**UNIVERSITY OF KENT**

**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.

### MA in Screendance

<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 Contemporary Dance School</td>
</tr>
<tr>
<td>3. School responsible for management of the programme</td>
<td>School of the Arts</td>
</tr>
<tr>
<td>4. Teaching Site</td>
<td>London Contemporary Dance School</td>
</tr>
<tr>
<td>5. Mode of Delivery</td>
<td>Full-time / Part-time</td>
</tr>
<tr>
<td>6. Programme accredited by</td>
<td>N.A.</td>
</tr>
<tr>
<td>7. a) Final Award</td>
<td>MA in Screendance</td>
</tr>
<tr>
<td>7. b) Alternative Exit Awards</td>
<td>Postgraduate Diploma in Screendance, Postgraduate Certificate in Screendance</td>
</tr>
<tr>
<td>8. Programme</td>
<td>Screendance</td>
</tr>
<tr>
<td>9. UCAS Code (or other code)</td>
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</tr>
<tr>
<td>10. Credits/ECTS value</td>
<td>180 / 90 ECTS</td>
</tr>
<tr>
<td>11. Study Level</td>
<td>Level 7</td>
</tr>
<tr>
<td>12. Relevant QAA subject benchmarking group(s)</td>
<td>Communication, Media, Film and Cultural Studies. Dance, Drama and Performance. These benchmarking statements are for undergraduate degrees only, and have been used here for guidance purposes with adjustments appropriate to Level 7 study</td>
</tr>
<tr>
<td>13. Date of creation/revision (note that dates are necessary for version control)</td>
<td>January 2018</td>
</tr>
<tr>
<td>14. Intended Start Date of Delivery of this Programme</td>
<td>September 2018</td>
</tr>
</tbody>
</table>
### 15. Educational Aims of the Programme

The programme aims to:

- Be a pioneer in Screendance pedagogy, leading the way in the education of artists, who demonstrate originality in the articulation of moving image language as well as in choreography and performance;
- Enable students to challenge and develop their own Screendance artistic practice through self--reflection which informs the development of their research, technical and professional skills;
- Deliver an internationally focussed taught Masters programme that offers a sustained and intensive engagement with the art form, its current practices and theoretical debates, forms of dissemination, history and new developments in the field;
- Promote Knowledge Exchange in the burgeoning Screendance field in the form of artistic partnerships and a festival, to the mutual benefit of London Contemporary Dance School students and staff, audiences and the Creative Industries;
- Experiment with emerging new technologies, advancing the art form and pushing the creative boundaries of Screendance;
- Prepare students to enter the professional environment with a sophisticated level of knowledge and skills to make a distinctive and original contribution to the Screendance field as practicing artists, academics, curators, event or digital content producers, and also to nurture innovation and entrepreneurship by encouraging students to create their own professional opportunities in contexts where Screendance practice is scarce.
- Provoke reflection on practical, critical and theoretical approaches to Screendance and its context;
- Foster a community of learning, in which students with different backgrounds and skills share with and learn from each other;
- Nurture intellectual and creative development through written work (essays, dissertations, professional portfolios), creative practice (short films, video essays) as well as in the context of interpersonal interaction (festival production, seminars, supervision, choreographing and filmmaking processes);
- Attract outstanding students irrespective of race, background, gender, and physical disability, from both within the UK and from overseas;
- Provide an excellent quality of higher education;
- Provide a multidiscipline approach;
- Provide teaching informed by research and scholarship;
- Meet the lifelong learning needs of a diversity of students;
- Demonstrate an inclusive and innovative approach to learning, teaching and assessment practices.
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, referred to as SB(D), and Communication, Media, Film and Cultural Studies 2016, referred to as SB(F). Both these Benchmark Statements are for undergraduate degrees only, and have been used here for guidance purposes with adjustments appropriate to postgraduate level 7 award.

