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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.

Degree and Programme Title MA in Dance and Creative Enterprise

1. Awarding Institution/Body	University of Kent
2. Teaching Institution	Northern School of Contemporary Dance
3. School responsible for management of the programme	Northern School of Contemporary Dance
4. Teaching Site	Northern School of Contemporary Dance, Leeds
5. Mode of Delivery	Full-Time or part-time
6. Programme accredited by	Not applicable
7. Final Award	MA Dance and Creative Enterprise Alternative Exit Awards PG Dip Dance and Creative Enterprise PG Cert Dance and Creative Enterprise
8. Programme	Dance and Creative Enterprise
9. UCAS Code (or other code)	Not applicable
10. Credits/ECTS value	180 credits (90 ECTS Credits) (MA), 120 Credits (60 ECTS Credits) (PG Dip)
11. Study Level	Postgraduate (Level 7)
12. Relevant QAA subject benchmarking group(s)	Drama Dance and Performance (2015) http://www.qaa.ac.uk/AssuringStandardsAndQuality/subject-guidance/Pages/Subject-benchmark-statements.aspx . This benchmarking statement is for undergraduate degrees only, and has been used here for guidance purposes with adjustments appropriate to Level 7 study
13. Date of creation/revision (<i>note that dates are necessary for version control</i>)	October 2016
14. Intended Start Date of Delivery of this Programme	From September 2017

15. Educational Aims of the Programme

The programme aims to:

1. Provide an excellent quality of Higher Education provision in the field of dance and creative enterprise to prepare students for employment and further study
2. Promote knowledge and understanding of professional contemporary dance practice and the aesthetic, artistic and cultural values, informing the way in which dances are made, performed, viewed and shared amongst a variety of recipients and audiences
3. Enable further development as a creative artist through its use of individual and collaborative approaches to arts practice and entrepreneurship
4. Provide a professional learning environment where students can refine their artistic, business and cultural practice and develop their own distinctive strengths and qualities as dance artists
5. Promote knowledge and understanding of arts sector, and provide opportunities for students to realise their ideas and find a potential market for their work
6. Provide extensive opportunities for students to reflect upon and critically examine their practice, promoting significant individual personal and professional development
7. Provide opportunities for students to develop the wide range of skills needed to meet the challenges presented by the creative industries
8. Enable students to initiate, self-direct and maintain independent approaches to their own learning and to develop their analytical, critical and interpretive skills, appropriate to postgraduate work
9. Develop students' ability to undertake and articulate independent research and investigation into their own development as a dance artist, through sustained engagement with contemporary dance practice
10. Provide an interface with professional arts organisations, through which students can both be informed by and potentially impact on the development of contemporary dance practice

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). This benchmarking statement is for undergraduate degrees only, and has been used here for guidance purposes with adjustments appropriate to MA/Postgraduate level study.

The programme outcomes (5-9) also make reference to the subject benchmarking statements for Master's degrees in Business and Management (QAA, 2015)

The programme learning outcomes have carefully considered the UK Quality Code for Higher Education in relation to The Frameworks for Higher Education Qualifications (FHEQ, October 2014)

A. Knowledge and Understanding of:

1. contemporary dance practice and professional competences essential to the field of study
2. critical perspectives on contemporary dance practice and creative enterprise, encompassing a sophisticated awareness of new insights, informed by the forefront of their academic and professional practice
3. advanced critical, artistic and conceptual paradigms in order to comprehend, interpret and intellectually engage with the art form and with the creative industries
4. interplay of theory and practice within the field of contemporary dance practice, business and creative enterprise
5. arts organisations and practice, in-order to contextualise and support the management of current creative enquiry (SB 5.1i)
6. current issues in the creative industries, which is informed by leading edge research and practice in the field (SB 5.1.iii)
7. how established techniques of research and enquiry are used to develop and interpret knowledge in dance practice and creative enterprise (SB 5.1v)
8. appropriate techniques and methodologies sufficient to allow detailed investigation into relevant issues related to dance practice, business and the marketing of artists work (SB5.1iv)
9. an area pertinent to their own arts practice such as globalisation, gender, disability, race and/or inter-cultural perspectives (SB 5.2ix)

