality (this rule does not apply to top up scholarships for targeted regions of the world, if applicable).
- 5.9. Support measures for facilitating equal and inclusive access to participants: applicants with individual needs linked to long-term physical, mental, intellectual or sensory impairments receive the necessary aid during the application process to take part in the process with equal rights.
- 5.10. In case there are more applicants with a score equal or higher than 15 points than available spaces, considering the geographical balance as well, the Joint Selection Committee conducts oral interviews with these applicants. All oral interviews are organized within three weeks the very latest after the written application has been assessed.

## 6. Optional Step 2: oral interviews

- 6.1. The selected candidates are interviewed online by the Joint Selection Committee and assessed against the following criteria:
  - a. Motivation to work with theatre in diverse contexts (1-5 points)
  - b. Research interests (1-5 points)
  - c. Artistic interests (1-5 points)
  - d. Pedagogical / social / community interest (1-5 points)
  - e. Optionally, the Committee might organize group tasks to assess collaboration and communication, 1-10 points
- 6.2. The Joint Selection Committee creates a priority list of applicants that should receive an offer. The best students are selected, keeping in mind geographical balance and all the above defined criteria.
- 6.3. Candidates must be ranked according to what is presented under [Section 4-3. Awarding of points and ranking of applicants to master's degrees](#). Scores given by the Joint Selection Committee are transformed to "Other additional points".
- 6.4. Based on the guidelines received from the European Commission, the highest-ranking students who fulfil the relevant geographic distribution criteria (i.e. no more than 10% of the total number of scholarships awarded during project implementation should be awarded to candidates from the same nationality, with exceptions from targeted regions of the world, if applicable) are nominated for the EMJM scholarships. The Programme Coordinator is responsible for the communications with the European Commission.
- 6.5. HVL's Admission office receives preferred priority order of the candidates. In case there are self-financing students among the potential candidates, they are arranged to separate lists.

## **Enrolment**

### **7. Signing the Student Agreement**

- 7.1. In order to guarantee full transparency, and to define the rights and responsibilities of all enrolled students, both parties (i.e. enrolled students and the Consortium) must sign a Student Agreement upon student enrolment in the programme. The Student Agreement template must be published on the programme's website.
- 7.2. Final offers are sent out by HVL's Admission office to the first ones in the list (see also Target numbers below). HVL's Admission office shall inform all the applicants about their admission status, with or without a scholarship, with or without self-financing, as soon as possible after the final selection decision has been made by the JSC, preferably within one week.
- 7.3. Prior to a student's enrolment on the Joint Study Programme, the accepted student and the Coordinating Institution shall sign a Student Agreement covering the academic, financial, administrative, behavioural and other relevant aspects related to the Programme and, for the EMJM scholarship holders, the scholarship management. In addition, the Student Agreement includes the study and examination regulations (detailing the requirements for successful acquisition of ECTS credits, the consequences in case of failure to acquire them, and the grading system), as well as information about the services provided to the student, and details related to insurance, mobility requirements, and thesis, exam and graduation rules. The Partners will ensure that the student is informed of any updates in this information.
- 7.4. Candidates will have to respond by within one week after receiving the offer and upload the signed joint Student Agreement, which is legally binding.
- 7.5. In case a candidate rejects the offer or does not answer, the next candidate in the waiting list is contacted.
- 7.6. In case of a complaint, HVL's Admission office will forward the case to the JSC, and the committee has to discuss the complaint in an extra online meeting within two weeks. Decisions are sent to HVL's Admission office, who continues the procedure accordingly and informs the candidate.

### **8. Enrolment and registration**

- 8.1. All students are enrolled centrally by the Programme's Coordinating Institution HVL (for full self-financing students, after the payment of the first instalment of the tuition fee) and within the first week of the first term, for the duration of the entire study.
- 8.2. Students are also registered for the duration of the entire study at TCD and enrolled for the 4<sup>th</sup> semester.
- 8.3. Students are registered locally by UAT where they spend one semester within one week after their arrival.
- 8.4. During the last semester, students are also registered at the university where they do their research / write their master thesis.

## **Student scholarship allocation and target numbers**

### **9. Scholarships**

- 9.1. Scholarships are calculated and distributed in line with the guidelines of the Erasmus Mundus Joint Master programme:  
The scholarship will be a contribution to the costs incurred by the beneficiary students and shall cover travel, visa, installation and subsistence costs. It is calculated on the basis of a

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monthly unit cost for the entire period needed by the enrolled scholarship holder to complete the study programme (pro-rata of the actual number of days). This period covers study, research, placement activities, thesis preparation and defence, in line with the requirement of the joint Master. During this period, the scholarship can only be awarded in full, and to full-time students.

The scholarship is awarded for full-time enrolment, and will cover the entire duration of the Master programme (i.e. 24 months). A reduced duration of the scholarship is applicable in case of recognition of prior learning (with a minimum scholarship duration of one academic year).

Students who have previously obtained an EMJM scholarship are not eligible to apply for an additional scholarship under the EMJM.

EMJM scholarships can be offered to students from all over the world. However, consortia should ensure geographical balance – i.e. no more than 10 % of the total number of scholarships awarded during project implementation should be awarded to candidates from the same nationality (this rule does not apply to top up scholarships for targeted regions of the world, if applicable).

Calculation of the maximum scholarship per student:

The scholarship is calculated as: **1 400 Euros/month x DS**

Where **DS** = duration of the Master programme.

- 9.2. The EMJM scholarship is paid to the Student's bank account on the 1<sup>st</sup> day of every month.
- 9.3. Instalments will be transferred to the Student's bank account in EUR after the student's arrival in Norway once the host institution confirms the arrival of the student and after the Coordinating Institution has received the form duly completed with the Student's EUR bank account details.
- 9.4. The Student should use a European account in a bank that is working with the SEPA system for international payments.

