Subject Benchmark Statements: Exemplar Mapping for Validation

The attached documentation was developed by the Department of Performing Arts for the re-validation of its undergraduate portfolio in March 2015 and resulted in the following Citation of Good Practice by the validation panel:

“The comprehensive mapping of programme learning outcomes to subject benchmark statements which was an exemplar for other departments.”

The documentation comprises:

(1) Subject benchmark statement (SBS) for Dance, Drama and Performance (2007).
(2) BA (Hons) Drama Programme Learning Outcomes (PLOs).
(3) A matrix which maps the SBS (vertical axis) to the PLOs (horizontal axis).

Further explanation and guidance are available from James Stock (stockj@edgehill.ac.uk) or Dr Helen Newall (newallhe@edgehill.ac.uk), Department of Performing Arts, Faculty of Arts and Sciences.

Academic Quality & Development Unit

September 2015
Dance, Drama and Performance
Benchmark Statement 2007

The key sections numbered for use when referencing benchmarks to programme learning outcomes:

2. Defining Characteristics and Study Areas of Dance, Drama and Performance (pp.1-2)

2.1a discrete fields of activity, conventionally characterised as the 'disciplines' of dance, drama, theatre, performance and their production, within which each has its own intellectual/practical performance traditions, bodies of knowledge, skills and concepts.

2.1b areas which combine these activities with video, film, television, radio and multidisciplinary performance.

2.1c work which integrates a variety of modes of performance and creation, including other media, digital arts and new technologies, and interdisciplinary and intermedia performance.

2.2 The practice and conceptual bases of the performing arts are, therefore, discrete, diverse and inter-related. They do not embrace a stable body of knowledge and skills but are characterised by changing social, political and artistic values and practices; it is the dynamic nature of these cultural practices and their frequently contested nature that sustains the vitality of the subject areas. Reciprocally, the activities of students and staff in HEIs impact upon and change those practices.

2.3 Given the diversity and dynamism of the subject domain it is vital that any definition of the subject does not constrain future innovation, nor should the continuation of well-established methodologies and engagement with traditional subject matter be threatened.

2.4 This diversity and development is reflected in the provision of DDP at bachelor's degree with honours level in the higher education sector of the UK, for example, some HEIs offer:

2.4a specialist vocational training in conservatoires of dance, drama, theatre, performance and production arts.

2.4b single honours dance, drama, theatre or performance, or programmes with a similar nomenclature.

2.4c combined honours programmes bringing together dance, drama and performance or dance, drama and performance with subjects beyond this domain.

2.4d interdisciplinary courses in which no specific subject is named in the award (for example, contemporary arts). In these a blurring of categorical boundaries between art forms, particularly in contemporary practice, has led to combinations of dance, drama and performance with, for example, visual arts, digital arts, music and writing.

2.5 Professional bodies may have an influence on standards and awards within some departments in HEIs. For example, the National Council for Drama Training and the Council for Dance Education and Training, through their historical accreditation of drama/theatre and dance programmes in the UK, continue to prescribe professional standards in the context of some vocational honours degree awards.
### 3. Nature and Scope of Dance, Drama and Performance (pp. 2-3)

#### 3.1 The subject domain comprises a ‘family’ of methods, practices, disciplines and fields of study. In broad terms, the field of study includes:

- 3.1a practical work experienced in the performance, creation, design and presentation of dance, drama, theatre, performance, and production, and related areas, such as film, television and radio study, both in terms of process and product.

- 3.1b theoretical studies (for example, analytic, historical, critical, contextual) appropriate to the context of the award in dance, drama, theatre, performance and production, and related multidisciplinary and interdisciplinary areas.

- 3.1c performance and production in relation to technologies (film, television, video, digital sound and imaging).

- 3.1d preparation for vocational destinations as identified in paragraph 3.5.

#### 3.2 The area embraces the study of the performance traditions of non-western cultures and the cultural pluralism that informs historical and contemporary performance practice.

#### 3.3 The ‘family’ is characterised by the following common features:

- 3.3a knowledge and understanding of the ways in which ‘performance’ originates, is constructed, circulated and received.

- 3.3b ‘embodied knowledge’ and ‘practice as research’.

- 3.3c the acquisition of knowledge, skills and understanding through processes of research, action, reflection and evaluation.

