

Dance, drama and performance

2007

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Preface

Subject benchmark statements provide a means for the academic community to describe the nature and characteristics of programmes in a specific subject or subject area. They also represent general expectations about standards for the award of qualifications at a given level in terms of the attributes and capabilities that those possessing qualifications should have demonstrated.

This subject benchmark statement, together with others published concurrently, refers to the **bachelor's degree with honours**¹. In addition, some subject benchmark statements provide guidance on integrated master's awards.

Subject benchmark statements are used for a variety of purposes. Primarily, they are an important external source of reference for higher education institutions (HEIs) when new programmes are being designed and developed in a subject area. They provide general guidance for articulating the learning outcomes associated with the programme but are not a specification of a detailed curriculum in the subject.

Subject benchmark statements also provide support to HEIs in pursuit of internal quality assurance. They enable the learning outcomes specified for a particular programme to be reviewed and evaluated against agreed general expectations about standards. Subject benchmark statements allow for flexibility and innovation in programme design and can stimulate academic discussion and debate upon the content of new and existing programmes within an agreed overall framework. Their use in supporting programme design, delivery and review within HEIs is supportive of moves towards an emphasis on institutional responsibility for standards and quality.

Subject benchmark statements may also be of interest to prospective students and employers, seeking information about the nature and standards of awards in a given subject or subject area.

The relationship between the standards set out in this document and those produced by professional, statutory or regulatory bodies for individual disciplines will be a matter for individual HEIs to consider in detail.

This subject benchmark statement represents a revised version of the original published in 2002. The review process was overseen by the Quality Assurance Agency for Higher Education (QAA) as part of a periodic review of all subject benchmark statements published in this year. The review and subsequent revision of the subject benchmark statement was undertaken by a group of subject specialists drawn from, and acting on behalf of, the subject community. The revised subject benchmark statement went through a full consultation with the wider academic community and stakeholder groups.

QAA publishes and distributes this subject benchmark statement and other subject benchmark statements developed by similar subject-specific groups.

¹ This is equivalent to the honours degree in the *Scottish Credit and Qualifications Framework* (level 10) and in the *Credit and Qualifications Framework for Wales* (level 6).

The Disability Equality Duty (DED) came into force on 4 December 2006². The DED requires public authorities, including HEIs, to act proactively on disability equality issues. The Duty complements the individual rights focus of the *Disability Discrimination Act* and is aimed at improving public services and outcomes for disabled people as a whole. Responsibility for making sure that such duty is met lies with HEIs.

The Equality and Human Rights Commission³ has published guidance⁴ to help HEIs prepare for the implementation of the Duty and provided illustrative examples on how to take the Duty forward. HEIs are encouraged to read this guidance when considering their approach to engaging with components of the Academic Infrastructure⁵, of which subject benchmark statements are a part.

Additional information that may assist HEIs when engaging with subject benchmark statements can be found in the *Code of Practice (revised) for providers of post-16 education and related services*⁶, and also through the Equality Challenge Unit⁷ which is established to promote equality and diversity in higher education.

² In England, Scotland and Wales.

³ On 1 October 2007, the Equal Opportunities Commission, the Commission for Racial Equality and the Disability Rights Commission merged into the new Equality and Human Rights Commission.

⁴ Copies of the guidance *Further and higher education institutions and the Disability Equality Duty, Guidance for Principals, Vice-Chancellors, governing boards and senior managers working in further education colleges and HEIs in England, Scotland and Wales*, may be obtained from www.equalityhumanrights.com/en/forbusinessesandorganisation/publicauthorities/disabilityequalityd/pages/disabilitye.aspx

⁵ An explanation of the Academic Infrastructure, and the roles of subject benchmark statements within it, is available at www.qaa.ac.uk/academicinfrastructure

⁶ Copies of the *Code of Practice (revised) for providers of post-16 education and related services*, published by the Disability Rights Commission, may be obtained from www.equalityhumanrights.com/en/publicationsandresources/Disability/Pages/Education.aspx

⁷ Equality Challenge Unit, www.ecu.ac.uk

Foreword

Reports from our relevant subject associations and from contact with departments throughout the United Kingdom (UK) have suggested that the subject benchmark statement for dance, drama and performance (DDP) has proved to be accessible, robust and, most importantly, useful in helping departments to articulate their programmes of study clearly and with an appropriate degree of comparability.

