**Programme Specification**

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| **Please note:** This specification provides a concise summary of the main features of the programme and the learning outcomes that a typical student might reasonably be expected to achieve and demonstrate if he/she passes the programme. More detailed information on the learning outcomes, content and teaching, learning and assessment methods of each module can be found in the programme handbook. The accuracy of the information contained in this specification is reviewed by the University and may be checked by the Quality Assurance Agency for Higher Education. |

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| **MDrama** |

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| 1. **Awarding Institution/Body**
 | University of Kent |
| 1. **Teaching Institution**
 | University of Kent |
| 1. **School responsible for management of the programme**
 | School of Arts |
| 1. **Teaching Site**
 | Canterbury  |
| 1. **Mode of Delivery**
 | Full-time orPart-time (Stage 4 Full Time only) |
| 1. **Programme accredited by**
 | N/A |
| 1. **Final Award**
 | Extended Undergraduate Masters: MDrama (Fallback Award BA) |
| 1. **Programme**
 | Drama and Theatre |
| 1. **UCAS Code (or other code)**
 | W421 |
| 1. **Credits/ECTS Value**
 | 480 (240 ECTS) |
| 1. **Study Level**
 | Undergraduate |
| 1. **Relevant QAA subject benchmarking group(s)**
 | Drama, Dance and Performing Arts (2007) |
| 1. **Date of creation/revision** (note that dates are necessary for version control)
 | Created May 2002. Revised March 2008; November 2012; June 2013; July 2014 |
| 1. **Intended Start Date of Delivery of this Programme**
 | September 2013 |

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| 1. **Educational Aims of the Programme**

The programme aims to: |
| ***Aims which place the study of the discipline in context:**** To offer an extended education in Drama and Theatre studies that provides a broad grounding in the subject in the early stages of study, becoming increasingly specialist in the later stages, especially the 4th ‘Masters’-stage.
* To provide teaching that is informed by research and current developments in the pedagogy of drama and theatre as well as theatre practice and the arts.

***Aims in relation to the mission statement:**** To provide an excellent quality of academic higher education in Drama and Theatre.
* To produce independent, motivated graduates with a base of knowledge and analytical competence in drama and theatre who are equipped to meet the needs of, and to contribute creatively to the theatre and associated media and professions.
* To produce graduates of value to the region and the nation, in possession of key skills, who have been enabled to develop their capacity to learn, and are prepared for employment or further study.
* To offer an extended undergraduate Masters award, MDrama, that recognises the enhanced learning, and the unique nature of the intensive pre-professional specialism followed at Stage 4.
* To provide students with creative competence and understanding grounded in and preparing for professional practice.

***Aims in relation to the learning and teaching strategy:**** To nurture and sustain an educationally stimulating environment which encourages and assists our students to achieve their creative and intellectual potential.
* To enhance the learning experience of our students through the use of a range of teaching and assessment methods which reflect and respond to the values and diversity inherent in Drama and Theatre.
* To develop critical judgement and the skills and competencies of self-management and personal organisation to enable graduates to respond positively to the challenges of further study or training, and employment in career destinations including professional theatre, the arts and cultural industries, applied arts, community and education work, academia, and the media.
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| **16 Programme Outcomes**The programme provides opportunities for students to develop and demonstrate knowledge and understanding, qualities, skills and other attributes in the following areas. The programme outcomes have references to the subject benchmarking statement for Dance, Drama and Performing Arts (2007). |

**A. Knowledge and Understanding of:**

* Key practitioners, practices and theorists of performance, which may include writers, critics, directors, actors, artists, designers, and producers. **(SBS 4.2 i and iii)**
* Historical and contemporary contexts of the production and reception of performance. **(SBS 4.2 ii and iv)**
* The relationship of performance (its making and reception) to its material, cultural and historical context. **(SBS 4.2 ii, iv and vi)**
* Histories, forms and traditions of performance (and other disciplines contributing to performance), and theoretical explanations of their impact. **(SBS 4.2 ii, iv and v)**
* Traditional and contemporary critical perspectives on performance, and of relevant theories, issues and debates informing performance and the academic subject. **(SBS 4.2 v and viii)**
* The interplay between theory and practice. **(SBS 4.3 ii)**
* The processes and components by which performance, or elements of performance, are created, realised and managed: including the reading of written text and other source material; processes of rehearsal; writing and dramaturgy, devising, directing, design, stage and technical management, and producing. **(SBS 4.2 vi and vii 4.3 iii, v, vi and vii)**
* The impact of theatre and performance within a range of social, educational and community contexts. **(SBS 4.3 x)**
* The reading, analysis, documenting and interpreting of performance. **(SBS 4.3 iv)**
* The role of the audience: the performance and production skills necessary to communicate with audiences. **(SBS 4.3 v)**

