

ROYAL CENTRAL

SCHOOL OF SPEECH & DRAMA

UNIVERSITY OF LONDON

BA (HONS) DRAMA, APPLIED THEATRE AND EDUCATION

PROGRAMME SPECIFICATION AND UNITS

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PROGRAMME SPECIFICATION

INTRODUCTION TO THE PROGRAMME

In the B.A. (Hons.) Drama, Applied Theatre and Education programme, which incorporates a Writing for Performance pathway you will undertake study and practical work in the fields of drama and applied theatre. Students following the Writing for Performance pathway will explore these fields with a specific focus on different approaches to dramaturgy and writing for performance. You will extend your knowledge and experience of drama and combine this with a developing awareness of how drama can be applied in a range of community and education settings. This programme is the leader in its field for such work and provides a variety of learning opportunities through practical work, formal lectures, offsite placements and large- and small-scale projects.

WHO IS THE PROGRAMME FOR?

The programme is designed for post-18 students (including mature students) with a keen commitment to drama and its applications in society. Many students who graduate from the programme go on to be employed in a range of applied theatre settings such as: community theatre contexts in the UK and abroad, education and outreach programmes attached to theatres, schools, Theatre in Education (TIE) companies and disability arts. A number of graduates go on to forge successful portfolio careers as freelancers working as workshop leaders, directors and as playwrights. The programme is therefore particularly suited to students who wish to gain knowledge and a practical understanding of the many possible uses of drama and performance in a range of community, health, social and education settings.



Head of Snakes, devised performance, Minack Theatre, Cornwall

DISTINCTIVE FEATURES OF THE PROGRAMME AT CENTRAL

The B.A.(Hons.) Drama, Applied Theatre and Education degree programme offers you the opportunity to study at a small specialist higher education institution that is London-based, providing easy access to a wide range of theatre and innovative arts organisations operating within the capital.

Distinctive features include:

- the opportunity for a wide range of practical work including large- and small-scale projects

- the opportunity to develop and work on touring and community-based projects (London, nationally and internationally)
- access to the extensive facilities of a superbly equipped specialist drama institution (several performance venues; craft studios; wardrobe etc.)
- an option to specialise in the 3rd year
- the option, on admission, to apply for the Writing for Performance pathway;
- the combination of theory and practice that leads towards a rounded understanding of performance and applied theatre
- joining a theoretical understanding of cultural issues with practical drama workshop and facilitation skills and, on the Writing for Performance pathway, playwriting and dramaturgical skills
- the opportunity to engage with issues of gender, sex, race, class, disability and age as areas of study
- professional placements or residencies, giving you a unique range of contacts in an extensive range of arts organisations in London, across the country and abroad
- industry links and masterclasses with leading arts practitioners, directors and writers.



Minack Theatre, Cornwall

EDUCATIONAL AIMS

The educational aims of the degree encourage you to acquire the knowledge, understanding and skills required for a career related to applied theatre and/or for further study/training in an associated drama field.

The degree gives you the opportunity to:

- foster your critical thinking skills and develop your understanding of a range of relevant cultural and theoretical discourses
- gain knowledge and understanding of contexts and histories of performance and applied theatre related practice
- develop approaches to a range of performance and applied theatre related practices theoretically and practically
- engage in and interrogate the interplay between theory and practice, action and reflection (praxis)
- develop a range of relevant practical skills in applied theatre and performance contexts foster your understanding and ability to debate and employ a range of knowledge, theories and methodologies that inform the diverse field of performance and applied theatre
- operate as a thinking practitioner within a range of relevant professional and employment contexts

- develop appropriate conceptual, technical, practical, research and academic skills that will be needed within the programme and for graduate employment, specifically within the field of performance and, specifically, applied theatre.

LEARNING OUTCOMES

The learning outcomes describe what you should know and be able to do if you make full use of the opportunities for learning that the programme provides and successfully complete the degree. To gain a B.A. (Hons), you need to achieve these learning outcomes at threshold level. (The bracketed sections suggest examples to help clarify the relevant learning outcome.)

You will obtain knowledge and understanding of:

- (A1) current critical and cultural discourses relevant to applied theatre and performance
- (A2) contemporary and historical readings, forms, traditions and contexts of performance and, more specifically, applied theatre related practice including writing for performance skills on the Writing for Performance pathway (A3) the interplay between theory and practice, action and reflection (praxis) in the theoretical study and practical application of performance and applied theatre in a range of settings
- (A4) the uncertainty of knowledge and the impact of subjectivity on knowledge across the content of the degree
- (A5) conventions of academic writing.

You will develop the thinking skills that will enable you to:

- (B1) engage in independent research
- (B2) analyse and debate relevant theories and practices, structuring and sustaining appropriate arguments in relation to this analysis
- (B3) critically reflect upon your own practice and the practice of others
- (B4) demonstrate the intellectual and conceptual skills necessary to write a sustained thesis evidencing a graduate level of scholarship.

You will develop a range of practice-based skills that will enable you to:

- (C1) as a practitioner, describe, theorise, interpret and/or evaluate a range of performance events, texts and case studies from a range of critical perspectives using a variety of processes
- (C2) (e.g. in presentations, workshops, seminar discussions and performative demonstrations)
- (C3) engage in practical production of performance including relevant applied theatre practices in different contexts (e.g. processes for devising, acting, directing, playwriting, textual interpretation, design and/or multi-media production skills);
- (C4) demonstrate professional methods of working whilst creating work with, for or by different groups; (e.g. collaborative team work, project planning and management, facilitation, creative workshop planning and delivery, critical reflection and evaluation, some of which will be demonstrated within, or in partnership with, a professional organisation)
- (C5) acquire a range of facilitative and pedagogic strategies; (allowing you to, for example: develop appropriate working relationships with project participants; adopt a thoughtful, sensitive and responsible approach to performance and applied theatre contexts; acquire an appropriate understanding of relevant legislation within this work)
- (C6) document practice; (by, for example, creating a critically evaluative portfolio)
- (C7) conceptualise, develop and implement a creative practical project.

You will develop the broader life skills that will enable you to:

- (D1) use a range of relevant technologies
- (D2) self-manage your learning; (e.g. engage in reflection, prioritising workloads and time, as well as target setting)

- (D3) practice generic graduate skills; (e.g. such as communication, decision making, independent thinking, initiative, problem-solving, presentation, professional interpersonal skills)
- (D4) demonstrate an awareness of team dynamics and work as an effective and responsible team member both in student and staff initiated projects and within a professional context.

These Learning Outcomes reflect those that will be achieved for the B.A. (Hons.) award. If a student exits, exceptionally, after one year or two years, they will be awarded a Cert HE or Dip HE respectively. In each case, students will have achieved many of the learning outcomes listed above but not all. (For example, a student leaving with a Dip HE will not have achieved the last of the 'thinking' skills.)



After the Storm, School Performance

Assessment Tasks

Each unit has assessment tasks, with a 'magnitude' (i.e. amount or size of task) which will allow you the opportunity to show that you have achieved the learning outcomes of the degree.

Assessment Criteria

Assessment criteria show what you will need to demonstrate to successfully achieve the learning outcomes through the assessment tasks. (e.g. effective use of research). Assessment criteria enable assessors to make an informed judgements on the level to which your learning outcomes have been achieved. Your work is assessed through the following criteria:

- intellectual engagement (e.g. devising and sustaining arguments and/or solving problems)
- analysis and interrogation, demonstrating knowledge and understanding some of which is at the forefront of the theoretical and practical field/industry
- progress in relevant practice-based techniques and skills
- taking creative risks, as appropriate
- appreciation of the uncertainty of knowledge
- self-reflection
- effective use of research
- communication (of, for example, ideas and concepts)
- successful collaborative and/or autonomous processes.

Not all assessment criteria will apply to each unit but all assessment criteria will be incorporated at some point within the degree.

The form of assessment might include:

- essay
- practical project (process, product and/or reflection)
- performance

- the creation of a script
- documentation
- presentation
- placement.

The assessment criteria can be used for all these forms of assessment.

Assessment Descriptors

Assessment descriptors indicate the level to which you have achieved the learning outcomes and, therefore the unit. Most of your assessment descriptors will be within the grade level you are awarded (see p. 60 for the descriptors).

LEARNING, TEACHING AND ASSESSMENT METHODS

The programme features a number of learning and teaching styles and assessment methods. Sessions are led by members of the programme team, visiting applied theatre practitioners, other visiting professionals and theatre companies. Throughout the three years of the degree you will be encouraged to develop your autonomy as an independent learner. For example, in year one you will often work as part of a whole or half group, in the second year you will encounter some smaller group based tasks and assessments whereas in year three you will work more independently.

Learning and teaching methods include:

- practical sessions (improvisation-based, text-based, applied theatre and drama education practice)
- placements or writer in residence, in a range of relevant professional organisations staff-led lectures including staff/student discussions
- showings of ongoing text exploration work
- student research (across all the fields of the degree)
- rehearsals (staff-led and student-led)
- supervised production support work (e.g. craft workshop-based; wardrobe-based)
- productions (Live performance and/or Media based; directed and self-directed)
- tutorials
- portfolios of collected notes and research
- small group devised projects; staff facilitated and/or student led.
- student presentations.

You are assessed through the following range of tasks:

Academic essays, illustrated essays, reflective essays, assessments of practice (e.g. production work; placement practice, writing for performance), formal and informal student presentations, performance demonstrations; contribution to practical sessions, a dissertation, research projects, workshop skills, facilitation and workshop practice in a community setting, demonstration of professional skills on placement.

The form of assessments may vary slightly from year to year.

PLACEMENT AND WORK-BASED LEARNING

This programme does include mandatory placements or writers' residencies for students on the Writing for Performance pathway.

There are several points in the programme where you will encounter placements and have experiences in professional applied theatre and education contexts. These happen in Experience in Contexts 1 and 2 (years 1 and 2) and Professional Placement (year 3). In Experience in Contexts 1 you will gain experience of observing and undertaking research about applied theatre settings. In Experience in Contexts 2, you will be involved in facilitating/running drama workshops/sessions. For Professional

Placement you will undertake an individual placement within an applied theatre context. This is a longer, more sustained placement and can be undertaken in London or elsewhere in the UK or abroad.

From up to 250 arts organisations, regular placement hosts include:

- Shakespeare's Globe
- Half Moon Young People's Theatre Company
- The Unicorn Theatre
- Royal Court Young Writers' Programme
- Spare Tyre Community Theatre.

The placements are organised in line with CSSD's Placement Policy.

Placements frequently lead to employment.

CAREERS EDUCATION, INFORMATION & GUIDANCE

Central prepares students for careers in a number of ways. Primarily this is through the degree's delivery and curriculum. The BA (Hons) Drama, Applied Theatre and Education programme (incorporating a Writing for Performance pathway) is a professionally-related degree programme. Aspects of careers are integrated in every term's work and the links with our associated professions are excellent, including a Partnership Group (comprising placement hosts/employers/alumni) which provides an up to date network of contacts with employers. In addition third year students have additional career sessions within the Reflective Practitioner unit, the purpose of which is to provide an insight into the current employment market and to assist students with interviews, CVs and letters of application. Staff are well qualified to advise on employment. Students are invited to discuss their employment aspirations in one of their periodic tutorials.

DISCLOSURE & BARRING SCHEME

This programme does require students to undergo a Disclosure and Barring Scheme check (formerly known as a Criminal Records Bureau [CRB]) for registration on the programme. Students who are or become barred from engaging with children or vulnerable adults will not be able to register or remain registered on the programme.

PROGRAMME STRUCTURE, LEVELS, MODULES, CREDITS AND AWARDS

The BA (Hons) Programme is a 3-year full-time degree. Study is arranged in 3 X 10 week terms comprised of separate units. The degree offers 120 credits at each of Levels 4, 5 & 6 of the credit framework. It is the purpose of programme design that units provide you with opportunities for on-going development. The programme leads to opportunities for individual study specialism in the later terms. Units vary in form and structure and include practical sessions, lectures, seminars, workshops, large and small-scale production activity, and small group projects.

Overview of the three years of the programme

The degree is divided into units. Within each unit you will develop your practical abilities and theoretical understanding that are integral to your own creativity and development as artist-practitioners and facilitators.

Year 1 / Level 4 Overview.

Year 1 is built around students having a variety of learning experiences that are focussed on the acquisition of skills and knowledge. The year is experienced mainly in large groups where students learn the skills of debating, forming and communicating an opinion in speech and writing. Students engage with theatre and performance making experiences, lecture based sessions as well as studying and experiencing how applied theatre works in real contexts. At times, students on the Writing for

Performance pathway will take specific classes that focus on the dramaturgical tools of writing for performance.

Year 2/ Level 5 Overview.

Year 2 builds on year one and is more focussed on smaller group projects as students work on units where they have the opportunity to work more intensively with a group on particular activities. Students are encouraged in the structure of the year to begin to indicate what they are most interested in through choice within units. This choice might be in terms of a practical project (where students can work on a studio production, a play writing project or a film making project) or in terms of small community focussed projects (where students can enter into negotiation around a particular theme, issue or community with whom they wish to work.)

Year 3/Level 6 Overview.

Year 3 is where students begin to work as peer professionals in the industry and are able to focus the remainder of their degree on an area in which they are interested. The final practical work in which the students engage is in small self-selected groups, or in an individual playwriting project, running alongside an individual dissertation. Students finish the degree with a unit that plans their interests post graduation both in terms of the industry and also their own particular philosophical response to their study.

FIRST YEAR (LEVEL 4)

Unit	Credit	Work for Assessment	Required for award	Weighting in overall degree mark	Indicative Date of Assessment	Nature of Feedback
Key Concepts	25	Essay (1800-2,500 words) (pass/fail)	Pass	0%	Week 1, Term 2	Written Comments.
		Essay (1800-2,500 words) (pass/fail)			Week 11, Term 2	
Methods of Devising Performance	20	Illustrated Essay (1000-2000 words & 5-15 other elements) (pass/fail)	Pass	0%	Week 10, Term 1.	Written Comments
		Devised performance (5 mins duration)			Week 5, Term 2.	
Contemporary Studies in Drama, Performance and Applied Theatre 1	10	1800 - 2000 words Essay (pass/fail)	Pass	0%	Week 1, Term 3	Written Comments.
		Performative Demonstration (pass/fail) 8 - 10 mins			Week 9, Term 2	
Directed Project	55	Practical Participation (pass/fail)	Pass	0%	Continuous assessment Week 1 - Week 10	Written and Verbal comments.
		Illustrated essay (1500 - 2500 words 10-20 other elements) (pass/fail)			week 11, Term 3	
<i>Students undertake a specific pathway unit as per below</i>						
Experience in Contexts 1 (not students on Writing for Performance Pathway)	10	Essay - 500 words. (pass/fail)	Pass	0%	Week 5 Term 1.	Written Comments.
		Demonstration Workshop 5 mins (pass/fail)			Week 9 Term 2	
Playwriting in	10	Critical response - 500 words (pass/fail)	Pass	0%	Week 5, Term 1	

Context (Students on the Writing for Performance Pathway only)		Illustrated essay (1500 - 2500 and 5 - 15 other elements) (pass/fail)			Week 10, Term 1.	
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SECOND YEAR (LEVEL 5)

Unit	Credit	Work for Assessment	Required for award	Weighting in overall degree mark	Indicative Date of Assessment	Nature of Feedback
Practical Project	40	Project (pass/fail)	Pass	0%	Continuous assessment across the length of the project.	Written and Verbal comments.
		Illustrated essay (2000 - 3000 and 10 - 20 other elements)			Week 1, Term 2	
Collaborative Outreach Project	40	Participation In Project (33%)	Pass	17%	Week 1 - 10, Term 3	Written and Verbal comments
		Finished project (33%)			Weeks 6 - 9, Term 3	
		Contextualisation & Critical Evaluation (33%). (comprising: project outline, presentation. and critical evaluative essay) (2000 - 2200 words)			Contextualisation & Critical Evaluation: Project Outline: Week 4 Term 3. Mahara Forum Discussion: Week 7, Term 3. Presentation, Week 10, Term 3 Critical Evaluative Essay; week 10, term 3	
Contemporary Studies in Drama, Performance and	10	Essay (2500 - 3000 words) (70%)	Pass	4%	Week 1, Term 3	Written Comments

Applied Theatre 2		Performative Demonstrations (12 - 15 mins) (30%)			Week 9, term 2	
Contemporary Studies in Drama, Performance and Applied Theatre 3	10	Essay (2500 - 3000 words) (70%)	Pass	4%	Week 1, Term 3	Written Comments
		Performative Demonstrations (12 - 15 mins) (30%)			Week 9, Term 2	
<i>Students undertake a specific pathway unit as per below</i>						
Experience in Contexts 2 Not for students on the Writing for Performance Pathway.	20	Illustrated essay. (1000 - 2000 and 10-20 other elements) (pass/fail)	Pass	0%	Week 10, Term 2.	Written Comments.
Writing for Solo Performance Students on the Writing for Performance Pathway only	20	Performative Demonstration (5 mins)(pass/fail)	Pass	0%	Week 9, Term 2	Written Comments.
		Illustrated essay (1500 - 2500 and 5 - 20 images)			Week 10, Term 2	Written Comments.