The modifications and changes to this new statement are therefore minimal.

We have tidied the presentation of some aspects of the statement and, wherever appropriate, updated our terminology. We have had an especial mind to enable the increasing number of programmes that combine performance with digital and media arts. We have further taken the opportunity to modify very slightly the statement on standards and to bring this in line with the practice throughout QAA.

June 2007

1 Introduction

1.1 The fields of activity in the title of this subject benchmark statement are characterised by both traditional and contemporary conceptions of DDP, live and recorded, and by categories such as performance art, site-specific performance, live art, installation work and by other modes to which nomenclature has yet to be ascribed. In this benchmark statement, the term 'performance' is used to embrace this expanded and expanding field.

1.2 This benchmark statement considers programmes of study that are taught in a range of HEIs that have quite discrete missions and objectives for learning and teaching. The programmes of study reflect this breadth and diversity. There are, for example, academies and conservatoires of acting, dance and production, where the focus is on nurturing and training the professional practitioner. There are institutions where practice and theory are taught in varying proportions and with varying purposes, and where the pursuit of scholarship and research, including practice as research, has a greater emphasis. The range and diversity of provision is therefore extremely wide and it has been our intention to create a statement that can embody this range. Indeed it is this diversity of provision that accounts for the strength and popularity of DDP. Accordingly, both the original benchmarking and review groups have tried to make this statement sufficiently generic to allow for and indeed to celebrate our diversity, while at the same time giving a clear indication of the kinds of creativity, knowledge, understanding, skills and methods of learning appropriate to the field of study.

1.3 There is a traditional intersection between DDP and other subject domains, and whose continuation acknowledges a general interdisciplinary focus in the arts and humanities. This further contributes to the considerable degree of choice that the student enjoys within HEIs in the UK. For example, it is natural and proper that dramatic texts and their context of production may be studied in departments of literature and in departments of drama. The study and practice of film, video, media and digital arts, television, and radio may be considered to be a fundamental component of some departments of DDP, while also being available in departments devoted to the study of communications and media. Departments of DDP encourage this cross-fertilisation of subjects and believe that it contributes to a considerable enrichment of the students' learning experience. It is not the purpose of this benchmark statement to articulate or facilitate the creation of subject boundaries, nor to lay down a curriculum for the field. It is understood, therefore, that the standards expressed by this statement will be achieved through the programmes as specified by the individual HEI.

2 Defining characteristics of dance, drama and performance

2.1 The purpose of this section is to outline a framework, which reflects the provision of the related subject areas of DDP within HEIs in the UK at the present time. The area of DDP comprises the study of:

- 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

- areas which combine these activities with video, film, television, radio and multidisciplinary performance
- work which integrates a variety of modes of performance and creation, including other media, digital arts and new technologies, and interdisciplinary and intermedia performance. It is in this arena, particularly, that the boundaries of the performing arts dissolve as new practices and processes challenge existing conceptions.

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:

- specialist vocational training in conservatoires of dance, drama, theatre, performance and production arts
- single honours dance, drama, theatre or performance, or programmes with a similar nomenclature
- combined honours programmes bringing together dance, drama and performance or dance, drama and performance with subjects beyond this domain
- 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

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

- 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
- 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

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

- knowledge and understanding of the ways in which 'performance' originates, is constructed, circulated and received
- 'embodied knowledge' and 'practice as research'
- the acquisition of knowledge, skills and understanding through processes of research, action, reflection and evaluation
- 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:
 - rehearsal/devising processes
 - production
 - performance
 - technical theatre/media
 - production management - including stage management
 - 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
 - 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
 - research - practical and/or theoretical - is seen as a necessary requirement for engagement with all facets of performance and production practice and theory
 - 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

4.1 The broad, multidisciplinary and interdisciplinary nature of DDP makes it inappropriate to identify prescriptively or exhaustively the knowledge and understanding, which are to be expected of a graduate in these subjects. Institutions will differ in their emphases and approaches, particularly in the weighting of practical, theoretical and historical work that they offer, and in the extent to which their programmes are rooted in traditions of performer training or in traditions of research, historicised practice and scholarship. Typically, programmes will touch on several areas listed in paragraphs 4.2 and 4.3 and will focus on some of them in depth.

