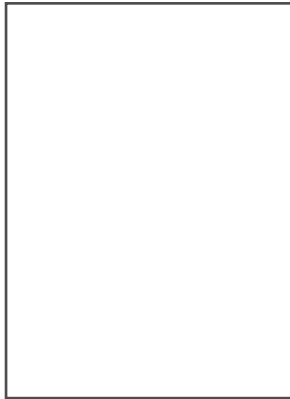


This information is available in audio format

Accommodated Assessment
Student Guide
The Viva Voce - The Living Voice



Summary

A viva is an oral examination. A viva is offered as accommodated assessment for dyslexic final year students at the University. If you undertake a viva you will not have to produce a written dissertation as a submission but you will be judged on your ability to present, express and discuss your investigative work constructively and critically.

The viva will include formal references, a guide to the contents of your work and a short portfolio of categorised evidence reflecting the process and content of your delivery. Students are invited to use audio-visual material to present and further support their work.

The viva will be recorded and externally examined and will meet the learning outcomes of your programme. The results will be graded and a copy of the viva voce will be placed in the library as evidence of the discourse and defence of your arguments presented for final dissertation. Students will be counselled before deciding on the viva and receive relevant support as documented by the University. Students are entitled to a viva rehearsal and appropriate feedback.

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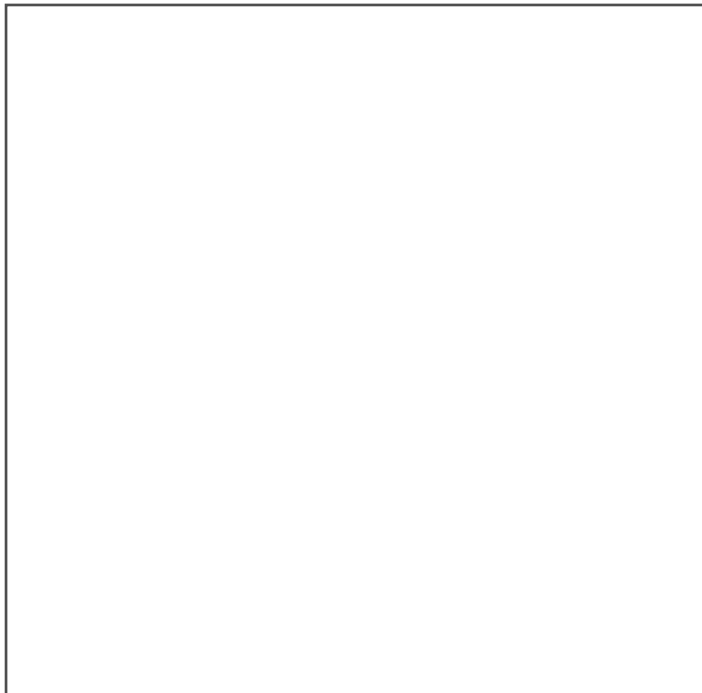
What is a Viva?

A viva is an oral examination i.e. the examination is conducted by word of

mouth.

The viva will consist of an oral presentation for 30 minutes delivered to a small panel of tutors. This is then followed by a further 30 minute examination of the content you have just delivered. The standard of work will be graded for your final award in the same manner as for your fellow students, using the learning outcomes of the degree programme.

A viva is offered as a 'reasonable adjustment' to standard assessment. The offer of 'reasonable adjustment' translates into accepting the viva as a comparable presentation of the learning outcomes of a dissertation for a Higher Education award. The University welcomes students who wish to demonstrate their engagements with the discourse of their subject in oral and written form.



Who will be present at the viva?

3 tutors:

First tutor: your dyslexia tutor largely performing the role of observer - to oversee the rules of the viva and as an independent arbiter (not from the School)

Second tutor: your supervisory tutor

Third tutor: internal verifier or second marker who would normally verify the work of a student in that subject/discipline area

Duration:

The viva will be of **1 hour's** duration, during which time you will:-

- present your findings for a maximum of **30 minutes**
- prepare for an examination of your presentation with evidence. This is an oral defence of your findings, your methods of investigation and your theoretical position or standpoint. This is likely to be **30 minutes** unless your defence includes complex multimedia.

Research:- the Learning Outcomes of the dissertation can be found in your handbook and further explained by your course tutor.

Guidelines for assessment or marking your work will be a framework designed to incorporate measurement of oral content. Where the learning outcomes stipulate clear and effective written communication, these will be transformed into a measurement of oral skills which reflect third year undergraduate capabilities.

