



UNIVERSITY OF LINCOLN

Programme Specification

Title:

Drama and English

Final Award: **Bachelor of Arts with Honours (BA (Hons))**

With Exit Awards at:

Certificate of Higher Education (CertHE)

Diploma of Higher Education (DipHE)

Bachelor of Arts with Honours (BA (Hons))

To be delivered from:

Level	Date
Level 1 or Certificate of Higher Education (CertHE)	2019-20
Level 2 or Diploma of Higher Education (DipHE)	2020-21
Level 3 or Bachelor of Arts with Honours (BA (Hons))	2021-22

Table Of Contents

1. Introduction	3
2. Basic Programme Data	4
3. Programme Description	5
3.1 Overview	5
3.2 Aims and Objectives	5
3.3 Variations to Standard Regulations and Guidance	6
4. Programme Outcomes	7
4.1 Knowledge and Understanding	7
4.2 Subject Specific Intellectual Skills	7
4.3 Subject Specific Practical Skills	8
4.4 Transferable Skills and Attributes	8
5. Learning, Teaching and Assessment Strategies	10
5.1. Learning and Teaching Strategy	10
5.2. Assessment Strategy	12
6. Programme Structure	14
Appendix I - Curriculum Map	16
Appendix II - Assessment Map	28
Appendix III - Benchmark Analysis	41
Appendix IV - Benchmark Statements(s)	54

1. Introduction

This document describes one of the University of Lincoln's programmes using the protocols required by the UK National Qualifications Framework as defined in the publication *QAA guidelines for preparing programme specifications*.

This programme operates under the policy and regulatory frameworks of the University of Lincoln.

2. Basic Programme Data

Final Award:	Bachelor of Arts with Honours (BA (Hons))
Programme Title:	Drama and English
Exit Awards and Titles	Certificate of Higher Education (CertHE) Diploma of Higher Education (DipHE) Bachelor of Arts with Honours (BA (Hons))
Subject(s)	English Drama
Mode(s) of delivery	Full Time
Is there a Placement or Exchange?	No
UCAS code	QW34
Awarding Body	University of Lincoln
Campus(es)	Lincoln Campus
School(s)	School of Fine and Performing Arts
Programme Leader	Rebecca Styler (rstyler)
Relevant Subject Benchmark Statements	
Professional, Statutory or Regulatory Body Accreditation	
Programme Start Date	2019-20

3. Programme Description

3.1 Overview

In the Drama and English degree, the links between the two subjects are explored through an application of differing critical approaches to the study of a wide variety of texts.

Within the English element of the programme, level one is designed to build a firm foundation in the skills and knowledge needed for the study of English, with attention to poetry, drama, narrative and literature in its social and cultural context. The second level is designed to develop critical rigour and question conventional assumptions. In the final level, students are able to choose from a range of specialist options.

The Drama element of the programme enables students to engage with a variety of dramatic texts from the classical to the contemporary. Students will have the opportunity to examine drama practically, critically and imaginatively where theory and analysis are informed by practice, making practice central to the learning processes.

3.2 Aims and Objectives

The BA (Hons) Drama and English programme aims to provide students with the ability to undertake a programme which brings together a study of a wide variety of literary texts with an examination of the inter-relationship between the literary, performative, historical and social nature of drama. The intellectual, economic and political life of our society depends upon a use of language which is both critical and creative. Students of English acquire powers of analysis and communication that help them to develop as individuals, as responsible contributors to organisations, and as articulate members of a democratic society. English first became a university subject about a century ago; the course team believes that it continues to be of relevance to succeeding generations of students.

Twentieth-century intellectual history has been dominated by a revolution in which issues such as language, narrative, identity, all vital concerns of English, became major areas of study in the humanities and social studies in general. In some ways English has become central to the study of human culture and consciousness. Secondly, a great deal of the collective memory of humanity is stored in the literature we read. These are the stories and other texts that have formed our culture and the way we think. We read them to know who we are, sometimes to interrogate their effects on our humanity, and sometimes to explore how other people in other times and other places have answered the challenge of making meaning in their lives. Thirdly, English is not just a national but a world literature, and we need more than ever to ponder the implications of this, both for others, and for ourselves, whoever 'we' may be. Finally, the revolution in communications has made the study of English not less but more important. Writing is still the basis of the modern mass media whether in print, film, television or computer mediated communication. The skills and insights learned in literary studies can enable students to understand not just literature but all forms of communication in which stories are told and words are used.

English studies are fundamentally concerned with thinking about how we make sense of the world and each other. That self-knowledge is as vital and valuable in the 21st century as it has ever been.

By the time they graduate, BA (Hons) Drama and English students will be expected to see themselves as independent thinkers and researchers, able to confront dramatic and theatrical issues with theoretical understanding, practical skills and appropriate contextual knowledge. They will also have had the opportunity to develop a wide range of practical and technical stage abilities to

supplement a range of intellectual expertise. In addition to the broad theoretical understanding that can be acquired by work in a variety of disciplines, an important feature of the modules will be the opportunity that they afford for first-hand engagement with the processes of performance through the production of texts and the creative initiation of performances of various kinds and in different media. As well as reinforcing the critical and theoretical aspects of the subject this practical work will encourage students to develop various modes of expression, group empathy and presentation skills in order to communicate effectively. The aims of the programme are to encompass a multidisciplinary approach to the subject of Drama.

The Drama modules aim to:

- introduce students to a range of dramatic processes studied from a multi-disciplinary and intercultural points of view;
- develop modes of intellectual enquiry and research skills appropriate to the understanding of drama and performance;
- survey a range of dramatic literatures and critical theories from the classical to the contemporary, Western and non-Western;
- relate the academic study of drama to practical experience of vocational production situations;
- provide opportunities for students to work independently and to develop self-reliance in their choice of topics and methods of investigation;
- reflect on their practical and scholarly work in an increasingly sophisticated manner.

3.3 Variations to Standard Regulations and Guidance

None

4. Programme Outcomes

Programme-level learning outcomes are identified below.

Refer to *Appendix I – Curriculum Map* for details of how outcomes are deployed across the programme.

4.1 Knowledge and Understanding

On successful completion of this programme a student will have knowledge and understanding of:

- 1 Literature and language, including a substantial number of authors and texts from different periods of literary history
- 2 The distinctive character of texts written in the principal literary genres (fiction, poetry and drama) and of other kinds of writing and communication
- 3 The range of literatures in English and of regional and global varieties of the English language
- 4 The power of imagination in literary creation
- 5 The role of critical traditions in shaping literary history
- 6 Linguistic, literary, cultural and socio-historical contexts in which literature is written and read
- 7 The relationship between literature and other media including, where appropriate, film, or other forms of cultural production
- 8 Useful and precise critical terminology and, where appropriate, linguistic and stylistic terminology
- 9 The range and variety of approaches to literary study, including creative practice, performance, and critical and/or linguistic theory
- 10 Have an awareness of how literature and language produce and reflect cultural change and difference
- 11 The histories, forms and traditions of performance; and a theoretical explanation of those histories
- 12 A range of key drama practitioners and practices
- 13 The processes by which performance is created, realised and managed
- 14 The impact of past performance traditions on present practices
- 15 The interplay between practice and theory in the discipline

4.2 Subject Specific Intellectual Skills

On successful completion of this programme a student will be able to:

- 16 Demonstrate critical skills in the close reading and analysis of texts
- 17 Demonstrate sensitivity to generic conventions and to the shaping effects upon communication of circumstances, authorship, textual production and intended audience
- 18 Demonstrate responsiveness to the central role of language in the creation of meaning and a sensitivity to the affective power of language

- 19 Demonstrate rhetorical skills of effective communication and argument, both oral and written
- 20 Have command of a broad range of vocabulary and an appropriate critical terminology
- 21 Have an understanding of how cultural norms and assumptions influence questions of judgement
- 22 Describe, theorise, interpret and evaluate performance texts and performance events from a range of critical perspectives
- 23 Read the performance possibilities implied by a script, score and other textual or documentary sources
- 24 Engage with current debates on the role and status of drama in society
- 25 Create original work using the skills and crafts of performance making using performance techniques associated with particular cultural forms and/or practitioners
- 26 Engage 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 into account in creating and/or interpreting performances
- 27 Present work using scholarly language and employing appropriate scholarly conventions.