## 10. Target numbers

- 10.1. Target numbers are revised annually, based on experiences of the previous editions.
- 10.2. Target numbers have to be adjusted to the latest EMJM call / regulations.
- 10.3. Target numbers must fit the national and institutional guidelines of the partners.
- 10.4. Target numbers are defined in the following categories each year:
  - a. Full scholarship students: Students who get full scholarship and have the full tuition fee covered.
  - b. Semi-self-financing students: Students who do not pay tuition fees but cover their visa-, travel- and living costs.
  - c. Full self-financing students: Students who need to pay full tuition fees and also to cover their visa-, travel- and living costs.
- 10.5. For the first edition, the target numbers are the following:
  - a. Full scholarship students: 15. According to the plans, the first edition will start with a minimum of 16 students, but this can be reviewed by the Management Board in the light of the actual number of the enrolled candidates.
  - b. Semi-self-financing students: 8-10.

## VISA & Study Permit support

### 11. Admission in Norway

- 11.1. Norway and Romania are in the Schengen Area. Whether students need a Visa to enter the Schengen Area or not depends on which country they are from. The Programme will always follow Norway's and HVL's actual regulations, more details can be found at [Visa and Study Permit - Western Norway University of Applied Sciences \(hvl.no\)](https://www.hvl.no/en/visum).
- 11.2. As students will start their studies in Norway, they will have to apply to UDI (The Norwegian Directorate of Immigration). The students need to apply to UDI directly and UDI communicates with the students directly. HVL assist the students with the process. Students will need to apply for a new visa before moving to Romania.
- 11.3. In Norway, non-EU/EFTA students will also need a Study Permit, which currently costs NOK 5400 (incl. the Visa), and the waiting time is ca. 1-2 months. To apply, students will need a proof of income (Joint Student Agreement for those receiving scholarship from the EU or sufficient deposit for self-financing students) and a proof of accommodation. HVL's Admission office will help the students with issuing both.
- 11.4. In the exceptional case when obtaining the VISA or Study Permit takes longer time than expected, absence from the first weeks of the first semester or following these weeks may be allowed. Such permission needs to be given by the Programme Coordinator in writing.

### 12. Partner countries

- 12.1. Romania: whether students will need a visa to enter Romania depends on multiple components and where the students are coming from. Students need to register at the Immigration Office of Romania. Students are supported in this by the Erasmus and International Office of UAT.
- 12.2. Ireland: Visa information is available here: <https://www.tcd.ie/study/international/arriving-in-ireland/visa-immigration/>. Some students will need a separate Visa to Ireland. TCD's International Office will help these students obtaining the new visa.

## Annex V. – Joint monitoring, quality assurance, examination and performance evaluation procedures

### 1. Internal and external monitoring and quality assurance regulations

1.1. All Partner institutions accept the [ESG](#) as a joint European basis of regulation.

Regulations	Norway	Romania	Ireland
<b>European</b>	<a href="#">ESG</a>	<a href="#">ESG</a>	<a href="#">ESG</a>
<b>National</b>	<a href="#">Act relating to universities and university colleges</a>  <a href="#">Quality of education regulations</a>  <a href="#">Regulations for the supervision and control of the quality of Norwegian higher education</a>	<a href="#">Legea învățământului superior Nr. 199/2023 din 4 iulie 2023</a> <a href="#">Legea educației naționale Nr. 1/2011 din 5 ianuarie 2011</a> <a href="#">HOTĂRÂRE nr. 412 din 23 aprilie 2024 privind aprobarea Nomenclatorului domeniilor și al specializărilor/programelor de studii universitare și a structurii instituțiilor de învățământ superior pentru anul universitar 2024-2025</a> <a href="#">HOTĂRÂRE nr. 413 din 23 aprilie 2024 privind aprobarea domeniilor și programelor de studii universitare de master acreditate și a numărului maxim de studenți ce pot fi scolarizați în anul universitar 2024-2025</a>	<a href="https://www.qqi.ie/">https://www.qqi.ie/</a>
<b>Institutional</b>	<a href="#">Framework and quality assurance system for educational programmes at the Western Norway University of Applied Science (HVL)</a>  <a href="#">Regulations relating to studies and examinations at HVL</a>  <a href="#">Regulations relating to admission to HVL</a>  <a href="#">Regulations relating to PHD programmes</a>	<a href="#">Carta Universității de Arte din Târgu-Mureș - 2023</a> <a href="#">Codul de etică și deontologie universitară a Universității de Arte din Târgu Mureș</a> <a href="#">Regulamentul de organizare și funcționare a Universității de Arte din Târgu Mureș</a> <a href="#">Regulamentul de ordine interioară a universității de Arte din Târgu Mureș</a>	<a href="https://www.tcd.ie/teaching-learning/quality/">https://www.tcd.ie/teaching-learning/quality/</a>  <a href="https://www.tcd.ie/Partnership/guidelines/dual-joint-award-programmes/">https://www.tcd.ie/Partnership/guidelines/dual-joint-award-programmes/</a>



## **2. Examination and assessment**

### **2.1. General measures**

- 2.1.1. Regulations should correspond with the intended learning outcomes and should be applied consistently among partner institutions. Exams should assess whether the learning outcomes have been achieved.
- 2.1.2. Both exams and mandatory assignments have to be specified in module plans against the same aspects (see Modules).
- 2.1.3. At the beginning of the examination period the latest, the students have to receive a detailed description of the exam task, including format, structure, content, time and place, supportive materials, grading and assessment criteria.
- 2.1.4. Before the preparation for a mandatory assignment starts, the students have to receive a detailed description of the task, including format, structure, content, time and place, supportive materials, grading and assessment criteria.
- 2.1.5. A guide for examiners will have to be prepared regarding the assessment criteria. Template will be provided by the Programme Coordinator.

### **2.2. Exam types**

- 2.2.1 Individual written home exam: The students have to work individually for usually 5 days and write an academic essay (or another genre specified) on a topic related to the module. Criteria regarding format, structure and content have to be specified by the leader of the module. The teachers are not allowed to supervise the students during the home exam period.
- 2.2.2 Individual oral exam: The student is usually requested to reflect on individual or group practical work and connect it to theory connected to the module. Criteria regarding format, structure and content have to be specified by the leader of the module.
- 2.2.3 Individual practical exam: The exam is usually a performative presentation for/with a specific target group. The exam takes place either on campus or on a social arena (e.g., school, museum, NGO etc.) outside of the university. The leader of the module will specify group distributions and group tasks.
- 2.2.4 Practical group exam: The exam is usually a performative presentation for/with a specific target group. The exam takes place either on campus or on a social arena (e.g., school, museum, NGO etc.) outside of the university. The leader of the module will specify group distributions and group tasks.
- 2.2.5 MA dissertation: see article 4. for details.

