Programme Specification
Definitive Document

1. Basic Information

1.1 Awarding Institution:	Plymouth Marjon University
1.2 Teaching Institution:	Plymouth Marjon University
1.3 Locus of Delivery:	Plymouth Marjon University
1.4 Final Award Title:	MA
1.5 FHEQ Level:	7
1.6 Programme Title:	Experimental Theatre Practice
1.7 Mode and Duration of Study:	Full Time - 1 year
1.8 School:	Arts, Humanities and Social Sciences.
1.9 HECoS Code:	100698
1.10 Collaborative Provision Arrangement:	N/A
1.11 Admission Criteria	Normal University entrance criteria apply (please refer to the website for further details). International students will be expected to meet the English language requirements of IELTS 6.5 or equivalent.
1.12 Accrediting Professional Body/PSRB	N/A
1.13 QAA Subject Benchmarking Group(s):	Drama, Dance and Performance
1.14 Other External Points of Reference:	*Framework for Higher Education Qualifications (FHEQ)*; *UK Professional Standards Framework*
1.15 Language of Study (for learning, teaching and assessment):	English
1.16 Work-Based Learning Arrangements:	N/A
1.17 Arrangements for Distance Learning:	N/A
1.18 Original Date of Production:	November 2020
1.19 Date of Commencement:	September 2022
1.20 Review Date:	September 2028

2. Programme Outline

The programme aims to foster innovation and experimentation, to deepen creative and performance skills, theoretical knowledge, and research and production skills.

This MA investigates the breadth of live art practices in order to innovate definitions of and challenge the limits of theatre. The programme is designed to develop independent artists, practitioner-researchers, scholarly researchers and reflective practitioners within and beyond the theatre context.

Students will advance their practical knowledge and deepen their somatic awareness through immersive, taught workshops from a range of professional practitioners from a diverse range of body-based practices. Through oral and written articulations students will broaden their critical knowledge of current theatre perspectives and trends and their philosophical, socio-political, and cultural contexts. Students develop a strong relationship with themselves as artists and thinkers within a collective, collaborative environment, strengthening their own agency through dialogue with others.

Teaching and learning will develop student engagement with and understanding of praxis, focusing on the relationship between process, practice, research and concept building as essential to production. Modules support students to develop and pitch project concepts in relation to practical work, building a robust sense of their own artistry. The programme culminates in the realisation of a major work.

Students generate distinct ideas and agency through working independently in shared studio environments. Forums for debate and exchange in pedagogic research allow for consistent peer feedback and support. The cohort will hold within it practices that may include performing, performance making, directing, dramaturgy, writing... Areas of interest may include post dramatic theatre, autobiography/biomythography, improvisation as performance, linear/non-linear narratives, memory, audience participation, site specificity, immersive performance (digital/live).

We will actively seek (and celebrate the power of) a diverse cohort, creating opportunities for a rich cross-pollination of ideas and intentions. Students will gain a strong sense of interdisciplinary practice and their own fluid position within this. Different trajectories will allow collective research and collaborative outputs both from within the programme, across the department and into the broad professional field.

The MA is underpinned by cultural studies. Modules are delivered from scholarly and practical perspectives, recognising that these are symbiotic, and therefore the programme is structured so that students will engage in classroom, studio-based and online activities. This aims to ensure that all learners develop an advanced understanding of themselves as creative practitioners from within a developed knowledge of current research across a wide range of theoretical and practical fields and that they are advanced in their ability to shift their practice between live and digital spaces.

2.1 Integrating Sustainability into the Curriculum

The programme team is responsible for embedding sustainability into the curriculum. The overarching aim is to empower students to become global citizens, whilst increasing their employability. We implement this through engaging with a comprehensive understanding of the idea of sustainability, which outlines respect for human rights, equality, social and economic justice, intergenerational responsibilities, ethics and cultural diversity and transferable skills. The design of this programme furthers the UN's Sustainable Development Goals, through its commitment to quality education, partnership working and industry innovation, in an environment that nurtures good health and wellbeing.

