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**Programme Specification**

**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.

### MFA Professional Acting

<table>
<thead>
<tr>
<th>1. Awarding Institution/Body</th>
<th>University of Kent</th>
</tr>
</thead>
<tbody>
<tr>
<td>2. Teaching Institution</td>
<td>London Academy of Music and Dramatic Arts (LAMDA)</td>
</tr>
<tr>
<td>3. School responsible for management of the programme</td>
<td>School of the Arts</td>
</tr>
</tbody>
</table>
| 4. Teaching Site            | London Academy of Music and Dramatic Art (LAMDA)  
155 Talgarth Road  
London W14 9DA |
| 5. Mode of Delivery         | Full-time |
| 6. Programme accredited by  | Not applicable |
| 7. a) Final Award           | MFA Professional Acting |
| 7. b) Alternative Exit Awards | PG Certificate Professional Acting (60 credits)  
PG Diploma Professional Acting (120 credits)  
MA Professional Acting (180 credits) |
| 8. Programme                | MFA Professional Acting |
| 9. UCAS Code (or other code)| MFA Professional Acting |
| 10. Credits/ECTS value      | 240 credits |
| 11. Study Level             | Level 7 |
| 12. Relevant QAA subject benchmarking group(s) | QAA SBS Dance Drama Performance 2015  

The above Subject Benchmark Statement is for undergraduate degrees only, and has been used here for guidance purposes with adjustments appropriate to postgraduate level study.

| 13. Date of creation/revision (note that dates are necessary for version control) | March 2018 |
14. Intended Start Date of Delivery of this Programme
September 2018

15. Educational Aims of the Programme
The programme aims to:

The MFA Professional Acting aims to offer an accelerated conservatoire actor training combined with industry-level postgraduate project work, empowering graduates to become agents of change through intensive small-group teaching, rehearsal and performance, personal mentoring and imaginative use of high-end technology to define and create new landscapes for dramatic art. This programme sets out to stretch and grow students’ talents as actors, enabling them, upon graduation, to contribute intellectually and creatively to the development and performance of the fullest range of dramatic work at the highest levels of the profession.

**Aims in relation to a student’s individual development:**
The MFA Professional Acting aims to create unique artists, confident in their own voice and skills as makers and crafts people. The course also fosters a strong sense of the purpose and responsibility of the actor. The basis of this training is a rigorous Stanislavski based approach, but students also thoroughly investigate other world renowned methodologies. Through a process of constant feedback and reflective practice, each member of the ensemble is encouraged to recognise and celebrate their own unique qualities, and structure their own artistic approach to each role they encounter. The commitment of the course to self-made work, improvisation and the final fully realised devised project means that students emerge as rounded artists with a confident and ever-evolving practice which should serve them throughout their careers as artists. We are passionate about creating artists who are able to reinvigorate the ecology of their chosen field.

**Aims in relation to LAMDA’s mission:**
In line with LAMDA’s mission, graduates of the programme are expected to continue to make major contributions to the UK and international creative industries and, through this work, to the economic and societal benefits these industries bring. Students will be selected solely on the basis of talent and ability to learn, regardless of social or economic background, in order to reflect a diverse multicultural society. The programme aims to place the needs, achievements and successes of the students at its heart, and equip them with the knowledge, skills and experiences needed to forge a successful career in a highly competitive market.

**Aims in relation to LAMDA’s learning, teaching and assessment strategy**
The structure of the programme aims to build rounded graduates with a full range of appropriate movement, voice, musical and acting skills. Although rooted in the established knowledge and skills required for the craft of acting, learning and teaching activities will also continue to draw on the latest developments in the profession, enhanced both by the teaching staff’s professional activities and by the increasing availability of performance technology. Assessment and feedback will aim to develop the student as a reflective practitioner, capable of responding creatively to learning experiences.
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 Performance (2015).