### **2.3. Mandatory assignment types**

- 2.3.1. Individual written task: The students will analyse and reflect on a specific task.
- 2.3.2. Written group task: A task more students need to work with together, usually a project plan, an application, a script or something similar.
- 2.3.3. Individual practical work: Individual exploration around a specific topic that results in a performance, a monologue, a research-based theatre piece or something similar.
- 2.3.4. Practical group work: Development, implementation and analysis of a process aimed at a specific target group. The workshop is implemented with either other students or with the target group.
- 2.3.5. Oral presentation: The students will prepare a presentation (a short lecture) in a given topic.

## 2.4. Grading system

- 2.4.1. All courses of the Programme are graded with examination marks and converted to the Theatre SPACES grading system.
- 2.4.2. The conversion of the local grading scales for study and test achievements into the Theatre SPACES letter grading system is based on the ECTS grade conversion and is done according to the following table:

Theatre SPACES	Norway	Romania	Ireland
excellent (A)	A	10	Distinction
very good (B)	B	8, 9	-
good (C)	C	7	Pass
satisfactory (D)	D	6	-
sufficient (E)	E	5	-
Fail (F)	F	4, 3, 2, 1	Fail

- 2.4.3. The definition of the Theatre SPACES grades is equivalent with the recommendation of the Norwegian Association of Higher Education Institutions ([https://www.uhr.no/f/p1/i4bfb251a-5e7c-4e34-916b-85478c61a800/karaktersystemet\\_generelle\\_kvalitative\\_beskrivelser.pdf](https://www.uhr.no/f/p1/i4bfb251a-5e7c-4e34-916b-85478c61a800/karaktersystemet_generelle_kvalitative_beskrivelser.pdf)):

Symbol	Description	General, qualitative description of valuation criteria
A	Excellent	An excellent performance, clearly outstanding. The candidate demonstrates excellent judgement and a very high degree of independent thinking.
B	Very good	A very good performance. The candidate demonstrates sound judgement and a high degree of independent thinking.
C	Good	A good performance in most areas. The candidate demonstrates a reasonable degree of judgement and independent thinking in the most important areas.
D	Satisfactory	A satisfactory performance, but with significant shortcomings. The candidate demonstrates a limited degree of judgement and independent thinking.
E	Sufficient	A performance that meets the minimum criteria, but no more. The candidate demonstrates a very limited degree of judgement and independent thinking.
F	Fail	A performance that does not meet the minimum academic criteria. The candidate demonstrates an absence of both judgement and independent thinking.

## 2.5. Recognition of study periods

- 2.5.1. Grade records of all study achievements of students are sent to the Coordinating Institution at the end of the 3<sup>rd</sup> and 4<sup>th</sup> semester and at the end of the summer school. Templates used will be provided by the Coordinating Institution.
- 2.5.2. The Coordinating Institution will keep a progress record of all students in the “Joint Grade Record”, updated after each semester and after the summer school.

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- 2.5.3. The number of credit points awarded for a course is certified if the student has obtained at least the grade “E = sufficient” or equivalent in modules 1, 2, 3, 4, 6 and 7.
- 2.5.4. The Joint Grade Record lists the grades achieved for modules 1, 2, 3, 4, 6 and 7, graded according to the system outlined above. Regarding module 5 approval / non-approval is recorded.

### **2.6. Retaking exams**

- 2.6.1. In case a student fails to deliver the exam within the given deadline, or the exam is assessed an F or equivalent, the exam has to be repeated either in the same semester or in the following semester.
- 2.6.2. Specific regulations for specific exam types:
  - a. Individual written home exams can be repeated online from another country during the next semester.
  - b. Individual oral exams and
  - c. Individual practical exams can be repeated online from another country, however a staff member of the Partner university where the student is staying will have to be physically present as an observant during the online exam, in order to secure that the student is not using any nonallowed aid (such as distant help or AI) during the exam.
  - d. Practical group exams cannot be repeated. In case the group fails, an individual alternative (an individual written home exam, an individual oral exam or an individual practical exam) have to be offered.
  - e. MA dissertation: see article 4. for details.
- 2.6.3. A student can attempt to retake an exam maximum two times. The first attempt is within the same semester in the same city, the second attempt is during the next semester, the exact date of retaking the exam is discussed with the Programme Coordinator. In case they fail for the third time, the only possibility for getting a fourth chance is retaking the entire Programme again, this time as a full self-financing student paying tuition fee.
- 2.6.4. Modules 1-6 are all compulsory prerequisites of the MA dissertation. The student must acquire a minimum of an E (pass) grade in modules 1, 2, 3, 4, and 6; and approval in module 5.
- 2.6.5. In case of appeal, the Partner university’s appeal mechanisms will have to be followed where the module belongs, regardless where the exam was carried out.

## **3. Study path and student progression**

### **3.1. Semesters, modules, courses and credits**

- 3.1.1. Each semester in each country will consist of 30 ECTS except the summer school. The 30 ECTS is usually organized to one or two modules, and modules can be further divided to courses in Romania.
- 3.1.2. For the detailed plan of semesters, modules, courses and credits, see “Joint Programme Design” and “Modules.”
- 3.1.3. The payment of the EMJM scholarships is not conditioned upon grades in the Master programme. The scholarship is nevertheless limited to 24 months and, in the event of re-taking a year or individual modules, no extra scholarship will be provided.