Creative practitioners will work at the centre of current crisis; climate crisis, equality, migration, refugee movement, identity construction and social politics. These environmental and social issues make up the content of this programme's research. The work that will be researched and produced on this course of study will have sustainability issues at their core, informing and challenging their practice and their product, forging creative solutions in their consideration of materials, content, marketing and exposure. We aim for frontline innovation here as the students of this programme tackle first-hand the rapid growth of demand for new ways of being in the 21st Century.

The programme team works alongside other University-wide agendas, such as student engagement, to embed these concepts more widely. The curriculum has been thoughtfully aligned and made relevant to ensure these principles are being implemented. As with all performing arts-based programmes, the opportunities to perform in public help to build confidence, strengthen oral skills and develop the ability to work within groups with a common aim or goal. Through research into performance practices from around the world that are at the forefront of the field, students will be encouraged to consider how sustainability agendas are embedded in the work, and how they can translate this into their own ethics of practice.

3. Distinctive Features

The programme takes an international view on contemporary performance practices and focuses on collective, non-hierarchical theatre structures and the multi-faceted practitioner/performer.

The programme will seek students from a range of performance and body-based practices, creating a diverse cohort. The students develop their own work in a collective environment, adopting ethics of non-hierarchical practice, enriching and consolidating their own ideas and art making through supported dialogue with others. This programme will be unique in its focus on the performer/artist-as-maker. Immersive, somatic and body-based training continues as the student makes and produces work. The experiential work informs the concept, research and production.

The programme hinges on the interrelated concerns between all live art practices, providing a forum for dialogue between the conceptual artist who employs their body in their work, who 'rejects' the theatrical, and the theatre artist who may not initially see the value in an 'unconstructed body' standing as-it-is on stage. Areas of expertise in the teaching body include performance practice via technologies of 'writing live', collective practice, advanced theatre ethics, performance art and live art experimentation. A key distinctive feature is that this programme intends to nourish and extend possibilities for the theatre practitioner. The programme will seek and celebrate diversity in its cohort.

4. Programme Aims

The MA Experimental Theatre Practice develops students for future careers within the broad field of theatre as: performers, makers, writers, directors, dramaturges, academics. This programme provides practical and intellectual challenges that will support and develop the students' sense of artistry and their ability, desire and confidence to innovate within and beyond the field.

The Programme aims to:
- *Develop innovative practices, which seek to destabilize received hierarchies and epistemologies;*
- *Undertake experimentation and cultivate a collective and supportive infrastructure in order to push work forwards;*
- *Develop students as autonomous, creative and progressive practitioners;*
- *Incite in students open-mindedness, bravery and a sense of possibility;*
- *Encourage and guide students to examine the world beyond themselves in progressive, reflective and ethical ways.*

5. Programme Learning Outcomes

Knowledge & understanding:
By the end of this programme students should be able to demonstrate:

1. A systematic knowledge of cultural contexts, critical perspectives and relevant theories in relation to current innovations in conceptual body-centred artwork and theatre-making;

2. A deep understanding of the interplay between creative and critical modes of enquiry;

3. A deep understanding of the processes of creation, realisation and production in relation to audience experience;

4. An articulate self-awareness within wide ranging creative and cultural contexts, leaning towards risk taking, innovation and radical change;

Intellectual skills:
By the end of this programme students should be able to demonstrate:

5. A strong critical awareness of the wider inter-related concerns between live art and theatre practices;

6. A confident ability to Interrogate the use of co-creation, ensemble, and non-hierarchical methodologies within modes of analysis;

7. A high level of articulation of defined knowledge and experiences through practice and scholarship

8. A high level of conceptual understanding that supports rigorous critical evaluative research, advanced scholarship and applied methodologies leaning towards possibly unique approaches and perspectives;

Practical skills:
By the end of this programme students should be able to demonstrate:

9. An innovative, creative and intelligent performance and production vocabulary, informed by advanced skills, structures, working methods and research paradigms;