THIRD YEAR (LEVEL 6)

Unit	Credit	Work for Assessment	Required for award	Weighting in overall degree mark	Indicative Date of Assessment	Nature of Feedback
Dissertation	35	Dissertation (8,000-10,000 words) (100%)	Pass	21.5%	Week 1, Term 3	Written and verbal feedback.
Student Led Project	30	Process (7-9 weeks, continuous assessment) (33%)	Pass	19%	Week 1 - 9, term 2	Written feedback.
		Project (33%)			Week 6-9, term 2	

		Illustrated essay (2500 - 4000 words and 0 - 30 other elements.) (33%)			Week, 8 - 11, term 2	
Reflective Practitioner	20	Presentation (15 mins) 100%	Pass	13%	Week 6, term 3	Written feedback
<i>Students undertake a specific pathway unit as per below</i>						
Professional Placement (not for Writing for Performance pathway)	35	Placement (50%)	Pass	21.5%	Week 1 - 10, term 1	Written and verbal feedback.
		Enquiry Project and contextual statement. 3,000- 5,000 words enquiry project and 700 words Statement (50%).			Week 1, term 2	
The Writer in Residence Students on the Writing for Performance Pathway only	35	A short play or performance text (12 mins long) (40%)	Pass	21.5%	Week 1 - 9 (in community and writing) Play due Week 10, term 1.	Written and verbal feedback.
		Illustrated essay (3000 - 4000 words and 10 - 25 other elements) (60%)			Week 1, Term 2.	

INDICATIVE SCHEDULE OF ACTIVITIES

FULL-TIME STUDENTS

You will take all units indicated, according to the published schedule of activities.

YEAR ONE

TERMS (10 weeks)	INDICATIVE DATES	UNIT / COMPONENT
AUTUMN Weeks 1-10 Monday-Friday		Monday AM & PM, Friday PM Key Concepts
		Tuesday AM Skills Tuesday PM Experience in context 1 or Playwriting in Context
		Thursday AM or PM or Friday AM: Methods of Devising Performance
SPRING	Weeks 1-10 Monday-Friday	Tuesday AM. Key Concepts Cont. Tuesday PM Experience In Context 1 or Playwriting in Context Cont (until week 3).
		Thursday AM or PM or Friday AM: Methods of Devising Performance Cont (until week 3).
		Time depends upon choice: Contemporary Studies in Drama, Performance and Applied Theatre 1
		All week, Week 10: Directed production (week 10)
SUMMER	Week 1-10 Monday-Friday	All Week: Directed production

YEAR TWO

TERMS (10 weeks)	INDICATIVE DATES	UNIT / COMPONENT
AUTUMN	Weeks 1-10 Monday-Friday	Timetable depends on choice: Practical Project.
SPRING	Weeks 1-10 Monday-Friday	Timetable depends on choice: Contemporary Studies in Drama, Performance and Applied Theatre 2
		Timetable depends on choice: Contemporary Studies in Drama, Performance and Applied Theatre 3
		Thursday week 1 & 2 , Tuesday AM & PM, Friday AM. Experience in context 2 or Writing for Solo Performance Thursday AM & PM placement
SUMMER	Week 1-10 Monday -Friday	All Week: Collaborative Outreach Project

YEAR THREE

TERMS (10 weeks)	INDICATIVE DATES	UNIT / COMPONENT
AUTUMN	Weeks 1-10 Monday-Friday	Dependent upon tutorial times: Dissertation.
		Week 1 PM Monday, AM & PM Tuesday, Wednesday, Thursday induction for Professional Placement or The Writer in Residence Week 2 - 9, Monday - Friday Professional Placement and Enquiry Project or writing residency and bi-weekly seminars.
SPRING	Weeks 1-10 Monday-Friday	Dependent upon project: Student Led Project
	Weeks 1-10 Monday-Friday	Dependent upon tutorial times Dissertation
SUMMER	Week 1-3 Monday - Friday	Tues, Weds Thurs, AM & PM. Reflective Practitioner

YEAR ONE

<i>TERM 1</i>	<i>TERM 2</i>	<i>TERM 3</i>
Key Concepts	Directed Project	
Skills Voice and Movement		
Methods of Devising Performance		
Experience in Contexts 1 or Playwriting in Context		
Contemporary Studies in Drama, Performance and Applied Theatre 1		

YEAR TWO

<i>TERM 1</i>	<i>TERM 2</i>	<i>TERM 3</i>
Practical Project	Contemporary Studies in Drama, Performance and Applied Theatre x 2	Dissertation Preparation
	Experience in Contexts 2 or Writing for Solo Performance	Collaborative Outreach Project

YEAR THREE

TERM 1	TERM 2	TERM 3
Dissertation		Reflective Practitioner
Professional Placement or The Writer in Residence	Student Led Project	

REGULATIONS FOR ASSESSMENT

Full assessment regulations are published to students. This is a summary only.

- You must pass every unit to achieve the credit required for the BA with Honours.
- A percentage mark or a pass/fail grade is given for each unit. The pass mark for each unit is 40%. A Pass grade is equivalent to 40%.
- Unless otherwise stated, you must pass each separate element of assessment in the unit in order to pass the unit as a whole. The value of each separate task in the assessment of the unit is listed in the unit outline.
- If you fail a unit, you may be reassessed once. For that reassessment, the maximum mark given is 40%.

All assessment is conducted in accordance with the procedures and regulations described in School's Handbook of Academic Regulations, which is available for consultation, and in accordance with criteria which are published in the unit outlines and programme handbook, which you are given at the beginning of a unit and programme.

You must normally pass all elements of assessment in a unit in order to pass the unit, and you must normally pass all units in order successfully to complete the programme. If you fail an element or a unit, you will be offered an opportunity to retrieve the appropriate assessment(s). Normally there is only one retrieval opportunity for any element of assessment, and if you fail the same assessment a second time you will normally fail the programme.

- To qualify for Cert HE, 120 credits at Level four must be reached (at pass level).
- To qualify for Dip HE, a further 120 credits at Level five must be reached (at pass level, minimum)
- To qualify for BA (Hons), a further 120 credits at Level six must be reached (at pass level, minimum).

Progression:

Students must achieve 120 credits to progress from one level (year) to the next.

Breakdown of assessment:

- all Level 4 (first year) units are assessed as Pass/Fail
- 60 credits from level 5 (second year) will contribute 25% to your overall degree mark
- 120 credits at level 6 (final year) will contribute 75% to your overall degree mark.

Final awards are based on the overall degree mark and are as follows:

- 1st class - 70-100%
- 2.1 (Upper second) - 60-69%
- 2.2 (Lower second) - 50-59%
- 3rd - 40-49%.

The Examination Board meets once a year in July. External Examiners are appointed from the academic community in the role of a moderator to review a sample of all percentage-based units and to attend the Examination Boards.

SUPPORT FOR YOUR LEARNING



- Inductions to academic learning and practical skills.
 - Levels of contact with tutors / visiting professionals as appropriate to the subject.
 - Extensive e-mail bulletins from the staff team.
 - Detailed unit outlines with clear assessment criteria.
 - Excellent learning facilities e.g. video editing suites, sound studio, state-of-the-art.
 - Theatre and performance spaces.
 - Extensive Production support (technical, craft, wardrobe).
 - Induction to the School and the programme.
 - Provision of virtual learning environment and programme related information.
 - Academic and progress supervision by Personal Academic Tutor.
 - Provision of sessions regarding career development.
 - National Union of Students at Central.
 - Access to full range of library and IT resources.
 - Access to Student Centre and Learning Centre, for study support and guidance.
 - Academic and progress supervision tutorials.
 - Access to Senate House Library (University of London).
 - Library and computer inductions.
 - Access to costume hire and props store - i.e. sign up surgery times.
 - Staff member with specific remit to support students with a disability.
 - A range of inductions (e.g. for international students).
- Notes of academic tutorials should be made. Unless stated otherwise, these will be drawn up by the student and e-mailed to the tutor who will also store them. See Appendix A for a baseline Tutorial Record Form. E-mail or telephone 'tutorials' are included as part of allocated tutorial time.
 - Tutor feedback on draft essays will comprise broad comments on areas for improvement e.g. that the argument is not sustained or does not unfold fluently; an overall comment about technical

errors such as referencing. Specific examples of kinds of improvement may be made by using a 'modelling' example.

CRITERIA FOR ADMISSION

Candidates must be eligible to satisfy the admissions' requirements.

Entry Requirements

Minimum entry requirements:

- B,B,B at A Level (A2 grades) or equivalent (e.g. several distinctions -or equivalent - at BTEC ND, GNVQ Advanced, Scottish Highers, International Baccalaureate)
- post 16 study should preferably include Drama and Theatre Arts or Performing Arts
- GCSE Maths and English at C or above is advised.

Non-standard entries are welcome, for example, via relevant Access programmes. Applicants without qualifications (or equivalent) will be considered if they are mature candidates and can offer relevant experience. Certain qualifications (e.g. HND equivalent) in a relevant field are accepted for transfer to beginning of 2nd year.

In the interview students should demonstrate the following:

- evidence of an interest in theatre and performance in different social and cultural settings (e.g. community theatre, theatre in prisons)
- evidence of an interest in writing for performance or other forms of creative writing (for Writing for Performance pathway)
- evidence of a flexible and enquiring mind
- the ability to reflect constructively and analytical thinking
- evidence of advanced creative practical skills and a collaborative approach to practical work
- evidence of a commitment to equal opportunities.

Admission with prior experiential learning and/or academic credit

The programme does currently consider applications for admission with prior experiential learning and/or academic credit.

Attainment of English Language Level

Applicants whose first language is not English are required to obtain and present as part of their application a valid Test Report from the International English Language Testing System (IELTS) as administered by the British Council. Applicants will normally be expected to achieve an Overall Band Score of 7.0, and a minimum score of 7.0 in Listening, 7.0 in Academic Reading, 7.0 in Academic Writing and 7.0 in Speaking.

How is the quality of the programme demonstrated and maintained?

The quality of the programme is demonstrated through:

This can be evidenced through, for example, the very high pass rate over five years, high employment rate, low rate of withdrawals and excellent external examiner reports.

The methods by which quality and standards are maintained include:

- assessment moderated by external examiners
- feedback from and consultation with students through programme committees, surveys and informal discussion
- annual monitoring of the programme, that includes consideration of statistics, feedback, graduate destinations

- review of the curriculum and organisation of the programme every five years
- the involvement of teaching staff in practice, research and staff development.

MAPPING THE LEARNING OUTCOMES

A1	Methods of Devising performance, Experience in Context 1, Playwriting in Context, Contemporary Studies in Drama, Performance and Applied Theatre 1, 2, and 3, Experience in Context 2, Writing for Solo Performance, Student Led Project, Key Concepts, Professional Placement, The Writer in Residence, Dissertation, Reflective Practitioner.
A2	Contemporary Studies in Drama, Performance and Applied Theatre 1, 2, and 3, Directed Project, Practical Project, Student Led Project, Key Concepts, Dissertation.
A3	Experience in Context 1, Playwriting in Context, Experience in Context 2, Practical Project, Directed Project, Student Led Project, Reflective Practitioner.
A4	Methods of Devising performance, Student Led Project, Key Concepts, Dissertation.
A5	Contemporary Studies in Drama, Performance and Applied Theatre 1, 2, and 3, Dissertation, Reflective Practitioner.
B1	Methods of Devising performance, Contemporary Studies in Drama, Performance and Applied Theatre 1, 2, and 3, Directed Project, Practical Project, Professional Placement, The Writer in Residence, Dissertation, Reflective Practitioner.
B2	Contemporary Studies in Drama, Performance and Applied Theatre 1, 2, and 3, Key Concepts, Dissertation, Reflective Practitioner.
B3	Methods of Devising performance, Experience in Context 1, Experience in Context 2, Writing for Solo Performance, Directed Project, Student Led Project, Key Concepts, Dissertation, Reflective Practitioner.
B4	Dissertation.
C1	Contemporary Studies in Drama, Performance and Applied Theatre 1, 2, and 3, Key Concepts,
C2	Methods of Devising performance, Directed Project, Practical Project, Student Led Project, Professional Placement.
C3	Student Led Project, Professional Placement, Writing for Solo Performance, The Writer in Residence.
C4	Experience in Context 2, Methods of Devising Performance, Collaborative Outreach Project, The Writer in Residence.
C5	Methods of Devising performance, Experience in Context 1, Playwriting in Context, Experience in Context 2, Writing for Solo Performance, Practical Project, Student Led Project
C6	Contemporary Studies in Drama, Performance and Applied Theatre 1, 2, and 3, Practical Project,
D1	Directed Project, Practical Project, Student Led Project, Writing for Solo Performance.
D2	Methods of Devising performance, Experience in Context 1, Playwriting in Context, Experience in Context 2, Writing for Solo Performance, Directed Project, Practical Project, Key Concepts, Collaborative outreach project, Reflective Practitioner.
D3	Professional Placement, Writing for Solo Performance.
D4	Experience in Context 2, Directed Project, Professional Placement, The Writer in Residence.

YEAR ONE/LEVEL 4 UNIT OUTLINES

Record System Ref					
Title	KEY CONCEPTS IN DRAMA, APPLIED THEATRE AND EDUCATION				
Level	4	Credit Value	25	ECTS points	12.5
Hours	Notional student study hours : 250 Contact hours: 60 Student managed hours: 190				
Unit Leader	Katharine Low				
Programme(s) for which the unit is mainly intended	BA (Hons) Drama, Applied Theatre and Education				Compulsory
Prerequisite Learning	N/A				

Aims

Key Concepts runs over the first two terms of your degree and aims to give you, as writers and thinkers, a firm foundation in key concepts and practices of that have influenced and preoccupied the fields of drama, applied theatre and education. The unit introduces you to the basic theories, contexts, histories and vocabularies used in the fields of drama, theatre and performance, and specifically, applied theatre/performance and drama education. In the second term, these explorations move on to consider how these concepts can be analysed in relation to case studies of applied theatre and performance in Britain and across the world.

Learning Outcomes

By the end of this unit, you will:

- (A1) understand current critical and cultural discourses relevant to drama, applied theatre and community performance
- (A2) understand contemporary and historical readings, forms, traditions and contexts of performance and, more specifically, applied theatre related practice
- (A4) recognise the uncertainty of knowledge and the impact of subjectivity on knowledge across the content of the degree
- (B2) be able to analyse and debate relevant theories and practices, structuring and sustaining appropriate arguments in relation to this analysis
- (C1) as a practitioner, describe, theorise, interpret and/or evaluate a range of performance events, texts and case studies from a range of critical perspectives using a variety of processes
- (D2) have self-managed your learning.

Transferable Skills

Communication and presentation skills, research, analytical and critical thinking, writing skills, awareness of different cultures and groups in society.

Indicative Unit Content

Over the first two terms of your degree you will be introduced and have the opportunity to explore some of the key ideas and practices of Drama, Applied Theatre and Education. Starting with a broad overview of how ideas both stem from and influence the way that we work in the field we move to a consideration of the broad sweep of histories as they have been useful for the study of our area. After this consideration of histories we move to look at more specific themes that have been influential in the area of Drama,

Applied Theatre and Education, so, for instance, we may look at communities, identities, ideologies, power and participation. In your second term we move to look more closely at specific ideas that have preoccupied the field that have implications and resonances for how we might make drama work with particular communities.