A. Knowledge and Understanding of:

1. Creative processes and artistic practice through reflective engagement in one or more production practices, employing professional level craft and technique in the cinematography and montage of choreographic works. (SBF4.5.iii) (SBD4.2.iii)

2. The use of technical and production established techniques applied to creative and critical modes of expressions to interpret and create knowledge and facilitate audience engagement and participation. (SBD4.3.v) (SBD4.3.vii)

3. The complex processes linking distribution, circulation and reception of Screendance works, and critical awareness of how those relate to the creative practice. (SBF4.4.i)

4. The conceptual and practical ways in which filmic and choreographic languages create meaning using movement, sounds, images and words. (SBF4.5.viii)

5. Critical perspectives on current theories and debates at the forefront of Screendance scholarship applied to the students’ own artistic practice or research. (SBD4.2.iv)

6. Ways in which work is envisioned, created, funded, realised, managed, distributed, promoted and documented. (SBD4.2.vii)

7. Advanced professional practices in Screendance, and ways of critically reflecting on and conceptualising creativity and authorship. (SBF4.4.iv)

8. Critical awareness of research methodologies and methods used to investigate the field of study and ways of approaching current problems and producing new insights. (SBD4.2.ix)

9. Group processes, for example, working collectively, collaborating, hierarchical and non-hierarchical structures, and ways to critically evaluate themselves and their peers. (SBD4.3.vii)

10. The interdisciplinary quality of Screendance, and how to originally apply appropriate knowledge, concepts and skills from other disciplines. (SBD4.3.ix)

11. The ways in which specific technologies, particularly new and emerging, make possible different kinds of aesthetic effects and forms. (SBF 4.5 vii)

Skills and Other Attributes

B. Intellectual Skills:

1. Conceptual understanding that enables students to critically evaluate their own work in a reflexive manner, with reference to academic and professional practice, issues and debates. (SBF5.2.v)

2. Engage critically with major thinkers and debates within the field, adopting an evaluative and reflective approach, particularly with regards to the interrelationship between practice and theory. (SBF5.2.i)

3. Adopt flexible and innovative approaches in advancing their knowledge and understanding to support the development of new skills, professional competences, application of new and emerging
technologies, and individual strengths and qualities as a Screendance artist. (SBD5.4.1-iii) (SBD5.7.i-iv)

4. Deal with complex issues creatively and systematically and make informed judgements to communicate their conclusions clearly to specialist and non-specialist audiences. (SBF5.2.iv) (SBF5.6.v)

C. Subject-specific Skills:

1. Employ and continue to develop professional level of technical and creative skills used expressively to communicate artistic intention articulated through choreography for the screen. (SBD5.2.i-ii)

2. Initiate, develop and realise original, distinctive, innovative, and creative work in moving image that demonstrates practical understanding of how established techniques are used in composing, capturing and editing movement on video and that experiments with forms, conventions, languages, techniques and practices in Screendance. (SBF5.4.i)

3. Produce innovative, reflexive and critical work demonstrating self-direction and originality in the practical application of digital film production technologies, techniques and professional practices. (5.4.iii-v)

4. Manage time, collaborators and resources effectively, make decisions in complex and unpredictable situations, by autonomously drawing on planning, project-management and leadership skills. (SBF5.6.vi-viii)

5. Collaborate with peers systematically and creatively to produce original cultural outcomes for public audiences, making sensible interventions into the field. (SBD5.2.i-iv) (SBD5.8.i-v)

D. Transferable Skills:

1. Act autonomously and think reflexively, creatively, critically and technically to tackle and solve problems, propose ideas, construct complex arguments, and develop new insights. (SBF5.7.i)

2. Demonstrate practical understanding of project management skills, involving the ability to investigate, organise, curate and realise professional level activities. (SBD5.10.iii)

3. Effectively lead, facilitate, participate, evaluate and problem solve within complex team working contexts, critically reflecting on their performance. (SBD5.8.i)

4. Exercise initiative and take personal responsibility within learning situations. (SBF5.6.i-v)

5. Apply critical, evaluative and reflective thinking to the articulation of personal and professional experience. (SBF5.7.i-iv)

6. Deliver sophisticated work to a given length, format, brief and deadline, properly referencing sources and ideas at the forefront of field of study. (SBF5.6.vii)

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

The programme will be delivered by a combination of practical workshops, lectures, seminars, individual and group tutorials, technical instructions, demonstrations, assignments, watching and discussing dance films, reading academic texts, peer feedback, sessions with professional artists, independent rehearsals, and tutor feedback sessions.