- 3.3d practical, workshop-based learning is normally a feature of all DDP programmes – practical learning can involve active participation in all, some or a combination of the following:

  - 3.3e rehearsal/devising processes

  - 3.3f production

  - 3.3g performance

  - 3.3h technical theatre/media

  - 3.3i production management - including stage management

- 3.3j reflecting the public and community nature of performance practice, particular emphasis may be placed on collaborative learning and heuristic principles, on ‘learning through doing’ in group contexts.

- 3.3k study may embrace analysis of theory and of performance texts, which may be written or notated. Equally, emphasis may be placed upon the study of the design and creation of performance as an event or process.
3.3i research - practical and/or theoretical - is seen as a necessary requirement for engagement with all facets of performance and production practice and theory.

3.3m the location of practice within an appropriate framework of ideas, histories and skills.

3.4 Studies in DDP are further informed by concepts and methods drawn from a wide and diverse range of other disciplines. In turn, DDP offer their own distinct theories and practices to other fields of study.

3.5 Different skills and knowledge are called for in the different destinations of graduates in this area. Common destinations include the professional arts, the entertainment industries, applied arts, community work, education, scholarship and the media industries. 'Graduateness' in this domain cannot be defined in the singular but will involve a range of both subject-specific and generic skills. The transferable skills of graduates in this domain are those much sought after in other environments such as business and commerce. These skills include those of communication (written, oral and performance), of research and analysis, the ability to work independently, interpersonally and in groups, to deadlines and under pressure, with flexibility, imagination, self-motivation and organisation.

4. Subject Knowledge and Understanding that graduates should be able to demonstrate (pp.4-5)

4.2a histories, forms and traditions of performance, and theoretical explanations of those histories.

4.2b historical and contemporary contexts of production and reception of performance.

4.2c key practitioners and practices; theorists, which may include writers, actors, composers, critics, dancers, performance artists, directors, choreographers, designers and producers; and applied and community theatre practice.

4.2d cultural and/or historical contexts of such practitioners and practices.

4.2e traditional and contemporary critical perspectives on performance, and of relevant theories, issues and debates relating to the subject.

4.2f processes by which performance is created, realised and managed, such as the processes of rehearsal, writing, scoring, devising, scenography, improvisation, choreography, performer training techniques and production arts.

4.2g a range of key components of performance within the disciplines: text, movement, aural and visual environment, and the performer.

4.2h significant sources and critical awareness of research methodologies used to explore and interrogate the fields of study.

4.3a the impact of past traditions on present practices.

4.3b the interplay between practice and theory in the discipline.

4.3c the reading of written texts, notations and/or scores, and of how to effect transitions from page to stage.

4.3d the reading, analysis, documenting and/or interpreting of performance.
4.3e the performance and production skills necessary to communicate to/with an audience.

4.3f group processes in the creation of original work.

4.3g the interplay between the performers’ conscious and subconscious resources in the realisation of performance.

4.3h the interrelationships within and between different areas and aspects of DDP and production arts.

4.3i the interdisciplinary elements of DDP, and how to apply appropriate knowledge, concepts and skills from other disciplines.

4.3j the application of the practices and theories of DDP within a diverse range of social, educational and community contexts.

5.1 Subject-Specific Skills:
critical, creative, performance and production skills that graduates acquire (pp.6-7)

5.1a describing, theorising, interpreting and evaluating performance texts and performance events from a range of critical perspectives.

5.1b reading the performance possibilities implied by a script, score and other textual or documentary sources.

5.1c realising a script, score and other textual or documentary sources in public performance.

5.1d engaging in performance and production, based on an acquisition and understanding of appropriate performance and production vocabularies, skills, structures and working methods.

5.1e contributing to the production of performance and/or film and/or television, for example, through direction, choreography, dramaturgy, stage management, scenography, sound and lighting production, editing, promotion, administration and funding.

5.1f creating original work using the skills and crafts of performance making.

5.1g using performance techniques associated with particular cultural forms and/or practitioners.

5.1h developing physical skills and applying them effectively to communicate with an audience.

5.1i developing skills of observation and visual, aural and spatial awareness.

5.1j considering theories of spectatorship and developing an awareness of the audience or client group for performance and an ability to respond and adapt to it through flexible means.

5.1k achieving expertise in the use of various technical apparatus necessary to realise the demands of production in live performance and/or recorded media.
5.1l using new technologies such as computer aided design, television and sound editing, sampling and composition, and digital and media arts.

5.1m engaging in research, whether independent, group or performance-based.