4.3 Subject Specific Practical Skills

On successful completion of this programme a student will be able to:

- 28 Engage in performance and production, based on an acquisition and understanding of appropriate performance and production vocabularies, skills, structures and working methods
- 29 Realise a script and other textual or documentary sources in public performance
- 30 Contribute to the production of performance through direction, dramaturgy, stage management, scenography, sound and lighting production, editing, promotion, administration and funding
- 31 Create original work using the skills and crafts of performance making using performance techniques associated with particular cultural forms and/or practitioners
- 32 Develop physical skills and apply them effectively to communicate with an audience

4.4 Transferable Skills and Attributes

On successful completion of this programme a student will be able to:

- 33 Advanced literacy and communication skills and the ability to apply these in appropriate contexts, including the ability to present sustained and persuasive written and oral arguments cogently and coherently
- 34 The capacity to analyse and critically examine diverse forms of discourse and their effects on representation
- 35 The capacity to adapt and transfer the critical methods of the discipline to a variety of working environments
- 36 The ability to acquire substantial quantities of complex information of diverse kinds in a structured and systematic way involving the use of the distinctive interpretative skills of the subject

- 37 Competence in the planning and execution of essays and project-work
- 38 Skills in critical reasoning
- 39 The ability to comprehend and develop intricate concepts in an open-ended way which involves an understanding of purpose and consequences
- 40 The ability to understand, interrogate and apply a variety of theoretical positions and weigh the importance of alternative perspectives
- 41 Time-management and organisational skills, as shown by the ability to plan and present conclusions effectively
- 42 The capacity to use critical and analytical skills to develop ideas and construct arguments and to evaluate and present them in a range of ways
- 43 The ability to be self-reflective and give and receive constructive criticism
- 44 To understand group dynamics in practical contexts with the ability to work creatively and imaginatively in a group and have the developed skills needed for the realisation of practice-based work
- 45 The capacity to manage personal workloads efficiently and effectively, meet deadlines, and negotiate and pursue goals with others
- 46 The ability to apply in their work a range of information technology and computing skills along with a range of technical theatre skills
- 47 The ability to work independently in pursuit of objectives under their own direction and motivation
- 48 Produce 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
- 49 Demonstrate an awareness of interdisciplinary approaches to study and the capacity to engage with different theories or paradigms of knowledge

For details of each module contributing to the programme, please consult the module specification document.

5. Learning, Teaching and Assessment Strategies

5.1. Learning and Teaching Strategy

The teaching and learning strategy adopted within the programme is detailed below. Intellectual independence is one of the most important qualities of mind in the Drama and English student. By the time the students graduate, they will be expected to think for themselves as independent learners. English modules will encourage and support them to achieve this by using flexible and varied means of teaching, learning and assessment.

Students will be expected to learn to work in groups and individually, to produce reports, essays, literature reviews and projects, to assess themselves and their peers and to give presentations. They will have the opportunity to learn to find and use a wide variety of primary and secondary reading, books, journals and online sources and to employ a range of different critical approaches for different purposes in different contexts. Sources may include visual culture, historical and biographical writing, films, television, multimedia and oral material as well as more traditional definitions of literature. Students reading Drama and English at Lincoln will also have the opportunity to work extensively with new technologies and digital sources in pursuing their studies.

Drama and English modules incorporate a wide range of teaching, learning and assessment methods, reflecting the broad nature of the learning outcomes for the subjects. At all levels, lectures and seminars are the norm in most modules, though there are workshops for more practical, skills-based work. The seminar is the core teaching and learning activity, as it is seen as the most effective way of encouraging active debate rather than the passive acquisition of information. Although a good deal of work is tutor-led at first, student independence is encouraged. Student choice is one of the ways in which this is achieved: choice within modules, and, in the final year of study, choice between modules. The Independent Study at level three is taught through individual tutorials, a teaching method not employed at earlier levels. At this stage, students are expected to be able to manage the process of setting up a research topic, and negotiating the management and completion of the project with the tutor.

Within Drama, teaching and learning are designed to be closely related, through a variety of approaches that facilitate students' creative and intellectual development, and cohere, to a greater or lesser degree, around the interrogation of practice and theory. Experiential learning is a key principal of study. Students will have many opportunities to experience practical performance work, participating as appropriate in the processes from initial research to engagement with an audience. Students' work will normally reflect the collaborative nature of their subject. Reflection, on practical and scholarly activities, is central to the degree programme, and students are expected to produce an assessed academic piece of reflective writing to accompany any practical performance work that they undertake. It is anticipated that this will deepen in profundity and sophistication as the student progresses through levels one, two and three.

Learning to communicate effectively is even more central to a Drama degree than it is to other comparable programmes. By the time students graduate they are expected to have developed their own performance and communications skills to a high level as well as having a deeper and more rigorous understanding of the theatrical process. Drama modules will encourage and support them to achieve this by using flexible and varied means of teaching, learning and assessment. Students are required to investigate the subject in groups and as individuals; to produce group and solo performances, reports, essays, projects and literature reviews; to assess themselves and their peers and to give performances, presentations, class papers and group course conferences. As well as the traditional academic skills of research, essay writing, speaking and debating they will also have the

opportunity to learn to produce work for the stage. Practical production skills which students are exposed to include acting and directing techniques, some technical theatre and stage management, and advanced presentation skills. Much of the work in the course is designed to be carried out cooperatively, under the guidance of tutors who not only act as mentors but as health and safety advisors.

Drama modules incorporate a wide range of teaching, learning and assessment methods, reflecting the broad nature of the learning outcomes for the subject. Teaching and learning will normally take place in a variety of continually evolving contexts to reflect the shifting Learning Landscape of the University of Lincoln, including an appropriate balance of:

- lectures, seminars, tutorials, workshops, rehearsals, productions, practical classes, laboratory/studio-based practice, screenings;
- group and individual learning;
- tutor-led, student-led, and self-directed study;
- use of subject-specific and generic technologies;
- resource-based learning, including library work and attendance at performances.

At all levels, lectures and seminars are the norm in theoretical modules, while there are workshops for the practical and performance modules. The seminar is the core teaching and learning activity, as it is seen as the most effective way of encouraging active debate rather than the passive acquisition of information. Throughout all three years small group and one-on-one tutorials enhance and support the learning experience.

Student progression is encouraged through a developing set of academic learning outcomes and skills acquisition at each level, which are embedded in individual modules.

At Level One, students are expected to:

- identify and locate appropriate source material within the university
- begin to evaluate primary source material
- show some awareness of performance history and dramatic theory
- identify arguments in secondary material
- identify appropriate forms of analysis and enquiry
- use basic technical and practice skills

In addition, students are expected to make some progress in IT, library research, group work, presentations and written work of various kinds.