4.2 Graduates of programmes in DDP should be able to demonstrate, where appropriate, knowledge and understanding and/or ability in a range of the following areas (in this and the following section, 'performance' is used inclusively, and should be understood to cover activity in all the areas of DDP studies, production, film, video, digital arts, television and radio):

- histories, forms and traditions of performance, and theoretical explanations of those histories
- historical and contemporary contexts of production and reception of performance
- 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
- cultural and/or historical contexts of such practitioners and practices
- traditional and contemporary critical perspectives on performance, and of relevant theories, issues and debates relating to the subject
- 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
- a range of key components of performance within the disciplines: text, movement, aural and visual environment, and the performer
- significant sources and critical awareness of research methodologies used to explore and interrogate the fields of study.

4.3 Graduates of programmes in DDP should also be able to demonstrate understanding in a range of the following areas:

- the impact of past traditions on present practices
- the interplay between practice and theory in the discipline
- the reading of written texts, notations and/or scores, and of how to effect transitions from page to stage
- the reading, analysis, documenting and/or interpreting of performance
- the performance and production skills necessary to communicate to/with an audience
- group processes in the creation of original work
- the interplay between the performers' conscious and subconscious resources in the realisation of performance

- the interrelationships within and between different areas and aspects of DDP and production arts
- the interdisciplinary elements of DDP, and how to apply appropriate knowledge, concepts and skills from other disciplines
- the application of the practices and theories of DDP within a diverse range of social, educational and community contexts.

4.4 The range of study offered by any one degree programme may include selections from the following list of topics commonly found within UK DDP departments. It is not, however, intended to be in any way exhaustive or prescriptive and will be subject to individual programme specifications.

4.5 Different programmes may include particular versions, and various combinations, of these or other areas studied in relation to DDP:

- acting, voice and body training
- anthropology of performance
- applied theatre
- arts and cultural policy, funding and administration
- authors and texts
- choreography and choreology
- community performance and outreach
- critical approaches and textual analysis
- dance documentation, analysis and reconstruction
- education
- genres
- dancing
- design
- devising
- directing
- drama/dance and therapy
- gender, sexuality and performance
- health, safety and fitness for DDP
- history, theory and aesthetics
- live art and performance art
- management and production
- movement exploration and training/theatre training
- music and music theatre
- performance theory, and analysis

- performance and digital arts
- performance and society, and within popular culture
- performance practice and specialised performance skills
- playwriting, writing for performance and dramaturgy
- professional development within DDP
- scenography
- screen drama/theatre and screen/dance on screen
- stage management
- technical theatre
- theories of DDP.

5 Skills

Subject-specific skills

5.1 Graduates in DDP acquire a range of critical, creative, performance and production skills. Some degree programmes will have a single discipline focus while others will offer a multidisciplinary or interdisciplinary programme of study. Programme specifications will indicate the emphases of course providers within this disciplinary diversity. However, graduates within the broad subject area of DDP will have practised many of the following, and focused on some of them:

- describing, theorising, interpreting and evaluating performance texts and performance events from a range of critical perspectives
- reading the performance possibilities implied by a script, score and other textual or documentary sources
- realising a script, score and other textual or documentary sources in public performance
- engaging in performance and production, based on an acquisition and understanding of appropriate performance and production vocabularies, skills, structures and working methods
- 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
- creating original work using the skills and crafts of performance making
- using performance techniques associated with particular cultural forms and/or practitioners
- developing physical skills and applying them effectively to communicate with an audience
- developing skills of observation and visual, aural and spatial awareness
- 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

- achieving expertise in the use of various technical apparatus necessary to realise the demands of production in live performance and/or recorded media
- using new technologies such as computer aided design, television and sound editing, sampling and composition, and digital and media arts
- engaging in research, whether independent, group or performance-based
- 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
- engaging with current debates on cultural policy and funding
- making records of performance, using skills in notation and/or documentation
- working within a group to make performance.