5.1n identifying and interpreting the cultural frameworks which surround performance events and on which these events impinge, and taking these into account in creating and/or interpreting performances.

5.1o engaging with current debates on cultural policy and funding.

5.1p making records of performance, using skills in notation and/or documentation.

5.1q working within a group to make performance.

5.2 Generic and Graduate Skills:

- general abilities and capacities, qualities of mind, transferable skills, and the interaction between investigative, critical, analytical and expressive skills (p.7)

5.2a critical, analytical and practical skills

5.2b applied creative and imaginative skills

5.2c the capacity to analyse and critically examine diverse forms of discourse and their effects on representation in the arts, media and public life

5.2d communication in a variety of media

5.2e reflexive and independent thinking

5.2f sustaining concentration and focus for extended periods

5.2g awareness of interdisciplinary approaches to study and the capacity to engage with different theories or paradigms of knowledge

5.2h developing ideas and constructing arguments and the capacity to present them in appropriate ways

5.2i producing written work with appropriate scholarly conventions

5.2j information retrieval skills, involving the ability to gather, sift, synthesise and organise material independently and critically evaluate its significance

5.2k information and communications technology skills

5.2l understanding of group dynamics and an ability to implement it in practical contexts

5.2m handling creative, personal and interpersonal issues

5.2n negotiation and pursuing goals with others

5.2o managing personal workloads and meeting deadlines
### Teaching and Learning (pp. 8)

#### 6.1 DDP may be studied on single, joint or combined honours, major-minor programmes or within general degrees. Modules or courses may be open to students whose principal area of study lies elsewhere. Whatever the nature of the programme, similar learning outcomes are expected of those students undertaking the modules/programmes. Some highly specialised modules may not be available to students who are not majoring in the subject. For such students, the same progression, in terms of building up experience and intellectual maturity in the subject, is unlikely.

#### 6.2 Within DDP, teaching and learning will be closely related, through a variety of approaches that facilitate students' creative development, and cohere, to a greater or lesser degree, around the integration of practice and theory. The relative contribution of each approach is likely to vary from programme to programme and new conceptual frameworks constantly arise to challenge traditional ways of theorising practice.

#### 6.3 In DDP, experiential learning is a key principle of study.

#### 6.4 Students' work will normally reflect the collaborative nature of their subject.

#### 6.5 Students will usually experience work on practical performance, participating as appropriate in the process from initial research to engagement with an audience.

#### 6.6 Throughout the degree, students will normally experience both tutor-led learning, including the participation of professional practitioners, and self-directed methods of learning, reflecting increasing independence and encouraging positive attitudes towards lifelong learning.

#### 6.7 Teaching and learning will normally take place in a variety of continually evolving contexts, including an appropriate balance of:

- **6.7a** workshops, rehearsals, productions, practical classes, laboratory/studio-based practice, screenings, lectures, seminars, tutorials
- **6.7b** group and individual learning
- **6.7c** professional placements of varying types
- **6.7d** tutor-led, student-led, self-directed study
- **6.7e** use of subject-specific and generic technologies
- **6.7f** resource-based learning, including library work and attendance at performances.

#### 6.8 Students will be provided with programme documentation that comprises: aims and objectives, structure and content, learning outcomes, assessment procedures and indicative bibliographies. This programme information will be designed to be read by students in relation to the individual institution's degree programme regulations. Handbooks will typically advise students on academic issues such as assessment criteria, academic dishonesty and on accessing study skills and learning support. Documentation will include appropriate information about health and safety issues for classes, teaching and performing environments, and professional placements.
### 6. Teaching, Learning and Assessment:

#### Assessment (p. 9)

**6.9** Assessment within DDP should enable students to demonstrate their level of attainment and the full range of abilities and skills. Modes of assessment should be designed to match the learning outcomes identified by programme components, programmes and institutions.

**6.10** There should be opportunities for formative and summative assessment in a variety of modes, which test knowledge and ability, technique and artistry, and critical understanding, such as:

- **6.10a.** coursework - practical (group, individual) - written (for example, essays, project-reports, journals/portfolios, dissertations, performance text/score/plays, storyboards, scenographies), oral presentations.

- **6.10b.** examination - practical (for example, internal(restricted) and/or public performances) - written (for example, timed, take-away), and viva voce.

**6.11** Opportunities may be provided for self and peer-assessment.

**6.12** In all cases, assessment will be valid and reliable, supported by clear, published criteria for marking and grading.

