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# **MA DRAMA AND MOVEMENT (SESAME)**

COURSE SPECIFICATION AND UNITS

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## COURSE SPECIFICATION

### INTRODUCTION TO THE COURSE

The MA Drama and Movement Therapy (Sesame) course is a full-time Masters course which prepares students to work as practising dramatherapists and to apply for registration with the Health and Care Professions Council (HCPC).

The course runs over an eighteen month period. A combination of learning and teaching methods, including experiential learning, seminars and apprenticeship placement practice is designed to encourage an individual learning experience which also addresses the standards of proficiency set out by the HCPC. The parallel experience of being a student on the course and a client engaged in personal analysis and group dramatherapy is a strong pedagogic principle, where skills development and reflective practice bridge personal and professional territories.

As part of the Postgraduate area of Central, you will be part of a thriving community of practitioners - with a shared vision of learning - able to research your own particular field, and push forward the boundaries within your own chosen area of practice. As a participant in the MA Drama and Movement Therapy (Sesame), supported by a school-wide framework for research and experimentation, you will be one of a carefully selected group of theatre and drama facilitators - aiming to imagine the practice of the future.

The Sesame course moved to the Royal Central School of Speech and Drama in 1987, then validated as a nine month full-time diploma by the Open University. In 1994, it was revalidated as a postgraduate diploma, then becoming a Masters level degree in 2003. In the process, the course became eighteen months full-time, effectively doubling in length to accommodate the new mandate of 100 sessions of client contact set out by the new regulatory body for the Health Professions - the Council of Professions Supplementary to Medicine (CPSM). The CPSM became the Health Professions Council in 2004, and the Health and Care Professions Council in 2012. The HCPC continues to regulate and monitor the training and practice of thirteen different health professions.



The fundamentals of the Sesame approach are the foundation of the course and an established methodology. These fundamentals are taught with reference to the heritage of the approach - a heritage which began with the work of Marian (Billy) Lindqvist in 1964. Billy began to pioneer working with drama and movement as a therapeutic intervention with different communities and client groups in London, most notably working with her company the 'Sesame Kats', visiting hospitals and institutions.

Billy also worked in South Africa exploring cultural resonances of the work within psychiatry and collaborated with Peter Slade in the UK, with whom she developed her ideas on the importance of play and child drama. One of Billy's most significant contributions has been the development of her work of movement with touch and sound within the therapeutic relationship.

The Sesame methodology incorporates the philosophies and theories of certain key psychologists and practitioners - namely Carl Jung, Rudolph Laban, Peter Slade and Billy Lindkvist. As a

particular method, it tends not to work directly with clients' 'literal' or life stories, but instead introduces an imaginative and symbolic landscape within which the client's personal experience may be positioned. Its emphasis is on spontaneous and embodied play and the potential for psychological movement through freeing up adopted, introjected and limiting ways of being. The method looks to catalyse the creative and self-healing properties within the psyche, supported by a structured process within the session and the therapeutic relationship. The approach is often referred to as 'oblique' - it works primarily through allegory, symbolic image and dramatic distance and a playful spirit of exploration. As an embodied process, it is guided by the Jungian theory that the unconscious psyche finds expression through the *emergent symbols* within the art forms of drama and movement. In this way, the approach prioritises spontaneity, and the conditions which serve to support the spontaneous act.

Over the past five years, the course has focused on certain areas of development:

- **Research**

In line with the development of the research and postgraduate culture at Central the course now contains the postgraduate 'performing research' unit. This unit, which is shared across all postgraduate courses enables students to work collaboratively with research ideas, exploring the interface of subject domains and examining applications of drama in different contexts. The course has also broadened its identity to accommodate and encourage students who wish to progress on to study at PhD level.

- **Partnership**

The course has a unique partnership with the Sesame Institute, a registered charity and hub of an international community of Sesame practitioners. Over recent years, the partnership has led to conferences, a fully funded AHRC collaborative PhD and other research initiatives. With the emerging regulation through the HCPC and the associated standards of education and training and standards of proficiency, the course has contributed to the development of these in dramatherapy. Alongside this, the increase in placement practice has led to a growing number of partner institutions in which students work as training allied health professionals. Nurturing these partnerships and monitoring the learning experience for students at different institutions has helped to develop a high level of well supported clinical placements.

## COURSE OUTLINE

The course has a strong experiential leaning, coupled with assessment designed to encourage reflective practice.

The *first term* of the course comprises two distinct units. The first - the **drama and movement therapy practice (DMTP)** unit introduces the fundamentals of the Sesame approach through experiential learning and skills development. The strands of 1) *drama*, 2) *Laban movement*, 3) *myth* and 4) *movement with touch and sound* offer grounding in theories and practices through direct experience in sessions facilitated by the tutor. Also within this unit, *Sesame in context* and *Preparation for Clinical Practice* locate the Sesame approach professionally and theoretically, addressing elements within the landscape of current arts psychotherapy practices. Alongside this runs the **psychology unit**, which introduces the analytical psychology of Jung in one strand and developmental psychology in the other. The psychology unit continues into the second term.

In the *second term*, the **facilitation** unit picks up from the DMTP unit, and students begin to design and facilitate sessions for peers in the four different strands. Students gain experience of researching, planning and designing sessions and of individual and co-facilitation. The **performing**

research unit is a shared unit across the postgraduate community, and some lectures will be shared with other postgraduate students. The actual work of the unit will be located in the small groups who are working on their Practices one placement together. The **practices 1** unit introduces the first apprenticeship model placement and placement preparation and supervision sessions. In this first placement, students work in groups of three, alongside a placement supervisor in one of seven different institutional settings.

In the *third term*, two of the second term units continue - the **facilitation** unit continues with assessed facilitation of the four subject strands and the **performing research** unit culminates with the postgraduate conference at the beginning of the summer term. The **practices 2** unit runs in a similar way to practices 1, with slightly adjusted learning outcomes and working with a different client group and supervisor.

The *fourth* term contains one distinct unit, within which is built several different mandates and assessments. The **Sustained Independent Project (SIP)** runs from July to the end of the following Spring Term, with the emphasis on independent placement practice, supervision and the writing of the portfolio. During this time, students accumulate the necessary additional clinical practice sessions which will total 100 in all. Students are in Central one day per week over this fourth term, beginning on the first Monday in September.

#### WHO IS THE COURSE FOR?

The course is for those with a range of backgrounds who are interested in becoming a registered dramatherapist trained in the Sesame approach. Backgrounds include working with the arts in a range of settings, often with people and communities with specific needs. Some applicants have a psychology background, combined with experience of dance, movement or drama. Others come from a background in the arts and are interested in their therapeutic application and the psychological theory which underpins this. Some are interested in research and a platform for further clinical research or academic study at Doctoral level.

#### DISTINCTIVE FEATURES OF THE COURSE AT CENTRAL

- This is a unique course teaching the Sesame approach to drama and movement therapy. The approach has a foundation in the psychology of Jung with core subject areas of drama, story and myth enactment, Laban movement and movement with touch and sound.
- The course runs in partnership with the Sesame Institute, a registered charity supporting an international community of Sesame-trained Dramatherapists. As such you will be part of a wider professional and international community.
- The course is one of two full time trainings in dramatherapy in the UK approved by the Health and Care Professions Council
- The course features clinical placements within many different organisations including the NHS, Schools and other London-based institutions. The first two placements are run on an *apprenticeship model*, with on-site supervision from a Sesame trained dramatherapist with specialist experience. Initial placement experience is therefore extremely well supported.
- You will be a member of an adult learning group of experienced professionals from Britain and abroad. This group is an important feature of the course, allowing for a sharing of experiences and discoveries and helping to open up discussion which encompasses both personal values and critical theory.

- There is a group process session, weekly over the first three terms.
- You will be part of a thriving postgraduate community at Central, where the specialism of drama and movement therapy interfaces with other applied practices MA courses.

## EDUCATIONAL AIMS

The aims and learning outcomes of the MA in Drama and Movement Therapy (Sesame) are closely informed by Central's M (Masters) Framework principles.

The MA in Drama and Movement Therapy (Sesame) at Central enables you to:

- gain knowledge at the forefront of, or informed by, a focussed approach to the academic and professional discipline of dramatherapy (including the HCPC standards of proficiency);
- take risks, be intellectually rigorous and show originality in your application of knowledge in, for example, practical workshops, ongoing skills development and sustained written arguments debating the field;
- understand how the boundaries of dramatherapy are advanced through sustained and intense practice and research;
- share learning with students on other courses;
- in collaboration with peers and independently, show originality in tackling and solving problems and deal systematically and creatively with complex dramatherapy-related issues in unpredictable environments;
- develop practice and scholarship pertinent to the field with particular emphasis on the Sesame approach to drama and movement therapy.

