PROGRAMME SPECIFICATION FOR AN AWARD OF THE UNIVERSITY OF EAST ANGLIA

<table>
<thead>
<tr>
<th>Course name</th>
<th>Course code</th>
<th>Year</th>
</tr>
</thead>
<tbody>
<tr>
<td>Drama</td>
<td>U1W400302</td>
<td>2016-17</td>
</tr>
</tbody>
</table>

NOTE: Whilst the University will make every effort to offer the modules listed, changes may sometimes have to be made for reasons outside the University's control (e.g. illness of a member of staff) or because of low enrolment or sabbatical leave.
## COURSE SUMMARY

<p>| | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
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</tr>
</thead>
<tbody>
<tr>
<td><strong>S1</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>a</td>
<td>SCHOOL(S) OF STUDY</td>
<td>LDC (Literature, Drama &amp; Creative Writing)</td>
</tr>
<tr>
<td>b</td>
<td>FACULTY or FACULTIES</td>
<td>FACULTY OF ARTS &amp; HUMANITIES</td>
</tr>
<tr>
<td>c</td>
<td>JOINT COURSE? (ie owned/taught by more than one School)</td>
<td>YES</td>
</tr>
<tr>
<td></td>
<td></td>
<td>✓</td>
</tr>
<tr>
<td>d</td>
<td>NAME OF COURSE DIRECTOR (Home School)</td>
<td>Mr Tony Gash</td>
</tr>
<tr>
<td>e</td>
<td>NAME OF DEPUTY COURSE DIRECTOR (partner School, for Joint Courses only)</td>
<td>N/A</td>
</tr>
</tbody>
</table>

| **S2** |   |   |
| a | COURSE TITLE | Drama |
| b | COURSE CODE | U1W400302 |
| c | AWARD | BA (Hons) |
| d | EXIT AWARD(S) AND TITLE(S) | DIP HE CERT HE |
| e | FULL/PART-TIME (please specify) | FULL-TIME |
| f | LOCATION (UEA Norwich, Distance Learning) | UEA CAMPUS |
| g | AVAILABLE FROM: | CURRENT |

| **S3** |   |   |
| a | PROFESSIONAL AWARD (if any) | N/A |
| b | ACCREDITING/VALIDATING BODY (if relevant) | N/A |
|   | Website (URL) | N/A |
|   | Date when accreditation/validation may take place | N/A |

| **S4a** |   |   |
| LEVEL | Sub-degree (e.g. Cert. Dip.) | Undergraduate | Integrated Masters | Masters | Other postgraduate (please specify) |
|   |   | Level 6: Honours degree |

<p>| <strong>S4b</strong> |   |   |
| FHEQ STATEMENT | Please detail how the programme meets the relevant qualification descriptor from the Framework for Higher Education | Learning outcomes for the programme meet or exceed the Level 6 descriptor standards as laid out in the QAA ‘UK Quality Code for Higher Education’ (Section 4.15), 2014. |</p>
<table>
<thead>
<tr>
<th>S5</th>
<th>Education Qualifications (FHEQ)</th>
</tr>
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<tbody>
<tr>
<td>S5a</td>
<td>DURATION (years or months)</td>
</tr>
<tr>
<td>S5b</td>
<td>MODE OF ATTENDANCE (full-time, part-time, distance, other)</td>
</tr>
<tr>
<td>S6</td>
<td>PLACEMENT(S)/WORK-BASED LEARNING REQUIRED</td>
</tr>
<tr>
<td>S6b</td>
<td>YES</td>
</tr>
<tr>
<td></td>
<td>If YES, does this conform with the UEA's code of practice on placements?</td>
</tr>
<tr>
<td>S7</td>
<td>RELEVANT SUBJECT BENCHMARK STATEMENT(S) and details of how the Programme Specification aligns with these</td>
</tr>
<tr>
<td></td>
<td>In particular, Sections 7.9 to 7.12 of the Statement indicate the Threshold Standards which the UEA course meets and, through its emphasis on the balance of practical with academic training, frequently exceeds.</td>
</tr>
<tr>
<td>S8</td>
<td>ENTRY REQUIREMENTS</td>
</tr>
<tr>
<td>S8b</td>
<td>AAB or equivalent</td>
</tr>
<tr>
<td>S9</td>
<td>JACS Subject Level Code(s)</td>
</tr>
<tr>
<td>S9b</td>
<td>Consult Planning Office</td>
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<tr>
<td>S9c</td>
<td>W400</td>
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<tr>
<td>S10</td>
<td>UCAS ADMISSION CODE / COURSE CODE</td>
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<tr>
<td>S10b</td>
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<td>S10c</td>
<td>W400</td>
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<tr>
<td>S11</td>
<td>FURTHER INFORMATION (web link to further information)</td>
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<tr>
<td>S11b</td>
<td><a href="https://www.uea.ac.uk/literature">https://www.uea.ac.uk/literature</a></td>
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<td>S12</td>
<td>COURSE HIGHLIGHTS (for publication in University Prospectus / Website /HEAR)</td>
</tr>
<tr>
<td>S12b</td>
<td>Include succinct comments about employability, key skills and learning outcomes</td>
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</table>
DRAMA is a Single Honours Degree which aims to combine a strong practical emphasis with the study of the theory, history and social significance of drama, complemented by detailed study of dramatic literature, scriptwriting and aspects of visual and technical design.

Students participate in a major practical project each year, as well as undertaking a wide variety of applied drama work.

Students work alongside those on the Scriptwriting and Performance (WW84) and English Literature and Drama (WQ43) courses. Students on all three courses are eligible to choose the optional module ‘Creative Industries Placement Scheme’ in Year 2, which enables a work placement in a drama-producing organisation (or related educational institution) in a national or international setting.

Graduates of the courses have found employment not only as actors, writers, producers, technicians and arts administrators in theatre, television and allied industries, but have successfully found jobs in business, teaching and many other areas that require the excellent creative, organisational, managerial, communication and ‘people’ skills that these courses inculcate.

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<table>
<thead>
<tr>
<th>AC1</th>
<th>COURSE MANAGEMENT INFORMATION</th>
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<tbody>
<tr>
<td>AC1.1</td>
<td>REGULATORY FRAMEWORK</td>
</tr>
<tr>
<td>Undergraduate Regulations (including Integrated Masters)</td>
<td>Y</td>
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<td>Postgraduate Taught Regulations</td>
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<td>Graduate Diplomas</td>
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<td>PGCE</td>
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<tr>
<td>AC1.2a</td>
<td>Is the course as a whole assessed on a pass/fail basis?</td>
</tr>
<tr>
<td>AC1.2b</td>
<td>Are any modules assessed on a pass/fail basis?</td>
</tr>
<tr>
<td>AC1.2c</td>
<td>If so, how many modules and what is the credit volume for each module?</td>
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</table>
## YEAR WEIGHTINGS AND PROGRESSION REQUIREMENTS

(For undergraduate or integrated masters courses only)

Please select only from the permitted options - see UG/PGT regulations

<table>
<thead>
<tr>
<th>Stage</th>
<th>Level</th>
<th>Year of course</th>
<th>Weightings</th>
<th>Progression requirement</th>
<th>Exit Award</th>
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<tr>
<td>Stage 0</td>
<td>Level 3</td>
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<tr>
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<td>Level 4</td>
<td>One</td>
<td>0%</td>
<td>Pass required</td>
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<td>Level 5</td>
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<tr>
<td>Stage 3</td>
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<td>Three</td>
<td>60%</td>
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<td>BA (Hons)</td>
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<tr>
<td>Stage M</td>
<td>Level 7</td>
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### BOARD OF EXAMINERS

<table>
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<tr>
<th>AC3</th>
<th>BOARD OF EXAMINERS</th>
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<tbody>
<tr>
<td>AC3.4</td>
<td>EXTERNAL EXAMINERS (see web link below for names, positions and institutions of External Examiners)</td>
</tr>
<tr>
<td></td>
<td>(For Admin use only – to be added by LTS Web Administrator)</td>
</tr>
<tr>
<td></td>
<td>NB. As for WQ43 and WW84</td>
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# Course Profile for 2016/7