### 7. Threshold Benchmark Standards (pp.10-11)

**7.9** Subject knowledge, understanding and abilities – graduates should be able to demonstrate some:

- **7.9a** knowledge of forms, practices, traditions and histories of performance and of some theoretical explanations of those histories.

- **7.9b** knowledge of key practitioners and practices and/or theorists and their cultural and/or historical contexts.

- **7.9c** knowledge of the key components of performance and the processes by which it is created and realised.

- **7.9d** understanding of how to read texts, dance notations and/or scores, and how transitions from page to stage may be effected.

- **7.9e** understanding of the group and collective processes and the interplay between the performers’ conscious and subconscious resources in the realisation of performance.

- **7.9f** understanding of the interplay between practice and theory within the field of study.

- **7.9g** understanding of appropriate interdisciplinary elements of DDP and how to apply knowledge, practices, concepts and skills from other disciplines.

**7.10** Subject-specific skills – graduates should be:

- **7.10a.** able to describe and interpret performance texts, production techniques and disciplines and performance events
7.10b. aware of the skills and processes of production, design and rehearsal by which performance is created, and have experience of their realisation and presentation in performance

7.10c. able to understand the possibilities for performance implied by a text, dance notation or score and, as appropriate, realise these sources through design and performance

7.10d. able to contribute to the creation and/or production of performance through an understanding of appropriate performance vocabularies, techniques, crafts, structures and working methods

7.10e. able to engage in appropriate independent research, whether investigating past or present performances or as part of the process of creating new performance

7.10f. able to identify the cultural frameworks that surround performance events and on which these events impinge.

7.11 Generic and graduate skills – graduates should:

7.11a. have skills in developing ideas and constructing arguments and the capacity to present them in appropriate ways

7.11b. to be aware of and able to describe forms of discourse and their effects on representation in the arts, media and public life

7.11c. be able to work in a group and to have the skills needed for the realisation of practice-based work

7.11d. be able to manage personal workloads and to meet deadlines and to negotiate and pursue goals with others

7.11e. have an ability to manage creative, personal and interpersonal issues

7.11f. have acquired information retrieval skills needed to gather, sift, synthesise and organise material independently

7.11g. have acquired information technology skills and have developed some awareness of their application and potential.
## 22. PROGRAMME LEARNING OUTCOMES

### LEVEL 4

#### Intellectual Skills

| C 1:4 | Identify and retrieve sufficient information, and locate suitable learning materials, to facilitate thoughtful engagement with the study of drama. | Mapped to: DRA1101; DRA1102; DRA1105; DRA1104 |
| C 2:4 | Review critical material, construct arguments and communicate ideas clearly and appropriately, in the context of intellectual engagement with the study of drama. | Mapped to: DRA1101; DRA1102; DRA1105; DRA1104 |
| C 3:4 | Engage with a range of academic discourses to begin to produce an informed intellectual approach to thinking about drama. | Mapped to: DRA1101; DRA1102; DRA1105; DRA1104 |
| C 4:4 | Apply appropriate methods to the critically reflective documentation of drama and theatre practices. | Mapped to: DRA1103; DRA1104; DRA1106 |
| C 5:4 | Reflect adequately on learning and personal development during basic intellectual engagement with the subject of drama. | Mapped to: DRA1101; DRA1102; DRA1103; DRA1104; |

#### Knowledge and Understanding

| A 1:4 | Outline and discuss key concepts applicable to the study of the origins, histories and traditions of dramatic practice and theatrical performance. | Mapped to: DRA1101; DRA1102; DRA1104 |
| A 2:4 | Offer an overview of the cultural, social and political contexts surrounding dramatic practice and theatrical performance. | Mapped to: DRA1101; DRA1102; DRA1103; DRA1104; |
| A 3:4 | Identify and outline the meaning of form, genre and style in dramatic and theatrical contexts. | Mapped to: DRA1101; DRA1102; DRA1103; DRA1104; |
| A 4:4 | Identify and discuss some exemplary practitioners and their contributions to dramatic practice and the making of theatrical performance. | Mapped to: DRA1101; DRA1102; DRA1103; DRA1104; DRA1106; TEC1100 |
| A 5:4 | Identify the artistic and technical roles of the actor, writer and director in dramatic practice and the making of theatrical performance. | Mapped to: DRA1101; DRA1102; DRA1103; DRA1104; |
| A 6:4 | Begin to compare and contrast different approaches to the applications and functions of drama and theatre practice. | Mapped to: DRA1101; DRA1102; |
| A 7:4 | Identify some of the interrelationships between drama and other performance disciplines, and begin to recognise the potential for interdisciplinary processes and production. | Mapped to: DRA1101; DRA1104; DRA1105; TEC1100 |
| A 8:4 | Identify some key sources and be aware of approaches to research in the exploration of the field of drama and theatre. | Mapped to: DRA1101; DRA1102; DRA1103; DRA1104; |