## LEARNING OUTCOMES

Learning outcomes describe what you should know and be able to do if you make full use of the opportunities for learning which the course provides. If you successfully complete the MA Drama and Movement Therapy (Sesame) at Central:

**You will obtain knowledge and understanding of:**

- (A1) current critical debates, concepts and discourses in dramatherapy
- (A2) relevant theories and research methodologies including those most appropriate for students of dramatherapy
- (A3) appropriate historical, socio-cultural, professional and therapeutic contexts;
- (A4) appropriate standards of proficiency for dramatherapists as set out by the Health Professions Council (HPC)
- (A5) Core processes within the Sesame approach relating to play, drama, myth enactment, Laban movement and movement with touch and sound

(A6)

*Reflexivity as it pertains to the theory and practice of dramatherapy*

- 
- (A7) demonstrated a capacity to contain a therapeutic process with both individuals and groups.
- (A8) *Develop an understanding of the unconscious dynamics within groups through personal experience of group process*

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

- (B1) demonstrate your systematic understanding and critical awareness of relevant theoretical knowledge and its impact upon practice in drama therapy
- (B2) develop intellectual rigour and conceptual understanding enabling you to: undertake advanced scholarship and sustained research; critically evaluate and reflect upon your own and others' relevant current practice, research and research methodologies
- (B3) Engage productively in the practice and evaluation of dramatherapy, in terms of current epistemologies of dramatherapy in contemporary cultural contexts.

**You will develop the practical skills that will enable you to:**

- (C1) use and evaluate relevant practices applicable in dramatherapy, sometimes experimenting with new and/or original ideas
- (C2) enhance discipline-specific skills (e.g. improvisation, attunement, storytelling), systematically demonstrating a rigorous critical awareness of the effect
- (C3) plan and facilitate dramatherapy sessions for your peers and for clients on the course and on placement
- (C4) work successfully in partnership and small groups.

**You will develop the broader workplace skills that will enable you to:**

- (D1) negotiate the challenges of working in complex and unpredictable situations e.g. making decisions independently or in dialogue with peers and/or external bodies
- (D2) operate successfully as a professional dramatherapist (e.g. manage time and deadlines; engage confidently in debate; structure and communicate ideas effectively; engage with relevant professionals and professional institutions)
- (D3) take creative risks.

## LEARNING, TEACHING AND ASSESSMENT METHODS

The course entails a mix of staff-led sessions, student-led sessions, clinical placements and different forms of reflective practice. There is a core pedagogic principle that the experience of individual Jungian Analysis (psychotherapy) and group dramatherapy is crucial to the learning on the course and the development of the necessary insights to be a dramatherapist. The learning and teaching methods throughout the course acknowledge the complexities of learning about the psyche and, just as the principal psychology studied is Analytical (depth) psychology, so do the core pedagogic principles aim to support a depth of learning and study. In particular these principles inform a learning and teaching method which is experiential, collaborative and intuitive and acknowledges the influence of unconscious processes.

Much of the first term is experiential, studio-based practice and encourages you to engage with the tutor-led sessions in such a way as to develop a sense of your personal relationship to the different media and subjects. In addition, you will be introduced to theory from a range of disciplines, including psychology, performance studies and anthropology. The first term places an emphasis on personal connections and reflections - in part through journals for some strands of the DMTP unit and in part through the first substantial written assignment - the reflective essay. From the second term the course becomes more 'outward looking' with the introduction of placement work and clinical application. The learning and teaching approach in terms two and three combine experience of facilitation of your peers in the subject areas of myth, drama, Laban movement and movement with touch and sound, involving written and verbal peer and tutor feedback. The apprenticeship model placements involve learning through observation and facilitation practice, being guided by a specialist supervisor before, within and after the session.

The fourth term emphasises student-led learning with the advent of autonomous clinical placement practice and the work undertaken for the portfolio. Individual supervision for practice,

tutoring for the portfolio and one day per week at Central support this shift from working intensely with your whole peer group to small group and pair work with a range of client groups.

Throughout the whole course, there are a combination of the following learning and teaching methods;

<i>Lecture/Seminar</i>	you will be presented with a specific idea and/or body of information leading to discussion or analysis
<i>Workshop</i>	you will participate in a staff/student-led session as part of a group followed by reflection and feedback
<i>Placement Practice</i>	you will participate in two apprenticeship placements in a small team followed by independent placement work
<i>Placement Supervision</i>	you will be supervised in your placement work by your 'on-site' placement supervisor as well as in large group supervision. In the fourth term you will be allocated an individual supervisor
<i>Tutorial</i>	you will receive individual tuition/feedback and (where appropriate) action points to develop
<i>Independent Research</i>	you will undertake specialist study in accordance with your own personal interests

The assessment structure is designed to support and facilitate the development of the reflective practitioner, and so makes considered use of student-led methods of assessment such as reflective journals, as well as more established methods of essays and placement reports. Certain placement reports will be written for the host institution and sometimes for specific audiences within the institution (Psychiatrists, educational psychologists, SENCO's etc.) The course is dedicated to the development of the practitioner and as such places emphasis on the assessment of placement practice. Written feedback is provided with respect to specific units of assessment. You receive verbal feedback on general progress at regular intervals throughout the year.

## Therapy Requirements

All students are strongly encouraged to be in individual therapy for the duration of the course. It is a requirement of the course that you undertake at least 72 sessions of personal therapy during your period of registration as a student. At least 30 sessions need to be individual psychotherapy and at least 30 sessions as a participant in a dramatherapy process group. The remaining 12 can be completed either in individual or group therapy.

- A session for individual therapy is considered to be 50 minutes or 1 hour and a session for group dramatherapy is considered to be 2 hours.
- It is your responsibility to arrange and pay for your therapy.
- It is recommended you begin individual Jungian analysis before the start of the course. The course monitors the number of sessions for both individual and group therapy.

*N.B. Only the hours of therapy undertaken whilst registered as a student count towards the due requirement*

## Group Dramatherapy

It is a requirement that you participate in at least 30 sessions of weekly group dramatherapy before qualifying as a practitioner. The course monitors the number of sessions. Your therapist(s) must be a registered dramatherapist with at least 3 years post-qualifying experience.

This dramatherapy group aims to enable you to:

- be supported in working creatively and reflectively in an experiential group
- develop insight into dramatherapy through personal experience and group process.

Your engagement with the dramatherapy group is not assessed, but in order to pass the course you must be able to evidence completion of the requisite number of group sessions.

## Individual psychotherapy

It is a requirement that you undertake at least 30 sessions of personal individual therapy during the course. The course recommends a Jungian Analyst in line with the theoretical orientation of the training. The rationale for individual psychotherapy during the course is to:

- provide you with necessary ongoing support and care
- allow you the opportunity to work through personal issues that may be triggered as a consequence of the training
- provide you with a forum to work in depth on your own psychological and emotional processes.

You are required to complete a form at the beginning of the course confirming you are working with a registered therapist. At the end of the course, your therapist will complete a form confirming you have undertaken the necessary hours.

As with the group dramatherapy, your engagement with your therapist is not assessed, but in order to pass the course you must be able to demonstrate that you have completed the requisite number of individual therapy sessions.

## Group Process

You will participate in a weekly *Process Group*, which will run along Group Analytic lines. It is a pre-requisite of the course for all students to attend this group for the first year of the MA. The pedagogy of the Sesame course is geared largely towards experiential learning, especially in drama, myth, Laban, movement with touch and sound in the first term and clinical placements in the 2nd, 3rd and 4th terms. The process group provides a space for the students to learn about group dynamics and to explore their own experience of being in the group and on the course through verbal language. The group provides an opportunity for students to consider their changing identities, as they become dramatherapists, as well as the shifting identity of the group as a whole.

The group may also consider the relationship between the art form and language and the interplay between verbal and non-verbal ways of communicating. It promotes an exploration of the creativity and tension that can be generated between different ways of working with unconscious processes. This part of the training will not be assessed, but full attendance is required.

Each unit within the degree has approximately four or five learning outcomes which are directly

drawn from the overall degree learning outcomes. Each unit has formal assessment tasks - with a 'magnitude' (i.e. amount or size of task) - which will give students the opportunity to demonstrate that s/he has achieved the learning outcomes of the degree. Assessment criteria show what students will need to demonstrate - or do - to achieve the learning outcomes and in the assessment tasks (e.g. effective use of research). Assessment (or level) descriptors are directly linked to the assessment criteria and indicate the level the student has reached and therefore the level to which the student has achieved the learning outcomes (and the mark awarded to the unit therefore).

## PLACEMENT LEARNING

The course publishes a Placement Handbook that is a guide for students, Placement hosts and Placement Supervisors.

The Placements on the course begin with the apprenticeship model placements in the Spring and Summer terms that offer you an introduction to dramatherapy practice. These placements are arranged on your behalf through existing connections with various institutions in the greater London area.

You will work in a team of three, accompanied by a specialist tutor/clinician who will supervise your practice. The placement is on a Friday. You will spend the first week in an induction at the institution, going through procedures with your supervisor and meeting other members of staff and possibly clients. In the following weeks you will provide a one-hour weekly dramatherapy group, adapting material to meet the individual needs of each client group. This placement practice is supported by the course work at RCSSD, where placement preparation and feedback sessions are provided (as part of the Practices 1 and 2 units).

The apprenticeship model placement offers you the chance to benefit from specialist guidance in the application of the Sesame approach with a specific client group and gain experience of working in small groups co-facilitating and individually facilitating sessions.