A. Knowledge and Understanding of:
   1. A wide range of performance styles, mediums and methodologies incorporating techniques in voice, movement, music and acting at a complex level (SB 4.2, 4.3)
   2. A wide and varied knowledge of historic and contemporary playwrights (SB 4.2, 5.3)
   3. A complex understanding of key methodologies in the craft of acting and demonstrate this understanding in their practice (SB 5.7, 5.9)
   4. The processes of independently realising a production from first rehearsal to performance (SB 5.6)
   5. Performance skills to a high industry standard (SB 5.6)
   6. Demonstrating self-direction and originality in their work (SB 5.6)

Skills and Other Attributes

B. Intellectual Skills:
   1. A comprehensive understanding of, dramatic texts from the classical theatre up to modern theatre (SB 5.7)
   2. Demonstrate originality in the creation of their work together with a practical understanding of how established techniques of research and enquiry are used within the context of performance (SB 5.2, 5.3)
   3. The ability to continue to advance their knowledge and understanding, and to develop new skills to a high level (SB 5.2, 5.8, 5.9)
   4. Use initiative, creativity and imagination in achieving characterisations (SB 4.2, 4.3, 5.2)

C. Subject-specific Skills:
   1. Be able to inhabit, bring to life and sustain engaging characterisations through textual analysis, research, rehearsal and performance (SB 3.2, 5.2)
   2. An excellent standard of performance discipline (SB 3.2)
   3. Be able to undertake performances, both public and closed, in a range of venues, communicating clearly to audiences of differing size and type. (SB 5.2)
   4. Be able to apply acting, voice and movement skills in performance (SB 5.2, 5.3)
   5. The development of the vocal instrument as fit, strong and flexible in order to liberate the voice to become an expressive and responsive channel for the emotional and intellectual needs of the actor, the character and the text (SB 5.2)
   6. The ability to sing as an individual or as a member of a chorus, as may be required of a rounded performer, with and without a microphone (SB 4.3)
   7. The ability to communicate character, emotion and narrative through movement with a good level of fitness and stamina (SB 3.2, 3.3)
   8. The ability to undertake a range of period and contemporary dance styles (SB 3.2, 3.3)
   9. A clear understanding of the performer as a freelance employee, identifying employment opportunities, career and financial management and future skills development to sustain active employment (SB 3.3, 3.4)
10. An understanding of the responsibilities towards maintaining a safe working environment, both as an individual and as a member of the ensemble. (SB 5.2)

D. Transferable Skills:
1. A high level of communication skills (SB 3.3, 3.4, 5.2, 5.3)
2. Work as a valuable and contributory team member (SB 3.1, 3.2)
3. Initiative and creativity in problem solving (SB 3.3, 3.4)
4. Evaluate his/her own performance, development and contribution to the group work (SB 3.3, 3.4, 5.3)
5. IT Skills for presentation and research (SB 3.3, 3.4)
6. The ability to research, analyse and examine a range of information (SB 3.3, 3.4, 4.2, 4.3)
7. Personal development strategies to sustain a career as a freelance performer (SB 3.3, 3.4)

Teaching/learning and assessment methods and strategies used to enable the programme learning outcomes to be achieved and demonstrated

Teaching/Learning

- Tutor-led class work
- Tutor-led tutorials
- Guest lectures, workshops and seminars
- Research projects
- Experiential learning including scene studies, workshops, rehearsals and public performances
- Non-mediated student learning to encourage self-reflective practice
- Peer evaluations - a central part of actor training in an ensemble situation

The nature of the training at LAMDA is strongly vocational and classes are devised to be practical and provide an experiential learning environment. Students are learning skills that will support them in a professional work environment and must feel confident in those skills. Practical experience in realistic environments allows students to gain that confidence.

Assessment

Assessment is continuous and measured against the learning outcomes and monitored throughout class work, scene studies, workshops and performances. Assignment deadlines, assessment criteria and modes of assessment are clearly identified and defined at the briefing stages of each module.

Throughout the programme of study, students receive formal and informal feedback about their progress throughout the module and this forms an integral part of the learning process. Assessment feedback is given in written and verbal form during one to one tutorials at the end of each term.

Comprehensive written feedback is regularly provided to the student to allow the individual to continue their skills development.

First and second marking procedures follow the regulations as set out by the University of Kent. All first marking is undertaken by the relevant class tutor or workshop director. Final public performances are also second marked by a member of academic staff. All marks are
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moderated at the end-of-term joint Heads of Department meeting, which is attended by the Heads of Departments and the Head of the Drama School.

For more information on the skills developed by individual modules and on the specific learning outcomes associated with any alternative exit award relating to this programme of study, see the module mapping table, located at the end of this specification.

17 Programme Structures and Requirements, Levels, Modules, Credits and Awards

This course is offered full-time only, and lasts two academic years.

Stage One
In the first stage, the core disciplines of acting, voice, movement and music are covered in intensive classes, alongside workshops on the core stage repertoire, work on screen and audio, and sessions introducing management and research skills.

