****

**Programme Specification**

**Title of Course: BA (Hons) Acting**

**Date Specification Produced: March 2013**

**Date Specification Last Revised: August 2018**

This Programme Specification is designed for prospective students, current students, academic staff and employers. It provides a concise summary of the main features of the programme and the intended learning outcomes that a typical student might reasonably be expected to achieve and demonstrate if they take full advantage of the learning opportunities that are provided. More detailed information on the teaching, learning and assessment methods, learning outcomes and content of each module can be found in the Course Handbook and in individual Module Descriptors.

**SECTION 1: GENERAL INFORMATION**

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| **Title:** | BA (Hons) Acting |
| **Awarding Institution:** | Kingston University |
| **Teaching Institution:** | The Kogan Academy of Dramatic Arts |
| **Location:** | 1st Floor, Dwell House  637 Holloway Road  London N19 5SS |
| **Programme Accredited by** | British Accreditation Council (BAC) |

**SECTION 2: THE PROGRAMME**

1. **Programme Introduction**

The Kogan Academy of Dramatic Arts offers a conservatoire mode of actor and director training utilising a trademark approach and development of the Stanislavski system, ‘The Science of Acting’, an acting technique that expands upon the theories of the Russian actor/director. A group of up to 30 students undergoes three years of intensive training that also uniquely includes the optional study of stage direction, again, according to our brand approach. The Course leads to a BA (Hons) degree at the end of the third year.

Students are given thorough training in Voice and Speech, Stage Movement, Dance, Movement and Singing. The course is also characterised by the many opportunities to perform: each academic year culminates with the production of a full-length play; students across the three years perform in student directed and devised acting exercises and etudes as well as in full-length plays. A methodical approach to reflection, as well as written and oral communication skills is also taught in parallel to acting techniques and skills.

The purpose of *The Science of Acting*, the acting technique founded and developed at The Kogan Academy of Dramatic Arts, is to make the ways and means by which high quality acting is achieved clearly defined, understandable and made into a workable knowledge system. Like the Kogan Academy, leading British acting schools set very high standards for the technical skills they teach (voice, movement, singing, and so on) but they are often neglectful of providing clear points of reference and thus a readily applicable acting technique that underpins the actor’s creative process. Since its opening, it has been the Academy’s aim to clarify and demystify the actor’s process and offer an objective perspective on both our trademark method, the Science of Acting, and other key acting techniques that are taught in conservatoires and practised in the profession today.

The Kogan Academy of Dramatic Arts was founded in 1991 by Sam Kogan. Kogan studied acting and stage directing at GITIS, the State Institute of Theatre Arts (now The Russian Academy of Theatre Arts) in Moscow, under the tutelage of Professor Maria Knebel, herself a pupil of Stanislavski and later a close colleague. After working in the professional theatre and immigrating to England, Kogan started to teach Stanislavski's technique in numerous leading London drama schools including ALRA and Mountview. During this time Kogan readdressed Stanislavki’s work, began his own study into the actor’s process, and as a result started filling in the knowledge gaps of the Stanislavki system (in particular the workings of the subconscious mind) and his ‘Science of Acting’ evolved.

The Science of Acting offers clear and applicable guidelines for the study of human behaviour, thought processes, dramatic analysis and acting, utilised within the context of performance and creation of character. It is believed at the Academy that good acting can only be achieved when the actor is acting as though unobserved. Through the teachings at the Academy, this quality of acting can be achieved - starting with interrogation of the usual definitions of what acting is, i.e. ‘reacting’, ‘being in the moment’, ‘all about emotions’ or as Stanislavski believed ‘feelings’. The Science of Acting goes to the roots of all these phenomena by classifying and explaining the origins, patterns, consequences and manifestations of thoughts, of which reactions, feelings, emotions and behaviours are all manifestations. From this, if the actor can only think the character’s thoughts during performance, these experiences will appear naturally. The Science of Acting is a new milestone in the evolution of understanding what good acting is and how to achieve it. The system comes at the end of a celebrated line of Russian actors, directors and dramatists who shared a common goal of creating realistic theatre to enlighten their audiences. This ground breaking work has been set down in the book *The Science of Acting* written by Sam Kogan and published in 2010 by Routledge, making KADA one of the very few drama schools in the world to have a book published on the acting technique it has developed.