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

Teaching and Learning Strategies

Learning opportunities will be given through tutor led sessions, working with professional choreographers / dance practitioners, directed and independent study, group work, practical workshops, lectures, seminars, rehearsals, performances, placement learning, professional practice (simulated and actual) and experiential learning. The training offers a range and variety of practical creative modes of enquiry in which the content develops refined precision, artistry and safe, sophisticated practice. Alongside the creation and performance of work during the course, focus will be given to developing academic, arts management and business skills. Formal lectures and seminars enable students to analyse the feasibility and value of their work in relation to a potential market /audience and funding streams. Access to technology and IT resources will enhance their digital capabilities through marketing and digital representation.

In creative modes of enquiry and professional practice (project) they will have the opportunity to take on a number of roles in an in-house simulated company experience. Students work with an appointed professional practitioner to gain a realistic understanding of the demands of working collaboratively in a professional environment. This includes fully participating in rehearsal and production processes.

All students examine contemporary dance performance practice and the aesthetic, artistic, creative and cultural values informing the ways in which dances are made and performed and the arising implications for their own professional, artistic and creative development within a larger socio-political and economic climate. Students will work collectively, with guidance from leading dance academics and entrepreneurial arts practitioners.

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Assessment Methods

Assessment will take the form of formative, continuous and summative assessments including assessment of creative and performance work, rehearsals, professional practice, working processes, reflective practice, report writing, lecture demonstration, placement practice, digital modes of representation, formal presentations and viva voce.

Skills and Other Attributes

B. Intellectual Skills:

1. the ability to adopt independent, flexible and innovative approaches in advancing knowledge and understanding
2. the ability to communicate the outcomes of qualitative and experiential learning through the process of reflective practice
3. the ability to deal with complex issues creatively and systematically and make informed judgements and conclusions which are communicated clearly
4. the ability to demonstrate conceptual understanding of the discipline that enables critique of contemporary dance practice through creative enterprise
5. the ability to undertake independent research in the field of contemporary dance practice and disseminate this to the wider public

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

See Section A

C. Subject-specific Skills: *(These will include practise and professional skills)*

1. an advanced visual, aural and spatial awareness in the making, sharing, presentation and performance of contemporary dance
2. advanced technical, creative and interpretive skills to effectively communicate with recipients or audiences
3. informed engagement with the processes of production, design and rehearsals by which contemporary dance is made, shared and performed
4. an informed approach to the fluid and adaptable relationship with professional and external partnerships, in order to develop scholarly activity, research or professional standards
5. the capacity to engage with a range of creative, performative and entrepreneurial dance practices, to develop expertise and promote personal and professional growth
6. plan, propose and evaluate projects that apply dance, participatory and performance subject expertise in social, educational, community and other socially engaged settings
7. the capacity to analyse and interpret data, forecast future trends, automate and streamline decisions, and optimise courses of action
8. the capacity to apply key marketing and management theories, through the development of cognitive, critical and intellectual skills, research skills and relevant personal and interpersonal skills relevant to the creative industries

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9. the capacity to conduct research and enquiry into business and management issues either individually or as part of a team through research design, the collection and analysis of qualitative and quantitative data, synthesis and reporting
10. the ability to articulate artistic ideas and communicate information comprehensibly in visual and textual forms
11. the ability to engage with emerging developments within the profession, whilst displaying commitment to ongoing professional development, through practice
12. the ability to promote the principles of multi-/inter-disciplinarity