10. A thoroughly considered repertoire of interpretative skills, practices and making techniques physical/aural/spatial) and the ability to apply them effectively;

11. A wide range of skills that can contribute to the production of performance, for example through direction, appropriate performance styles, physical or notated choreographies, dramaturgy, production, the application and integration of different media;

12. A deep understanding of experience as a mode of analysis and recognition of the value of the process of creation;

Transferable / key skills:
By the end of this programme students should be able to demonstrate:

13. Advanced ability to articulate ideas and communicate information in visual, physical, oral and textual forms;

14. Strong leadership and team skills; effective management, organisation, distribution and documentation of relevant project aims and outputs.

15. The ability to conduct extensive and sophisticated research effectively, to critically apply information retrieval skills, gather, synthesise, evaluate and organise material in appropriate forms (adhering to academic conventions);

16. Acute awareness and respect of difference and diversity within the field;

17. A confident ability to apply their skills, experiences and practice within future learning, research and/or employment offering creative solutions in potentially new and potent ways.

6. Learning and Teaching Methods

A range of learning and teaching approaches will be utilised on this programme to enable flexible, student-centred learning. Considerable emphasis will be placed on critical enquiry, debate and dialogue in relation to learning, development through practice, and for advanced scholarship. The programme offers a balance between teaching and learning methods that include practical workshops, seminars, lectures, dialogue forums, peer-learning, collaboration, independent study and individual supervision.

The learning and teaching approaches employed through the programme contribute directly to the development of key and transferable skills and professional practice skills. Practice-led learning, and practice as research, is central to the programme. Students use their own engaged experiences as a mode of analysis, approaching critical questions *through* their practical work.

In line with the University Learning and Teaching Strategy, the teaching team is committed to engaging with and developing further new approaches to teaching and learning, including the full and active use of the Virtual Learning Environment (VLE) and the use of open learning resources. We strive to offer learning resources that come from a diverse range of sources and creators, with a commitment to a gender, ethnicity, disability, sexuality, age, religion and nationality aware curriculum.

Method	Description
Lecture	A lecture is usually an oral presentation intended to present information or teach students about a particular subject. Lectures are used to convey critical information, history, background, theories and equations. Students access expertise learning from both staff and visiting lecturers on a range of relevant subjects. Via digital platforms of Teams and Zoom a wider range of international guest speakers and presenters will be accessed.
Seminar	A seminar has the function of bringing together small groups for recurring meetings, focusing each time on some particular subject, in which everyone present is requested to participate. This is often accomplished through an ongoing Socratic dialogue with a seminar leader or instructor, or through a more formal presentation of research. It is essentially a place where assigned readings are discussed, questions can be raised and debates can be conducted. Students access expertise learning from both staff and visiting lecturers on a range of relevant subjects. Via digital platforms a wider range of international guest speakers and presenters can be accessed.
Lecture-Presentation	Presented by both staff and students, these practice-based lectures combine physical/performed presentation of processes within the lecture format, shifting between practice and pedagogic contextualisation of practice within the same presentation. Also accomplished through an ongoing dialogue with seminar leaders or instructors, or through a more formal presentation of research. Assigned research is discussed, questions can be raised and debates can be conducted.
workshop	Embodied group practical sessions, interactive training where participants carry out a number of training activities rather than passively listen to a lecture or presentation. Broadly, two types of workshops exist: a general workshop is put on for a mixed audience, and a closed workshop is tailored towards meeting the training needs of a specific group.
Tutorials	A tutorial is a small class of one, or only a few students, in which the tutor, a lecturer, or other academic staff member, gives additional individual attention to the students. More interactive and specific than a lecture, a tutorial seeks to teach by example and supply the information to complete a certain task.
PDT	One to One and group pastoral, academic and practical support for students throughout the programme
Blended Learning	Seminars, some aspects of workshops, Tutorials and PDT support will be available online. Teaching and learning that is conducted synchronously and/or asynchronously, connected and/or located, will make use of digital technologies to facilitate interactions. For example, using webinars: a web-based learning or training activity, usually interactive, for example, a workshop or seminar. Webinars take place synchronously online using video conferencing software, with participants taking part remotely. Webinars may be recorded and made available as a video for asynchronous viewing.
Independent Practice	Activities where a trainee conducts research or another identified learning activity either on their own and/or with tutor support (face -to- face or otherwise). Students will be supported or facilitated via supervision as they work independently to achieve their project aims