#### Practical Skills

| B 1:4 | Apply an introductory interpretive approach to the analysis of dramatic texts. | Mapped to: DRA1101; DRA1102; DRA1103; DRA1104; TEC1100 |
| B 2:4 | Recognise the need for cooperative and collaborative working relationships in the practice of drama and in the creation of theatrical experiences. | Mapped to: DRA1103; DRA1104; DRA1106; TEC1100 |
| B 3:4 | Manipulate the artistic and technical ability of the practitioner at a basic level in the creation and presentation of dramatic and theatrical work. | Mapped to: DRA1103; DRA1104; DRA1106; TEC1100 |
| B 4:4 | Identify and discuss some exemplary practitioners and their contributions to dramatic practice and the making of theatrical performance. | Mapped to: DRA1101; DRA1102; DRA1103; DRA1104; DRA1106; TEC1100 |
| B 5:4 | Stimulate spectator and participant response, with a basic awareness of the role of the audience in drama and theatre contexts. | Mapped to: DRA1103; DRA1104; DRA1106; TEC1100 |
| B 6:4 | Inform theatrical practice with a basic awareness of dramatic theory, demonstrating a basic engagement with ideas from other fields of academic inquiry. | Mapped to: DRA1103; DRA1104; DRA1106 |
| **B 2:4** Recognise and apply adequate research and rehearsal strategies in the preparation and creation of practical drama and theatre events. | DRA1103; DRA1104; DRA1106 |
| **B 4:4** Articulate the dramatic space and the theatrical environment, applying basic performance skills and awareness. | DRA1103; DRA1104; DRA1106 |
| **B 7:4** Apply acquired knowledge and understanding in different drama and theatre contexts, and begin to identify the importance of the reflective practitioner. | DRA1103; DRA1104; DRA1106; TEC1100 |

**Transferable Skills**

| **D 9:4** Work with adequate awareness of project risk in an environment subject to rapid change. | DRA1103; DRA1104; DRA1106; TEC1100 |
| **D 5:4** Manipulate and utilise information technologies for purposes of adequate communication. | DRA1101; DRA1102; DRA1105; DRA1103; DRA1104; TLC1000; TLC1001; |
| **D 7:4** Demonstrate sufficient awareness of health and safety principles underpinning creative work, and act and operate safely in the creative workplace. | DRA1103; DRA1104; DRA1106; TEC1100 |
| **D 8:4** Work and behave in ways sufficiently commensurate with the professional performing arts environment, and other employment environments. | DRA1103; DRA1104; DRA1106 |
| **D 6:4** Sustain adequate concentration and focus during the presentation of self in a public setting, showing adequate assurance and creativity. | DRA1101; DRA1103; DRA1104; DRA1106 |
| **D 4:4** Think creatively and laterally and find adequate and workable solutions to problems. | DRA1103; DRA1104; DRA1106; TEC1100 |
| **D 1:4** Cooperate and collaborate appropriately in group contexts. | DRA1101; DRA1103; DRA1104; DRA1106; TEC1100 |
| **D 3:4** Display sufficient diligence, tenacity and commitment in order to respond to and complete a given task. | DRA1101; DRA1102; DRA1103; DRA1104; DRA1105; DRA1106; TLC1000; |
| **D 2:4** Manage time and meet deadlines adequately. | DRA1101; DRA1102; DRA1103; DRA1104; DRA1105; DRA1106; TLC1000; |