At Level Two, students are expected to:

- gather, assimilate and interpret appropriate material from a wider variety of sources
- deepen their critical analysis of primary sources, and use them more extensively
- identify and analyse key themes and arguments in secondary material
- recognise, appraise and use in practice a range of theoretical and practitioner-based perspectives
- design and manage a more complex research project
- demonstrate capacity for independent learning and reflection
- demonstrate enhanced skills in group work, presentation, production, IT and written work

At Level Three, students are expected to:

- engage in independent research using a wide variety of sources both readily available and more difficult to access

- be able to manage more complex amounts of information
- be aware of new practical and media-based technologies
- acquire an intercultural perspective on the subject
- develop a cogent argument of their own in relation to issues and debates, and to support this argument thoroughly
- show a high level of critical reflection upon their own work
- evaluate and apply theoretical frameworks themselves
- show high levels of communications skills in writing and presentation
- work as a highly effective group member or group leader

In addition, students are expected to engage in more independent performance projects outside of set learning times. This might include continuing the LSFPA Theatre Company developed to deliver a programme of plays at the Edinburgh Fringe Festival.

Personal Tutors

All new Drama and English students are allocated to a personal tutor group led by a member of academic staff who is designated as the personal tutor for the student over their full period of study.

A writing centre has been established in order to aid Drama and English students with writing challenges, which may have been identified by academic staff in feedback. The Writing Centre is currently staffed by Michael Blackburn, a poet, publisher and former-Royal Literary Fellow. The facility operates in addition to the library support for academic writing and the University's Wellbeing Centre which inter alia provides support for students with learning differences.

5.2. Assessment Strategy

The assessment strategy adopted within the BA (Hons) Drama and English programme is designed to enable students to demonstrate their achievement of the established learning outcomes, and therefore, incorporates a variety of methods. There are different skills required in essays, exams, presentations, and portfolios. Each level offers a range of such assessment exercises. Essay writing is central to most assessment. Although level one work is more tutor-led and there is more emphasis on independent work during level three, the aim is to allow students to experience a variety of assessment from the outset.

Assessment is designed to allow students to demonstrate their achievement of the above learning outcomes, and therefore incorporates a variety of methods. The aim has been to allow students to experience a range of different assessment methods throughout the programme. Different skills are called for in presentations, projects, portfolios and essays. Each level offers a range of these assessment methods. Essay writing forms a major part of assessment in theoretical modules and practical projects often form 50% of an overall assessment in the Drama modules. There are opportunities for formative and summative assessment in a variety of modes, practical (group/individual performance), and written (essays, project reports, portfolios, journals), plays, scenographies, lighting plans, oral reports. Throughout the programme there is increasing emphasis on self-direction and self-responsibility by the student.

Because of the practice-based elements in the subject of Drama equal emphasis is frequently placed in the Drama modules on individual and group practical work that often lies outside the stated framework of university assessment criteria. Since performance is a key feature of a Drama course,

different methods of assessment are called for. In this area of assessment, some things we will take into consideration include:

- the assessment of process over finished product
- process criteria that are medium specific
- the use of different sources of evidence for judgement about process
- the place of the individual within a group collaboration
- the input of outside, independent assessment of group collaboration
- addressing student diversity and growth within a group context
- using different forms of feedback (e.g. verbal and notes followed by traditional written feedback or group critique)
- the use of self- and peer-assessment
- moving process forwards into further developmental phases

Ethics:

Drama has devised, in a collaboration between staff and students, a 'Code of Conduct' that is in line with the university's ethical policies. In addition, when work that involves close liaison with members of the public is undertaken, students will have to complete an ethical approval form.

6. Programme Structure

The total number of credit points required for the achievement of Certificate of Higher Education (CertHE) is 120.

The total number of credit points required for the achievement of Diploma of Higher Education (DipHE) is 240.

The total number of credit points required for the achievement of Bachelor of Arts with Honours (BA (Hons)) is 360.

Level 1

Title	Credit Rating	Core / Optional
Introduction to Poetry 2019-20	15	Core
Introduction to Narrative 2019-20	15	Core
Early Victorian Literature: Rebellion and Reform 2019-20	15	Core
Late Victorian to Edwardian Literature: Decadence, Degeneration and the Long Edwardian Summer 2019-20	15	Core
Theatre & Performance Studies 2019-20	30	Core
Theatre & Performance Making I 2019-20	30	Core

Level 2

Title	Credit Rating	Core / Optional
Study Period Abroad - English and Drama 2020-21	60	Optional
Making It New: An Introduction to Literary Modernism 2020-21	15	Core
Theory Wars 2020-21	15	Core
Postcolonialism 2020-21	15	Core
Dis-Locations: the Literature of Late Capitalism 2020-21	15	Core
Theatre and Education 2020-21	15	Optional
Technical Theatre 2020-21	30	Optional
Avant-Garde Theatre 2020-21	30	Optional
Staging the Early Modern 2020-21	30	Optional
Theatre Practice 2020-21	30	Optional
Contemporary Drama in Context 2020-21	30	Optional
Scenography & Design 2020-21	30	Optional
Stage Combat 2020-21	15	Optional
Placements (LSFPA) 2020-21	15	Optional
Collaborative Elective 2020-21	30	Optional

Level 3

Title	Credit Rating	Core / Optional
The Making of English Literature: Georgian Literature, 1710-1832 2021-22	30	Core
Independent Study: English 2021-22	30	Optional
Genre and Popular Culture 2021-22	30	Optional
Postmodernism: Apocalypse and Genesis 1967-2000 2021-22	15	Optional
Women's Writing and Feminist Theory 2021-22	15	Optional
Life Writing 2021-22	15	Optional
Southern Accents 2021-22	15	Optional

Literature, Film and Gender 2021-22	15	Optional
Contemporary Drama 2021-22	15	Optional
Literature and the Environment 2021-22	15	Optional
Gothic in Literature and Film 2021-22	15	Optional
Science Fiction 2021-22	15	Optional
Lost in the Funhouse: Experimental American Literary Fiction Since the Sixties 2021-22	15	Optional
The Literature of Childhood 2021-22	15	Optional
Moving Home: Literatures of American Migration 2021-22	15	Optional
Madness, The Body, Literature 2021-22	15	Optional
Specialist Elective II 2021-22	15	Optional
Sex, Texts and Politics: Geoffrey Chaucer's Canterbury Tales 2021-22	15	Optional
Monsters and Violence in Middle English Romance 2021-22	15	Optional
Twenty-First Century British Fiction 2021-22	15	Optional
Growing Up and Growing Old: Youth and Age across the Nineteenth Century 2021-22	15	Optional
American Detective Fiction and Film: 1930 to the Present Day 2021-22	15	Optional
Creative Industries 2021-22	30	Optional
Popular Performance 2021-22	30	Optional
Acting for Song 2021-22	15	Optional
Performance Writing 2021-22	30	Optional
Postdramatic Theatre 2021-22	30	Optional
Performance, Broadcast & New Technologies 2021-22	30	Optional
Theatre For Young Audiences 2021-22	30	Optional
Directing 2021-22	30	Optional
Solo Performance 2021-22	30	Optional
Dissertation (15c) 2021-22	15	Optional
Dissertation (30c) 2021-22	30	Optional
Physical Theatre 2021-22	15	Optional

Appendix I - Curriculum Map

This table indicates which modules assume responsibility for delivering and ordering particular programme learning outcomes.