**Teaching/learning and assessment methods and strategies used to enable outcomes to be achieved and demonstrated:**

Stage 1 provides a practical, critical and contextual skills and knowledge foundation for the further stages of the programme. On compulsory modules, students are introduced to the theoretical landscape of 20th and 21st century theatre and performance; develop skills and understanding in textual analysis for theatre production, and theatre history, in physical and performance and in working creatively and safely with technical and practical resources. Stage 1 offers thus an essential ‘tool kit’ of skills and approaches to the study of drama in theory and practice.

Stage 2 offers a balanced choice of theoretical and practical modules which explore further some historical foundations and creative fundamentals of the subject.

Stage 3 encourages the study of increasing intensity in study and application on specialist modules.

Stage 4 offers the opportunity to study one area of performance practice and production as an intensive, pre-professional specialism, preparing our students for progression into a professional career in the theatre and creative industry.

Throughout Stages 1 to 3, students will be taught in a balanced mix of classroom-based and studio-based modules, all of which combine ‘theoretical’ and ‘practical’ experiential approaches and assessment. A diverse range of teaching methods are employed for different learning outcomes and contexts, and none of the listed areas of knowledge are acquired exclusively by one method. The following methods are deployed:

* seminars and workshop sessions focussed on prescribed reading or other learning assignments
* practical studio teaching, including the development of creative performance projects
* independent learning on set projects of creative academic study, either self-directed, with small group, supported by individual supervision
* lectures
* screenings
* visits to theatres and performance events, locally and in London
* work-based learning and placements

Learning is assessed by:

* Submission of written work in a variety of formats to provide the most appropriate means of testing learning outcomes on individual modules. These include essays, critical evaluations of projects undertaken, research projects, reviews of performances, journalistic writing, funding applications, and other documentary material. Several pieces of writing may be submitted as part of a portfolio assignment.
* Oral presentations, often supported by visual material
* Contributions in class, including oral, intellectual, practical and creative contributions and evidence of preparation
* Observation of group and individual process on practical projects
* The presentation of practical/creative work through public and/or in-class performances.

The department has published set of clear assessment criteria that guide the marking and grading of written work and formal presentations, creative and practical work, process on creative projects, and the contribution to seminars. The marking band of 0-100% is divided into brackets of 10% with defined benchmarks. Additionally, for written work and practical work, the basic assessment criteria are further broken down for individual stages 1 to 4, to facilitate maximum transparency of the marking and grading process.

**Skills and Other Attributes**

**B. Intellectual Skills:**

* Read, understand and engage analytically with a range of texts, performances and other source material. **(SBS 4.3 iii)**
* Research, evaluate, and productively apply information from a number of sources (written, visual, aural) in order to develop and present a coherent understanding of the theory and practice of performance. **(SBS 4.2 viii 4.3 ii)**
* Critique performance events and processes, both their own and of others. **(SBS 4.3 iv 5.1 i)**
* Undertake and manage extended independent and creative research. **(SBS 5.1 xiii)**
* Understand processes of creativity and deploy and critique these in their own work. **(SBS 4.2 vi, vii 4.3 iii, v, vi, vii)**
* Record, document and analyse processes of making performance. **(SBS 5.1 xvi)**
* Understand and apply appropriate interdisciplinary practices, concepts and skills. **(SBS 4.3 ix)**
* Present coherent arguments, verbally and in writing. **(SBS 5.2 iv, viii, ix)**
* Understand the relationship of performance to a range of critical, historical and cultural frameworks for its production and reception. **(SBS 4.2 i, ii, v, viii 5.1 xiv)**

**Teaching/learning and assessment methods and strategies used to enable outcomes to be achieved and demonstrated:**

These skills are integral to all modules and individual learning activities, and are developed through the variety of teaching methods listed above. Seminars and staff- or student-led discussion are based on prescribed reading or other forms of research (including seeing performances), and will debate and synthesise arguments. Lectures may be used to provide some of the material needed to inform the debate and further learning projects. All activities (studio- and classroom based modules; practical work and seminar classes; essays and creative projects) will require research, critical reflection and analysis.