How You Learn

You will learn key conceptual ideas relevant to the field through a number of modes of delivery, including: observation, practical workshops and demonstrations, seminar presentations, case studies, formal lectures, reflective discussions, and project work.

Assessment Summary		
Type of task (e.g. essay, report, group performance)	Magnitude (e.g. No of words, time, etc)	Weight within the unit (e.g 50%)
Essay (term 1)	1,800-2,500	Pass/ Fail
Essay (term 2)	1,800- 2,500	Pass/ Fail
Assessment Notes		
This is a pass/fail unit. You must pass all of the above elements of assessment to pass the unit.		
Assessment Criteria		
<ul style="list-style-type: none"> • Intellectual engagement (e.g. devising and sustaining arguments and/or solving problems). • Analysis and interrogation demonstrating knowledge and understanding some of which is at the forefront of the theoretical and practical field/industry. • Appreciation of the uncertainty of knowledge. • Effective use of research. • Communication (of, for example, ideas and concepts). 		

Record System Ref					
Title	METHODS OF DEVISING PERFORMANCE				
Level	4	Credit Value	20	ECTS points	10
Hours	Notional student study hours: 200 Contact hours: 50 Student managed hours: 150				
Unit Leader	Ben Buratta.				
Programme(s) for which the unit is mainly intended	BA (Hons) Drama, Applied Theatre and Education			Compulsory	
Prerequisite Learning	N/A				

Aims

This unit uses the term 'performance' to refer to historical and contemporary performance practices including facilitation techniques. Within this unit you will begin to develop your practical abilities and techniques that will emerge at various points throughout the degree and are integral to your own creativity and development as artist-practitioners and facilitators. The unit encompasses a variety of approaches that introduce diverse concepts from formal narrative to the body as text. You will be asked to work per-form (that is through form). The unit focuses on collaborative practices but you are also asked to consider your position within such group practice and your own reading of the uses of historical and contemporary forms of improvisation.

Learning Outcomes

By the end of this unit, you will have:

- (A1) developed knowledge of current critical and cultural discourses and practices relevant to making and facilitating performance
- (C4) acquired a range of facilitative and pedagogic strategies
- (C2) developed a range of practice based skills that will enable you to engage in practical production of performance including relevant applied theatre practices in different contexts such as: processes for devising, acting, directing, playwriting, textual interpretation, design and/or multi-media production skills
- (B1) engaged in independent research
- (D2) self-managed your learning, such as engage in reflection, prioritising workloads and time, as well as target setting
- (B3) (C5) critically reflected upon your own practice and the practice of others, documenting your practice in a critically evaluative portfolio and essay.

Transferable Skills

Communication, teamwork, reflection and analysis.

Indicative Unit Content

The content of this unit will vary and will be programmed by the unit tutor. Examples of a 'skills based' session might involve the practical application of mask-based improvisation, a 'process based' session could involve exploring the devising techniques and game based work as developed by a particular artist/company (e.g. Complicite) and a 'concepts based' session might involve the theory of play as way of reading how improvisation functions. The experience that you undertake will be used as the basis for

considering how such work might be translated into facilitation sessions. You will be asked to be aware of how your own identity and positioning impacts on making performance(s); an example of this might be how your own identity could be a central focus for practice by devising work from your own and others' lived histories to produce autobiographical performance.

How You Learn

You will learn by exploring the skills, processes and concepts of making and devising. These will be underpinned by guided research that will develop your critical thinking to reflect on the efficacy and potential application of practice.

Assessment Summary		
Type of task (e.g. essay, report, group performance)	Magnitude (e.g. No of words, time, etc)	Weight within the unit (e.g 50%)
Illustrated Essay	1000-2000 word and 5-15 other elements	Pass/ Fail
Devised performance	5 mins duration	Pass/ Fail
Assessment Notes		
This is a pass/fail unit. You must pass all of the above elements of assessment to pass the unit.		
Assessment Criteria		
<ul style="list-style-type: none"> • Analysis and interrogation demonstrating knowledge and understanding some of which is at the forefront of the theoretical and practical field/industry. • Progress in relevant practice-based techniques and skills. • Taking creative risks, as appropriate. • Self-reflection. 		

Record System Ref	allocated by Academic Records Office				
Title	CONTEMPORARY STUDIES IN DRAMA, PERFORMANCE AND APPLIED THEATRE 1				
Level	4	Credit Value	10	ECTS points	5
Notional Student Study Hours	100 hours 27 Contact hours, 73 student managed hours				
Unit Leader	Amanda Stuart Fisher oversees the unit as a whole and there are individual leaders for each option.				
Programme(s) for which the unit is mainly intended	BA (Hons) of Drama, Applied Theatre and Education			Compulsory	
Prerequisite Learning	N/A				

Aims

This unit introduces you to subject specific study through a set of lectures, seminars and/or workshops. You will study current ideas in the broad field of performance and applied theatre and their application to a variety of contexts. The exact topic of the options available will change each year. The commonality of these units is in exploring specific aspects of performance and applied theatre theory and associated practices. The topic of each option will be selected by the staff team and will reflect staff research interests, relevant contemporary practices and recent shifts in the field. Contemporary Studies in Drama, Performance and Applied Theatre 1 options enable you to make choices about areas of interest within the degree. You will be expected to demonstrate your engagement with the content of the programme in both an assessed performative demonstration and an essay.

The pattern of teaching will vary depending upon the pedagogical appropriateness. Typically, a unit will consist of a series of lectures with seminars and workshops as relevant. There is also timetabled, student-led time to be used in preparation for the performative demonstration.

Learning Outcomes

By the end of Contemporary Studies in Drama, Performance and Applied Theatre 1 unit you will have:

- (A1) (A2) obtained knowledge of current critical and cultural discourse and contemporary and historical readings, forms, traditions and contexts of applied theatre and performance
- (A3) (C1) explored the interplay between theory and practice in the theoretical study and practical application of performance and applied theatre, demonstrating this exploration in essay and performative demonstrations
- (B2) analysed and debated relevant theories and practices, structuring and sustaining appropriate arguments in relation to this analysis, through essay and performative demonstration
- (B1) engaged in independent research around one of the issues raised in the unit;
- (A5) used appropriate academic conventions in your essay
- (C6) conceptualised, developed and implemented a creative practical performative demonstration.

Transferable Skills

Research and scholarship, develop and sustain an argument, working creatively as part as a group.

Indicative Unit Content

Examples of the choices available in Contemporary Studies in Drama, Performance and Applied Theatre1 might include:

- Negotiating Story
- Gender, Sexuality and Performativity
- Practices and Places of Theatregoing
- Theatres of Resistance
- Theatres for Development
- Communities and Performance
- Directing Text with Young People
- Alternatives and Appropriations
- The Response-ability of the playwright
- Authority and Authorship: (re)positioning the playwright in theatre of the real
- The Performance of Site and Place
- Disability and Performance.

The performative demonstrations are undertaken in groups and will include an aspect of reading/critically engaging with any of the themes generated in the unit. For example, you may perform your response to an argument made in Thompson’s Digging Up Stories (2005). You could use the Body to explore the performative function of sexuality through demonstrating modes of gendered representation. You may perform part of a workshop plan that is also an appendix to your essay, critiquing its source context. These are only indicative examples.

How You Learn

You will learn by reading, discussing and listening to current ideas in the field, and adapting these ideas to areas of your own concern, both individually in the essay, and as part of a group in the performative demonstration.

This unit is taken in the Spring term of the 1st year AND the Spring term of the 2nd year. First years choose one option, second years choose two options. There will be a minimum of three options. Different choices will be available so that you will not study the same topic twice. You are separately assessed for the 1st and 2nd year. In the 2nd year, the unit carries a percentage weighting which contributes to your degree classification.

Assessment Summary		
Type of task (e.g. essay, report, group performance)	Magnitude (e.g. No of words, time, etc)	Weight within the unit (e.g 50%)
Academic Essay	1800 - 2000 words	Pass/Fail
Performative Demonstrations	8 - 10 mins	Pass/Fail
Assessment Notes		
You must pass all the above elements of assessment to pass the unit.		
Assessment Criteria		
<ul style="list-style-type: none"> • Intellectual engagement (e.g. devising and sustaining arguments and/or solving problems). • Analysis and interrogation, demonstrating knowledge and understanding some of which is at the forefront of the theoretical and practical field/industry • Appreciation of the uncertainty of knowledge. • Effective use of research. • Communication (of, for example, ideas and concepts). • Successful collaborative and/or autonomous processes. 		

Record System Ref	allocated by Academic Records Office				
Title	EXPERIENCE IN CONTEXTS 1				
Level	4	Credit Value	10	ECTS points	5
Hours	Notional student study hours:100 Contact hours: 50-70 Student managed hours: 50-30				
Unit Leader	Nicola Abraham				
Programme(s) for which the unit is mainly intended	BA (Hons) of Drama, Applied Theatre and Education (not Writing for Performance pathway students)				Compulsory
Prerequisite Learning	N/A				

Aims

This unit aims to provide you with the opportunity to engage in and observe applied theatre and drama education work in practice at CSSD and beyond. Towards the end of the unit you will be placed in a drama education setting that will enable you to observe methods of working as well witnessing models of practice appropriate to specific client groups. The experience will enable you to witness facilitation 'in practice'. You will be expected to reflect on and critically analyse the practice of experienced trainers, teachers and/or facilitators. The unit tutor and placement co-ordinator will communicate with your host organisation/s and visiting practitioners initially and will assess the suitability of the experience, ensuring that it will enable you to achieve the learning outcomes listed below. As you begin this unit, you are encouraged to think about your own professional development as an applied theatre practitioner, to begin to identify your own strengths and weaknesses within this area and to start to consider where your areas of interest lie within the field. Throughout the unit you are encouraged to reflect on your own learning and skill acquisition with tutors and your host.

Learning Outcomes

By the end of this unit, you will have:

- (A1) (A3) a knowledge and understanding of current critical and cultural discourses relevant to applied theatre and community performance and the interplay between theory and practice, action and reflection (praxis) in the theoretical study and practical application of performance and applied theatre in a range of setting
- (B3) critically reflected upon the practice of others
- (C5) documented practice in journal entries
- (D2) self-managed your learning and engaged in reflection.

Transferable Skills

Documenting practice, group work sharing, presentation skills

Indicative Unit Content

You will engage in a series of practical and theoretical sessions that will explore drama and theatre in education practices (past and present) including in-house & off-site observations. You will be expected to keep a working journal that critically reflects on your experiences during the unit. A briefing paper will be given to you prior to the observations.

Example of companies and schools with whom you may engage:

Fevered Sleep; Unicorn Theatre; Synergy, The Blahs; Theatre Centre, Sydenham School for Girls; Pimlico School, Brittainia Village Primary School.

How You Learn

You will learn by observation and then through discussion with peers and tutors. You will reflect on the variety of models and styles experienced throughout the unit in a series of journal entries.

Assessment Summary		
Type of task (e.g. essay, report, group performance)	Magnitude (e.g. No of words, time, etc)	Weight within the unit (e.g 50%)
Essay	500 words	Pass/ Fail
Demonstration workshop	5 minutes	Pass/ Fail
Assessment Notes		
This is a pass/fail unit. You must pass all of the above elements of assessment to pass the unit.		
Assessment Criteria		
<ul style="list-style-type: none"> • Analysis and interrogation demonstrating knowledge and understanding some of which is at the forefront of the theoretical and practical field/industry. • Progress in relevant practice-based techniques and skills. • Communication (of, for example, ideas and concepts). • Successful collaborative and/or autonomous processes. 		

Record System Ref	allocated by Academic Records Office				
Title	PLAYWRITING IN CONTEXT				
Level	4	Credit Value	10	ECTS points	5
Hours	Notional student study hours:100 Contact hours: 50-70 Student managed hours: 30-50				
Unit Leader	Amanda Stuart Fisher				
Programme(s) for which the unit is mainly intended	BA (Hons) Drama, Applied Theatre and Education (Writing for Performance pathway students only)			Compulsory	
Prerequisite Learning	N/A				

Aims

This unit considers the role of the writer within a range of contrasting dramaturgical approaches and examines how particular dramaturgies influence the style, genre and content of the text which is produced. The unit will focus predominately on plays and other performance texts written in the 20th and 21st centuries and will examine work from a range of genres, such as: naturalism, political theatre, documentary and verbatim theatre, post-dramatic theatre and digital performance. It will also examine performance work which is created *with* or *by* specific communities such as: Theatre in Education, Community Drama and Reminiscence Theatre. Through an analysis of how these texts are created and what these works attempt to 'do', the unit will consider the changing role of the writer within different socio-political contexts and settings and will introduce and explore concepts such as: dramaturgy, dramatic structure and characterisation . Through an exploration of these terms, the unit will explore consider how different writers interpret these terms within their work and what this tells us about how theatre is positioned within the context in which was created.

It is expected that the elements of the delivery of this unit will be shared with students on the Performing Arts pathway of BAP.

Learning Outcomes

By the end of this unit, you will have:

- (A1) (A3) a knowledge and understanding of current critical and cultural discourses relevant to performance and an understanding of the contemporary and historical readings of the role of the writer in performance
- (B3) critically reflected upon the practice of others
- (C5) documented practice and research in journal entries
- (D2) self-managed your learning and engaged in reflection.

Transferable Skills

Documenting practice, group work sharing, research skills

Indicative Unit Content

You will engage in a series of lectures, seminars and writing workshops that will explore a range of performance texts and theatre companies which produce new work . You will be encouraged to examine the way the writing process is facilitated within these contexts and how the creative process responds to

the specific context in which the work is created and/ or performed. You will be expected to keep a working journal that critically reflects on your experiences and research during the unit.

Example of plays and companies with whom you may engage:

The Doll's House by Henrik Ibsen, *An Oak Tree* by Tim Crouch, Joan Littlewood's Theatre Workshop and her production *Oh What A Lovely War*, plays such as: the mock-documentary play *Taking Care of Baby* by Dennis Kelly, the verbatim play *The Riots* by Gillian Slovo, the Tricycle Theatre's tribunal plays, the community plays of Ann Jellicoe, the professional production work of Clean Break Theatre company and the performance work of Ice and Fire theatre company, Forced Entertainment, Ontroerend Goed and Rimini Protokoll.

How You Learn

You will learn through lectures and seminars where you will practically explore plays and learn about the historical context which produced them. You will also explore the ideas covered in the unit in seminars and will participate in practical writing workshops where you will try out different approaches to writing.

Assessment Summary		
Type of task (e.g. essay, report, group performance)	Magnitude (e.g. No of words, time, etc)	Weight within the unit (e.g 50%)
Illustrated Essay	1500 - 2500 and 5 - 15 other elements	Pass/ Fail
Critical response	500 words	Pass/ Fail
Assessment Notes		
This is a pass/fail unit. You must pass all of the above elements of assessment to pass the unit.		
Assessment Criteria		
<ul style="list-style-type: none"> • Analysis and interrogation demonstrating knowledge and understanding some of which is at the forefront of the theoretical and practical field/industry. • Progress in relevant practice-based techniques and skills. • Communication (of, for example, ideas and concepts). • Successful collaborative and/or autonomous processes. 		

Record System Ref					
Title	DIRECTED PROJECT				
Level	4	Credit Value	55	ECTS points	25
Hours	Notional student study hours: 550 Contact hours: 400 Student managed hours: 150				
Unit Leader	Stephen Farrier & Gareth White				
Programme(s) for which the unit is mainly intended	BA (Hons) Drama, Applied Theatre and Education			Compulsory	
Prerequisite Learning	N/A				

Aims

In this unit you will develop a performance project through research and experimentation, directed by a staff member. You will develop a range of practical performance abilities in the project including: practical dramatic exploration; performance skills; design, craft, wardrobe, sound, music, front-of-house, stage management skills. By the end of the project, an aim is that you are able to interrogate the construction of performance where the nature of the project is determined by a client/community group. You will work as a company under staff direction and the performance project will be fully realised: i.e. presented to the public with highest performance and production values possible with the given resources.