Key: Delivered and Assessed Delivered Assessed

Level 1

	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PO12
Early Victorian Literature: Rebellion and Reform 2019-20	✓	✓	✓	✓	✓	✓	✓	✓	✓			
Introduction to Narrative 2019-20		✓					✓					
Introduction to Poetry 2019-20	✓	✓		✓			✓		✓			
Late Victorian to Edwardian Literature: Decadence, Degeneration and the Long Edwardian Summer 2019-20	✓	✓	✓	✓	✓	✓	✓	✓	✓			
Theatre & Performance Making I 2019-20												
Theatre & Performance Studies 2019-20												

	PO13	PO14	PO15	PO16	PO17	PO18	PO19	PO20	PO21	PO22	PO23	PO24
Early Victorian Literature: Rebellion and Reform 2019-20				✓	✓	✓	✓	✓				
Introduction to Narrative 2019-20				✓	✓		✓	✓				
Introduction to Poetry 2019-20				✓	✓		✓	✓				
Late Victorian to Edwardian Literature: Decadence, Degeneration and the Long Edwardian Summer 2019-20				✓	✓	✓	✓	✓				
Theatre & Performance Making I 2019-20												
Theatre & Performance Studies 2019-20												

	PO25	PO26	PO27	PO28	PO29	PO30	PO31	PO32	PO33	PO34	PO35	PO36
Early Victorian Literature: Rebellion and Reform 2019-20									✓	✓	✓	✓

Reform 2019-20													
Introduction to Narrative 2019-20										✓	✓		✓
Introduction to Poetry 2019-20										✓	✓		✓
Late Victorian to Edwardian Literature: Decadence, Degeneration and the Long Edwardian Summer 2019-20										✓	✓	✓	✓
Theatre & Performance Making I 2019-20													
Theatre & Performance Studies 2019-20													

	PO37	PO38	PO39	PO40	PO41	PO42	PO43	PO44	PO45	PO46	PO47	PO48
Early Victorian Literature: Rebellion and Reform 2019-20	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Introduction to Narrative 2019-20			✓	✓								
Introduction to Poetry 2019-20			✓	✓						✓		
Late Victorian to Edwardian Literature: Decadence, Degeneration and the Long Edwardian Summer 2019-20	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Theatre & Performance Making I 2019-20												
Theatre & Performance Studies 2019-20												

	PO49
Early Victorian Literature: Rebellion and Reform 2019-20	✓
Introduction to Narrative 2019-20	✓
Introduction to Poetry 2019-20	✓
Late Victorian to Edwardian Literature: Decadence, Degeneration and the Long Edwardian Summer 2019-20	✓
Theatre & Performance Making I 2019-20	
Theatre & Performance Studies 2019-20	

Level 2

	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PO12

Avant-Garde Theatre 2020-21												
Collaborative Elective 2020-21												
Contemporary Drama in Context 2020-21												
Dis-Locations: the Literature of Late Capitalism 2020-21	✓	✓	✓	✓	✓	✓	✓	✓	✓			
Making It New: An Introduction to Literary Modernism 2020-21	✓	✓	✓	✓		✓	✓		✓			
Placements (LSFPA) 2020-21												
Postcolonialism 2020-21	✓	✓	✓	✓	✓	✓	✓	✓	✓			
Scenography & Design 2020-21												
Stage Combat 2020-21												
Staging the Early Modern 2020-21												
Study Period Abroad - English and Drama 2020-21	✓	✓	✓	✓	✓	✓			✓	✓	✓	✓
Technical Theatre 2020-21												
Theatre and Education 2020-21												
Theatre Practice 2020-21												
Theory Wars 2020-21					✓	✓	✓	✓	✓	✓		

	PO13	PO14	PO15	PO16	PO17	PO18	PO19	PO20	PO21	PO22	PO23	PO24
Avant-Garde Theatre 2020-21												
Collaborative Elective 2020-21												
Contemporary Drama in Context 2020-21												
Dis-Locations: the Literature of Late Capitalism 2020-21				✓	✓	✓	✓	✓				
Making It New: An Introduction to Literary Modernism 2020-21				✓	✓	✓	✓	✓	✓			
Placements (LSFPA) 2020-21												
Postcolonialism 2020-21				✓	✓	✓	✓	✓				
Scenography & Design 2020-21												
Stage Combat 2020-21												
Staging the Early Modern 2020-21												
Study Period Abroad - English and Drama	✓		✓	✓	✓	✓	✓		✓	✓		✓

2020-21													
Technical Theatre 2020-21													
Theatre and Education 2020-21													
Theatre Practice 2020-21													
Theory Wars 2020-21				✓	✓	✓	✓	✓					

	PO25	PO26	PO27	PO28	PO29	PO30	PO31	PO32	PO33	PO34	PO35	PO36
Avant-Garde Theatre 2020-21												
Collaborative Elective 2020-21												
Contemporary Drama in Context 2020-21												
Dis-Locations: the Literature of Late Capitalism 2020-21									✓	✓	✓	✓
Making It New: An Introduction to Literary Modernism 2020-21									✓	✓	✓	✓
Placements (LSFPA) 2020-21												
Postcolonialism 2020-21									✓	✓	✓	✓
Scenography & Design 2020-21												
Stage Combat 2020-21												
Staging the Early Modern 2020-21												
Study Period Abroad - English and Drama 2020-21	✓	✓		✓		✓			✓	✓	✓	✓
Technical Theatre 2020-21												
Theatre and Education 2020-21												
Theatre Practice 2020-21												
Theory Wars 2020-21									✓	✓		✓

	PO37	PO38	PO39	PO40	PO41	PO42	PO43	PO44	PO45	PO46	PO47	PO48
Avant-Garde Theatre 2020-21												
Collaborative Elective 2020-21												
Contemporary Drama in Context 2020-21												
Dis-Locations: the Literature of Late Capitalism 2020-21	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Making It New: An Introduction to Literary		✓		✓	✓		✓			✓	✓	

Modernism 2020-21												
Placements (LSFPA) 2020-21												
Postcolonialism 2020-21	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Scenography & Design 2020-21												
Stage Combat 2020-21												
Staging the Early Modern 2020-21												
Study Period Abroad - English and Drama 2020-21	✓				✓	✓			✓		✓	✓
Technical Theatre 2020-21												
Theatre and Education 2020-21												
Theatre Practice 2020-21												
Theory Wars 2020-21		✓		✓	✓		✓			✓	✓	

PO49

Avant-Garde Theatre 2020-21	
Collaborative Elective 2020-21	
Contemporary Drama in Context 2020-21	
Dis-Locations: the Literature of Late Capitalism 2020-21	✓
Making It New: An Introduction to Literary Modernism 2020-21	
Placements (LSFPA) 2020-21	
Postcolonialism 2020-21	✓
Scenography & Design 2020-21	
Stage Combat 2020-21	
Staging the Early Modern 2020-21	
Study Period Abroad - English and Drama 2020-21	
Technical Theatre 2020-21	
Theatre and Education 2020-21	
Theatre Practice 2020-21	
Theory Wars 2020-21	

Level 3

	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PO12
Acting for Song 2021-22												
American Detective Fiction and Film: 1930 to the Present Day 2021-22												
Contemporary Drama 2021-22		✓	✓	✓			✓	✓	✓	✓		
Creative Industries 2021-22												
Directing 2021-22												
Dissertation (15c) 2021-22												
Dissertation (30c) 2021-22												
Genre and Popular Culture 2021-22		✓	✓		✓	✓	✓	✓	✓	✓		
Gothic in Literature and Film 2021-22	✓	✓			✓	✓	✓	✓	✓	✓		
Growing Up and Growing Old: Youth and Age across the Nineteenth Century 2021-22												
Independent Study: English 2021-22	✓		✓	✓			✓	✓	✓			
Life Writing 2021-22						✓	✓	✓	✓	✓		
Literature and the Environment 2021-22	✓				✓		✓	✓	✓	✓		
Literature, Film and Gender 2021-22	✓	✓				✓	✓	✓	✓	✓		
Lost in the Funhouse: Experimental American Literary Fiction Since the Sixties 2021-22												
Madness, The Body, Literature 2021-22												
Monsters and Violence in Middle English Romance 2021-22												
Moving Home: Literatures of American Migration 2021-22												
Performance Writing 2021-22												
Performance, Broadcast & New Technologies 2021-22												
Physical Theatre 2021-22												
Popular Performance 2021-22												
Postdramatic Theatre 2021-22												
Postmodernism: Apocalypse and Genesis 1967-2000 2021-22	✓			✓		✓	✓	✓	✓	✓		
Science Fiction 2021-22	✓	✓	✓	✓	✓	✓	✓	✓	✓			