Stage Two
Drawing on these craft skills, the second stage develops students’ preparation for the industry and opens up opportunities for creative, self-directed project work, interleaved with a series of public performances on stage and screen.

Reflective Journal
A key feature of the course is the requirement for students to keep a reflective journal. This will record the evolving process students are crafting, in synthesis with all aspects of the course, to organise their artistic work in the creation of characters. Students will be required to demonstrate in their journals their own understanding of the links between the various theories and methodologies introduced and their own practice; documenting and reflecting upon their creative experiences throughout all four major projects they undertake in their first year.

Each student will receive constant developmental feedback and support throughout the programme. The Journal is part of the requirements of two first year modules; Acting and Advanced Skills for Acting. The Journal will be collected at the end of each term and inform formative assessments given by course tutors to each student. At the end of the students’ first year the Journal will be then summatively assessed for the Advanced Skills for Acting module. However, students will be required to continue their reflective practice, maintaining their Journal throughout the following second year. During this stage of the course the Journal will be instrumental to all students in the creation of the Final Devised Project. It is during the articulation of their process through the Journal, that students will learn to recognise their own unique voice as an artist, in keeping with the bespoke nature of the training at LAMDA.

Professional Preparation
All students who graduate from LAMDA’s MFA Professional Acting will leave with a professionally-shot show reel and a voice reel. Agents and casting directors are invited to attend all public productions and film screenings. Graduating students take part in a duologue showcase in front of key industry professionals. Those eligible to work in the USA are able to participate in LAMDA’s showcases in New York and Los Angeles in the autumn following graduation.
The content, delivery and marketing of the course will make clear distinctions between the MFA and LAMDA’s existing 1 year MA in Classical Acting. The two courses complement each other within LAMDA’s offer.

**Delivery**

There will be a limited amount of shared teaching between the MFA and the existing MA Directing; the first module of MA Directing consists of participation in, and reflection upon, actor training. In being able to learn alongside fellow postgraduates, there will be interesting and valuable outcomes for both of these student groups.

For further information on modules and credits refer to the Credit Framework at [http://www.kent.ac.uk/teaching/qa/credit-framework/creditinfo.html](http://www.kent.ac.uk/teaching/qa/credit-framework/creditinfo.html).

All modules delivered on the MFA Professional Acting are compulsory. Each module and programme is designed to be at a specific level (L7). For the descriptors please refer to Annex 2 of the Credit Framework at [http://www.kent.ac.uk/teaching/qa/credit-framework/creditinfoannex2.html](http://www.kent.ac.uk/teaching/qa/credit-framework/creditinfoannex2.html).

**Mitigating Circumstances: Condonement & Compensation**

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](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.

**Exit Awards**

The MFA is designed as a complete, two-year full-time programme. However, it is recognised that, occasionally, a student may need to leave the programme early. For that reason, the programme has been designed with exit awards at suitable stages.

- Students leaving without completing the course, but having completed modules totalling at least 60 credits at Level 7, will be considered for the award of PgCert.
- Students leaving without completing the course, but having completed modules totalling at least 120 credits at Level 7, will be considered for the award of PgDip.
- Students leaving without completing the course, but having completed modules totalling at least 180 credits at Level 7 will be considered for the award of MA.

NOTE: There will be no explicit recruitment onto the PgCert, PGDip or MA; these awards are to be made available only in the case of students not being able to complete the full programme.
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<tr>
<th>Code</th>
<th>Title</th>
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<td>LAMMOV7</td>
<td>Movement</td>
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<td>LAMMUS7</td>
<td>Music</td>
<td>7</td>
<td>10</td>
<td>1-3</td>
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<tr>
<td>LAMSNA7</td>
<td>Screen &amp; Audio 1</td>
<td>7</td>
<td>10</td>
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<td>LAMVOC7</td>
<td>Voice</td>
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<td>20</td>
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<td>LAMASP7</td>
<td>Advanced Skills for Performance (acting, voice, movement and music)</td>
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<td>LAMPER17</td>
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<td>7</td>
<td>10</td>
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<td>LAMSNA27</td>
<td>Screen and Audio 2</td>
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<td>Public Performances 2-4</td>
<td>7</td>
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<td><strong>Subtotal year 2</strong></td>
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<td><strong>Grand total</strong></td>
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</table>

### 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.

Where relevant to the programme of study, provide details of any work-based learning element, inclusive of employer details, delivery, assessment and support for students:

The MFA Professional Acting programme at LAMDA aims to prepare students for the profession. This is reflected in the programme structure, in which skill-based training at the beginning of the programme gradually gives way to the application of skills in performance.

