PROGRAMME STANDARDS: PERFORMING ARTS

Performing Arts refer to the theory and practice of dance, music, drama, theatre and film. The performing arts are part of the creative and cultural industries. The performing arts industry comprises creative manpower, artistic products and performing facilities.

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FOREWORD

The Malaysian Qualifications Agency, as the sole national higher education quality assurance organisation, facilitates quality through the development of quality assurance documents. These documents are Malaysian Qualifications Framework (MQF), Codes of Practice, Guidelines to Good Practices and Programme Standards, all of which must be used as a reference point in the conduct of a academic programme of study in Malaysia.

Programme Standards are developed to provide specific guidelines to providers in a particular field or course of study so as to fulfil the MQF requirements. These standards, if followed closely and wisely, enable the development and sustenance of quality programmes in Malaysia, consequently improving the quality of graduates and their employability and mobility.

The Programme Standards: Performing Arts is formulated to promote the development of academic programmes in the field of Performing Arts from Certificate to PhD levels. It includes specific guidelines on programme aims and objectives, programme learning outcomes, programme designs (including a proposed programme structure), admission criteria, assessment of student learning, academic staff, educational resources and continual quality improvement.

This Programme Standards document encourages diversity and allows programme providers to be innovative and to be able to customise their programmes in order to create their own niches, while ensuring they produce graduates that meet the current needs of the profession and ensuring they fulfil their obligations to society. This document does not attempt to give specific characteristics for the programmes, especially for those related to the framing of the curricula and provision of educational resources.

Some examples given in this Programme Standards document, such as the statements of programme aims and learning outcomes, are intended to give clarity to the document; they are not intended to be adopted in a verbatim manner.

My deepest gratitude goes to the panel members and the MQA officers who put forth tremendous effort and generously gave their time in realising the Programme Standards: Performing Arts.

Congratulations.

Dato' Dr. Syed Ahmad Hussein

Chief Executive Officer

Malaysian Qualifications Agency (MQA)

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GLOSSARY

1) Academic Staff

   Higher Education Providers (HEPs) personnel who are involved in teaching, supervision, research and publication/performance practice.

2) Academic Staff Qualification

   Formal education received from a recognised higher learning institution, locally or internationally. It also includes subject expert/specialist recognised by the HEPs and/or industry.

3) Academic Staff Ratio

   Number of full-time academic staff against the number of part-time academics in a particular programme or department/faculty.

4) Assignments/Project

   Individual or group (2 or more members) assignments/projects; are unsupervised pieces of work to solve certain issues or questions that often combine formative and summative assessment tasks.

5) Candidate

   Registered student following specified academic programme.

6) Common Core

   Modules that are deemed common to dance, drama, theatre and film, and music discipline by this "Programme Standards".

7) Coordinator

   The person whose responsibility is to provide guidance for different groups to work together in an organised way to achieve a particular goal.

8) Coursework (for postgraduate level)

   Programme with a research component of less than 50 percent.

9) Creative/Production Work (for postgraduate level)
Original Output/Production.

10) Department
The area of the HEPs with academic responsibility. Examples are a college, faculty, school, institute, department, centre and unit.

11) Discipline Core
Modules that are deemed specific to dance, drama, theatre and film, and music discipline by this "Programme Standards".

12) Dissertation
The documentation of the original research prepared and submitted by the candidate for the award of the degree for the master's programme by research, and mixed mode.

13) Formative Assessment
The assessment of student progress throughout a course, in which the feedback from the learning activities is used to improve student attainment.

14) Fundamental Knowledge
The most basic level of knowledge of a field needed by the students.

15) Industrial Reports
A document that records the students' experiences throughout his or her industrial placement period. The report is expected to demonstrate the student's development of practical and professional skills in his or her specific area of study through technical experience and application of theoretical knowledge. The report should also include comprehensive comments on the type and value of experience gained, and how this relates to the student's future professional career.

16) Industrial Training
Workplace Training/Internship/Practical Training.

17) Industry

A particular form or branch of economic or commercial activity

18) Laboratory Report

A report detailing an experiment or activity carried out in a laboratory setting. This can be based on a pre-determined experiment or an experiment of the students' devising.

19) Mixed Mode

Postgraduate programmes with at least a 50 percent research/performance practice component.

20) Oral

An oral presentation that involves explaining something to audiences, usually in a classroom, but sometimes in a work setting. Teachers grade oral presentations based on the quality of the information presented as well as the method of presenting it. Most oral presentations require the presenter to use a combination of spoken words and visual aids in order to present an idea or an explanation to a group of people.

21) Performance (in performing arts)

An act of staging or presenting a play, concert or other form of entertainment.

22) PhD by Research

A PhD programme where candidates are required to contribute an original research.

23) Portfolio

A compilation of assessed work that is produced by the candidates in their course of study.

24) Practical Assessments

Assessing students through detailed observation by academic staff members. They are observed for their skills in a variety of contexts such as studios, laboratories and performance.

25) Progress Report

The periodic submission to the department of a report regarding a candidate's progress.

26) Research Project (for Master's by Coursework)

The documentation of the research component prepared and submitted by the candidate for the award of the programme by coursework.

27) Skill Based Classes

Course content that covers 60% or more of the learning and teaching of technical or operational skills.

28) Summative Assessment

The assessment of learning which summarises the progress of the learner at a particular time and is used to assign the learner a course grade.

29) Supervisor(s)

A person(s) or the committee that provides supervision for the research conducted by the candidates. They can be categorised as supervisor, co-supervisor, associate supervisor, field supervisor, and a panel of supervisors of research candidates.

30) Thesis

The documentation of the original research prepared and submitted by the candidate for the award of the degree for the PhD programme by research, and mixed mode.

31) Viva Voce

Oral defence of the dissertation/thesis/creative/production work for the programme which tests a student's communication skills and knowledge of relevant facts.

ABBREVIATION

CGPA	Cumulative Grade Point Average
GP	Grade Point
HEPs	Higher Education Providers
ICT	Information and Communication Technology
MQF	Malaysian Qualifications Framework
ODL	Open and Distance Learning
PhD	Philosophiae Doctor (Doctor of Philosophy)

INTRODUCTION

Performing Arts

Performing arts refer to the theory and practice of dance, music, drama, theatre and film. The performing arts are part of the creative and cultural industries. The performing arts industry comprises creative manpower, artistic products and performing facilities. Creative manpower includes performers, promoters, producers, educators, entrepreneurs and technical and managerial personnel. Meanwhile, performing facilities comprise interior and exterior performance space such as theatre, concert hall and amphitheatre.

Background

Performing arts originated in ritual worships. It was a vehicle to communicate with the animistic spirits that the early inhabitants believed governed their lives. Such worship was expressed through sound, movement and animated enactment. As man gained knowledge that explained the occurrence of the natural phenomena, the ritualistic worship of such phenomena became irrelevant and the modes of expression were relegated to a secular position.

Examples of early form of worship using performing arts expression can be found in Greek, roman and pre Islamic civilisation as well as in the Asian performance tradition. Such performances whether ritual or secular embody the norms, values and belief systems of a community. Through the passage of time, the performing arts developed from aesthetic works to commercialised products.

Further, the educative process of the performing arts which began as an informal interaction, has now become a systemic discipline as taught in colleges and universities.

Way Forward

The way forward for the performing arts in Malaysia is to embrace the following aims and objectives:

Aims:

To encourage students to experience and develop curiosity, interest and enjoyment in their own creativity and that of others.

- Explore through the processes of performing arts.
- Acquire and develop skills needed for the production of creative work.
- Use the language, concepts and principles of performing arts.
- Communicate their thoughts and ideas through performing arts.
- Produce creative works.
- Reflect on, appreciate and evaluate their work and the work of others.
- Develop receptiveness to performing art forms across time, place and cultures, and perceive the significance of these art forms as an integral part of life.