The variety of teaching methods and assignments means that students are encouraged to engage with various modes of learning, appropriate to the content of the work and the required skills: discussion, oral presentation, written presentation, creative/ performed presentation.

Student learning is assessed through a wide range of methods including essays (for skills in synthesising arguments, research and written presentation), presentations (for oral skills), critical evaluations of practical work (for skills in understanding and documenting practice and its context), creative projects (for skills in understanding processes of creativity), chosen to reflect the relevant nature of the material. These are outlined above.

**C. Subject-specific Skills:**

* Read and evaluate scripts, performance texts, and other theatre documents from a range of critical and practical perspectives. **(SBS 5.1 i, ii, iii)**
* Envision the performance possibilities of a play text, script and other textual or documentary sources. **(SBS 5.1 ii, iii)**
* Realise performances derived from a range of starting points, including a script, a theoretical position, documentary material, specific location or other stimuli, and to use a range of techniques, structures and working methods to develop those performances. **(SBS 5.1 iii, iv, vi)**
* Engage in the production and performance (and collaborate on the creation of performance) through one or several of: devising, directing, dramaturgy, design, stage management, sound and lighting, performance, production management and administration, and deploy the skills required of these disciplines. **(SBS 5.1 v)**
* Engage with current debates on theatre arts, productions, cultural policy and funding. **(SBS 4.2 v 5.1 xv**
* Practise creative, physical and vocal skills for practice-based work, including appropriate warm-up exercises and techniques. **(SBS 5.1 iv, viii**
* Use technical apparatus and associated resources necessary to realise the demands of production in live and recorded performance safely, efficiently and effectively. **SBS 5.1 xi, xii)**
* Document performance processes and events. **(SBS 4.3 iv 5.1 xvi)**
* Engage in research, whether independent, group or practice-based. **(SBS 5.1 xiii)**
* Consider theories of spectatorship, developing an awareness of the audience or client group for performance and an ability to respond and adapt to it through flexible means. **(SBS 5.1 x)**
* Develop and deploy advanced skills in one specialist area of performance, depending upon the choice of stage 4 specialism. **(SBS 5.1 v)**

**Teaching/learning and assessment methods and strategies used to enable outcomes to be achieved and demonstrated:**

These skills are taught and assessed as above with particular emphasis for subject-specific practical skills on teaching and learning through studio workshops and rehearsal / creative sessions in dedicated drama spaces, coupled with small group or individual supervision and tutorials. Specific training in the safe use of equipment is given in small group sessions, and is required in the first year.

These areas may be assessed using the variety of methods outlined above but with emphasis on the assessment of contribution to the process of deploying subject-specific practical skills in the creative process, and achievement in the outcome of the process.

Typically students will explore the specialist areas of Stage 4 (M-Level) in small group work, and particular emphasis is put on individual study and projects. Teaching will be through introductory seminars, lectures and practical workshops; professional practitioners input, where appropriate, through guest lectures, workshops, or residencies, and students engage at a later stage of the year in a placement or comparable experience of professional contexts.

Supervision of project work is likely to be more intensive at the start of the module, becoming less intensive as the year progresses, allowing students to develop more independence and autonomy. Students will work on creative projects, some realised in performance and some resulting in theoretical proposals. Assessment is through presentation of performance or other creative output, portfolios of work, oral presentation, written submissions (which may include essays or other research projects), and the tutor’s observation of the working process.