The fourth term runs from July to March. During this period you will undertake placement(s) independently and with peers. You are required to complete a further 82 sessions of client contact during this period. During the fourth term, you will normally work over three days per week in two to four institutions.

**COURSE STRUCTURES AND REQUIREMENTS, LEVELS, MODULES, CREDITS AND AWARDS: SUMMARY**

<i>Unit Type</i>	<i>Level</i>	<i>year</i>	<i>terms</i>	<i>Unit title</i>	<i>credits</i>	<i>Assessment Strategy</i>	<i>weighting</i>	<i>Required for Award *</i>	<i>Weighting wrt. final mark for classification</i>
Core	7	1	1-4	Group Dramatherapy	-	Completion of requisite sessions	Pass/Fail	PASS	-
Core	7	1	1-4	Individual Therapy	-	Completion of requisite sessions	Pass/Fail	PASS	-
Core	7	1	1-3	Group Process	-	Completion of requisite sessions	Pass/Fail	PASS	-
Core	7	1	TERM 1	Drama and Movement Therapy Practice	20	2,000 word reflective account	100%	PASS	11
			Autumn			Excerpts from five Journals	Pass/Fail		
Core	7	1		Psychology (Analytical and Developmental)	20	1,500 word AP essay **	50%	PASS	11
						1,500 word DP essay**	50%		
Core	7	1		Performing Research	20	Group conference presentation	100%	PASS	11
Core	7	1		Practices 1	20	Placement Practice (50%)	50	PASS	11
						5,000-word Portfolio (50%)	50		
Core	7	1		Practices 2	20	Placement Practice (50%)	50	PASS	11
						5,000-word Portfolio (50%)	50		
Core	7	1		Facilitation Practice	20	Drama (25%)	25	PASS	11
						Myth (25%)	25		
						Laban Movement (25%)	25		
			Movement with touch and sound (25%)			25			
Core	7	1	TERM 4	Sustained Independent Project	60	Completion of requisite clinical practice hours	Pass/Fail	PASS	34
			July-Feb			10,000-word Portfolio (70%) **	70		
						40-minute <i>viva voce</i> examination (30%)	30		

*Please note that all assessment tasks (e.g. word count, time limit) have a 10% margin either side before marks are docked.*

(Please see individual unit outlines in document for detail of assessment tasks. Please see M Level assessment criteria and descriptors in this course handbook to see level of attainment required. Feedback will be aligned to these descriptors. Central's Assessment policy indicates that normally you will receive feedback within 6 weeks of completing assignment - excluding winter and spring vacations. Usually it is earlier than this. Much feedback is within sessions.) The assessment dates are indicative only. Actual dates for a given academic year are published on the School's VLE, Learnzone. \* *Subject to assessment regulations*

## 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 MA.
- A percentage mark is given for each credit bearing unit. The pass mark for each unit is 50%.
- 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 50%.
- For the award of an MA with distinction, you must achieve an average mark (weighted in proportion to credit) of 70% or more, *and* a mark of at least 60% in the final 60-credit Sustained Independent Project (SIP).
- The weight given to each unit in calculating awards will be in proportion to the credit which the unit carries in relation to the award for which the student is a candidate. Thus a 20 credit unit contributes  $\frac{20}{180}$  of the overall average mark for an MA or  $\frac{20}{120}$  of the weighted overall average mark for the award of a PG Dip.
- In order to progress on to the second apprenticeship placement, you must have passed the first.
- You may not undertake the Sustained Independent Project (SIP) unit before completing the coursework for all previous course units.
- A MA will be awarded if you achieve 180 credits of the prescribed curriculum.
- A PG Dip will be awarded if you achieve 120 credits but do not pass the Sustained Independent Project (SIP).

## SUPPORT FOR YOUR LEARNING



- Induction to the School and the course.
- Provision of Student Handbook.
- Provision of Learnzone, a virtual learning environment (VLE), with a dedicated area for each course.
- 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 Learning Centre (including dyslexia testing and support).

### Academic and progress supervision tutorials:

- Each Masters student will have two (or more) individual tutorials during the year in addition to those allocated for the core, 60-credit Sustained Independent Project (SIP).
- 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.
- All Sustained Independent Project (SIP) students may ask for draft writing to be looked at by the tutor, just as rehearsals or exhibitions may be visited. The normal expectation is that writing will be seen only once and it is not necessary for a tutor to see the entire submission prior to hand in.
- With the exception of Sustained Independent Project (SIP), students will make use of formative peer assessment for the viewing of draft assignments. It is anticipated that study groups will be

established as part of MA inductions. Should there be an exceptional issue arising after peer viewing of drafts have taken place, a tutor may be asked for advice.

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.

## CRITERIA FOR ADMISSION

Candidates must be eligible to satisfy the admissions' requirements.

Invitation to interview/audition and admission will be based on the reasonable expectation from your application that you have the potential to complete and contribute positively to the degree and that you would benefit from masters' level study.

Applicants will normally be able to demonstrate the following:

- relevant qualifications (e.g. undergraduate degree or equivalent) or professional experience which has prepared you equivalently for advanced study
- appropriate written reference
- evidence of a specific commitment to the course with an understanding of relevant issues and practices
- evidence of appropriate level of skills/competencies
- evidence of the ability to work in collaboration with colleagues and, where relevant, with external parties
- evidence of a capacity to work at masters' level e.g. engage with complex matters in the field; demonstrate originality in the application of knowledge.

We actively seek a cohort that is diverse in ethnicity, dis/ability, age range and heritage.

Suitable candidates are invited for an interview. You will be asked to submit a short (500 words) account of an aspect of the Sesame approach to drama and movement therapy which you might wish to explore on the course. Your account should state why this aspect interests you and how it relates to broader issues concerning dramatherapy.

The interview process will also give you an opportunity to find out more about the course and the School.

Selection process is based on the extent to which the applicant demonstrates the criteria for admission.

### Distance Interview

Candidates from abroad who are unable to attend an interview in person may, at the discretion of the course's admissions tutor, be offered the opportunity of a Distance Interview.

Applicants selected for interview in this manner will be subject to the conditions detailed above, according to the following process:

You will be contacted (normally by email) in order to arrange a suitable time for an interview. The interview will be conducted either by telephone or by 'live' email exchange, at the discretion of the admissions tutor.

You will be asked to submit a short (500 words) account of an aspect of the Sesame approach to drama and movement therapy which you might wish to explore on the course. Your account should state why

this aspect interests you and how it relates to broader issues concerning dramatherapy. Your account must be received by a deadline indicated to you in advance.

The interview will include the following:

- discussion of your short 500-word account
- discussion of your application for this particular course, drawing on information provided by you in your application form
- briefing regarding the nature of the course and the School.

The interview will be conducted by an admissions tutor, in liaison with a colleague who will have sight of your submitted materials. Alternatively (and by negotiation with you in advance) you may submit a DVD presentation in which you address specific questions communicated to you in advance.

### **Admission with prior experiential learning and/or academic credit**

The whole of the course needs to be taken by students and there is no accreditation of prior learning.

### **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.

## **DISCLOSURE AND BARRING AUTHORITY (dbs)**

This course involves compulsory placement and/or work-based learning activity with children and/or vulnerable adults. In order to register on the course, a satisfactory enhanced Criminal Records Bureau check is required. An applicant/student that is barred from undertaking regulated activity will not be able commence/continue with the course. Further information is available in the School's Criminal Records Bureau policy.

## **OPTIONS**

The course does not offer options currently. All units are therefore *core* components of the course.

## **HOW IS THE QUALITY OF THE COURSE DEMONSTRATED AND MAINTAINED?**

The quality of the course is demonstrated through:

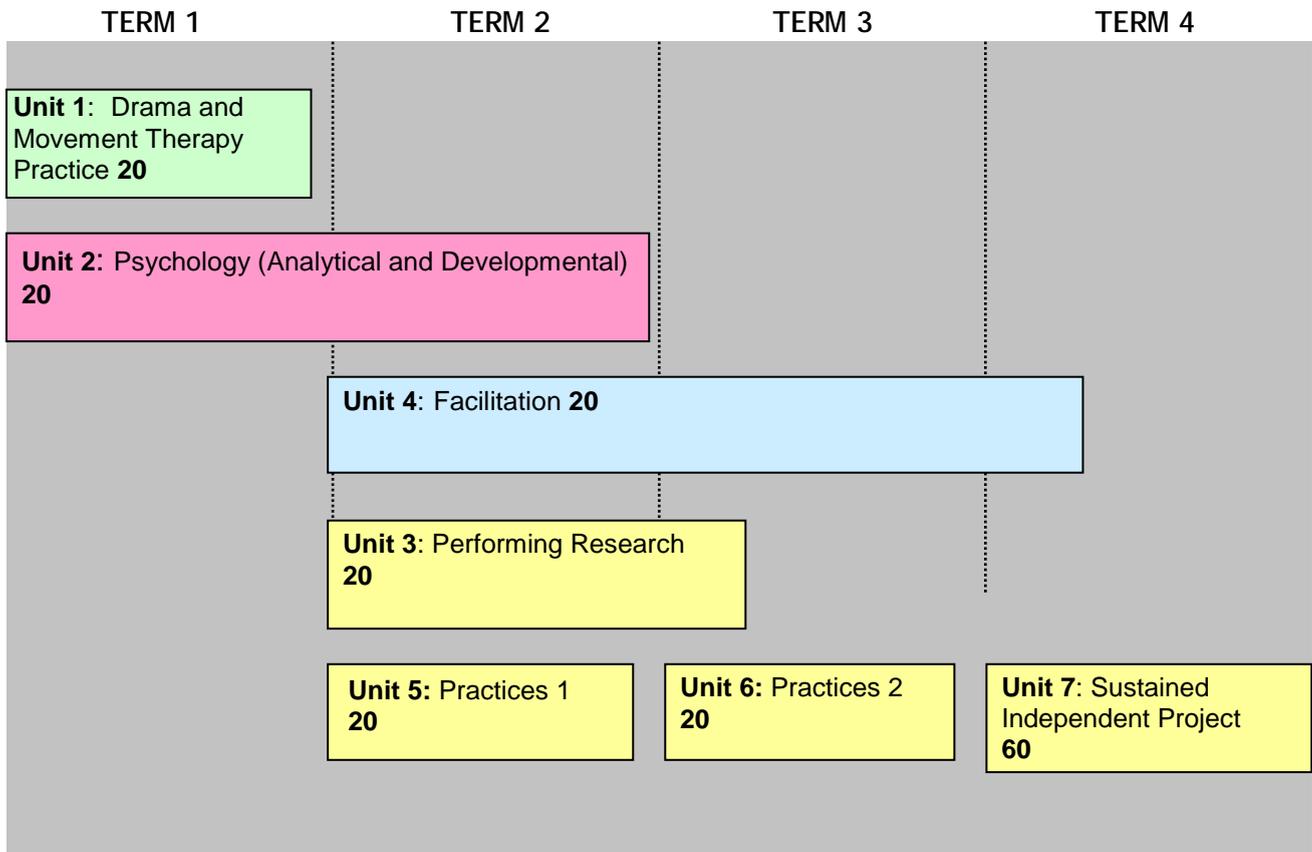
- excellent completion statistics
- excellent employment levels after completion; graduates of the course hold positions in a wide variety of educational, NHS and institutional contexts and organisations including the Bethlam Royal Hospital, Roundabout, Ealing Royal Hospital, the Maudsley; and many other therapeutic centres and care providers
- wide ranging partnerships with placement providers, spanning education, NHS and independent organisations
- increasing evidence of placements leading to job opportunities for graduates
- increasing interest in PhD study and integration of PhD research into teaching
- research active staff, demonstrable through outcomes leading to developments in the NICE guidelines, publications and successful research applications to the AHRC
- active facilitation of national and International conferences, promoting interdisciplinarity and research (CETT funded 'Fleshing out the Psyche' in 2008, International ECARTe conference in 2009, and 'Playing the Other' - co-hosted by CSSD, Sesame Institute and IGAP in 2010;
- feedback from students.

The methods by which quality and standards are maintained include:

- assessment moderated by external examiners
- approval by the Health Professions Council validation panel
- feedback from and consultation with students through course committees, surveys and informal discussion
- annual monitoring of the course, through consideration of statistics, feedback, graduate destinations
- review of the curriculum and organisation of the course every five years
- the involvement of teaching staff in practice, research and staff development.

MA DRAMA AND MOVEMENT THERAPY (SESAME)

TERMLY OUTLINE OF COURSE



## MAPPING THE LEARNING OUTCOMES

	Drama and Movement Therapy Practice	Psychology (Analytical and Developmental)	Performing Research	Facilitation Practice	Practices 1	Practices 2	SIP
Learning Outcomes							
A1	X	X	X				X
A2			X				
A3				X			
A4	X						
A5	X			X	X	X	
A6		X			X	X	
A7				X	X	X	
A8				X	X	X	
B1							X
B2		X	X	X			X
B3					X	X	
C1							X
C2	X			X			
C3					X	X	X
D1					X	X	X
D2					X	X	
D3	X			X			X

## INDICATIVE SCHEDULE OF ACTIVITIES

You will take all units indicated, according to the published schedule of activities. The table below is *indicative* and the specified weeks/times could change from year to year. The School's VLE, Learnzone, will contain the most up to date timetable.

You may not undertake the Sustained Independent Project (SIP) unit before completing the coursework for all previous course units.

### Term One - indicative timetable

*NB: week one of term will include inductions on Monday afternoon and Thursday morning*

#### Key

*DMTP = Drama and Movement Therapy Practice unit*

	Monday	Tuesday	Wednesday	Thursday	Friday
10 weeks	<i>Focus</i> 9.30-10.30  <i>Diary session</i> 11-11.30  DMTP (Sesame in context) 11.30-1.00	Psychology (Developmental) 9-10.30 Psychology (Analytical) 11-12.30	Group process 10.00-11.30	DMTP Myth 11-1.00	Independent Study and Special Lectures          DMTP Movement with Touch and Sound 2-5.00
		DMTP (Drama) 2.30-4.30	DMTP (Laban) 2-4.00	DMTP Preparation for Clinical Practice 2-4.00	

### Term Two

*NB: week one is taken up with the postgraduate research intensive*

	Monday	Tuesday	Wednesday	Thursday	Friday
10 weeks	<i>Focus</i> 9.30-10.30  <i>Diary session</i> 11-11.30  Performing Research 11.30-1	Psychology (Analytical) 11.00-12.30	Group Process 10.00-11.30	Facilitation Myth 11-1	Practices 1 (GAM 1 Placement)

	<b>Practices1</b> (Placement Supervision) 2-4.00	<b>Facilitation</b> (Drama) 2.30 - 4.30	<b>Facilitation</b> (Laban) 2-4.00	<b>Facilitation</b> (Myth) <b>Practices 1</b> (Preparation for Clinical Practice)  2-4.00	
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### Term Three

	Monday	Tuesday	Wednesday	Thursday	Friday
10 weeks	<i>Focus</i> 9.30-10.30  <i>Diary session</i> 11-11.30  Performing Research unit 11.30-1	Analytical Psychology 11.00-12.30	Group Process 10.00-11.30	Facilitation Myth  11-1	Practices 2  GAM Placement  
	Practices 2 (Placement Supervision) 2-4.00	Facilitation Drama 2.30 - 4.30	Facilitation Laban 2-4.00	Practices 1 Preparation for Clinical Practice 2-4.00	

### Term Four

*NB. Specialist placement work will usually take up 3 days per week*

	Monday	Tuesday	Wednesday	Thursday	Friday
	Weekly (10-5.00)  SIP  Tutorials  Placement Supervision  Ongoing sessions	Specialist Placements  Portfolio writing			

# UNITS

Record System Ref	<i>allocated by Academic Records Office</i>				
Title	<b>UNIT 1: DRAMA AND MOVEMENT THERAPY PRACTICE</b>				
Level	7	Credit value	20	ECTS points	10
Notional Student Study Hours	200 hours (100 taught hours; 100 student managed)				
Unit Leader	Course Tutors Richard Hougham, Alyson Coleman, Rachel Porter, Bryn Jones, Aleka Loutsis				
Course(s) for which the unit is mainly intended	MA Drama and Movement Therapy (Sesame)				
Prerequisite Learning	None				

## Aims

This unit aims to enable you to:

- gain knowledge of the academic and professional discipline of dramatherapy (including historical contexts, the development of the profession and the HPC standards of proficiency)
- contextualise the Sesame approach in relation to the broader field of Health Professions, the arts therapies and psychotherapy
- develop an experiential understanding of the combined elements (conceptual, pragmatic and embodied) which constitute the Sesame approach
- develop understanding of assessment processes of health and social care needs, and develop skills in using drama therapy as an intervention.

## Learning Outcomes

On successful completion of this unit, you should be able to:

- (A1) demonstrate knowledge and understanding of current critical debates, concepts and discourses in dramatherapy and psychotherapy
- (A5) demonstrate knowledge and understanding of core processes within the Sesame approach relating to play, drama, myth enactment, Laban movement, movement with touch and sound and group processes
- (A4) demonstrate knowledge and understanding of the standards of proficiency for dramatherapists as set out by the Health Professions Council (HPC)
- (C2) enhance discipline-specific skills (e.g. improvisation, attunement, storytelling), systematically demonstrating a rigorous critical awareness of the effect
- (D3) take creative risks.

## Transferable skills Developed

Participatory play; articulation of discipline specific approaches; critical reflection, reflexivity.

## Indicative unit content

You will take classes in the six strands.

### Strand One: Sesame in Context

This strand offers grounding in key theories pertinent to the Sesame approach through film footage, presentations and discussion. You will be introduced to archive footage of Sesame and its history. You will be introduced to the ideas and theories of key practitioners and theorists in order to place Sesame in context, including Billy Lindqvist, C.G. Jung, Joseph Campbell, John Bowlby, R.D. Laing, James Hillman, James Roose-Evans and Donald Winnicott. You will develop an awareness of the contribution these individuals have made to the development of the discipline of the arts therapies and psychotherapy, which will support your critical thinking and contextualising of the Sesame approach.