Objectives:

A. Knowledge and Understanding

At the end of the programme, students should be able to:

- Demonstrate knowledge and understanding of the theoretical basis of the art forms studied.
- Demonstrate knowledge and understanding of a variety of styles, developments and ideas which have shaped the arts across time and cultures.
- Apply appropriate terminology to show aesthetic and critical awareness.

B. Application

At the end of the programme, students should be able to:

- Plan and organise effectively, define and set goals, solve problems, negotiate and make decisions.
- Experiment and explore through both spontaneous and structured activities.
- Use art confidently as a form of expression and communication while demonstrating a range of technical skills.
- Demonstrate an ability to find original and creative solutions.

- Apply skills specific to the art forms studied to elaborate an idea, a theme or a composition to a point of realisation.
- Present work through formal or informal performance and exhibition.

C. Evaluation and Reflection

At the end of the programme, students should be able to:

- Reflect upon and evaluate their work in order to set goals for future development.
- Use group discussion and feedback to support and promote creative development.
- Assess and appraise their work and that of others.

D. Artistic Awareness and Personal Engagement

At the end of the programme, students should be able to:

- demonstrate sensitivity to their own and different cultures.
- Accept and incorporate views and feedback from others to further develop their artistic potential.
- demonstrate self-motivation in setting and meeting deadlines.
- demonstrate initiative, creativity and a willingness to take risks.
- Support and encourage their peers towards a positive working environment.

Performing Arts in Malaysian Higher Education

Performing Arts cover 3 fields:

(I) Dance

Dance is a performative expression of implicit and explicit coded behaviour of a structured movement system in a given community. Dance is the art form in which human movement becomes the medium for sensing, understanding, and communicating ideas, feelings, and experiences. The goal of dance is to engage in artistic experiences through the processes of creation, performance and response.

Possible Designations

Dancer, Performer, Choreographer, Dance Instructor, Academic Staff, Dance Curator/Impresario, Dance Writer, Event Manager, Dance Entrepreneur and Dance Therapist.

(II) Drama, Theatre and Film

Drama, theatre and film are inter-related art forms involving performance that are manifested through different modes of production. These art forms use language and/or human actions as the primary elements for making art in their own distinctive ways. Drama is usually associated with the portrayal of human action in the written form (scripts/texts), theatre with live re-enactments before an audience (performance), and film with recorded re-enactments using technology.

Possible Designations

Actor, Performer, Scriptwriter, Playwright, Director, Producer, Production Designer, Production Manager, Event Manager, Editor, Cinematographer, Theatre and Film Entrepreneur, Dramaturg, Writer/Critic, Academic Staff, Researcher, Scenographer and Theatre Technician.

(III) Music

Music is an art form that combines vocal, instrumental and/or other sonic elements in a structured manner to produce sound artistically. Music covers

a broad scope that encompasses all aspects related to sound, from live musical performance to music composition, music pedagogy, music therapy, music business and audio production.

Possible Designations

Performer, Music Director, Conductor, Composer, Lyricist, Arranger, Music Educator, Music Critic, Music Therapist, Event Manager, Music Entrepreneur, Music Publisher, Sound Designer, Music Programmer, Audio Engineer and Producer.

10 Quality Assurance Components of Programme Standards

I.	Programme Aims
II.	Programme Learning Outcomes
III.	Curriculum Design and Delivery
IV.	Student Selection
V.	Assessment of Student Learning
VI.	Academic Staff
VII.	Educational Resources
VIII.	Programme Monitoring and Review
IX.	Leadership, Governance and Administration
X.	Continual Quality Improvement

PROGRAMME AIMS

Aims are described in a broad and general statement of learning and teaching intention, encapsulating the general contents and direction of a programme. "A programme's stated aims reflect what it wants the learner to achieve. It is crucial for these aims to be expressed explicitly and be made known to learners and other stakeholders alike." (COPPA, 2008, pp.10)

The aims of the Programme Standards: Performing Arts

CERTIFICATE Malaysian Qualification Framework (MQF) Level 3

The Certificate-level programme aims to provide students with an introduction to the performing arts which includes dance, music, drama, theatre and film. Fundamental knowledge and understanding and skills in performance and/or production will be covered.

DIPLOMA MQF Level 4

The Diploma-level programme aims to provide students with an introduction to performance in the field of dance, music, drama, theatre and film, and other related arts. Key concepts and elementary-level theory, such as music theory, drama theory, dance theory, film and media studies are taught. Knowledge and understanding of the history, development, characteristics of these fields, as well as skills in performance and/or production will be covered. The programme will take a studio/practice-based approach in its teaching, learning and assessment activities and expose students to Malaysian industry practices.

BACHELOR'S DEGREE MQF Level 6

The Bachelors Degree-level programme aims to provide students with a critical and broad understanding of creative processes, performance and/or production in the fields of dance, music, drama, theatre and film, and other related arts. Core modules should cover research methodology, intermediate theory and skills, history and

literature relevant to the field of specialisation, as well as interdisciplinary studies related to society, arts, media and performance. The programme should ensure a good balance of theory and studio/practice-based courses and prepare students for future employment through internship at the workplace, as well as knowledge of Malaysian and international industry/artistic practices and trends.

MASTER'S DEGREE by COURSEWORK MQF Level 7

The Master's Degree by Coursework programme aims to provide students with advanced knowledge and understanding of specialisation theories, interdisciplinary studies and research methodology.

MASTER'S DEGREE by MIXED MODE (Coursework AND Research or Coursework AND Creative/Production Work) MQF Level 7

The Master's Degree by Mixed Mode programme aims to provide students with advanced knowledge and understanding of specialisation theories, interdisciplinary studies, research methodology and supervised research (dissertation/creative/production work).

MASTER'S DEGREE by RESEARCH MQF Level 7

The Master's Degree by Research programme aims to provide students with advanced knowledge and understanding of specialisation theories, interdisciplinary studies and research methodology. Students are required to produce an original research dissertation.

MASTER of FINE ARTS (MFA) Malaysian Qualification Framework (MQF) Level 7

The Master of Fine Arts (MFA) programme is a terminal degree which aims to provide students who wish to pursue a practice-based programme with advanced knowledge and understanding of specialisation theories, interdisciplinary studies, research methodology and supervised creative/production work.

PhD by MIXED MODE MQF Level 8

The PhD by Mixed Mode (coursework and research) programme aims to provide students with advanced theories and research methodology to enable them to undertake research to produce original thesis or to challenge existing works from a different perspective of cognition.

PhD by RESEARCH (PRACTICE-LED/LAB-BASED) and CREATIVE/PRODUCTION WORK MQF Level 8

The PhD by Research (Practice-Led/Lab-Based) And Creative/Production Work programme aims to provide students with advanced theories and research methodology to enable them to produce original thesis or to challenge existing works from a different perspective of cognition.

Students will undertake research which will lead to two related outcomes: an academic thesis AND portfolio of creative/production work to exhibit their critical and practical skills.

PhD by RESEARCH MQF Level 8

The PhD by Research programme aims to provide students with advanced theories and research methodology to enable them to undertake research to produce an original thesis or to challenge existing works from a different perspective of cognition.

DOCTOR of MUSICAL ARTS MQF Level 8

Doctoral in musical arts is a practice-based programme which aims to provide students with advanced skills in an applied area of specialisation to enable them to be specialists in their field.

The programme also provides students with advanced theories and research methodology to enable them to undertake research and to produce an original thesis/performance/creative works or to challenge existing works from a different perspective of cognition.

LEARNING OUTCOMES

Learning Outcomes are detailed statements described in explicit terms of the learners' achievement and they are to be assessed upon completion of a period of study. "The quality of a programme is ultimately assessed by the ability of the learner to carry out their expected roles and responsibilities in society. This requires the programme to have a clear statement of the learning outcomes to be achieved by the learner" (COPPA, 2008, pp.11). These learning outcomes should cumulatively reflect the eight domains of learning outcomes, which are significant for Malaysia (MQF, 2007, Para 15, pp. 4) and are related to the various levels of taxonomy accordingly, in line with national and global developments.