**Course:** Drama (U1W400302)  
**School:** Literature, Drama and Creative Writing  
**Director:** Mr Tony Frost

## Year 1U

**Compulsory Modules (80 credits)**

<table>
<thead>
<tr>
<th>Module</th>
<th>Description</th>
<th>Assessment</th>
<th>Credits</th>
<th>Period</th>
<th>Sub-slot</th>
</tr>
</thead>
<tbody>
<tr>
<td>LDCD4007A</td>
<td>Introduction to World Dramatic Literatures 1</td>
<td>CW</td>
<td>20</td>
<td>SEM1</td>
<td>B1<em>B2</em>B3*E4,U</td>
</tr>
<tr>
<td>LDCD4016A</td>
<td>Applied Drama and Technical Skills</td>
<td>PR</td>
<td>20</td>
<td>SEM1</td>
<td>D1<em>D2</em>A3<em>B4,E2</em>E3<em>A4,A1</em>A2,D3<em>C4,B5</em>B6<em>B7</em>B8*E9,U</td>
</tr>
<tr>
<td>LDCD4008B</td>
<td>Post-War British Drama</td>
<td>CW</td>
<td>20</td>
<td>SEM2</td>
<td>A9<em>A10,B9</em>B10,A7*A8,U</td>
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</table>

### Options Range A

Students will select 40 credits from the following modules:
<table>
<thead>
<tr>
<th>Module</th>
<th>Description</th>
<th>Assessme</th>
<th>Credit</th>
<th>Period</th>
<th>Sub-slot</th>
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</thead>
<tbody>
<tr>
<td>Module</td>
<td>Description</td>
<td>Assessme</td>
<td>Credit</td>
<td>Period</td>
<td>Sub-slot</td>
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<tr>
<td>AMAM4</td>
<td>ANALY SING FILM</td>
<td>CW</td>
<td>20</td>
<td>EM1</td>
<td>D2,E5,E6,E7,E1,E2,E3,A4,A7,A8/D3,C4,B5,B6,B7,B8</td>
</tr>
<tr>
<td>Module</td>
<td>Description</td>
<td>Assessme</td>
<td>Credit</td>
<td>Period</td>
<td>Sub-slot</td>
</tr>
<tr>
<td>HIS-4001A</td>
<td>INTRO MEDIEVAL HISTORY</td>
<td>CW</td>
<td>20</td>
<td>EM1</td>
<td>D2,E1,U</td>
</tr>
<tr>
<td>Module</td>
<td>Description</td>
<td>Assessme</td>
<td>Credit</td>
<td>Period</td>
<td>Sub-slot</td>
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<tr>
<td>HIS-4003A</td>
<td>INTRO MODERN HISTORY</td>
<td>CW</td>
<td>20</td>
<td>EM1</td>
<td>D2,B4,A5,U</td>
</tr>
<tr>
<td>Module</td>
<td>Description</td>
<td>Assessme</td>
<td>Credit</td>
<td>Period</td>
<td>Sub-slot</td>
</tr>
<tr>
<td>LDCD40</td>
<td>READING PLAYS</td>
<td>PR</td>
<td>20</td>
<td>EM2</td>
<td>C1*C2,U</td>
</tr>
<tr>
<td>Module</td>
<td>Description</td>
<td>Assessme</td>
<td>Credit</td>
<td>Period</td>
<td>Sub-slot</td>
</tr>
<tr>
<td>LDCL40</td>
<td>LITERATURE IN HISTORY 1</td>
<td>CW</td>
<td>20</td>
<td>EM1</td>
<td>C5*U</td>
</tr>
<tr>
<td>Module</td>
<td>Description</td>
<td>Assessme</td>
<td>Credit</td>
<td>Period</td>
<td>Sub-slot</td>
</tr>
<tr>
<td>LDCL40</td>
<td>READING TEXTS: TUTORIAL CLASS</td>
<td>CW</td>
<td>20</td>
<td>EM1</td>
<td>B1,B2,B3,E4,C1,C2,C3,D4,D2/U</td>
</tr>
<tr>
<td>Module</td>
<td>Description</td>
<td>Assessme</td>
<td>Credit</td>
<td>Period</td>
<td>Sub-slot</td>
</tr>
<tr>
<td>LDCL40</td>
<td>INTRO CULTURAL STUDIES</td>
<td>CW</td>
<td>20</td>
<td>EM1</td>
<td>C1*C2</td>
</tr>
<tr>
<td>Module</td>
<td>Description</td>
<td>Assessme</td>
<td>Credit</td>
<td>Period</td>
<td>Sub-slot</td>
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<tr>
<td>Module</td>
<td>Description</td>
<td>Assessme</td>
<td>Credit</td>
<td>Period</td>
<td>Sub-slot</td>
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<tr>
<td>LDCL40</td>
<td>READING TRANSLATIONS: TUTORIAL CLASS</td>
<td>CW</td>
<td>20</td>
<td>EM1</td>
<td>A8/U</td>
</tr>
<tr>
<td>Module</td>
<td>Description</td>
<td>Assessme</td>
<td>Credit</td>
<td>Period</td>
<td>Sub-slot</td>
</tr>
<tr>
<td>LDCL40</td>
<td>LITERATURE IN HISTORY II</td>
<td>CW</td>
<td>20</td>
<td>EM2</td>
<td>C6,U</td>
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<tr>
<td>Module</td>
<td>Description</td>
<td>Assessme</td>
<td>Credit</td>
<td>Period</td>
<td>Sub-slot</td>
</tr>
<tr>
<td>LDCL40</td>
<td>READING TEXTS</td>
<td>PR</td>
<td>20</td>
<td>EM2</td>
<td>B2, U</td>
</tr>
</tbody>
</table>
### Year 2U

**In Year 2 students take 120 credits in total.**

*Options Range A*

Students on this programme are not permitted to take an Internship module (LDCC5014A/LDCC5015B) as well as the Semester Abroad modules (LDCL5025B/LDCL5026B). At the end of Year 2, all students must have taken LDCD5018B: Drama Outreach Project. Those who are abroad in the Spring Semester are exempted from Drama Outreach Project. Students who select either of the Creative Industries Research Internship modules LDCC5014A/LDCC5015B must normally also select one of the Creative Industries Research Project modules (LDCC5019A/LDCC5020B). Students will select 100-120 credits from the following modules:

<table>
<thead>
<tr>
<th>Module</th>
<th>Description</th>
<th>Assessment</th>
<th>Credits</th>
<th>Period</th>
<th>Sub-slot</th>
</tr>
</thead>
<tbody>
<tr>
<td>LDCC500</td>
<td>CREATIVE WRITING: SCRIPTWRITING (AUT)</td>
<td>CP</td>
<td>20</td>
<td>M1</td>
<td>Sub-slotD3*C4</td>
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<tr>
<td>LDCC500</td>
<td>CREATIVE WRITING: INTRODUCTION (SPR)</td>
<td>CP</td>
<td>20</td>
<td>M2</td>
<td>Sub-slotB9*B10/U</td>
</tr>
<tr>
<td>LDCC500</td>
<td>CREATIVE WRITING: INTRODUCTION (AUT)</td>
<td>CP</td>
<td>20</td>
<td>M1</td>
<td>Sub-slotB9*B10/U</td>
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<tr>
<td>LDCC500</td>
<td>CREATIVE WRITING: PROSE FICTION (SPR)</td>
<td>CP</td>
<td>20</td>
<td>M2</td>
<td>Sub-slotA1*A2</td>
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<tr>
<td>Module</td>
<td>Description</td>
<td>Assessment</td>
<td>Credits</td>
<td>Period</td>
<td>Sub-slot</td>
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<td>LDCC500</td>
<td>CREATIVE WRITING: POETRY (SPR)</td>
<td>CP</td>
<td>20</td>
<td>SE</td>
<td>C7*C8/U</td>
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<tr>
<td>LDCC500</td>
<td>CREATIVE WRITING: SCRIPTWRITING (SPR)</td>
<td>CP</td>
<td>20</td>
<td>SE</td>
<td>D3*C4</td>
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<tr>
<td>LDCC501</td>
<td>THE WRITING OF JOURNALISM (AUT)</td>
<td>PR</td>
<td>20</td>
<td>SE</td>
<td>D2<em>A3</em>B4/A6<em>A7</em>A8/E2<em>E3</em>A4</td>
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<tr>
<td>LDCC501</td>
<td>THE WRITING OF JOURNALISM (SPR)</td>
<td>PR</td>
<td>20</td>
<td>SE</td>
<td>E2<em>E3</em>A4/A6<em>A7</em>A8</td>
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<tr>
<td>LDCD501</td>
<td>CREATIVE INDUSTRIES RESEARCH INTERNSHIP (AUT)</td>
<td>PR</td>
<td>40</td>
<td>SE</td>
<td>U</td>
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<td>LDCD501</td>
<td>CREATIVE INDUSTRIES RESEARCH INTERNSHIP (SPR)</td>
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<td>U</td>
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<td>DRAMA OUTREACH PROJECT</td>
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<td>20</td>
<td>SE</td>
<td>A5<em>A6</em>A7*A8</td>
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<tr>
<td>LDCD501</td>
<td>CREATIVE INDUSTRIES RESEARCH PROJECT (AUT)</td>
<td>PR</td>
<td>20</td>
<td>SE</td>
<td>U</td>
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<tr>
<td>Module</td>
<td>Description</td>
<td>Assessment</td>
<td>Credits</td>
<td>Period</td>
<td>Sub-slot</td>
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<td>RESEARCH PROJECT</td>
<td>CW</td>
<td>20</td>
<td>M1</td>
<td>Sub-slot B5<em>B6</em>B7,A5*A6</td>
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<td>(SPR)</td>
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<td>ADAPTATION: SHAKESPEARE ON STAGE AND SCREEN</td>
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<td>M1</td>
<td>Sub-slot A6<em>A7</em>A8<em>A9</em>A10</td>
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<td>M1</td>
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<td>M2</td>
<td>Sub-slot C5<em>C6</em>C7<em>D5</em>D6*D7</td>
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<td>THE DIRECTOR, THE ACTOR AND THE SCRIPT</td>
<td>CP</td>
<td>20</td>
<td>M1</td>
<td>Sub-slot C5<em>C6</em>C7<em>D5</em>D6*D7</td>
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<td>M1</td>
<td>Sub-slot U</td>
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**Assessment:** CW
**Credits:** 20
**Period:** SE M2
**Sub-slot:** B2*B3*E4