The continued success of KADA underlines the notion that there remains a need within the industry for the Academy’s approach to drama training; i.e. the provision of a clear and critically measurable methodology. We are intent on producing graduates who are highly skilled, self-reliant artists and individuals, who can manage their own careers and are able to create their own professional work.

Our accomplishment has been further proved by the continued professional success of the Academy’s graduates who continue to work in high profile careers within theatre, film, television and education all over the world; British and international actors ranging from the chameleon like *Mike Leigh* regular **Eddie Marsan** to **Sara-Marie Maltha**, the PM’s love interest in the Danish hit thriller, *The Killing* *III.* Other noted KADA graduates include:

**Irfan Hussein** (Film:*War Horse, The Calculus of Love*.TV:*Inside Men, Waking the Dead, Law & Order, Moses Jones, Casualty*); **Pooky Quesnel** – (TV: *Silent Witness, Eastenders, Shameless, Top Boy*, plus numerous high profile theatre credits); **David Bark Jones** (Theatre: *Dealer’s Choice, The Forest, Machinal* (RNT), *39 Steps* (West End), *Noises Off* (Old Vic), *Doctors Dilemma* (Royal Exchange). Film: *RocknRolla, The Expatriate, The DaVinci Code*. TV: *Pride and Prejudice, Oliver Twist, Pillars of the Earth*); **Philip Pritchard** (Theatre:*My Fair Lady, A Little Night Music* (West End), *Lark Rise to Candleford* (Theatre Royal Windsor & No1 Tour), *To Kill a Mocking Bird* (York Theatre Royal & No 1 Tour), *Rhinestone Cowboys* (Mercury Theatre Colchester & No1 Tour) Film:*The Scouting Book for Boys, Act of God, The Last Seven, Jack Says*); **Richard Brake** (FiIm:*Thor: The Dark World, Water for Elephants, Legacy Black Ops, Halloween II, Hannibal Rising, Munich, Doom, Batman Begins, Cold Mountain*). **Kate Marlowe** (TV: *It's My Life, Fame, New Boy, Loose Women, The Wright Stuff, M.T.A. Model Turn Actor*).

The Academy’s teaching staff is made up of dedicated and experienced teachers, most of whom worked with Sam Kogan directly, and who are themselves active, successful actors and directors. For example, Neil Sheffield, Head of School, is a professional actor and director who recently had two very successful and highly lauded seasons performing Nick Dark’s one-man tragicomedy *Bud*. Alex Dower, senior acting tutor, recently acted alongside Kristin Scott-Thomas in Pinter’s poignant drama *Old Times* at the Harold Pinter Theatre in London’s West End; Phillip Bulcock, senior acting tutor, has appeared in Christopher Nolan’s *Dark Knight*, lead the cast of the West End hit *Jersey Boys* and played the lead part in the recently premiered feature film *Crossroads*.

The Academy has successfully delivered a three year full-time course in Acting and Directing for over 22 years, utilising sound quality assurance procedures during this time all of which have secured validation, and ensuing re-validations by external bodies. For instance, the course is BAC (British Accreditation Council) accredited (see section E below). To validate this course as a BA (Hons) degree was a very clear course of action: the modules that exist in their present form, that constitute the proposed degree, have been developed since the opening of the Academy. Kingston University is the ideal partner for this endeavour as we share very similar values and standards for drama education.

1. **Aims of the Programme**

* develop students’ directing and/or acting skills to professional standards
* develop students’ understanding of the aims and effects of art in general and theatre art in particular
* provide an understanding of the social and historical contexts within which acting has developed and of the relationship between such contexts and acting practices, thereby encouraging an appreciation of the relationship between theory, history and practice
* develop students’ ability to take responsibility for the quality of their work in individual and group contexts
* develop students’ initiative and confidence in their ability to seek out and manage future career opportunities in the live and recorded arts or in further academic study

1. **Intended Learning Outcomes**

The programme outcomes are referenced to the QAA subject benchmarks for *Dance, Drama and Performance* (2007) and the Frameworks for Higher Education Qualifications of UK Degree-Awarding Bodies (2014), and relate to the typical student.