Specific learning outcomes should be designed according to the specialised area of study based on the generic learning outcomes stated below.

Generic Learning Outcomes for CERTIFICATE

Upon completion of the programme, graduates should be able to:
1. demonstrate an understanding of the basic knowledge and skills in their field of study;
2. apply basic skills and techniques relevant to the appropriate field of study;
3. practice professionalism in accordance with social and ethical principles;
4. demonstrate teamwork, interpersonal, social and leadership skills;
5. communicate with peers and instructors;
6. use ICT to upgrade knowledge;
7. use basic tools and techniques in problem-solving related to the field of study;
8. apply skills of lifelong learning in academic and career development; and
9. demonstrate an awareness of management and entrepreneurship.

In addition to the above, **Specific Learning Outcomes for Certificate in *Dance*** are as follows:
Upon completion of the programme, graduates should be able to:
1. interpret studio training/practice; and
2. execute and perform dance choreography.

Note: Specific learning outcomes are not indicated for music due to the broad area of specialisation in the field of music.

Generic Learning Outcomes for DIPLOMA

Upon completion of the programme, graduates should be able to:

1. demonstrate understanding of broad-based knowledge and skills in the field of study;
2. apply acquired skills and techniques relevant to the field of study;
3. use relevant tools and techniques in analysing and solving problems related to the field of study;
4. demonstrate understanding of management and entrepreneurship;
5. exhibit teamwork, interpersonal, social and leadership skills;
6. communicate ideas in a professional context;
7. demonstrate professionalism in accordance with social and ethical principles;
8. use information from a variety of sources; and
9. apply the skills of lifelong learning in career development.

In addition to the above, **Specific Learning Outcomes for Diploma** are as follows:

(I) *Dance*

Upon completion of the programme, graduates should be able to:

1. Interpret dance training and choreography for staging and performance;
2. Demonstrate an understanding of the human anatomy to avoid dance injuries; and
3. Articulate what is viewed and presented.

(II) *Drama, Theatre and Film*

Upon completion of the programme, graduates should be able to:

1. apply key concepts of theories related to the field of study (drama, theatre and film) to study or perform and/or produce works in the chosen field; and
2. display competence in basic skills and tasks in the areas of acting and/or production.

Note: Specific learning outcomes are not indicated for music due to the broad area of specialisation in the field of music.

Generic Learning Outcomes for BACHELOR'S DEGREE

Upon completion of the programme, graduates should be able to:

1. identify, analyse and articulate theory and practice;
2. demonstrate proficiency in the practical skills relevant to the field of study;
3. communicate ideas and information using analytical and critical skills;
4. undertake supervised research, recital or project in the related field;
5. demonstrate leadership, teamwork, interpersonal, social, management and entrepreneurial skills;
6. display understanding of the norms, values and ethics of the chosen field within the creative industry; and
7. apply lifelong learning skills to adapt to industry needs and emerging trends.

In addition to the above, **Specific Learning Outcomes for Bachelor's Degree** are as follows:

(I) *Dance*

Upon completion of the programme, graduates should be able to:
1. interpret dance training, which includes the main genres of Malaysian, Asian, Western and Contemporary dance applying examples from world dance;
2. determine methods of performing dance repertoire or choreography with knowledge of past and present forms and expressions of dance combining technical skills with creativity and research; and
3. show an awareness of dance analysis, notation, field work and pedagogical approaches.

(II) *Drama, Theatre and Film*

Upon completion of the programme, graduates should be able to:
1. demonstrate understanding of key theories of the field of study in analysis, critique, performance and/or production of works; and

2. demonstrate proficiency in the skills and tasks relevant to the field of specialisation.

Note: Specific learning outcomes are not indicated for music due to the broad area of specialisation in the field of music.

Generic Learning Outcomes for MASTER'S DEGREE

Upon completion of the programme, graduates should be able to:
1. demonstrate mastery of knowledge in the relevant field;
2. apply practical skills in the relevant field;
3. relate ideas to societal issues in the relevant field;
4. conduct research with minimal supervision and adhere to legal, ethical and professional codes of practice;
5. demonstrate leadership qualities through communicating and working with peers and stakeholders;
6. generate solutions to problems using scientific and critical thinking skills; and
7. manage information for lifelong learning.

In addition to the above, **Specific Learning Outcomes for Master's Degree by Coursework in *Dance, Drama, Theatre and Film*** is as follows:
Upon completion of the programme, graduates should be able to conduct case studies with minimal supervision.

In addition to the above, **Specific Learning Outcomes for Master's Degree by Mixed Mode in *Dance, Drama, Theatre and Film*** is as follows:
Upon completion of the programme, graduates should be able to conduct research and complete a written dissertation or conduct research culminating in a creative/production work, with minimal supervision.

In addition to the above, **Specific Learning Outcomes for Master of Fine Arts (MFA) in *Dance, Drama, Theatre and Film*** is as follows:
Upon completion of the programme, graduates should be able to produce advanced creative/production work that displays mastery of practice with minimal supervision.

In addition to the above, **Specific Learning Outcomes for Master's Degree by Research in *Dance, Drama, Theatre and Film*** is as follows:

Upon completion of the programme, graduates should be able toconduct research with minimal supervision and complete a written dissertation.

Note: Specific learning outcomes are not indicated for music due to the broad area of specialisation in the field of music.

Generic Learning Outcomes for PhD and DOCTOR of MUSICAL ARTS

Upon completion of the programme, graduates should be able to:

1. synthesise knowledge and contribute to original research that broadens the frontier of knowledge in the relevant field;
2. adapt practical skills leading to innovative ideas in the relevant field;
3. provide expert advice to society in the relevant field;
4. conduct research independently and adhere to legal, ethical and professional codes of practice;
5. display leadership qualities through communicating and working with peers and stakeholders;
6. appraise problems in the relevant field critically using scientific skills;
7. integrate information for lifelong learning; and
8. synthesise empirical data and contextualise result within discipline-specific theoretical approaches.

In addition to the above, **Specific Learning Outcomes for PhD** are as follows:

(I) Dance

Upon completion of the programme, graduates should be able to:

1. apply practical skills in dance activities;
2. relate ideas to societal issues in dance;
3. demonstrate communication, pedagogical skills and leadership qualities;
4. generate solutions to problems using critical thinking skills; and
5. appraise problems in the field of dance critically using appropriate skills.

(II) ***Drama, Theatre and Film***

Upon completion of the programme, graduates should be able to:

1. contribute new ideas and knowledge or new perspectives on existing knowledge of the domain;

2. conduct research and/or artistic practice in an ethical and professional manner; and

3. continuously upgrade skills and knowledge through publications and/or artistic expressions on par with international standards of academic institutions or professional bodies.

In addition to the above, **Specific Learning Outcomes for Doctor of Musical Arts** are as follows:

Upon completion of the programme, graduates should be able to:

1. demonstrate advanced specialist-level accomplishment competencies in an area of specialisation; and

2. demonstrate advanced scholarship and critical investigation and evaluation skills in the area of research.

CURRICULUM DESIGN AND DELIVERY

For the purpose of this Programme Standards document, reference is made to the Code of Practice for Programme Accreditation (COPPA) and in particular, the section on Area 2: Curriculum Design and Delivery.

"The term 'curriculum design and delivery' is used interchangeably with the term 'programme design and delivery'. 'Programme' means an arrangement of courses that are structured for a specified duration and the learning volume to achieve the stated learning outcomes to lead to an award of a qualification" (COPPA, 2008, pp.12).

This section of the Programme Standards contains statements pertaining to the structure and delivery of a programme within the field of Performing Arts. The major areas are: Dance, Drama, Theatre and Film, and Music. The matrices below represent the minimum requirements for all levels of qualifications. Specific requirement as to the body of knowledge for the different disciplines are provided in **Appendix 2**. Examples of the programme nomenclature are provided in **Appendix 3**.

Higher Education Providers (HEPs) are encouraged to develop the programme to reflect the current best practices and achieve higher standards.