Students will have the opportunity to immerse themselves in making, appreciating and debating Screendance throughout all aspects of the curriculum with particular emphasis in the relationship between theory, practice and reflection.
Making work will be at the core of the programme, and students will be encouraged to engage in the learning process of artistic practice in a variety of modes, such as in independent study, as part of a class exercise, individually, in groups, in sustained, carefully conceptualised and realised projects, but also for short quick-fire briefs.

Formative and summative assessment tasks will include: Screendance pieces (film, video, digital, single or multiscreen installations), critical and reflective essays or Vivas, portfolios documenting professional practice, peer assessment, presentations, video essays, producing and programming elements of a festival.

An important opportunity for learning, teaching and Knowledge Exchange will be the Screendance Festival produced and programmed by the students. This event will be guided and supported by core staff as part of the Presenting Screendance Work module. During this process of analysing, selecting, programming and screening other artists’ pieces, the lecturer will work closely with students fostering critical and contextual engagement, but also facilitating self-reflection, encouraging students to consider their own artistic practice in light of their curatorial choices. The Festival will also be an opportunity for students to gain valuable experience as producers and will become part of the Professional Portfolio Module, providing the opportunity for students and lecturers to engage directly in critical exchange with audience members, in the context of the screenings, and other activities, such as panel discussions, conferences, practical workshops and social events.

Other teaching and learning opportunities may involve sessions with invited Screendance artists, curators or producers, who will show films, talk about their work and creative processes, and/or seminars in outdoor spaces or as part of visits to temporary exhibitions and art venues, such as BFI, Tate Modern, White Cube, Central St Martins, Curzon Cinema, etc.

Assessments are carefully structured across the programme to facilitate students’ creative, critical and professional development. All assessments lead to written and/or verbal feedback.

Higher education of excellent quality will be at the core of the programme. The teaching team is comprised of active professionals at the forefront of Screendance in their own scholarship and practice as research. Screendance students will have access to specialist resources (such as equipment and technical expertise) whilst embedded in an organisation dedicated to the development of dance to the highest standard.

Inclusive learning, teaching and assessment practices are embedded by design in the curriculum and available to all students. These include: a range of electronic resources available on the VLE (Virtual Learning Environment), written and visual resources that are easy to navigate and understand, assessment tasks that are inclusive (such as Vivas and video essays) available to all students, and many opportunities of individual contact with lecturers, ensuring the learning and teaching process is student-centred. Students also have access to a specialist dyslexia tutor.

The programme aims to foster employability and to facilitate the students’ transition into the profession. Modules, such as Presenting Screendance Work, Professional Portfolio and Work-Based Learning, develop skills that are either directly applicable to a career as a Screendance artist or easily transferable into other professional contexts. The programme also allows those students with a strong interest in scholarship to develop their own research and academic skills, particularly in the Screendance Theories, Histories and Current Issues module and in the Dissertation module (via a fully written or a practice as research project), with potential to lead into further study, such as in a PhD, and an academic career. The school facilitates this transition into a professional environment through established key partnerships with leading artists and institutions that currently support and distribute Screendance.
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
The MA programme is studied over four terms of 12 weeks full-time (3 terms from September to July plus another term from September to December) or 8 terms of 12 weeks part-time (2 years from September to July plus another two terms from September to March).
A typical year would start with a Induction week in September, followed by 12 weeks of study (term 1), then 3 weeks of vacation in December/January, followed by another 12 weeks of study (term 2), then 3 weeks of vacation in April, followed by 12 weeks of study (term 3).
The programme is divided into two stages. Stage 1 comprises modules to a total of 120 credits Stage 2 comprises a 60 credits dissertation module. Students must successfully complete and pass 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 180 credits over 4 terms requires 1,800 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 and programme 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 a Master of Arts degree students must obtain 180 credits, at least 150 of which must be Level 7.
Students who obtain 120 credits, but excluding the dissertation, will be eligible for the award of postgraduate diploma.
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.
## UNIVERSITY OF KENT