Learning Outcomes

By the end of this unit you will have:

- (C2) demonstrated a range of practical production skills (e.g. devising, textual interpretation, design, performance)
- (A2, A3) demonstrated knowledge and understanding of contemporary performance-related practice and the interplay between theory and practice (praxis) in the theoretical study and practical application of theatre
- (B1) engaged in independent research relevant to the topic of the production (e.g. explored the practice of producing drama/applied theatre for a client group in a particular setting)
- (B3, D2) critically reflected upon your own practice and self-managed your learning
- (C5) documented practice, recording the project appropriately
- (D1, D4) used a range of appropriate technologies and worked as an effective and responsible team member in this staff led project.

Transferable Skills

Teamwork, working under pressure, working in different contexts.

Indicative Unit Content

The Directed Project is likely to be a fully realised and resourced production for a particular client group/s and/or venue/site. The subject matter will be appropriate for the production site and the audience reception. You are likely to have at least two roles in this project e.g. performer and costume

construction; performer and music/sound designer. You are likely to work full-time in devising and rehearsal, and may be required to stay away from London on some projects.

How You Learn

You will learn through engaging with a large-scale project that is developed for a particular audience/community. You will work as part of a large group, focussed on one project, experiencing strong production values.

Assessment Summary		
Type of task (e.g. essay, report, group performance)	Magnitude (e.g. No of words, time, etc)	Weight within the unit (e.g 50%)
Practical participation	8-9 weeks	Pass/ fail
Illustrated essay	1500 - 2500 words 10-20 other elements	Pass/ fail
Assessment Notes		
<ul style="list-style-type: none"> This is a pass/fail unit. You must pass all of the above elements of assessment to pass the unit. 		
Assessment Criteria		
<ul style="list-style-type: none"> Progress in relevant practice-based techniques and skills. Taking creative risks, as appropriate. Self-reflection. Successful collaborative and/or autonomous processes. 		

YEAR TWO/LEVEL 5 UNIT OUTLINES

Record System Ref					
Title	PRACTICAL PROJECT				
Level	5	Credit Value*	40	ECTS points	20
Hours	Notional student study hours: 400 Contact hours: 100-300 Student managed hours 100 - 300				
Unit Leader	Stephen Farrier, Gareth White Amanda Stuart Fisher, and Ben Buratta.				
Programme(s) for which the unit is mainly intended*	BA (Hons) Drama, Applied Theatre and Education			Compulsory	
Prerequisite Learning	N/A				

Aims

In this unit you can express a preference for which project you would like to undertake, making your choice from a range of different practical options that will be presented to you in the summer term of Year 1. These options might include: a realised production of a published playtext, a film project, a playwriting project. Within the exploration of these practical projects you will be encouraged to engage with praxis (the interplay between theory and practice, action and reflection). You will develop a range of practical abilities such as playwriting, performing or film making (these are indicative and will depend on the range of choices offered) and will develop an understanding of the construction of performance or film, building on your experience of earlier units in the degree and utilising a range of research and experimentation. Each project will be staff tutored. Depending upon your choice, you will work independently to varying degrees.

Learning Outcomes

By the end of this unit you will have:

- (C2, C6) engaged in the practical implementation and development of a performance related project, demonstrating a range of practical skills appropriate for the particular option you have chosen (for example this might include: performing, devising, playwriting or film making)
- (A2, A3) demonstrated knowledge and understanding of contemporary performance practice within the context of at least one particular performance context and the interplay between theory and practice (praxis) in the theoretical study and practical application of your choice of practical project
- (B1) engaged in independent research relevant to the topic of the project
- (D1, D2) used an appropriate range of relevant technologies and self-managed your learning, such as engaged in reflection and target setting
- (C5) documented your practice.

Transferable Skills

Taking creative risks, time management, self-evaluation.

Indicative Unit Content

A range of staff initiated practical projects will be offered, such as a realised playtext, a film or a playwriting option. These are *indicative* examples of the three options.

- A group may work towards a themed production comprising many individual extracts within a coherent whole. Such a theme might be 'Sexual identity'. Extracts from selected texts might include: Patrick Marber's *Closer*, Strindberg's *Miss Julie*, Phyllis Nagy's *Butterfly Kiss*, and others all placed within a framing 'device' such as Genet's *The Balcony*.
- Students will explore theories of playwriting (e.g. parts of Aristotle's *Poetics*, use of subtext, story theory) and look at examples. They will then be set a playwriting task of writing a short play extract. Shared rehearsed readings will be given at the end of the unit.
- After an introductory series of screenings and practical workshops, students will form a company to operate both behind and in front of camera in order to produce a short film.

How You Learn

You will learn about a particular creative practical art form through fully experiencing it from first ideas to completion. The art form will be one that is intended to be useful to you later in the degree and/or beyond.

Assessment Summary		
Type of task (e.g. essay, report, group performance)	Magnitude (e.g. No of words, time, etc)	Weight within the unit (e.g 50%)
Process of the project	7-9 weeks	Pass/ Fail
Illustrated essay	2000 - 3000 and 10 - 20 other elements	Pass/ Fail
Assessment Notes		
This is a pass/ fail unit. You must pass all the above elements of assessment to pass the unit		
Assessment Criteria		
<ul style="list-style-type: none"> • Analysis and interrogation demonstrating knowledge and understanding some of which is at the forefront of the theoretical and practical field/industry. • Analysis and interrogation, demonstrating knowledge and understanding some of which is at the forefront of the theoretical and practical field/industry. • Progress in relevant practice-based techniques and skills. • Taking creative risks, as appropriate. • Self-reflection. • Successful collaborative and/or autonomous processes. 		

Record System Ref	allocated by Academic Records Office				
Title	CONTEMPORARY STUDIES IN DRAMA, PERFORMANCE AND APPLIED THEATRE 2 & 3				
Level	5	Credit Value	10	ECTS points	5
Notional Student Study Hours	100 hours Each Choice c. 27 Contact hours, c.73 student managed hours per option - Students choose two options in their second year and one option in their first year.				
Unit Leader	Amanda Stuart Fisher oversees the unit as a whole and there are individual 'option' leaders for each option.				
Programme(s) for which the unit is mainly intended	BA (Hons) of Drama, Applied Theatre and Education			Compulsory	
Prerequisite Learning	N/A				

Aims

This unit introduces you to subject specific study through a set of lectures, seminars and/or workshops. You will study current ideas in the broad field of performance and applied theatre and their application to a variety of contexts. The exact topic of the Options will change each year. The commonality of these units is in exploring specific aspects of performance and applied theatre theory and associated practices. The topics of each Option will be selected by the staff team and will reflect staff research interests, relevant contemporary practices and recent shifts in the field. 'Options' enables you to make choices about areas of interest within the degree. You will be expected to demonstrate your engagement with the content of the programme in both an assessed performative demonstration and an essay.

The pattern of teaching will vary depending upon the pedagogical appropriateness. Typically, a unit will consist of a series of lectures with seminars and workshops as relevant. There is also timetabled, student-led time to be used in preparation for the performative demonstration.

Learning Outcomes

By the end of each Options unit you will have:

- (A1) (A2) obtained knowledge of current critical and cultural discourses and contemporary and historical readings, forms, traditions and contexts of applied theatre and performance
- (A3) (C1) explored the interplay between theory and practice in the theoretical study and practical application of performance and applied theatre, demonstrating this exploration in essay and performative demonstrations
- (B2) analysed and debated relevant theories and practices, structuring and sustaining appropriate arguments in relation to this analysis, through essay and performative demonstration
- (B1) engaged in independent research around one of the issues raised in the unit
- (A5) used appropriate academic conventions in your essay
- (C6) conceptualised, developed and implemented a creative practical performative demonstration.

Transferable Skills

Research and scholarship, develop and sustain an argument, working creatively as part as a group.

Indicative Unit Content

Examples of Options might include:

- The Aesthetics of Participation
- Performing health: artistic and cultural responses to health and illness
- Gender, Sexuality and Performance
- Other People's Stories: Testimony, witnessing and performance
- Theatre as Development

The performative demonstrations are undertaken in groups and will include an aspect of reading/critically engaging with any of the themes generated in the unit. For example, you may perform your response to an argument made in Thompson's *Digging Up Stories* (2005). You could use the body to explore the performative function of sexuality through demonstrating modes of gendered representation. You may perform part of a workshop plan that is also an appendix to your essay, critiquing its source context. These are only indicative examples.

How You Learn

You will learn by reading, discussing and listening to current ideas in the field, and adapting these ideas to areas of your own concern, both individually in the essay, and as part of a group in the performative demonstration.

This unit is taken in the Spring term of the 1st year AND the Spring term of the 2nd year. First years choose one option, second years choose two options. There will generally be at least three options. Different choices will be available so that you will not study the same topic twice. You are separately assessed for the 1st and 2nd year. In the 2nd year, the unit carries a percentage weighting which contributes to your degree classification.

Assessment Summary		
Type of task (e.g. essay, report, group performance)	Magnitude (e.g. No of words, time, etc)	Weight within the unit (e.g 50%)
Performative Demonstrations	Length 12 - 15 mins per group (individual mark)	30%
Academic Essay	2500 - 3000 words.	70%
Assessment Notes		
This unit is awarded 4% per option choice of the overall degree mark. You must pass both elements of assessment to pass the unit.		
Assessment Criteria		
<ul style="list-style-type: none"> • Intellectual engagement (e.g. devising and sustaining arguments and/or solving problems). • Analysis and interrogation demonstrating knowledge and understanding some of which is at the forefront of the theoretical and practical field/industry. • Progress in relevant practice-based techniques and skills. • Taking creative risks, as appropriate. • Effective use of research. • Communication (of, for example, ideas and concepts). • Successful collaborative and/or autonomous processes. 		

Record System Ref					
Title	EXPERIENCE IN CONTEXTS 2				
Level	5	Credit Value	20	ECTS points	10
Hours	Notional student study hours : 200 Contact hours: 70 Student managed hours: 130				
Unit Leader	Katharine Low				
Programme(s) for which the unit is mainly intended	BA (Hons) Drama, Applied Theatre and Education (not Writing for Performance pathway students)			Compulsory	
Prerequisite Learning	N/A				

Aims

This unit aims to provide you with an experience of working with young people within a statutory education context and can be seen as a natural extension to the work that you have undertaken in drama education and applied theatre throughout years one and two. A placement of approximately a day a week enables you to experience drama education 'in practice' and aims to give you access to an appropriate site in which to develop your facilitation skills.

You will have the option (within resources) of being placed within a primary or secondary school. You will observe classes given by experienced teachers and then design and facilitate sessions within small groups. You will be expected to reflect on and critically analyse your progress and development. The unit tutor and placement co-ordinator will communicate with your host initially and will assess the suitability of the placement, ensuring that it will enable you to achieve the learning outcomes listed below.

As you begin this placement, you are encouraged to think about your own professional development as an applied theatre practitioner, to begin to identify your own strengths and weaknesses within this area and to start to consider where your areas of interest lie within the field. Throughout the placement you are encouraged to reflect on your own learning and skill acquisition with tutors and your host.

Learning Outcomes

By the end of this unit, you will have:

- (A1) (A3) a knowledge and understanding of current critical and cultural discourses relevant to applied theatre and the interplay between theory and practice, action and reflection (praxis) in the theoretical study and practical application of performance and applied theatre in a drama education setting;
- (B3) critically reflected upon your own practice and the practice of others;
- (C4) acquired a range of facilitative and pedagogic strategies allowing you to adopt a thoughtful, sensitive and responsible approach to applied theatre contexts.
- (C5) documented practice e.g. create a critically evaluative working journal;
- (D2) (D4) self-managed your learning, such as engaging in reflection, prioritising workloads and time, as well as target setting, and demonstrated an awareness of team dynamics and work as an effective and responsible team member both in student and staff initiated projects, within a professional context.

Transferable Skills

Conduct in professional settings, Working collaboratively, Teaching skills, Critical reflective skills.

Indicative Unit Content

You will take part in planning and preparation sessions at Central before starting a eight day placement, approximately one day a week, in line with BA DATE placement practice and keep a working journal that critically reflects on your practice during the placement. A briefing paper will be given to you prior to the placement.

Example placements:

Clapton Girls' Technology College

Clapton Girls' Technology College is a successful school in Hackney for girls aged 11-16. Clapton Girls' Technology College is a school where students are encouraged to reach their potential, value their progress and enjoy their experiences along the way. Teachers and other adults are inspiring, supportive professionals whose commitment and dedication is evident throughout the school. Both students and staff at Clapton are very proud to be part of an established community that values a rich diversity in language and culture.

The Hampstead School

Hampstead is an inclusive, international comprehensive school taking the full range of ability, which values and has high expectations of all its students. The emphasis is on motivation in order that students can actively develop their individual skills, with examination success, application of knowledge, practical ability, creativity and social competence all being regarded as equally desirable. They believe in strong active partnerships with students, parents and their communities as the best way of increasing motivation and developing relevant learning experiences.

Central Foundation Boys' School

Central Foundation Boys' School is a small 11-18 voluntary-aided comprehensive school founded 140 years ago. They have a long established reputation for being a caring school providing a good education for the boys of the area. They combine traditional values with a modern approach. They work closely with parents and have good links with local businesses. They benefit from extra resources funded by the foundation that governs the school. At the Central Foundation Boys' School, the focus is on achievement for everybody. In order for each boy to reach his maximum potential, they foster an environment where respect is paramount. Equality of opportunity is the basis of everything they do.

Ricards Lodge

Ricards Lodge is a successful comprehensive school for girls. They welcome students with varying aptitudes and abilities from a wide range of backgrounds and encourage every girl to achieve her full potential. They are proud to have clear external recognition of their success. During recent years they have received two national School Achievement Awards for Excellence, acknowledging that their GCSE results are much better than those of similar schools. The DfE has categorised them as a High Value School.

How You Learn

You will learn firstly by observation and then by taking some responsibility for and undertaking facilitation, researching and planning appropriate sessions and articulating your awareness of the relationship of your work to current drama education and applied theatre discourses in a working journal which you will select from to create a portfolio

Assessment Summary		
Type of task (e.g. essay, report, group performance)	Magnitude (e.g. No of words, time, etc)	Weight within the unit (e.g 50%)
Illustrated essay	1000 - 2000 and 10-20 other elements	Pass/ Fail
Assessment Notes		
<p>This is a pass/fail unit You must pass all the above elements of assessment to pass the unit. The Portfolio will include records planning of session(s) and evaluates practice (own and others) from your Working Journal. The assessment of the unit is primarily by the unit tutor in consultation with your professional placement host. Some learning outcomes will be more effectively demonstrated in one element of the assessment method than the other. (For example, most of your learning outcomes will be met through the placement itself; "C5" is most likely to be met in your working journal.)</p>		
Assessment Criteria		
<ul style="list-style-type: none"> • Progress in relevant practice-based techniques and skills • Taking creative risks, as appropriate • Self-reflection • Effective use of research • Communication (of, for example, ideas and concepts) • Successful collaborative and/or autonomous processes 		

Record System Ref					
Title	WRITING FOR SOLO PERFORMANCE				
Level	5	Credit Value	20	ECTS points	10
Hours	Notional student study hours : 200 Contact hours: 70 Student managed hours: 130				
Unit Leader	Amanda Stuart Fisher				
Programme(s) for which the unit is mainly intended	BA (Hons) Drama, Applied Theatre and Education (Writing for Performance Pathway students only)			Compulsory	
Prerequisite Learning	N/A				

Aims

This unit aims to introduce you to a wide range of solo performance texts and the creative processes adopted by the artists who created them. Engaging with the interconnecting fields of stand-up comedy, autobiographical performance, drag performance, neo-burlesque and other solo performance practices, this unit will examine how the dramaturgy of a solo voice is constructed and performed and how the process of devising operates within this kind of work. Through an exploration of contemporary practices, the unit will also examine how solo performance can generate new models of performance writing and open up provocative and new engagements with critical discourses such as queer theory, identity politics, feminism and disabilities studies.

The unit will begin with the analysis of some examples of contemporary solo performance practice and the critical context this work situates itself within. You will then practically explore some of the dramaturgical tools and performance strategies adopted by some of the artists encountered on the unit and use these to develop your own practice when you write and critique your own pieces of solo performance.

It is expected that the elements of the delivery of this unit will be shared with students on the Performing Arts pathway of B ATP.