The programme provides opportunities for students to develop and demonstrate knowledge and understanding, skills and other attributes in the following areas:

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| **Programme Learning Outcomes** | | | | | |
|  | **Knowledge and Understanding**  **On completion of the course students will have knowledge and understanding of:** |  | **Intellectual skills**  **On completion of the course students will be able to:** |  | **Subject Practical skills**  **On completion of the course students will be able to:** |
| A1 | The actor’s approach to the creation of a character, from first read-through to rehearsal and performance (DDP 4.5) | B1 | Analyse, reflect upon and develop critical assessment of their own and their peers’ process and performance work | C1 | Demonstrate the acquisition of professional level acting skills |
| A2 | The actor’s vocal technique, vocal preparation and expression (DDP 4.3, 4.5) | B2 | Analyse a play or script from any period in terms of psychological, social, political and economic information and the application of this knowledge to practical work (DDP 4.3) | C2 | Realise character, emotion and narrative through the utilization of physical and/or vocal skills |
| A3 | Acting techniques for camera and radio (DDP 4.2, 4.3, 4.5) | B3 | Create, develop and share coherent, well thought through ideas, in spoken and written forms | C3 | Analyse dramatic texts, genres and theatre history from the actor’s perspective |
| A4 | Key practitioners and their approaches to the actor and text (DDP 4.2, 4.5) | B4 | Demonstrate the ability to make accurate and perceptive observations and express them with clarity and confidence | C4 | Utilize appropriate personal experience, textual analysis, appropriate research and detailed observation to assist in the preparation of a performance (7.10) |
| A5 | Dramatic genres (DDP 4.5) | B5 | Analyse and record the process of their creative practice in clear and precise terms | C5 | Show independence and self reliance within the creative process of an actor applying knowledge taught and skills learnt autonomously and sustaining a professional working ethos |
| A6 | Histories of theatre, directing, music and art - developing an historic knowledge of acting and art in general (DDP 4.2, 4.3) | B6 | Demonstrate the ability to undertake independent study to extend individual knowledge of the subject | C6 | Undertake effective collaboration with others and the realization of a performance or event within or across disciplines (DDP 4.2, 4.3) |

In addition to the programme learning outcomes identified overleaf, the programme of study defined in this programme specification will allow students to develop a range of Key Skills as follows:

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| **Key Skills** | | | | | | |
| **Self-Awareness Skills** | **Communication Skills** | **Interpersonal Skills** | **Research and information Literacy Skills** | **Numeracy Skills** | **Management & Leadership Skills** | **Creativity and Problem Solving Skills** |
| Take responsibility for own learning and plan for and record own personal development | Express ideas clearly and unambiguously in writing and the spoken work | Work well with others in a group or team | Search for and select relevant sources of information | Collect data from primary and secondary sources and use appropriate methods to manipulate and analyse this data | Determine the scope of a task (or project) | Apply scientific and other knowledge to analyse and evaluate information and data and to find solutions to problems |
| Recognise own academic strengths and weaknesses, reflect on performance and progress and respond to feedback | Present, challenge and defend ideas and results effectively orally and in writing | Work flexibly and respond to change | Critically evaluate information and use it appropriately | Present and record data in appropriate formats | Identify resources needed to undertake the task (or project) and to schedule and manage the resources | Work with complex ideas and justify judgements made through effective use of evidence |
| Organise self effectively, agreeing and setting realistic targets, accessing support where appropriate and managing time to achieve targets | Actively listen and respond appropriately to ideas of others | Discuss and debate with others and make concession to reach agreement | Apply the ethical and legal requirements in both the access and use of information | Interpret and evaluate data to inform and justify arguments | Evidence ability to successfully complete and evaluate a task (or project), revising the plan where necessary |  |
| Work effectively with limited supervision in unfamiliar contexts |  | Give, accept and respond to constructive feedback | Accurately cite and reference information sources | Be aware of issues of selection, accuracy and uncertainty in the collection and analysis of data | Motivate and direct others to enable an effective contribution from all participants |  |
|  |  | Show sensitivity and respect for diverse values and beliefs | Use software and IT technology as appropriate |  |  |  |

1. **Entry Requirements**

The minimum entry qualifications for the programme are:

From A levels or equivalent: 240 UCAS points

Plus: Maths and English or English Literature A\* - C

A minimum IELTS score of 6.5 or equivalent is required for those for whom English is not their first language.