As part of preparing students to be able to enter the industry, LAMDA provides an enrichment programme for students in which the development of professional contacts and industry feedback is actively promoted. As a result of a student’s exposure to industry professionals, and possible professional engagements being offered prior to a student’s completion of the programme, it is possible that any of these modules may be considered for replacement by work-based learning placements.

In exceptional circumstances, and only if such an offer can be deemed to represent a career defining opportunity, LAMDA’s Principal may agree for a student to accept such work in place of in house productions scheduled for summer term. The Principal would need to be satisfied that such work-based learning and assessment in a professional theatre or other performance...
medium would enable the student to meet the learning outcomes of the module Public Performances 2-4.

A work-based engagement will be marked in the same way as an in-house production, taking into account both rehearsal process and performance. In place of an in-house or contracted director, it will be evaluated by discussion and input from the appropriate external production director(s), whose understanding of assessment is supported by LAMDA’s Academic Services division. However, the assessment of the student’s work will be made by a member of staff at LAMDA.

19 Support for Students and their Learning

All students will be provided with:

- an Induction Programme, including a buddy system
- Pastoral support via tutorial
- Academic support via the Head of Department/discipline as well as additional research, writing and critical thinking support via Academic Services
- Programme/module handbooks, available in the student area of Planet LAMDA

Learning Resources include:

- The 212-seat Sainsbury Theatre – equipped with a full fly tower, dress circle and technical gallery, providing a purpose-built training resource for acting, directing, stage management and technical students; a space to host LAMDA
- The Carne Studio Theatre – a second fully-equipped, flexible studio theatre seating up to 120
- A state-of-the-art, sound-proofed screen and audio suite with editing and Advanced Digital Recording facilities
- A new teaching block with 10 large training/rehearsal studios, plus sound and lighting studios, workshops, and wardrobe, student changing and other backstage facilities
- The Sackler Library – equipped with IT facilities and private study areas, and housing LAMDA’s production scripts, DVD and film stock, hard copy titles covering theatre and film history and critical theory, and online access to a wide range of digital material

Academic Support Systems

Progression through the programme is guided by the senior members of each department team providing feedback and support on the work undertaken in order to allow the individual to achieve their maximum potential within the programme. This is supported by core discipline teaching staff.

Feedback is given formally and informally as students’ progress through the modules of work and a summation of achievement is provided at the end of term tutorials. The student will meet with a tutor from each of the modules to discuss achievement within the department and agree goals for the following term.

Students are supported in their work through a series of pastoral tutorials and in addition can seek advice on matters such as finance and housing from staff within the Academy as detailed in the student handbook.
Central Support Systems

LAMDA supports students who need extra help with their studies. Support is available for students with specific learning difficulties/disabilities or with physical/sensory disabilities, medical issues and social, emotional, behavioural barriers to learning. The team can also provide support for students with English as an Additional Language.

LAMDA provides access to a medical practice for emergency advice from a doctor as well as the use of other medical facilities.

LAMDA has an independent in-house student counselling service and arrangements are made directly between the student and the counsellor.

The Industry Liaison & Professional Development Officer provides advice regarding professional acting careers, alongside input from Heads of Department and visiting lecturers, all of whom are active industry professionals.

All other matters are considered by Reception in the first instance and then referred to the appropriate member of staff. All facilities that LAMDA are able to offer are listed in the student handbook. Any addition situations that may arise are dealt with on a one to one basis. LAMDA has an affiliated Students Union.

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 programme begins. There is no upper age limit.

20.1 Entry Route

For current information, please refer to the LAMDA prospectus or our website at https://www.lamda.ac.uk/our-courses where you will find specific course information as well as up to date information regarding our application process.

This course is most suitable for students with a BA or BFA degree, or equivalent. Applicants without a first degree must demonstrate the ability to work at postgraduate level, and a comparable level of knowledge and experience, gained in a professional company or at a vocational drama school. All applicants will be auditioned and interviewed, and those without a first degree may be asked to provide an example of their academic work.

In line with LAMDA’s other postgraduate provision, applicants must be fluent English speakers or, in the case of non-native speakers, be able to provide a valid IELTS test report with an overall score of seven, and no individual score (listening, speaking, reading or writing) lower than 6.5.