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### Options Range B

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<td>PPLX505</td>
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<td>WW</td>
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<td>Sub-slot B4<em>B6,B1</em>B2/B3*E4</td>
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<td>20</td>
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<td>Sub-slot C5,C7/C8/D1/D2/A3</td>
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<td>CW</td>
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<td>M1</td>
<td>Sub-slot C1,C6/C7/C8/C2/C3/D4</td>
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<td>PPLX516</td>
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<tr>
<td>PPLX516</td>
<td>Politics in the USA</td>
<td>CW</td>
<td>20</td>
<td>M1</td>
<td>Sub-slot D4, D6/D7/D8</td>
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<td>4A</td>
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**Year 3U**
### Compulsory Modules (90 credits)

<table>
<thead>
<tr>
<th>Module</th>
<th>Description</th>
<th>Assessment</th>
<th>Credits</th>
<th>Period</th>
<th>Sub-slot</th>
</tr>
</thead>
<tbody>
<tr>
<td>LDCD6007A</td>
<td>RAMA PRODUCTION (YEAR 3)</td>
<td>PR</td>
<td>60</td>
<td>EM1</td>
<td>Sub-slot C6<em>C7</em>C8**E6<em>E7</em>E8<em>E1</em>E2<em>E3</em>A4<em>A5</em> A6<em>A7</em>A8<em>D9</em>D10*CY</td>
</tr>
<tr>
<td>LDCD6011B</td>
<td>RAMA PROJECTS</td>
<td>PR</td>
<td>30</td>
<td>EM2</td>
<td>Sub-slot U</td>
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</table>

### Options Range A

Students will select 30 credits from the following modules:

<table>
<thead>
<tr>
<th>Module</th>
<th>Description</th>
<th>Assessment</th>
<th>Credits</th>
<th>Period</th>
<th>Sub-slot</th>
</tr>
</thead>
<tbody>
<tr>
<td>LDCC6004B</td>
<td>CREATIVE WRITING DISSERTATION (SPR)</td>
<td>PR</td>
<td>3</td>
<td>SEM2</td>
<td>Sub-slot U</td>
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<tr>
<td>LDCC6103B</td>
<td>CONTEMPORARY DRAMA AND FILM</td>
<td>C</td>
<td>3</td>
<td>SEM2</td>
<td>Sub-slot D6<em>D7</em>D8</td>
</tr>
<tr>
<td>LDCL6017B</td>
<td>DRAMA AND LITERATURE: THE QUESTION OF GENRE</td>
<td>C</td>
<td>3</td>
<td>SEM2</td>
<td>Sub-slot D1<em>D2</em>A3,E1*E2</td>
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<tr>
<td>LDCL6056B</td>
<td>SHAKESPEARE: SHADOW AND SUBSTANCE</td>
<td>W</td>
<td>3</td>
<td>SEM2</td>
<td>Sub-slot D6<em>D7</em>D8</td>
</tr>
<tr>
<td>LDCL6101B</td>
<td>LITERATURE AND OPERA</td>
<td>P</td>
<td>3</td>
<td>SEM2</td>
<td>Sub-slot C6<em>C7</em>C8, A1, A2, D3, C4</td>
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</tbody>
</table>
### YEAR 1 learning outcomes

<table>
<thead>
<tr>
<th>Mapping learning outcomes – please list learning outcomes and enter module code against assessment type</th>
</tr>
</thead>
<tbody>
<tr>
<td>Demonstrate introductory competence in technical management of a</td>
</tr>
<tr>
<td>stage space and equipment: safety, stage management, designing a</td>
</tr>
<tr>
<td>model box, lighting, sound</td>
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<tr>
<td>Assessment type</td>
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<tr>
<td>Essay</td>
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<tr>
<td>Understand the vocal, physical and emotional demands of the art of</td>
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<tr>
<td>acting, and demonstrate emotional engagement with interactions and</td>
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<tr>
<td>roles</td>
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<tr>
<td>Assessment type</td>
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<tr>
<td>Essay</td>
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<tr>
<td>Analyse a performance text, and have some knowledge of the historical</td>
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<tr>
<td>and geographical range of theatres and theatrical scripts</td>
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<tr>
<td>Assessment type</td>
</tr>
<tr>
<td>Essay</td>
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</tbody>
</table>

**Other:** If you have used the ‘Other’ column to record assessment types, please indicate here what kinds of assessment will fall within this category:

**Other:** please give details
## PS2 MAPPING LEARNING OUTCOMES - continued

<table>
<thead>
<tr>
<th>Assessment type</th>
<th>Essay</th>
<th>Lab report</th>
<th>Course test</th>
<th>Exam</th>
<th>Project/Dissertation/Report</th>
<th>Oral Presentation</th>
<th>Assessment of practice</th>
<th>Other</th>
<th>Other</th>
</tr>
</thead>
<tbody>
<tr>
<td>Knowledge of a particular period or genre in depth</td>
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<tr>
<td>Knowledge and practical exploration of the social and professional uses of performance in regard to different audiences and communities</td>
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<tr>
<td>Write and evaluate a script</td>
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<tr>
<td>Relate theory to practice in the performance of scenes and critical writing</td>
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<tr>
<td>Read and analyse language (verse, rhetoric, etymology) closely both critically and orally</td>
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### PS2 MAPPING LEARNING OUTCOMES - continued

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<th>Assessment type</th>
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<td>Sustain independent research and writing or performing, demonstrating rigorous self-evaluation</td>
<td>LDCD6003A&lt;br&gt;LDCD6011B&lt;br&gt;LDCD6010B</td>
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<tr>
<td>Research, rehearse and produce every aspect of a full length play at a semi-professional level, showing capacity for extensive team-work, self-analysis, and understanding of how the text and production relate to tradition</td>
<td>LDCD6010B&lt;br&gt;LDCD6008B&lt;br&gt;LDCD6014B&lt;br&gt;LDCL6017B&lt;br&gt;LDCL6056B&lt;br&gt;LDCD6010B&lt;br&gt;LDCL6017B&lt;br&gt;LDCD6014B</td>
</tr>
<tr>
<td>Articulate the common goals, values and problems entailed in play-writing and performance and relating these to other media and academic disciplines</td>
<td>LDCD6010B&lt;br&gt;LDCD6008B&lt;br&gt;LDCD6014B&lt;br&gt;LDCL6017B&lt;br&gt;LDCL6056B&lt;br&gt;LDCD6010B&lt;br&gt;LDCL6017B&lt;br&gt;LDCD6014B</td>
</tr>
<tr>
<td>Make distinctions and comparisons between the two sides of the Literature and Drama programme studied in the past 3 years and show fluency in adapting literature for the stage.</td>
<td>LDCD6010B&lt;br&gt;LDCD6014B&lt;br&gt;LDCL6017B&lt;br&gt;LDCL6056B&lt;br&gt;LDCD6010B&lt;br&gt;LDCL6017B&lt;br&gt;LDCD6014B</td>
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**Other:** please give details
### Mapping learning outcomes – please list learning outcomes and enter module code against assessment type

#### YEAR 4 learning outcomes

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<tr>
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<th>Lab report</th>
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<th>Exam</th>
<th>Project/ Dissertation/ Report</th>
<th>Oral Presentation</th>
<th>Assessment of practice</th>
<th>Other</th>
<th>Other</th>
</tr>
</thead>
</table>

Some students may progress to the MA in Theatre Direction

**Other:** please give details
PS3.1 learning progression

How will progression in terms of skills, knowledge and understanding be reflected in the programme between modules in any one year and across the years as students progress through their course of study?

