



香港學術及職業資歷評審局
Hong Kong Council for Accreditation of
Academic & Vocational Qualifications

ACCREDITATION REPORT

THE HANG SENG UNIVERSITY OF HONG KONG

LEARNING PROGRAMME ACCREDITATION

**MASTER OF ARTS IN DRAMA AND PERFORMANCE
STUDIES**

AUGUST 2020

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Appendix 1 HKCAAVQ Panel Membership

Appendix 2 Graduate Profile of Master of Arts in Drama and
Performance Studies

1. TERMS OF REFERENCE

1.1. Based on the Service Agreement (No.: AA628), the Hong Kong Council for Accreditation of Academic and Vocational Qualifications (HKCAAVQ), in the capacity of the Accreditation Authority as provided for under the Accreditation of Academic and Vocational Qualifications Ordinance (Cap. 592) (AAVQO), was commissioned by the Hang Seng University of Hong Kong to conduct a Learning Programme Accreditation exercise with the following Terms of Reference:

- (a) To conduct an accreditation test as provided for in the AAVQO to determine whether the Master of Arts in Drama and Performance Studies (MA-DPS) programme of the Operator meets the stated objectives and the Qualifications Framework (QF) standard and can be offered as an accredited programme; and
- (b) To issue to Operator an accreditation report setting out the results of the determination in relation to (a) by HKCAAVQ.

2. HKCAAVQ'S DETERMINATION

Learning Programme Accreditation

2.1. HKCAAVQ has determined that provided the Operator fulfils the pre-conditions to the commencement of validity period as set out in Paragraph 2.5, the Master of Arts in Drama and Performance Studies programme meets the stated objectives and QF standard at Level 6. Subject to the approval by the Chief Executive in Council, the Programme can be offered as an accredited programme with a validity period of three years from 1 September 2021 to 31 August 2024.

2.2. In order for the validity period to take effect, the Hang Seng University of Hong Kong must be registered as a Post Secondary College under the Post Secondary College Ordinance (Cap. 320) and it must comply with any restrictions stipulated in the Institutional Review (IR) Report. The authority for registration under Cap. 320 rests with the Permanent Secretary for Education who may take into account the outcome of the IR Report and other considerations as deemed necessary.

2.3. Validity Period

2.3.1. The validity period will, provided the Operator fulfils the pre-conditions to the commencement of validity period as set out in Paragraph 2.5, commence on the date specified below. Operators may apply to HKCAAVQ to vary the commencement date of the validity period. Applications will be considered on a case-by-case basis.

2.4. The determinations on the Programme are specified as follows:

Name of Operator	The Hang Seng University of Hong Kong 香港恒生大學
Name of Award Granting Body	The Hang Seng University of Hong Kong 香港恒生大學
Title of Learning Programme	Master of Arts in Drama and Performance Studies 戲劇與表演研究文學碩士
Title of Qualification(s) [Exit Award(s)]	Master of Arts in Drama and Performance Studies 戲劇與表演研究文學碩士
Primary Area of Study and Training	Arts, Design and Performing Arts
Sub-area (Primary Area of Study and Training)	Performing Arts
Other Area of Study and Training	Not applicable
Sub-area (Other Area of Study and Training)	Not applicable
QF Level	Level 6
QF Credits	108
Mode(s) of Delivery and Programme Length	Full-time, 1 year Part-time, 2 years
Start Date of Validity Period	1 September 2021

End Date of Validity Period	31 August 2024
Number of Enrolment(s)	Two enrolments per year
Maximum Number of New Students	Full-time, 35 per year Part-time, 10 per year
Specification of Competency Standards-based Programme	☐ Yes ☒ No
Address of Teaching / Training Venue(s)	Hang Shin Link, Siu Lek Yuen, Shatin, New Territories

2.5. Conditions

Pre-conditions

2.5.1. The **Operator** is to review and amend the Programme to ensure a coherent alignment between the positioning of the Programme in its title, Programme Objectives (POs), Programme Intended Learning Outcomes (PILOs) and corresponding curriculum design. The review should include the following:

- (a) Program Title, POs and PILOs, to ensure that they are aligned with the positioning of the Programme;
- (b) Mapping of the PILOs to the Generic Level Descriptor (GLDs) at QF Level 6;
- (c) Mapping of the PILOs to the POs (para. 4.1.19)

2.5.2. The Operator is to spell out more clearly the admission requirements, and how prospective students can demonstrate that they have 'prior knowledge of drama at a level suitable for graduate studies'. (para. 4.2.7)

2.5.3. The Operator is to demonstrate the practical aspects of the Programme with justifications at the module level and how these practical aspects match with the anticipated employment pathways. (para. 4.3.14)

- 2.5.4. The Operator is to demonstrate how the Drama Project can enable the transfer of learning from theory to practice and vice versa. (para. 4.4.12)

The Operator is to submit further information to HKCAAVQ on the fulfilment of the above pre-conditions on or before 31 March 2021.

- 2.6. HKCAAVQ will subsequently satisfy itself whether the Operator remains competent to achieve the relevant objectives and the Programme continues to meet the standard to achieve the relevant objectives as claimed by the Operator by reference to, amongst other things, the Operator's fulfilment of any pre-conditions stipulated in this Accreditation Report. For the avoidance of doubt, maintenance of accreditation status is subject to fulfilment of the conditions stipulated in this Accreditation Report.