Why are dyslexic students allowed to undertake a viva?

A viva is a choice offered to students with a full formal assessment of dyslexia as part of our legal obligations as a University under disability legislation. Dyslexia, as I am sure any student listening to, or reading this guide is aware, is a disability which affects language.

University of the Arts subscribe to the following definitions:

Dyslexia is a specific learning difficulty that is neurological in origin. It is characterised by difficulties with accurate and/or fluent word recognition and by poor spelling and decoding abilities. These difficulties typically result from a deficit in the phonological component of language that is often unexpected in relation to other cognitive abilities and the provision of effective classroom instruction. Secondary consequences may include problems in reading comprehension and reduced reading experience that can impede the growth of vocabulary and background knowledge. (International Dyslexia Association Nov 2002).

Sue Treseman adds that:-

For those with dyslexia, difficulties may occur with a range of other processing skills including organisation, sequencing and retrieval of information, short-term memory, spelling, writing and number. (British Dyslexia Association Sept 05)

For students with dyslexia there are often problems with finding material, problems with reading at the rate demanded by the course and often in producing written work within the time requirements. Even with extra time the struggle to hand in work may cause anxiety. Producing work means greater effort, often unacknowledged. Like all disabilities, it is hard to convey the difficulty to those who don't have the problem - still harder, to project an understanding of invisible difficulties. The viva is a choice of assessment for those who individuals who feel that they have greater strengths in the verbal arena and under perform in the written.

The law expects universities to make 'reasonable adjustments' on degree programmes. The words are carefully chosen. It is **unreasonable** to claim dyslexia and not wish to undertake any critical work or develop understandings of the context of one's work. It is **reasonable** to ask for another way to express this understanding. The 'adjustment' then becomes an adaptation in the presentation of the information. This adjustment has to be carefully planned to fit in with degree programmes and to meet all the university requirements.

More information on 'reasonable adjustments' is available from the college dyslexia co-ordinator.

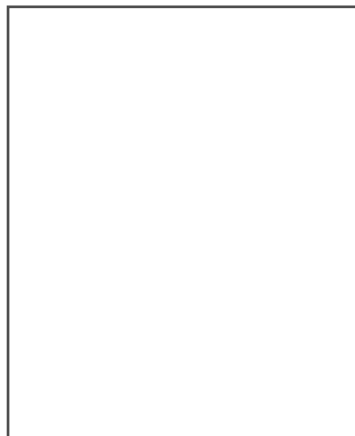
Where does the idea of a viva come from?

In the UK the term has been used to refer to an examination of a thesis at doctoral level. The University has a thesis committee who evaluate a

student's thesis and the student 'defends' his or her position. In some Universities the viva is used to defend a borderline pass in a subject. It may also be used as a defence against the label of plagiarism. Oral examinations are used in other countries as standard University assessments, e.g. Italy. Other cultures, including the USA, make greater use of oral skills and award marks for debates and oral contributions. In the UK, oral examinations can be integrated into the curriculum in coursework, for example, foreign languages or to measure skills in the English Language.

Oral examinations can operate on many levels other than a doctorate and students may be familiar with oral work at a former stage in their educational lives, such as at GCSE or B/TEC. Students may also have undertaken alternative oral performances or presentations on other programmes or even on a degree programme. The viva assessment will reflect the knowledge acquired, understanding and interpretation of this knowledge and the ability to critically evaluate what has been learnt - in short - that the learning outcomes of the degree programme have been met.

Learning Outcomes - are designed by your subject tutors. Review these carefully and reflect on the journey you have travelled over the last three years, specifically the final year culminating in the degree.



Should I undertake a Viva?

This decision needs to be made carefully with advice from a dyslexia specialist and your course tutor or dissertation supervisor. The viva is just a vehicle to express your work to the best of your ability. In general a dyslexic student may find the reading challenging for dissertation but the composition, i.e. the extended writing, can become a burden that prevents the student attaining a grade that reflects his or her capability. It must be remembered in reflecting on equal worth that the definition of discourse is '*extended verbal expression in **speech** or writing*'. In addition the skills of oratory are highly valued within the creative arts and media industries.