### 3.2. Obligatory attendance

- 3.2.1. A Theatre SPACeS Student is a full-time student who is expected to attend all lectures. The Student must attend courses from the first day of the programme, including introductory days, to the last day, unless the Student has a different written agreement with the Consortium.
- 3.2.2. As a general rule, all teaching activities (such as lectures, seminars, workshops, group consultations etc.) are obligatory. Regarding activities outside the campus, the Local Coordinator needs to specify whether it is obligatory or not. Generally, field trips and institution visits might be obligatory, and the students can be requested to travel to other locations when the trip is covered by their monthly public transport ticket.
- 3.2.3. Evening theatre shows, festivals, field visits to other counties or countries etc. where the student needs to buy a ticket cannot be made obligatory, unless the Partner covers the costs of the ticket.
- 3.2.4. The Student must meet at the very least the minimum 80% attendance rate per semester.  
The same attendance rate applies to the summer school.  
In Norway, this rule has to be added to each module plan as mandatory learning activity.
- 3.2.5. The Programme has its own attendance register template. To avoid debates, students have to sign the attendance register at the beginning of each obligatory session. The Partner Institution is responsible for keeping the record of attendance, archiving attendance registers and notifying the Programme Coordinator in case a student does not meet the minimum attendance during the semester.
- 3.2.6. The student must be given a warning when they have already missed 15 % of the obligatory teaching (excluding absences with a good reason and the written approval of the Local Coordinator).
- 3.2.7. In case the student's attendance is deemed unsatisfactory following written warnings (more than 20 % without the good reason and the prior approval of the Local Coordinator), the student is recorded as a Fail for that module. The only possibility to repeat the module is retaking the entire Programme again, this time as a self-financing student paying tuition fee.
- 3.2.8. Absences from courses can be justified for exceptional reasons such as health, family problems or visa procedure. Justification should be provided to the Programme Coordinator or the Local Coordinator in writing prior to absence. In exceptional circumstances, the Programme Coordinator and the Local Coordinator might allow a higher absence rate than 20 %.
- 3.2.9. Longer absences with good reason (e.g. sickness, pregnancy etc.) are possible with the written approval of the Local coordinator, see 2.8.1. Such approved longer absences do not count as part of the maximum 20 % absence rate.

### 3.3. Interruption and drop-out

- 3.3.1. The Student who is obliged to interrupt the programme for a certain period on the ground of justified sickness, pregnancy or family reasons must inform the Local Coordinator in writing. If the break in studies is short enough for the Student to make up for the lost study time, the Student may remain enrolled in the Master programme and the scholarship may be paid as normal after seeking authorisation from the EACEA.
- 3.3.2. In case of a longer absence, the Consortium will examine the Student's situation and may choose either to ask the student to leave the programme or allow the Student to resume the Master programme based on a common decision made in compliance with the internal rules applying in the Coordinating Institution or the Partner institution. In case of such long absences, the Student may remain enrolled in the programme, but the scholarship payment

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will be suspended during the break. However, these cases must be individually examined and reported to the EACEA for approval.

- 3.3.3. If the Student drops out for any reason, stops attending classes without a valid justification, the Coordinating Institution will not pay the scholarship anymore and the EACEA will be informed. In case such Student is one of those who hold a study visa and who are subject to immigration procedures in the respective participating countries, the Coordinating Institution will also have to report to the involved Foreign Affairs authorities the fact that the Student is no longer entitled to have a visa to stay in the European Union/Schengen area as a Theatre SPACeS student.
- 3.3.4. Any scholarship mistakenly paid to the Student (e.g. overpayment due to clerical error) will be recovered. The Student will be asked to reimburse to the Coordinating Institution any unjustified/ineligible scholarship payments received in case of prior leaving the programme.

### 3.4. Recognition of qualifications and of study periods

- 3.4.1. Recognition of prior studies in order to get exemption of subject-specific courses or modules will be assessed by the Selection Committee of the Consortium, and will be awarded only in exceptional cases, since most of the modules are based on group work and cooperation, and a joint learning path of the entire edition as a group is a pillar of the Programme.

## 4. MA dissertation

### 4.1. Structure, content and thematic

- 4.1.1. Modules 1-6 are all compulsory prerequisites of the MA dissertation. The student must acquire a minimum of an E (pass) grade in modules 1, 2, 3, 4, and 6; and approval in module 5.
- 4.1.2. In case a student is not able to proceed to the MA dissertation due to the need of retaking exams, the Student may remain enrolled in the programme and proceed to the Master semester together with the next edition, but the scholarship payment will be suspended during the break. However, these cases must be individually examined and reported to the EACEA for approval.
- 4.1.3. Students will spend the fourth semester where they do their research. They can stay at any of the Partner universities or stay in a third country.
  - Students moving back to Norway have to participate in physical supervising, research or teaching activities as well.
  - No specific regulations apply to Romania and Ireland.
  - Students moving to a third country acknowledge that the insurance provided by the Consortium might not cover costs incurring in that country, and that the Consortium is not obliged to provide an insurance outside the EU/EFTA region.
- 4.1.4. Credit-wise the MA dissertation module is registered to TCD.
- 4.1.5. The MA dissertation module is 30 ECTS (equivalent of 750 hours or ca. 19 weeks workload for 6 months). This is in line with the regulations of all Partner universities (Norway: min. 30 ECTS; Romania: no stipulations; Ireland: 30 ECTS).
- 4.1.6. Students have to submit a working title and a project idea by 15<sup>th</sup> November the latest during the 3<sup>rd</sup> semester to the Programme Coordinator. Template for the project idea will be provided at the beginning of the 3<sup>rd</sup> semester the very latest. When developing the working title and the project draft, the Programme Coordinator or one of the Local Coordinators can be consulted.