3. INTRODUCTION

- 3.1. The Operator is registered under the Post-Secondary Colleges Ordinance (Cap 320) as a privately-funded, non-profit post-secondary college in 2010, and it started to offer 3 bachelor degree programmes accredited by HKCAAVQ in September 2010. Currently, the Operator offers 21 bachelor degree programmes accredited at Qualifications Framework (QF) Level 5, and five master's degree programmes accredited at QF Level 6.
- 3.2. In 2016, the Operator successfully obtained Programme Area Accreditation (PAA) status at QF Level 5 in three distinctive Areas of Study and Training – Business and Management; Languages and Related Studies; and Mass Media and Communications, Journalism and Public Relations. In addition, the Operator has attained and maintained the minimum total student enrolment of over 1,500 students since 2012/13, rendering it eligible to commence the application process for private university title. Consequently, the Operator commissioned HKCAAVQ to conduct an Institutional Review (IR) in April 2018 for the purpose of making an application for university title for consideration by the Chief Executive-in-Council. Upon completion of the IR, it was determined that the Operator meets the standards expected of a private university. On 30 October 2018, the Operator obtained approval for a private university title and changed its name to The Hang Seng University of Hong Kong.

- 3.2.1. In consideration of Operator's track record established from previous accreditation exercises and in accordance with HKCAAVQ's Differentiation Approach, the Master of Arts in Drama and Performance Studies programme is considered to have met the following aspects of the accreditation criteria:

Accreditation Standard	Aspects Met
Learner Admission and Selection	Information on admission procedures

- 3.3. For this learning programme accreditation exercise, HKCAAVQ formed an expert Panel (Panel Membership at Appendix) visited the Operator on 14 May and communicated with the Operator via videoconference on 15 May 2020. *The Manual for the Four-stage Quality Assurance Process under the Hong Kong Qualifications Framework (Version 1.1 April 2019)* was the guiding document for the Operator and the Panel in conducting this exercise.

4. PANEL'S DELIBERATIONS

The following presents the Panel's deliberations on a range of issues pertinent to its major findings. For aspects of the accreditation standards where no observations are made they are considered to be appropriately addressed by the Operator.

4.1. Programme Objectives and Learning Outcomes

The learning programme must have objectives that address community, education and/or industry needs, with learning outcomes that meet the relevant QF standards, for all exit qualifications from the programme.

- 4.1.1. The Panel had reviewed the Potential Employers Survey which was conducted from September to November of 2019; and the Potential Students Survey conducted from March to April of 2019.
- 4.1.2. The MA-DPS Programme, which is hosted by the School of Humanities and Social Science, aims to train drama critics, scholars and theatre practitioners with sophistication in cultural criticism. It aims to equip students with knowledge and skills to assess latest developments in performance theories and review

how contemporary theories in anthropology and cultural studies have impacted on performance.

4.1.3. The Programme also aims to enhance students' ability to study and contrast Chinese and Western theories of drama and performance and to visualize drama in relation to performance.

4.1.4. More specifically, the programme objectives are:

- PO1 Train drama critics, scholars and theatre practitioners with sophistication in cultural criticism;
- PO2 Cultivate students' ability to critically assess latest developments in performance theories;
- PO3 Equip students with knowledge to study and contrast Chinese and Western theories of drama and performance;
- PO4 Provide students with the training to conceive and visualize drama in relation to performance; and
- PO5 Enhance students' capability to review how contemporary theories in anthropology and cultural studies have impacted on performance.

4.1.5. For the Programme Intended Learning Outcomes (PILOs), graduates will be able to:

- PILO1 Conduct research on performance theories;
- PILO2 Write research essays on the performance aspects of drama;
- PILO3 Produce comparative studies of Chinese and Western drama and performance;
- PILO4 Write informed critical reviews of drama and performance; and
- PILO5 Contribute new critical knowledge on drama and performance.

4.1.6. The Operator anticipated the graduates will be able to pursue the following pathways:

(a) Education: Graduates may study for MPhil or doctoral degree locally or in overseas universities in many disciplines such as drama, film, comparative literature, English, Chinese, cultural studies, anthropology and humanities.

(b) Employment: Graduates may take up the following positions:

- Art Administrators

- Dramaturgs
- Independent Artists
- Curators
- Drama Teachers
- Research Officers
- Librarian-Activities Officers

(c) Potential employers may include:

- Theatre companies
- NGOs
- Self-formed drama groups
- LCSD
- Schools
- Public or school libraries

4.1.7. This Programme intends to focus on performance studies of drama. It aims to offer 'advanced critical studies of drama in the context of performance art, which are academically oriented, but with a professional aim in preparing students for a career in arts/culture criticism, as well as further studies in drama/theatre, literature, film and other performing arts.' (Programme Accreditation Document (PAD) for MA-DPS [Feb 2020]). The Panel appreciated that the Programme has a vision to find a niche which differentiates it from the existing programmes provided by other institutions, in relating drama and performance. Moreover, the Panel also noted that the Programme provides a transition opportunity for graduates from Bachelor of Fine Arts to pursue an advanced degree in critical studies of performance.

4.1.8. With such vision, the Programme aims to cover studies of both cultural and artistic elements in the production of meaning in the context of drama. Based on the accreditation documents, written responses to Panel's initial comments and discussion with the Programme team, the Panel found that the Programme title does not fully align with the content or the programme design.

4.1.9. Similar comments were made by the Programme's internal Independent Review Panel (IRP) at the meeting on 6 December 2019. Comments included: 'the alignment between the programme title, in which performance could be perceived as practical work on the stage, but the Programme Objectives (POs) and Programme Intended Learning Outcomes (PILOs) focus more on literary and scholarly criticism'.