**D. Transferable Skills:**

* Work with others, collaboratively, utilising a variety of team structures and working methods, and understanding group dynamics and handling interpersonal issues. **(SBS 5.2 xii, xiii, xiv)**
* Develop and pursue creative projects within specified resource constraints of time, space and/or budget, thus developing problem solving skills. **(SBS 5.2 i, ii, xiii, xiv, xv)**
* Manage workloads to meet deadlines, and sustain focus for extended periods working on independent creative projects, developing autonomy and self-management. **(SBS 5.2 xv)**
* Use information retrieval skills, involving the ability to use information resources and technology, gathering and critically evaluating material. **(SBS 5.2 x, xi)**
* Apply critical and creative skills in diverse forms of discourse and media. **(SBS 5.2 iii)**
* Identify health and safety issues and undertake risk assessments. **(SBS 4.5 xviii)**
* Negotiate effectively with a variety of agencies (inside and outside the programme) developing interpersonal skills. **(SBS 5.2 xiii, xiv)**
* Communicate effectively, to a professional standard, coherent arguments and propositions in a variety of media, verbally and in writing, using appropriate communication and presentation technologies. **(SBS 5.2 iv)**
* Undertake basic design, engineering, construction, and technical work. **(SBS 4.5 xxxiii 5.1 xi, xii)**
* Demonstrate numeracy: using scale, simple equations, simple geometry, basic arithmetic; data collection, presentation and analysis. **(SBS 5.1 xi, xii)**
* Reflect on their own learning and development, identifying strategies for development, exploring strengths and weaknesses and developing, as the programme progresses, autonomy in learning and continuous professional development. **(SBS 5.2 i, v, xiii)**

**Teaching/learning and assessment methods and strategies used to enable outcomes to be achieved and demonstrated:**

These skills are taught and assessed through all methods cited above as they are intrinsically woven into the programme. However, the majority will be featured in individual or group project work, and will be taught / introduced through workshops, demonstrations and assigned tasks.

Some of these skill areas are delivered in non-assessed workshop/ demonstration/ training sessions.

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| For information on which modules provide which skills, see the module mapping. |

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| **17 Programme Structures and Requirements, Levels, Modules, Credits and Awards**This is an ‘Extended’ undergraduate Masters Programme. This means that upon the successful completion of their Single Honours studies students will be awarded an extended undergraduate Masters Degree (MDrama) rather than the more usual three-year undergraduate Bachelors degree (BA). This is a ‘first degree’ at undergraduate level (as opposed to the postgraduate MA as second degree)..This programme is studied over four years full-time or seven years part-time. NB. Stage 4 can only be taken full time.The programme is divided into four stages, each stage comprising modules to a total of 120 credits. Students must successfully complete each module in order to be awarded the specified number of credits for that module. One credit corresponds to approximately ten hours of 'learning time' (including all classes and all private study and research). Thus obtaining 120 credits in an academic year requires 1,200 hours of overall learning time. For further information on modules and credits refer to the Credit Framework at <http://www.kent.ac.uk/teaching/qa/credit-framework/creditinfo.html> Each module is designed to be at a specific level. For the descriptors of each of these levels, refer to Annex 2 of the Credit Framework at <http://www.kent.ac.uk/teaching/qa/credit-framework/creditinfoannex2.html>. To be eligible for the award of MDrama students will have successfully completed 480 credits in total. Of these credits:* Stage 1: 120 Credits of Drama at C level, 30 credits each on the compulsory foundational modules.
* Stage 2: 120 credits, at least 90 credits at I level or above
* Stage 3: 120 credits, at least 90 credits at H level or above
* 120 credits must be at M level, completed in Stage 4,

Compulsory modules are core to the programme and must be taken by all students studying the programme. Optional modules provide a choice of subject areas, from which students will select a stated number of modules. Where a student fails a module(s) due to illness or other mitigating circumstances, such failure may be condoned, subject to the requirements of the Credit Framework and provided that the student has achieved the **programme** learning outcomes. For further information refer to the Credit Framework at <http://www.kent.ac.uk/teaching/qa/credit-framework/creditinfo.html>. Where a student fails a module(s), but has marks for such modules within 10 percentage points of the pass mark, the Board of Examiners may nevertheless award the credits for the module(s), subject to the requirements of the Credit Framework and provided that the student has achieved the **programme** learning outcomes. For further information refer to the Credit Framework. Compulsory modules cannot be compensated, trailed or condoned.* DR315 Modern Theatre
* DR337 The Empty Space
* DR317 Texts for Theatre
* DR334 Stagecraft