Sex, Texts and Politics: Geoffrey Chaucer's Canterbury Tales 2021-22												
Solo Performance 2021-22												
Southern Accents 2021-22	✓	✓				✓	✓	✓	✓	✓		
Specialist Elective II 2021-22												
The Literature of Childhood 2021-22												
The Making of English Literature: Georgian Literature, 1710-1832 2021-22	✓	✓	✓	✓		✓	✓	✓	✓	✓		
Theatre For Young Audiences 2021-22												
Twenty-First Century British Fiction 2021-22												
Women's Writing and Feminist Theory 2021-22	✓				✓	✓	✓	✓	✓	✓		

	PO13	PO14	PO15	PO16	PO17	PO18	PO19	PO20	PO21	PO22	PO23	PO24
Acting for Song 2021-22												
American Detective Fiction and Film: 1930 to the Present Day 2021-22												
Contemporary Drama 2021-22				✓	✓	✓	✓	✓				
Creative Industries 2021-22												
Directing 2021-22												
Dissertation (15c) 2021-22												
Dissertation (30c) 2021-22												
Genre and Popular Culture 2021-22				✓	✓	✓	✓	✓				
Gothic in Literature and Film 2021-22				✓	✓	✓	✓	✓				
Growing Up and Growing Old: Youth and Age across the Nineteenth Century 2021-22												
Independent Study: English 2021-22				✓	✓	✓	✓	✓				
Life Writing 2021-22				✓	✓	✓	✓	✓				
Literature and the Environment 2021-22				✓	✓	✓	✓	✓				
Literature, Film and Gender 2021-22				✓	✓	✓	✓	✓				
Lost in the Funhouse: Experimental American Literary Fiction Since the Sixties 2021-22												
Madness, The Body, Literature 2021-22												

Monsters and Violence in Middle English Romance 2021-22												
Moving Home: Literatures of American Migration 2021-22												
Performance Writing 2021-22												
Performance, Broadcast & New Technologies 2021-22												
Physical Theatre 2021-22												
Popular Performance 2021-22												
Postdramatic Theatre 2021-22												
Postmodernism: Apocalypse and Genesis 1967-2000 2021-22				✓	✓	✓	✓	✓				
Science Fiction 2021-22				✓	✓	✓	✓	✓				
Sex, Texts and Politics: Geoffrey Chaucer's Canterbury Tales 2021-22												
Solo Performance 2021-22												
Southern Accents 2021-22				✓	✓	✓	✓	✓				
Specialist Elective II 2021-22												
The Literature of Childhood 2021-22												
The Making of English Literature: Georgian Literature, 1710-1832 2021-22				✓	✓	✓	✓	✓	✓			
Theatre For Young Audiences 2021-22												
Twenty-First Century British Fiction 2021-22												
Women's Writing and Feminist Theory 2021-22				✓	✓	✓	✓	✓				
	PO25	PO26	PO27	PO28	PO29	PO30	PO31	PO32	PO33	PO34	PO35	PO36
Acting for Song 2021-22												
American Detective Fiction and Film: 1930 to the Present Day 2021-22												
Contemporary Drama 2021-22									✓	✓	✓	✓
Creative Industries 2021-22												
Directing 2021-22												

Dissertation (15c) 2021-22												
Dissertation (30c) 2021-22												
Genre and Popular Culture 2021-22								✓	✓	✓	✓	
Gothic in Literature and Film 2021-22								✓	✓	✓	✓	
Growing Up and Growing Old: Youth and Age across the Nineteenth Century 2021-22												
Independent Study: English 2021-22								✓	✓	✓	✓	
Life Writing 2021-22								✓	✓	✓	✓	
Literature and the Environment 2021-22								✓	✓	✓	✓	
Literature, Film and Gender 2021-22								✓	✓	✓	✓	
Lost in the Funhouse: Experimental American Literary Fiction Since the Sixties 2021-22												
Madness, The Body, Literature 2021-22												
Monsters and Violence in Middle English Romance 2021-22												
Moving Home: Literatures of American Migration 2021-22												
Performance Writing 2021-22												
Performance, Broadcast & New Technologies 2021-22												
Physical Theatre 2021-22												
Popular Performance 2021-22												
Postdramatic Theatre 2021-22												
Postmodernism: Apocalypse and Genesis 1967-2000 2021-22								✓	✓	✓	✓	
Science Fiction 2021-22								✓	✓	✓	✓	
Sex, Texts and Politics: Geoffrey Chaucer's Canterbury Tales 2021-22												
Solo Performance 2021-22												
Southern Accents 2021-22								✓	✓	✓	✓	
Specialist Elective II 2021-22												
The Literature of Childhood 2021-22												
The Making of English Literature: Georgian								✓	✓	✓	✓	

Literature, 1710-1832 2021-22													
Theatre For Young Audiences 2021-22													
Twenty-First Century British Fiction 2021-22													
Women's Writing and Feminist Theory 2021-22									✓	✓	✓	✓	
	PO37	PO38	PO39	PO40	PO41	PO42	PO43	PO44	PO45	PO46	PO47	PO48	
Acting for Song 2021-22													
American Detective Fiction and Film: 1930 to the Present Day 2021-22													
Contemporary Drama 2021-22	✓	✓	✓	✓	✓		✓			✓	✓		
Creative Industries 2021-22													
Directing 2021-22													
Dissertation (15c) 2021-22													
Dissertation (30c) 2021-22													
Genre and Popular Culture 2021-22	✓	✓	✓	✓	✓		✓			✓	✓		
Gothic in Literature and Film 2021-22	✓	✓	✓	✓	✓		✓			✓	✓		
Growing Up and Growing Old: Youth and Age across the Nineteenth Century 2021-22													
Independent Study: English 2021-22	✓	✓		✓	✓		✓			✓	✓		
Life Writing 2021-22	✓	✓	✓	✓	✓		✓			✓	✓		
Literature and the Environment 2021-22	✓	✓	✓	✓	✓		✓			✓	✓		
Literature, Film and Gender 2021-22	✓	✓	✓	✓	✓		✓			✓	✓		
Lost in the Funhouse: Experimental American Literary Fiction Since the Sixties 2021-22													
Madness, The Body, Literature 2021-22													
Monsters and Violence in Middle English Romance 2021-22													
Moving Home: Literatures of American Migration 2021-22													
Performance Writing 2021-22													
Performance, Broadcast & New Technologies 2021-22													

Physical Theatre 2021-22												
Popular Performance 2021-22												
Postdramatic Theatre 2021-22												
Postmodernism: Apocalypse and Genesis 1967-2000 2021-22	✓	✓	✓	✓	✓		✓			✓	✓	
Science Fiction 2021-22	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Sex, Texts and Politics: Geoffrey Chaucer's Canterbury Tales 2021-22												
Solo Performance 2021-22												
Southern Accents 2021-22	✓	✓	✓	✓	✓		✓			✓	✓	
Specialist Elective II 2021-22												
The Literature of Childhood 2021-22												
The Making of English Literature: Georgian Literature, 1710-1832 2021-22	✓	✓		✓	✓		✓			✓	✓	
Theatre For Young Audiences 2021-22												
Twenty-First Century British Fiction 2021-22												
Women's Writing and Feminist Theory 2021-22	✓	✓	✓	✓	✓		✓			✓	✓	

PO49

Acting for Song 2021-22	
American Detective Fiction and Film: 1930 to the Present Day 2021-22	
Contemporary Drama 2021-22	
Creative Industries 2021-22	
Directing 2021-22	
Dissertation (15c) 2021-22	
Dissertation (30c) 2021-22	
Genre and Popular Culture 2021-22	
Gothic in Literature and Film 2021-22	
Growing Up and Growing Old: Youth and Age across the Nineteenth Century 2021-22	
Independent Study: English 2021-22	
Life Writing 2021-22	
Literature and the Environment 2021-22	