Strong emphasis for entry onto the programme is placed upon audition and interview.

1. **Programme Structure**

This programme is offered in full-time mode, and leads to the award of BA (hons) Acting. Entry is normally at level 4 with A-level or equivalent qualifications (See section D). Transfer from a similar programme is possible at level 5 with passes in comparable level 4 modules – but it is not encouraged and ultimately is at the discretion of the course team, who may assign a tailored catch-up programme. Intake is normally in September.

**E1. Professional and Statutory Regulatory Bodies**

The British Accreditation Council: The British Accreditation Council for independent further and higher education is an educational accreditation agency recognised by the British government for International students entering the UK on student visitor visas. The British Accreditation Council was established in 1984 making it the oldest National independent accrediting body for non-EFL independent further and higher education providers in the UK. The BAC has a memorandum of agreement with the Quality Assurance Agency.

Drama UK (validation pending due to restructuring of Drama UK, which is a recent merger of the National Council for Drama Training and the Conference of Drama Schools).

**E2. Work-based learning**

Work placements are not actively encouraged. However, when opportunities arise for students to undertake professional work convenient to their future career, permission will be considered on a case by case basis.

**E3. Outline Programme Structure**

Each level is made up of four modules each worth 30 credit points. Typically a student must complete 120 credits at each level. All students will be provided with the University regulations and specific additions that are sometimes required for accreditation by outside bodies (e.g. professional or statutory bodies that confer professional accreditation). Full details of each module will be provided in module descriptors and student module guides. (see tables overleaf)

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| **Level 4** | | | | |
| **Compulsory modules** | **Module code** | **Credit**  **Value** | **Level** | **Teaching Block** |
| Science of Acting I | DK4023 | 30 | 4 | 1, 2 and 3 |
| Voice and Singing I | DK4024 | 30 | 4 | 1 and 2 |
| Movement and Dance I | DK4021 | 30 | 4 | 1 and 2 |
| Performance, Career and Skills I | DK4022 | 30 | 4 | 1, 2 and 3 |

Students exiting the programme at this point who have successfully completed 120 credits are eligible for the award of Certificate of Higher Education in Acting.

This course permits progression from Level 4 to Level 5 with 90 credits at Level 4 or above. The outstanding 30 credits from Level 4 can be trailed into Level 5 and must be passed before progression to Level 6.

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| **Level 5** | | | | |
| **Compulsory modules** | **Module code** | **Credit**  **Value** | **Level** | **Teaching Block** |
| Science of Acting II | DK5023 | 30 | 5 | 1, 2 and 3 |
| Voice and Singing II | DK5024 | 30 | 5 | 1 and 2 |
| Movement and Dance II | DK5021 | 30 | 5 | 1 and 2 |
| Performance, Career and Skills II | DK5022 | 30 | 5 | 1, 2 and 3 |

Students exiting the programme at this point who have successfully completed 120 credits are eligible for the award of Diploma of Higher Education in Acting.

This course permits progression from Level 5 to Level 6 with 90 credits at Level 5 or above. The outstanding 30 credits from Level 5 can be trailed into Level 6 and must be passed before consideration for an award or progression to Level 7 (if appropriate).

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| **Level 6** | | | | |
| **Compulsory modules** | **Module code** | **Credit**  **Value** | **Level** | **Teaching Block** |
| Science of Acting III | DK6023 | 30 | 6 | 1, 2 and 3 |
| Voice and Singing III | DK6024 | 30 | 6 | 1 and 2 |
| Movement and Dance III | DK6021 | 30 | 6 | 1 and 2 |
| Performance, Career and Skills III | DK6022 | 30 | 6 | 1, 2 and 3 |

Level 6 requires the completion of 120 credits.