It is, however, of little use undertaking an oral examination if you feel you are dysfluent, i.e. if you find speaking in front of people or, retrieving words under pressure, really difficult. Everyone gets nervous before any examination but an informed judgment needs to be made about the type of assessment you choose. Your dyslexia report should have details of your strengths and weaknesses, which may inform your decision. Additionally, your course tutors may consider the merits of your written work versus oral accounts you have presented whilst on programme. Ultimately, you need to review the tasks and components of the viva and commit to this mode of assessment.

If you undertake a viva you will not have to produce a body of written work as a submission, but you will be judged on your ability to present, express and discuss your work constructively and critically. You need to review the guidelines as presented by the University in these files; you have the opportunity to listen, to see and to read information.

In the future it will be possible to listen to other students' vivas; the recordings will be freely available in the same manner as a dissertation in the library.

I have decided to undertake a viva - what now?

Formal arrangements need to be undertaken as soon as possible:-



- Fill out a consent form
- Notify relevant personnel - see School Administrator and Course Director for guidance for your School
- Inform Study Support
- Ask your dyslexia tutor if you need additional hours from your **Disabled Student Allowance** for preparation. This will require additional hours from your Needs Assessment.

Consent Form Exemplar

Name

Course

Year

Course Director

Supervisory tutor

Internal verifier (second marker)

External examiner

Dyslexia support Tutor

DSA

LEA:

I have chosen to undertake a recorded viva in lieu of a written dissertation. I have received advice in relation to undertaking an oral examination of this kind. I have read/listened to the student handbook 'VIVA voce guidance notes' and am aware of the process for a viva and the product that will be required for the examiners.

I hereby consent to the use of the viva recordings for purposes of illustration and publication.

Print Name:

Signature:

Date:

Planning Your Diary

2005/6 ACADEMIC PLANNER

Term One

1	2	3	4	5	6	7
10/10 -14/10	17/10-21/10	24/10-28/10	31/10-04/10	7/11-11/11	14/11-18/11	21/11-25/11
Check recorder Or MP3 or ipod- Get the medium	Listen to own voice Listen to others	Make notes orally or roughly on paper	Start a pilot research piece	Portfolio collection- date pieces from the net and box them	Long session with dyslexia tutor	Arrange to meet supervisor Etc etc.

Fill out times for your dyslexia tutor AND supervisory tutor sessions.

Have you got a recorder?

Is it compatible?

Can you use it?

Does it have time units displayed?

Have you been able to download material in this guide?

Have you started the portfolio collection?

Are you checking your references and noting them?

Get an organiser, use your mobile phone alarms and reminders - focus on the planning.

If time management is threatening your performance get extra help in this area.

Don't forget
Equipment - the
key to the jigsaw

EQUIPMENT

Resources for viva - these may vary as the planning for your viva proceeds but PowerPoint/laptop/carousel/ white board/ mp3 may be required; facilities to play software e.g. Garage, might also be useful to request as being likely to be used. Always anticipate using full resources - it's easier to decide not to use or delete resources than it is to find them on the day.

Request any technical support early. Do you need a technician to help you set up?
Never assume – always plan your help.

Joint diary dates - harmonise with the programme submission dates and other staff. Don't assume if you're free, they are free.

Ensure supervisor sessions will relate to your work in progress by forwarding material to be listened to in advance.

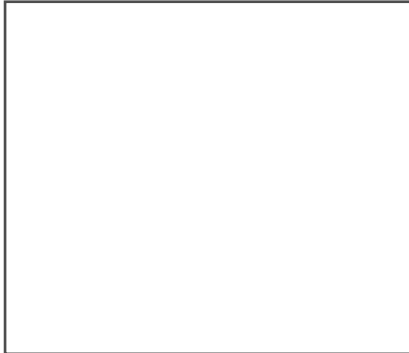


Mark areas of work by minutes and seconds, don't expect your tutor/listeners to have to trawl through and find sections. Just like a written piece it needs to be clearly demarcated. Equally supervisory session should not be taken up by listening to a recording for the first time. Tutors need time to reflect and transcribe or annotate if they so choose, to deliver feedback.

Set a date for the **Viva Rehearsal**; the rehearsal will mirror the actual viva. It will be recorded and you will get both recorded and hard copy feedback from your examiners. Preparation of resources will be similar to those required for your final viva.

Date of Viva and any audio visual aid requirements should be submitted in advanced.

REFERENCES and PORTFOLIO support materials



References should be submitted in written form with your work, whether for bibliographies/Discographies/Audio tapes/Texts or URLs. The rules on Harvard referencing apply.