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

See section A

D. Transferable Skills: *(Non-subject specific key skills)*

1. work in planned and improvisatory ways, to anticipate and accommodate change, ambiguity, creative risk taking, uncertainty and unfamiliarity
2. the ability to communicate information, ideas and creative responses, using appropriate scholarly and professional registers/conventions for a variety of audiences
3. the ability to make appropriate and effective decisions within complex and/or unpredictable situations
4. operate and think reflexively, creatively, critically and technically to develop ideas and construct arguments
5. the ability to sustain concentration and focus for extended periods
6. understand group dynamics to operate collaboratively within collective, creative and professional contexts to generate and pursue shared goals
7. research and examine, information, materials and experiences, formulate independent judgements, and articulate reasoned arguments through observations, personal experiences and reflections
8. critically use information retrieval skills, involving the ability to gather, sift, manipulate, synthesise, and organise material
9. appropriately select, employ and adapt digital media and information technologies
10. work independently, set goals and manage their own workloads
11. produce written work with appropriate scholarly and professional registers/conventions

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12. apply a degree of high personal effectiveness: critical self-awareness, self-reflection and self-management; time management; conflict resolution, displaying commercial acumen, the ability to continue to learn through reflection on practice and experience
13. solve complex problems and make decisions: establish criteria, using appropriate decision-making techniques including identifying, formulating and solving business problems; the ability to create, identify and evaluate options; the ability to implement and review decisions, whilst carrying out a professional role
14. critical use of information retrieval skills, involving the ability to gather, sift, manipulate, synthesise, evaluate and organise material
15. recognise situational and interpersonal factors and how these can be effectively accommodated to facilitate productive working relationships

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

See section A

For more information on the skills developed by individual modules and on the specific learning outcomes associated with any fall back 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 / PG Diploma in Dance and Creative Enterprise is studied over one year full-time or two-years part-time. The programme is divided into two stages. Stage 1 comprises modules to a total of 120 credits. Stage 2 comprises a 60 credit Research Project Module. Students must successfully complete each module to be awarded the specific number of credits for that module. Upon successful completion of both stages, students will achieve 180 credits and be awarded the MA in in Dance and Creative Enterprise.

Where students successfully complete stage 1 only, they will achieve 120 credits and be awarded the PG Diploma in in Dance and Creative Enterprise. One credit corresponds to approximately ten hours of 'learning time' – these include classes, performances, placement, private study and research. Thus obtaining 180 credits in the chosen period of study requires 1,800 hours of overall learning time. 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 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/ga/credit-framework/creditinfoannex2.html>. To be eligible for the award of a Masters degree, students must obtain 180 credits, at least 150 of which must be Level 7. Students who obtain 120 credits at level 7, but exclude the Research Project, will be eligible for the award of postgraduate diploma. Students who obtain 60 credits at Level 7 will be eligible for the award of postgraduate certificate.

Compulsory modules are core to the programme and must be taken by all students studying on this programme. Optional modules provide a choice of subject areas, from which students will select a stated number of modules.

Appropriate time for the acquisition of skills, knowledge and understanding, as well as the important critical reflection is an important construct of the programme. This allows the students the opportunity to engage fully with the deeper practice of learning through an enquiring mind. Such constructs are defined by the QAA (2015) *Masters degrees characteristics* as being indicative of an 'in-depth knowledge and understanding of their profession, informed by current practices'.

Students have access to College resources and take advantage of the full range of student support systems provided by the College, including pastoral, academic and wellbeing.

Stage 1:

In order to achieve the MA / PG Dip in in Dance and Creative Enterprise, all assessments will undergo moderation by an internal moderator who is independent of the marking and module delivery. A significant sample of the work across the range of marks for each module is reviewed by the External Examiner. The External Examiner will witness a range of assessment and moderation processes during their visits to the school. Further support is provided from the College's academic, administration and support staff as required.

Stage 2: The Research Project

This module follows on from successful completion of stage 1. Students undertake a substantial piece of independent or collaborative research, in which they are given the opportunity to work at an advanced level of practice-based research relative to the field of study. Students are guided through the process by tutor support.