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- 4.1.7. The MA dissertation has to be written in English.
- 4.1.8. Scope of the MA dissertation: 15.000 words or “word equivalent” +/- 10%, including appendices, excluding references and preliminary pages. Word equivalence applies when creative or arts-based components such as performance, creative artefacts, or arts practices have been developed as a fundamental part of the research process in answering the research question(s).
- 4.1.9. The following stipulations apply to using “word equivalent” in an MA dissertation:
  - a. Evidence of extensive time, research and effort in designing, performing/implementing and evaluating the arts-based components will be required.
  - b. Where students include performance related elements as a core part of their dissertation, appropriate word equivalence will be determined by their supervisor in consultation with the Programme Coordinator.
  - c. The student’s supervisor and the Programme Coordinator must approve in writing the preparation of a thesis employing word equivalence in advance of starting the dissertation writing.
  - d. Word equivalence will apply to a maximum of 5,000 words, and students will be required to present an accompanying written dissertation of 10,000 words, providing adequate evidence of the integrated nature of the creative components within the study overall. Research question/s, theoretical grounding, methodology, results and analysis sections must be included in the dissertation. Parts of the results and analysis sections may be replaced/complemented by the word equivalence elements of the research.
- 4.1.10. “Word equivalent” can include the following options:
  - a. An artefact, script or a piece of literature (novel, extended poem) developed through artistic or arts-based research (e.g. research-based theatre) addressing the research question(s) set out in the dissertation.
  - b. Recording of a performance developed with artistic or arts-based research (e.g. autoethnographic documentary theatre).
  - c. Any other format approved by the Board.
- 4.1.11. Students will submit their MA dissertation to TCD and follow TCD’s applicable policies: <https://www.tcd.ie/media/tcd/education/programmes/postgraduate/masters-in-education/Master-in-Education-Handbook-2023-2024.pdf>

## 4.2. Supervision

- 4.2.1. In each edition, students will be equally distributed among the Partner universities regarding supervision. Supervision will be allocated according to alignment between the student’s research topic with staff members expertise, and may not necessarily be the university where the student physically is residing during their final semester.
- 4.2.2. Regarding the allocation of supervisors, students can express their wishes during the third semester, but the final distribution will be made by the Board in order to ensure that students are distributed equally.
- 4.2.3. Supervision can happen either physically (in case the supervisor and student are in the same city) or online.
- 4.2.4. The resources allocated for the supervision of a student might be used by one supervisor or can be divided between the main supervisor and one or more co-supervisors.
- 4.2.5. Supervision or co-supervision can also be done by external scholars, as long as they comply with the minimal criteria for supervision.

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- 4.2.6. Supervisors will be given an adjunct position at TCD and will have access to the platforms and resources necessary for supervision.
- 4.2.7. The minimum criterium for being a supervisor varies to a great extent among the Partner Universities. As the students will be registered at TCD, the Consortium will follow their minimum criteria, which is assistant professor level. Each University delegating a supervisor will follow its own stricter regulations:
  - a. Norway: associate professor or professor.
  - b. Romania: In master and single-cycle programmes (including single-cycle teacher training) at least a senior lecturer, researcher holding academic qualification employed by the University can be a supervisor. Usually, the main supervisor has a PhD, a co-supervisor can be someone with just an MA.

### 4.3. Assessment of the MA dissertation

- 4.3.1. Regarding the assessment of the MA dissertation, TCD's regulations will be applied (see 7.1. in the above cited Handbook): "Each submitted Dissertation will be examined by an Internal Examiner according to approved criteria. This allows for an independent and critical evaluation of the Dissertation. The research supervisor is invited to comment on the Internal Examiner's report. The External Examiners review a sample of Dissertations to ensure comparability of standards (...) The External Examiners also seek to ensure that the course work is at the standards required for comparable courses of study in Ireland and internationally".
- 4.3.2. Any academic employee of the Partner universities who would qualify for being a supervisor in the subject field can be an Internal Examiner.
- 4.3.3. In case of appeal, TCD's appeal mechanisms will be followed.
- 4.3.4. In case a student fails to deliver the thesis within the given deadline, or the thesis is assessed Fail even after the viva voce examination explained in the module plan, they have the chance to resubmit the thesis the following autumn, together with the next edition of the Programme.
- 4.3.5. In case of such an extension, the student will remain enrolled in the programme, but will not receive any more scholarship as scholarship is granted for 24 months. This means that the student will be a semi self-financing student, meaning that they will need to cover their own travel expenses, accommodation and living costs etc. in addition to any registration fees at the Partner universities.
- 4.3.6. In case the student fails for the second time, the only possibility for getting a third chance is attending the entire Programme again, this time as a full self-financing student paying tuition fee.
- 4.3.7. The graduation ceremony is organized physically at the premises of Western Norway University of Applied Sciences in Autumn. With serious justification (e.g., expired Visa, health or family issues etc.) and the prior written approval of the Programme Coordinator, a student can participate online, or in exceptional cases the degree can be awarded in absentia.

## 5. Quality assurance procedures: internal and external evaluation

Quality assurance is done both internally and externally in compliance with national law.

## 5.1. Internal quality assurance

- 5.1.1. The *Advisory Committee* will evaluate and monitor the project relevance for the partners and the market. Each year, the Advisory Committee will prepare its report by August the latest, which will assess the previous academic year of the programme (August-September), with a specific focus on (1) the programme promotion and recruiting students, (2) the selection and admission procedures, (3) the delivery of the Master programme's semesters in that academic year, (4) the organisation of study periods, students' mobility and mutual recognition, (5) student services and measures for equal and inclusive access (5) dissertation and degree awarding.
- 5.1.2. Regarding the *evaluation of modules* (including the quality and value of the lectures taught by the guest lecturers), internal procedures which are already in place at the full partner institutions will be followed.
- 5.1.3. *Student feedback*: when signing the Student Agreement, the students commit to taking part in programme surveys/evaluations conducted by the consortium and/or the European Commission/EACEA.
  - a. Local feedback: evaluation of each Partner Institution at the end of a mobility period, including teaching and learning, assessments, services, measures for equality and inclusivity etc. The recommended format is documented class meetings: first, a meeting between the students themselves, then a meeting with the Local Coordinator and the teachers.
  - b. Common feedback (evaluation of the full Programme) collected centrally by the Programme Coordinator using standardized anonymous questionnaires.
- 5.1.4. *Alumni feedback* for employability evaluation and further suggestions for the Programme; this is done via the Programme's website or via dedicated social media channels (e.g. LinkedIn).
- 5.1.5. *Guest lecturers' feedback*. The guest lecturers are invited by the Local Coordinator to give feedback:
  - a. on the support of the hosting institute for visa, housing, contract preparation etc.;
  - b. on the quality of the students of the courses they taught;
  - c. on the quality of the facilities at the hosting institute;
  - d. on issues of the Programme as a whole.
- 5.1.6. *Applicants' feedback*. A small number of accepted (5) and non-accepted (5) applicants will be randomly selected by the JSC each year and they will be asked to give feedback on:
  - a. the information for applicants on the website;
  - b. the application procedures;
  - c. the transparency of the selection procedures;
  - d. the information provided on the outcome of the selection procedures;
  - e. (for those selected) the information provided after the selection procedures.
- 5.1.7. *Self-evaluation* based on the reports and feedbacks of the Quality Assurance Committee will be annually part of Board meetings

## 5.2. External quality assurance

- 5.2.1. The external examiner hired by Trinity College Dublin will also fulfil external evaluative roles.
- 5.2.2. In addition, the Programme is also the subject to continuous quality control according to the Partners' established quality assurance policies, and through evaluation of national / regional bodies.
- 5.2.3. In Norway, external examiners take part in the assessment of module exams every second year. A sample of Master theses is reviewed annually by an appointed External Examiner at



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TCD and the report presented and discussed at an examinations board in which all Partner universities participate.