- 4.1.10. Concerning the Programme title, the Panel has been confused by some descriptions in the PAD about the focus of the Programme - whether the programme puts emphasis on 'performance theories' or 'performance study of drama' affects significantly the design of curriculum content and the positioning of the Programme. According to the Response to the Initial Comments and upon the inquiry in the interview sessions, the Programme Team responded as follows: 'MA-DPS is an academically oriented programme that focuses on the study of drama from the perspective of "performance studies"; or the study of "performance" in cultural productions...' The Programme posits itself as more academically oriented, but simultaneously with 'a professional aim in preparing students for a career in arts/culture criticism...' (PAD for MA-DPS [Feb 2020]).
- 4.1.11. With reference to the employment pathways stated in the PAD, the Programme also indicates graduates' employability. Therefore, the Programme is also regarded as having practical relevance and aims to provide professional talents to fit the needs of the employment market.
- 4.1.12. However, the Panel was concerned that the curriculum does not cover relevant content that can be mapped with those positions listed in the employment pathways (PAD for MA-DPS [Feb 2020], like Arts Administrators. It is difficult to convince both graduates and potential employers that those suggested pathways are viable opportunities.
- 4.1.13. Based on the above information, the Panel considered that the title of the programme may not appropriately present the Programme in the market. Therefore, the Panel had suggested 'Theatre Studies' or 'Drama Studies' as more pertinent for the Programme to reveal its actual representation in their market position. However, the suggestion was not accepted by the Programme team. They insisted that the Programme is academically-oriented and deals with cultural issues in performance, which is different from those practice-based programmes currently offered in Hong Kong.
- 4.1.14. Instead of mapping PILOs against POs and corresponding curriculum design so as to demonstrate the coherence of curriculum design with the objectives and learning outcomes, the Operator provided mapping of POs /PILOs against Desired Attributes of Taught Postgraduate Students, which is also emphasized by HSUHK:

Desired Attributes of Taught Postgraduate Students	POs	PILOs
1. Have developed advanced professional knowledge in their fields;	1,2,3	1,2,3,4,5
2. Are able to apply analytical/research skills to develop creative solutions to solving problems in the work environment;	4,5	1,2,4
3. Uphold professional ethics in practice; and	1	1,4
4. Possess effective communication skills in the profession.	2,4	2,4

Although the Desired Attributes of Taught Postgraduate Students provide some indicators of anticipated outcomes for graduates after finishing the Programme, without mapping with the QF Level 6 Generic Level Descriptors (GLD), it is hard to benchmark the programme with other similar programmes provided by other institutions on a common basis. Nevertheless, each module in the Programme provides competency mapping between the Module Intended Learning Outcomes and the QF Level 6. It would be clearer in presentation if the same kind of mapping could be shown at programme level.

- 4.1.15. As it is difficult to find relevant programmes in Hong Kong for benchmarking, the Panel was informed that the Programme can be benchmarked with similar overseas programmes, like the one in the University of Oslo. It is for this reason that the Panel advises the Programme Team that they can always refer to the GLD Level 6 for examining whether the stated anticipated outcomes can be attained with the prescribed quality.
- 4.1.16. The Panel asked whether the Operator had considered a Bachelor's degree programme first before initiating a postgraduate programme. In response, the Operator emphasized that a market niche exists for a post-graduate programme as it serves as a transition hub for those graduates from other performance studies programmes of other institutions, who want to consolidate their practical knowledge by pursuing an academic Master's degree. This view determined the positioning of the Programme.
- 4.1.17. Based on the accreditation documents, written responses to the Panel's initial comments and discussion with the programme team, the Panel considered that some of the POs and PILOs should be further substantiated and aligned with the curriculum design. For instance, the Panel was concerned whether learners can be

sufficiently equipped with knowledge in anthropology and cultural studies (PO5), research knowledge and skills (PILOs 1 & 2) before engaging in research activities and critical writing on drama and performance theories, which are always emphasized as goals to equip learners with critical thinking. Had these knowledge and skills been clearly written in the curriculum content, the coherence between the POs, PILOs and curriculum design could be clearly manifested.

- 4.1.18. Moreover, the Panel also indicated that the Programme needs to establish more connections with local artists and potential employers, so as to enhance engagement with the local industry. In response, the Programme team stated that they have been establishing collaboration with theatre practitioners in teaching and supervision of students. The Programme Director also established a broad network with both local and international communities so that students are offered opportunities to be exposed to international theatre festivals each year.

Pre-condition

- 4.1.19. In this regard, **the Operator is to review and amend the Programme to ensure a coherent alignment between the positioning of the Programme in its title, Programme Objectives (POs), Programme Intended Learning Outcomes (PILOs) and corresponding curriculum design. The review should include the following:**
- (a) Program Title, POs and PILOs, to ensure that they are aligned with the positioning of the Programme;**
 - (b) Mapping of the PILOs to the Generic Level Descriptor (GLDs) at QF Level 6;**
 - (c) Mapping of the PILOs to the POs**

The Operator is to submit further information to HKCAAVQ on the fulfilment of the above pre-condition on or before 31 March 2021.

4.2. Learner Admission and Selection

The minimum admission requirements of the learning programme must be clearly outlined for staff and prospective learners. These requirements and the learner selection processes must be effective for recruitment of learners with the necessary skills and knowledge to undertake the programme.

4.2.1. The Panel noted the followings are minimum admission requirements for the Programme:

- (a) A Bachelor's degree from a recognized university or equivalent;
- (b) Fulfilment of one of the following English language proficiency requirements if the applicant's Bachelor degree is not obtained from a university/tertiary institution where English is the medium of instruction:
 - i. TOEFL ≥ 550 (paper-based), ≥ 213 (computer-based), ≥ 79 (internet-based);
 - ii. IELTS ≥ 6.5 ;
 - iii. CET-6 ≥ 430 ;
 - iv. TEM-4 ≥ 70 ; TEM-8 ≥ 65 ;
 - v. equivalent or above; and
- (c) Having prior knowledge of drama at a level suitable for graduate studies.