### Strand two: Preparation for Clinical Practice

This strand introduces some history of the Sesame approach and places it in context with other dramatherapy approaches and Arts Therapy disciplines. You will learn about the professional organisations relevant to Arts Therapy practice including the Sesame Institute, the British Association for Dramatherapists and the Health and Care Professions Council. You will look at the role of the dramatherapist in setting up an intervention and the necessary considerations in the processes of referral and assessment. You will address core theories of group processes that will link in with other strands in the unit. This strand introduces you to the fundamentals of the Sesame approach in practice and the structure of a session plan.

### Strand three: Drama

You will work with basic processes of dramatherapy through experiential work. A range of skills and techniques are introduced and you have the opportunity to develop your own creative repertoire, through participating in tutor-led sessions. You will study the work of Peter Slade. The therapeutic relationship is explored with regard to dramatic contexts, both in group and one to one work. You will look into and explore the roots of dramatic play and ritual in different cultural contexts.

### Strand four: Myth

This strand introduces a practical and theoretical exploration of the social, cultural and psychological significance of myth, fairy-tale and story. You will develop an understanding of mythic motifs and their relevance within the framework of analytical psychology and dramatherapy practice. You will explore how story offers a container and a narrative for clients to engage with a therapeutic process through play and embodiment. Critical reflections on the complexity of symbolism and the role of the symbolic attitude in the Sesame approach will be introduced and discussed.

### Strand five: Laban Movement

You will be introduced to Laban's theory of movement analysis and the links of movement with dramatherapy. This strand aims to develop your individual creativity and broaden your vocabulary in movement, alongside an understanding of the fundamentals of Laban theory and philosophy and their application within therapy. You will investigate the importance of the relationship between psyche and soma and the link between movement and Analytical psychology. Recent knowledge in the field of neuroscience will be introduced. The strand combines an experiential and theoretical approach to Laban's fundamentals of movement and their therapeutic application.

### Strand six: Movement with Touch and Sound

You will be introduced to the ways in which the dramatherapist establishes non verbal relationships with clients. The work of this strand will focus mainly on one to one work. You will develop your sensitivity to space and skills of attunement, and address the therapeutic application of touch. You will study the movements that the healthy child experiences as part of natural growth. You will explore a therapeutic way of working with people whose disability has deprived them of early and/or current movement experience through opportunities of building trust in the therapeutic relationship.

## How you learn

- Guided reading.
- Tutor-facilitated experiential sessions with discussion.
- Student facilitations (in PCP strand).
- Reflective practice: group discussion and journals.

<b>Assessment</b>	Type of task <i>(e.g. essay, report, group performance)</i>	Magnitude <i>(e.g. No of words, time, etc)</i>	Weight within the unit <i>(e.g 50%)</i>
	A critical reflective essay	2,000	100%
	Reflective Journals	Excerpts from 3 sessions for each strand	Pass/Fail
<b>Assessment criteria</b>	<ul style="list-style-type: none"> <li>• Your engagement with and critical reflection on at least one of the core principles of the Sesame approach to drama and movement therapy.</li> <li>• Your ability to assimilate and critically reflect on your personal experience and practice relating to the strands in this unit.</li> </ul> <p>(Other assessment criteria from the M Framework may be referred to in your feedback.)</p>		

Record System Ref	<i>allocated by Academic Records Office</i>			Version:	1.1
				Effective From:	2015/2016
Title	UNIT 2: PSYCHOLOGY - ANALYTICAL AND DEVELOPMENTAL				
Level	M	Credit value	20	ECTS points	10
Student Study Hours	200 hours (20 - 40 taught hours; 160-180 student managed)				
Unit Leader	Course Tutors Aleka Loutsis, Mark Saban				
Course(s) for which the unit is mainly intended	MA Drama and Movement Therapy (Sesame) <i>Core</i>				
Prerequisite Learning	<i>None</i>				

## Aims

- Develop scholarship pertinent to the field with particular emphasis on the influence of analytical and developmental psychology on the Sesame approach to drama and movement therapy.
- Take risks, be intellectually rigorous and show originality in your application of knowledge in practical workshops, ongoing skills development and sustained written arguments.
- Develop skills in the articulation of theory in relation to practice and as a reflective practitioner.

## Learning Outcomes

On successful completion of this unit, you should be able to:

- (A2) demonstrate an understanding the fundamental concepts of Analytical and developmental psychology and their theoretical links with dramatherapy practice
- (B2) develop intellectual rigour in articulating core processes of therapy including the therapeutic frame, transference and counter-transference and potential space
- (A6) demonstrate your developing understanding of reflexivity as it pertains to the theory and practice of *dramatherapy*'.

## Transferable Skills Developed

Discussion skills, literature review skills, translation of theory into practical exercises, collaborative skills of small group work.

## Indicative Unit Content

You will take classes in two strands;

### 1. *Analytical Psychology*

In this strand you will be introduced to the fundamentals of Jung's psychology. You will study the structure and dynamics of the psyche from a Jungian perspective. This strand aims to develop your capacity to think about and debate psychological issues. Features include:

- weekly/fortnightly reading and seminar discussion of key concepts of Analytical psychology
- small group work presenting ideas from Analytical psychology through different media.

## 2. Developmental Psychology

This strand introduces you to key ideas and theoretical concepts in different models of human development, identifying both the common ground and the differences between them. Taking developmental stages of life as a framework, you will consider 'normal' psychological and emotional development through the human life-cycle in terms of developmental tasks and conscious and unconscious processes. This will then be related to dramatherapy practice with clients in different settings. Features include:

- tutor-led sessions linking developmental stages with practical work
- small-group presentations, introducing critical and complementary writing and research
- tutor support and summary of key points and issues in seminar discussions.

### How You Learn

Throughout the unit your learning will be supported by workshops with tutors, small group presentations, tutor-led discussion, peer feedback, student research with guided reading, journals.

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%)
<i>Analytical Psychology essay</i> Exploration of selected themes/idea(s) within Analytical Psychology, with reference to personal experience and potential dramatherapeutic application	1,500 words	50%
<i>Developmental Psychology essay</i> Exploration of selected themes/ideas within developmental theory with reference to personal experience and potential dramatherapeutic application	1,500 words	50%
ASSESSMENT NOTES		
You must pass both elements of assessment to pass the unit.		
ASSESSMENT CRITERIA		
<ul style="list-style-type: none"> <li>• Analysis of a central concept in Analytical or Developmental psychology, supported by personal reflection;</li> <li>• intellectual engagement;</li> </ul> <p>(Other assessment criteria from the M Framework may be referred to in your feedback.)</p>		

Record System Ref	MAGEU701			Version:	1.3
				Effective From:	2014/2015!
Title	UNIT 3: PERFORMING RESEARCH				
Level	7	Credit value	20	ECTS points	10
Notional Student Study Hours	200 hours (30-40 taught hours; 160-170 student managed)				
Unit Leader	Amanda Brennan, Richard Hougham and the Postgraduate tutor team				
Course(s) for which the unit is mainly intended*	All MA courses			<i>Compulsory</i>	
Prerequisite Learning	None				

### Aims

This unit aims to enable you to:

- acquire an understanding of current theoretical and practical debates concerning research within the broad discipline of drama
- investigate relevant research methods
- experience the challenges of presenting at a research conference; Contribute to a research task, collaborating in an appropriate context.

### Learning Outcomes

On successful completion of this unit, you should be able to:

- (A1, B2) demonstrate your engagement with critical debates, concepts, and discourses relevant to researching in the broad field of drama, theatre and performance
- (A2) identify and apply appropriate research methodologies
- (B2) critically evaluate and contextualise your understanding of research methodologies and specific methods.

### Transferable Skills Developed

Study, research, analytical and critical thinking, collaborative practice and presentation.

### Indicative Unit Content

The unit begins with course-specific preparation and discussion about the unit. This is followed by a series of lectures and workshops, the "intensive", usually offered to all MA students across one and a half to two days. An additional PhD conference is available for further days which MA students are invited to attend. Sessions introduce issues appropriate to research in the broad fields of drama, theatre and performance. A number of these sessions will involve you working alongside students from other courses.

After the "intensive", you will apply specific research methods to an area of personal and group interest under the guidance of a tutor. You will also focus on the development of your personal contribution to this research, along with the development of an appropriate body of knowledge and relevant analysis and practical exploration. You will work collaboratively with a small group of

colleagues to prepare a conference presentation on a topic of interest. The unit concludes with the Postgraduate Conference, which takes place during the first week of the summer term. The indicative schedule is as follows, therefore:

- independent and group preparatory work, prior to the intensive week
- the intensive - including:
  - key note presentations from leading practitioners, researchers and academics on contemporary approaches to performing research
  - presentations/ workshops on designing research projects, applying knowledge of methods within one's own practice and working collaboratively
- sessions focused on specific research methods, indicatively including: Case Study and/or Action Research
- Practice-based Research
- opportunities to attend the PhD conference
- student-led group sessions preparing for, and undertaking, a research project using appropriate group research methods including, for example, blogs, other social media, building a group mahara e-portfolio and so on.
- course-specific sessions to support your group project and individual research
- the conference where you present with and to your peers.