- 5.2.4. The feedback that is collected by internal and external evaluation is discussed by the Board annually. The Board implements the changes accordingly, when feasible and legally possible. This involves not only changes to the Programme, but also improvement of the local facilities, services and organization.

## 6. Miscellaneous

### 6.1. Behaviour

- 6.1.1. The student commits to behave ethically during their studies. They will commit no fraudulent act, and will avoid cheating, falsification or plagiarism of any academic work. Use of artificial intelligence is generally forbidden throughout the entire Programme in written assignments, exams and the MA dissertation (except the task clearly specifies that differently). Moreover, the student will not abuse or misuse access to equipment and installations and will not perform any unauthorized access or violation of Departmental, School or University rules. Any incident against this compromise will be treated by the Consortium and may result in the exclusion of the student from the Theatre SPACEs Master programme.

### 6.2. Complaints

- 6.2.1. In case of complaint, the student may appeal to the Ombudsperson. The Ombudsperson will consider the issue and will solve it as soon as possible with the involvement of the Programme Coordinator, the Local Coordinators or the Board if necessary. However, for specific complaints about a specific service or facility provided by a Partner institution, the student shall invoke the complaints procedure of that institution.

### 6.3. Ethical standards, whistleblowing channels

- 6.3.1. The project will comply with the [European Code of Conduct for Research Integrity](#), the [general guidelines of The Norwegian National Research Ethics Committees](#) (e.g. academic freedom, voluntary informed consent, confidentiality, impartiality, availability of results, social- and global responsibility, laws and regulations etc.), and at the same time the subject-specific [guidelines for Social Sciences and Humanities](#) (e.g. human dignity, privacy, duty to inform, responsibility for avoiding harm etc.).
- 6.3.2. In HVL, systems for anti-corruption strategies, whistleblowing channels and gender equality are found on institutional levels. The “whistleblowing channel” is called “Sei ifrå” - “Let us know” in English. The channel is used for reporting unwanted events both for staff and students. In the system, one can report on issues related to the teaching and learning environment, financial malpractice such as corruption or financial infidelity, violation of guidelines for research ethics, unwanted events concerning health, environment and safety or critical issues such as unwanted sexual attention. Matters relating to health, environment and safety and notification of critical issues are dealt with by the HR department. Such a system grants extra security both during the development of the project and for the future students of this joint Master programme.
- 6.3.3. Gender mainstreaming will be granted by HVL’s Council for Equal Opportunities, Diversity and Inclusion (RLMI). The purpose of the Council is to promote real equality, diversity and inclusion at HVL. The Council shall contribute to ensuring that there is no discrimination between students and staff based on gender, ethnicity, national origin, skin colour, language, religion and beliefs, political views, organizational affiliation, sexual orientation, ability to

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work, age and other conditions. The Council consists of seven members and six deputy representatives. The term of office is four years except for the student representatives who are appointed for one year.

- 6.3.4. UAT has a Code of Ethics which bans any form of discrimination. This Code also describes the procedures for complaints: [GHID privind prevenirea și combaterea hărțuirii pe criteriul de sex, precum și a hărțuirii morale la locul de muncă](#)
- 6.3.5. Ethical Approval for Research at TCD: <https://www.tcd.ie/research/support/ethics-approval.php>

### 6.4. Methods of talent management

- 6.4.1. In Romania, there are nationwide student research conferences where students can enter their outstanding essays/research projects. These students are mentored by their lecturers. UAT also has an online journal for the publications of PhD and MA students: <https://uartpress.ro/journals/index.php/symbolon/>.
- 6.4.2. It is advised to involve students in the research groups at all partner institutions.

### 6.5. Learning platforms

For the specification of learning platforms, see “Joint administrative and financial management”.

## **Annex VI. – Common services offered to students and visiting scholars**

### **1. Coordination**

- 1.1. The below listed services will be offered to the students and visiting scholars locally by the Partner universities, mostly by the international offices or student service offices.
- 1.2. The involved offices will pass on information and update each other before the students move on to another country (before each semester begins).
- 1.3. The cooperation among the international offices will be coordinated by the international office of the University of Arts Targu Mures.

### **2. VISA support**

- 2.1. The Partners shall handle, through their international offices or comparable departments at the faculty/university level, the visa and residence permit requirements for the Students and the visiting scholars. Students and scholars shall be contacted in due time to submit the necessary documents.
- 2.2. Details are specified in “Joint student admission requirements”.