Portfolios should be a collection of evidence which supports your work and the journey for the assessor through your work, for example: edited CDs or audio pod, images, highlighted web pages or extracts from key texts. Remember the external examiner will hear your work and receive an informed account of the 'real time' event but will not have the background of the other listeners. The portfolio does not necessarily have to be chronological but it is easier to comprehend an account of images, sound or multisensory experiences presented in date order and clearly labelled.

Working towards the viva

What are the key texts that you are asked to consider in relation to research or the main theorists on programme? If you find reading them problematic, find abstracts or see if they are audio downloadable. Or focus on podcasts of related information or current affairs (See BBC guide at the end of this document for getting started on podcasts)



- . What are you being asked to do as an extended piece of research?
- . Are you undertaking an investigation that relates to your practice and choice of subject?
- . How might you best represent exhibitions or certain works of art?
- . How will you reference your research?
- . How might the research be best projected?
- . Listening to snippets of an interview could prove useful.
- . Expounding on key areas using Audiovisual Aids?



Tips:

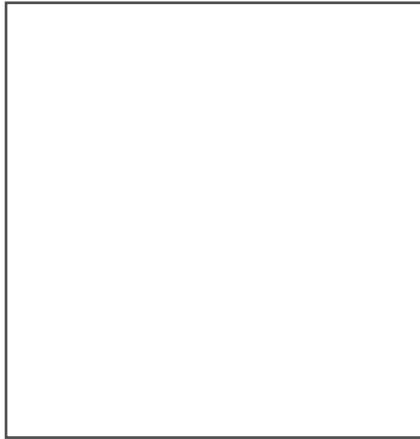
- . Listen to radio interviews- how are you encouraged to engage with the material?
- . Watch presentations of arguments on TV or coverage of artists' biographies (material is in the library, or classic debates or programmes on film makers or artists.)
- . You might want to compare the styles of radio journalists and those of academic tutors
- . Commit to listening to Radio 4 for a week and summarise the programmes that worked for you and what you could employ as a good device for an oral presentation.

Read through the references at the bottom of the guide.

Observe and **consider** your subject area before the research question

emerges:-

What am I doing? Why am I doing it? How might I present this?



How will you structure the work?

The viva will be the driver of your research - a dissertation is a work of closure - once completed, it is finished. The viva unpacks the research; it is still live and current until the viva is over. Styles of delivery are as distinctive as styles of writing.

Keep a diary - audio or written or both - to reflect on progress, dates and ideas.

An overview to start with may help the examiners:-

I started out by.....

My research led me to.....

I ended up with.....

This simple approach is useful for orals - start research boxes or files to drop information into:

BOX A: **I started out by**... catalogues/DVDs/audio files/TV /scripts - collect a store of images and visual metaphors/feelings

Box B: **My research led me to**... a journey into sociology/cultural studies/art history/psychology/aestheticians/roads and journeys documented. Letters/scrap books/feelings and responses

Box C: **I ended up with ...reflections.....**

This technique is part of the scaffolding - building on your existing knowledge.

A: *I started out by* ...What observations led to the research question? What methods did you use to find out/explore your subject? **THE IDEA**

B: *My research led me to* - key images/key audio and key visuals. This illustrated x..this was supported by? I realised that? ...

Who helped you? Acknowledge support ..the operational side of the research **THE COMPETENCE**

C: *I ended up with*...some answers to questions and explanations - a case study - intriguing collections...Really understanding how to research this type of art or genre...

What did you learn?? Research techniques, the topic? Self knowledge..reflection **THE QUALITY**

D: There were flaws in my work ... interview tools (questionnaires and interview schedules) were not informed by sufficient acquired information on research methodology? My photographs illustrate..XXXXX. I was lucky Mr.Y allowed me to see his work shop...

A retrospective analysis or autocritique is useful; it reflects how research is undertaken. CRITICAL THINKING

The 4 steps above will give you a clear formula within which to work - the key to discourse fluency in oral or written form is the flow of the argument itself. Try and construct a cameo around each area, i.e. create mini narratives. If the argument is clear you will feel confident about explaining your work to others.

QUESTION AND ANSWER SESSIONS

Practice reflective questions:-

- . What 2 things stand out from what you have just read or seen or heard ?
- . Construct storyboards or audio material or jot down prompts. Why?
- . Get friends and peers to demand to understand the nature of your dissertation, practice explaining in a coherent manner
- . Try and mark/grade yourself

Create an easy 3-point mark scheme:-

Plus Minus Interest

Plus = Good points for enhancing material

Minus = Where improvements could be made or the recording is poor or doesn't appear to best represent your arguments or points.