Industrial training is crucial in the development of students' maturity and experience. Hence, HEPs need to allocate a minimum number of units for this purpose according to the formula of 1 credit = 2 weeks training.

CERTIFICATE		
Minimum Credits – 60		
Components	**Percentage (%)**	**Credits**
Compulsory Modules (General* and HEPs modules)	12 – 20	7 - 12
Core Modules (Common & Discipline)	70 – 88	42 – 53
Elective Modules	0 – 10	0 – 6
Total	**100**	**60**

*7 – 9 credits as prescribed by the Ministry of Education Malaysia.

Recommended delivery methods:

- Lectures, tutorials
- Practical classes/laboratory work/studio
- Demonstrations
- Field trips
- Viewing, reading, listening

DIPLOMA		
Minimum Credits – 90		
Components	**Percentage (%)**	**Credits**
Compulsory Modules (General* and HEPs modules)	10 – 17	9 – 16
Core Modules (Common & Discipline)	68 – 90	61 – 81
Elective Modules	0 – 8	0 – 7
Industrial Training	0 – 7	0 – 6
Total	**100**	**90**

*9 – 11 credits as prescribed by the Ministry of Education Malaysia.

Recommended delivery methods:

- Lectures, tutorials
- Practical classes/laboratory work/studio

- Demonstrations
- Field trips
- Viewing, reading, listening
- Open and distance learning (ODL)
- Blended learning

BACHELOR'S DEGREE Minimum Credits – 120		
Components	**Percentage (%)**	**Credits**
Compulsory Modules (General* and HEPs modules)	10 – 17	12 – 20
Core Modules (Common & Discipline)**	55 – 87	66 – 104
Elective Modules/Minor	3 – 20	4 – 24
Industrial Training	0 – 8	0 – 10
Total	**100**	**120**

*12 – 14 credits as prescribed by the Ministry of Education Malaysia.

Note:

1. A programme containing only one main area is named according to its respective area, for instance, Dance or Theatre or Music.
2. Brackets are used for programmes with specialisation in at least 25% of the main field, for example, Music (Composition); Dance (Choreography); Theatre (Performance).
3. the connector "AND" is used for double major programmes that contain fundamental components of 2 main fields with the percentage of 50-50, for example, Theatre and Psychology; Performance and Media; Dance and Technology.
4. the connector "WITH" is used for major-minor programmes that contain at least 25% component in other fields of study is named using, for example, Theatre with Film; Film with Marketing; Dance with Music.

Recommended delivery methods:

- Lectures, tutorials
- Practical classes/laboratory work/studio
- Demonstrations
- Field trips
- Viewing, reading, listening
- Field research
- Case studies
- Open and distance learning (ODL)
- Blended learning

MASTER'S DEGREE by COURSEWORK Minimum Credits – 40		
Components	**Percentage (%)**	**Credits**
Core Modules (Common & Discipline)	50 – 80	20 – 32
Elective Modules	0 – 35	0 – 14
Research Project	15 – 20	6 – 8
Total	**100**	**40**

Note:

1. Research project students are required to undertake a project related to a field of study/specialisation and submit a report based on the project.
2. Coursework component must include a course in research methodology.

Recommended delivery methods:

- Lectures/seminars
- Field trips/research
- Case study
- Project-based assignment

MASTER'S DEGREE by MIXED MODE Minimum Credits – 40		
Components	**Percentage (%)**	**Credits**
Core Modules (Common & Discipline)	20 – 50	8 – 20
Elective Modules	0 – 10	0 – 4
Dissertation or Creative/Production Work	50 – 70	20 – 28
Total	**100**	**40**

Note:

1. Students are required to undertake research in a related field of study and submit a dissertation or creative/production work.
2. Coursework component must include a course in research methodology. Ratio of coursework to research is within the range of 50:50 or 40:60 or 30:70.
3. Candidates are required to:
    i.   Present dissertation proposal, sit for candidature defence and submit a dissertation.
         OR
    ii. Present a creative/production work proposal, sit for candidature defence, and present the creative/production work.

Recommended delivery methods:

*   Lectures/seminars
*   Field research
*   Supervision of dissertation or creative/production work

MASTER'S DEGREE by RESEARCH		
Component	**Percentage (%)**	**Credits**
Dissertation	100	No given credit value.

Note:

1. Candidates must follow a research methodology course.
2. The following requirements must be decided by the HEPs:
    i.   Relevant prerequisite courses

  ii. Maximum period of candidature

  iii. Format of the dissertation

3. Candidates are required to present dissertation proposal, sit for candidature defence and submit a dissertation

Recommended delivery methods:

- Lectures/seminars
- Field research
- Supervision of dissertation

<table>
<tr><td colspan="3">MASTER of FINE ARTS (MFA)
Minimum Credits – 60</td></tr>
<tr><td>Components</td><td>Percentage (%)</td><td>Credits</td></tr>
<tr><td>Dissertation</td><td>20 – 40</td><td>12 – 24</td></tr>
<tr><td>Elective Modules</td><td>0 – 10</td><td>0 – 6</td></tr>
<tr><td>Creative/Production Work</td><td>60 – 70</td><td>36 – 42</td></tr>
<tr><td>Total</td><td>100</td><td>60</td></tr>
</table>

Note:

1. Students are required to undertake research in a related field of study and submit a creative/production work.
2. Ratio of research to creative/production work is within the range of 40:60 or 30:70.
3. Candidates are required to present a dissertation proposal, sit for candidature defence, and attend viva or present creative/production work.

Recommended delivery methods:

- Lectures/seminars
- Field research
- Supervision of dissertation and creative/production work

PhD by MIXED MODE		
Minimum Credits– 80		
Components	**Percentage (%)**	**Credits**
Core Modules (Common & Discipline)	20 – 50	16 – 40
Elective Modules	0 – 10	0 – 8
Thesis	50 – 70	40 – 56
Total	**100**	**80**

Note:

1. Students are required to undertake research in a related field of study and submit a thesis.
2. Coursework components must include a course in research methodology. Ratio of coursework to research is within the range of 50:50 or 40:60 or 30:70.
3. Candidates are required to present a thesis proposal, sit for candidature defence, and attend viva.

Recommended delivery methods:

- Lectures/seminar
- Field research
- Supervision of thesis

PhD by RESEARCH (PRACTICE-LED/LAB-BASED) and		
CREATIVE/PRODUCTION WORK		
Components	**Percentage (%)**	**Credits**
Thesis	30-40	No given credit value.
Creative/Production Work	60-70	

Note:

1. Students are required to undertake research in a related field of study and submit a thesis with 2 outputs - a portfolio of original creative/production work AND a thesis - to provide evidence for a high level of practical and critical skills at the level appropriate for the award. The creative/production portfolio may take the

form of a performance, film, video, script, score, CD, DVD, multimedia, and/or other new media technologies and modes of presentation.

2. The ratio of thesis to creative work/production is within the range of 40:60 or 30:70.

3. Candidates are required to present a proposal, sit for candidature defence, attend viva and to perform/mount a public showing of their creative/production work.

4. Candidates must follow a research methodology course.

5. The following requirements must be decided by the HEPs:
    i.   Relevant prerequisite courses
    ii.   Maximum period of candidature
    iii. Format of the thesis

Recommended delivery methods:

- Lectures/seminar
- Field research
- Supervision of thesis and creative/production work

PhD by RESEARCH		
Component	**Percentage (%)**	**Credits**
Thesis	100	No given credit value.

Note:

1. Students are required to undertake research in a related field of study and submit a thesis.

2. Candidates are required to present a proposal, sit for candidature defence, and attend viva.

3. Candidates must follow a research methodology course.

4. The following requirements must be decided by the HEPs:
    i.   Relevant prerequisite courses
    ii.   Maximum period of candidature
    iii. Format of the thesis

Recommended delivery methods:

- Lectures/seminar
- Field research
- Supervision of thesis

DOCTOR of MUSICAL ARTS Minimum Credits – 80		
Components	**Percentage (%)**	**Credits**
Core Modules (Common & Discipline)	30 – 60	24 – 48
Elective Modules	0 – 10	0 – 8
Thesis/Recital	40 – 60	32 – 48
Total	**100**	**80**

Note:

1. Doctoral of Musical Arts is a practice-based programme. Students are required to undertake research. Presentations/performance of musical/creative works depending on the area of specialisation must be accompanied by an exegesis.
2. Coursework components must include a course in research methodology.
3. Candidates are required to present a proposal, sit for candidature defence, and attend viva.