If a student obtains an average mark of 60 or above at Stage 1, they may be eligible to undertake a Faculty Placement Year or a year or term abroad.Any student who obtains 240 credits is eligible for a fallback award. |
| **Code** | **Title** | **Level** | **Credits** | **Term(s)** |
| **Stage 1** |
| **Compulsory Modules** |
| DR317 | Texts for Theatre | C | 30 | Autumn or Spring |
| DR315 | Modern Theatre | C | 30 | Autumn or Spring |
| DR337 | The Empty Space | C | 30 | Autumn or Spring |
| DR334 | Stagecraft | C | 30 | Autumn or Spring |
| **Stage 2** |
| **Optional Modules** Students must select 120 credits from the following: |
| DR594 | Popular Performance | I | 30 | Autumn or Spring |
| DR609 | European Naturalist Theatre & Its Legacy | I | 30 | Autumn or Spring |
| DR612 | Shakespeare’s Theatre | I | 30 | Autumn or Spring |
| DR671 | Puppet and Object Theatre | I | 30 | Autumn or Spring |
| DR682 | Theatre and Music | I | 30 | Autumn or Spring |
| DR549 | Acting | I | 30 | Autumn or Spring |
| DR575 | Victorian and Edwardian Theatre | I | 30 | Autumn or Spring |
| DR663 | Physical Theatre 1 | I | 30 | Autumn or Spring |
| DR667 | Site Specific Performance | I | 30 | Autumn or Spring |
| DR673 | Theatres of the Past 1: The Classics  | I | 30 | Autumn or Spring |
| DR674 | Performance and Art: Intermediality from Wagner to the Virtual | I | 30 | Autumn or Spring |
| DR611 | English Theatre, Restoration to Victoria | I | 30 | Autumn or Spring |
| DR669 | European Theatre from 1945 | I | 30 | Autumn or Spring |
| DR681 | Theatre of the Past 2: The Moderns | I | 30 | Autumn or Spring |
| DR677 | Industry Placement | I | 30 | Autumn or Spring |
| **Stage 3** |
| **Optional Modules** Students must select 120 credits from the following: |
| DR548 | Theatre and Journalism | H | 30 | Autumn or Spring |
| DR592 | New Directions | H | 30 | Autumn or Spring |
| DR610 | Performing Lives: Theory and Practice of Auto/Biographical Theatre | H | 30 | Autumn or Spring |
| DR648 | Applied Theatre | H | 30 | Autumn or Spring |
| DR659 | Performing Classical Texts | H | 30 | Autumn or Spring |
| DR635 | Dance & Discourse: Dramaturgies of Moving Bodies | H | 30 | Autumn or Spring |
| DR683 | Performing Philosophy | H | 30 | Autumn or Spring |
| DR619 | Playwriting | H | 30 | Autumn or Spring |
| DR629 | Cultural Policies in the British Theatre | H | 30 | Autumn or Spring |
| DR636 | The Shakespeare Effect | H | 30 | Autumn or Spring |
| DR664 | Physical Theatre 2 | H | 30 | Autumn or Spring |
| DR676 | Introduction to Stand Up | H | 30 | Autumn or Spring |