4.2.2. From the Operator's submitted PAD, the Panel found that the Programme 'aims at admitting the bulk of students from mainland China where there is a vibrant scene in performing arts...' (P.11 PAD for MA-DPS [Feb 2020]. Moreover, English language proficiency has been a prior consideration for mastering the programme as stated.

4.2.3. The Programme Team indicated that the admission requirement on English language will follow the University's policy to change the threshold from IELTS ≥ 6.5 to IELTS ≥ 6.0 . This aroused the Panel's concern about whether the Programme can get in line with the General Entrance Requirements for Admission to Taught Postgraduate Programme benchmarking at QF level 6. The Panel was informed that there are supportive measures in place for those prospective learners who cannot attain the required English language proficiency.

4.2.4. As there are some modules where the content involves comparing Chinese and Western performance theories (such as DPS6004) and some involve literary and culture criticism (such as DPS6001), both Chinese and English language proficiency concomitant with ability to understand contextually that particular culture are required. Although the Operator responded to the Initial Comment that 'knowledge of the Chinese language is not required though it will be an advantage', the Panel was concerned that prospective learners may require, not only their language capability, but also sufficiency in prior exposure to understand relevant cultural context both in

breadth and depth. It may be a difficulty equally faced by both non-English and non-Chinese speaking learners.

- 4.2.5. After reading through the PAD and responses to the Initial Comments, the Panel was still confused by one of the stated admission criteria. It is essential that admission requirements are clear in order to achieve effective recruitment. However, the Panel could not get a clear explanation on the meaning of 'having prior knowledge of drama at a level suitable for graduate studies'.
- 4.2.6. The Operator's representatives responded to that concern by stating that, selection interviewers will make assessment in the admission interview, such as whether the interviewees have basic concepts and knowledge of drama, theatre and performance, whether they can name and discuss some major dramatists. However, the Panel regarded that what constitutes to 'prior knowledge of drama'; whether academic knowledge or practical experiences, or both, are equally weighted as prior knowledge, and should be specified clearly in admission requirement and selection.

Pre-condition

- 4.2.7. In this regard, **the Operator is to spell out more clearly the admission requirements, and how prospective students can demonstrate that they have 'prior knowledge of drama at a level suitable for graduate studies'.**

The Operator is to submit further information to HKCAAVQ on the fulfilment of the above pre-condition on or before 31 March 2021.

- 4.2.8. The proposed maximum number of new students per year is forty-five (thirty-five full-time and ten part-time students). Two enrolments per year are proposed.

4.3. Programme Structure and Content

The structure and content of the learning programme must be up-to-date, coherent, balanced and integrated to facilitate progression in order to enable learners to achieve the stated learning outcomes and to meet the programme objectives.

- 4.3.1. The Programme provides six core modules plus one supervised project or two electives, totalling 108 QF credits. The Programme is

delivered through two semesters for the full-time mode and four semesters for the part-time mode of study.

4.3.2. According to the Operator's submitted documents, the design of the Programme and modules is based on discussions in the Programme Development Committee (PDC) with its external members and, in consultation with scholars and practitioners in the industry. It is appreciated that an internal assessment of the Programme had been conducted by an independent panel under the coordinated effort of the PDC.

4.3.3. The Independent Review Panel (IRP) vetted each of the six core modules and the MA Drama Project. As a result, some parts of the PAD were revised in response to the IRPs' opinions and suggestions of module vetters. According to the submitted PAD, major revisions are made as below:

- The MA Drama Project was made optional as it is too challenging for many students
- The programme structure was fine-tuned so that students who are not selected to undertake the MA Drama Project can take 2 electives from 4 selected modules offered by the MA in Global English Literary and Cultural Studies

4.3.4. The normal period of study is one year for full-time and two years for part-time students. All students are required to complete 24 credits of coursework including the research project in this taught postgraduate programme. Each module carries 3 credits and 6 credits for the MA Drama Project. The following table summarises the structure of the Programme:

Programme Curriculum		Credit	QF Credit
6 Core Modules	DPS6001 Critical Approaches in Literary and Cultural Studies	3	13.5
	DPS6002 Comparative Approaches in Drama and Performance Studies	3	13.5
	DPS6003 Major Forms in Modern and Contemporary Drama	3	13.5
	DPS6004 Major Chinese and Western Performance Theories	3	13.5
	DPS6005 Global Dramatists	3	13.5
	DPS6006 Major Performances in the Global Theatre	3	13.5

Project or 2 Electives	DPS6007 MA Drama Project (Supervised Study); OR	3+3	30 ¹
	Two electives from the following modules:	3+3	13.5 ² for each module
	GELC6002 World Literatures in English GELC6003 World Englishes and Cultures GELC6102 Networks and Neoliberalism: Culture and Globalisation GELC6103 Future Thinking: AI and Cognitive Approaches to Literature and Culture		
Total	7 or 8 Modules (7 modules if the MA Drama Project [6 credits] is taken)	24	108

¹ For students who take DPS6007 MA Drama Project (30 QF credit), the total QF Credit will be 111 in total.

² For those take two electives from the optional modules (13.5 QF credit for each), the total QF credit will be 108.

4.3.5. The Panel suggested the structure of the programme could consider sequencing of modules in order to deliver the programme content effectively and maximize students' learning outcomes. Instead of fitting different faculties' expertise into the class schedule according to their availability, the Operator could take into consideration how the sequencing of modules can be effectively arranged to expose students to content from introductory to more complex level, and ascend progressively to a higher level of learning.