1. **Principles of Teaching Learning and Assessment**

The Kogan Academy of Dramatic Arts trains actors at conservatoire level to the highest vocational standards; therefore all teaching within its twelve modules revolves around, and is brought together in, Performance. The principal mode of delivery, therefore, is workshop, but this term can be applied in a variety of ways. For example, a yoga workshop within one of the Movement and Dance modules, is a straightforward, tutor-led, practical technique class, whereas a Science of Acting workshop might contain elements of lecture, seminar discussion and tutor- led exercises which then lead into student-led, tutor-supervised rehearsals. Finally, the term workshop can be applied to a series of practical classes on a specific technique such as acting for camera. The course’s Capstone Project, within which all Level 6 modules are partially assessed, consists of a full theatre production accompanied by a final Performance Report. All Modules last for a whole academic year and progress, in four strands, across the three years of the course.

Students prepare for the final performance report, developing communication skills (writing, research, presentation, reflection etc.) in three multi-strand Performance, Career and Skills (PCS) modules across the course. In this module students are also given guidance and asked to write a weekly Journal commenting on their progress in relation to all of their subjects. This cluster of modules brings together all the skills a young actor will find indispensible in dealing with a modern, ever-changing employment panorama: from communication skills which enable interaction with potential representatives or employment providers, through adapting water-tight acting technique to the prevalent variety of media styles, genres and venues he or she may be called upon to perform in, to artistic entrepreneurial skills, which will allow him or her to achieve and/or create employment for him or herself or others. In PCS modules at Levels 5 and 6 students work with a range of industry professionals, exploring different performance styles and genres, within an array of specially designed workshops and master classes. Film Acting and Film Production classes feature prominently amongst the workshops offered in Levels 5 and 6.

In order to perform to professional standards, our students learn **The** **Science of Acting**, (amongst other methods) which is our trademark approach to acting technique. Students are introduced, in level 4, to the rudiments of the SofA’s concepts as well as terminology, in lessons combining lectures with specially designed exercises that gain in complexity across the school year and indeed throughout levels 4, 5 and 6 of the course. All academic years culminate with the performance of full-length plays.

Supporting the SofA and PCS modules are the traditional and very necessary disciplinary classes specific to the study of acting: Voice, Movement, Singing and Dancing, taught in six modules across levels 4, 5 and 6, to Conservatoire level. These disciplines are taught in practical lessons as well as in workshops; in small groups or one-to-one tutorials.

The Academy is pioneering among British and international acting schools in enhancing education through the use of technology. From its inception, all acting lessons and performances have been recorded on video and stored according to a detailed procedure. These recordings are a vital part of feedback given to students during and after a teaching, rehearsal or performance period. The Academy’s video collection features original lectures by its founder and creator of the Science of Acting, Sam Kogan. Students are encouraged to refer to video material through a methodical procedure, on a regular basis. The Academy’s video collection is currently being digitally transcribed which will ready it for uploading to the internet making it a formal E-learning tool. Blogs, wiki and YouTube are regularly utilized for research purposes. Facebook and Twitter are encouraged marginally.

The above Learning and Teaching Strategy naturally requires a versatile but balanced Assessment Strategy. Assessment at the Academy strongly supports the idea of bringing together theory and practice: for example, students in the SofA modules must demonstrate full theoretical understanding of all concepts and the ability to discuss them from the start as they move on to be assessed on their ability to apply them. Formative Assessment, across all modules, is plentiful and thoroughly organised: tutors write Student Reports focusing on participation, punctuality and success in the achievement of module outcomes. Through this procedure The Kogan Academy demonstrates its commitment to Assessment for Learning.

Practical skills and acting skills are assessed in Open Lessons which include both the students’ demonstration of their performance skills and, through reflective discussion, demonstration of their knowledge and understanding of relevant historical genres as well as their analysis of the content and context of the pieces performed. The programme is planned and discussed between tutor and students in order to best typify the achievement of module outcomes. Likewise, acting and practical skills are assessed in Portfolio fashion; students comply with a series of practical assessments during the academic year and decide, with advice from a Personal Tutor, which assessments should count towards a final summative mark. Journals and Performance Reports are assessed formatively during level 4 and summatively, during levels 5 and 6, once students have had a year to come to terms with this practice. The Final Performance provides an opportunity for Synoptic Assessment for all modules in Level 6.