At postgraduate level the 'Summer Term' may extend into the beginning of the standard summer vacation period. Where this is the case, it is indicated in the table below. If students require specific details before commencing on the programme they should contact the programme director for information.

1 year Full – time route:

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Code	Title	Level	Credits	Term(s)
Stage 1				
Compulsory Modules				
MADR1	Dance Research and Perspective in Practice	7	30	1,2
MAAP1	Arts project management	7	15	1
MAFC1	Fundraising for creative industries	7	15	2
MAMD1	Marketing and Digital representation	7	15	2
Option Modules (choose 45 credits)				
MACM1	Creative Modes of Enquiry	7	15	1
MADT1	Dance Technique	7	15	1
MAPP1	Professional Practice (project)	7	30	2
MAPP2	Professional Practice (placement)	7	30	1,2
Stage 2				
Compulsory Module				
MARP1	Research Project	7	60	3
Award of MA in Dance and Creative Enterprise			180 Credits	

2 year Part – time route:

Code	Title	Level	Credits	Term(s)
Stage 1 year 1				
Compulsory Modules				
MADR1	Dance Research and Perspective in Practice	7	30	1,2
MAAP1	Arts project management	7	15	1
MAFC1	Fundraising for creative industries	7	15	2
MAMD1	Marketing and Digital representation	7	15	2
Option Modules (choose 15 credits)				
MACM1	Creative Modes of Enquiry	7	15	1
MADT1	Dance Technique	7	15	1

2 year Part – time route:

Code	Title	Level	Credits	Term(s)
Stage 1 year 2				
Option Modules (choose 30 credits)				
MAPP1	Professional Practice (project)	7	30	2

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MAPP2	Professional Practice (placement)	7	30	1
Stage 2				
Compulsory Module				
MARP1	Research Project	7	60	3
Award of MA in Dance and Creative Enterprise			180 Credits	

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 NSCD 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.

Work-based learning appropriately takes place in module MAPP2 Professional practice (placement). Location varies according to the placement host companies who support the placement activity, where this involves International students the placement will be connected directly to the school. The placement is sourced by the MAPP2 module leader. Each student is supported whilst on placement by a member of the company who acts as a professional mentor and by the module leader who visits students at least twice during placement. Work placements focus upon education, health, community and/or arts management. A student would not be advised to follow this module option without significant relevant experience from their previous training in one of these areas. Students without this experience are advised to complete the creative/performance focused professional practice (project) option.

Northern School of Contemporary Dance has a code of practice for placements policy which enables students to design a specific learner agreement with a professional host organisation and mentor. This Individually Negotiated Learner Plan (INLP) identifies clearly processes of induction, insurance, risk assessment and how module learning outcomes are achieved, assessed and supported through the placement activities.

There is an induction scheme for professional mentors (of the placement providers) who are supported by NSCD. The module leader has overall responsibility for pastoral support, progress assessment of students on placement and maintains contact with the students through visits, the placement company's directorship and/or administration, the company mentors and directly with the students via email, Skype, facetime and phone calls. Students have tutorials every month to support the teaching, learning and assessment process.

Northern School of Contemporary Dance has embedded the expectations of current disability equality legislation, and supports students with a declared disability or special educational need in its teaching. Within this module we will make reasonable adjustments wherever necessary, including additional or substitute materials, teaching modes or assessment methods for students who have declared and discussed their learning support needs. Arrangements for students with declared disabilities will be made on an individual basis, in consultation with Northern School of Contemporary Dance's student support service, and specialist support will be provided where needed.

19 Support for Students and their Learning

- Induction programme for placement mentors
- School and University induction programme
- Programme/module handbooks

Academic Support

The School provides students with a comprehensive range of support mechanisms to help them with their studies and their professional development. All students have access to academic support and guidance from tutors who maintain an overview of students' progress and development. Module tutors provide support and guidance on course or progress issues as well as on more practical and pastoral matters. Students have access to module learning materials through the use of the student intranet facility. Module tutors and Student Services also arrange appropriate extra support where needed. Module tutors give individual and group feedback in class as well as one to one feedback in module tutorials. Following formal assessments, students receive formal feedback from the module tutor or representative of the assessment panel as appropriate.