The aim of this programme is to enable students to acquire a range of basic acting, directing, writing and technical skills suitable for a variety of performance forms (stage, radio, television). In addition, students develop the ability to recognize and to critically analyse a full spectrum of theatrical genres and styles.

Year One aims to establish a common performance vocabulary, stressing group work in order to establish a professional standard of theatre practice, and to introduce students to a selection of backstage skills (e.g. lighting, stage management, sound). Alongside this, students are introduced to a range of plays, playwrights and theorists spanning the historical range from classical Greece to the present.

Year Two develops these practical skills via serious training work, in audio drama, devised work and film acting as well as traditional stage acting, and introduces students to applied theatre work in schools, hospitals etc. Optionally, students may spend a semester undertaking an industry placement to acquire further professional experience (normally in technical or administrative areas). Critical and analytical skills are developed via a range of optional modules in specific periods or styles of dramatic writing. Students may also explore aspects of creative writing, notably in scriptwriting.

Year Three is dominated by the 3rd Year Production in the autumn and culminates in the individual Project in the spring. Both of these allow the students to put into practice the skills and understanding they have developed over the first two years, and are seen by the External Examiner. The Production has a large research element and students also take one final specialist academic seminar (or undertake a research Dissertation, or further develop their scriptwriting skills).

PS3.2 feedback cycle

Please explain how assessments and feedback / feed forward support the coherence of the programme. Comment on number and types of assessment, both formative and summative; the types and format of feedback students will receive; and their sequencing. How will assessments and feedback impact on subsequent modules?
Feedback in drama is constant, direct and personal, and takes a variety of forms.

In addition to formal written feedback on essays, common to all Literature teaching, with ‘feed forward’ suggestions for the next or summative essay, there is considerable formative input in the form of one-to-one personal directorial guidance in rehearsal, technical criticism and advice from experts working on the productions (e.g. Outreach ‘clients’ giving professional opinions of the work; designers and costume specialists critiquing the students work weekly), shared group feedback in workshops, and self-evaluation through mechanisms such as the students production logbook.

In late modules, such as the Dissertation and Projects, feedback is again direct and personal, through work with an individual supervisor.
<table>
<thead>
<tr>
<th>PS4</th>
<th>EXAMINATIONS</th>
<th>Written</th>
<th>Practicals (e.g. OSCES and OSPES)</th>
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<tbody>
<tr>
<td>How many modules will include an exam element?</td>
<td></td>
<td>LDCD 4003B</td>
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<tr>
<td>How many hours of exams are there in Stage 0? (if applicable)</td>
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<tr>
<td>How many hours of exams are there in Stage 1?</td>
<td>Some optional elements of Lit programme may retain an exam component</td>
<td>LDCD 4003B (2-3 Practical Performance)</td>
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</tr>
<tr>
<td>As in the other drama programmes, some practical elements of the programme are course tested; performances have the character of a practical exam</td>
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<tr>
<td>How many hours of exams are there in Stage 2?</td>
<td>Some optional elements of Lit programme may retain an exam component</td>
<td>As above</td>
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</tr>
<tr>
<td>How many hours of exams are there in Stage 3?</td>
<td>Some optional elements of Lit programme may retain an exam component</td>
<td>As above</td>
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<tr>
<td>How many hours of exams are there in Stage 4? (if applicable)</td>
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<tr>
<td>How many hours of exams are there in Stage 5? (if applicable)</td>
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<tr>
<td>How many hours does the programme (as a whole) include?</td>
<td>The effort hours are commensurate with those of the other Drama programmes, but will exceed those required in standard Literature modules because practical modules - such as assessed productions - require a very heavy time commitment and</td>
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</table>
extracurricular preparation and rehearsal time. Students accept this as a necessary part of the process and are advised on how to balance their various commitments accordingly.

<table>
<thead>
<tr>
<th>PS5</th>
<th>EQUALITY &amp; WIDENING PARTICIPATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>PS5.1</td>
<td>How do the admissions criteria specifically for this course ensure equality of opportunity for all applicants?</td>
</tr>
<tr>
<td></td>
<td>All applicants are subject to the same high standards expected of applicants to LDC. UCAS applications are scrutinised by the Admissions team: then applicants are interviewed and auditioned by members of faculty. (Overseas applicants are welcome and are able to send us a recorded audition). There is no discrimination on grounds of ethnicity or gender etc. – only on grounds of aptitude for the course applied for. Sometimes we feel an applicant would thrive better on a less practical course and we will discuss with Admissions whether to make an offer for, say, Literature instead of Literature and Drama.</td>
</tr>
<tr>
<td>PS5.2</td>
<td>What steps have been taken to ensure an inclusive curriculum?</td>
</tr>
<tr>
<td></td>
<td>Students have access to the full range of HUM courses.</td>
</tr>
<tr>
<td>PS5.3</td>
<td>In what ways do learning and teaching and assessment methods ensure inclusivity, reasonable adjustment and equality of opportunity?</td>
</tr>
<tr>
<td></td>
<td>There is close personal supervision, especially in year 3. Every effort is made to tailor tuition to the specific needs of the student.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>PS6</th>
<th>EMPLOYABILITY</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>How is employability embedded into the delivery of the course?</td>
</tr>
<tr>
<td></td>
<td>Students practice the delivery of real world objectives (professional standard productions, full-length scripts) under close supervision. Successful students are well equipped to enter the profession at a variety of levels – in production, as writers, or as company members. Or they are equipped for further vocational training as performers. Optionally, they may experience work in the</td>
</tr>
</tbody>
</table>
professional world via a Placement or internship module in Year 2. We bring back successful graduates to advise current students, and we aim to bring our Partner institution Mountview to help deliver practical ‘next step’ training in auditions etc.
### KEY INFORMATION SET (KIS) DATA

<table>
<thead>
<tr>
<th>KIS</th>
<th>KEY INFORMATION SET data (undergraduate courses only)</th>
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<td>2.2</td>
<td>Please give details, including any memberships, exemptions etc that the award confers. Please also give accrediting body website URL.</td>
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<tr>
<td>2.3</td>
<td>Is the accreditation dependent on specific module choices? If so, please include URL of web pages where these details are outlined.</td>
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### UP1 Programme Specification Update Record

<table>
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<th>School</th>
<th>LDC</th>
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<td>2016/7</td>
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<td><strong>Has the KIS data been changed?</strong></td>
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### IM1 IMPLEMENTATION ACTIONS – ADMIN USE ONLY

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<tbody>
<tr>
<td>Course Profile updated in Evision (LTS Team Leader)</td>
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<td>Programme Specification placed in shared drive folder (LTS Team Leader)</td>
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<tr>
<td>Web link to External Examiner information added (LTS Web Administrator)</td>
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<td>Programme Specification uploaded onto website (LTS Web Administrator)</td>
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# PROGRAMME SPECIFICATION FOR AN AWARD OF THE UNIVERSITY OF EAST ANGLIA

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<th>Course name</th>
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**NOTE:** Whilst the University will make every effort to offer the modules listed, changes may sometimes have to be made for reasons outside the University’s control (e.g. illness of a member of staff) or because of low enrolment or sabbatical leave.
## COURSE SUMMARY