### Stage 1

#### Compulsory Modules

<table>
<thead>
<tr>
<th>Module Code</th>
<th>Module Title</th>
<th>Credits</th>
<th>ECTS</th>
<th>Year</th>
</tr>
</thead>
<tbody>
<tr>
<td>LCDSPG60</td>
<td>Screendance Integrated Practice</td>
<td>7</td>
<td>40</td>
<td>1, 2 and 3</td>
</tr>
<tr>
<td>LCDSPG61</td>
<td>Screendance Theories, Histories and Current Issues</td>
<td>7</td>
<td>20</td>
<td>1 and 2</td>
</tr>
<tr>
<td>LCDSPG62</td>
<td>Presenting Screendance Work</td>
<td>7</td>
<td>20</td>
<td>1, 2 and 3</td>
</tr>
<tr>
<td>LCDSPG63</td>
<td>Professional Portfolio</td>
<td>7</td>
<td>20</td>
<td>3</td>
</tr>
</tbody>
</table>

#### Optional Modules

Students must select 20 credits from the following (indicative):

The range of options below will vary from year to year depending on guest lectures, scheduling and a minimum number of enrolled students. Not all optional modules will be offered every year. Some examples are:

<table>
<thead>
<tr>
<th>Module Code</th>
<th>Module Title</th>
<th>Credits</th>
<th>ECTS</th>
<th>Year</th>
</tr>
</thead>
<tbody>
<tr>
<td>LCDSPG64</td>
<td>Work-Based Learning</td>
<td>7</td>
<td>20</td>
<td>2 or 3</td>
</tr>
<tr>
<td>LCDSPG19</td>
<td>Projection in Performance</td>
<td>7</td>
<td>20</td>
<td>1 or 2</td>
</tr>
<tr>
<td>LCDSPG23</td>
<td>Sound and Music Technology</td>
<td>7</td>
<td>20</td>
<td>1, 2</td>
</tr>
</tbody>
</table>

Alternatively, any other module (with the appropriate credit volume) from the range of Postgraduate Department modules may be selected, with the prior agreement of the programme leader.

### Stage 2

#### Compulsory Modules

<table>
<thead>
<tr>
<th>Module Code</th>
<th>Module Title</th>
<th>Credits</th>
<th>ECTS</th>
</tr>
</thead>
<tbody>
<tr>
<td>LCDSPG65</td>
<td>Dissertation Module</td>
<td>7</td>
<td>60</td>
</tr>
</tbody>
</table>

### 18 Work-Based Learning

Where disabled students are due to undertake a work placement as part of this programme of study, a representative of the School will meet with the work placement provider in advance to ensure the provision of anticipatory and reasonable adjustments in line with legal requirements.

A 20 credits optional Work-Based Learning Module is offered as part of this programme. In this module, students engage in a practical experience with a work-based learning provider, which could be a partner mentor or organisation. Detailed information about the WBL can be found in the specification for the “Work-Based Learning” module.

The information and support for students on work-based learning will be in line with Annex Q of the Code of Practice for Taught Programmes of the University of Kent, Chapter B10 of the UK Quality Code, and the Conservatoire for Dance and Drama ‘Working with Others’ Handbook.

### 19 Support for Students and their Learning
School induction programme
Induction programme
Programme handbook available online
Well-stocked library and library induction/skills package
Small group intensive teaching
Contact with professional artists
High quality specialist learning resources including a theatre equipped to professional standards, industry standard dance studios and equipment, technical support from professional practitioners.

**Academic support**
- Module tutors
- Academic tutors
- One-to-one feedback sessions
- Personal progress interviews
- Individual and group tutorials
- Academic support system

**Central support services**
- Full time Director of Student Support Services managing a range of learning, emotional and physical support systems and available for individual support on welfare and well-being issues
- Support for students with a disability or a specific learning difficulty including a specialist academic support tutor
- Injury treatment and rehabilitation including individual injury management support and osteopathy and physiotherapy referrals
- Counselling service
- Careers advice and guidance service

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**20 Entry Profile**
The minimum age to study this programme is normally 21 years old by the 20th of September of the year in which they start the programme. There is no upper age limit.