Learning Outcomes

By the end of this unit, you will have:

- (A1) (A3) a knowledge and understanding of current critical and cultural discourses relevant to writing for solo performance and an awareness of the interplay between theory and practice, action and reflection (praxis) in the theoretical study and practical application of performance;
- (C3) engaged in the practical production of performance and adopted a range of creative writing approaches within the context of solo performance;
- (B3) (C5) critically reflected upon your own practice and the practice of others and documented your practice e.g. created a critically evaluative working journal;
- (D1), (D2) & (D3) used a range of relevant technologies and self-managed your learning; (e.g. engage in reflection, prioritising workloads and time, as well as target setting) and practiced generic graduate skills; (e.g. such as communication, decision making, independent thinking, initiative, problem-solving skills).

Transferable Skills

Communication, decision making, working independently, critical reflective skills.

Indicative Unit Content

You will explore the work of contemporary solo performance artists such as Ursula Martinez and Bobby Baker as well as considering the intersections between popular culture and performance art in the work of neo-Burlesque artists such as Dita Von Teese and Dusty Limits. You will also engage with more text based performance work such as the solo testimonial plays of Anna Deveare Smith and Emily Mann and the performance work of Karen Christopher and Melanie Wilson. You will explore stand-up comedy and the work of comedians such as: Richard Pryor, Jo Brand, Bill Hicks and Rhod Gilbert and explore the intersections with puppetry and ventriloquism in the work of Nina Conti. In the second part of the unit you will begin to consider how these approaches can be adopted within specific education and community settings and how this work could be situated within applied theatre practice more broadly.

You will document your growing understanding of solo performance work in a working journal and will create your own performance, which will be presented at the end of the unit.

How You Learn

You will learn through an engagement with performance texts, videos and where possible live performances. You will also attend a series of seminars which will examine different performance practices within a critical framework, drawing on theories of identity, gender and performance to interrogate this work. You will also explore these ideas practically through the creation of your own piece of solo performance.

Assessment Summary		
Type of task (e.g. essay, report, group performance)	Magnitude (e.g. No of words, time, etc)	Weight within the unit (e.g 50%)
Performative demonstration	5 minutes	Pass/ Fail
Illustrated essay	1500 - 2500 and 5 - 15 images	Pass/ Fail
Assessment Notes		
<p>This is a pass/fail unit You must pass all the above elements of assessment to pass the unit. The Portfolio will document some of the practices you have researched and will critically reflect on your own performance and the ideas you have explored dramaturgically.</p>		
Assessment Criteria		
<ul style="list-style-type: none"> • Progress in relevant practice-based techniques and skills • Taking creative risks, as appropriate • Self-reflection • Effective use of research • Communication (of, for example, ideas and concepts) • Successful collaborative and/or autonomous processes 		

Record System Ref					
Title	COLLABORATIVE OUTREACH PROJECT				
Level	5	Credit Value	40	ECTS points	20
Hours	Notional student study hours: 400 Contact hours: 50 Student managed learning: 350				
Unit Leader	Nicola Abraham & Amanda Stuart Fisher.				
Programme(s) for which the unit is mainly intended	BA (Hons) Drama, Applied Theatre and Education				Compulsory
Prerequisite Learning	N/A				

Aims

This unit involves you working in small groups to create applied theatre projects within community or educational contexts in or outside of the UK. The aim is to enable you to develop your practice as applied theatre practitioners to create and facilitate relevant collaborative and participative projects. Working with a tutor and in small groups (5/6 in number) you will create an applied project in partnership with your tutor and in collaboration with your partner host/organisation/group. The outcome might be a series of participative drama workshops/performances created with, for, or by a particular community group in a particular setting with possible themes, aims and trajectory identified in collaboration with your host organisation or community group. Throughout the project you will put into practice considerations around the ethics and aesthetics of the work, ideas around community, participation, representation and ownership. You will also consider the purpose and artistry of the project, facilitation and project managing skills; collaboration, communication and making skills, and critical reflection skills.

Learning Outcomes

By the end of this unit you will have:

- (A3) demonstrated knowledge of the interplay between theory and practice, action and reflection (praxis) in the theoretical study and practical application of performance and applied theatre in a range of settings
- (B1) (C5) engaged in independent research, and documented practice e.g. created a critically evaluative portfolio
- (C3) (D4) demonstrated professional methodologies whilst creating work with, for or by different groups such as: collaborative team work, project planning and management, facilitation, creative workshop planning and delivery, critical reflection and evaluation, be a responsible team member
- (C2) engaged in practical production of performance including relevant applied theatre practices in different contexts such as: processes for devising, acting, directing, playwriting, textual interpretation, design and/or multi-media production skills
- (C4) acquired a range of facilitative and pedagogic strategies allowing you to, for example: develop appropriate working relationships with project participants; adopting a thoughtful, sensitive and responsible approach to performance and applied theatre contexts; acquire an appropriate understanding of relevant legislation within this work.

Transferable Skills

Working collaboratively with others and in partnership with a professional organisation, project

planning and management, giving and receiving constructive feedback.

Indicative Unit Content

A range of choices will be offered to the year group in the autumn and spring terms of the second year (including student-initiated projects and projects based on staff research). You will make a selection of three projects (in the form of an application for each). Staff will endeavour to give students their first choices, however inevitably some students will receive their 2nd or 3rd choices. Staff have the final say on projects and groups.

Previous projects have included: touring TiE projects for schools that explore issues related to domestic violence in collaboration with TENDER; a multi-arts residency culminating with an exhibition with adults part of the Mental Health system with MIND; an arts residency in Cornwall with children with severe learning disabilities; a drama project for elders in Benoni, South Africa in partnership with Sibikwa Arts Centre; a performance project with street dwellers in Mumbai, India; an applied puppetry project for elders with dementia; a devising performance project as part of Refugee Week with Rewrite; Pre-performance workshops for children attending The Minack production in Penzance, Cornwall; Story Time Dads at Doncaster Prison where students collaborate with inmates to devise a children's play for the inmate's children and families.

Leverhulme Trust: If a group is working outside of London, it may competitively apply to the Leverhulme Trust for funding that has been awarded to Central to support students' travel and living expenses.

Foundation Bay: Similarly if a group is working on a project based in London, students may be considered for receiving funding for expenses.

You will work with your tutor for approximately two hours per week (includes tutor-modelling so that students can experience models of practice as participants as well as students facilitating trial workshops with other groups and tutors). Tutors spend variable amounts of time with students during the project in situ depending on the nature of the project. The abroad projects, for example, demand presence from the tutor for consecutive days. A touring project in London is likely to require one or two visits. (This replicates variable tutor contact hours at other points in the degree such as the Second Year Practical Project.) In addition staff may spend additional time on the project if it is aligned to their research.

Spring Term:

Project options are offered to students. Groups will meet with their tutors and partner host organisations. Taught sessions take place.

Summer Term:

You will work closely with your tutor and host / organisation / group to map your trajectory for the term. You will plan, research, develop and trial methodologies as well as establish evaluation strategies, securely forming and deciding on how the three-way partnership will work throughout the term. With your tutor you will also create a research and development plan, develop a realistic timetable, set deadlines and possible outcomes for the project in discussion with your organisation and/or community group. You will choose research strategies, for example: investigating the practices of existing companies, setting up interviews and observations, doing trial workshops, devising and workshop planning.

How You Learn

You will learn by collaborating, developing and facilitating an applied theatre project with the support and guidance from your specialist tutor. You are expected to develop a specific approach for the project and work pro-actively as a group and in partnership with your host/organisation/group. For example, if you are creating a TiE or community-led performance then you would demonstrate clear research that impacted on your production as well as relevant research, both practical and theoretical that have impacted and informed your chosen applied theatre type of practices.

Assessment Summary		
Type of task (e.g. essay, report, group performance)	Magnitude (e.g. No of words, time, etc)	Weight within the unit (e.g 50%)
Participation in a Project	7-9 weeks	33%
The 'finished' Project	6-9 weeks	33%
Critical Evaluative Component consisting of 3 tasks; Project Outline; (15%) Presentation; (25%) The Critical Evaluative Essay (60%)	Equivalent to 4,000-4,500	33%
Assessment Notes		
You must pass all three assessment tasks to pass the unit. This unit is awarded 17% of the overall degree mark.		
Assessment Criteria		
<ul style="list-style-type: none"> • Analysis and interrogation demonstrating knowledge and understanding some of which is at the forefront of the theoretical and practical field/industry. • Progress in relevant practice-based techniques and skills. • Taking creative risks, as appropriate. • Appreciation of the uncertainty of knowledge. • Self-reflection. • Effective use of research. • Communication (of, for example, ideas and concepts). • Successful collaborative and/or autonomous processes. 		

YEAR THREE/LEVEL 6 UNIT OUTLINES

Record System Ref					
Title	PROFESSIONAL PLACEMENT				
Level	6	Credit Value	35	ECTS points	17.5
Hours	8 week placement, 5 days a week, 8 hours a day, including the equivalent of 2 days spent on Enquiry project. Notional student study hours: 350 Contact hours with tutor/s: 20 - 30 The remaining hours are student and placement managed.				
Unit Leader	Selina Busby				
Programme(s) for which the unit is mainly intended	BA (Hons) Drama, Applied Theatre and Education (not Writing for Performance pathway students)			Compulsory	
Prerequisite Learning	N/A				

Aims

This unit aims to build on the range of experience from earlier units (e.g. Experience in Contexts 1 and 2; Collaborative Outreach Project), providing you with an experience of working in a more sustained way and over a longer period of time in a professional applied theatre context (in the UK or other parts of the world). During this placement you are expected to be able to work as a 'peer professional' within your placement setting.

Professional Placement provides an opportunity for you to address your own professional development in a chosen field, gain an in-depth understanding of a particular area of applied theatre and, through an enquiry project, engage in a discourse with a professional host which will result in a useful product or outcome for both you and your placement organisation. The enquiry project should be research based and enable you to work independently, although regular communication and negotiation with your host about the nature, design and direction of the project is advised. You are also asked to write a short statement to support your enquiry project, contextualising your work.

Learning Outcomes

By the end of this unit you will have:

- (A1) demonstrated an awareness of relevant current critical and cultural issues relevant to your particular placement
- (D4) worked as an effective and responsible team member within your placement organisation demonstrating initiative, communication and problem-solving skills appropriate to your placement organisation
- (C3) & (C2) demonstrated professional methods of working with a host organisation and/or client group and used appropriate applied theatre practices
- (B1) designed and produced an appropriate enquiry project and engaged in independent research.

Transferable Skills

Negotiation, working in a professional environment, networking, project planning and management.

Indicative Unit Content

You will take part in an eight-week placement in line with BA DATE placement practice, compile an enquiry project together with a contextual statement. As part of the demonstration of your placement activity, you will keep a log (or diary) or your daily activities which may be 'signed off' by your host. You will take the equivalent of two days a week for your enquiry project. The project will be decided on in negotiation with your host and must be of use to your placement organisation after you return to CSSD

Example placements include:

- English Pocket Opera and Children's Music Workshop
- Circus Space
- Greenwich and Lewisham Young People's Theatre
- Safe Ground
- Hampton Court Education Department
- Safer Schools/Metropolitan Police
- Green Candle Dance Company
- Chichester Festival Theatre Education
- Blue Elephant Theatre
- Paines Plough
- Scene and Heard
- Theatre Centre
- Streets Alive Theatre Company
- Quicksilver Theatre
- Unicorn Theatre for Children
- National Theatre, Education
- Big Fish Theatre Company
- Apples and Snakes
- Trestle Theatre Company
- A Team Arts
- Shakespeare's Globe Education
- Little Angel Theatre
- East Berkshire College
- Camden People's Theatre
- Kali Theatre Company
- Richmond Theatre, Education.

How You Learn

You will learn by operating as a peer professional in a relevant context, by researching into a relevant area of the field and producing an artefact from this research.

You will be asked to select areas of interest for your placement. The Professional Placement aligns with CSSD's Placement Policy and User Guide.

Assessment Summary		
Type of task (e.g. essay, report, group performance)	Magnitude (e.g. No of words, time, etc)	Weight within the unit (e.g 50%)
8 week placement	40 days	50% of overall mark
Enquiry project & Contextualising Statement Essay	Indicative word count 3,000- 5,000 (enquiry project) 700 (Statement)	50% of overall mark
Assessment Notes		
<ul style="list-style-type: none"> • This unit is awarded 21.5% of the overall degree mark. <p>You must pass all the above elements of assessment to pass the unit.</p> <p>The learning outcomes are met primarily in the separate components:</p> <ul style="list-style-type: none"> • The first three learning outcomes above are met primarily in the placement • The fourth and fifth are met primarily in the enquiry project and contextual statement. 		
Assessment Criteria		
<ul style="list-style-type: none"> • Analysis and interrogation demonstrating knowledge and understanding some of which is at the forefront of the theoretical and practical field/industry. • Appreciation of the uncertainty of knowledge. • Self-reflection. • Communication (of, for example, ideas and concepts). 		

- Successful collaborative and/or autonomous processes.

Record System Ref					
Title	DISSERTATION				
Level	6	Credit Value	35	ECTS points	17.5
Hours	Notional student study hours: 350 Contact hours: 20 Student managed hours: 330				
Unit Leader	Stephen Farrier				
Programme(s) for which the unit is mainly intended	BA (Hons) Drama, Applied Theatre and Education				Compulsory
Prerequisite Learning	N/A				

Aims

This unit invites you to demonstrate your critical thinking skills and your understanding of relevant cultural and theoretical discourses through a sustained piece of academic writing. You will draw on academic exploration developed in previous units where the meanings of text and performance have been questioned through the subjectivity of the reader/viewer and you are expected to debate the position of knowledge within your thinking and writing. Appropriate epistemological questions should be asked in a coherent and logically organised argument, drawing upon an appropriate range of advanced scholarship. You will be expected to refer to examples of practice in the field. You can link your dissertation to your experience on placement or to complement your SLP, but you must not substantially repeat the same material. A fluidity of theoretical thought is encouraged in your dissertation.

Learning Outcomes

By the end of this unit you will have demonstrated:

- (A1) (A2) knowledge of contemporary and historical readings, forms, traditions and contexts of performance and, more specifically, applied theatre related practice through current critical and cultural discourses relevant to those areas;
- (A4) an understanding of the uncertainty of knowledge and the impact of subjectivity on knowledge;
- (A5) (B1) the conventions of academic writing and that you have engaged in research;
- (B2) (B3) that you have analysed and debated relevant theories and practices, structuring and sustaining appropriate arguments in relation to this analysis and critically reflected upon practice;
- (B4) the intellectual and conceptual skills necessary to write a sustained thesis evidencing a graduate level of scholarship.

Transferable Skills

Develop and sustaining an extended argument, word processing skills, research and synthesising ideas.

Indicative Unit Content

It is in the nature of this unit that many different kinds of study proposal will be acceptable, focusing as it does on the student as an autonomous learner in the 3rd year. Examples of appropriate titles have been:

- Is “community theatre” a creative form of expression for a community to celebrate their identity, or a tool used by intellectuals to impose their interventions upon a community?
- What is gained and lost in the revival and professionalisation of storytelling in contemporary Scotland?
- What is the role of the audience in Postdramatic theatre?
- In what ways can black queer performance use theatre as a means to challenge oppressive dominant ideology?
- How is the clown truthful?

You can if you wish, directly connect your dissertation to your experience on placement or to complement your practice-based SLP. If you do decide to link your dissertation with your other unit you must **not** substantially repeat the same material.

How You Learn*

You will learn through undertaking an extensive and rigorous study of one relevant area and articulating arguments in written format.

You will receive an extensive briefing and decide upon subject matter in the summer term of your second year. You will submit a dissertation proposal form which is submitted to the dissertation ‘area board’ at the end of term 3 year 2. Choice of subject matter must go through an agreement process by a staff team at the area board meeting. Based on staff responses to your proposal your research will continue over the summer vacation and into the new academic year.