4.3.6. The Panel reviewed each module's outlines and examined key items such as medium of instruction / assessment, pre-requisites (if any), module description, learning outcomes, teaching and learning activities, indicative content, assessment methods, reference list, etc. Samples of teaching and learning materials of selected modules (DPS6007 MA Drama Project and DPS6004 Major Chinese and Western Performance Theories) were tabled during the site visit. The Panel also interviewed the Programme management team and teaching staff of the Programme as well as external stakeholders including potential employers of the graduates to discuss the relevance of programme content in

meeting industry needs and employers' expectations of the graduates.

- 4.3.7. The Panel observed that the coverage of curriculum content and topics in each module is too broad. The Panel reminded that Programmes at postgraduate level should include both breadth and depth of knowledge coverage. Students are encouraged to critically review and synthesize what they learned.
- 4.3.8. Among the listed possible pathways as mentioned in PAD for MA-DPS [Feb 2020] like art administrators, it is found that the curriculum content has not touched on any related materials about arts administration. The same situation is found for curator which is also listed as one of the employment pathways. But without any content covered in the curriculum content, it seems difficult to prepare students with such possibilities in their career development.
- 4.3.9. The Operator's response to Initial Comments emphasized that MA-DPS is unique because it integrates the study of practice with critical-philosophical thinking. Therefore, the Panel paid particular attention to the MA Drama Project (DPS 6007), which aims to synthesize and translate theory learned in the Programme into critical practice in students' own chosen area of interest under supervisory guidance. The MA Drama Project had been originally a compulsory module but was changed to optional as recommended by the IRP. Students have to submit an extended essay. The numbers of words had been increased to 9,000 – 12,000 words according to the IRP's recommendations and requirements of a postgraduate programme. The Panel also shared similar views.
- 4.3.10. The original design of the curriculum content did not involve elective modules. However, the IRP suggested greater coverage and overall choice of electives for students. The Panel, after studying the PAD and the IRP's comments, also agreed that the Programme can be enriched by extending content coverage and overall options of electives for students. As the Programme also claims its theoretical implications for practicability, the Panel suggests the Programme to involve broader range of content by different means of drama representation and contemporary works, even various types of Chinese drama.
- 4.3.11. In order to address the proposed employment pathways upon students' graduation, the Panel suggested the Programme to involve content like art administration, etc. In response, the Programme Director stressed that an MA degree is not the same as

an MFA (Master of Fine Arts) and is not geared toward a particular job sector. Instead, graduates can have a wide range of jobs like dramaturgs, critics to work with actors and directors.

- 4.3.12. The Panel was concerned about the employability of the graduates if, in essence, the Programme cannot provide relevant content to prepare students for being employed in those identified areas in the industry.
- 4.3.13. In this regard, the Panel suggested that the Programme Team consider making effective use of the MA Drama Project (DPS 6007) as a kind of exposure learning in which students can be allocated to different drama-related work settings to have a 'feel' of working in such environment. The arrangement may be difficult as it should be grounded on mutual trust with the practitioners in the community and well-established connections in the industry.

Pre-condition

- 4.3.14. In order to map with the employment pathways stated in the PAD, **the Operator is to demonstrate the practical aspects of the Programme with justifications at the module level and how these practical aspects match with the anticipated employment pathways.**

The Operator is to submit further information to HKCAAVQ on the fulfilment of the above pre-condition on or before 31 March 2021.

4.4. Learning, Teaching and Assessment

The learning, teaching and assessment activities designed for the learning programme must be effective in delivering the programme content and assessing the attainment of the intended learning outcomes.

- 4.4.1. The Programme aligns with the general approach and policies adopted by the University in assessing students of taught postgraduate programmes. Outcomes-based Teaching and Learning is adopted. The Panel observed that each module and Module Intended Learning Outcomes (MILOs) attempted to map the Programme Objectives and Programme Intended Learning Objectives. It was informed at the site visit that, each module content, pedagogical methods and assessment methods are designed according to MILOs.

- 4.4.2. The Panel noted from the PAD that modules of the Programme are mostly conducted in a 3-hour session per week, total 45 hours. There are exceptions in learning mode design and hour distribution for the MA Drama Project (DPS6007). It is assigned 2-hour lecture and 1-hour seminar per week, combined with lecture, seminar and individual consultation in one semester; with individual consultation for the project in the other semester. All electives comprise a 3-hour lecture each week.
- 4.4.3. The Panel was informed at the site visit that teaching can be delivered in a mixed mode in which lecture, seminar, exercise, group discussions and presentations are integrated and adopted interchangeably according to teaching content and students' needs.
- 4.4.4. The Panel showed appreciation that each module of the Programme had been reviewed and commented on thoroughly by module vetters. Suggestions for improvement were written in vetter's reports. Some of these comments were taken and followed up, such as increase in number of words requested for students' MA Drama Project.
- 4.4.5. From the Response to the Initial Comments, the Operator mentioned that in the MA-DPS a module will be taught by only one teaching staff in most cases. Therefore, consistency in marking is not an issue. For those modules taught by more than one teacher, there will be a coordinator serving also as a moderator to ensure there is consistency in teaching approach and standard, as well as in assessment. Moreover, all questions or assignments for assessment will have to be approved by the programme committee to ensure consistency with MILOs of each module.
- 4.4.6. Moreover, from the PAD, the Panel also noted the multiple roles of the Programme Director and the delegates, who will provide academic advice to students, identify and develop appropriate complementary learning activities for students. A full range of student support services are available to assist each student's learning journey and campus life.
 - (a) Although the Panel showed appreciation towards these supportive arrangements, they were also concerned about the Programme Director needs to be involved in headship or management of some new MA programmes. Therefore, the Panel wanted to know how the Programme can be sustained under manpower constraint.