**20.1 Entry Route**
The entry requirements are an undergraduate degree in Dance, Film, Arts, Media, Fine Arts, Performance, or similar. Equivalent professional experience of some three years standing to demonstrate creative and technical skills necessary to be successful in the programme may be considered in lieu of a first degree. In such cases, the school may ask applicants to complete a short piece of written work in order to ascertain that the student has the appropriate level of academic skills necessary to complete the programme.

Applicants will be selected based on their personal statement, Showreel (a selection of short films) and interview (which could be done via Skype).

The programme is designed to prospective students with creative ideas, as well as desire to make, watch and think about Screendance. Technical filmmaking skills are a desired but not essential criterion for admission into the programme. Furthermore, applicants are required to demonstrate experience in dance (which in the Screendance context often includes an expanded notion of choreographic practices) in general, and Screendance in particular. This experience will be evidenced in the Showreel submitted in the application process.

**Showreel**

Applicants will be selected based on a collection of screendance pieces submitted via an online link (on Dropbox, Vimeo, YouTube or own website, for example). This should include examples of film, video, moving image or installation work they have already made, across a small number of projects. These could be as director, choreographer, cinematographer, performer, collaborator, and others. Applicants will also need to indicate the role they have undertaken on the production and any other relevant information. Each submitted item must have original titles and credits.

**Personal statement**

Applicants should also prepare a Personal Statement (200 - 400 words), discussing their interest in Screendance, relevant experience or abilities, what they would like to achieve on the programme, career aspirations, as well as why they think they are ready for a Master’s programme and their reasons for choosing London Contemporary Dance School.

**Interview**

Applicants will be required to attend an interview (which could be done via Skype). This is an opportunity for the School to learn more about prospective students’ experiences and interests, as well as about what they expect from the programme and how they intend to fund their studies.

**English language**

Applicants whose first language is not English need to demonstrate English language proficiency by submitting results from a recognised testing service, such as the International English Language Testing System (IELTS) Academic Test. The minimum score required is IELTS 6.5 (no less than 6.0 in any element).

Applicants who need the IELTS for their visa application must ensure they take a UK Visa and Immigration recognised test. Check ielts.org for recognised test centres.

**Tier 4 student visas**

Overseas students who require Tier 4 Student Visas must study full-time and complete their programmes within 4 terms (16 months). Part-time study is not possible for Tier 4 Visa students.
20.2 **What does this programme have to offer?**

- A community of students and tutors who are world leading dedicated advocates of Screendance
- A selection of excellent quality independent filmmaking equipment
- Access to student rehearsal space, associated facilities, activities and energy of The Place, the creative powerhouse for dance development
- Specialist lecturers who are prominent artists, curators and scholars in the field
- Full-time AV technician available to support students in their learning
- Screening opportunities with partner institutions
- The possibility to learn alongside and collaborate with BA(Hons) and MA Contemporary Dance Students
- The chance to produce a Screendance Festival
- A small specialist School with an intimate working environment, close tutor support and contact, and state of the art studios.

20.3 **Personal Profile**

On entry the student will be able to demonstrate:

- the potential to further refine their high level technical skills and deepen their artistic awareness
- the potential to further develop their skills, knowledge and understanding and to apply them to a professional artistic context
- the capacity to gain the maximum benefit from the programme of study through an imaginative and intelligent involvement with all aspects of the learning experience
- the ability to critically reflect upon, appraise and respond to professional Screendance practice
- an approach to working professionally that is typically creative, reflective and evaluative

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**

- Periodic Programme Review [http://www.kent.ac.uk/teaching/qa/codes/taught/annexf.html](http://www.kent.ac.uk/teaching/qa/codes/taught/annexf.html)
- Examiners system [http://www.kent.ac.uk/teaching/qa/codes/taught/annexk.html](http://www.kent.ac.uk/teaching/qa/codes/taught/annexk.html)
- Annual programme and module monitoring reports [http://www.kent.ac.uk/teaching/qa/codes/taught/annexe.html](http://www.kent.ac.uk/teaching/qa/codes/taught/annexe.html)
• QAA Higher Education Review [http://www.qaa.ac.uk/InstitutionReports/types-of-review/higher-education-review/Pages/default.aspx](http://www.qaa.ac.uk/InstitutionReports/types-of-review/higher-education-review/Pages/default.aspx)
• Student module evaluations
• Annual staff appraisal
• Peer observation