### **3. Dormitory, local travel and other living costs**

- 3.1. The Partners shall assist students and scholars in finding suitable accommodation for them, and if necessary, for their family during the period of their stay. Specifically for students, Partners will offer affordable accommodations to the extent possible. The scholarship should be enough to cover basic living costs even in the more expensive countries.
- 3.2. Students will be advised to save up for the other semesters while in countries with lower living costs.
- 3.3. For those students who do not travel home between semesters, specifically for the summer and the winter holidays, Partners will individually explore where they can stay: can they either leave later from one country or arrive earlier to the next country.
- 3.4. When communicating dormitory options to students, NOK and RON prices will be also converted to EUR.
- 3.5. In case the fee of electricity or internet is not included in the price, it will have to be indicated.
- 3.6. As of today, the different Partners universities can offer the following dormitory options:
  - a. Norway: detailed information is available at the website [Accommodation in Bergen - Western Norway University of Applied Sciences \(hvl.no\)](https://www.hvl.no/en/for-international-students/accommodation). In Bergen there is an accommodation guarantee for international students: there is no need to pay a deposit, but they have to rent the apartment for the entire semester. (Autumn semester: 1 August to 31 December; spring semester: 1 January to 31 July). The monthly prices vary between NOK 4300 – 5000 incl. internet + electricity between NOK 400 - 500 each month.
  - b. Romania: Designated dormitory spaces for international students are available based on application and availability (basic facilities, shared showers and kitchen each floor). Spaces will be provided based on the capacity.
  - c. Ireland: There will be an attempt to offer affordable accommodation for visiting students.
- 3.7. As of today, the different Partners universities can offer the following offers regarding local transport:
  - a. Norway: the local travel company is called Skyss, a monthly travel card for students under 30 years is NOK 455. The transport from the student accommodation Fantoft to our Campus at Kronstad takes 8 minutes. See also [Skyss sine bussar, Bybanen og nokre båtruter](#)

- b. Romania: as exchange students are spending half a semester in Romania, they are not entitled to a permanent student ID. Temporary student ID can be issued to cover the semester after the visit to the Immigration Office. This allows them to buy students pass for local public transport.
- c. Ireland: There is a multi-operator cap if travelling on Dublin Bus, Luas, DART and Commuter Rail. The daily cap is €4.00 and the weekly Cap is €16.00 for students. See [Dublin Bus - Fares and Tickets Information for Young Adults and Students](#)

## 4. Language courses

- 4.1. Students shall be offered language courses by each Partner involved in their study programme, according to the following guidelines:
  - a. Language courses shall be integrated in the term schedules of the Programme's study, in order to avoid overlapping with the Programme's courses;
  - b. The number of classes shall be commensurate to the load of the term coursework;
  - c. Language courses shall be offered free of charge by each Partner University, unless the Board decides otherwise for reasons of sustainability;
  - d. Upon completion of each language course, the students shall receive a certificate of attendance.
- 4.2. All partner countries at the beginning of the semester will offer 1-2 days intensive language & cultural survival courses.
- 4.3. As of today, the different Partners universities can offer the following language courses:
  - a. Norway: HVL offers a Norwegian Language course each semester, U5NOR13 (3 months, 5 ECTS), free of charge, twice a week during the afternoon. See [Course plan for Norwegian for Foreign Students. Beginners' Course\(U5NOR13\) - Western Norway University of Applied Sciences \(hvl.no\)](#)
  - b. Romanian and Hungarian language courses can be offered optionally after students arrive to Romania. It is also possible to participate in Romanian language courses previously organized by the university See [https://www.edu.ro/sites/default/files/fisiere%20articole/OM\\_5516-2024.pdf](https://www.edu.ro/sites/default/files/fisiere%20articole/OM_5516-2024.pdf).
  - c. Ireland: not necessary (all students will have to speak English).

## 5. Welcome events, access to information

- 5.1. In the beginning of each semester, each Partner will organise, in collaboration with the local international office and the local study coordinators, a welcome event in order to orient the students and to provide them with information about language courses, housing, and other issues relevant for their stay. Students will also get help from local advisors and/or older students to get to know the city and the campus. Some parts of this event might be organised online, prior to the student's arrival; but physical greeting of the students upon their arrival will be necessary.
- 5.2. The Theatre SPACES webpage ([www.theatre-spaces.eu](http://www.theatre-spaces.eu)) will always include the most up-to-date information regarding the overview of the Master Programme, including mobility paths, module plans and syllabuses; practical information (e.g., regarding fees, visa, accommodation, email set up, student/staff ID cards); contact information for various services (e.g. Programme Coordinator, Local Coordinators, Ombudsperson, etc.)
- 5.3. At each Partner Institution, students shall be assigned to a voluntary senior student ("buddy", "fadder") and an advisor.
  - a. The advisor shall be a member of the local administration, or in exceptional cases the local teaching staff. The advisor is accompanying the students during their university stay, providing academic information and advice.

- b. The buddy is a volunteer senior student recruited among local students. Whenever possible, the buddy will provide the students with support and assistance before their study period. Any practical doubt or information can be discussed with the buddy. Local buddies will receive a certificate attesting their involvement in these extra-curricular international activities.
- 5.4. As of today, Partners can offer the following services and activities:
- a. Norway: HVL arranges a digital pre-arrival webinar for all international students (two hours, one month before the study starts). During this meeting we inform student about practical arrangements (e.g., student card, registration, Canvas, etc.). Around semester start (usually in mid-August), HVL arranges a two-days-long Orientation Days/Welcome Days for international students. There is an international student assistant at each campus. New students can also request assistance from their “fadders”, voluntary senior students. HVL has a Global Lounge where there are monthly social activities for international students (welcome dinner, farewell party, movie nights etc.). More details: [Global Lounge - Western Norway University of Applied Sciences \(hvl.no\)](https://www.hvl.no/global-lounge)
- b. Romania: UAT organizes an Orientation Camp each autumn semester. International student assistance by international student representatives is available to help with questions and issues regarding studies, administration, dormitory etc. Orientation Camp is organized by the Association of Students with the guidance of appointed tutors, members of the teaching staff.
- c. Ireland: Whether international students need information on registration, student health or want to explore what is on offer throughout campus, TCD’s academic, personal and Student-led Peer Supports and services ensure students are looked after and their transition to living and studying at TCD runs smoothly. See: [Supports and Services for International Students - Study - Trinity College Dublin \(tcd.ie\)](https://www.tcd.ie/supports-services-for-international-students)

## 6. Facilities and services

- 6.1. Each student will receive a temporary student card / student ID from every Partner University where the student spends a semester.
- 6.2. Students are entitled to the same services and facilities as the other local students enrolled at the Partner University.
- 6.3. The following facilities / resources are available in or around all campuses:
- Canteen and/or cafe with affordable menus and student discounts,
  - Library with access to the compulsory literature,
  - Study rooms,
  - IT tools (such as PC terminals) free to use,
  - Online access to articles, e-books and learning materials.
- 6.4. In addition, Partners can offer the following facilities and services, as of today:
- a. HVL also offers the following services to students:
- HVL has a Media Lab where students can access e.g., VR glasses, 3D printers or drones: <https://www.hvl.no/en/alu/media-lab/>
  - Various training facilities: <https://www.sammen.no/no/bergen/trening>
  - Kindergarten: <https://www.sammen.no/no/bergen/barnehage>
  - Health services and psychological consultation: <https://www.sammen.no/no/bergen/helse>
  - Various other services for organizing student life: <https://www.sammen.no/no/bergen/studentliv>
- b. Romania: UAT offers sport opportunities and mental health advisory for international students. There is special office of psychological counselling, see

<https://www.uat.ro/studenti/centrul-de-consiliere>. The central university building does not have a canteen, but there are multiple restaurants around the university with student friendly prices and daily menus. There is a designated area for students to serve their home-packed meals in the central building.