***Notes on the assessment and re-assessment of performance***

1. At Levels 4 and 5, 40% of the assessment for The Science of Acting module is through an end of year performance. Because these modules are both ‘pass on aggregate’, if a student fails this element of assessment, they may still be able to pass the module. If the failure of this element leads to failure to pass the module, the student will be allowed to retake the performance element. The retake might consist of a solo, duo or small group performance, as appropriate, which is designed, as per Kingston University regulations, ‘to ensure that students can demonstrate the learning outcomes broadly associated with the elements of assessment failed at the first attempt’ (UMS regulations, Version C, p24).
2. At Level 6, 50% of DK6021 Movement and Dance III, 60% of DK6022 Performance, Career and Skills III, 80% of DK6023 The Science of Acting III and 50% of DK6024 Voice and Speech are assessed through a Capstone Project. This project is designed to enable students to integrate different skills, techniques and approaches in performance – as they will do in their acting careers. However, they are assessed according to different criteria for the different modules, these being based on the learning outcomes specific to each module. Hence, even if a student failed the elements associated with one module, this does not mean that they would fail those associated with the others. At level 6, Kingston University Regulations allow reassessment by retake in a maximum of 60 credits, meaning that a student whose performance did not meet the assessment criteria for two of the modules, would be allowed to retake. Students failing to meet the assessment criteria for more than 2 modules would fail the year and would be offered an intermediate award. As the Kogan Academy runs two productions in the summer term, students who fail elements of the first could be offered the opportunity to retake those elements in the second. Alternatively, the retake could take the form of a monologue, duologue or small group performance as described above in relation to Levels 4 and 5.
3. **Support for Students and their Learning**

* **Academy’s Trustees -** Responsible for the management and governance of the Academy as outlined in the Charity Commission’s guidelines.
* **Head of School** - Top line manager for all academic and administrative staff. Designs strategies and action plans in all academic as well as administrative matters. Guarantees and maintains the overall quality of the education, standards of teaching and student experience provided at the Academy.
* **Module Leaders** - Ensure that all subjects within the respective module are taught within the strict validation guidelines. Provide consultation for writing of Module Descriptors and line manage Tutors teaching all or any subjects or workshops falling within their Module. There are four module leaders appointed each academic year based on the basic module strands and they are responsible for the Module Evaluation Questionnaire and for writing the MRDP. Module Leaders deal with student queries related to Modules and have the responsibility of making students aware of all Module aims as well as outcomes.
* **Head of Acting** - The Science of Acting Module Leader deals with all the day-to-day running of the course, including Timetabling and allocation of staff as well as premises, in consultation with the Head of School.
* **Head of Directing** - Responsible for the optional Directing Course, teaching and overseeing all production matters derived from this course. The Head of Directing is the Senior Tutor overseeing student development and organisation of ‘Acting & Directing Development Day’ activities.
* **Student Vice Principal** -Third-year directing students occupy this position by rota. SVP is based in the Main Academic Office and allocated computer and working space; however, Teaching Staff working in this Office are aware of the SVP and partake in up-holding sensitive information confidentiality. The SVP is an important liaison between students and staff. During their time as SVPs students learn about the administration of the school as professional skills experience. SVPs act according to specific guidelines as stated in the SVP Handbook.
* **School Office Manager -** Main executor of budget allocation, the office manager is an early port of call for auditioning students. The Office Manager deals with all Human Resources, financial, and general day to day running of the Academy.
* **Personal Tutors -** One full-time Tutor is assigned as personal tutor for each year cohort and fulfils duties comparable to KU’s Personal Tutor Scheme but suited to KADA student cohort size, based on the following guidelines:
* All students at the start of each academic year will be allocated an experienced and qualified off-site pastoral tutor (of the same sex).
* In respect of 1st year students, their pastoral tutor will contact them to arrange a meeting to take place in the 1st and 7th weeks of the 1st term, and in the final week of the 2nd and 3rd terms of their first year (times may vary). It may not always be possible for these meetings to take place in the prescribed week, in which case tutors will ensure they take place as soon as possible thereafter, or even before.