20.2 What does this programme have to offer?

The MFA Professional Acting programme at LAMDA provides comprehensive, world-class training in Acting, Movement, Music, Voice and Screen & Audio, thereby enabling graduates of the programme to seek employment in the appropriate professional settings. The programme’s
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emphasis on understanding human interaction, historical contexts, and its promotion of skill acquisition through self-discipline and reflective understanding enables graduates to apply themselves to a range of occupations in which these skills are required. On top of this, the final project, and the preparatory work leading up to it, will provide the skills, confidence and experience needed for graduates to create their own viable professional work.

The programme is a response to a number of factors, which include market demand and WP/diversity issues. LAMDA has traditionally attracted a high proportion of students wanting high-level professional training after completing university degrees.

On an academic level, there is a clear rationale for a two year full time course such as this, which has time to build up fundamental skills and techniques but also has space to allow the experimentation, reflection and synthesis of which a graduate entry cohort are capable.

20.3 Personal Profile

A typical applicant to the programme will be expected to demonstrate the following at the commencement of their studies:

- A demonstrable aptitude for studying in a performance environment
- A tangible commitment to training and working as a professional actor
- The capacity to respond positively to different artistic aims and ideas
- A willingness to work in a group setting
- The potential to develop artistically over and beyond what has been demonstrated at audition

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, see http://www.kent.ac.uk/teaching/qa/codes/taught/annexf.html
- Annual staff appraisal
- Peer observation
- Quality Assurance Framework, see http://www.kent.ac.uk/teaching/qa/codes/index.html
- QAA Higher Education Review, see http://www.qaa.ac.uk/InstitutionReports/types-of-review/higher-education-review/Pages/default.aspx

21.2 Committees with responsibility for monitoring and evaluating quality and standards

- LAMDA Academic Board
- LAMDA Learning, Teaching and Quality Committee
- Staff-Student Liaison Committee
- Internal Board of Examiners
- LAMDA/ University of Kent External 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
- LAMDA student rep system
- LAMDA quality assurance student feedback sessions
- LAMDA departmental end-of-term tutorials
- Annual NSS
- University of Kent Partnership student survey

21.4 **Staff Development priorities include:**

- Annual appraisals
- Institutional Level Staff Development Programme
- Professional body membership and requirements
- Programme team meetings
- Research seminars/ conferences
- HEA Fellowship programme

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22 **Indicators of Quality and Standards**

- Results of periodic programme review 2017
- QAA Higher Education Review 2017
- Annual External Examiner reports
- Annual programme and module monitoring reports
- Termly reports by Heads of Department
- Termly reports by Head of Drama School
- Termly Principal's update

22.1 The following reference points were used in creating these specifications:

- LAMDA LTAS 2015-2020

23 **Inclusive Programme Design**

LAMDA recognises and has embedded the expectations of current equality legislation, by ensuring that the programme is as accessible as possible by design. Additional alternative arrangements for students with Inclusive Learning Plans (ILPs)/declared disabilities will be made on an individual basis, in consultation with the relevant policies and support services.
**Programme Title:** MFA Professional Acting

<table>
<thead>
<tr>
<th>Module 1</th>
<th>Module 2</th>
<th>Module 3</th>
<th>Module 4</th>
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<td>Movement</td>
<td>Music</td>
<td>Screen &amp; Audio 1</td>
<td>Voice</td>
<td>Advanced Skills for Acting</td>
<td>Advanced Skills for Performance</td>
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<td>Public Performances 2-4</td>
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**Programme Learning outcomes**

**Knowledge and Understanding:**

- A1
- A2
- A3
- A4
- A5
- A6

**Intellectual Skills:**

- B1
- B2
- B3
- B4

**Subject-specific Skills:**

- C1
- C2
- C3
- C4
- C5
- C6
- C7
- C8
- C9
- C10
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<thead>
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<td><strong>Movement</strong></td>
<td><strong>Music</strong></td>
<td><strong>Screen &amp; Audio 1</strong></td>
<td><strong>Voice</strong></td>
<td><strong>Advanced Skills for Acting</strong></td>
<td><strong>Advanced Skills for Performance</strong></td>
<td><strong>Public Performance</strong></td>
<td><strong>Screen &amp; Audio 2</strong></td>
<td><strong>Public Performances 2-4</strong></td>
<td><strong>Devised project</strong></td>
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**Transferable Skills:**

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