<table>
<thead>
<tr>
<th>S1</th>
<th>a</th>
<th>SCHOOL(S) OF STUDY</th>
<th>LDC</th>
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<td>S1c</td>
<td>JOINT COURSE? (ie owned/taught by more than one School)</td>
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<td>d</td>
<td>NAME OF COURSE DIRECTOR (Home School)</td>
<td>Mr Tony Gash</td>
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<td>e</td>
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<p>| S5  | note S5a | DURATION (years or months) | 3 |</p>
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**PLACEMENT(S)/WORK-BASED LEARNING REQUIRED**

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**RELEVANT SUBJECT BENCHMARK STATEMENT(S)**

**ENTRY REQUIREMENTS**

See website

**JACS Subject Level Code(s)**
Consult Planning Office

**UCAS ADMISSION CODE / COURSE CODE**
Consult Planning Office

**FURTHER INFORMATION**

See website

**COURSE HIGHLIGHTS** (for publication in University Prospectus / Website / other publicity)

NB Please include employability prospects/career possibilities

See [http://www.uea.ac.uk/study/undergraduate/degree/detail/ba-english-literature#why-choose-UEA](http://www.uea.ac.uk/study/undergraduate/degree/detail/ba-english-literature#why-choose-UEA)

Please contact LDC Employability Director for information regarding employability prospects/career possibilities.

****Please copy and paste the above table for additional (related) courses****
### AC1 COURSE MANAGEMENT INFORMATION

<table>
<thead>
<tr>
<th>AC1.1 REGULATORY FRAMEWORK (please tick all that apply)</th>
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<tbody>
<tr>
<td>Undergraduate Regulations (including Integrated Masters)</td>
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<td>Postgraduate Taught Regulations</td>
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<td>Graduate Diplomas</td>
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<td>PGCE</td>
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### AC2 NOTE AC2.1 YEAR WEIGHTINGS AND PROGRESSION REQUIREMENTS

(For undergraduate or integrated masters courses only)

Please select only from the permitted options - see UG/PGT regulations

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<th>Stage</th>
<th>Level</th>
<th>Year of course</th>
<th>Weightings</th>
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PS1 COURSE PROFILE - continued

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**YEAR 3 profile**

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<th>Module Title</th>
<th>Level</th>
<th>Teaching period, eg Sem 1, Year-long</th>
<th>New / amended / existing</th>
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<tbody>
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<th>Teaching period, eg Sem 1, Year-long</th>
<th>New / amended / existing</th>
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PS2 MAPPING LEARNING OUTCOMES

Mapping learning outcomes – please list learning outcomes and enter module code against assessment type

YEAR 1 learning outcomes

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<tr>
<td>Lab report</td>
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<td>Exam</td>
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<td>Project/Dissertation/Report</td>
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<td>Oral Presentation</td>
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<tr>
<td>Assessment of practice</td>
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<tr>
<td>Other</td>
</tr>
<tr>
<td>Other</td>
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</table>

1a) Read the writings of the more and less remote past with understanding

1b) Grasp literature in its social and historical relations

2) Construct accurately-written, evidence-based, coherently argued essays

3 a) Make productive use of lectures

3 b) Participate productively in seminars

3 c) Present ideas and responses to a small group

4) Read a variety of texts closely, accurately, and analytically, at introductory level
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<table>
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<tr>
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<tbody>
<tr>
<td>5) Become aware of the theoretical issues raised by the act of reading</td>
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</tr>
<tr>
<td>6a) Develop a competency in the skills required for comparative literary study (the list of modules is indicative, not exhaustive)</td>
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</tr>
<tr>
<td>6b) Develop a competency in the skills required for the study of literary translation (the list of modules is indicative, not exhaustive)</td>
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<td><strong>Other:</strong> please give details</td>
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<tr>
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<th>Lab report</th>
<th>Course test</th>
<th>Exam</th>
<th>Project/Dissertation/Report</th>
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<td>As specified in module catalogue.</td>
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<tr>
<td>Many modules have hybrid assessments, engagement assessments, or non scholarly writing assessments. See catalogue.</td>
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</table>

1a) Develop a familiarity with the literary conventions of a specific historical period (the list of modules is indicative, not exhaustive):

1b) Develop the ability to read literature in relation to specific historical periods, and specific social and cultural contexts (the list of modules is indicative, not exhaustive):

2) Construct accurately-written, evidence-based, coherently argued essays, at intermediate level:

3a) Develop oral presentation skills:

3b) Develop skills in group participation:

4) At intermediate level, read a variety of texts closely, accurately and analytically:

5) Develop the ability to engage with and respond to literary-theoretical discourse:

6a) Develop a competency in the skills required for comparative literary study:
6b) Develop a competency in the skills required for the study of literary translation

**Other**: please give details
Mapping learning outcomes – please list learning outcomes and enter module code against assessment type

**YEAR 3 learning outcomes**

<table>
<thead>
<tr>
<th>Assessment type</th>
<th>Essay</th>
<th>Lab report</th>
<th>Course test</th>
<th>Exam</th>
<th>Project/Dissertation/Report</th>
<th>Oral Presentation</th>
<th>Assessment</th>
<th>Other</th>
<th>Other</th>
</tr>
</thead>
<tbody>
<tr>
<td>All LDC modules at level 6.</td>
<td>N/A</td>
<td>N/A</td>
<td>The only LDC modules on Q300 with exam assessment are: LDCL60 69B</td>
<td>LDCL61 01B</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>All LDC dissertation modules with CP or PR assessment codes have project components.</td>
<td>See catalogue.</td>
<td>See catalogue.</td>
<td>Many modules have hybrid assessments, engagement assessments, or non scholarly writing assessments. See catalogue.</td>
<td></td>
<td></td>
<td></td>
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</tr>
</tbody>
</table>

1. ability to apply the broad historicist skills gained at level 2 to the study of specific genres, themes or single authors

2. Construct accurately written, evidence-based, coherently argued essays at advanced level

3a. Confident and sophisticated group participation and presentation skills

3b. Formulate independent research questions and develop independent research skills

4. Read a variety of texts closely, accurately, and analytically at advanced level

5. The ability to engage, in a sophisticated and nuanced way, with literary-theoretical discourse

6. The ability to draw connections between literary-critical and other discourses
### PS2 MAPPING LEARNING OUTCOMES - continued

Mapping learning outcomes – please list learning outcomes and enter module code against assessment type

#### YEAR 4 learning outcomes

<table>
<thead>
<tr>
<th>Assessment type</th>
<th>Essay</th>
<th>Lab report</th>
<th>Course test</th>
<th>Exam</th>
<th>Project/Dissertation/Report</th>
<th>Oral Presentation</th>
<th>Assessment of practice</th>
<th>Other</th>
<th>Other</th>
</tr>
</thead>
<tbody>
<tr>
<td>N/A</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Other**: please give details
<table>
<thead>
<tr>
<th>Assessment type</th>
<th>Essay</th>
<th>Lab report</th>
<th>Course test</th>
<th>Exam</th>
<th>Project/Dissertation/Report</th>
<th>Oral Presentation</th>
<th>Assessment of practice</th>
<th>Other</th>
<th>Other</th>
</tr>
</thead>
<tbody>
<tr>
<td>N/A</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Other: please give details</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
### PS3.1 Learning progression

How will progression in terms of skills, knowledge and understanding be reflected in the programme between modules in any one year and across the years as students progress through their course of study?

*Tony, this may need changing for the Drama Programme as it was written for English Literature.*

Progression is reflected in the Course programme in our fundamental approach to module design. Each module is designed to build on the skills, knowledge and understanding students have developed up to that point, and map them onto what they will need to progress to the next level. This happens within and between year levels. Convenors articulate this when introducing module design, scope, outcomes, assessment and learning & teaching strategies at various points each semester: introductory lectures/seminars; formative assessment & feedback; explaining assessment design, expectations & criteria; module wrap up & evaluation (which many colleagues use as a synoptic exercise).