Interest = The value of the area or expression of this idea is unique or makes the point very well.

When listening to your work, audio record or jot down your feelings about the presentation and work on the weaknesses, or focus on why the piece is so positive and try and recreate a similar standard in other areas. Work on editing skills or ask for technical assistance.

Jigsaw ideas - mix and match ideas, experiment with different ways of presenting the same idea and make sure you record everything.



Progress to visual stimuli such as Q-Cards and prompts.



- . What are the problems? The issues?
- . Create associograms or mapping of ideas - oral mind maps?
- . Support this with texts...? This should help you when you answer questions.
- . Answer with relevance, elaborate and counter any suggestions that do not represent the aims of your argument.

Narration versus analysis...

Telling the tale gives a sequence of events and an understanding, whereas summary and interpretation can show the audience the thinking behind your actions. Why did you choose to look at this area? What were you trying to demonstrate?

For example, using previous projects you have researched or observed reflects on the use of concepts to make particular points. Examples might be exploring the work of Terry Gilliam's film 'Brazil'.

Gilliam chose to focus on time;
clocks
the passing of time
time forgotten
time standing still.

Why did he do this?
How might this device of time be best presented in an oral?

Playing the music in the background might build the atmosphere, or having a clock tick.

Think outside the box!

To build these skills you must start to think of sections or chapters that complement images and generally develop an overview of your own work as

a product.

Work on accurate phrases and a glossary that will both work for your presentation and support your defence.

Create a storyboard with a difference.

Presentations need oral signals - flagging and mapping the next twist and turn in the presentation.

Below are some examples of leading the listener through your work.

- . I am convinced that.....
- . As far as I'm concerned...
- . I consider that...
- . Research uncovered. It suggests..
- . Investigation revealed.....



Building vocabulary is a key feature of expression.

Words are tools, verbal or written, of persuasion. Learn at least one new 'posh' word per week; become 'mellifluous' or 'loquacious' and use these words in everyday conversation and when explaining or describing your work. Extended vocabulary ensures greater

accuracy of expression and promotes clarity of interpretation.

Examples of descriptive words:

Strong...powerful...moving...formulated..evocative..composition...colour.
centre of interest. visual stimuli...motifs.. authenticity...structural syntax..artisanry
..nuance...unity...balance...harmony....rhythm theme..variation..kinetic...

You need to 'raise your game' orally.

Internal language - art criticism-

iconographic

symbolic

narrative

mentonyism

ironic imagery

external language-

pop art
hard edge
neo-expressionist
representational
figurative idioms

Use catalogues from art exhibitions or film reviews to express your feelings orally
...collect catalogues.

Assess the language of the catalogue.

Adapt and use language - this is not plagiarism

Catalogue Review:

Embankment - Rachel Whiteread- Turbine Hall - Tate 11Oct - 2nd April

The text available in the catalogue states it is:-

....An intriguing response to a space.....the boxes maintain the imprints of human use.....they reflect a spirit of absence....
(Catalogue Text by Morgan Falconer)

Storyboard words...storage container, box, cargo, ark, crate, pile, height, width, mass, lost, meandering, belongings, rubbish, heirlooms, archive, fill, overwhelm, stack, repeat, build, spread, freight, boxes, heap, property, stuff (by Rachel Whiteread)

Practise reading words onto tape.... Rachel Whiteread, the artist uses words that are short, descriptive and evocative... Falconer, the reviewer, writes text that is contextual - both apply to the work.

- . What suits you?
- . Why are they both effective?
- . What codes or styles of language help you deliver critical thinking and communicate your ideas?

Non-verbal communication

Posture - use the props to ensure a good stance or position for presentation;

Eye contact - work the room - try and meet the examiners' eyes;

Vocal projection - try and keep your voice full of inflection and at a reasonable volume;

Tone - listen to tapes of yourself - vary the tone or inflection

Prompts - provide yourself with prompts, audio visual or cards

The Mark Scheme

Obtain sample generic mark schemes – see Mark Scheme Exemplar (appendices to this document).

How are you being assessed?

In practice how do you rate yourself?

Show resources and audio files to your dyslexia and supervisory tutor.

Work hard after rehearsal feedback to address issues arising; use your supervisory time to express doubts or anxieties.