| DR678 | Creative Project | H | 30 | Autumn or Spring |
| DR680 | Theatre and Adaptation | H | 30 | Autumn or Spring |
| DR675 | Theatres of the Past I: The Moderns | H | 30 | Autumn or Spring |
| ART500 | Independent Project | H | 30 | Autumn or Spring |
| **Stage 4**Students are to pick one specialism, comprising of four set modules, from the following: |
| **Applied Performance** |
| **Compulsory Modules** |
| DR859 | Applied Performance: Research Portfolio | M | 20 | Autumn and/or Spring |
| DR861 | Applied Performance - Company Performance Project | M | 30 | Autumn and/or Spring |
| DR865 | Applied Performance Outreach Project | M | 40 | Autumn and/or Spring |
| DR878 | Applied Performance-Placement Module | M | 30 | Autumn and/or Spring |
| **Contemporary Performance Practice** |
| **Compulsory Modules** |
| DR832 | Contemporary Performance Practice Mark 2 | M | 30 | Autumn and/or Spring |
| DR833 | Contemporary Performance Practice Mark 3 | M | 30 | Autumn and/or Spring |
| DR867 | Contemporary Performance Practice Mark 1 | M | 30 | Autumn and/or Spring |
| DR881 | Contemporary Performance Practice 4: Professional Study | M | 30 | Autumn and/or Spring |
| **Creative Producing** |
| **Compulsory Modules** |
| DR852 | Creative Producing: Group Company Presentation, Industry Awareness/Placement | M | 30 | Autumn and/or Spring |
| DR853 | Creative Producing and Dramaturgy: - (Mark 2) | M | 45 | Autumn and/or Spring |
| DR856 | Creative Producing: Individual Idea and Implementation | M | 30 | Autumn and/or Spring |
| DR882 | Creative Producing Proposal | M | 15 | Autumn and/or Spring |
| **Directing** |
| **Compulsory Modules** |
| DR823 | Directing 1: Rehearsal Processes | M | 45 | Autumn and/or Spring |
| DR825 | Directing: Histories and Practices | M | 30 | Autumn and/or Spring |
| DR868 | Directing 2: Production Project | M | 30 | Autumn and/or Spring |
| DR884 | Director's Proposal | M | 15 | Autumn and/or Spring |
| **Physical Actor Training and Performance** |
| **Compulsory Modules** |
| DR880 | Ensemble Devising and Performance | M | 45 | Autumn and/or Spring |
| DR891 | Physical and Vocal Training for Actors | M | 45 | Autumn and/or Spring |
| DR895 | Solo Acting: Composition and Performance | M | 30 | Autumn and/or Spring |
| **Stand-Up Comedy** |
| **Compulsory Modules** |
| DR815 | Stand-Up: Comedy Club | M | 30 | Autumn and/or Spring |
| DR817 | Stand-Up: Experimental Comedy | M | 30 | Autumn and/or Spring |
| DR818 | Stand-Up Comedy: Open Mike Project | M | 30 | Autumn and/or Spring |
| DR883 | Stand-Up Comedy: Reflect and Perfect | M | 30 | Autumn and/or Spring |