Generic and graduate skills

5.2 In addition to the subject-specific skills outlined above, graduates will have acquired a further range of general abilities and capacities, qualities of mind, and transferable skills. While the potential range of generic skills a graduate might acquire would include many of the following, it is the particular interaction between the various investigative, critical, analytical and expressive skills, which will especially characterise graduates in DDP:

- critical, analytical and practical skills
- applied creative and imaginative skills
- the capacity to analyse and critically examine diverse forms of discourse and their effects on representation in the arts, media and public life
- communication in a variety of media
- reflexive and independent thinking
- sustaining concentration and focus for extended periods
- awareness of interdisciplinary approaches to study and the capacity to engage with different theories or paradigms of knowledge
- developing ideas and constructing arguments and the capacity to present them in appropriate ways
- producing written work with appropriate scholarly conventions
- information retrieval skills, involving the ability to gather, sift, synthesise and organise material independently and critically evaluate its significance
- information and communications technology skills
- understanding of group dynamics and an ability to implement it in practical contexts
- handling creative, personal and interpersonal issues
- negotiation and pursuing goals with others
- managing personal workloads and meeting deadlines.

6 Teaching, learning and assessment

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.

Teaching and learning

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:

- workshops, rehearsals, productions, practical classes, laboratory/studio-based practice, screenings, lectures, seminars, tutorials
- group and individual learning
- professional placements of varying types
- tutor-led, student-led, self-directed study
- use of subject-specific and generic technologies
- 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.

Assessment

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:

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

7.1 Benchmark standards are expressed in terms of learning outcomes.

The following threshold standards are set alongside levels of attainment that are the focus or goal for students on DDP programmes.

7.2 Students may graduate at the **threshold** level, if they have achieved, as appropriate to their programme of study, knowledge, performance ability, creativity, skills and understanding sufficient to provide a basic presentation of performance and/or information or arguments with respect to particular skills or material.

7.3 However the **typical** goal of DDP programmes is to produce students capable of independently evaluating and engaging creatively and critically with performance and, as appropriate, being capable of developing technical and artistic skills, critical analysis and argument for themselves.

7.4 It is important that students are made aware of this distinction and inspired and guided to reach beyond the threshold.

7.5 Excellent students will tend to transcend the learning outcomes and will display originality, insight and a selection or combination of the qualities of artistic profundity, technical excellence and the highest standards of achievement and research proper to the field of study.

7.6 The list of standards provides indicative learning outcomes. It is expected that they will be read in conjunction with individual programme specifications, which will be determined by each institution. Given that this subject benchmark statement considers the work of both the vocational, conservatoire HEI and the traditional university, there is no sense in which these standards provide a curriculum of achievements.

7.7 The standards expressed are for single honours programmes. The stated learning outcomes are indicative and do not form a checklist. It is not expected that all programmes will necessarily lead to the attainment of all the stated learning outcomes.

7.8 The word 'performance' is used inclusively throughout this section, and may be understood to cover activity in all areas of DDP.

Threshold standard

Subject knowledge, understanding and abilities

7.9 It is expected that on completion of a bachelor's degree with honours in DDP or associated programmes, subject to individual programme specifications, graduates should be able to demonstrate some:

- knowledge of forms, practices, traditions and histories of performance and of some theoretical explanations of those histories
- knowledge of key practitioners and practices and/or theorists and their cultural and/or historical contexts
- knowledge of the key components of performance and the processes by which it is created and realised
- understanding of how to read texts, dance notations and/or scores, and how transitions from page to stage may be effected
- understanding of the group and collective processes and the interplay between the performers' conscious and subconscious resources in the realisation of performance
- understanding of the interplay between practice and theory within the field of study
- understanding of appropriate interdisciplinary elements of DDP and how to apply knowledge, practices, concepts and skills from other disciplines.

Subject-specific skills

7.10 It is expected that on completion of a bachelor's degree with honours in DDP or associated programmes, subject to individual programme specifications, graduates should be:

- able to describe and interpret performance texts, production techniques and disciplines and performance events
- 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
- 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
- able to contribute to the creation and/or production of performance through an understanding of appropriate performance vocabularies, techniques, crafts, structures and working methods

- able to engage in appropriate independent research, whether investigating past or present performances or as part of the process of creating new performance
- able to identify the cultural frameworks that surround performance events and on which these events impinge.