- (b) From the PAD, the Panel also noted that the Programme was designed to hire part-time lecturers from the profession to teach at least half of the modules, and at most not more than half of the overall teaching loads. The Panel was concerned how these staff would be coordinated and managed as well as delivering the same Programme objectives and anticipated teaching outcomes at level of QF Level 6.

4.4.7. At the site visit, the Panel was informed by the Operator that when the Programme is launched, there will be open recruitment of part-time lecturers. Moreover, a full-time staff member will be responsible for coordinating part-time staff and managing collaborative teaching activities.

4.4.8. The Panel was informed by the PAD the following maximum number of students in various modes of teaching of the Programme:

Typical class	55
MA Drama Project (supervised study)	Students' projects will be supervised on one-to-one basis

4.4.9. The Panel had requested that the Operator table course materials of selected modules, i.e. DPS6004 Major Chinese and Western Performance Theories as well as DPS6007 MA Drama Project (Supervised Study), with sample project briefs and associated assessment rubrics/criteria.

4.4.10. The Panel noted that English is the major medium of instruction in all modules, with no exception to teach module about Chinese culture or even theatricality in the Chinese theatre in DPS6004, for instance. Moreover, the Panel also considered it may not be easy for those learners who come from non-Chinese cultural background or ethnic minority communities.

4.4.11. The Panel was concerned that it is unclear how practical aspects of the Programme could be achieved. Some panel members queried whether graduates can acquire sufficient practical experiences from the Programme. The Operator was asked to consider how the module of MA Drama Project (DPS6007) integrates theoretical and practical components of the curriculum content, so that it can meet general expectation of its practicability, and be able to echo to its Programme Objectives (4) as well as Programme Intended Learning Objectives (1), (2) and (4). Moreover, the Panel raised the following questions with practical considerations:

- (a) The MA Drama Project is indeed equivalent to two 3-credit modules (6 credits in total), delivered over two consecutive semesters. Would the programme team consider to split the MA Drama Project into two modules? The first one encompasses content knowledge which prepares students for writing critical analysis whereas the second is to guide students for conducting their own project in the second semester.
- (b) If the module is not divided into two with students being assessed separately, the Programme Team have to consider some practical difficulties. For instance, if a student failed in the first part of the same module for some reasons, can s/he be allowed to progress to the second part for the project stage? If s/he is allowed, how will it be shown in his/her academic results finally? Should it be counted as getting an overall pass if s/he did well in the project but failed in the first part of the module?

Pre-condition

- 4.4.12. In view of the theory-practice concern, **the Operator is to demonstrate how the Drama Project can enable the transfer of learning from theory to practice and vice versa.**

The Operator is to submit further information to HKCAAVQ on the fulfilment of the above pre-condition on or before 31 March 2021.

- 4.4.13. The Panel was concerned about the actual implementation as each student may choose an area of interest in the Drama Project.

- (a) How can the Programme Team assure students that they have sufficient and appropriate subject experts available to supervise each student's project in practice?
- (b) What measures and criteria are in place to ensure that these potential supervisors who will be assigned to each student for supervision on regular basis, have relevant experience and skills for project supervision at master level.

- 4.4.14. The Panel enquired about how links with the theatre industry have been developed and how well they are working to enhance the Programme. In the Response to the Panel's Initial Comments, the Operator stated that the Programme will invite theatre and dance

practitioners to teach so as to strengthen its engagement with local and international communities.

- 4.4.15. Moreover, the Panel was informed that the Programme Director is an international authority and renowned academic in the industry. Through him, connections with both local and international theatre communities can be established for collaboration in teaching and in supervising students. Through the efforts of theatre practitioners, arrangements can be made for students who do not have a Bachelor's degree in Fine Art to watch rehearsals and gain knowledge about practical work in the theatre. Under the Programme's coordination, students of MA-DPS will also be given opportunities to serve as student helpers in the International Theatre Festival in Sibiu, Romania in June that take place annually.
- 4.4.16. In regard to pedagogical methods, the Programme uses lecture/guest talks, seminars, case studies as well as exercises and problems for all modules. Though queries had been raised by the module vetter for DPS6004 Major Chinese and Western Performance Theories about the ambiguity of 'exercise and problem' as a pedagogy, the Operator did not respond squarely.
- 4.4.17. Regarding the assessment method, the Panel noted from the PAD that all modules shared the same assessment methods in the aspects of (i) Participation (discussion); (ii) Assignments; (iii) Project (presentation/ essay), with rubrics stated clearly in each module.
- 4.4.18. According to the graduation requirements stated in the PAD, students are required to complete and obtain a Grade D or above on all the 6 core modules of the Programme as well as the MA Drama Project or 2 electives with a total of 24 credits; and obtain a minimum cumulative GPA of 2.0.

4.5. Programme Leadership and Staffing

The Operator must have adequate programme leader(s), teaching/training and support staff with the qualities, competence, qualifications and experience necessary for effective programme management, i.e. planning, development, delivery and monitoring of the programme. There must be an adequate staff development scheme and activities to ensure that staff is kept updated for the quality delivery of the programme.