Literature, Film and Gender 2021-22	
Lost in the Funhouse: Experimental American Literary Fiction Since the Sixties 2021-22	
Madness, The Body, Literature 2021-22	
Monsters and Violence in Middle English Romance 2021-22	
Moving Home: Literatures of American Migration 2021-22	
Performance Writing 2021-22	
Performance, Broadcast & New Technologies 2021-22	
Physical Theatre 2021-22	
Popular Performance 2021-22	
Postdramatic Theatre 2021-22	
Postmodernism: Apocalypse and Genesis 1967-2000 2021-22	
Science Fiction 2021-22	✓
Sex, Texts and Politics: Geoffrey Chaucer's Canterbury Tales 2021-22	
Solo Performance 2021-22	
Southern Accents 2021-22	
Specialist Elective II 2021-22	
The Literature of Childhood 2021-22	
The Making of English Literature: Georgian Literature, 1710-1832 2021-22	
Theatre For Young Audiences 2021-22	
Twenty-First Century British Fiction 2021-22	
Women's Writing and Feminist Theory 2021-22	

Appendix II - Assessment Map

This table indicates the spread of assessment activity across the programme. Percentages indicate assessment weighting.

Level 1

	01	02	03	04	05	06	07	08	09	10	11	12
Early Victorian Literature: Rebellion and Reform 2019-20												100
Introduction to Narrative 2019-20												
Introduction to Poetry 2019-20						35						
Late Victorian to Edwardian Literature: Decadence, Degeneration and the Long Edwardian Summer 2019-20												
Theatre & Performance Making I 2019-20												100
Theatre & Performance Studies 2019-20												
	13	14	15	16	17	18	19	20	21	22	23	24
Early Victorian Literature: Rebellion and Reform 2019-20												
Introduction to Narrative 2019-20												
Introduction to Poetry 2019-20	65											
Late Victorian to Edwardian Literature: Decadence, Degeneration and the Long Edwardian Summer 2019-20												30
Theatre & Performance Making I 2019-20												
Theatre & Performance Studies 2019-20												
	25	26	27	28	29	30	31	32	33	34	35	36
Early Victorian Literature: Rebellion and Reform 2019-20												
Introduction to Narrative 2019-20			100									

Introduction to Poetry 2019-20													
Late Victorian to Edwardian Literature: Decadence, Degeneration and the Long Edwardian Summer 2019-20			70										
Theatre & Performance Making I 2019-20													
Theatre & Performance Studies 2019-20									100				
	37	38	39	40	41	42	43	44	45	46	47	48	
Early Victorian Literature: Rebellion and Reform 2019-20													
Introduction to Narrative 2019-20													
Introduction to Poetry 2019-20													
Late Victorian to Edwardian Literature: Decadence, Degeneration and the Long Edwardian Summer 2019-20													
Theatre & Performance Making I 2019-20													
Theatre & Performance Studies 2019-20													
								49	50	51	52	EP 1 (Wk 16)	EP 2 (Wks 33, 34, 35)
Early Victorian Literature: Rebellion and Reform 2019-20													
Introduction to Narrative 2019-20													
Introduction to Poetry 2019-20													
Late Victorian to Edwardian Literature: Decadence, Degeneration and the Long Edwardian Summer 2019-20													
Theatre & Performance Making I 2019-20													
Theatre & Performance Studies 2019-20													

Level 2

	01	02	03	04	05	06	07	08	09	10	11	12
Avant-Garde Theatre 2020-21												
Collaborative Elective 2020-21												
Contemporary Drama in Context 2020-21												
Dis-Locations: the Literature of Late Capitalism 2020-21												
Making It New: An Introduction to Literary Modernism 2020-21										35		
Placements (LSFPA) 2020-21												
Postcolonialism 2020-21												100
Scenography & Design 2020-21												
Stage Combat 2020-21												
Staging the Early Modern 2020-21												70
Study Period Abroad - English and Drama 2020-21												
Technical Theatre 2020-21												50
Theatre and Education 2020-21										100		
Theatre Practice 2020-21												100
Theory Wars 2020-21												
	13	14	15	16	17	18	19	20	21	22	23	24
Avant-Garde Theatre 2020-21												
Collaborative Elective 2020-21												
Contemporary Drama in Context 2020-21												
Dis-Locations: the Literature of Late Capitalism 2020-21												
Making It New: An Introduction to Literary Modernism 2020-21		65										
Placements (LSFPA) 2020-21												
Postcolonialism 2020-21												

Scenography & Design 2020-21												
Stage Combat 2020-21												
Staging the Early Modern 2020-21	30											
Study Period Abroad - English and Drama 2020-21												
Technical Theatre 2020-21	50											
Theatre and Education 2020-21												
Theatre Practice 2020-21												
Theory Wars 2020-21												
	25	26	27	28	29	30	31	32	33	34	35	36
Avant-Garde Theatre 2020-21									50	50		
Collaborative Elective 2020-21									70	30		
Contemporary Drama in Context 2020-21							40			60		
Dis-Locations: the Literature of Late Capitalism 2020-21	50		50									
Making It New: An Introduction to Literary Modernism 2020-21												
Placements (LSFPA) 2020-21								100				
Postcolonialism 2020-21												
Scenography & Design 2020-21							40			60		
Stage Combat 2020-21								100				
Staging the Early Modern 2020-21												
Study Period Abroad - English and Drama 2020-21											100	
Technical Theatre 2020-21												
Theatre and Education 2020-21												
Theatre Practice 2020-21												
Theory Wars 2020-21				100								
	37	38	39	40	41	42	43	44	45	46	47	48
Avant-Garde Theatre 2020-21												
Collaborative Elective 2020-21												

Technical Theatre 2020-21												
Theatre and Education 2020-21												
Theatre Practice 2020-21												
Theory Wars 2020-21												

Level 3

	01	02	03	04	05	06	07	08	09	10	11	12
Acting for Song 2021-22												100
American Detective Fiction and Film: 1930 to the Present Day 2021-22											15	
Contemporary Drama 2021-22												
Creative Industries 2021-22									100			
Directing 2021-22												60
Dissertation (15c) 2021-22												
Dissertation (30c) 2021-22												
Genre and Popular Culture 2021-22												40
Gothic in Literature and Film 2021-22												
Growing Up and Growing Old: Youth and Age across the Nineteenth Century 2021-22												100
Independent Study: English 2021-22												
Life Writing 2021-22												
Literature and the Environment 2021-22												
Literature, Film and Gender 2021-22												
Lost in the Funhouse: Experimental American Literary Fiction Since the Sixties 2021-22												
Madness, The Body, Literature 2021-22												100
Monsters and Violence in Middle English Romance 2021-22												100
Moving Home: Literatures of American Migration 2021-22												

Performance Writing 2021-22												
Performance, Broadcast & New Technologies 2021-22												
Physical Theatre 2021-22												
Popular Performance 2021-22												100
Postdramatic Theatre 2021-22												
Postmodernism: Apocalypse and Genesis 1967-2000 2021-22												100
Science Fiction 2021-22												
Sex, Texts and Politics: Geoffrey Chaucer's Canterbury Tales 2021-22												100
Solo Performance 2021-22												
Southern Accents 2021-22												
Specialist Elective II 2021-22												
The Literature of Childhood 2021-22												
The Making of English Literature: Georgian Literature, 1710-1832 2021-22												
Theatre For Young Audiences 2021-22												100
Twenty-First Century British Fiction 2021-22												
Women's Writing and Feminist Theory 2021-22												
	13	14	15	16	17	18	19	20	21	22	23	24
Acting for Song 2021-22												
American Detective Fiction and Film: 1930 to the Present Day 2021-22	85											
Contemporary Drama 2021-22												
Creative Industries 2021-22												
Directing 2021-22	40											
Dissertation (15c) 2021-22	100											
Dissertation (30c) 2021-22												
Genre and Popular Culture 2021-22												
Gothic in Literature and Film 2021-22												