If students would like to discuss something with their tutor and cannot wait until the time their next meeting is due to take place, they can contact the pastoral tutor on a contact number given to them at or before their first meeting. After the 3rd term of the first year no further meetings will be arranged by the pastoral tutor, but students can contact him/her in the 4th term if there is a matter they would like to discuss.

* In respect of 2nd & 3rd year students, the pastoral tutor will not arrange meetings with them, but they can contact him/her on the phone number given out at the start of the year.
* Counselling
* Should students feel the need for psychotherapy counselling, they should speak with their Pastoral Tutor. We will download a list of psychotherapists registered with the Institute of Psychotherapy and Social Studies, in the area where a student lives or near the Academy.
* Subject to a student completing the first two terms of the course and their financial situation, the Academy will pay their first visit’s fee. Depending on the counsellor’s report sent to the Academy, to which students consent by the fact of asking the Academy for the help with paying for the counselling, one or two further visits may be paid for by the Academy.
* If students do not want their visit to be paid for by the Academy they can contact them direct for an appointment.
* **Field Guide** - Document given to Staff and Students containing basic information about the Academy, the BA (Hons) Acting Course (teaching, learning and assessment), Staff Contact Details and Teaching Resources.
* **Induction Period -** Initial one week of the first term of the year. This period has a specific timetable featuring introductory Science of Acting sessions. New students are taken through all policies, processes, procedures and Field Guide by the Student Vice Principal, Heads of Department and the Office Manager.
* **Facebook Page -** Features up-dates on all Academy Activities and publishes videos of SofA teaching from the Academy archives.

1. **Enhancing the Quality of the Course**

The Academy has several methods for evaluating and improving the quality and standards of its provision. These include:

* External Examiners
* Boards of Study with student representation
* Annual Monitoring and Enhancement
* Periodic review undertaken at subject level
* Student evaluation including MEQs, Level Surveys and the NSS
* Moderation policies
* Feedback from employers
* Lesson observations

1. **Employability Statement**

The Course has been designed to provide training in Acting for live and recorded media at Conservatoire level which is considered the primary preparation route for a professional career in acting for live and recorded media. This type of education connotes study of career skills imparted by industry professionals that culminate in a London showcase presentation for agents, casting directors and other industry professionals. Conservatoire education implies a greater proportion of contact teaching hours than more traditional University Drama and Performance degrees.

As a unique feature, students in our course are offered, as an optional subject, training in stage direction. Hence acting course graduates have directed in national theatres in the UK and abroad and lead theatre production companies. Academy graduates have also moved into film directing or assisting film directors.

Thanks to the optional stage direction course, which extends beyond the third year of study, students have many more opportunities for performance than the average conservatoire acting school student, during and immediately after their period of studies.

Academy graduates go on to become distinguished actors for live and recorded media, as well as directors, acting teachers and coaches. To name a few:

**Isabel Lynch** Director – the Linbury Studio ROH, West Yorkshire Playhouse.

**Audrey Sheffield** Resident Director, National Theatre. Assistant Director. RSC

**Philip Bulcock** Actor, *Crossroads, The Dark Knight*

**Sara-Marie Maltha** Actress, The Killing III (Danish)/Assistant director to Bille August: *Marie Krøyer*

Employability skills are introduced at level 4 through the embedding of key skills within the curriculum. These continue to be developed at Levels 5 and 6. We run a number of events for final year students where they can seek advice, get help with CVs and meet alumni working in a range of areas. Employability skills are taught in the Performance, Career and Skills module.

The Academy maintains a database of all graduates’ professional work. Graduates are e-mailed yearly to update said database. The Academy is uniquely supportive of recent graduates: Students of the optional Directing course are given a budget and full use of school resources to stage a full-length play fully produced. This, in turn, creates performance opportunities for all KADA students but especially for recent graduates who are given preference when casting the abovementioned productions. These considerations encourage graduates to maintain close communication with the Academy throughout their professional life; even the most sought after, mainstream, professional actors, KADA graduates, always make themselves accessible, when possible, upon request from the Academy to provide testimonials or recommendations of the school.