For example, Literature in History I is designed to map students from pre-university study (secondary, foundation, access) onto university level study. Embedded skills & academic practice sessions, as well as lecture design, formative assessment, materials selection, and summative assessment and feedback explicitly discuss this. Literature in History II articulates its relationship to LiH I, whilst signalling what shifts are being made and why: this is all identified as part of readying students for their second year. This is why LiH II students are required to work with critical material in seminar, formative and summative assessments, and why their formative feedback is guided to explain what about their current work needs building on for 2nd year assessment. Content for both LiH I and LiH II sows the seeds of historical and critical focus that forms the second year Option A range.

The entire first year programme articulates module focus in relation to building foundational skills, knowledge and understanding for literary study. The second year is designed to allow students to deepen and develop these through a focus on historical breadth and range, complemented by thematic choices that allow students to personalise their degree programme and begin specialising, as well as modules that help them to understand themselves as writers participating in critical dialogues. The degree works towards the specialisation and independent work demanded by third year modules which, in turn, are articulated in relation to BA Hons achievement, and post-BA Hons demands.

Progression (in relation to course coherence) is a key part of the Q300 welcome talk, and the module enrolment briefings (one for 1st years and one for 2nd years).

### PS3.2 Feedback cycle

Please explain how assessments and feedback / feed forward support the coherence of the programme. Comment on number and types of assessment, both formative and summative; the types and format of feedback students will receive; and their sequencing. How will assessments and feedback impact on subsequent modules?
## FEEDBACK CYCLE FOR THE PROGRAMME

**FEEDBACK CYCLE** (Constructive critical feedback is central to effective learning and the development of student skills and confidence. Colleagues are asked to clarify how often and in what format feedback will be provided on both formative and summative work)

### STAGE 1

<table>
<thead>
<tr>
<th>Module</th>
<th>Number of times students will receive feedback on formative submissions</th>
<th>FEEDBACK ON FORMATIVE SUBMISSIONS</th>
<th>FEEDBACK ON SUMMATIVE SUBMISSIONS</th>
<th>How will feedback on summative submissions help students in their work on subsequent modules?</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Applied Drama &amp; Technical Skills</strong></td>
<td>12</td>
<td>Weekly verbal feedback, one-to-one, on each practical and technical element of the course</td>
<td>Weekly oral formative feedback leads to a) summative process grade and b) tests.</td>
<td>3 Weekly feedback on summative work helps students in the formative process grade and technical elements are assessed by written feedback and practical course tests.</td>
</tr>
<tr>
<td><strong>Post-war British Drama</strong></td>
<td>12</td>
<td>Weekly feedback on scene classes, direct personal feedback on rehearsals by tutor.</td>
<td>Weekly formative feedback leads to essay: personal rehearsal feedback addresses final performance.</td>
<td>2 Written feedback on essay: written feedback on performance sets goals for all future production work.</td>
</tr>
<tr>
<td><strong>Introduction to World Dramatic Literature</strong></td>
<td>1</td>
<td>Theatre review marked but ungraded (Week 4)</td>
<td>Theatre reviews address writing difficulties and lead to 1st essay.</td>
<td>1 Written feedback on essays</td>
</tr>
<tr>
<td><strong>Theatre Theory and Performance</strong></td>
<td>11</td>
<td>Verbal feedback on class presentations, individual feedback on voice and movement and weekly verbal feedback, one-to-one, on each practical and technical element of the course.</td>
<td>Class presentation feedback leads to essay: Technical, voice and movement skills aid performance work in Postwar British Drama</td>
<td>3 Written feedback on essay: oral and written feedback on technical elements and voice and movement work.</td>
</tr>
<tr>
<td><strong>Writing Texts</strong></td>
<td>2+</td>
<td>The teaching involves writing exercises in class; feedback on these is frequent, informal, and not exactly the same for</td>
<td>The writing exercises are part of the content of the module. So they will</td>
<td>2 Written feedback on both assessed pieces, tutorial</td>
</tr>
</tbody>
</table>
everyone. Therefore, as is the norm on this form, the way the question has been asked is inappropriate to what actually happens.

Reading Plays 11 Theatre review. Class presentations. Feedback on formative elements leads to both essays 2 Written feedback on essays Written feedback prepares students for 2nd year ‘in-depth study’ and ‘close reading’

### STAGE 2

<table>
<thead>
<tr>
<th>Module</th>
<th>FEEDBACK ON FORMATIVE SUBMISSIONS</th>
<th>FEEDBACK ON SUMMATIVE SUBMISSIONS</th>
</tr>
</thead>
<tbody>
<tr>
<td>LDCD2X47 From Tragic to Epic Performance</td>
<td>Number of times students will receive feedback on formative submissions</td>
<td>What format will feedback on formative submissions take?</td>
</tr>
<tr>
<td>Drama Outreach</td>
<td></td>
<td>Weekly expert feedback on the developing project: deductive feedback on principles of applied drama</td>
</tr>
<tr>
<td>Performance Skills: The Actor and the Text</td>
<td>11</td>
<td>Sonnet performance reworking; tutorials following scene classes; oral feedback and reworking of scenes.</td>
</tr>
<tr>
<td>Political Drama</td>
<td>6</td>
<td>Specialist workshops to aid later project work</td>
</tr>
</tbody>
</table>
### Classical Theatre
- **6 Classroom performance/presentation**
- Feedback on presentations leads to essays.
- **2** Written feedback on essays

### World Performance
- **1 Full weekend workshop**
- Verbal feedback on workshop leads to essay and practical exam.
- **1** Written feedback on essay: oral feedback on practical exam

### Comedy in European Drama
- **1 Tutorials**
- Written feedback on essays and/or presentation

### STAGE 3

<table>
<thead>
<tr>
<th>Module</th>
<th>Feedback on Formative Submissions</th>
<th>Feedback on Summative Submissions</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Drama and Literature: the Question of Genre</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Number of times students will receive feedback on formative submissions</td>
<td>What format will feedback on formative submissions take?</td>
<td>How will feedback on formative submissions help students to complete summative work?</td>
</tr>
<tr>
<td>11 x 2</td>
<td>Oral analysis of adaptation workshops. Tutorials on adaptation scripts and the theoretical essay. Oral feedback on class presentations</td>
<td>Workshop and tutorial analysis lead to final reworked script and essay; oral feedback to class presentation and analytical feedback of adaptation leads to essay on theory of genre</td>
</tr>
<tr>
<td><strong>Drama Production</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>11 x 14</td>
<td>Weekly research presentation (one per semester for each student). Weekly production meetings to analyse and develop production elements; daily directorial feedback on rehearsals.</td>
<td>Daily rehearsal feedback leads to performance; Weekly research feedback leads to essay. Weekly production meeting feedback leads to process grade.</td>
</tr>
<tr>
<td>Course</td>
<td>Level</td>
<td>Description</td>
</tr>
<tr>
<td>---------------------</td>
<td>-------</td>
<td>-----------------------------------------------------------------------------</td>
</tr>
<tr>
<td>Drama Projects</td>
<td>12</td>
<td>Weekly supervision and feedback on script, design and production development. Oral feedback on dress rehearsal. Regular consultation with studio technicians</td>
</tr>
<tr>
<td>Drama Dissertations</td>
<td>3</td>
<td>Three supervision meetings (usually 1 hour) in the semester, commenting on thesis drafts and/or discussing theoretical issues</td>
</tr>
<tr>
<td>Creative Writing Dissertation</td>
<td>3</td>
<td>Three supervision meetings (usually 1 hour) in the semester, commenting on drafts and/or discussing theoretical issues</td>
</tr>
<tr>
<td>Contemporary Drama and Film</td>
<td>occasional</td>
<td>Verbal feedback on performance of scenes</td>
</tr>
</tbody>
</table>

Written feedback leads to self-evaluation of artistic achievement and prospects.

Written feedback leads to postgraduate research possibilities.