2021-22													
	25	26	27	28	29	30	31	32	33	34	35	36	
Acting for Song 2021-22													
American Detective Fiction and Film: 1930 to the Present Day 2021-22													
Contemporary Drama 2021-22	50		50										
Creative Industries 2021-22													
Directing 2021-22													
Dissertation (15c) 2021-22							100						
Dissertation (30c) 2021-22							100						
Genre and Popular Culture 2021-22			60										
Gothic in Literature and Film 2021-22			100										
Growing Up and Growing Old: Youth and Age across the Nineteenth Century 2021-22													
Independent Study: English 2021-22													
Life Writing 2021-22													
Literature and the Environment 2021-22		100											
Literature, Film and Gender 2021-22								100					
Lost in the Funhouse: Experimental American Literary Fiction Since the Sixties 2021-22													
Madness, The Body, Literature 2021-22													
Monsters and Violence in Middle English Romance 2021-22													
Moving Home: Literatures of American Migration 2021-22													
Performance Writing 2021-22								100					
Performance, Broadcast & New Technologies 2021-22									100				
Physical Theatre 2021-22									100				
Popular Performance 2021-22													
Postdramatic Theatre 2021-22							50		50				
Postmodernism: Apocalypse and Genesis													

1967-2000 2021-22												
Science Fiction 2021-22												
Sex, Texts and Politics: Geoffrey Chaucer's Canterbury Tales 2021-22												
Solo Performance 2021-22	70											
Southern Accents 2021-22												
Specialist Elective II 2021-22												
The Literature of Childhood 2021-22												
The Making of English Literature: Georgian Literature, 1710-1832 2021-22		30		40								
Theatre For Young Audiences 2021-22												
Twenty-First Century British Fiction 2021-22												
Women's Writing and Feminist Theory 2021-22												
	37	38	39	40	41	42	43	44	45	46	47	48
Acting for Song 2021-22												
American Detective Fiction and Film: 1930 to the Present Day 2021-22												
Contemporary Drama 2021-22												
Creative Industries 2021-22												
Directing 2021-22												
Dissertation (15c) 2021-22												
Dissertation (30c) 2021-22												
Genre and Popular Culture 2021-22												
Gothic in Literature and Film 2021-22												
Growing Up and Growing Old: Youth and Age across the Nineteenth Century 2021-22												
Independent Study: English 2021-22												
Life Writing 2021-22												
Literature and the Environment 2021-22												
Literature, Film and Gender 2021-22												
Lost in the Funhouse: Experimental American												

Acting for Song 2021-22					
American Detective Fiction and Film: 1930 to the Present Day 2021-22					
Contemporary Drama 2021-22					
Creative Industries 2021-22					
Directing 2021-22					
Dissertation (15c) 2021-22					
Dissertation (30c) 2021-22					
Genre and Popular Culture 2021-22					
Gothic in Literature and Film 2021-22					
Growing Up and Growing Old: Youth and Age across the Nineteenth Century 2021-22					
Independent Study: English 2021-22					
Life Writing 2021-22					
Literature and the Environment 2021-22					
Literature, Film and Gender 2021-22					
Lost in the Funhouse: Experimental American Literary Fiction Since the Sixties 2021-22					
Madness, The Body, Literature 2021-22					
Monsters and Violence in Middle English Romance 2021-22					
Moving Home: Literatures of American Migration 2021-22					
Performance Writing 2021-22					
Performance, Broadcast & New Technologies 2021-22					
Physical Theatre 2021-22					
Popular Performance 2021-22					
Postdramatic Theatre 2021-22					
Postmodernism: Apocalypse and Genesis 1967-2000 2021-22					
Science Fiction 2021-22					
Sex, Texts and Politics: Geoffrey Chaucer's Canterbury Tales 2021-22					
Solo Performance 2021-22					
Southern Accents 2021-22					
Specialist Elective II 2021-22					
The Literature of Childhood 2021-22					
The Making of English Literature: Georgian Literature, 1710-1832 2021-22					
Theatre For Young Audiences 2021-22					
Twenty-First Century British Fiction 2021-22					

Appendix III - Benchmark Analysis

This table maps programme learning outcomes to relevant QAA subject benchmark statements or PSRB guidelines.

Knowledge and Understanding

	DDP01	DDP02	DDP03	DDP04	DDP05	DDP06	DDP07	DDP08	DDP09
PO1									
PO2									
PO3									
PO4									
PO5									
PO6									
PO7									
PO8									
PO9									
PO10									
PO11									
PO12									
PO13									
PO14									
PO15									

	DDP10	DDP11	DDP12	DDP13	DDP14	DDP15	DDP16	DDP17	DDP18
PO1									
PO2									
PO3									
PO4									
PO5									
PO6									
PO7									
PO8									

PO9									
PO10									
PO11									
PO12									
PO13									
PO14									
PO15									

	DDP19	DDP20	DDP21	DDP22	DDP23	DDP24	DDP25	DDP26	DDP27
PO1									
PO2									
PO3									
PO4									
PO5									
PO6									
PO7									
PO8									
PO9									
PO10									
PO11									
PO12									
PO13									
PO14									
PO15									

	DDP28	DDP29	DDP30	DDP31	DDP32	DDP33	DDP34	DDP35	DDP36
PO1									
PO2									
PO3									
PO4									
PO5									
PO6									
PO7									

PO8									
PO9									
PO10									
PO11									
PO12									
PO13									
PO14									
PO15									

	DDP37	DDP38	DDP39	DDP40	Eng01	Eng02	Eng03	Eng04	Eng05
PO1									
PO2									
PO3									
PO4									
PO5									
PO6									
PO7									
PO8									
PO9									
PO10									
PO11									
PO12									
PO13									
PO14									
PO15									

	Eng06	Eng07	Eng08	Eng09	Eng10	Eng11	Eng12	Eng13	Eng14
PO1									
PO2									
PO3									
PO4									
PO5									
PO6									

PO7									
PO8									
PO9									
PO10									
PO11									
PO12									
PO13									
PO14									
PO15									

									Eng15
PO1									
PO2									
PO3									
PO4									
PO5									
PO6									
PO7									
PO8									
PO9									
PO10									
PO11									
PO12									
PO13									
PO14									
PO15									

Subject Specific Intellectual Skills

	DDP01	DDP02	DDP03	DDP04	DDP05	DDP06	DDP07	DDP08	DDP09
PO16									

PO17									
PO18									
PO19									
PO20									
PO21									
PO22									
PO23									
PO24									
PO25									
PO26									
PO27									

	DDP10	DDP11	DDP12	DDP13	DDP14	DDP15	DDP16	DDP17	DDP18
PO16									
PO17									
PO18									
PO19									
PO20									
PO21									
PO22									
PO23									
PO24									
PO25									
PO26									
PO27									

	DDP19	DDP20	DDP21	DDP22	DDP23	DDP24	DDP25	DDP26	DDP27
PO16									
PO17									
PO18									
PO19									
PO20									
PO21									

PO22									
PO23									
PO24									
PO25									
PO26									
PO27									

	DDP28	DDP29	DDP30	DDP31	DDP32	DDP33	DDP34	DDP35	DDP36
PO16									
PO17									
PO18									
PO19									
PO20									
PO21									
PO22									
PO23									
PO24									
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	DDP37	DDP38	DDP39	DDP40	Eng01	Eng02	Eng03	Eng04	Eng05
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	Eng06	Eng07	Eng08	Eng09	Eng10	Eng11	Eng12	Eng13	Eng14
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Subject Specific Practical Skills