Recommended delivery methods:

- Studio and applied performance studies
- Lectures/seminars/workshops
- Recitals
- Supervision of thesis/exegesis/musical/creative works

ASSESSMENT OF STUDENT LEARNING

"Student assessment is a crucial aspect of quality assurance because it drives student-learning and is one of the measures to show the achievement of learning outcomes. The achievement of learning outcomes stipulated for the programme is the basis in awarding qualifications. Hence, methods of student assessment have to be clear, consistent, effective, reliable and in line with current practices and must clearly support the achievement of learning outcomes" (COPPA, 2008, pp.15).

Specific methods of assessment will depend on the specific requirements of each module. However, as a general guide, the following must be considered:
   i.   Formative and Summative assessments.
   ii.   The cognitive domain should be tested through written, oral or other suitable means.
   iii. The psychomotor domain (practical skills) should be tested through performances and/or recital evaluation or other suitable means.
   iv.   The types of assessments indicated below are merely examples. HEPs are encouraged to use a variety of methods and tools appropriate for the learning outcomes and competencies.

Generally, students will be evaluated, where appropriate, through:
   i.   Examination – closed/open book, viva voce, midterm.
   ii.   Coursework – assignments, quiz, laboratory report.
   iii. Projects – individual/group.
   iv.   Others – class participation, group activities and presentation.

MASTER'S DEGREE by RESEARCH and PhD by RESEARCH

   i.   Formative assessment must include:
         1)   Monitoring of research progress periodically (for example, through a progress report, or a proposal presentation).
              This will assess the candidate's knowledge, critical thinking, practical, technical, professional, scientific and problem solving skills.
         2)   Research presentation/colloquium/seminar/ workshop.

This will enhance the candidate's communication skills, teamwork, leadership, organisational skills, lifelong learning and professionalism.

    ii.   Summative assessment is used to assess all learning outcomes of a master's programme, and must include:

        a)   Completion of prescribed courses.

        b)   Dissertation/creative/production work.

        c)   Viva voce (if required by HEPs).

    iii.   Summative assessment is used to assess all learning outcomes of a PhD programme, and must include:

        a)   Completion of prescribed courses.

        b)   Thesis/creative/production work.

        c)   Viva voce.

The types of assessment indicated in the final column are **examples**. HEPs are encouraged to use a variety of methods and tools appropriate for measuring learning outcomes and competencies.

QUALIFICATIONS	MODULES		SUGGESTED FORMS OF ASSESSMENT
	CONTINUOUS ASSESSMENT (%)	FINAL ASSESSMENT (%)	
Certificate	50 – 70	30 – 50	• Practical assessment • Tests, examinations
Diploma	50 – 70	30 – 50	• Case studies • Projects • Practical assessment • Presentation/ performance • Written assignments • Essays • Tests, examinations

| QUALIFICATIONS | MODULES | | SUGGESTED FORMS OF ASSESSMENT |
	CONTINUOUS ASSESSMENT (%)	FINAL ASSESSMENT (%)	
Bachelor's Degree	40 – 70	30 – 60	• Case studies • Final year project • Industrial reports • Presentation/ performance • Written assignments • Essays • Practical assessment • Tests, examinations
Master's Degree by Coursework	To be determined according to individual programmes		• Research project • Written assignments • Seminal essays • Presentation/ colloquium/ seminar/workshop
Master's Degree by Mixed Mode	To be determined according to individual programmes		• Written assignments • Dissertation • Presentation/ colloquium/ seminar/workshop
Master's Degree by Research	-		• Dissertation • Viva voce (if required)/research presentation/ colloquium/ seminar/workshop
Master of Fine Arts (MFA)	To be determined according to individual programmes		• Written assignments • Dissertation • Creative/production work

| QUALIFICATIONS | MODULES | | SUGGESTED FORMS OF ASSESSMENT |
	CONTINUOUS ASSESSMENT (%)	FINAL ASSESSMENT (%)	
PhD by Mixed Mode	To be determined according to individual programmes		• Written assignments • Thesis • Presentation/ colloquium/seminar/ workshop
PhD by Research (Practice-Led/ Lab-Based) and Creative/ Production Work	-		• Written assignments • Thesis and creative/production work portfolio/corpus • Viva voce • Presentation/ colloquium/seminar/ workshop
PhD by Research	-		• Thesis • Viva voce • Research presentation/ colloquium/seminar/ workshop
Doctor of Musical Arts	To be determined according to individual programmes		• Assignments • Performances/recital • Final project/portfolio • Presentation/seminar/ workshop

Note:

1. Graduation/final year project may be set at 100% for all levels of qualification.

2. Examiners for dissertation/thesis/creative/production work are as follows:

i. MASTERS DEGREE by MIXED MODE

The dissertation/creative/production work must be examined by at least two examiners.

ii. MASTERS DEGREE by RESEARCH

The dissertation/creative/production work must be examined by at least two examiners, one of whom is an external examiner.

iii. MASTER of FINE ARTS (MFA)

The dissertation and creative/production work must be examined by three examiners consisting of one internal examiner and two external examiners, one of whom is from the creative industry.

iv. PhD by MIXED MODE

The thesis/creative/production work must be examined by at least two examiners, one of whom is an external examiner.

v. PhD by RESEARCH

The thesis/creative/production work must be examined by at least three examiners, two of whom are external examiners.

vi. PhD by RESEARCH (PRACTICE-LED/LAB-BASED) and CREATIVE/PRODUCTION WORK

The thesis/creative/production work must be examined by at least three examiners, two of whom are external examiners.

vii. DOCTOR of MUSICAL ARTS

The thesis/creative/production work must be examined by at least three examiners, two of whom are external examiners.

STUDENT SELECTION

This section of the Programme Standards concerns the recruitment of students into the individual programme of study. In general, admission policies of the programme need to comply with the prevailing policies of the Malaysian Ministry of Education (MoE).

"There are varying views on the best method of student selection. Whatever the methods used, the Higher Education Providers (HEPs) must be able to defend its consistency. The number of students to be admitted to the programme is determined by the capacity of the HEPs and the number of qualified applicants. HEPs admission and retention policies must not be compromised for the sole purpose of maintaining a desired enrolment. If an HEP operates in geographically separated campuses or if the programme is a collaborative one, the selection and assignment of all students must be consistent with national policies" (COPPA, 2008, pp.17).

The standards for the recruitment of students are formulated with the generic national higher education policies in mind, pertaining to the minimum student entry requirements. The HEPs must take cognisance of any specific policies that may apply to their individual institution. The minimum standards are as follows:

CERTIFICATE

i.   A pass in Sijil Pelajaran Malaysia (SPM) or its equivalent with a minimum of 1 credit in any subject.
     OR
ii. A pass in Sijil Kemahiran Malaysia (SKM) Level 2 AND a pass in SPM or its equivalent.

1. Where a candidate is without the required qualifications, the candidate should be more than 19 years of age in the year of application and possesses relevant work experience; AND
2. A pass in APEL assessment.

DIPLOMA

    i.   A pass in SPM or its equivalent with a minimum of 3 credits.

           OR

    ii.   A pass in Sijil Tinggi Persekolahan Malaysia (STPM) or its equivalent, with a minimum of Grade C (GP 2.00) in any subject.

           OR

    iii. A pass in Sijil Tinggi Agama Malaysia (STAM) with a minimum grade of *Maqbul*.

           OR

    iv. A pass in SKM Level 3 AND a pass in SPM or its equivalent with a minimum of 1 credit.