The Student Review Board (SRB)

The Student Review Board monitors the progress, conduct and attendance of all students. If any of these areas are causing concern, the SRB alerts the student and identifies the appropriate School support mechanisms to help her/him to address them. The SRB can also instigate disciplinary action in accordance with the School's Fitness to train policy and Disciplinary Procedures.

Student Support Mechanisms

Through Academic Registry and Student Services, NSCD employs a range of qualified tutors to offer advice and assistance to students with a disability, medical condition, mental health difficulty or specific learning difficulty and who may require support to gain equal access to the curriculum.

Advice and Assistance Available:

- Assessment of educational support needs
- Training in the use of supportive technology with advice on how to access equipment
- Advice on study-related support
- Advice on funding and financial management
- Arranging dyslexia tests and tuition
- Information visits for disabled students including access needs
- Negotiating alternative arrangements for assessment and making reasonable adjustments
- Information on national health and well-being organisations and services

Learner support for students with a disability or a specific learning need

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Students are asked to identify support needs at point of application. However, students are encouraged to disclose their disability at any point in their studies.

The School's policy is to support all students to become independent learners who take responsibility for their own learning. The Learner Support Tutor will work with students with a disability or specific learning difficulty towards achieving this. If a student is entitled to extra time for assignments or to undertake alternative assessments this will be identified in an Individual Learning Support Plan (drawn up by the Learner Support Tutor in consultation with tutors and in negotiation with the student). Any extensions to deadlines or alternative assessment arrangements are agreed by the Learner Support Tutor in consultation with the relevant module tutor and/or subject coordinator. Both group and individual tutorials, and/or coaching sessions, are arranged to help students with disabilities/learning difficulties with their studies.

Support for Students whose First Language is not English

All students must meet the stated IELTS level for English Language. Those who require further, course specific, English Language support will be provided with support by the School.

Health & Wellbeing

Northern School of Contemporary Dance has a strong tradition of providing student care and support services and commits considerable resources to this purpose. Many students who are embarking on a course will be living away from home or abroad for the first time and may face a number of challenges during their training. We aim to provide the necessary services to help all students overcome these and ensure that the highest level of individual care is offered.

Northern School of Contemporary Dance is committing to promote mental health and wellbeing. The Health & Wellbeing Coordinator oversees our wellbeing offer which provides students with the opportunity to talk about personal issues in complete confidence and in a private setting.

The School has an injury rehabilitation provision, overseen by the Injury Support Coordinator to help students better understand and recover from injury and/or, prevent them from developing chronic injuries. Along with in-house Injury Support Sessions, Integrative Bodywork classes and gym area, the School works in collaboration with local osteopathy, physiotherapy, acupuncture and massage providers. All students are provided with guidance on nutrition and fitness. We also offer help and support in finding a local GP and other NHS services.

Careers Advice and Guidance

Embedded into the programme is a careers programme to support the transition of a student into the profession.

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

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For fuller information, please refer to the University prospectus

- Candidates for the programme must either be graduates of three-year dance training programmes delivered in the University or Conservatoire sector at level 6, or where candidates do not hold this entry qualification, and may be applying with a similar degree of professional training or scholarship, may apply for entry by demonstrating their relevant experience via a portfolio.
- Candidates must audition in order to be considered for entry onto the programme – this is available via the school's remote audition process
- ESOL candidates must have an average 6.5 in IELTS test, minimum 6.0 in reading and writing to enrol on the programme.
- Students may be admitted to the programme with advanced standing in line with the University's standard APECL requirements. Such cases are subject to prior approval by the University of Kent according to its APECL process see: <https://www.kent.ac.uk/teaching/documents/quality-assurance/codes/taught/pdf/copt-annexr-appendix-a.pdf>

20.2 What does this programme have to offer?

The MA / PG Dip in Dance and Creative Enterprise is designed to offer professional-level experience for graduates or dance professionals from varying points in their career, the opportunity to understand the 'business' of dance and to engage with the creative industries as creators and producers.