Generic and graduate skills

7.11 It is expected that on completion of a bachelor's degree with honours in DDP or associated programmes, subject to individual programme specifications, graduates should:

- have skills in developing ideas and constructing arguments and the capacity to present them in appropriate ways
- to be aware of and able to describe forms of discourse and their effects on representation in the arts, media and public life
- be able to work in a group and to have the skills needed for the realisation of practice-based work
- be able to manage personal workloads and to meet deadlines and to negotiate and pursue goals with others
- have an ability to manage creative, personal and interpersonal issues
- have acquired information retrieval skills needed to gather, sift, synthesise and organise material independently
- have acquired information technology skills and have developed some awareness of their application and potential.

Typical standard

Subject knowledge, understanding and abilities

7.12 It is expected that on completion of a bachelor's degree with honours in DDP or associated programmes, subject to individual programme specifications, graduates should be able to demonstrate comprehension and:

- intelligent engagement with forms, practices, traditions and histories of performance and of theoretical explanations of those histories
- intelligent engagement with the work of key practitioners and practices and/or theorists and their cultural and/or historical contexts
- intelligent engagement with the key components of performance and the processes by which it is created and realised
- creative and intelligent engagement with a range of texts, dance notations and/or scores, and how transitions from page to stage may be effected
- creative and intelligent engagement with group and collective processes and the interplay between the performers' conscious and subconscious resources in the realisation of performance
- intelligent engagement with the interplay between practice and theory within the field of study

- intelligent engagement with appropriate interdisciplinary elements of DDP and how to apply knowledge, practices, concepts and skills from other disciplines.

Subject-specific skills

7.13 It is expected that on completion of a bachelor's degree with honours in DDP or associated programmes, subject to individual programme specifications, graduates should be able to:

- describe, interpret and evaluate performance texts, production techniques and disciplines and performance events sensitively, and to engage creatively and critically with a range of critical and theoretical perspectives
- engage creatively and critically with the skills and processes of production, design and rehearsal by which performance is created, and have an ability to select, refine and present these in performance
- engage creatively and critically with the possibilities for performance implied by a text, dance notation or score and, as appropriate, to realise these sources sensitively through design and performance
- engage creatively and critically with the creation and/or production of performance through a developed and sensitive understanding of appropriate performance vocabularies, techniques, crafts, structures and working methods
- engage creatively and critically in appropriate independent research, whether investigating past or present performances or as part of the process of creating new performance
- identify and interpret critically the cultural frameworks that surround performance events and on which these events impinge.

Generic and graduate skills

7.14 It is expected that on completion of a bachelor's degree with honours in DDP or associated programmes, subject to individual programme specifications, graduates should:

- have critical and analytical skills in developing ideas and constructing arguments and the capacity to evaluate and present them in a range of ways
- have a developed capacity to analyse and critically examine and evaluate forms of discourse and their effects on representation in the arts, media and public life
- be able to work creatively and imaginatively in a group and have the developed creative skills needed for the realisation of practice-based work
- be able to manage personal workloads efficiently and effectively, meet deadlines, and negotiate and pursue goals with others
- have a developed ability to manage constructively and effectively creative, personal and interpersonal issues
- have acquired information retrieval skills needed to gather, sift, synthesise and organise material independently and to critically evaluate its significance
- have acquired and developed appropriate information technology skills, and have developed considerable awareness of their application and potential within the field of study.

Appendix A: Membership of the review group for the subject benchmark statement for dance, drama and performance

Professor Christopher Baugh (Chair)	University of Leeds
Paul Clements	Mountview Academy of Theatre Arts
Dr Nicola Shaughnessy	University of Kent, Canterbury
Professor Joan White	Royal Academy of Dance

Appendix B: Membership of the original benchmarking group for dance, drama and performance

Details below appear as published in the original subject benchmark statement for dance, drama and performance (2002).

Dr Frances Babbage	University of Leeds
Professor Christopher Baugh (Chair)	University of Kent at Canterbury
Dr Barbara Bell	Queen Margaret University College, Edinburgh
Dr Alexandra Carter	Middlesex University
Mr Paul Clements	Mountview Theatre School, London
Professor Viv Gardner	University of Manchester
Mr Greg Giesekam	University of Glasgow
Dr Angela Kane	University of Surrey
Professor Mick Mangan	University of Wales, Aberystwyth
Professor Robin Nelson	Manchester Metropolitan University
Professor Alison Oddey	Loughborough University
Ms Sarah Stevens	De Montfort University
Professor Joan White	Royal Academy of Dance, London

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