6.1 Learning Enhancement

The Learning and Teaching Strategy will prioritise:

- Holistic and inclusive pedagogical approaches
- Flexible and engaging learning environments
- Personal and career development
- Creative learning communities
- Authentic curriculum and assessment design

We will offer practical workshops with professional practitioners, critical enquiry and debate within current, cutting edge, avant-garde theatre practices, in Europe and beyond. Students work in collective frameworks, teachers facilitate eye-level learning processes, developing a strong sense of autonomy and independence in learners, as well as clarity over their own distinctive position within the wider field. This collective environment allows the students to excel in their communication skills as tolerant, aware, deep listeners whose tolerance, awareness and deep listening has thoroughly informed their creative practice.

In line with the University Learning and Teaching Strategy, the teaching team is committed to engaging with, and developing further, new approaches to teaching and learning, including the full and active use of Canvas. We are committed to offering learning resources that come from a diverse range of sources and creators, with a gender, ethnicity, disability, sexuality, age, religion and nationality aware curriculum. The Programme actively challenges normative and received ideas, questioning how they fit within international, intersectional conversations, which often privilege the knowledge systems of the Global North.

6.2 e-Learning

The programme team recognises the increasing contribution that digital resources make to the learning experiences of students and the advantages that can be gained through accessing digital platforms. The programme will utilise a range of database and e-learning sites, which curate and hold live performance, workshop recordings, web-based workshops, and online conferences and forums. The team will utilise the virtual learning environment to create online possibilities for group discussion and information sharing. Students will be expected to work with various web based and social medias in the consideration and development of their artistic work and artistic identity.

In response to the most urgent and challenging issues we are facing in the field today, the module Embodied Practice (ETPM02) will examine digital alongside live participation exploring questions about inclusivity and embodiment in the digital as well as the live space. How do we engage virtually as practitioners – demonstrating how our practices must evolve and respond to international events. This enhances the employability of graduates, who may be seeking future work during pandemics or other global disasters or who hope to expand their reach geographically by working on digital platforms. In ETPM02 and in PRAXIS (ETPM04) students will have the opportunity to develop their digital practice, through exploration of mediums such as photography, video, digital storytelling. Inclusivity and accessibility will be key questions at the front of these explorations.

We will utilise the virtual learning environment to create online possibilities for group discussion and information sharing. Curricula will respond to the digital confidence requirements of current and emerging learning and employment pathways in the field.

7. Modes of Assessment

Assessment methods for this programme are designed to reflect the students' intellectual understanding of their own artistic practice, the professional field and their position within it. There is a considerable weighting towards making. The assessments vary in format in order to effectively link to the learning outcomes. Examples of practical project assignments range from practical activities (group and/or individual), oral presentations, performance (live or mediated), performance lectures, public performances, critical reflection, journals/portfolios, project reports, dissertations.

The programme aims to balance practice and theory, running distinct modes of engagement simultaneously,   so that one informs the other as the student develops through each.   The practice-based pedagogical approach to learning is balanced by the underpinning of the debating forum, seminar-based module Perspectives. All modules include forms of assessment that gage students' level of knowledge, understanding, analytical, critical and contextual skills.
The programme focuses primarily on process and the development of a rigorous creative practice. Module outcomes reflect this. In the final stage, module outcomes focus more closely, but not exclusively, on product and professionality.