Written feedback leads to postgraduate creative writing possibilities.
## PS4 | EXAMINATIONS

<table>
<thead>
<tr>
<th>How many modules will include an exam element?</th>
<th>Written</th>
<th>Practical (e.g. OSCES and OSPES)</th>
</tr>
</thead>
<tbody>
<tr>
<td>0</td>
<td></td>
<td>5</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>How many hours of exams are there in Stage 0? (if applicable)</th>
<th>N/A</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>How many hours of exams are there in Stage 1?</th>
<th>n/a unless modules with exam components chosen</th>
<th>N/A</th>
</tr>
</thead>
<tbody>
<tr>
<td>How many hours of exams are there in Stage 2?</td>
<td>n/a unless modules with exam components chosen</td>
<td>5</td>
</tr>
<tr>
<td>How many hours of exams are there in Stage 3?</td>
<td>None, unless students choose modules with exam components.</td>
<td>N/A</td>
</tr>
<tr>
<td>How many hours of exams are there in Stage 4? (if applicable)</td>
<td>2</td>
<td>N/A</td>
</tr>
<tr>
<td>How many hours of exams are there in Stage 5? (if applicable)</td>
<td>0 unless exam modules chosen</td>
<td>N/A for Q300</td>
</tr>
</tbody>
</table>

| How many hours does the programme (as a whole) include? | 0 | 9 |

## PS5 | EQUALITY & WIDENING PARTICIPATION

<table>
<thead>
<tr>
<th>PS5.1 How do the admissions criteria specifically for this course ensure equality of opportunity for all applicants?</th>
</tr>
</thead>
<tbody>
<tr>
<td>Equality of opportunity for all applicants is ensured by our admissions criteria and processes. Anyone applying without ‘traditional’ qualifications (such as A-level / Bac) will be interviewed and an offer made on the basis of that. We invite applicants without the usual qualifications to provide evidence in their application that they have begun to think in a relatively formal way about literature (begun an Access course, gone to some evening classes) and, through their interview, to demonstrate their literary critical skills. This innovation has been a real move in the direction of widening participation, and permits anyone who wishes to make a case for why they ought to be considered for a place to do so. Drama auditions are scheduled in accessible rooms for any students with specific mobility needs. Finally, all UEA students are encouraged through the Dean of Students support services to identify any specific adjustments or support to assist them in their study, and at the Admissions stage LDC initiates this process by introducing any self-disclosed students with specific learning needs to DoS so that such support can be established at the earliest stage possible.</td>
</tr>
</tbody>
</table>

| PS5.2 What steps have been taken to ensure an inclusive curriculum? |
PS5.3 In what ways do learning and teaching and assessment methods ensure inclusivity, reasonable adjustment and equality of opportunity?

Timetables are released well in advance of the new semester to ensure that those with caregiving responsibilities can plan around their lectures and seminars. The use of Blackboard to supplement class activities and to archive lecture and seminar materials allows students to learn in their own time as well as in class. A wide range of formative and summative assessment practices are utilised to ensure that students have multiple opportunities to express their ideas and demonstrate what they've learned on each module.

Staff at LDC are always made aware of general disabilities policy from the Dean of Students' Office, and specific instructions about any students' particular disabilities, and on how to work with students to help them in seminars. Such steps can, for example, include using different typefaces and colours on power-points and hand-outs to make it easier for dyslexic students to read them. We also work to redress any physical access issues which have gone overlooked.

PS6 EMPLOYABILITY

How is employability embedded into the delivery of the course?

LDC students are actively encouraged from the outset of their degree programmes to think about how to make the very best of their time in the School and at UEA so as to prepare them for post-university life and securing employment and/or additional postgraduate education or training. The School works closely with the University Careers Centre (CCEN) and our School liaison adviser Justine Mann to ensure that both students and staff are made aware of the importance of students’ long-term preparation for postgraduate career destinations.

Advisors, lecturers and tutors are at the forefront of transmitting or ‘cascading’ information about employability events and opportunities directly to their students, and are supported by the School’s Employability Director (ED) and Student Employability Ambassador. A regular employability newsletter from CCEN, disseminated via the LDC ED and teaching staff aims to promote an active culture of thinking about employability at every level. CCEN also runs School/ subject-specific lecture sessions on Options with Literature, Drama, and Creative Writing that speak directly to the career interests and opportunities of our students, and that draw on the examples and experience of recent LDC alumni now in graduate-level employment.

LDC students have many opportunities within their degree programmes to actively develop their writing across a range of registers and forms, such publishing.
creative writing, and journalism. The School manages internship placements with the Writers Centre Norwich, and Drama students can take a module option that offers an internship relevant to the performing arts. The School is also committed to the commercial and professional dimension of creative writing and has strong links with the literary world. Several literary agency work placements are advertised during the academic year. (LDC students have a good track record of gaining work experience within publishing houses as a result of their networking at the London Book Fair and with the Society of Young Publishers.)

LDC is involved with three further employability-related initiatives. The School works closely with the University Writers Service, a new initiative that provides online businesses with content writing services and trains talented students to become content writers through comprehensive Search Engine Optimization and marketing workshops. The LDC Career Mentors Scheme pairs alumni with current students. Our students are currently mentored by those working in a variety of sectors and professions including advertising, marketing, public relations, arts administration, journalism and publishing in the heritage sector. LDC also now manages a national online careers resource for students of English literature and related subjects called ‘After English’.
### KEY INFORMATION SET (KIS) DATA

<table>
<thead>
<tr>
<th>KIS</th>
<th>KEY INFORMATION SET data (undergraduate courses only)</th>
<th>Note KIS</th>
</tr>
</thead>
<tbody>
<tr>
<td>KIS1</td>
<td>Quantitative KIS data</td>
<td></td>
</tr>
</tbody>
</table>

#### Year 1 to Year 5

1.1 Percentage of assessment by written exams

1.2 Percentage of assessment by practical exams

1.3 Percentage of assessment by coursework

1.4 Percentage of time in scheduled learning and teaching activities

1.5 Percentage of time in guided independent study

1.6 Percentage of time on placements

<table>
<thead>
<tr>
<th>KIS2</th>
<th>Professional Accreditation</th>
<th>Note KIS</th>
</tr>
</thead>
</table>

2.1 Name of accrediting body (if applicable)

N/A

2.2 Please give details, including any memberships, exemptions etc that the award confers. Please also give accrediting body website URL.

N/A

2.3 Is the accreditation dependent on specific module choices? If so, please include URL of web pages where these details are outlined.

N/A
Course Profile for 2014/5

Course: Drama (U1W400302)
School: Literature, Drama and Creative Writing
Director: Mr Tony Gash

Year 1U

Compulsory Modules (80 credits)

<table>
<thead>
<tr>
<th>Module</th>
<th>Description</th>
<th>Assessment</th>
<th>Credits</th>
<th>Period</th>
<th>Sub-slot</th>
</tr>
</thead>
<tbody>
<tr>
<td>LDCD400 3B</td>
<td>POSTWAR BRITISH DRAMA</td>
<td>WW</td>
<td>20</td>
<td>SEM 2</td>
<td>A9<em>A10,B9</em>B10,A7*A8,U</td>
</tr>
<tr>
<td>LDCD400 7A</td>
<td>INTRODUCTION TO WORLD DRAMATIC LITERATURE S 1</td>
<td>CW</td>
<td>20</td>
<td>SEM 1</td>
<td>B1<em>B2</em>B3*E4,U</td>
</tr>
<tr>
<td>LDCD401 6A</td>
<td>APPLIED DRAMA AND TECHNICAL SKILLS</td>
<td>PR</td>
<td>20</td>
<td>SEM 1</td>
<td>D1<em>D2</em>A3<em>B4,E2</em>E3<em>A4,A1</em>A2,D3<em>C4,B5</em>B6<em>B7</em>B8*E9,U</td>
</tr>
<tr>
<td>LDCD401 7B</td>
<td>THEATRE: THEORY AND PERFORMANCE</td>
<td>PR</td>
<td>20</td>
<td>SEM 2</td>
<td>B3<em>E4</em>,D1<em>D2</em>A3<em>B4,E2</em>E3<em>A4,A2</em>D3<em>C4,B5</em>B6<em>B7</em>B8*E9,U</td>
</tr>
</tbody>
</table>

Options Range A

Students will select 40 credits from the following modules:

<table>
<thead>
<tr>
<th>Module</th>
<th>Description</th>
<th>Assessment</th>
<th>Credits</th>
<th>Period</th>
<th>Sub-slot</th>
</tr>
</thead>
<tbody>
<tr>
<td>AMAM4009A</td>
<td>ANALYSING FILM</td>
<td>CW</td>
<td>20</td>
<td>SEM1</td>
<td>D2,U</td>
</tr>
<tr>
<td>HIS-4001A</td>
<td>INTRODUCTION TO MEDIEVAL HISTORY</td>
<td>CW</td>
<td>20</td>
<td>SEM1</td>
<td>&quot;D2*E1,U&quot;</td>
</tr>
<tr>
<td>HIS-4003A</td>
<td>INTRODUCTION TO MODERN HISTORY</td>
<td>CW</td>
<td>20</td>
<td>SEM1</td>
<td>&quot;B4*A5,U&quot;</td>
</tr>
<tr>
<td>LDCD4018B</td>
<td>READING PLAYS</td>
<td>PR</td>
<td>20</td>
<td>SEM2</td>
<td>C1*C2,U</td>
</tr>
<tr>
<td>LDCL4008A</td>
<td>LITERATURE IN HISTORY 1</td>
<td>CW</td>
<td>20</td>
<td>SEM1</td>
<td>C5*U</td>
</tr>
<tr>
<td>LDCL4010A</td>
<td>INTRODUCTION TO CULTURAL STUDIES</td>
<td>CW</td>
<td>20</td>
<td>SEM1</td>
<td>C1*C2</td>
</tr>
<tr>
<td>LDCL4013A</td>
<td>READING TRANSLATIONS: TUTORIAL CLASS</td>
<td>CW</td>
<td>20</td>
<td>SEM1</td>
<td>A8</td>
</tr>
</tbody>
</table>
Students on this programme are not permitted to take an Internship module (LDCD5014A/LDCD5015B) as well as the Semester Abroad modules (LDCL5025B/LDCL5026B). At the end of Year 2, all students must have taken LDCD5022A: From Tragic to Epic Performance and LDCD5018B: Drama Outreach Project unless you have chosen a Semester Abroad or an Internship module. Those students who opt for a Semester Abroad or Internship must have taken either LDCD5022A: From Tragic to Epic Performance or LDCD5018B: Drama Outreach Project. Students who select either of the Creative Industries Research Internship modules (LDCD5014A/LDCD5015B) must normally also select one of the Creative Industries Research Project modules (LDCD5019A/LDCD5020B).

Students will select 100 credits from the following modules:

<table>
<thead>
<tr>
<th>Module</th>
<th>Description</th>
<th>Assessment</th>
<th>Credits</th>
<th>Period</th>
<th>Sub-slot</th>
</tr>
</thead>
<tbody>
<tr>
<td>LDCD5011B</td>
<td>LITERATURE IN HISTORY II</td>
<td>CW</td>
<td>20</td>
<td>SEM2</td>
<td>C6,U</td>
</tr>
<tr>
<td>LDCD5020B</td>
<td>WRITING TEXTS</td>
<td>PR</td>
<td>20</td>
<td>SEM2</td>
<td>B2, U</td>
</tr>
</tbody>
</table>

Year 2U

**Options Range A**

Students on this programme are not permitted to take an Internship module (LDCD5014A/LDCD5015B) as well as the Semester Abroad modules (LDCL5025B/LDCL5026B). At the end of Year 2, all students must have taken LDCD5022A: From Tragic to Epic Performance and LDCD5018B: Drama Outreach Project unless you have chosen a Semester Abroad or an Internship module. Those students who opt for a Semester Abroad or Internship must have taken either LDCD5022A: From Tragic to Epic Performance or LDCD5018B: Drama Outreach Project. Students who select either of the Creative Industries Research Internship modules (LDCD5014A/LDCD5015B) must normally also select one of the Creative Industries Research Project modules (LDCD5019A/LDCD5020B).

Students will select 100 credits from the following modules:
**Form Version 30.01.2013**

<table>
<thead>
<tr>
<th>Module</th>
<th>Description</th>
<th>Assessment</th>
<th>Credits</th>
<th>Period</th>
<th>Sub-slot</th>
</tr>
</thead>
<tbody>
<tr>
<td>LDCD5015B</td>
<td>CREATIVE INDUSTRIES RESEARCH INTERNSHIP (SPR)</td>
<td>PR</td>
<td>40</td>
<td>SEM2</td>
<td>U</td>
</tr>
<tr>
<td>LDCD5018B</td>
<td>DRAMA OUTREACH PROJECT</td>
<td>PR</td>
<td>20</td>
<td>SEM2</td>
<td>A5<em>A6</em>A7*A8</td>
</tr>
<tr>
<td>LDCD5019A</td>
<td>CREATIVE INDUSTRIES RESEARCH PROJECT (AUT)</td>
<td>CW</td>
<td>20</td>
<td>SEM1</td>
<td>U</td>
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<td>LDCD5020B</td>
<td>CREATIVE INDUSTRIES RESEARCH PROJECT (SPR)</td>
<td>PR</td>
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<tr>
<td>LDCD5021A</td>
<td>ADAPTATION: SHAKESPEARE ON STAGE AND SCREEN</td>
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<td>B5<em>B6</em>B7,A5*A6</td>
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<td>LDCD5022A</td>
<td>FROM TRAGIC TO EPIC PERFORMANCE</td>
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<td>C2<em>C3</em>D4,U</td>
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<td>LDCD5023A</td>
<td>AUDIO DRAMA: THE THEATRE OF THE MIND</td>
<td>CP</td>
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<td>C6<em>C7</em>C8</td>
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<td>LDCD5024A</td>
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<td>A6<em>A7</em>A8<em>A9</em>A10</td>
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<td>LDCD5025A</td>
<td>METHOD AND MEISNER</td>
<td>PR</td>
<td>20</td>
<td>SEM2</td>
<td>B1<em>B2</em>B3<em>E4,C6</em>C7*C8</td>
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<tr>
<td>LDCL5026A</td>
<td>ERASMUS EXCHANGE: SPRING SEMESTER</td>
<td>PR</td>
<td>60</td>
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<tr>
<td>LDCL5027A</td>
<td>LITERATURE STUDIES SEMESTER ABROAD (SPRING)</td>
<td>PR</td>
<td>60</td>
<td>SEM2</td>
<td>U</td>
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<tr>
<td>LDCL5030A</td>
<td>THEATRES OF REVOLT: NINETEENTH-CENTURY EUROPEAN DRAMA</td>
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<td>D6<em>D7/C5</em>C6</td>
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<td>SHAKESPEARE</td>
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<td>LDCL5051A</td>
<td>I AM</td>
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<td>LDCL5052A</td>
<td>COMEDY AND THE ABSURD IN DRAMA</td>
<td>CP</td>
<td>20</td>
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<td>B2<em>B3</em>E4</td>
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**Options Range B**

Students will select 20 credits from the following modules:

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<th>Credits</th>
<th>Period</th>
<th>Sub-slot</th>
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<td>AMAF5*</td>
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<td>LDCC5*</td>
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Year 3U

**Compulsory Modules (90 credits)**

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<tr>
<td>LDCD6007A</td>
<td>DRAMA PRODUCTON (YEAR 3)</td>
<td>PR</td>
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<td>SEM1</td>
<td>C6<em>C7</em>C8<em>E6</em>E7<em>E8</em>E1<em>E2</em>E3<em>A4</em>A5<em>A6</em>A7<em>A8</em>D9<em>D10</em>CY</td>
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<td>LDCD6011B</td>
<td>DRAMA PROJECTS</td>
<td>PR</td>
<td>30</td>
<td>SEM2</td>
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**Options Range A**

Students will select 30 credits from the following modules:

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<th>Assessment</th>
<th>Credits</th>
<th>Period</th>
<th>Sub-slot</th>
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<tr>
<td>LDCCD602B</td>
<td>CREATIVE WRITING DISSERTATION (SPR)</td>
<td>PR</td>
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<td>SEM2</td>
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<td>LDCD6012B</td>
<td>DRAMA DISSERTATION</td>
<td>PR</td>
<td>30</td>
<td>SEM2</td>
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<tr>
<td>LDCD6102B</td>
<td>CONTEMPORARY DRAMA AND FILM</td>
<td>CP</td>
<td>30</td>
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<td>LDCL6017B</td>
<td>DRAMA AND LITERATURE: THE QUESTION OF GENRE</td>
<td>CP</td>
<td>30</td>
<td>SEM2</td>
<td>D1<em>D2</em>A3,E1*E2</td>
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<td>LDCL6016B</td>
<td>SHAKESPEARE: SHADOW AND SUBSTANCE</td>
<td>CW</td>
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<td>LDCL6101B</td>
<td>LITERATURE AND OPERA</td>
<td>WW</td>
<td>30</td>
<td>SEM2</td>
<td>C6<em>C7</em>C8, A1, A2, D3, C4</td>
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KIS data