SWOT it

Strengths

Opportunities

Weakness

Threats

Ask yourself if you have:-

- . Persuaded your audience?
- . Have you varied vocabulary and tone?
- . Did you just tell the story of your research or transform the story into analysis?
- . Using images and film where appropriate, did you provide evidence citing texts, exhibitions and audio files where appropriate?.
- . Was the presentation a conversation or a composition?

In the defence process did you use ABCD (see suggested steps earlier*) the process of ensuring the narrative and the analysis? Use your cameo or mini narratives to support your work.



GENERIC QUESTIONS for DEFENCE

- . How did you become interested in this area?
- . Did your study turn out as you expected?
- . Why is this subject important?
- . What research methods did you choose?
- . What is your opinion of the work of...?
- . What theoretical perspective did you adopt?
(Modernism/Postmodernism/Structuralist/Feminist/Triangulation?)
- . Summarise the steps in your research
- . Were there any ethical considerations in your work (QZ interviews permission to interview)?
- . How did you resolve them?
- . Were there any Health and Safety problems in conducting your work?
- . Did you use the same techniques?
- . What is your interpretation of.... xxx?
- . How do you feel you met the learning outcomes?
- . What might you do differently if you were just starting your research work?
- . How do you feel about presenting the viva rather than a written piece?

CHECK YOUR HANDBOOK FOR YEAR 3 LEARNING OUTCOMES

CHECK DISSERTATION GUIDES FOR YOUR SCHOOL

CONSULT PREVIOUS DISSERTATIONS FOR YOUR DEGREE – Explore the discourse.

Use the LCC video on vivas (see Library Learning resources) *Do I Sound Bothered?* to reinforce your memory of things that are required. Remember to maintain your sense of humour. All academic work, whether written or verbal, includes an amount of stress. If you are informed and committed to your work, staff will wish you well in presenting your analysis and findings.

Rehearsal feedback will be recorded by the University and all parties will receive a copy of the cd.

It is advisable to undertake a full assessment viva no more than 5 days after the rehearsal.

You will receive written or e-mailed from staff, which should be in list order or bullet form. It is not designed to be presented as a full written account but as a list, or order of items to address, to support verbal feedback.

Full viva feedback will be in line with the written dissertation. Classically there may not be a written feedback - merely annotations or a grid sheet.

Examiner and Exam Boards

Your viva is recorded and retained for examination together with your audio visual aids, photos, podcasts or audio files, storyboards, portfolio and references. These will be presented to the external examiner.

Three copies will be made:-

- one for reference in Library Learning Resources,
- one for the examiner and
- one for the student.

These will be kept together with one recording of your rehearsal and the feedback you have been given to meet the requirements of the University. The moderators will discuss your viva in relation to academic standards of the programme and measurable learning outcomes. The recordings are available as supportive evidence. Real time issues and rubrics of assessment related to oral skills will be included in considering the submission.

Oral Presentation skills and library references:

Consult PPD references and updated library learning resources material.

References:

Academic Affairs (2006) *Academic Affairs Handbook* Chapt.8, available from <intranet.arts.ac.uk>

Audio:

Kontos, Costas (2006) BA Sound Arts 3 Viva: *A critical analysis of Keiji Haino's contribution to rock music*, LCC Library, Elephant & Castle

Meetings Bloody Meetings (1976) written by John Cleese and Antony Jay, London, Video Arts

Prepare with confidence : Presentation Skills (1995) Stockport, Executive Business Channel for BBC Select

Web sites:

<<http://www.interdys.org>> [accessed 22.05.06]

<[http://www.wikipedia.org/wiki/Viva_Voce_\(band\)](http://www.wikipedia.org/wiki/Viva_Voce_(band))> [accessed 22.05.06]

<<http://www.bbc.co.uk/radio/downloadtrial/>> [accessed 22.05.06]

<<http://www.ListeningBooks.org>> [accessed 22.05.06]

<<http://www.Talkingbooks.org>> [accessed 22.05.06]

<<http://www.bdadyslexia.org.uk>> [accessed 22.05.06]

<<http://www.ouw.co.uk/products/L504.shtm>> [accessed 22.05.06] Open University products

<<http://www.newscript.com/copy.html>> [accessed 01.06.06] (Online radio journalism tutorial)

LLR staff will guide you on appropriate literature on your subject area and on material available on the subject of oral delivery.

Quick Check List:

- . *Consent Form*
- . Administrative trail covered –Tutors/School Office DSA
- . *Equipment*
Portfolio
- . *References*
Plan

Good Luck!