           OR

    v.   A certificate or its equivalent in a related field.

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1. Where a candidate is without the required qualifications, the candidate should be more than 20 years of age in the year of application and possesses relevant work experience; AND
2. A pass in APEL assessment.

BACHELOR'S DEGREE

i.   A pass in STPM or its equivalent with a minimum of Grade C (GP 2.00) in any 2 subjects.
     OR
ii. A pass in STAM with a minimum grade of *Jayyid*.
     OR
iii. A diploma or its equivalent with a minimum CGPA of 2.00.
     OR
iv. Matriculation/Foundation or its equivalent with a minimum CGPA of 2.00.

1.   Where a candidate is without the required qualifications, the candidate should be more than 21 years of age in the year of application and possesses relevant work experience; AND
2.   A pass in APEL assessment.

MASTER'S DEGREE by COURSEWORK

i.   A bachelor's degree with minimum CGPA of 2.50 or equivalent, as accepted by the HEPs Senate.
     OR
ii. A bachelor's degree or equivalent not meeting CGPA of 2.50, can be accepted subject to a minimum of 5 years working experience in relevant field.

MASTER'S DEGREE by RESEARCH, MASTER'S DEGREE by MIXED MODE and MASTER of FINE ARTS (MFA)

    i.   A bachelor's degree with minimum CGPA of 2.75 or equivalent, as accepted by the HEP Senate.

          OR

    ii.   A bachelor's degree or equivalent with minimum CGPA of 2.50 and not meeting CGPA of 2.75, can be accepted subject to rigorous internal assessment.

          OR

    iii.   A bachelor's degree or equivalent not meeting CGPA of 2.50, can be accepted subject to a minimum of 5 years working experience in relevant field.

Note for Master of Fine Arts (MFA) and specific Master's Degree by Mixed Mode (e.g. production, design, management):

In addition to the above, the candidates must:

    i.   Submit a portfolio of creative/production work of professional standards.

    ii.   Pass interview/audition.

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1.   Where a candidate is without the required qualifications, the candidate should be more than 30 years of age in the year of application, possesses at least an STPM/Diploma or equivalent (e.g., Foundation), with relevant work experience; AND

2.   A pass in APEL assessment.

PhD and DOCTOR of MUSICAL ARTS

   i.   Master's degree accepted by the HEPs Senate.
         OR
   ii.   Other qualifications equivalent to a Master's Degree, as accepted by the HEPs Senate.

Note for PhD by Research (Practice-Led/Lab-based AND Creative/Production Work:

In addition to the above, the candidates must:
   i.   Submit a portfolio of creative/production work of professional standards.
   ii.   Be an active practitioner for the last 5 years.
   iii. Pass interview/audition.

Note for PhD by Research:
   i.   There shall be no direct entry from Bachelor's Degree to PhD level.
   ii.   Candidates registered for Master's Degree programmes with at least a CGPA 3.67 at Bachelor's Degree level may apply to convert their candidacy to the PhD programmes subjected to:
         a)   Having shown competency and capability in conducting research at PhD level.
         b)   Approval by the HEPs Senate.

Details on Accreditation of Prior Experiential Learning are provided in Guideline to Good Practices: Accreditation of Prior Experiential Learning. The document is accessible at: http://www.mqa.gov.my/

ACADEMIC STAFF

"The quality of the academic staff is one of the most important components in assuring the quality of higher education and thus every effort must be made to establish proper and effective recruitment, service, development and appraisal policies that are conducive to staff productivity" (COPPA, 2008, pp.21).

CERTIFICATE

Academic staff qualification:
    i.   A Bachelor's Degree in a relevant field.
        OR
    ii.   A Diploma with a minimum of 2 years of relevant industrial experience or the staff member is professionally certified in a relevant area (The programme should not employ more than 30% of the staff in this category).
        OR
    iii. Certificate with a minimum of 5 years of relevant industrial experience or the academic staff member is professionally certified in a relevant area (qualified to teach practical classes only).
        OR
    iv. Subject expert/specialist recognised by the HEPs and/or industry.

Academic staff ratio:
- Minimum number of full time staff: 40%
- Minimum number of staff with industry experience/attachment in a relevant field: 20%

Staff-student ratio:
- Overall staff-student ratio – 1:30
- Skill-based classes ratio – 1:20

DIPLOMA

Academic staff qualification:
  i.   A Bachelor's Degree in a relevant field.
        OR
  ii.   A Diploma with a minimum of 3 years of relevant industrial experience (The programme should not employ more than 30% of the staff in this category).
        OR
  iii. A Certificate with a minimum of 5 years of relevant industrial experience or the academic staff member is professionally certified in a relevant area (qualified to teach practical classes only).
        OR
  iv.   Subject expert/specialist recognised by the HEPs and/or industry.

Academic staff ratio:
- Minimum number of full time staff: 40%
- Minimum number of staff with industry experience/attachment in a relevant field: 20%

Staff-student ratio:
- Overall staff-student ratio – 1:30
- Skill based classes ratio – 1:20

BACHELOR'S DEGREE

Academic staff qualification:

i.   A Master's Degree in a relevant field.

     OR

ii.   A Bachelor's Degree with 3 years of related work experience in the subject taught.

     OR

iii. A Diploma/Certificate with a minimum of 5 years of relevant industrial experience or the academic staff member is professionally certified in a relevant area (qualified to teach practical classes only).

     OR

iv.   Subject expert/specialist recognised by the HEPs and/or industry.

Academic staff ratio:

- Minimum number of full time staff: 40%
- Minimum number of staff with industry experience/attachment in a relevant field: 20%

Staff - student ratio:

- Overall staff-student ratio – 1:30
- Skill-based classes ratio – 1:20

MASTER'S DEGREE

Academic staff/supervisor qualification:

i.   A PhD or Doctor of Musical Arts.

       OR

ii.   A Master's Degree with at least 5 years' experience in teaching and research or as a co-supervisor.

       OR

iii.   Subject expert/specialist recognised by the industry and approved by the HEPs Senate.

Supervisor requirement:

i.   Where there is only one supervisor, the supervisor must be a full-time staff of the conferring HEPs.

ii.   Where there is more than one supervisor, the principal supervisor must be a full-time staff of the conferring HEPs.

Academic staff ratio:

- Minimum number of full time staff: 40%

Staff/supervisor - student ratio:

- Overall staff-student ratio – 1:15
- Overall supervisor-student ratio – 1:7

PhD and DOCTOR of MUSICAL ARTS

Academic staff/supervisor qualification:

i.   PhD or Doctor of Musical Arts and at least 2 years' experience in teaching and research or as a co-supervisor.

    OR

ii. Master's Degree with extensive experience in research and supervision are an additional criterion and are subject to the approval of the HEPs Senate.

    OR

iii. Subject expert/specialist recognised by the industry and approved by the HEPs Senate.

Supervisor requirement:

i.   Where there is only one supervisor, the supervisor must be a full-time staff of the conferring HEPs.

ii. Where there is more than one supervisor, the principal supervisor must be a full-time staff of the conferring HEPs.

Academic staff ratio:

- Minimum number of full time staff: 40%

Staff/supervisor - student ratio

- Overall staff-student ratio – 1:15
- Overall supervisor-student ratio – 1:7

Staff Development

Academic staff are vital to deliver quality programme and to perform teaching effectively, as well as to produce graduates that are employable and accepted by the industry. As the industry is dynamic and globally influenced, the academic staff need to continually update themselves with changes around the globe. Thus, institutions must ensure that all academic staff are well-equipped with the latest knowledge and skills in their teaching and learning activities. It is expected that institutions should provide the following development programmes, amongst others:

i.   Continuous Professional Development (CPD) for full-time staff according to the specialisation needs with at least 40 hours (equivalent to 7 days) of relevant training per year or participation or involvement in their respective fields of expertise.

ii. Training on basic teaching and learning.

iii. Industry attachments participation.

iv. Research, consultation and community service involvement.