Method	Description
Critical Essay	A critical written response to a question or title related to an aspect of live or pre-recorded performance.
Presentation with portfolio	Research and development, methodologies and critical reflections and analyses presented using oral communication skills and performance skills appropriate to the content.
Practical Project	Creative practical work, undertaken either in groups or individually. This enables students to apply skills in a range of performance disciplines (signing, music, acting, dancing) either singly or in combination through the creative processes involved in live or recorded performance.
Reflective Journal	A critical account of the work undertaken usually accompanying a Practical Project, which includes personal and group reflection. It will involve explanation, analyses and interpretation of processes and practices under consideration.
Concept Proposal	A precise and coherent summary of a proposed project setting out the central issues to be addressed and the pragmatic as well as ethical procedures to be followed.

8. Exemptions to University Regulations

Due to the nature of the work, anonymous marking is not possible during the presentation and performance assessments and many of the reflective journal and evaluative write-ups refer to processes that immediately identify a student.

9. Work-Based Learning/Placement Learning

There is no compulsory work-based learning in the programme.

10. Programme Structure

Full Time

Level 7

Module Code	Module Title	Credits	Assessment	Semester/ Term	Compulsory/ Optional	Condonable/ Non-Condonable
ETPM01	Perspectives	30	75% Presentation with portfolio 25% Critical Essay	Semester A	Compulsory	Condonable
ETPM02	Embodied Practice	30	80% Practical Project 20% Portfolio	Semester A	Compulsory	Condonable
ETPM03	Concept Development	30	80% Concept Proposal 20% Presentation with portfolio	Semester B	Compulsory	Condonable
ETPM04	Praxis	30	80% Practical Project 20% Reflective Journal	Semester B	Compulsory	Condonable
ETPM05	Independent Project	60	80% Presentation with portfolio 20% Critical Essay	Semester C	Compulsory	Non-Condonable

Key: Semester X = A & B

Delivery Pattern

Full-time (12 months)

Duration	Taught Input	Module
September - January	Taught *Plus one-to-one tutorials and PDT supervision*	ETPM01 PERSPECTIVES ETPM02 EMBODIED PRACTICE
January - April	Facilitated *Plus one-to-one tutorials and PDT supervision*	ETPM03 CONCEPT DEV. ETPM04 PRAXIS
April - July	Independent with Supervision *Plus one-to-one tutorials and PDT supervision*	ETPM05 INDEPENDENT PROJECT

The table below shows the various 'threads' through the programme. These 'threads' provide cohesion and coherence to the programme, so that learning can be developed and built upon in a robust way that makes sense to the students. Links will be forged during learning sessions with content from previous modules, as well as indication of learning on up-coming modules. The 'threads' act as a mechanism for students to see how the learning links together in meaningful way and will be made explicit to students throughout the programme.

Level 7

Module Code	Module Title	Thread
ETPM01	Perspectives	3, 5
ETPM02	Embodied Practice	1, 2, 4
ETPM03	Concept Development	1, 3, 5, 6
ETPM04	Praxis	1, 2, 3, 4, 6
ETPM05	Independent Project	1, 3, 4, 5, 6

1: Experimentation, innovation and research
2: Collective working structures
3: Clarifying, Strengthening, Articulating and communicating own artistic visions as distinct from and in dialogue with others (co-existing in difference, not 'existing' in a vacuum).
4: Embodied experience as a critical and valuable mode of analysis
5: Company and Independent management skills
6: Employability and professional identity

Structure and Points of Progression

Module Code	Module Title	Credits	Delivery Sequence	Assessment Point	Progression Point
ETPM01	Perspectives	30	Semester A November	MAB – Feb PAB – Feb	
ETPM02	Embodied Practice	30	Semester A December	MAB – Feb PAB – Feb	Students who have successfully completed 60 credits at Level 7, but who do not wish to continue, may be awarded a Postgraduate Certificate (PGCert)
ETPM03	Concept Development	30	Semester B March	MAB – June PAB – July	
ETPM04	Praxis	30	Semester B April	MAB – June PAB – July	Students who have successful completed 120 credits at Level 7, but who do not wish to continue, may be awarded a Postgraduate Diploma (PGDip)
ETPM05	Independent Project	60	Semester C June	MAB – September PAB - September	Students who have successful completed 120 credits at Level 7 qualify for the MA award

11. Accrediting Professional Body /Professional Regulatory and Statutory Body (PSRB)

n/a

12. Professional Advisory Group

This Programme makes active use of an evolving Professional Advisory Group, which supports the needs of the student cohort and staff team. We have actively sought a diversity of input, in line with the University's values. We have utilised our existing industry links and are always looking for opportunities to expand these.