Mechanisms for review and evaluation of teaching, learning, assessment, the curriculum and outcome standards

• Student evaluations and feedback
• Annual programme monitoring reports (APMR)
• Affiliate Annual Report to the Academic Board of the Conservatoire for Dance and Drama
• External examiners' reports and responses to reports
• Periodic programme review (PPR)
• Annual staff appraisal including observation, analysis and approval of teaching
• Induction programme for new staff
• Internal moderation of assessed work
• Staff feedback
• Employer feedback
• Collection and evaluation of recruitment and retention data, progression and achievement data, graduate destination data, data relating to student support
• Fixed agenda items relating to quality assurance at meetings of the Academic Board and the Learning and Teaching Committee
• Monitoring and evaluation of equality and disability provision
• Committees with responsibility for monitoring and evaluating quality and standards
• Academic Board
• Board of Examiners
• Learning and Teaching Committee
• Programme team meetings
• Student Review Committee
• Conservatoire of Dance and Drama Academic Board
• Conservatoire of Dance and Drama Learning and Teaching Committee
• Conservatoire of Dance and Drama Quality Assurance Committee

Mechanisms for gaining student feedback on the quality of teaching and their learning experience:
• Student module surveys, programme surveys, exit surveys and exit interviews
• Senior Management Team/Staff Student Liaison Committee (SSLC)
• Student representation on other School and Conservatoire committees
### Committees with responsibility for monitoring and evaluating quality and standards

**University of Kent:**
- Board of Examiners
- School Graduate Studies Committee
- Faculty Graduate Studies Committee
- Faculty Board
- Graduate School Board

**Conservatoire for Dance and Drama:**
- Academic Board
- Quality Assurance Committee
- Learning and Teaching Committee
- Equality and Diversity Committee
- Research and Ethics Committee

**London Contemporary Dance School:**
- Academic Board
- Senior Management Team
- Learning and Teaching Committee
- Staff/Student Liaison Committee

### Mechanisms for gaining student feedback on the quality of teaching and their learning experience

- Staff-Student Liaison Committee
- Postgraduate Taught Experience Survey (PTES)
- Student module evaluations

### Staff Development priorities include:

- Annual Appraisals
- Support for Continuing Professional Development
- Academic Practice Provision (PGCHE, ATAP and other development opportunities)
- HEA (associate) fellowship membership
- Programme team meetings
- Research seminars
# Indicators of Quality and Standards

- Annual External Examiner reports
- Results of periodic programme review *Last PPR 2016*
- QAA Higher Education Review 2015
- Annual External Examiner reports
- Annual programme and module monitoring reports
- Affiliation to the Conservatoire for Dance and Drama since 2001
- Report of the QAA Institutional Audit of the Conservatoire for Dance and Drama in 2005
- NSS and DLHE data

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

- QAA Benchmarking statement/s for “Communication, Media, Film and Cultural Studies” and “Dance, Drama and Performance”.
- AHRC The Hidden Story: Understanding Knowledge Exchange Partnerships with the Creative Economy [www.hiddenstory.org.uk](http://www.hiddenstory.org.uk)
- Learning and Teaching Action Plan (LCDS and CDD)
- LCDS and CDD Business Plan, mission statement and Strategic Plans

# Inclusive Programme Design

London Contemporary Dance School 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: MA in Screendance

<table>
<thead>
<tr>
<th>Programme Learning outcomes</th>
<th>Stage 1</th>
<th>Stage 2</th>
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<tbody>
<tr>
<td></td>
<td>Screendance Integrated Practice</td>
<td>Screendance Theories, Histories and Current Issues</td>
</tr>
<tr>
<td>Knowledge and Understanding:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>A1</td>
<td>X</td>
<td></td>
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<tr>
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