**NOTE:**

*Initial induction into research protocols (including, for instance, bibliographic procedures, the use of databases and electronic archives and procedures regarding customised web searches) took place during a non- assessed induction phase outside this unit. Please refer back to material presented during induction.*

**How You Learn**

You will learn through engaging with the material offered in keynotes, practitioner-researcher seminar sessions, lectures and course-specific guidance sessions. You will learn, also, through undertaking a research project with a group of peers in your field and presenting this at a research conference.

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%)
Group conference presentation	Normally 5 minutes each member	100%
Assessment Detail		
<p>The unit is assessed through one component:</p> <ul style="list-style-type: none"> <li>• A group conference presentation on a negotiated topic. Each member of the group will be allocated approximately 5 minutes presentation time, so a typical presentation will be between 15-30 minutes in length depending upon the number of people in the group. The presentation may include performance elements and capture e-research methods, as appropriate.</li> <li>• A single group mark is awarded for the presentation. Where appropriate examiners may choose to viva an individual or group, to help to further clarify the content of the presentation or the contribution of group members. The viva provides a means by which the group mark may be moderated - up or down - by up to 10% for individuals.</li> </ul>		

### Assessment Criteria

- Taking creative risks, selecting and implementing from these appropriately
- Originality in the application of knowledge in relation to the matter of the unit
- Analytical and critical awareness of relevant contemporary issues
- Intellectual engagement.

- Understanding and effective use of research and advanced scholarship; recognising practice that is at the boundaries of the specialism; successful collaborative processes.
- (Other assessment criteria from the M Framework may be referred to in your feedback.)

Record System Ref	allocated by Academic Records Office		Version:	1.1	
			Effective From:	2015/2016	
Title	FACILITATION PRACTICE				
Level	7	Credit Value	20	ECTS	15
Hours	Notional student study hours: 300 Timetabled hours: 108				
Introduction	<p>This unit builds on the work of the <i>Drama and Movement Therapy Practice</i> unit in term one. In this unit you will plan and facilitate sessions for your peer group in each of the four fields (<i>drama, myth, Laban movement and movement with touch and sound</i>) as facilitation practice and to advance your knowledge and skills-base in each subject.</p> <p>The emphasis is on experiential work. You will reflect upon and learn about your own development as a practitioner through research, planning, facilitation and presentation. Facilitations take different forms and adopt different processes according to the field of study. You will facilitate in different modes and with different constellations of the group. You will participate in sessions facilitated by colleagues on the course, thereby gaining experience of different forms of facilitation and offering ongoing peer assessment. This unit enables a pooling of techniques and strategies, and provides an arena for feedback and self-development.</p>				
Unit Leader	Richard Hougham, Bryn Jones, Aleka Loutsis, Rachel Porter				
Course(s) for which the unit is mainly intended	MA Drama and Movement Therapy (Sesame)			<i>Compulsory</i>	
Prerequisite Learning	N/A				

### Aims

This unit aims to enable you to:

- develop skills in the live practice of facilitating individuals (peers) and groups in the process of dramatherapy
- take risks and show originality in your application of knowledge in practical workshops, discussions and presentations
- understand how the boundaries of drama and movement therapy are advanced through sustained and intense practice and research.

### Learning Outcomes

On successful completion of this unit you will have:

- (A7) demonstrated a capacity to contain a therapeutic process with both individuals and groups
- (A3) demonstrated knowledge and understanding of appropriate historical, socio-cultural, professional and therapeutic contexts which inform session planning and interventions
- (C2) enhance discipline-specific skills (e.g. improvisation, attunement, storytelling), systematically demonstrating a rigorous critical awareness of the effect

- (A5) demonstrated an understanding of core processes within the Sesame approach relating to play, drama, myth enactment, Laban movement and movement with touch and sound
- (A8) *Develop an understanding of the unconscious dynamics within groups through personal experience of group process*
- (B2) demonstrated intellectual rigour and conceptual understanding enabling you critically evaluate and reflect upon your own and others' facilitation practice
- (D3) take creative risks.

### Indicative unit content

Each strand operates through regular (usually weekly) sessions. The sessions are facilitated by tutors, although they will normally involve you in work developed and led by your peers.

#### *Strand one: Drama*

You will work over a period of four weeks within a group of three/four people. Over this period one member of the group acts as the group's facilitator. S/he will introduce an area of interest in relation to an aspect of dramatherapy practice, and facilitate the work of the group over (indicatively) a four-week period. This sequence is repeated, so that each individual undertakes a phase of facilitation. Your tutor will observe part of your facilitation work and offer formative feedback. In the final week of each phase the group will present a work-in-progress of ten minutes to the rest of the year-group. The facilitator will additionally give a ten minute presentation of the selected area of interest and reflections on the process of facilitation. Presentations will be video recorded as a record of the activity.

#### *Strand two: Myth*

You will select a myth or fairy-tale to research. You will design a session plan based on your source material and facilitate a session with the year-group based on this plan. You will present your research and offer reflections on your personal connection with the myth as well as possible therapeutic application with clients. Facilitations and presentations will be video recorded as a record of the activity.

#### *Strand three: Laban Movement*

You will work in pairs to plan and co-facilitate a 50-minute session with the year-group, looking at a particular aspect of Laban's work and the symbolism in the material presented. The whole group offers feedback and you will write a reflective account of the session. Facilitations will be video recorded as a record of the activity.

#### *Strand four: Movement with Touch and Sound*

You will work with another student or a small group of students in role as (a) client(s), in a facilitation practice of c. 15-20 minutes. You will facilitate without a session plan. A third and fourth person will usually act as observers, in order to offer feedback along with the tutor on the facilitator's practice. Facilitations will be video recorded as a record of the activity.

### How you learn

- Practical workshops led by students with on-going reflective practice.
- Independent research into specialist areas of the different subjects.
- Presentations.
- Peer feedback.

### 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%)
<b>Drama</b> Individual facilitation (75% of drama element) ----- Presentation (25% of the drama element)	40 minutes  ----- ----- 10 minutes	25%
<b>Myth - individual Facilitation</b> (75% of the myth element)	1 hour	25%
<b>Myth - Presentation</b> (25% of the Myth element)	20 minutes	
<b>Laban Movement - Co- facilitation - 50%</b>	50 minutes	25%
<b>Laban Movement- Report 50%</b>	1000 words	
<b>Movement with Touch and sound: Individual Facilitation</b>	15-20 minutes	25%

#### ASSESSMENT NOTES

The work of each strand is assessed separately, as indicated below.

**Strand one: Drama**

Ten minute presentation addressing the selected area of interest and reflecting on the process of facilitation (25% of the mark for this element)  
Individual small group facilitation (75% of the mark for this element)  
Peer assessment (formative) relating to facilitation skills

**Strand two: Myth**

Individual facilitation of a one hour session based around a chosen myth or fairy story (75% of the mark for this element)  
Twenty-minute presentation addressing personal interpretation of the myth and your understanding of its symbolic content (25% of the mark for this element)

**Strand three: Laban Movement**

Co-facilitation of a fifty minute session (50% of the mark for this element)  
1,000-word report including observations using Laban vocabulary and your understanding of the symbolic content of the session (50% of the mark for this element)

**Strand four: Movement with touch and sound**

Individual facilitation of 20 minutes of an individual in role using a movement-with-touch-based intervention (75% of the mark for this element)  
Capacity to critically reflect on interventions during/after observation of film of assessment (25% of the mark for this element)  
Peer assessment (formative) relating to facilitation skills

You must pass all elements of assessment in order to pass the unit (this does not include peer assessments).

The assessment of each strand counts for 25% of the final mark for the unit.

This assessment of the unit as a whole counts for 11% of the final mark for degree classification (MA).

Record System Ref				Version:	1.1
				Effective From:	2015/2016
Title	UNIT 5: PRACTICES 1: APPRENTICESHIP PLACEMENT				
Level	7	Credit Value	20	ECTS	7.5
Hours	Notional student study hours: 150 Timetabled hours: 72				
Unit Leader	Richard Hougham, Alyson Coleman, Alison Kelly and placement supervisors				
Course(s) for which the unit is mainly intended	MA Drama and Movement Therapy (Sesame)			<i>Compulsory</i>	
Prerequisite Learning	N/A				

### Introduction

During the second term you will work with a client group in a health, social service or educational context. This is your first placement. It is undertaken according to a group apprenticeship model. You will work in a team of three, accompanied by a specialist supervisor.

The supervision includes at least two hours with the specialist supervisor each week on site at the placement. This includes twenty minutes running through the session plan and focusing as a group prior to the session. The supervisor is then present within the session, taking part as appropriate and supporting you in your professional practice. The supervisor will then facilitate a forty minute de-briefing and reflection on the session. You will also participate in as much professional liaison and development within the host institution as possible.

### Allocation of Placement

The course team will offer a range of placements in areas where specialist supervision can be provided. The course has partnerships in the community within education, the NHS and healthcare institutions.