This course has been developed in relation to market research and a direct response to an identified lack within the industry of dance artists with business knowledge and skills and an informed view of the role and responsibilities of an entrepreneur. With its emphasis on professional practice, the programme aims not only to function as a framework in which graduates can further develop as professional dance artists but also one that increases their employability and career opportunities within the dance profession, through its focus upon business and creative enterprise. The course provides opportunities for students to develop their ability to articulate, contextualise and communicate their artistic understanding through practice, as well as through traditional academic activities.

The distinctiveness of this course lies in the experience students gain through working as individuals and through collaboration with others which they acquire a realistic appreciation and full understanding of the demands of working in a professional environment. The programme also facilitates the development of the interpersonal skills required for company members to work successfully with other dance artists, directors, composers, musicians, designers and in environments where practice is being taught and shared. Paired options within the course design allow students focus upon specific areas of specialism.

Professional practice: Project follows a traditional company construct previously experienced in creative modes of enquiry (rehearsal and performance in new spaces), whilst potential placements (Professional practice: Placement) in education or other related environments (such as dance development organisations) contribute to related educational activities such as lecture demonstrations and workshops. This invaluable introduction to the professional context may also be useful as a model for those who aspire to create their own companies in the future. On completion, students will have gained a critical awareness of the contemporary dance profession and have recognised the particular transferable skills developed through the experience of creating and producing work. Furthermore they will have substantially increased their ability to work successfully in a professional context through the acquisition of business and enterprise

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skills. These will help the student to find a potential audience for their work and find avenues to fund and market their work appropriately.

Research Project enables students to take the learning they have done across the other modules into a self-directed investigation demonstrating originality of knowledge. It allows them to focus upon key research paradigms which are appropriate to the arts such as practice-led research, practice as research and action research. This creates an opportunity for students to conduct research and enquiry into a current area of creative practice, dance pedagogy, business or creative enterprise, either individually or as part of a team through research design, practical experience, collection and analysis of mixed methods data, synthesis and reporting.

20.3 Personal Profile

On entry the student will be able to demonstrate:

- The potential to further refine and advance their acquired technical skills, creative skills and deepen their artistic awareness
- The potential to further develop other business, marketing and project management skills, knowledge and understanding and to apply them to a professional contemporary dance 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 dance contexts and creative enterprise opportunities
- An approach to working professionally as a creator / producer 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

- Quality Assurance Framework
- Periodic Programme Review <http://www.kent.ac.uk/teaching/ga/codes/taught/annexf.html>
- External Examiners system <http://www.kent.ac.uk/teaching/ga/codes/taught/annexk.html>
- Annual programme and module monitoring reports <http://www.kent.ac.uk/teaching/ga/codes/taught/annexe.html>
- QAA Higher Education Review <http://www.qaa.ac.uk/InstitutionReports/types-of-review/higher-education-review/Pages/default.aspx>
- Student evaluations and feedback
- Annual Programme Monitoring Report, University of Kent template
- Affiliate Annual Programme Monitoring Report (APMR) Conservatoire for Dance and Drama (CDD) template
- Annual staff appraisal including observation, analysis and approval of teaching
- Induction programme for new staff including an identified mentor
- Internal moderation of assessed work
- Staff feedback

21.2 Committees with responsibility for monitoring and evaluating quality and standards

- NSCD Academic Board
- University of Kent Board of Examiners

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- NSCD Learning and Teaching Committee
- Faculty meetings
- Programme team meetings
- Student Communications Committee
- CDD Academic Board
- CDD Learning and Teaching Committee
- CDD Quality Assurance Forum