**LEVEL 5**

**Intellectual Skills**

<p>| <strong>C 1:5</strong> Identify and retrieve a useful range of relevant information, and select suitable learning materials thoughtfully, to facilitate critical engagement with the study of drama and its relation to other fields of intellectual inquiry. | DRA2101; DRA2102; DRA2103; DRA2104; DRA2105; DRA2106; DRA2107; DRA2108; DRA2109; DRA2110; CIR2102; CIR2103; CIR2104; CIR2105; |
| <strong>C 8:5</strong> Manipulate language skills at a developed level in order to convey information and engage in dialogic exchange. | DRA2101; DRA2102; DRA2103; DRA2104; DRA2105; DRA2106; DRA2107; DRA2108; DRA2109; DRA2110; TLC2000; CIR2102; CIR2103; CIR2104; CIR2105; |
| <strong>C 6:5</strong> Self-evaluate and peer-evaluate learning and achievement with growing critical independence of mind, in a substantial range of drama contexts. | DRA2101; DRA2102; DRA2103; DRA2104; CIR2102; CIR2103; CIR2104; CIR2105; DAN2107; DAN2108; DES2101; DES2104; |</p>
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<tr>
<th>Knowledge and Understanding</th>
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<tr>
<td>A 4:5 Analyse and interpret the work of exemplary modern practitioners and their contributions to dramatic practice and the making of theatrical performance.</td>
<td>DRA2101; DRA2102; DRA2103; DRA2104; DRA2105; DRA2106; DRA2107; DRA2108; DRA2109; CIR2102; CIR2103; CIR2104; CIR2105; DAN2107; DAN2108; DES2101; DES2104; DES2105; DES2107; DES2108;</td>
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<td>A 8:5 Discuss a significant range of sources with a developing awareness of research methodologies used in the examination of the field of drama and theatre.</td>
<td>DRA2101; DRA2102; DRA2103; DRA2104; CIR2102; CIR2103; CIR2104; CIR2105; DAN2107; DAN2108; DES2101; DES2104; DES2105; DES2107;</td>
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<td>A 7:5 Analyse the interrelationships between drama and other performance disciplines, and debate the potential for interdisciplinary processes and production.</td>
<td>DRA2101; DRA2102; DRA2103; DRA2104; DRA2105; CIR2102; CIR2103; CIR2104; CIR2105; DAN2107;</td>
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<td>A 2:5 Analyse and debate the cultural, social and political contexts affecting the meaning and impact of dramatic practice and theatrical performance in the modern period.</td>
<td>DRA2101; DRA2102; DRA2103; DRA2104; DRA2105; CIR2102; CIR2103; CIR2104;</td>
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<td>A 6:5 Analyse and debate opposing positions on the applications and functions of drama and theatre practice, and its use in societal contexts.</td>
<td>DRA2101; DRA2102; DRA2103; DRA2104; DRA2105; DRA2107; DRA2108; DRA2109; CIR2102; CIR2103; CIR2104; CIR2105;</td>
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<td>A 5:5 Analyse and debate the artistry, craft and technique of the actor, writer and director, and their roles in modern dramatic practice and the making of modern theatrical performance.</td>
<td>DRA2101; DRA2102; DRA2103; DRA2104; DRA2105; DRA2106; DRA2107; DRA2108; DRA2109; DRA2110;</td>
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A 3:5 Analyse and debate the meaning and significance of forms, genres and styles in modern dramatic and theatrical contexts.  
DRA2101; DRA2102; DRA2103; DRA2104; DRA2107; DRA2108; DRA2109; DRA2110; 

A 1:5 Analyse and elucidate critical theories relating to the study of modern histories and traditions of dramatic practice and theatrical performance.  
DRA2101; DRA2102; DRA2107; DRA2108; DRA2109; DRA2110; 

**Practical Skills**  
**Mapped to**  

B 2:5 Develop and apply detailed research and appropriate rehearsal strategies in the preparation and creation of practical drama and theatre events.  
DRA2103; DRA2104; DRA2105; DRA2106; DRA2108; DRA2109; DRA2110; CIR2102; CIR2103; CIR2104; 

B 5:5 Influence spectator and participant response knowingly, with a developed understanding of the role of the audience in a range of drama and theatre contexts.  
DRA2103; DRA2104; CIR2102; CIR2103; CIR2104; CIR2105; DAN2107; DAN2108; DES2101; DES2104; DES2105; DES2107; 

B 3:5 Utilise the developing artistry, craft and technique of the practitioner in the creation and presentation of dramatic and theatrical work.  
DRA2103; DRA2104; CIR2102; CIR2103; CIR2104; CIR2105; DRA2105; DRA2106; DRA2107; DRA2108; DRA2109; DRA2110; 