Assessment Summary		
Type of task (e.g. essay, report, group performance)	Magnitude (e.g. No of words, time, etc)	Weight within the unit (e.g 50%)
Dissertation	8,000- 10,000	100%
Assessment Notes		
This unit is awarded 21.5% of the overall degree mark. You must pass the above element of assessment to pass the unit.		
Assessment Criteria		
<ul style="list-style-type: none"> • Intellectual engagement (e.g. devising and sustaining arguments and/or solving problems). • Analysis and interrogation demonstrating knowledge and understanding some of which is at the forefront of the theoretical and practical field/industry. • Appreciation of the uncertainty of knowledge. • Effective use of research. 		

Record System Ref					
Title	THE WRITER IN RESIDENCE				
Level	6	Credit Value	35	ECTS points	17.5
Hours	Notional student study hours: 350 Contact hours with tutor/s: 15 - 20 Student managed learning 350				
Unit Leader	Amanda Stuart Fisher				
Course(s) for which the unit is mainly intended	BA (Hons) Drama, Applied Theatre and Education (Writing for Performance pathway students only)				Compulsory
Prerequisite Learning	N/A				

Aims

This unit aims to build on the range of experiences from earlier units (e.g. the Playwriting in Context, Practical Project, Collaborative Outreach Project), providing you with the experience of developing a sustained relationship with a community, health or education organisation which will directly influence the development of a new piece of writing for performance. You will learn about different models of writing residencies and consider how different writers in different contexts have responded to the communities that they have written with or for as well as the impact of professional 'briefs', funding imperatives and priorities and commissions upon the creative process of writing a play. Drawing on your own research and the practical experiences you gain 'in residence' you will create a new piece of writing and reflect on how it connects, responds and speaks to the community in which you were based while you wrote it and the demands of the brief which shaped its development.

Learning Outcomes

By the end of this unit you will have:

- (A1) demonstrated an awareness of relevant current critical and cultural issues relevant to your particular organisation
- (C3) & (C4) adopted a range of creative writing approaches within the context of performance and demonstrated professional methods of working whilst creating work with, for or by different groups; (e.g. collaborative team work, project planning and management, facilitation, writing with or for a community, creative workshop planning and delivery, critical reflection and evaluation)
- (D4) worked as an effective and responsible team member within your organisation demonstrating initiative, communication and problem-solving skills appropriate to your organisation;
- (B1) engaged in independent research and reflected upon your practice and consider how the research undertaken shaped your process.

Transferable skills

Negotiation, working in a professional environment, networking, project planning and management, responding to a professional 'brief'.

Indicative unit content

You will be 'in residence' in a community, health or education context and will spend the equivalent of approx. 16 - 24 days researching 'in context' over a period of eight to nine weeks. During your time 'in

residence' you will research the context in which you are based and determine what sort of dramaturgical tools frameworks you will adopt (for example, you may wish to explore documentary or verbatim theatre practices, write a linear 'naturalistic' play, create an interactive text for a digital context, write a piece for a solo voices or use material written by members of the community to create an installation of storytelling). At the end of the unit the text you will have created will be presented as a rehearsed reading. You will also produce a research portfolio which will critically reflect on the relationship you formed with your organisation, the form of interaction which took place throughout the creative process and how this shaped your practice and the text that was created.

The process of finding a context or site to be 'in residence' within, will be supported by the school's partnership and placements manager. These contexts are likely to be within non-arts based settings (such as schools, hospitals, community centres) and can also include broader 'place' orientated contexts such as: a particular community within a city (for example a specific housing estate or local area), a village, a diasporic community.

How you learn

You will learn by:

- operating as a peer professional writer in a relevant context;
- interacting with the participants at your host organisation;
- researching into a relevant area of the field and producing a short scene or playlet.

Assessment Summary		
Type of task (e.g. essay, report, group performance)	Magnitude (e.g. No of words, time, etc)	Weight within the unit (e.g 50%)
A short play or performance text	12 minutes long	40% of overall mark
Illustrated essay.	3000 - 4000 words and 10 - 25 other elements	60% of overall mark
Assessment Notes		
<p>This unit is awarded 21.5% of the overall degree mark. You must pass all the above elements of assessment to pass the unit. The learning outcomes are met primarily in the separate components:</p> <ul style="list-style-type: none"> • The first two learning outcomes above are met primarily in the creation of the playlet • The third and fourth are met primarily in the research portfolio 		
Assessment Criteria		
<ul style="list-style-type: none"> • Analysis and interrogation demonstrating knowledge and understanding some of which is at the forefront of the theoretical and practical field/industry • Appreciation of the uncertainty of knowledge • Self-reflection • Communication (of, for example, ideas and concepts) • Successful collaborative and/or autonomous processes 		

Record System Ref					
Title	STUDENT LED PROJECT				
Level	6	Credit Value	30	ECTS points	15
Hours	Notional student study hours: 300 Contact hours: 30 Student managed hours: 270				
Unit Leader	Stephen Farrier and Gareth White				
Programme(s) for which the unit is mainly intended	BA (Hons) of Drama, Applied Theatre and Education				Compulsory
Prerequisite Learning	N/A				

Aims

In this unit you will comprehensively engage with the concept, process and production of a creative practical project. This is the synoptic unit for student-led praxis in the degree.

You will be responsible for initiating and formalising creative practice, based on a critical understanding of appropriate theories, concepts and methods that underpin that practice. The emphasis is on originality and intellectual analysis, creativity, artistry and integrity which can be applied through process (including ongoing reflection) and a realised project in or beyond the college. The unit offers an eclectic choice of projects often including live studio-based performance, playwriting or an applied project off site. All choices will depend on resource availability.

Your Dissertation research may align with the area of your Student Led Project.

Learning Outcomes

By the end of the Student Led Project you will have:

- (B3) (C5) critiqued your own process and recorded it appropriately by means of a critically evaluative portfolio
- (C2) (C6) conceptualised, developed and implemented a creative practical project demonstrating a range of practical skills (e.g. devising, facilitating, performing, directing, playwriting, textual interpretation)
- (D1) (D3) used a range of relevant technologies, practised generic graduate skills (e.g. communication, decision making, independent thinking, initiative and problem solving centred around the process and realisation of a creative project)
- (A1) (A2) (A3) (A4) engaged with and theorised current critical and cultural discourses relevant to your SLP demonstrating an awareness of the uncertainty of such knowledge.

Transferable Skills

Project management, managing others, negotiation.

Indicative Unit Content

Your own interests and staff response to your initial application for the project will steer the content of the unit. However, you may wish to consider the following as guidance for the scope of the unit. You could, with your group:

- Develop a community based project that either makes a performance for or with a specific community. This could concentrate on an issue that is raised by the community or an issue with which you feel a particular community might wish to engage (indeed you could be a part of the community with whom you are communicating).
- Devise a piece of studio based theatre that has a distinct focus on something that you and your company have found interesting or intriguing from earlier units. For instance, you could 'experiment' with the limits of identity through an examination of Butler's ideas of the performative.
- Perform a section of a published playtext with a specific focus. You could also combine two or more playtexts, focussing on a specific issue, using playtexts intertextually.
- Develop a site-specific piece of performance that focuses on the research and resonance of a community space.
- Write a play about issues pertinent to the content of the degree. This could be realized, if working as part of a company under the live performance option, or submitted as a text if working individually. (Playwriting is the only option that can be undertaken individually although you are expected to demonstrate that you have collaborated in the process e.g. through peer group advice, trial readings.)

You will have made clear in the application process what elements of the project you are responsible for developing (and will be assessed upon) and will reflect upon this in tutorials with staff members.

Projects taking place off site will take place within a manageable distance for assessment (e.g within two miles of Central).

A full briefing document is given to you at the outset of the unit.

How You Learn

You will learn by taking responsibility for and undertaking the practical project, researching around the project and articulating your awareness of the relationship of your work to current cultural discourses.

Assessment Summary		
Type of task (e.g. essay, report, group performance)	Magnitude (e.g. No of words, time, etc)	Weight within the unit (e.g 50%)
Process	7-9 weeks	33.3%
Project	As appropriate to the project	33.3%
Illustrated essay	2000 - 4000 words and 0 - 30 other elements	33.3
Assessment Notes		
<p>The first learning outcome relates to your process, the second to your realised project and the third to your reflection. The fourth learning outcome is measured across all three assessment tasks.</p> <p>There are several assessment tools that the tutors use including:</p> <ul style="list-style-type: none"> • tutorials • visits to rehearsals/preparation • 'viewing' of the project • an annotated, selective portfolio. <p>You must complete and pass all three assessment tasks to pass the unit. This unit contributes 13% to the overall degree mark.</p>		

Assessment Criteria

- Intellectual engagement (e.g. devising and sustaining arguments and/or solving problems).
- Progress in relevant practice-based techniques and skills.
- Taking creative risks, as appropriate.
- Self-reflection.
- Effective use of research.
- Communication (of, for example, ideas and concepts).
- Successful collaborative and/or autonomous processes.

Record System Ref					
Title	THE REFLECTIVE PRACTITIONER				
Level	6	Credit Value	20	ECTS points	10
Hours	Notional student study hours: 200 Contact hours: 50 Student managed hours: 150				
Unit Leader	Selina Busby				
Programme(s) for which the unit is mainly intended	BA (Hons) Drama, Applied Theatre and Education				Compulsory
Prerequisite Learning	N/A				

Aims

The final unit of the degree asks you to critique and reflect on your own experience of performance and applied theatre practice, considering how your understanding and perspective may have shifted. Within this critique, you will consider your understanding of conceptual, technical, practical, research and academic skills that will be needed for relevant graduate employment. You are encouraged to specifically refer to your own work (e.g. in Professional Placement and Student Led Project), reflecting on how this impacts upon your current position as a 'praxitioner'. You will bring your thinking together into an articulated, self-interrogative, philosophical position statement which draws on current academic discourses, as applicable to the particular angle you take in your presentation. You may draw on learning moments through the programme that you retrospectively recognise as key to your current thinking.

Learning Outcomes

By the end of this unit, you will have:

- (A3) obtained a knowledge and understanding of the interplay between theory and practice, action and reflection (praxis) in the theoretical study of performance and applied theatre
- (B3) critically reflected upon your own practice and the practice of others
- (B1) (B2) engaged in independent research and analyse and debate relevant theories and practices, structuring and sustaining appropriate arguments in relation to this analysis
- (A5) (D2) applied the conventions of academic writing and self-manage your learning.

Transferable Skills

Reflection, presentation skills, ordering information, public speaking.

Indicative Unit Content

You will engage in a series of seminars with staff and keynote speakers, from national and international settings, who will offer a subjective position in the broad field. This is intended to offer you an opportunity to discuss a range of connected issues across the performance and applied theatre field, even if these are not directly relevant to your own selective approach to your reflection. By the time you make your presentation, you will have experienced a breadth of current thinking that may affect your own position.

How You Learn

You will learn by engaging in a conference-style forum where speakers (including core staff) present perspectives on their work, enabling you to situate yourself similarly in the field. This will be followed up by articulating your position in a final presentation.

Assessment Summary		
Type of task (e.g. essay, report, group performance)	Magnitude (e.g. No of words, time, etc)	Weight within the unit (e.g 50%)
Presentation	15 minutes	100%
Assessment Notes		
This unit is awarded 13% of the overall degree marks. You must pass the above elements of assessment to pass the unit.		
Assessment Criteria		
<ul style="list-style-type: none"> • Analysis and interrogation demonstrating knowledge and understanding some of which is at the forefront of the theoretical and practical field/industry. • Self-reflection. • Communication (of, for example, ideas and concepts). 		

KEY CONCEPTS IN DRAMA, APPLIED THEATRE & EDUCATION

Key Texts

- Schechner, R. 2013 *Performance Studies: an introduction*, London, Routledge. London, Routledge.
 Counsell, C. and Wolf, L. 2001 *Performance Analysis*, London, Routledge.
 Edgar, A & Sedgwick 1999 *Key Concepts in Cultural Theory*, London, Routledge.
 Nicholson, H. 2005 *Applied Drama: The Gift of Theatre*, London, Palgrave.
 Prentki, T. and Preston, S. 2009 *The Applied Theatre Reader*, London, Routledge.

Supportive Reading

- Boal, A. 2000 *Theatre of the Oppressed*, London, Pluto press.
 Cruz, J 1998 *Radical Street Performance* Routledge
 Delanty, G 2003 *Community* London, Routledge
 Freire, P 1972 *Pedagogy of the Oppressed* London, Penguin
 Hall, Stuart 2001 *Representation: cultural representations and signifying practices.* Open University press
 Heddon, D. 2008 *Autobiography and Performance.* Palgrave. Press.
 Haedicke, S and Heddon, D 2009 *Political Performances: Theory and Practice.* Amsterdam and New York, Rodopi
 Kershaw, B 1992 *The Politics of Performance*, London, Routledge.
 Koppers, P. and Robertson, G. 2007 *The Community Performance Reader*, London, Routledge
 Shaughnessy, Nicola 2013 *Applying Performance*, Palgrave.
 Poynton & Davis, A 1997 *Framed - interrogating disability in the media*, London, Routledge
 Prentki, T. and Selman, J. 2000 *Popular Theatre in Political Culture*, Bristol, Intellect.
 Thompson, Niel 2007 *Power and Empowerment*, Dorset, Russell House

See, also, relevant journals such as *RiDE: the Journal of Applied Theatre and Performance*.

METHODS OF DEVISING PERFORMANCE

Key Texts

- Boal, A. 1992 *Games for Actors and Non-Actors* London, Routledge.
 Callery, D. 2010, *Through the Body: A Practical Guide to Physical Theatre*, London, Nick Hern Books
 Etchells, T. 1999, *Certain Fragments*, London, Routledge.
 Graham, S. And Hoggett, S. 2009, *The Frantic Assembly book of Devising Theatre*, London, Routledge.
 Hodge, S., Persighetti, S., Smith., P., Turner, C. 2006 *A Mis-Guide to Anywhere* London: Wrights and Sites

Supportive Reading

- Allain, P. and Harvie, J. 2005 *The Routledge Companion to Theatre and Performance*, London, Routledge.
 Bonczek, R. 2013 *Ensemble Theatre Making*, London, Routledge.
 De Certeau., M. 1988 *The Practice of Everyday Life*, California, University of California Press
 Frost, A. and Yarrow, R. 1992 *Improvisation in Drama* Basingstoke, Macmillan.
 Gaulier, P.,, 2007, *Le gégéneur/The Tormentor*, Paris, Editions Filmiko
 Govan, E., Nicholson, H. and Normington, K., 2007, *Making a Performance: Devising Histories and Contemporary Practices*, London, Routledge.
 Heddon, D. and Milling, J. (eds.) 2006 *Devising Performance*, Basingstoke, Palgrave.
 Johnstone, K. 1981, *Impro*, London, Methuen.
 Mackey, S. 1997, *Practical Theatre*, Cheltenham, Stanley Thornes.
 Neelands, J. and Goode, T. 2000 *Structuring Drama Work*, Cambridge University Press.

Oddey, A. 1994 *Devising Theatre* London, Routledge.

Pearson, M. Wright, J., 2010, 2006 *Site-Specific Performance, Why is that so funny? How Comedy Works* London, Palgrave Macmillan London, Nick Hern Books

Harradine, D. 2011 *Invisible things : documentations from devising process* London: Fevered Sleep

O'Brian, N. and Sutton, A. 2012 *Theatre in practice : a student's handbook,* London: Routledge

For practitioner research, a range of websites may be useful in addition to specific practitioner texts that can be searched on the LIS systems.

For example:

- Fevered Sleep: www.feveredsleep.co.uk
- Vanishing Point: <http://www.vanishing-point.org/>
- Complicite: <http://www.complicite.org/>
- Shams: <http://www.shams.org.uk/>

CONTEMPORARY STUDIES IN DRAMA, PERFORMANCE AND APPLIED THEATRE 1

Indicative Key Texts for an option entitled:

Other People's Stories: Testimony, witnessing and performance

Felman, S. & Laub, D. (1992) *Testimony: Crises of Witnessing in Literature, Psychoanalysis, and History* Abingdon: Routledge.

Heddon, D. (2008) *Autobiography and Performance* Basingstoke: Palgrave Macmillan

Thompson, J. (2005) *Digging Up Stories* Manchester: Manchester University Press.