EDUCATIONAL RESOURCES

Adequate educational resources are necessary to support the teaching-learning activities of the programme. These resources include finance, expertise, physical infrastructure, information and communication technology, and research facilities. The physical facilities of a programme are largely guided by the needs of the specific field of study (COPPA, 2008, pp.23).

For Performing Arts programmes, HEPs are required to provide sufficient and relevant educational resources to support teaching and learning in the various fields at various qualification levels. The resources include:

Generic educational resources
- Internet access
- Computer labs/personal laptop computer/personal tablet
- Library/online library (including up-to-date and extensive online and audio-visual resources)
- Lecture rooms (with audio visual facilities)
- Tutorial rooms
- Practice room/ensemble room/hall/lab/studio (according to programme needs)
- Administrative offices
- Faculty teaching studios and offices
- Classrooms/lecture rooms which are technologically enabled
- Postgraduate rooms

(I)   Dance
- Specialised studios with sprung floors, mirrors, audio-visual facilities, ventilation, air-conditioners; according to the programme needs.
- Performance space with lighting and technical support.

(II)   Drama, Theatre and Film
Black box/performance space/studio, specific production facilities and technical equipment according to specific programme needs. These include

video editing labs equipped with appropriate hard and software and film-making equipment including cameras, lights, microphones.

(II) *Music*

Besides books, journals, periodicals and electronic access to databases, music programmes also require the purchase of musical scores, audio and visual recordings and an archive of research and performance output of the institution.

Facilities

Recommended facilities according to specific programmes offered:

1. Individual practice rooms
2. Chamber/ensemble rehearsal rooms (traditional and western ensembles)
3. Keyboard labs
4. Recital hall/concert hall
5. Recording studio
6. Storage facilities
7. Music library/resource room

Technical Equipment

Certain types of technical equipment are also required for teaching and learning in music programmes. These include:

1. Electronic equipment (mixers, amplifiers, speakers and microphones).
2. Recording equipment.
3. Audio and video playback equipment.

PROGRAMME MONITORING AND REVIEW

"Quality enhancement calls for programmes to be regularly monitored, reviewed and evaluated. This includes monitoring, reviewing and evaluating the institutional structures and processes (administrative structure, leadership and governance, planning and review mechanisms), curriculum components (teaching methodologies, learning outcomes) as well as student progress, performance and employability.

Feedback from multiple sources such as students, alumni, academic staff, employers, professional bodies and parents assist in enhancing the quality of the programme. Feedback can also be obtained from an analysis of student performance and from longitudinal studies.

Measures of student performances would include the average study duration, assessment scores, passing rate of examinations, success and dropout rates, students and alumni's reports about their learning experience, as well as time spent by students in areas of special interest. Evaluation of student performance in examinations can reveal very useful information. If student selection has been correctly done, a high failure rate in a programme indicate something's amiss in the curriculum content, teaching-learning activities or assessment system. The programme committees need to monitor the performance rate in each programme and investigate if the rate is too high or too low.

Student feedback, for example, through questionnaires and representation in programme committees, is useful for identifying specific problems and for continual improvement of the programme.

One method to evaluate programme effectiveness is a longitudinal study of the graduates. The department should have mechanisms for monitoring the performance of its graduates and for obtaining the perceptions of society and employers on the strength and weaknesses of the graduates and to respond appropriately" (COPPA, 2008, pp.27).

LEADERSHIP, GOVERNANCE AND ADMINISTRATION

"There are many ways of administering an educational institution and the methods of management differ between Higher Education Providers (HEPs). Nevertheless, governance that reflects the leadership of an academic organisation must emphasise excellence and scholarship. At the departmental level, it is crucial that the leadership provides clear guidelines and direction, builds relationships amongst the different constituents based on collegiality and transparency, manages finances and other resources with accountability, forges partnership with significant stakeholders in educational delivery, research and consultancy and dedicates itself to academic and scholarly endeavours. Whilst formalised arrangements can protect these relationships, they are best developed by a culture of reciprocity, mutuality and open communication" (COPPA, 2008, pp.34).

This document will not raise issues pertaining to governance and administration as these are at the institutional rather than at the programme level. In this programme, academic leadership is largely focused on suitable qualified persons to carry out the necessary curriculum monitoring and review of Performing Arts' development. The leaders of the programme should demonstrate knowledge of Performing Arts' principles, reflecting the attributes of good ethical values in work practices.

The leadership requirement of this standard is complimentary to Area 8 in the COPPA document. Thus, the specific positions and the programme leadership positions (e.g., Dean, Head of Department, Coordinator or Head of Programme) offered at different levels in the institution must preferably fulfil the qualifications and experience as follows:

CERTIFICATE and DIPLOMA
1. A Bachelor's Degree in the field of study or the related area;
   OR
2. A Diploma with 10 years of relevant experience in the field of study or a related field.

BACHELOR'S DEGREE

1. A Master's Degree in the field of study or the related area with 2 years of relevant experience;

   OR

2. A Bachelor's Degree in the field of study with a minimum of 3 years of working experience in the field of study or a related field.

MASTER'S DEGREE

1. A PhD/Doctor of Musical Arts/Master of Fine Arts (MFA) in the field of study or the related area;

   OR

2. A Master's Degree in the field of study with 3 years of relevant experience in the related area

PhD and DOCTOR of MUSICAL ARTS

1. A PhD/Doctor of Musical Arts in the field of study with 3 years of experience in the related area, with at least one qualification in the field of study;

   OR

2. A Master's Degree in the field of study with 5 years of relevant experience.

CONTINUAL QUALITY IMPROVEMENT

"Increasingly, society demands greater accountability from the Higher Education Providers (HEPs). Needs are constantly changing because of the advancements in science and technology, and the explosive growth in global knowledge, which are rapidly and widely disseminated. In facing these challenges, HEPs have little choice but to become dynamic learning organisations that need to continually and systematically review and monitor the various issues so as to meet the demands of the constantly changing environment" (COPPA, pp.30-31).

The HEPs are expected to provide evidence of their ability to keep pace with changes in the field and with the requirements of stakeholders. These may be demonstrated by, but are not limited to:

1. a curriculum review conducted at least once every 3 years; except for Certificate level programmes which are to be reviewed every 2 years;
2. continuous quality assessment processes by external reviewers who are qualified in the relevant fields;
3. linkages with related departments, agencies and industries;
4. a continuous review of industrial practices and records;
5. dialogue sessions with stakeholders at least once every 2 years;
6. an active participation of academic staff at relevant conferences, seminars, workshops and short courses;
7. presentations by invited speakers, local or international; and
8. organising of conferences, seminars and workshops.

LIST OF PANEL MEMBERS

NO.	NAME	INSTITUTION
1.	Mohd. Anis Md. Nor (Prof. Dr.) *Chairperson*	Universiti Malaya
2.	Joseph Victor Gonzales (Dr.)	Akademi Seni Budaya dan Warisan Kebangsaan
3.	Leow Puay Tin	Sunway University
4.	Mahadi Jermadi Murat (Dr.)	Universiti Teknologi MARA
5.	Mohamed Ghouse Nasuruddin (Emeritus Prof. Dato' Dr.)	Universiti Sains Malaysia
6.	Shahanum Mohd. Shah (Prof. Madya Dr.)	Universiti Teknologi MARA
7.	Sze Kin Sun	International College of Music
8.	Zaharul Lailiddin Saidon (Prof. Madya)	Universiti Pendidikan Sultan Idris

BODY OF KNOWLEDGE

(I)   Dance

MQF Qualification Level	Body of Knowledge
Certificate	• Basic history (unless pursuing Certificate in Dance History) • Specific dance skills
Diploma	• Discipline-based key concepts/introductory-level theory • History • Knowledge and skills in dance/production/ introductory level choreography/showcasing creative/production works • Industry practices • Career management
Bachelor's Degree	• Introductory-level interdisciplinary studies related to society, culture, media, performance • Disciplined-based theory • History and literature • Research methodology • Knowledge and skills in performance/ production/choreography/showcasing creative/production works • Industry/artistic practices and trends • Career management/internship
Master's Degree by Coursework	• Interdisciplinary studies related to society, culture, media, performance • Advanced disciplined-based theory • History and literature • Research methodology • Industry/artistic practices, trends and