B 7:5 Embody detailed knowledge and understanding of specialised areas of drama and theatre practice, recognising the importance of the reflective practitioner.  
DRA2103; DRA2104; CIR2102; CIR2103; CIR2104; CIR2105; DAN2107; DAN2108; DES2101; DES2104; DES2105; DRA2109; DRA2110; 

B 4:5 Articulate the dramatic space and the theatrical environment in detailed and focused ways, applying developing performance skills and awareness.  
DRA2103; DRA2104; DRA2105; DRA2106; DRA2108; DRA2109; DRA2110; CIR2102; CIR2103; CIR2104; 

B 8:5 Apply and maintain effective cooperative and collaborative working relationships in the practice of drama and in the creation of theatrical experiences.  
DRA2103; DRA2104; DRA2105; DRA2106; DRA2108; DRA2109; DRA2110; CIR2102; CIR2103; CIR2104; CIR2105; DAN2107; 

B 1:5 Apply a detailed explanatory approach to the analysis of dramatic texts.  
DRA2101; DRA2102; DRA2103; DRA2104; DRA2106; DRA2107; 

B 6:5 Inform theatrical practice with a thorough awareness of dramatic theory, demonstrating a critical engagement with ideas and insights from other fields of academic inquiry.  
DRA2103; DRA2104; DRA2105; DRA2106; DRA2108; DRA2109; DRA2110; CIR2102; CIR2103; CIR2104; 

**Transferable Skills**  
**Mapped to**  

D 7:5 Demonstrate thorough awareness of health and safety principles underpinning creative work, and act and operate safely in the creative workplace.  
DRA2103; DRA2104; CIR2102; CIR2103; CIR2104; CIR2105; DAN2107; DAN2108; DES2101; DES2104; DES2105; DES2107;
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<th>D 3:5 Display appropriate diligence, tenacity and commitment in order to respond to and complete a given task competently.</th>
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<td>DRA2101; DRA2102; DRA2103; DRA2104; CIR2102; CIR2103; CIR2104; CIR2105; DAN2107; DAN2108; DES2101; DES2104; DES2105; DES2107;</td>
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<th>D 8:5 Work and behave in ways thoroughly commensurate with the professional performing arts environment, and other employment environments.</th>
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<td>DRA2103; DRA2104; CIR2102; CIR2103; CIR2104; CIR2105; DAN2107; DAN2108; DES2101; DES2104; DES2105; DES2107;</td>
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<th>D 6:5 Sustain strong concentration and clear focus during the presentation of self in a public setting, showing clear assurance and effective creativity.</th>
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<tbody>
<tr>
<td>DRA2101; DRA2103; DRA2104; CIR2102; CIR2103; CIR2104; CIR2105; DAN2107; DAN2108;</td>
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<th>D 2:5 Manage time effectively and meet deadlines competently.</th>
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<td>DRA2101; DRA2102; DRA2103; DRA2104; TLC2000; CIR2102; CIR2103; CIR2104; CIR2105; DAN2107; DAN2108; DES2101; DES2104; DES2105; DES2107;</td>
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<th>D 5:5 Manipulate and utilise information technologies for purposes of thorough communication.</th>
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<tr>
<th>D 9:5 Work with flexible responsiveness to the management of project risk in an environment subject to rapid change.</th>
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<tbody>
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<td>DRA2103; DRA2104; CIR2102; CIR2103; CIR2104; CIR2105; DAN2107; DAN2108; DES2101; DES2104; DES2105; DES2107;</td>
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<th>D 4:5 Think creatively and laterally and find inventive solutions to problems with growing independence.</th>
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<td>DRA2102; DRA2103; DRA2104; CIR2102; CIR2103; CIR2104; CIR2105; DAN2107; DAN2108;</td>
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<th>D 1:5 Cooperate and collaborate supportively and effectively in group contexts.</th>
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<tr>
<td>A 8:6 Evaluate a broad range of significant sources deploying advanced insight into research methodologies used in the independent interrogation of the field of drama and theatre.</td>
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<tr>
<td>A 2:6 Explain and evaluate the cultural, social and political contexts affecting the meaning, impact and direction of contemporary dramatic practice and theatrical performance.</td>
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<tr>
<td>A 3:6 Explain and evaluate the meaning and significance of forms, genres and styles in contemporary dramatic and theatrical contexts.</td>
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<tr>
<td>A 4:6 Explain and evaluate the work of exemplary contemporary practitioners and offer a personal critical perspective on their contributions to dramatic practice and the making of theatrical performance.</td>
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<tr>
<td>A 7:6 Explain and evaluate the interrelationships between drama and other performance disciplines, and offer an independent perspective on the potential for interdisciplinary processes and production.</td>
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<tr>
<td>A 5:6 Explain and evaluate the artistry, craft and technique of the actor, writer and director, and their roles in contemporary dramatic practice and the making of contemporary theatrical performance.</td>
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### Practical skills