Indicative Supportive Reading

Caruth, C. (1996) *Unclaimed Experience: Trauma, Narrative, and History* London: John Hopkins University Press

Farber, Y. (2008) *Theatre as Witness: Three Testimonial Plays From South Africa* London: Oberon Books

Forsyth, A. & Megson, C.(eds.) (2009) *Get Real: Documentary Theatre Past and Present* London: Palgrave Macmillan

Hammond, W. & Steward, D. (2008) *Verbatim Verbatim* London: Oberon Books

Kearney, R. & Dooley, M. (1996) *Questioning Ethics: Contemporary Debates in Philosophy* London: Routledge

LaCapra, D. (2001) *Writing History, Writing Trauma.* London: John Hopkins University Press

Martin, C. (2009) *Dramaturgy of The Real on The World Stage.* Basingstoke: Palgrave Macmillan.

Miller, N.K. & Tougaw, J. (eds) (2000) *Extremities: Trauma, Testimony and Community.* Urbana, IL: University of Illinois Press

Nicholson, H. (2005) *Applied Drama: The Gift of Theatre.* Basingstoke: Palgrave Macmillan.

Prentki, T. & Preston, S. (eds.) (2008) *The Applied Theatre Reader* Abingdon: Routledge

Pollock, D.(ed.) (2005) *Remembering: Oral History Performance.* New York: Palgrave Macmillan.

Journals/Journal Articles

TDR: The Drama Review (2006) *Special Issue: Documentary Theatre.* 50: 3 (T191) *RIDE* (2005) *Special Issue: Ethics.* Vol. 10, No. 2

Alcoff, L.(1991/2) 'The Problem of Speaking for Others' in *Cultural Critique*, 20, pp. 5-32

Laub, D. & Podell, D. (1995) 'Art and Trauma' in *International Journal for Psychoanalysis*, 76.

Stuart Fisher, A.(2004) The Playwright in Residence: A Community's Storyteller in *The Drama Review*, Vol 48, No.3, pp135-149

EXPERIENCE IN CONTEXTS 1

Key Texts

Anderson, M 2011 *Masterclass in Drama Education*, Continuum

Nicholson, H. 2009 *Theatre and Education* (Theatre& series) Basingstoke, Palgrave Macmillan

Grady, S 2000 *Drama and Diversity: a pluralist perspective for educational drama* London, Heinemann

Supportive reading

- Fleming, M. 2012 *The Arts In Education: An Introduction to aesthetic, theory & pedagogy* London & New York, Routledge
- Hulson, M. 2006 *Schemes for Classroom Drama* London, Trentham Books
- Kempe, A. and Nicholson, H. 2007 *Learning To Teach Drama 11-18* London, Continuum International
- Jackson, A. 2007 *Theatre, Education and the Making of Meanings: Art or Instrument?* Manchester, Manchester University Press.
- Jackson, T. 1993 *Learning Through Theatre: New Perspectives on Theatre in Education*, London, Routledge
- Schonmann, S. (Ed.) 2010 *Key Concepts in Theatre/Drama Education* Rotterdam, Sense Publishers.
- Warner C & Taylor, P 2006 *Structure And Spontaneity: The Process Drama of Cecily O'Neill* Trentham Books
- Winston, J. & Tandy M. 2009 *Beginning Drama 4-11* Routledge

Websites

- www.thefutureplayground.com
- <http://www.nationaldrama.org.uk/nd/>
- www.mantleoftheexpert.com
- www.artsed.net
- <http://www.bigbrum.org.uk>
- <http://www.dramanetwork.eu/>
- <http://www.youtube.com/watch?v=17Ye368aQVk> (Ken Robinson on Creativity in Education)
- <http://www.educationscotland.gov.uk/learningteachingandassessment/approaches/creativity/about/index.asp>
- www.artistsincreativeeducation.com

PLAYWRITING IN CONTEXT

Key Texts

- Milling, J. and Ley, G. (2000) *Modern Theories of Performance: From Stanislavski to Boal*, Basingstoke and New York, Palgrave Macmillan
- Radosavljevic, D. (2013) *Theatre-Making: Interplay between Text and Performance*. Basingstoke and New York, Palgrave Macmillan.
- Rebellato, D. (1999) *1956 and All That: The Making of Modern British Drama*, London, Routledge.

Supporting Reading

- Bennett, M. (2013) *Reassessing the Theatre of the Absurd: Camus, Beckett, Ionesco, Genet, and Pinter*, New York and Basingstoke, Palgrave Macmillan.
- Edgar, D. (2009) *How Plays Work*, London, Nick Hern Books.
- Esslin, M. (2014) *The Theatre of the Absurd*, London, Bloomsbury.
- Edmonson, P. and Wells, S. (eds) (2013) *Shakespeare Beyond Doubt: Evidence, Argument, Controversy*, Cambridge, Cambridge University Press.
- Etchells, T. (1999) *Certain Fragments : Contemporary Performance and Forced Entertainment* , London Routledge.
- Hammond, W. & Steward, D. (2008) *Verbatim Verbatim: Techniques in Contemporary Documentary Theatre*, London, Oberon Books.
- Holdsworth, N. (2010) *Theatre and Nation*, Basingstoke and New York, Palgrave Macmillan.
- Lehmann, H. (2004) *Postdramatic Theatre*, (trans K. Júrs-Munby), Oxon, Routledge.
- Mamet, D. (2007) *Three Uses of the Knife* (Diaries, Letters and Essays): On the Nature and Purpose of Drama, London, Methuen.
- Martin, C. (2012) *Theatre of the Real*, Basingstoke and New York, Palgrave Macmillan.
- Megson, C. (2012) *Modern British Playwriting: The 1970s: Voices, Documents, New Interpretations*, London Methuen

- Rebellato, D. (2013) *Modern British Playwriting: 2000-2009: Voices, Documents, New Interpretations* London, Methuen.
- Sierz, A. (2011) *Rewriting the Nation: British Theatre Today*, London, Methuen Drama.
- Shepherd, S. & Wallis, M. (2019) *Studying Plays*, London. Bloomsbury Academic.
- Water, S. (2010) *Secret Life of Plays*, Nick Hern Books..
- Wiles, D. (2003) *A Short History of Western Performance Space*, Cambridge, Cambridge University Press.

DIRECTED PROJECT

Key Texts

- Govan, E., Nicholson, H. and Normington, K. 2007 *Making a Performance: Devising Histories and Contemporary Practices* London and New York, Routledge.
- Cohen, R. 2010 *Working Together in Theatre: Collaboration and Leadership* Basingstoke, Palgrave MacMillan.
- Heddon, D. and Milling, J. (eds.) 2006 *Devising Performance* Basingstoke, Palgrave MacMillan.

Supportive Reading

- Birch, A. and Tomkins, J. (eds.) 2012 *Performing Site-Specific Theatre* Basingstoke, Palgrave MacMillan.
- Kuppers, P. 2007 *Community Performance: an Introduction* London and New York, Routledge.
- Coult, T. and Kershaw, B. 1993 *Engineers of the Imagination: the Welfare State Handbook* London, Methuen.
- Mason, B. 1992 *Street Theatre and other Outdoor Performance* London, Routledge.
- Pitches, J. and Popat, S. 2011 *Performance Perspectives: A Critical Introduction* Basingstoke, Palgrave MacMillan.
- Radoslavjevic, D. 2013 *Theatre Making*. London: Palgrave

PRACTICAL PROJECT

Example

Key Texts (for a Playwriting Project)

- Aristotle 1987 *Aristotle's Poetics* (trans. Janko, R.) Indianapolis, Hackett Publishing Co. Ltd.
- McKee, R. 1999 *Story* London, Methuen.
- Heddon, D. 2008 *Autobiography and Performance* Basingstoke, Palgrave

Example Supportive Reading (for a Playwriting Project)

- Dromgoole, D. 2000 *The Full Room: An A-Z of contemporary playwriting* London, Methuen.
- Castagno, P. 2001 *New playwriting strategies: a language based approach to playwriting* London, Methuen.
- Edgar, D. (ed.) 1991 *Playwrights and playwriting* London, Methuen.
- Edgar, D. 2009 *How plays work* London, Nick Hern Books
- Greig, N. 2004 *Playwriting: a Practical Guide* London, Methuen.
- Mamet, D. 1998 *Three Uses of the Knife: On the nature and purpose of drama* New York, Vintage Books.
- Neipris, J. 2005 *To Be A Playwright*, New York, Routledge
- Stephenson, H. and Langridge, N. 1997 *Rage and Reason: women playwrights on playwriting* London, Methuen.
- Steward, D. and Hammond, W. 2008 *Verbatim Verbatim* London, Oberon Books
- Wander, M. 2008 *The Art of Writing Drama* London, Methuen

CONTEMPORARY STUDIES IN DRAMA, PERFORMANCE AND APPLIED THEATRE 2 & 3

Key Texts

The indicative bibliography below is for an option called: *Performing health: artistic and cultural responses to health and illness*

Brodzinski, Emma 2010 *Theatre in Health and Care*. Basingstoke, Palgrave Macmillan
Health Development Agency/NHS 2000 *Art for Health: A Review* London, Health Development Agency
Laverak, Glenn 2005 *Health Promotion Practice: Power & Empowerment* London, SAGE Publications
White, Mike 2009 *Arts Development in Community Health: A Social Tonic* Milton Keynes, Radcliffe Publishing

Supportive Reading

The indicative bibliography below is for an option called: *Performing health: artistic and cultural responses to health and illness*

Boyd, Kenneth M 2000 Disease, illness, sickness, health, healing and wholeness: exploring some elusive concepts. *Medical Humanities*, 26 pp. 9-17.
Jones, Phil 2005 *The arts therapies: a revolution in healthcare* New York, Brunner-Routledge
Kaye, C. and Blee, T. (ed.) 1997 *The arts in health care: a palette of possibilities*. London, Kingsley
Johansson, O. 2011 *Community theatre and AIDS* Basingstoke, Palgrave Macmillan
Ahmed, Syed 2007 'Fitting the bill' for 'helping them'. A response to 'Integrated popular theatre approach in Africa' and 'Commissioned theatre projects on human rights in Pakistan', *Points and Practices*, *Research in Drama Education*, 12:2, pp. 207 - 212
Kistenberg, Cindy J. 1995 *AIDS, Social Change, and Theater: Performance as Protest*. New York: Garland.
Román, David (1998). *Acts of Intervention: Performance, Gay Culture, and AIDS* Bloomington, Indiana University Press
Lawson, Bryan 2010 'Healing architecture', *Arts & Health*, 2:2, 95 - 108.
Warren, Bernie 2008 Healing laughter: the role and benefits of Clown-Doctors working in hospitals and healthcare. *Using the creative arts in therapy and healthcare*. (pp 213-228). London, Routledge.
Hayes, J., Povey, S. and McNiff, S. 2010 *The creative arts in dementia care: practical person-centred approaches and ideas*. London, Jessica Kingsley.
Hartley, N. and Payne, M. (eds.) 2008 *The creative arts in palliative care* London: Jessica Kingsley
Warren, B 2008 *Using the creative arts in therapy and healthcare : a practical introduction*. 3rd edn. London: Routledge
Senior, P., Croall, J. and Fundação Calouste Gulbenkian. 1993 *Helping to Heal: Arts in Health Care* London: Calouste Gulbenkian Foundation

Journals

The Journal of Applied Arts & Health (*electronically held by the library*)

Key websites

- <http://www.creativeresponse.org.uk/>
- <http://www.arts4dementia.org.uk>

EXPERIENCE IN CONTEXTS 2

Key Texts

Ackroyd, J. and Boulton, J. 2005 *Drama Lessons for Five to Eleven Year olds*, David Fulton
Fleming, M, 2001, *Teaching Drama in Primary and Secondary Schools: An Integrated Approach*. London, Taylor Francis.
Hornbrook, D. and Daldry, S. (eds), 1998, *On the Subject of Drama*, London, Taylor Francis.
Prendville, F. and Toye, N. 2007 *Speaking and Listening Through Drama 7-11* London, Sage Publications.
Rainer, J. and Lewis, M. 2005 *Teaching Classroom Drama and Theatre: Practical Projects* London, Taylor Francis.

Example Supportive Reading (for Secondary Schools Drama)

Bowell, P. and Heap, B. 2001 *Planning in Process Drama*, London, David Fulton.

- Cooper, S. and Mackey, S. 2000 *Drama and Theatre Studies: An Approach for Advanced Level* Cheltenham, Stanley Thornes.
- Dobson, W. and Neelands, J. 2000 *Drama and Theatre Studies at AS/A Level* London, Hodder and Stoughton.
- Gallagher, K. 2007 *The Theatre of Urban: Youth and Schooling in Dangerous Times* Toronto, Toronto University Press.
- Kempe, A. and Ashwell, M. 2001 *Progression in Secondary Drama* London, Heinemann.
- Lamden, G. 2000 *Devising* London, Hodder and Stoughton.
- Marston, P. Brockbank, K., McGuire, B. and Morton, S. 1990 *Drama 14-16* Cheltenham, Stanley Thornes.
- Neelands, J. 1990 *Structuring Drama Work* Cambridge, CUP.
- Neelands, J. 1992 *Learning Through Imagined Experience* London, Hodder and Stoughton
- Owens, A. and Barber, K. 2001 *Mapping Drama* London, Caryl Press.
- Patterson, J. and McKenna, D. 2006 *Theatre in the Secondary School Classroom* London, Heinemann.
- Somers, J. 1994 *Drama in the Curriculum* London, Cassell.

WRITING FOR SOLO PERFORMANCE

Key texts

- Bruno, S. and Dixon, L. (2014) *Creating Solo Performance*, Oxon & New York, Routledge.
- Heddon, D. (2008) *Autobiography and Performance*. Basingstoke, Palgrave Macmillan.
- Reinelt, J. and Roach, J. (ed.) (2006) *Critical Theory and Performance*, USA, Ann Arbor: University of Michigan Press.

Supporting Reading:

- Battista, K. (2013) *Renegotiating the Body: Feminist Art in 1970s* London, New York & London, I.B. Tauris.
- Bonney, J. (ed) (2000) *Extreme Exposure: An Anthology of Solo Performance Texts*, New York, Theatre Communications group.
- Clark, L. (2003) 'Disabling Comedy: "Only When We Laugh!"', North West Disability Arts Forum
- Dodds, S. (2013), 'Embodied Transformations in Neo-Burlesque Striptease' *Dance Research Journal*, vol. 45, no. 3, pp. 75-90.
- Double, O. *Getting the Joke: The Inner Workings of Stand-Up Comedy*, London, Methuen 2005.
- Grehan, H. (2009) *Performance, Ethics and Spectatorship in a Global Age*, Basingstoke, Palgrave.
- Heddon, D. & Howells, A. (2011) 'From Talking to Silence: A confessional Journey', *PAJ: A Journal of Performance and Art*, Vol 33, No.1, pp.1 - 12.
- Heathfield, A. & Glendinning, H. (2004) *Live: Art and Performance*, London, Tate Publishing.
- Hughes, H. & Roman, D. (es.) (1998) *O Solo Homo: The New Queer Performance*. USA, Grove Press/ Atlantic Monthly Press.
- Jones, A. & Heathfield, A. (2012) *Perform, Repeat, Record: Live Art in History*, London, Intellect.
- Mizejewski, L. (2014) *Pretty/Funny: Women Comedians and Body Politics*, Austin, University of Texas Press.
- Morreall, J. (2009) *Comic Relief: A Comprehensive Philosophy of Humour*, Chichester, Wiley-Blackwell.
- Rowe, K. (1995) *The Unruly Woman: Gender and the Genres of Laughter*, Austin, University of Texas Press.
- Schechner, R. (1993) 'Anna Devereaux Smith: Acting As Incorporation', *TDR*, Vol 37, No.4, pp.63-64.
- Shaw, P. & Dolan, J. (2011) *A Menopausal Gentleman: The Solo Performance of Peggy Shaw*, London. Ann Arbor: University of Michigan Press.
- Champagne, L. (1991) *Out From Under: Texts by Women Performance Artists*, USA: Theatre Communications.
- Tomlin, L. (2013) *Acts and Apparitions: Discourses on the Real in Performance Practice and Theory, 1990 - 2010*, Manchester, Manchester University Press.
- Wilson, J. (2008) *The Happy Stripper: Pleasures and Politics of the New Burlesque*, London and New York, I.B. Tauris.