- c. Ireland: More information available here: <https://www.tcd.ie/students/supports-services/>

## 7. Accessibility

7.1. Local Coordinators are responsible for providing students and scholars with special needs/disabilities with the necessary assistance. Local Coordinators will also assist students and scholars in arranging medical services, when needed.

7.2. More specifically:

- a. Norway: HVL offers different services for students with special needs. See <https://www.hvl.no/en/hvl-students/facilitation/>
- b. Romania: UAT has a Committee for Student Affairs who provide services for students with special needs, which can grant students facilitation, and the faculty will provide the services required (e.g. extra time, exemption). There is also the possibility for students with special needs and health issues to apply for social scholarships. See article 5. of the Regulation of Scholarships [https://www.uat.ro/fileadmin/user\\_upload/pdf/Documente/2021/AnexaRegBurse2\\_Cerere\\_bursa\\_socialacomp1.docx](https://www.uat.ro/fileadmin/user_upload/pdf/Documente/2021/AnexaRegBurse2_Cerere_bursa_socialacomp1.docx).
- c. Ireland: Disability Services: <https://www.tcd.ie/disability/>

## 8. Health insurance

8.1. The scholarship Student must have an insurance for the whole duration of the programme in compliance with the minimum requirements of the EACEA (according to Annex 5 of the Grant Agreement) including coverage for urgent medical care in case of sickness or accident, death, permanent invalidity, third-party liability, theft and loss of documents or early return in the event of a serious illness or accident affecting a close family member. Students from EU/EFTA will need to hold a valid European Health Insurance Card. Supplementary insurance of students from EU/EFTA region and full insurance of students from outside the EU/EFTA will be covered by the Consortium.

## 9. Part time work

9.1. EMJM students (either self-financing or with a scholarship) might be able to take on a part-time work in the host countries, with the following regulations:

- a. Norway: part-time working is possible for up to a 20 % position.
- b. In Romania, you [do not need a work](#) permit as long as you have a valid residence permit for studying in Romania and you work part-time with a maximum of 4 hours per day or 20 hours per week. This applies to any kind of work, including internships and volunteering.
- c. Ireland: more information here: <https://www.tcd.ie/Careers/students/international.php>

9.2. In Norway, self-financing students can apply through lånekasse (student loan), in case they are Norwegian citizens. Some non-Norwegian citizens are also eligible, but special rules apply: <https://www.lanekassen.no/nb-NO/regelverk/tildeling/del1-kapittel2/utenlandsk-statsborger/>

## Annex VII. – Joint degree policy

1. The degree awarded to graduates belong to the higher education degree systems of the countries in which the Partner Universities are based. The degree is mutually recognised by all the awarding full Partner Universities.
2. All Partner Universities
  - a. [comply with the Standards and Guidelines for Quality Assurance in the EHEA \(ESG\)](#),
  - b. hold a valid institutional accreditation, and
  - c. are allowed to award a joint degree or multiple degrees.
3. The joint Master programme adheres to the Standards for Quality Assurance of Joint Programmes in the European Higher Education Area (EHEA); the Bologna process pillars (3-cycle structure, Mobility, Quality Assurance and Social dimension); the Bologna Framework and Tools such as the ECTS User Guide, the Diploma Supplement, and the Lisbon Recognition Convention.
4. To all students who have, upon decision of the Thesis and Examination Committee, successfully completed the Joint Master Programme (which means that the total amount of 120 ECTS credits corresponding to the Programme have been obtained), the Joint Degree in the field of “Theatre in Social, Participatory Art, Community and Educational Contexts” will be awarded by the full Partners.
5. The Consortium will provide students with a joint Diploma Supplement at the end of their studies, covering the entire content of the Master programme. The Diploma Supplement lists all the courses taken and the title of the thesis with their accompanying ECTS and grades with specification of all other relevant details.
6. For the conversion of the grading systems and the recognition of study periods, see “Joint monitoring, quality assurance, examination and performance evaluation procedures”.
7. The joint awarding of the degree will be certified by a joint diploma and accompanying Diploma Supplement following the model developed by the European Commission, Council of Europe and UNESCO, which will be issued by the Coordinating Institution. It will state that the full partners of the Consortium jointly award the student the academic degrees of Master of Arts in in “Theatre in Social, Participatory Art, Community and Educational Contexts” upon successful completion of the jointly organized Master programme and it will also mention the grades awarded to the student by the joint Thesis and Examination Committee, which will decide whether all conditions are fulfilled in order to obtain the degree.
8. The diploma will carry the logos and mention the names of all full Partners jointly awarding the diploma and will be signed by the legal representative of the institute. The volume of the programme (120 ECTS credits) will also be mentioned on the diploma. The Diploma Supplement will be signed by the legal representatives of each full Partner and will carry the seal of the issuing university (HVL).
9. The Coordinating Institution will present the model of the joint diploma and its supplement to all partner universities, in order to verify which text necessarily needs to be added in order to avoid infringements on their respective national educational legislations.
10. The coordinating university will also issue a joint grade record signed by the legal representative of the Coordinating Institution (HVL), and carrying the seal of the issuing university (HVL).
11. The graduation ceremony is organized physically at the premises of Western Norway University of Applied Sciences. With serious justification (e.g., expired Visa, sickness etc.) and the prior written approval of the Programme Coordinator, a Student can participate online.