13. Academic Progression Opportunities

Successful participants could be eligible to apply for an MPhil/PhD programme at Plymouth Marjon University, or other institutions.

14. Employability and Career Progression Opportunities

The master's programme has been written by, and in consultation with, industry professionals and levelled with master's programmes across the UK and beyond. It responds to what the team believes to be a gap in training and in the market in terms of how the theatre field innovates. The programme develops a graduate who may enter the industry on several levels as it works against the hierarchies that are still prevalent in the profession. The graduate may be a performer, a director, or both. They may move into marketing, management or production or again, they may choose to work collectively with others and share all of these roles, setting up their own company on their own artistic and structural terms. Our students will be confident to enter and contribute to the wide professional field with their own broad ranging voice, ideas and skills.

The programme acknowledges a competitive and precarious job market. Graduates, like professionals in this sector understand the need to be responsive to opportunities, keeping their skills reflexive and adaptive. The team believes that the graduating student from Experimental Theatre Practice will be prepared for 'the market'. The MA focuses their ability to create their own opportunities. Rather than be minimised to getting an agent and 'waiting for work', they graduate with a professional piece of work, complete with supporting articulations for funding and production. They can manage themselves. Also they will be physically able to work collaboratively in various contexts as a performer, co-creator of a range of projects. Finally, their transferable skills are wide reaching. Public speaking, debating and presentation, creative problem solving, collective and collaborative thinking, writing and realising projects, independence, confidence, innovation and emotional maturity have traction in the cultural industries and beyond. According to the Institute of Student Employers (ISE) Development Survey 2020, employers say that the most crucial skills and attributes they need from graduates are teamwork, interpersonal skills, listening, problem-solving taking responsibility, time management, self-awareness, business-appropriate communication and resilience. This MA programme develops all of these. This programme acknowledges the volatility, uncertainty, complexity and ambiguity (VUCA) of the current climate and commits to preparing the student for this.

Employability Skills

- **Active learning and reflective practice** – students are in charge of their own learning through meaningful activities. They think about and apply what they are learning and are able to reflect in order to improve future performance.
- **Creativity, originality and initiative –** students are able to perceive the world in new ways, to find hidden patterns and to generate new solutions. Students develop the ability to assess situations and initiate solutions independently.
- **Critical thinking and analysis** - students have the ability to actively conceptualise, analyse and synthesise information objectively and make a reasoned judgment to reach an answer or conclusion

- **Complex problem-solving** – students are able to identify complex problems and review related information in order to develop and evaluate options and implement solutions in real-world settings.
- **Leadership and social influence** - students are able to motivate others to act towards achieving a common goal
- **Emotional intelligence** – students are able to recognise and manage their emotions, and the emotions of others, both individually and in groups.
- **Reasoning, problem-solving and ideation** – students are able to consider issues and situations in a sensible way using logic and imagination and have the capacity to form intelligent solutions
- **Systems analysis and evaluation** – students are able to study a process or situation in order to identify its goals and purposes and create systems and procedures that will achieve them in an efficient way

Digital Skills:

- ICT Proficiency and Productivity – students are able to use devices (such as laptops, smartphones and touch screens), and identify and use applications, software and systems that are relevant and most suited to different tasks (e.g. text editing, presentations, spreadsheets and basic screen recording software)
- Digital Collaboration, Participation, Communication – students are able to communicate effectively and appropriately using a variety of digital media such as text-based forums, online video and audio, email, blog posts and social media. They can also participate in digital teams and collaborate with others in digital spaces (e.g. using Google docs, group forums, social media, file sharing applications, Hub).
- Finding Digital Information and Data Management – students have an understanding of different data storage systems and file types (e.g. using network drives, cloud storage and external storage devices). They are able to identify and use appropriate digital productivity tools to find information (e.g. using Marjon Mobile app, advanced online searches, Mendeley, Discovery).
- Digital Learning and Teaching – students are able to identify and use digital learning resources, apps and services (e.g. LearningSpace, Panopto Replay, podcasts, online tutorials). They are also able to participate in digital assessment such as online quizzes and exams and receive and reflect on digital feedback (e.g. Turnitin).
- Digital Problem Solving, Creation & Development – students are able to identify and use digital tools to solve problems and answer questions (e.g. Microsoft Office help, Digital Skills Help, TelKit, online surveys). They are also able to create new digital artefacts and materials such as digital writing, digital imaging, audio and video and creating and modifying webpages (e.g., Poster creation, use of digital cameras and scanners, creating recorded presentations, creating an Edublog).
- Digital Security, Well-being and Identity – students understand how to act safely and responsibly in digital environments and can identify potential risks and consequences (e.g. security settings on social media, netiquette, keeping personal data secure). They are able to look after their personal health, safety, relationships and work-life balance in digital settings and are able to develop and project a positive digital identity across a range of platforms (e.g. LinkedIn, Twitter).

15. Support for Students and for Student Learning

The University recognises the value of the whole student experience within Higher Education and students have full access to the University's facilities for academic and pastoral support and guidance. The Student Support team offers a confidential and comprehensive service to guide and support students through their studies in the following areas:

- Academic Advice
- Academic Skills
- Accommodation
- Disability and Inclusion Advice Service
- Employability and Careers Development
- Finance and Welfare
- Health
- Student Counselling and Well-being
- Student Volunteering

Student support and guidance is further promoted by the following:
- Personal Development Tutor for every student in the University
- Academic tutorial staff, including programme leaders, module leaders and tutors
- Extensive library, and other learning resources, and facilities
- Library and study skills guidance material
- Programme handbooks, and module guides
- The Chaplaincy Centre which is at the heart of the University and is used for social gathering, quiet reflection and prayer
- On-campus Nursery provision

16. Student Feedback Mechanisms

The programme team seek to develop positive relationships with participants through ongoing and continuous dialogue and regular communication. This will happen face-to-face and digitally, providing opportunities to feedback anonymously as well as in person.

Feedback at programme level will be achieved through regular cohort check-ins (synchronous and asynchronous, blended) programme and module evaluations, mid module feedback and evaluations, end of semester feedback and evaluations and the staff student liaison committee. In addition, students will be invited to participate in the Postgraduate Taught Experience Survey (PTES).

17.Other Stakeholder Feedback

A range of consultations have been undertaken in order to develop the programme robustly. To date, these include:

Extensive discussions and collaboration among the proposing team has taken place, this is evident in the wider paperwork. We have consultated with university staff members from several UK and European institutions, sharing information and receiving mentorship from existing MA programs. We have undertaken Consultations (meetings and correspondence) with professionals and academics working in between the sector and the academy in the UK, Europe and the U.S. We are building on already strong connections to seek feedback from and to stay relevant with institutions and outfacing programmes in the city. We are developing relationships with Plymouth based venues and production houses regarding links for our postgraduate students which hope to include a graduating platform festival which can celebrate the graduating work of our students in a professional festival context.

18. Quality and Enhancement Mechanisms

The quality of the student experience and the standards of the awards are managed and quality assured through the University's regulations policies and procedures. Student achievement and progression is managed through the Module Assessment Boards (MABs) and the Progression and Award Boards (PABs). Programmes are reviewed annually through University annual monitoring processes, including external examiner contributions, and incorporate student feedback mechanisms at both modular and the programme level reported formally through the University's annual monitoring and reporting cycle.