Towards the end of the first term, you will be asked to indicate a first and second choice of client group for the spring term. The course team cannot guarantee your first choice, and the final decision regarding placement allocation rests with the course team.

### Aims

This unit aims to enable you to:

- develop practice and scholarship pertinent to the Sesame approach to drama and movement therapy;
- in collaboration with peers and independently, deal systematically and creatively with complex dramatherapy-related issues in unpredictable environments;

### Learning Outcomes

On successful completion of this unit you will have:

- (A5) an understanding of the core processes within the Sesame approach relating to play, drama, myth enactment, Laban movement and movement with touch and sound
- (A7) the role and importance of containment in therapeutic practice
- (A6) reflexivity and the role of supervision as it pertains to the theory and practice of *dramatherapy*
- (A8) *Develop an understanding of the unconscious dynamics within groups through personal experience of group process*
- (B3) engaged productively in the practice and evaluation of dramatherapy, in contemporary contexts
- (D1) negotiate the challenges of working in complex and unpredictable situations e.g. making decisions independently or in dialogue with peers and/or external bodies
- (D2) operate successfully as a professional dramatherapist (e.g. manage time and deadlines; engage confidently in debate; structure and communicate ideas effectively; engage with relevant professionals and professional institutions)
- (C3) work successfully in partnership and small groups.

### Indicative Unit Content

The placement is on a Friday and runs for nine weeks. You will spend the first week in an induction at the institution, going through procedures with your supervisor and meeting other members of staff and possibly clients. In the following eight weeks you will provide a one-hour weekly dramatherapy group, adapting material to meet the individual needs of each client group. This placement practice is supported by coursework at Central, where placement preparation and supervisory sessions are scheduled. Weekly sessions on session planning and a specialist model of dramatherapy supervision are built into the timetable. The unit features:

- weekly facilitation/co-facilitation of session with clients
- meetings with other professionals addressing handover, referral and feedback
- weekly meeting with supervisor before the session to go through the session plan and consider any matters arising from the handover
- weekly meeting after the session for reflection and de-briefing
- writing up of clinical placement reports including assessment reports, session reports and placement summary
- concluding tutorial (individual).

### How you learn

- Individual facilitation and co-facilitation of clients in a host institution.
- Self, peer and guided supervision.
- Tutorial.

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%)
Placement Practice	Normally two individually planned and led sessions	50%
Apprenticeship placement 1 Portfolio	4,000 words	50%
ASSESSMENT DETAIL		
The specialist supervisor and the tutors of the placement preparation and reflection sessions at Central assess this unit.		

You will be assessed on your live practice, your capacity to write reports on placement practice alongside ongoing assessment in the group preparation and reflection sessions at Central. Different sets of assessment criteria are used; one for placement practice and one for critical reflection in reports and the tutors of the group work at Central will moderate the marks for written work and discuss preparation and reflection on practice with regard to the practice mark.

*This unit is assessed by way of the following:*

1. **Placement practice** (to include both facilitation and co-facilitation).  
30% of the mark for this unit.  
This is an assessment of your practice of session facilitation/co-facilitation and other professional responsibilities. The placement supervisor will observe you individually facilitate at least two sessions during the placement and your participation in other professional duties as relevant to the specific placement.

*Your Placement Practice is assessed according to the Criteria for the Assessment of Placement Practice.*

2. **Apprenticeship Placement 1 Portfolio (4,000 words)**  
50% of the mark for this unit.

Your Portfolio should include the following three elements:

1. One 1,000-word Client Assessment Report (in which you provide an assessment of your clients' needs and their presentation).
2. Two 1,000-word Session Reports on facilitated sessions (in which you assess the intentions and outcomes of sessions which you facilitated). One report should address a co-facilitation, the other an individual facilitation.
3. One 1,000-word Placement Report written for the institution (in which you summarise the overall placement aims, reflect on them and evaluate them with examples and offer recommendations for future work).

This assessment counts for 11% of the final mark for degree classification (MA).

#### FAILURE OF THE FIRST PLACEMENT

For the first apprenticeship placement, a mark of 45 - 49 will be deemed a condonable Fail i.e. a student whose mark falls into this mark-band will be allowed to progress to the second placement with counselling that his/her performance is currently below threshold standard. If, however, s/he successfully completes placement two, the mark of 45-49 will be condoned by the Examination Board.

A student failing the first clinical placement with a mark of 44 or below will be required to retrieve this initial failure (at a maximum mark of 50) before being permitted to progress on the course. In practice, this will entail the student's organisation of a retrieval placement setting (with the support of the course team) of at least 8 weeks. This must be completed successfully in time for the student to rejoin the course 12 months hence. Only one retrieval opportunity is allowable, so a student failing this placement will be recorded as having failed the course.

#### ASSESSMENT CRITERIA

- Your Placement Practice is assessed according to the *Criteria for the Assessment of Placement Practice* for the first apprenticeship placement.

Your Portfolio is assessed according to the *Criteria for the Assessment and Marking Descriptors*

Record System Ref	<i>allocated by Academic Records Office</i>		<i>Version:</i>	<i>1.1</i>
			<i>Effective From:</i>	<i>2015/2016</i>
Title*	UNIT 6: PRACTICES 2: APPRENTICESHIP PLACEMENT			
Level*	7	Credit Value	20	ECTS
Notional Student Study Hours*	150 Total hours 72 Timetabled hours			
Unit Leader	Richard Hougham			
Course(s) for which the unit is mainly intended*	MA Drama and Movement Therapy (Sesame)			<i>Compulsory</i>
Prerequisite Learning	N/A			

### Introduction

During the third term you will undertake your second placement, again according to a group apprenticeship model. You will normally work in a setting different from that of your first placement, or in exceptional circumstances (and when deemed appropriate by the course team), continue on from the placement in Term Two. This unit offers an opportunity for you to develop and refine your professional skills in the workplace whilst still receiving specialist supervision. There is continuing support at Central in timetabled time for preparation and reflection.

The supervision includes at least two hours with the specialist supervisor each week on site at the placement as detailed earlier.

The unit aims and the learning outcomes of this second apprenticeship placement are slightly different to your first placement as you refine your practice and further develop your skills in critical reflection.

### Allocation of Placement

The course team will again offer a range of placements. Towards the end of the second term you will be asked to indicate a first and second choice of client group for the summer term. The course team cannot guarantee your first choice, and the final decision regarding placement allocation rests with the course team.

### Aims\*

- Further develop practice and scholarship pertinent to the Sesame approach to drama and movement therapy in collaboration with peers and independently.
- show originality in tackling and solving problems and deal systematically and creatively with complex dramatherapy-related issues in unpredictable environments.
- take risks, be intellectually rigorous and show originality in your application of knowledge in placement settings.

### Learning Outcomes\*

On successful completion of this unit you will have:

- (A5) built upon your understanding of the core processes within the Sesame approach relating to play, drama, myth enactment, Laban movement and movement with touch and sound
- (A7) further developed your understanding of the role and importance of containment in therapeutic practice
- (A6) reflexivity and the role of supervision as it pertains to the theory and practice of *dramatherapy* (A8) *Develop an understanding of the unconscious dynamics within groups through personal experience of group process*
- (B3) engaged productively in the practice and evaluation of dramatherapy, in contemporary cultural contexts
- (D1) negotiate the challenges of working in complex and unpredictable situations e.g. making decisions independently or in dialogue with peers and/or external bodies
- (D2) operate successfully as a professional dramatherapist (e.g. manage time and deadlines; engage confidently in debate; structure and communicate ideas effectively; engage with relevant professionals and professional institutions)
- (C3) work successfully in partnership and small groups.

### Transferable Skills Developed

Clinical therapeutic practice; professional liaison; articulation and evaluation of practice

### Indicative Unit Content\*

The placement is again on a Friday and runs for nine weeks. The unit features:

- weekly facilitation/co-facilitation of session with clients
- meeting with other professionals addressing handover, referral and feedback
- Possible training sessions and/or supervision sessions within the host institution
- weekly meeting with supervisor for one hour before the session to go through the session plan and consider any matters arising from the handover
- weekly meeting for one hour after the session for reflection and de-briefing
- writing clinical placement reports including assessment reports, session reports and placement summary
- concluding tutorial (individual).

This placement may continue into the fourth term, where appropriate, at which point it will be subject to the terms outlined in the Sustained Independent Project unit, below.

### How You Learn\*

- Individual facilitation and co-facilitation of clients.
- Self, peer and guided supervision.
- Tutorials.
- Host institution seminars and workshops.

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%)
Placement Practice	Normally two individually planned and led sessions	50%

Apprenticeship placement 2 Portfolio	4,000 words	50%
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**ASSESSMENT CRITERIA**

The mode of assessment for the second apprenticeship placement follows the same format as the first. There is however a change to the criteria for placement practice that aims to reflect your progression from the first placement. Thus you should note the differences between the assessment criteria of placement one and placement two as detailed in this handbook.