- 4.5.1. The Panel reviewed the PAD and Appendices, noted that the Operator adopts and follows the policies established by the Academic Staff Development Committee of HSUHK. Summaries of the staff development activities attended by the staff members from 2016/17 to 2018/19 are also documented. The Panel was shown about the profile and CVs of academic staff in tabled documents at the site visit.
- 4.5.2. Similar to the concern shown by the IRP to the Programme Team, the Panel also observed the Programme Director is heavily loaded with current and projected teaching as well as management duties on top of heading up the Programme.
- 4.5.3. In response, the Programme Team remarked that part-time lecturers from the profession will be hired to teach at least half of the modules. There would be funding provision of up to 50% for part-time teaching.
- 4.5.4. The Panel remarked that the Operator should prepare a long-term strategy for staff development in order to sustain the Programme. Therefore, the Panel asked the Operator to provide a long-term staff deployment plan at the site visit.
- 4.5.5. In regard to the sustainability of the Programme, the Programme Director responded that, resources are sufficient for the Programme's operation and they have not much financial concern. According to the projections, the Programme will be financially viable when it has an annual intake of 13 or 14 full-time students*. Moreover, from the Response to the Initial Comments, the Operator also mentioned that the Programme shares some elective modules with another MA programme, which is being prepared, and hence minimizes the cost.
* Notes: 13 full-time students if sharing electives with GELCS; while 14 if not sharing electives with GELCS.
- 4.5.6. The Panel expressed their concern about manpower planning. The Operator provided a Staff Deployment Plan of 2021-2024 as requested. A table of allocation of teaching tasks among current Programme team members and projected part-time teaching staff was presented.
- 4.5.7. On the second day of the visit programme (15 May 2020), meeting with the Operator was conducted via videoconference. The Operator called for a halt to the meeting due to a fire alarm on their venue. The Panel had asked the Operator whether they would like

to terminate the videoconference and replace it by writing to the Panel because of the unanticipated technical problem. The Operator chose to continue the meeting after the fire alarm ended.

- 4.5.8. In brief, the Operator is confident in delivering of the Programme under the existing and projected manpower estimation. The Panel also got a view that Operator has adequate staff with appropriate qualifications, experience and expertise necessary for effective management and implementation of the programme.

4.6. Learning, Teaching and Enabling Resources/Services

The Operator must be able to provide learning, teaching and enabling resources/services that are appropriate and sufficient for the learning, teaching and assessment activities of the learning programme, regardless of location and mode of delivery.

- 4.6.1. After reviewing the PAD and listening to illustrations supplemented by the Programme Management at the site visit, the Panel formed the view that the Programme is financially viable and has adequate resources to support its operation.
- 4.6.2. A guided site visit to the campus environment for the Panel was arranged on the first day of the visit programme (14 May 2020). The Panel visited the auditorium, a dance studio and a Virtual Reality Centre, which would be used in teaching some aspects of performance in the Programme.
- 4.6.3. The Panel was shown to library services and facilities. The library is stocked with various reading materials, both printed and electronic, which are relevant to drama and performance as well as literary and cultural studies. Online resources are available and special arrangements for resources can be made with overseas institutions, such as the Centre for Ibsen Studies at the University of Oslo.
- 4.6.4. In brief, the Operator is able to provide sufficient resources and supportive facilities favour the learning and teaching activities for the Programme.

4.7. Programme Approval, Review and Quality Assurance

The Operator must monitor and review the development and performance of the learning programme on an on-going basis to

ensure that the programme remains current and valid and that the learning outcomes, learning and teaching activities and learner assessments are effective to meet the programme objectives.

- 4.7.1. The design of the Programme and modules was based on discussions in the Programme Development Committee (PDC) and in consultation with academia and the industry, including the External Members of the PDC and the module vetters. Drama specialists in HSUHK, like Professor Gilbert Fong, were also sources for developing drama studies at HSUHK.
- 4.7.2. From the PAD, the Panel also noted that the Programme aligns with HSUHK's vision mission and strategic objectives to nurture competent graduates with HSUHK's desired characteristics and values.
- 4.7.3. The Panel highly appreciated that the Programme underwent an internal assessment process, conducted by the Independent Review Panel (IRP) before the actual implementation of the accreditation exercise.
- 4.7.4. Based on further information gathered at the site visit, the Panel observed:
 - (a) External stakeholders (such as potential employers and scholars) were invited to provide feedback and advice at the stage of programme development. Feedback was also drawn from them for continuous improvement of the Programme.
 - (b) The Operator indicated in the PAD that they have systematic procedures to review the modules regularly for the development and improvement of the modules. Also the Programme Team would collect advice from the School Advisory Committee and Programme Advisory Committee comprising both academic and industry members for improvement of the Programme.
- 4.7.5. The Panel concluded that the Operator has in place appropriate mechanisms to monitor and review the performance of the Programme on an on-going basis.

5. IMPORTANT INFORMATION REGARDING THIS ACCREDITATION REPORT

5.1. Variation and withdrawal of this Accreditation Report

5.1.1. This Accreditation Report is issued pursuant to Section 5 of the AAVQO, and contains HKCAAVQ's substantive determination regarding the accreditation, including the validity period as well as any conditions and restrictions subject to which the determination is to have effect.

5.1.2. HKCAAVQ may subsequently decide to vary or withdraw this Accreditation Report if it is satisfied that any of the grounds set out in Section 5 (2) of the AAVQO apply. This includes where HKCAAVQ is satisfied that the Operator is no longer competent to achieve the relevant objectives and/or the Programme no longer meets the standard to achieve the relevant objectives as claimed by the Operator (whether by reference to the Operator's failure to fulfill any conditions and/or comply with any restrictions stipulated in this Accreditation Report or otherwise) or where at any time during the validity period there has/have been substantial change(s) introduced by the Operator after HKCAAVQ has issued the accreditation report(s) to the Operator and which has/have not been approved by HKCAAVQ. Please refer to the 'Guidance Notes on Substantial Change to Accreditation Status' in seeking approval for proposed changes. These Guidance Notes can be downloaded from the HKCAAVQ website.