MQF Qualification Level	Body of Knowledge
	innovations
Master's Degree by Mixed Mode	• Interdisciplinary studies related to society, culture, media, performance • Advanced disciplined-based theory • History and literature • Research methodology • Industry/artistic practices, trends and innovations
Master of Fine Arts (MFA)	• Interdisciplinary studies related to society, culture, media, performance • Advanced disciplined-based theory • History and literature • Research methodology • Advanced creative/production skills and knowledge • Industry/artistic practices, trends and innovations
Master's Degree By Research	• Interdisciplinary studies related to society, culture, media, performance • Advanced disciplined-based theory • History and literature • Research methodology • Industry/artistic practices, trends and innovations
PhD by Mixed Mode	• Interdisciplinary studies related to society, culture, media, performance • Advanced disciplined-based theory • History and literature • Research methodology • Industry/artistic practices, trends and innovations

MQF Qualification Level	Body of Knowledge
PhD by Research	- Interdisciplinary studies related to society, culture, media, performance - Advanced disciplined-based theory - History and literature - Research methodology - Industry/artistic practices, trends and innovations

(II)   *Drama, Theatre and Film*

MQF Qualification Level	Body of Knowledge
Certificate	• History • Basic acting skills • Basic production skills • Malaysian industry practices
Diploma	• Discipline-based key concepts/introductory-level theory • History • Knowledge and skills in acting/production/ showcasing creative/production works • Malaysian industry practices • Career management
Bachelor's Degree	• Introductory-level interdisciplinary studies related to society, culture, media, performance • Disciplined-based theory • History and literature • Research methodology • Knowledge and skills in performance/ production/writing/directing/production design/ production management/theatre technology/ showcasing creative/production works • Malaysian & international industry/artistic practices and trends • Career management/internship
Master's Degree by Coursework	• Interdisciplinary studies related to society, culture, media, performance • Advanced disciplined-based theory • History and literature • Secondary research methodology
Master's Degree by Mixed Mode	• Interdisciplinary studies related to society, culture, media, performance

MQF Qualification Level	Body of Knowledge
	• Advanced disciplined-based theory • History and literature • Primary and secondary research methodology • Malaysian & international industry/artistic practices, trends and innovations
Master of Fine Arts (MFA)	• Interdisciplinary studies related to society, culture, media, performance • Advanced disciplined-based theory • History and literature • Primary and secondary research methodology • Advanced creative/production skills and knowledge • Malaysian & international industry/artistic practices, trends and innovations
Master's Degree by Research	• Directed readings/seminars • Primary research methodology
PhD by Mixed Mode	• Directed readings/seminars • Primary and secondary research methodology
PhD by Research (Practice-Led/ Lab-Based) and Creative/Production Work	• Directed readings/seminars • Primary and secondary research methodology • Advanced creative/production skills and knowledge
PhD by Research	• Directed readings/seminars • Primary research methodology

(III)   Music

MQF Qualification Level	Body of Knowledge
Certificate	- Introduction to performance/production - Fundamental musicianship and performance/music technology skills - Basic knowledge and skills in the field of study
Diploma	- Elementary-level music/technology theory - Historical knowledge - Musicianship and performance/production skills - Broad-based Knowledge and Skills in the field of study
Bachelor's Degree	- Intermediate-level music/technology theory - Historical knowledge - Musicianship and performance/production skills - Broad-based knowledge and skills in the field of study - Internship/practical training - Research methodology
Master's Degree by Coursework	- Advanced specialised area of study - Research methodology
Master's Degree by Mixed Mode	- Advanced specialised area of study - Research methodology
Master's Degree by Research	- Advanced specialised area of study - Research Methodology

MQF Qualification Level	Body of Knowledge
PhD by Mixed Mode	• Advanced specialised area of study • Research Methodology
PhD by Research	• Directed readings/seminars • Research methodology
Doctor of Musical Arts	• Advanced specialised area of study • Research methodology

PROGRAMME NOMENCLATURE

CERTIFICATE

The programme nomenclature at certificate level should reflect the specific trade or skills in their respective field. For example:

(I) **Dance**

Certificate in Traditional Dance

Certificate in Ballroom

Certificate in Modern Dance

Certificate in Bharatanatyam/Odissi/Classical Malay/Chinese

(II) **Drama, Theatre and Film**

Certificate in Acting

Certificate in Performance

Certificate in Short Video Production

(III) **Music**

Certificate in Audio Production

Certificate in Music Performance

Certificate in Traditional Music

Certificate in Audio Technology

DIPLOMA

The programme nomenclature at Diploma level should reflect the specific field in their respective area of study. For example:

    (I)   ***Dance***

        Diploma in Dance

    (II)   ***Drama, Theatre and Film***

        Diploma in Theatre

        Diploma in Stage and Screen Performance

    (III)   ***Music***

        Diploma in Music

        Diploma in Music Technology

BACHELOR'S DEGREE

The programme nomenclature at Bachelor level should reflect an in-depth study of their respective area of specialisation (if necessary). For example:

(I)   Dance

Bachelor in Performing Arts (Dance)

Bachelor of Dance (Performance)

Bachelor of Dance (Choreography)

Bachelor in Dance Studies

Bachelor of Arts (Dance)

Bachelor of Fine Arts (Dance)

Bachelor of Dance Education

(II)   Drama, Theatre and Film

Bachelor of Performing Arts (Drama)

Bachelor of Arts (Acting/Drama/Theatre/Theatre Studies/Applied Theatre/Performance/Film/Theatre and Film Studies)

Bachelor of Fine Arts (Theatre/Performance/Media)

Bachelor of Applied Theatre

(III)   Music

Bachelor of Music (Performance/Music Education/Composition)

Bachelor of Music Education/Performance/Composition

Bachelor of Arts (Music)

Bachelor of Performing Arts (Music)

Bachelor of Science (Music)

MASTER'S DEGREE

The programme nomenclature at Master's level should reflect an in-depth knowledge from inter and multi-disciplinary perspective in their respective area of specialisation. For example:

(I)   Dance

Master of Dance Education

Master of Arts (Community Dance)

Master of Performing Arts (Dance)

Master of Arts (Dance)

Master of Arts (Dance Studies)

Master of Fine Arts (M.FA) (Choreography/Performance)

(II)   Drama, Theatre and Film

Master of Arts (Drama/Theatre/Film)

Master of Performing Arts (Drama/Theatre/Film)

Master of Fine Arts (MFA): Acting (Stage/Screen), Directing (Stage/Screen), Production (Theatre/Film), Management, Theatre/Film Studies, Performances Studies, Production Design, Writing (Stage/Screen), Education, Applied Theatre, Feature Film, Cinematography, Scenography

(III)   Music

Master of Music (Performance/Music Education/Composition)

Masters of Music Education/Performance/Composition

Master of Arts (Music)

Master of Performing Arts (Music)

Master of Science (Music)

PhD

The programme nomenclature at PhD level should reflect an in-depth knowledge from inter and multi-disciplinary perspective in their respective area of specialisation. For example:

> *(I)* *Dance*
> PhD in Traditional Dance
> PhD in Modern and Experimental Dance
> PhD in Creative Movements

> *(II)* *Drama, Theatre and Film*
> PhD in Theatre, Film, TV: Acting, Performance Studies, Directing, Production Design, Performance, Media, Play/Script-Writing
> PhD in Theatre and Film Production

> *(III)* *Music*
> PhD in Music Education/Composition/Technology/Performance
> PhD in Musicology
> PhD in Ethnomusicology
> PhD in Music Technology

DOCTOR OF MUSICAL ARTS

The programme nomenclature at PhD level should reflect the field of study or area of specialisation. For example:

Doctor of Musical Arts (D. Mus. A or D.M.A)
DMA in Conducting
DMA in Music Education

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