	DDP01	DDP02	DDP03	DDP04	DDP05	DDP06	DDP07	DDP08	DDP09
PO28									
PO29									
PO30									
PO31									
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	DDP10	DDP11	DDP12	DDP13	DDP14	DDP15	DDP16	DDP17	DDP18
PO28									
PO29									
PO30									
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	DDP19	DDP20	DDP21	DDP22	DDP23	DDP24	DDP25	DDP26	DDP27
PO28									
PO29									
PO30									
PO31									
PO32									

	DDP28	DDP29	DDP30	DDP31	DDP32	DDP33	DDP34	DDP35	DDP36
PO28									
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	DDP37	DDP38	DDP39	DDP40	Eng01	Eng02	Eng03	Eng04	Eng05
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	Eng06	Eng07	Eng08	Eng09	Eng10	Eng11	Eng12	Eng13	Eng14
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Transferable Skills and Attributes

	DDP01	DDP02	DDP03	DDP04	DDP05	DDP06	DDP07	DDP08	DDP09
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	DDP19	DDP20	DDP21	DDP22	DDP23	DDP24	DDP25	DDP26	DDP27
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	DDP28	DDP29	DDP30	DDP31	DDP32	DDP33	DDP34	DDP35	DDP36
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	DDP37	DDP38	DDP39	DDP40	Eng01	Eng02	Eng03	Eng04	Eng05
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	Eng06	Eng07	Eng08	Eng09	Eng10	Eng11	Eng12	Eng13	Eng14
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Appendix IV: Benchmark Benchmark Statement(s)

Eng01 - *This is the minimum requirement that should be reached by honours graduates.*

Eng02 - *Graduates who have studied English as a significant component of their degree will be able to demonstrate their knowledge of the subject as defined by the breadth of the curriculum indicated in section 3 above.*

Eng03 - *Their knowledge will include awareness of the different ideas and values represented in and through literature and language and of how different critical and creative approaches to them are themselves productive of knowledge.*

Eng04 - *Graduates in English will be able to demonstrate powers of textual analysis and critical argument and will display competence in written English, and in oral expression...*

Eng05 - *They will be able to consider views other than their own and exercise a degree of independent critical judgement in the close reading of texts.*

Eng06 - *They will be able to conduct research through self-formulated questions and tasks, supported by the gathering of relevant information and organised lines of enquiry, resulting in a sustained piece or pieces of work.*

Eng07 - *This is the level of attainment reached by the typical student whose results fall into the main cluster.*

Eng08 - *Typical honours graduates who have studied English as a significant component of their degree will be able to demonstrate a wide knowledge of the subject as defined by the breadth of the curriculum indicated in section 3 above and an ability to...*

Eng09 - *Their knowledge will incorporate the ability to interpret different ideas and values represented in and through language and literature. They will be able to recognise and articulate the ways in which these different approaches generate knowledge.*

Eng10 - *They will be able to demonstrate confident analytic skills together with powers of textual analysis and fluent critical argument. They will have developed an effective command of written English together with a wide-ranging and accurate vocabulary.*

Eng11 - *They will show an informed awareness of historical and cultural differences and of the affective power of language to shape meaning.*

Eng12 - *They will be able to engage in critical debate with views other than their own, show independence of thought, and exercise a degree of critical judgement of their own and others' work.*

Eng13 - *They will be able to read and/or produce texts with care and precision, paying attention to the importance of verbal detail, structure and form, and of the role of the reader in the process of communication and interpretation.*

Eng14 - *They will be able to conduct research through self-formulated tasks and questions, supported by the gathering of relevant information and materials and organised lines of enquiry resulting in a piece or pieces of work of sustained imaginative and/or...*

Eng15 - *They will achieve scholarly standards of presentation and of writing accurately, clearly and effectively.*

DDP01 - *Demonstrate knowledge of forms, practices, traditions and histories of performance and of some theoretical explanations of those histories.*

DDP02 - *Demonstrate knowledge of key practitioners and practices and/or theorists and their cultural and/or historical contexts.*

DDP03 - *Demonstrate knowledge of the key components of performance and the processes by which it is created and realised.*

DDP04 - *Demonstrate understanding of how to read texts, dance notations and/or scores, and how transitions from page to stage may be effected.*

DDP05 - *Demonstrate understanding of the group and collective processes and the interplay between the performers' conscious and subconscious resources in the realisation of performance.*

DDP06 - *Demonstrate understanding of the interplay between practice and theory within the field of study.*

DDP07 - *Demonstrate understanding of appropriate interdisciplinary elements of DDP and how to apply knowledge, practices, concepts and skills from other disciplines.*

DDP08 - *Be able to describe and interpret performance texts, production techniques and disciplines and performance events.*

DDP09 - *Be 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.*

DDP10 - *Be 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.*

DDP11 - *Be able to contribute to the creation and/or production of performance through an understanding of appropriate performance vocabularies, techniques, crafts, structures and working methods.*

DDP12 - *Be able to engage in appropriate independent research, whether investigating past or present performances or as part of the process of creating new performance.*

DDP13 - *Be able to identify the cultural frameworks that surround performance events and on which these events impinge.*

DDP14 - *Have skills in developing ideas and constructing arguments and the capacity to present them in appropriate ways.*

DDP15 - *To be aware of and able to describe forms of discourse and their effects on representation in the arts, media and public life.*

DDP16 - *Be able to work in a group and to have the skills needed for the realisation of practice-based work.*

DDP17 - *Be able to manage personal workloads and to meet deadlines and to negotiate and pursue goals with others.*

DDP18 - *Have an ability to manage creative, personal and interpersonal issues.*

DDP19 - *Have acquired information retrieval skills needed to gather, sift, synthesise and organise material independently.*

DDP20 - *Have acquired information technology skills and have developed some awareness of their application and potential.*

DDP21 - *Demonstrate intelligent engagement with forms, practices, traditions and histories of performance and of theoretical explanations of those histories.*

DDP22 - *Demonstrate intelligent engagement with the work of key practitioners and practices and/or theorists and their cultural and/or historical contexts.*

DDP23 - *Demonstrate intelligent engagement with the key components of performance and the processes by which it is created and realised.*

DDP24 - *Demonstrate creative and intelligent engagement with a range of texts, dance notations and/or scores, and how transitions from page to stage may be effected.*

DDP25 - *Demonstrate creative and intelligent engagement with group and collective processes and the interplay between the performers' conscious and subconscious resources in the realisation of performance.*

DDP26 - *Demonstrate intelligent engagement with the interplay between practice and theory within the field of study.*

DDP27 - *Demonstrate intelligent engagement with appropriate interdisciplinary elements of DDP and how to apply knowledge, practices, concepts and skills from other disciplines.*

DDP28 - *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.*

DDP29 - *Able to 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.*

DDP30 - *Able 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.*

DDP31 - *Able to 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.

DDP32 - *Able to engage creatively and critically in appropriate independent research, whether investigating past or present performances or as part of the process of creating new performance.*

DDP33 - *Able to identify and interpret critically the cultural frameworks that surround performance events and on which these events impinge.*

DDP34 - *Have critical and analytical skills in developing ideas and constructing arguments and the capacity to evaluate and present them in a range of ways.*

DDP35 - *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.*

DDP36 - *Be able to work creatively and imaginatively in a group and have the developed creative skills needed for the realisation of practice-based work.*

DDP37 - *Be able to manage personal workloads efficiently and effectively, meet deadlines, and negotiate and pursue goals with others.*

DDP38 - *Have a developed ability to manage constructively and effectively creative, personal and interpersonal issues.*

DDP39 - *Have acquired information retrieval skills needed to gather, sift, synthesise and organise material independently and to critically evaluate its significance.*

DDP40 - *Have acquired and developed appropriate information technology skills, and have developed considerable awareness of their application and potential within the field of study.*