**Approved Variants from the Undergraduate Regulations**

None

1. **Other sources of information that you may wish to consult**

The Science of Acting by Sam Kogan

Paperback: 296 pages; Publisher: Routledge; 1 edition (24 Aug 2009)

Language: English ISBN-10: 0415488125 ISBN-13: 978-0415488129

http://www.thescienceofacting.com/

An Actor's Work: A Student's Diary by Konstantin Stanislavski

Paperback: 708 pages; Publisher: Routledge; 1 edition (21 Sep 2009)

Language: English ISBN-10: 041555120X ISBN-13: 978-0415551205

British Accreditation Council

[www.the-](http://www.the-bac.org/)**[bac](http://www.the-bac.org/)**[.org](http://www.the-bac.org/)

Kingston University London

[www.kingston.ac.uk](http://www.kingston.ac.uk/)

**Development of Programme Learning Outcomes in Modules**

This map identifies where the field/course learning outcomes are **summatively** assessed across the modules for this field/course. It provides an aid to academic staff in understanding how individual modules contribute to the field/course aims, a means to help students monitor their own learning, personal and professional development as the field/course progresses and a checklist for quality assurance purposes.

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|  |  |  | **Level 4** | | | | **Level 5** | | | | **Level 6** | | | |
|  | **Module Code** |  | DK4023 | DK4024 | DK4021 | DK4022 | DK5023 | DK5024 | DK5021 | DK5022 | DK6023 | DK6024 | DK6021 | DK6022 |
| **Programme Learning Outcomes** | **Knowledge & Understanding** | A1 | S |  |  | S | S |  |  | S | S |  |  | S |
| A2 | S | S |  |  | S | S |  |  | S | S |  |  |
| A3 |  |  |  |  |  |  |  | S |  |  |  | S |
| A4 | S |  |  | S |  |  |  | S |  |  |  | S |
| A5 |  |  |  | S |  |  |  | S |  |  |  | S |
| A6 |  |  |  | S |  | S |  | S |  |  |  | S |
| **Intellectual Skills** | B1 | S | S | S | S | S | S | S | S | S | S | S | S |
| B2 | S |  |  | S | S |  |  | S | S |  |  | S |
| B3 | S | S | S |  |  | S | S |  |  | S | S |  |
| B4 |  | S | S | S |  | S | S | S |  | S | S | S |
| B5 | S | S | S | S | S | S | S | S | S | S | S | S |
| B6 | S |  |  | S | S |  |  | S | S |  |  | S |
| **Practical Skills** | C1 | S |  |  | S | S | S |  | S | S | S | S | S |
| C2 | S |  |  | S | S |  |  | S | S | S | S | S |
| C3 | S |  |  | S | S | S |  | S | S | S |  | S |
| C4 | S |  |  | S | S |  |  | S | S |  |  | S |
| C5 |  |  |  |  | S | S |  | S | S | S | S | S |
| C6 | S |  | S | S | S |  | S | S | S |  | S | S |

**Students will be provided with formative assessment opportunities throughout the course to practise and develop their proficiency in the range of assessment methods utilised.**

**Technical Annex**

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| --- | --- |
| **Final Award(s):** | BA (Hons) Acting |
| **Intermediate Award(s):** | Candidates who do not achieve sufficient credit to satisfy the stipulations for the award of a BA (hons) degree may depending on the amount of credits at the time of exit from the programme, qualify for one of the following awards:   1. No fewer than 120 credits—Certificate of Higher Education in Acting 2. No fewer than240 credits—Diploma of Higher Education in Acting |
| **Minimum period of registration:** | 3 years |
| **Maximum period of registration:** | 6 years |
| **FHEQ Level for the Final Award:** | Level 6 |
| **QAA Subject Benchmark:** | Dance, Drama and Performance |
| **Modes of Delivery:** | Full Time |
| **Language of Delivery:** | English |
| **Faculty:** | Kingston School of Art |
| **School:** | Performance and Screen Studies |
| **UCAS Code:** | W410 |
| **Course/Route Code:** |  |
|  |  |