COLLABORATIVE OUTREACH PROJECT

Suggested Applied Theatre Texts

- Gallagher, K and Booth, D (2003) *How Theatre Educates* University of Toronto Press
- Jackson, T. (2007) *Theatre, Education and the Making of Meanings: Art or Instrument?* Manchester, Manchester University Press
- Nicholson, H. (2009) *Theatre and Education* Basingstoke, Palgrave Macmillian

Nicholson, H. (2011) *Theatre, Education and Performance: The Map and the Story* Palgrave Macmillan
Schonmann, S. (Ed.) (2010) *Key Concepts in Theatre/Drama Education* Rotterdam, Sense Publishers.

Suggested Facilitation and Drama In Education- related

Boal, A. (2002) trans. A. Jackson *Games for Actors and Non-Actors*, London, Routledge
Clifford, S. and Herrmann, A. (1999) *Making a leap, theatre of empowerment: a practical handbook for Creative Drama Work with Young People*. London, Jessica Kingsley
Fleming, M. (2012) *The Arts In Education: An Introduction to aesthetic, theory & pedagogy* London, Routledge
Fleming, M. (1997) *The Art of Drama Teaching* London, David Fulton.
Green, M. (1995) *Releasing the Imagination: Essays on Education, the Arts and Social Change*. San Francisco, Jossey-Bass
Grady, S. (2000) *Drama and Diversity: a pluralist perspective for educational drama* London, Heinemann.
Jackson, T (1993) *Learning Through Theatre: New Perspectives on Theatre In Education* London, Routledge
Warner C & Taylor, P (2006) *Structure And Spontaneity: The Process Drama of Cecily O'Neill* Trentham Books
Winston, J. & Tandy M. (2009) *Beginning Drama 4-11* London, Routledge

Suggested International projects-related texts

Greig, N. (2008) *Young people, New Theatre. A Practical Guide to an Intercultural Process* London, Routledge
Cohen-Cruz, J (2010) *Engaging Performance: Theatre As call and Response* London, Routledge
Haedicke, S. and Nellhaus, T. (eds) (2001) *Performing Democracy: International Perspectives on Urban Community-Based Performance* University of Michigan
Prendergast, M and Saxton, J (2009) *Applied Theatre International Case Studies and Challenges for Practice* Bristol, Intellect

Suggested Other Marginalised settings for Applied Theatre projects texts

Brodzonski, E. (2010) *Theatre In Health And Care* Palgrave
Schutzman, M. and Cohen-Cruz, J. (1984) *Playing Boal: Theatre, Therapy and Activism* London, Routledge.
Prentki, T. and Preston, S (2008) *The Applied Theatre Reader* London and New York, Routledge
McAvinchey, C (2011) *Theatre & Prison* Palgrave MacMillan
Nicholson, H. (2005) *Applied Drama: the gift of theatre* Basingstoke, Palgrave

Suggested Disability-related texts

Palmer, J and Hayhow, R. (2008) *Learning Disability and Contemporary Theatre: Devised Theatre, Physical Theatre, Radical Theatre* Full Body and the Voice
Goodley D. and Moore, M. (2002) *Disability arts against exclusion: people with learning difficulties and their performing arts* Plymouth, BILD Publications.
Darnley, B. (1999) *Special Talents, Special Needs: Drama for People with Learning Disabilities* London, Jessica Kingsley
Auslander, P and Sandhal, C. (2005) *Bodies in Commotion: Disability and Performance* University of Michigan Press

Suggested Making Performance in Applied Theatre-related settings texts

Heddon, D (2007) *Autobiography in Performance: Performing Selves* (Theatre and Performance Practices) Palgrave MacMillan
Kershaw, B. (1992) *The Politics of Performance: Radical Theatre as Cultural Intervention* London, Routledge

Govan, E, Nicholson, H, Normington, K (2007) *Making a Performance: Devising Histories and Contemporary Practices* Routledge

Kuppers, P and Robertson, G (2007) *Community Performance: An Introduction* Routledge

Suggested Starter Texts (depending on focus for project)

You will use a range of theoretical and practical texts (including journal articles and websites) from earlier units in the degree that are relevant to your target group.

PROFESSIONAL PLACEMENT

This is entirely dependant upon your setting. Texts from previous relevant units are likely to be useful.

THE WRITER IN RESIDENCE.

Key Texts

Dalanty, G. (2003) *Community*, London, Routledge.

Kershaw, B. (1992) *The Politics of Performance: Radical Theatre as Cultural Intervention*, London, Routledge.

McAvinchey, C. (2013) *Performance and Community: Commentary and Case Studies* London, Methuen.

Supportive Reading

Reading Cohen-Cruz, J. (2005) *Local Acts, Community-Based Performance in the United States*, Rutgers University Press.

Forsyth, A. (2013) *The Methuen Drama Anthology of Testimonial Plays*, London, Methuen.

Greig, N. (2005) *Playwriting: A Practical Guide*, London, Routledge.

Govan, E., Nicholson, H. and Normington, K. (2007) *Making a Performance: Devising Histories and Contemporary Practices*, London and New York, Routledge

Hammond, W. and Steward, D. (2008) *Verbatim Verbatim*, London, Oberon Books.

Heaney, M. (1999) 'The Playwright's Workshop as Action Research: a Case Study' in *Research in Drama Education*, Volume 4, No. 2.

Kaufman, M. (2014) *The Laramie Project and the Laramie Project: Ten Years Later*, USA, Vintage Books.

McAvinchey, C. (2011) *Theatre and Prison*, London and New York, Palgrave Macmillan

Van Erven, E. (2000) *Community Theatre: Global Perspectives*, London and New York, Palgrave.

Wandor, M. (2008) *The Author Is Not Dead, Merely Somewhere Else: Creative Writing after Theory: Creative Writing Reconceived*, Basingstoke, Palgrave.

Schweitzer, P. (2007) *Reminiscence Theatre: Making Theatre from Memories* London, Jessica

Stephenson, H. and Langridge, N. (1997) *Rage and Reason: Women Playwrights on Playwriting*, London, Methuen

Stuart Fisher, A. (2011) 'That's who I'd be, if I could sing': Reflections on a verbatim project with mothers of sexually abused children, *Studies in Theatre and Performance*, Vol 31, No. 2.

Thompson, J. (2005) *Digging Up Stories*, Manchester, Manchester University Press.

Thompson, J. (2011) *Performance Affects: Applied Theatre and the End of Effect*, Basingstoke, Palgrave.

DISSERTATION

The bibliography will entirely depend upon your choice of subject. Please see Drama, Applied Theatre and Education dissertations on the library shelves for good examples of appropriate dissertations and their bibliographies.

STUDENT LED PROJECT

This is entirely dependent upon the choice of the topic.

THE REFLECTIVE PRACTITIONER

Bibliographies will depend entirely on your selected trajectory. You are advised to refer back to the texts that have influenced you across the degree, check on the latest texts in the field and use the most relevant and recent journals e.g. *Research in Drama Education*; *NTQ*

CRITERIA FOR ASSESSMENT AND MARKING DESCRIPTORS

Assessment criteria

The assessment criteria for individual units are selected from these criteria. Not all the assessment criteria apply to each unit although all will be incorporated across the programme. The assessment criteria to be considered will be clear in each unit outline. Tutors will give feedback relevant to these criteria with references to specific examples from your work.

Assessment criteria enable assessors to make an informed judgements on the level to which your learning outcomes have been achieved. Your work is assessed through the following criteria:

- intellectual engagement (e.g. devising and sustaining arguments and/or solving problems)
- analysis and interrogation demonstrating knowledge and understanding some of which is at the forefront of the theoretical and practical field/industry
- progress in relevant practice-based techniques and skills
- taking creative risks, as appropriate
- appreciation of the uncertainty of knowledge
- self-reflection
- effective use of research
- communication (of, for example, ideas and concepts)
- successful collaborative and/or autonomous processes.

Not all assessment criteria will apply to each unit but all assessment criteria will be incorporated at some point within the degree.

The form of assessment might include:

- essay
- practical project (process, product and/or reflection)
- performance
- documentation
- presentation
- placement.

The assessment criteria can be used for all these forms of assessment.

Assessment descriptors

Each descriptor refers to one or more of the assessment criteria. It is expected that feedback will give examples from your work that supports this level of comment with reference to the criteria used. To receive a grade, most of the assessment descriptors will be from that level.

85%-100% A mark in this range is indicative of outstanding and exceptional work.

You have demonstrated exceptional intellectual engagement (e.g. devising and sustaining arguments and/or solving problems). Your analysis and critical interrogation demonstrating knowledge and understanding of the theoretical and practical field is at a most advanced level demonstrating a rare understanding of, for example, the ambiguity of knowledge. Your demonstration of the skills, practices and/or techniques in this unit is at an exceptional level. In taking creative risks you stretched the discipline in unpredictable and highly exciting ways. Your self-reflection was comprehensive and demonstrated a rare self-awareness. You have managed your own learning, engaging in unusually detailed and highly focussed research with most rewarding consequences that are unusual at this level. In addition, you have communicated your ideas most impressively, fully engaging your specialist and/or non-specialist audience/reader. You have worked closely with a group of people at a highly commendable level and/or demonstrated an exceptional level of autonomous decision making.

70-84% A mark in this range is indicative that the work is of an excellent standard for the current level of your degree programme.

You have demonstrated excellent intellectual engagement (e.g. devising and sustaining arguments and/or solving problems). Your analysis and critical interrogation demonstrating knowledge and understanding of the theoretical and practical field is at an advanced level demonstrating an excellent understanding of, for example, the ambiguity of knowledge. Your demonstration of the skills, practices and/or techniques in this unit is at an outstanding level. In taking creative risks you stretched the discipline in unpredictable and exciting ways. Your self-reflection was comprehensive and demonstrated an unusual level of self-awareness. You have managed your own learning, engaging in detailed and highly focussed research with substantial consequences that is impressive for this level. In addition, you have communicated your ideas to an outstanding level, fully engaging your specialist and/or non-specialist audience/reader. You have worked closely with a group of people at a commendable level and/or demonstrated an excellent level of autonomous decision making.

60-69% A mark in this range is indicative that the work is of a very good standard for the current level of your degree programme.

You have demonstrated a good level of intellectual engagement (e.g. devising and sustaining arguments and/or solving problems). Your analysis and critical interrogation demonstrating knowledge and understanding of the theoretical and practical field is at a high level demonstrating good understanding of, for example, the ambiguity of knowledge. Your demonstration of the skills, practices and/or techniques in this unit is at very good level. In taking creative risks you engaged with the discipline in thoughtful and provocative ways. Your self-reflection was thorough and you demonstrated a good level of self-awareness. You have managed your own learning, engaging in detailed research which has been evidenced thoughtfully in your work. In addition, you have communicated your ideas very well indeed, engaging your specialist and/or non-specialist audience/reader. You have worked closely with a group of people at a skilled level and/or demonstrated a very good level of autonomous decision making.

50-59% A mark in this range is indicative that the work is of a very satisfactory to good standard at the current level of your degree programme.

You have demonstrated a reasonably good level of intellectual engagement (e.g. devising and sustaining arguments and/or solving problems). Your analysis and critical interrogation demonstrating knowledge and understanding of the theoretical and practical field is of a sound level. You have demonstrated a clear understanding of, for example, the ambiguity of knowledge. Your demonstration of the skills, practices and/or techniques in this unit is at a relatively good level. You have taken some creative risks and engaged with the discipline in a reasonably effective way. Your self-reflection was clear and you demonstrated some self-awareness. You have managed your own learning, engaging in some research which has been evidenced in your work on several occasions. In addition, you have communicated your ideas soundly, engaging your specialist and/or non-specialist audience/reader. You have worked closely with a group of people well on the whole and/or demonstrated a reasonable level of autonomous decision making.

40-49% A mark in this range is indicative that the work is of an acceptable standard at the current level of your degree programme.

You have demonstrated some intellectual engagement (e.g. devising and sustaining arguments and/or solving problems). Your analysis and critical interrogation demonstrating knowledge and understanding of the theoretical and practical field is of a satisfactory level. You have demonstrated, on occasion, an understanding of, for example, the ambiguity of knowledge. Your demonstration of the skills, practices and/or techniques in this unit is at a satisfactory level. You have taken occasional creative risks and engaged with the discipline effectively at times. You demonstrated a limited ability in self-reflection and self-awareness. You have managed your own learning on the whole, engaging in some research which has been evidenced in your work to a limited extent. In addition, you have communicated several ideas, engaging your specialist and/or non-specialist audience/reader to some extent. You have worked closely with a group of people to a satisfactory level and/or demonstrated autonomous decision making on occasions.

20-39% A mark in this range is indicative that the work is below, but at the upper end is approaching, the standard required at the current level of your degree programme.

You have demonstrated little intellectual engagement (e.g. devising and sustaining arguments and/or solving problems). Your analysis and critical interrogation demonstrating knowledge and understanding of the theoretical and practical field does not reach a satisfactory level. You have been unable to demonstrate, for example, an understanding of the ambiguity of knowledge. Your demonstration of the skills, practices and/or techniques in this unit has yet to reach a satisfactory level. You have rarely taken creative risks or engaged with the discipline. You have demonstrated a very limited ability in self-reflection and self-awareness. You have not managed your own learning satisfactorily and you have not evidenced an engagement in research beyond a basic level. In addition, you have had difficulty communicating your ideas and engaging your specialist and/or non-specialist audience/reader. You have not reached a satisfactory level of collaboration with a group of people and/or demonstrated autonomous decision making.

0-19% A mark in this range is indicative that the work is far below the standard required at the current level of your degree programme.

Your work shows very limited intellectual engagement (e.g. devising and sustaining arguments and/or solving problems). Your analysis and critical interrogation demonstrating knowledge and understanding of the theoretical and practical field is weak. You have been unable to demonstrate, for example, any understanding of the ambiguity of knowledge. Your demonstration of the skills, practices and/or techniques in this unit is very limited. There has been very little evidence of you taking creative risks or engaging with the discipline. Your self-reflection and self-awareness is uninformed and/or is not evident. You have not managed your own learning satisfactorily and you have not evidenced an engagement in research. In addition, you have been unable to communicate your ideas or engage your specialist and/or non-specialist audience/reader. You have shown little ability to work in a group and/or you have not demonstrated autonomous decision making.

The following additional information will be included on the virtual learning environment (Learnzone) for students

- Relevant parts of the assessment strategy and weightings.
- Student support and the template for tutorial record-keeping.
- Details about staff contacts.

KEY FACTS

PROGRAMME NAME	BA (Hons) Drama, Applied Theatre and Education
TEACHING INSTITUTION	The Royal Central School of Speech and Drama, London
AWARDING BODY	University of London
FHEQ	The BA (is a qualification at Level 6 in the Framework for Higher Education Qualifications in England, Wales and Northern Ireland, carrying 120 credits at level 6.
AWARD(S)	Bachelor of Arts (Honours) Exceptionally: Certificate of Higher Education (for students leaving after 1 year with 120 credits) Diploma of Higher Education (for students leaving after 2 years with 240 credits) Bachelor of Arts (for students leaving with 300 credits)
FINAL AWARD NAME	Bachelor of Arts in Drama, Applied Theatre and Education
MODE OF STUDY	Full-time only
EUROPEAN CREDIT TRANSFER SCHEME (ECTS)	The BA is qualification at the end of the first cycle as defined within the European Higher Education Area, carrying 90 credits in the European Credit Transfer Scheme (ECTS)
ACCREDITATION	N/A
LANGUAGE OF STUDY	English
EXTERNAL BENCHMARKS	Framework for Higher Qualifications (FHEQ) Dance, Drama and Performing Arts QAA Benchmark Statement

PROGRAMME APPROVAL

Version no:	2.0
Approved:	AB: 24/06/2015
Entry from:	2015/2016 onwards

EXTERNAL EXAMINER INFORMATION

Name	Position	Organisation	Tenure (MM/YY)
Dr Caoimhe McAvinchey	Senior Lecturer in Drama, Theatre & Performance	Queen Mary, University of London	09/13-12/17
Dr Simon Parry	Lecturer in Drama and Arts Management	University of Manchester	09/13-12/17

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September 2015