5.1.3. If HKCAAVQ decides to vary or withdraw this Accreditation Report, it will give the Operator notice of such variation or withdrawal pursuant to section 5(4) of the AAVQO.

5.1.4. The accreditation status of Operator and/or Programme(s) will lapse immediately upon the expiry of the validity period or upon the issuance of a notice of withdrawal of this Accreditation Report.

5.2. Appeals

5.2.1. If the Operator is aggrieved by the determination made in this Accreditation Report, then pursuant to Part 3 of the AAVQO the Operator has a right of appeal to the Appeal Board. Any appeal must be lodged within 30 days of the receipt of this Accreditation Report.

- 5.2.2. If the Operator is aggrieved by a decision to vary or withdraw this Accreditation Report, then pursuant to Part 3 of the AAVQO the Operator has a right of appeal to the Appeal Board. Any appeal must be lodged within 30 days of the receipt of the Notice of Withdrawal.
- 5.2.3. The Operator should be aware that a notice of variation or withdrawal of this Accreditation Report is not itself an accreditation report and the right to appeal against HKCAAVQ's substantive determination regarding accreditation arises only from this Accreditation Report.
- 5.2.4. Please refer to Cap. 592A (<http://www.legislation.gov.hk>) for the appeal rules. Details of the appeal procedure are contained in Section 13 of the AAVQO and can be accessed from the QF website at <http://www.hkqf.gov.hk>.

5.3. **Qualifications Register**

- 5.3.1. Qualifications accredited by HKCAAVQ are eligible for entry into the Qualifications Register ("QR") at <http://www.hkqr.gov.hk> for recognition under the QF. The Operator should apply separately to have their quality-assured qualifications entered into the QR.
- 5.3.2. Only learners who commence the study of the named accredited learning programme during the validity period and who have graduated with the named qualification listed in the QR will be considered to have acquired a qualification recognised under the QF.

Appendix 1

The Hang Seng University of Hong Kong
Learning Programme Accreditation for
Master of Arts in Drama and Performance Studies

14-15 May 2020

Panel Membership

Panel Chair

Professor Barbara VAN ERNST
Consultant
Barbara Van Ernst Pty Limited
AUSTRALIA

* Panel Secretary

Ms LUI Ka Wai Angel
Registrar
Academic Accreditation and Assessment
Hong Kong Council for Accreditation of
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Panel Members

Professor Tejaswini NIRANJANA
Professor and Head of Department
Department of Cultural Studies
Lingnan University
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Mr CHEUNG Ho Kin Dominic
Artistic Director
Chung Ying Theatre Company
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Vice President
Hong Kong Federation of Drama
Societies
HONG KONG

Dr WONG Kwok Kui
Associate Professor and
Director of Liberal and Cultural Studies
Programme
Department of Humanities and Creative
Writing
Hong Kong Baptist University
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* The Panel Secretary is also a member of the Accreditation Panel

Appendix 2

Graduate Profile of Master of Arts in Drama and Performance Studies

Qualification Title	Master of Arts in Drama and Performance Studies 戲劇與表演研究文學碩士
Qualification Type	Master's Degree
QF Level	6
Primary Area of Study / Training	A02 Arts, Design and Performing Arts[Sub-area: A0204 Performing Arts]
Other Area of Study / Training (if any)	N/A
Programme Objectives	The Programme aims to: PO1 Train drama critics, scholars and theatre practitioners with sophistication in cultural criticism; PO2 Cultivate students' ability to critically assess latest developments in performance theories; PO3 Equip students with the knowledge to study and contrast Chinese and ;Western theories of drama and performance PO4 Provide students with the training to conceive and visualize drama in relation to performance; PO5 Enhance students' capability to review how contemporary theories in anthropology and cultural studies have impacted on performance
Programme Intended Learning Outcomes	Upon completion of the Programme, students should be able to: PILO1 Conduct research on performance theories; PILO2 Write research essays on the performance aspects of drama; PILO3 Produce comparative studies of Chinese and Western drama and performance; PILO4 Write informed critical reviews of drama and performance; PILO5 Contribute new critical knowledge on drama and performance

Education Pathways	Graduates of the Programme may study for MPhil or doctoral degree locally or in overseas universities in many disciplines such as drama, film, comparative literature, English, Chinese, cultural studies, anthropology and humanities.
Employment Pathways	Graduates may take up the following positions: 1. Art Administrators 2. Dramaturgs 3. Independent Artists 4. Curators 5. Drama Teachers 6. Research Officers 7. Librarian-Activities Officers Potential employers may include: 1. Theatre companies 2. NGOs 3. Self-formed drama groups 4. LCSD 5. Schools 6. Public or school libraries
Minimum Admission Requirements	1. A Bachelor's degree from a recognized university or equivalent; 2. Fulfilment of one of the following English language proficiency requirements if the applicant's Bachelor's degree is not obtained from a university/tertiary institution where English is the medium of instruction: TOEFL $\geq$ 550 (paper-based), $\geq$ 213 (computer-based), $\geq$ 79 (internet-based); IELTS $\geq$ 6.5; CET-6 $\geq$ 430; TEM-4 $\geq$ 70; TEM-8 $\geq$ 65; or equivalent of the above; and 3. Having prior knowledge of drama at a level suitable for graduate studies.
Graduation Requirements	To be eligible for the award of the Master of Arts in Drama and Performance Studies, students are required to: 1. complete and obtain a Grade D or above on all the 6 core modules of the Programme as well as the MA Project or two other electives with a total of 24 credits; and 2. obtain a minimum cumulative GPA of 2.0.
Operator (in English and Chinese)	The Hang Seng University of Hong Kong 香港恒生大學