| B 3:6 Embody the focused and sophisticated artistry, craft and technique of the practitioner in the independent and autonomous creation and presentation of dramatic and theatrical work. | DRA3102; PAR3103; PAR3104; CIR3102; CIR3103; CIR3104; DAN3104; DES3103; DES3104; DES3105; DRA3103; |
| B 7:6 Embody sophisticated knowledge and understanding of specialised areas of drama and theatre practice, revealing a personal aesthetic position as a reflective practitioner. | PAR3103; PAR3104; CIR3102; CIR3103; CIR3104; DAN3104; DES3101; DES3103; DES3104; DES3105; DRA3103; |
| B 6:6 Inform theatrical practice with a comprehensive awareness of dramatic theory, demonstrating an independent critical engagement with a significant range of complex ideas and insights from other fields of academic inquiry. | PAR3103; PAR3104; CIR3102; CIR3103; CIR3104; DAN3104; DES3101; DES3103; DES3105; DRA3103; |
| B 5:6 Manipulate spectator and participant response intelligently, with an advanced understanding of the role of the audience in a diverse range of drama and theatre contexts. | PAR3103; PAR3104; CIR3102; CIR3103; CIR3104; DAN3104; DRA3103; DRA3104; DRA3105; DRA3106; DRA3107; DRA3108; |
| B 4.6 | Articulate the dramatic space and the theatrical environment in original and sophisticated ways, applying advanced performance skills and awareness. | PAR3103; PAR3104; CIR3102; CIR3103; CIR3104; DAN3104; DES3101; DES3103; DRA3103; DRA3104; |
| B 8.6 | Take independent and autonomous responsibility for maintaining cooperative and collaborative working relationships in the practice of drama and in the creation of theatrical experiences. | PAR3103; PAR3104; CIR3102; CIR3103; CIR3104; DAN3104; DES3101; DES3103; DES3104; DES3105; DRA3103; DRA3104; |
| B 1.6 | Apply a sophisticated and individual explanatory and evaluative approach to the analysis of dramatic texts. | DRA3101; DRA3102; PAR3103; PAR3104; DRA3103; DRA3104; |
| B 2.6 | Apply authoritative and specialised research and rehearsal strategies in the independent preparation and creation of practical drama and theatre events. | DRA3102; PAR3103; PAR3104; DRA3103; DRA3104; DRA3105; DRA3106; MUS3103; DRA3107; CIR3102; |

**Transferable Skills**

| D 9.6 | Work flexibly and manage project risk independently in an environment subject to rapid change. | PAR3103; PAR3104; CIR3102; CIR3103; CIR3104; DAN3104; DES3101; DES3103; DES3104; DES3105; |
| D 4.6 | Think creatively and laterally and find sophisticated solutions to problems autonomously. | DRA3102; PAR3103; PAR3104; CIR3102; CIR3103; CIR3104; DAN3104; DES3101; DES3103; DES3104; |
### Drama Programme Learning Outcomes
Mapped to Dance, Drama and Performance Subject Benchmark Statement (2007)

<table>
<thead>
<tr>
<th>Dance, Drama &amp; Performance Subject Benchmark Statement</th>
<th>A. Knowledge and Understanding</th>
<th>B. Practical Skills</th>
<th>C. Intellectual Skills</th>
<th>D. Transferable Skills</th>
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### Part B: Development & Delivery

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### 7. Threshold Benchmark Standards: 7.9 Knowledge, Understanding, Abilities

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| 7.9b |   | X | X | X |
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| 7.9g |   |   | X | X | X | X | X | X | X | X | X | X | X | X | X |

### 7. Threshold Benchmark Standards: 7.10 Subject-Specific Skills

| 7.10a |   |   |   |   |   |   |
| 7.10b |   |   |   |   |   |   |
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| 7.10e |   |   |   |   |   |   |
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### 7. Threshold Benchmark Standards: 7.11 Generic and Graduate Skills

| 7.11a |   |   |   |   |   |   |
| 7.11b |   |   |   |   |   |   |
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