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| **18 Work-Based Learning**Disability Statement: Where disabled students are due to undertake a work placement as part of this programme of study, a representative of the University will meet with the work placement provider in advance to ensure the provision of anticipatory and reasonable adjustments in line with legal requirements. |
| Students will have the opportunity to take the Faculty Placement Year.For further details regarding the Faculty Placement Year please see the programme specification at <http://www.kent.ac.uk/humanities/studying/placement/> |

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| **19 Support for Students and their Learning** |
| * The School of Arts’ Student Support Office
* The School of Arts’ Senior Tutor Office
* Continuous monitoring of student progress and attendance
* Student are provided with a detailed induction, and extensive programme and module documentation
* Embedded skills training at each level of study
* The summer term skills and employability workshops
* The programme makes extensive use of Moodle, the University’s virtual learning environment, with every module having a dedicated Moodle site.
* Students are encouraged to develop personal development plans and document their learning through the use of MyFolio, with support provided in the use of MyFolio
* School and University induction programme
* Programme/module handbooks
* Library services, see <http://www.kent.ac.uk/library/>
* Student Support and Wellbeing, see [www.kent.ac.uk/studentsupport/](http://www.kent.ac.uk/studentsupport/)
* Centre for English and World Languages, see <http://www.kent.ac.uk/cewl/index.html>
* Student Learning Advisory Service, see <http://www.kent.ac.uk/uelt/about/slas.html>
* PASS system, see <https://www.kent.ac.uk/uelt/quality/code2001/annexg.html>
* Academic Adviser system
* Kent Union, see [www.kentunion.co.uk/](http://www.kentunion.co.uk/)
* Careers and Employability Services, see [www.kent.ac.uk/ces/](http://www.kent.ac.uk/ces/)
* Counselling Service [www.kent.ac.uk/counselling/](http://www.kent.ac.uk/counselling/)
* Information Services (computing and library services), see [www.kent.ac.uk/is/](http://www.kent.ac.uk/is/)
* Undergraduate student representation at School, Faculty and Institutional levels
* International Office, see [www.kent.ac.uk/international/](http://www.kent.ac.uk/international/)
* Medical Centre, see [www.kent.ac.uk/counselling/menu/Medical-Centre.html](http://www.kent.ac.uk/counselling/menu/Medical-Centre.html)
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| **20 Entry Profile**The minimum age to study a degree programme at the university is normally at least 17 years old by 20 September in the year the course begins. There is no upper age limit. |
| 20.1 **Entry Route**For fuller information, please refer to the University prospectus |
| Five GCSE passes, including English and at least three subjects at A-level.Mature students are considered on individual basis. Overseas Students must provide evidence of proficiency in English, such as 6.5 in the IELTs test and a minimum 6.0 in reading and writing. |
| 20.2 **What does this programme have to offer?** |
| * The only MDrama degree in the United Kingdom.
* A unique pre-professional 4th year at M-Level dedicated to one theatre specialism.
* A rigorous research-led academic training in Drama & Theatre.
* A wide range of options in the history, theory and practice of theatre and performance, giving students the creative competence for a career in the theatre profession.
* Members of staff who are international experts in their fields, including professors as well as professional practitioners
* Many links to the theatre profession
* An opportunity to study at the UK’s European University, in an attractive location in the South East close to London and Continental Europe.
* Good facilities including a dedicated new building housing the School of Arts, opened in 2010, performance spaces, a fully equipped workshop, a design suite, a sound studio and a dedicated technical team (including a full-time production manager) supporting staff and students.
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| 20.3 **Personal Profile** |
| * A demonstrable commitment to the practices of making theatre and performance.
* An intellectual interest in the history and theory of drama and dramatic literature.
* An enthusiasm for group work.
* A willingness to undertake project work at evenings and weekends.
* A desire to engage in the study of theatre and drama in both theory and practice.
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| 21 **Methods for Evaluating and Enhancing the Quality and Standards of Teaching and Learning** |
| 21.1 **Mechanisms for review and evaluation of teaching, learning, assessment, the curriculum and outcome standards** |
| * Student module evaluations
* Annual programme and module monitoring reports, see <http://www.kent.ac.uk/teaching/qa/codes/taught/annexe.html>
* External Examiners system, see <http://www.kent.ac.uk/teaching/qa/codes/taught/annexk.html>
* Periodic programme review, <http://www.kent.ac.uk/teaching/qa/codes/taught/annexf.html>
* Annual staff appraisal
* Peer observation
* Quality Assurance Framework, <http://www.kent.ac.uk/teaching/qa/codes/index.html>
* QAA Institutional Review, see <http://www.qaa.ac.uk/InstitutionReports/types-of-review/IRENI/Pages/default.aspx>
 |
| 21.2 **Committees with responsibility for monitoring and evaluating quality and standards** |
| * Staff/Student Liaison Committee
* School Learning and Teaching Committee
* Faculty Learning and Teaching Committee
* Faculty Board
* Learning and Teaching Board
* Board of Examiners
 |
| 21.3 **Mechanisms for gaining student feedback on the quality of teaching and their learning experience** |
| * Student module evaluations
* Staff/Student Liaison Committee
* Student rep system (School, Faculty and Institutional level)
* Undergraduate Survey
* Annual NSS results
 |
| 21.4 **Staff Development priorities include:** |
| * PGCHE requirements
* Annual appraisal
* Institutional Level Staff Development Programme
* Academic Practice Provision (PGCHE, ATAP and other development opportunities)
* Professional body membership and requirements
* Programme team meetings
* Research seminars
* Conferences
* Study leave
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| 22 **Indicators of Quality and Standards** |
| * Results of periodic programme review in 2008
* QAA Institutional Audit 2008
* Annual External Examiner reports
* Annual programme and module monitoring reports
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| 22.1 **The following reference points were used in creating these specifications:** |
| * QAA UK Quality Code for Higher Education
* QAA Benchmarking statement/s for Dance, Drama and Performance (2008).
* School and Faculty plan
* University Plan/Learning and Teaching Strategy
* Staff research activities
 |