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

- Student module surveys, programme surveys, exit surveys and exit interviews
- Student group module evaluations
- PTES survey
- Kent Partner Institute Survey
- Staff / Student Communications Committee
- Student representation on College committees (Academic Board and the Learning and Teaching Committee)
- Principal, Director of Studies and Coordinator meetings with student cohorts

21.4 Staff Development priorities include:

- Financial support for staff wishing to undertake Higher Education Academy recognised teaching qualifications
- Financial support for staff with course/curriculum responsibilities to undertake courses that develop leadership and management skills.
- Financial support for administrative and support staff to undertake appropriate professional/skills development
- Triennial job evaluation system
- Staff appraisal scheme
- In-house staff training
- Professional body requirements
- Programme team meetings
- Research seminars, short courses and conferences
- Assessment training for new staff

22 Indicators of Quality and Standards

- Annual Programme Monitoring Reports, which draws upon:
 - Statistical indicators in relation to recruitment and enrolment, retention rates, withdrawals and reasons for withdrawals, progression and qualification rates
 - Student surveys at module and programme level
 - Student group module evaluation meetings
 - Feedback from the Student Communications Committee
 - Graduate destinations
 - Tutor discussion at Faculty meetings and Teaching Staff meetings
 - Formal discussions and recommendations of the Learning and Teaching Committee and Academic Board
 - External Examiner's report
 - Peer review of APMR at CDD level, through its Learning, Teaching Committee and Academic Board

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- Report of the QAA Institutional Audit of the CDD in 2010
- University of Kent Periodic Review visit and report 2012
- University of Kent QAA Higher Education review 2015

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

- QAA UK Quality Code for Higher Education
- QAA Benchmarking statement/s for *Dance, Drama and Performing Arts, 2015*)
- Code of Practice for the Assurance of Academic Quality and Standards in Higher Education
- Framework for Higher Education Qualifications in England, Wales and Northern Ireland (FHEQ, 2014)
- Programme Specifications
- School and Faculty plan
- University Plan/Learning and Teaching Strategy
- Staff research activities
- NSCD Assessment Procedures
- NSCD and Conservatoire for Dance and Drama (CDD) Learning and Teaching Strategy 2013-2017
- NSCD Critical Evaluation Document for the University of Kent (October 2012)
- NSCD Annual Programme Monitoring Reports

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Programme Title: MA / PG Dip in Dance and Creative Enterprise

	Stage 1								Stage 2
	MADR1 Dance research and perspective in practice (COMPULSORY)	MAAP1 Arts Project Management (COMPULSORY)	MAFC1 Fundraising for creative industries (COMPULSORY)	MAMD1 Marketing and Digital representation (COMPULSORY)	MACM1 Creative Modes of Enquiry (option)	MADT1 Dance Technique (option)	MAPP1 Professional Practice (project) (option)	MAPP2 Professional Practice (placement) (option)	MARP1 Research Project
Programme Learning outcomes									
Knowledge and Understanding:									
A1					X	X	X		
A2	X				X				
A3		X			X				X
A4	X	X							
A5			X	X			X		
A6	X							X	
A7				X					X
A8			X	X					
A9	X	X							
B1		X				X		X	X
B2		X				X			
B3							X	X	X
B4	X		X						
B5	X							X	X
Subject-specific Skills:									
C1					X	X			
C2					X	X	X		
C3					X		X		
C4						X		X	
C5				X			X		
C6		X						X	
C7				X					X
C8		X		X					
C9			X	X					
C10	X		X						
C11	X						X		
C12							X	X	X
Transferable Skills:									
D1					X	X			
D2					X	X		X	
D3		X				X			X
D4	X				X				
D5					X	X			
D6		X			X	X		X	

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D7	X			X					X
D8		X		X					
D9		X		X					
D10		X				X		X	
D11		X	X	X					
D12			X				X		
D13	X		X	X		X	X	X	
D14	X		X				X		
D15									X