You will again be assessed on both your live practice as well as your capacity to write reports and critically reflect with two different sets of assessment criteria are used- one for placement practice and one for critical reflection in reports

Record System Ref				Version:	1.1
				Effective From:	2013/2014
Title	UNIT 7: SUSTAINED INDEPENDENT PROJECT (SIP)				
Level	7	Credit Value	60	ECTS	30
Hours*	<p>Notional student study hours: 600 (inc timetabled hours: 40; 80 sessions with clients)</p> <p>The exact breakdown of hourage will be specified in the unit briefing paper. A minimum of ten hours contact time is expected. Each MA has different requirements for teaching depending upon the assessed outcomes of the unit. It is the norm for supervision to be completed by July, however.</p>				
Unit Leader	Richard Hougham				
Course(s) for which the unit is mainly intended	MA Drama and Movement Therapy (Sesame)				<i>Compulsory</i>
Prerequisite Learning	Completion of all taught units				

### Introduction

In this unit you complete the remaining 82 sessions of client contact in order to fulfil the HPC criteria regarding professional qualification. You will work in one or more placement settings that will normally be for three days a week. You will work with both groups and one-to-one. You will write up a portfolio in which you engage at greater length and in greater depth than previously on the course with issues in both your personal practice and in the larger field of dramatherapy. The unit concludes with a *viva voce* examination in which, as an emergent professional practitioner, you articulate your understanding of the Sesame approach to dramatherapy and its application.

### Aims

This unit aims to enable you to:

- develop practice and scholarship pertinent to the field with particular emphasis on the Sesame approach to drama and movement therapy
- understand how the boundaries of drama and movement therapy are advanced through sustained and intense practice and research
- in collaboration with peers and independently, show originality in tackling and solving problems and deal systematically and creatively with complex dramatherapy-related issues in unpredictable environments.

### Learning Outcomes

On successful completion of this unit you will have:

- (B1) demonstrate your systematic understanding and critical awareness of relevant theoretical knowledge and its impact upon practice in drama therapy

- (B2) develop intellectual rigour and conceptual understanding enabling you to: undertake advanced scholarship and sustained research; critically evaluate and reflect upon your own and others' relevant current practice, research and research methodologies
- (B3) Engage productively in the practice and evaluation of dramatherapy, in terms of current epistemologies of dramatherapy in contemporary cultural contexts
- (C1) use and evaluate relevant practices applicable in dramatherapy, sometimes experimenting with new and/or original ideas
- (C4) work successfully in partnership and small groups
- (D1) negotiate the challenges of working in complex and unpredictable situations e.g. making decisions independently or in dialogue with peers and/or external bodies
- (D2) operate successfully as a professional dramatherapist (e.g. manage time and deadlines; engage confidently in debate; structure and communicate ideas effectively; engage with relevant professionals and professional institutions)
- (C3) work successfully in partnership and small groups.

### Indicative Unit Content

The fourth term runs from July to March (end of Spring Term). During this period you will undertake placements independently or as a co-facilitator and compile your Professional Portfolio.

This unit is partly prepared for by your work during the *Performing Research* unit. You are introduced to protocols of setting up an independent placement. You identify your proposed placement institution(s) and outline the prospective terms of your work in this context.

### Supervision Arrangements

The bulk of your client contact hours happen in this unit and the role of the individual supervisor is to offer you support, teaching and guidance as you develop autonomy and confidence in your practice. The individual supervisor is also required to assess your progress and developing skills, by way of a report to the course team. A core part of the reflection by your supervisor will be the way in which you make use of supervision itself. The supervision process is seen as a focus for your developing skills as a reflective practitioner, where you are able to bring the challenges of your practice and actively problematise your work.

During the SIP you will:

- plan and facilitate sessions
- attend individual supervision
- write appropriate clinical notes and reports
- attend group supervision at Central
- attend lectures and workshops at Central
- undertake research for your Critical Review.

### How You Learn

- Independent placement practice.
- Group and peer supervision.
- Tutorials.
- Individual research and scholarship.
- Specialist lectures and studio 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%)
Client Contact	82 sessions	Pass/ Fail
Supervisors report	500 words	Pass/Fail
Portfolio	10,000 words	70%
Viva	40 minutes	30%
ASSESSMENT DETAIL		
<p>This unit is assessed by way of four elements:</p> <ol style="list-style-type: none"> <li> <p><b>1. Successful completion of requisite number of hours of client contact</b></p> <p>This is demonstrated through the provision of monitoring forms, coupled with reports pertaining to your professional conduct completed by an appropriate professional at your host institution. (Pass/Fail)</p> </li> <li> <p><b>2. 500-word independent supervisor's report</b></p> <p>This will form the basis of a tutorial session where you will complete a self-assessment in relation to the criteria below. The supervisor's final report (completed subsequent to the tutorial session) will be submitted to the course leader at least two weeks prior to the viva as part of the assessment of the SIP.</p> <p>The supervisor's report constitutes a formative rather than a summative assessment. That is, it does not carry a mark and therefore does not contribute to your final weighted mark for the unit. However, it assists in reflecting upon your development through the work of the unit and particularly in your reflection upon such work as part of the viva. The report is available to the course team in advance of the viva, and relevant elements from the report may form part of discussion during the viva. (pass/fail)</p> <p><i>Criteria for assessment for the supervisor's report</i></p> <ul style="list-style-type: none"> <li>▪ The extent of your preparation for and proactivity in the supervisory process.</li> <li>▪ The extent to which you work reflectively and openly with regard to learning points of clinical practice.</li> <li>▪ The extent to which you evidence an understanding of psychodynamic processes within dramatherapy practice.</li> </ul> </li> <li> <p><b>3. 10,000-word Portfolio comprising:</b></p> <p><b>5,000-word Extended essay</b></p> <p>You will undertake an essay of a specific area relevant to dramatherapy practice. You agree your suggested topic in advance with your tutor.</p> <p><b>4,000-word Placement Report</b></p> </li> </ol>		

This will be a critical reflection on your Independent Placement(s) and will include contextualisation of the host institution(s), an account of the trajectory of your activity, relevant critical incidents, the development of your practice as a dramatherapist, and relevant ethical considerations (see briefing paper).

#### **One 1000-word Plan for ongoing professional development**

You will formulate a prospective professional development plan for after you leave the course and for your first year of professional employment. You will refer to the HPC standards of proficiency to self-assess areas of strength and of development.

*THE MARK AWARDED FOR THE PORTFOLIO COUNTS FOR 70% OF THE FINAL MARK FOR THIS UNIT*

#### **4. 40 minute *viva voce* examination**

The *viva* asks you to demonstrate a critical and reflective understanding of the Sesame approach in relation to i) the clinical work undertaken throughout the course and ii) the wider field of arts therapies disciplines. The panel will have seen your Portfolio and will have formulated a number of questions which bear upon the above considerations prior to the *viva*.

*THE MARK AWARDED FOR THE VIVA COUNTS FOR 30% OF THE FINAL MARK FOR THIS UNIT*

You must pass all elements in order to pass the unit.

This assessment counts for 34% of the final mark for degree classification (MA).

#### **ASSESSMENT CRITERIA**

Your Portfolio is given a single mark and is assessed according to the *Criteria for the Assessment and Marking Descriptors*

Your *Viva* is assessed according to the *Criteria for the Assessment and Marking Descriptors*

## FRAMEWORK CRITERIA FOR ASSESSMENT AND MARKING CRITERIA

*These will be included in the Course Handbooks for all courses in the Framework. They are approved for the Framework as a whole. The assessment criteria for individual units are selected from these criteria.*

### **Assessment criteria**

Not all the assessment criteria apply to each unit although all will be incorporated *across* each Masters course. (The three compulsory units include all these criteria already.) 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.

Work is assessed on evidence of:

- sustained, independent written argument
- progress in relevant practice-based techniques
- taking creative risks, selecting and implementing from these appropriately
- originality in the application of knowledge in relation to the matter of the unit
- analytical and critical awareness of relevant contemporary issues
- intellectual engagement
- understanding and effective use of research and advanced scholarship
- recognising practice that is at the boundaries of the specialism
- successful collaborative processes
- tackling and solving problems and dealing with complex situations in professionally-related environments.

### **Assessment descriptors (relating to the assessment criteria)**

Work that is marked near a borderline is likely to have characteristics of work in the next closest bracket, but these are outweighed by characteristics described in the bracket in which the work is placed. The languages of these descriptors will be used by staff in feedback to make clear the level the student has reached. In addition, tutors will make reference to the learning outcomes and whether these have therefore been achieved.

#### **80% and over (distinction)**

Your written work demonstrates a fluent, lucid and advanced argument of a near-publishable level. You show exceptional evidence of progress in specific techniques relevant to the practical work of the unit. You have demonstrated a highly impressive exploration of creative risks and options and selected and implemented ideas with acuity. There is clear and sustained evidence of originality in your applications of knowledge in practice. You have demonstrated excellent qualities of analysis and critical awareness of contemporary issues throughout the unit. Your levels of intellectual engagement are exceptional; you have developed original knowledge making use of extensive and highly complex research. You display strikingly effective practice, demonstrating an advanced understanding of the boundaries of your specialism. You work at the highest of standards in group situations (if relevant), exercising most effective collaborative strategies. There is evidence of exceptional ability in tackling and solving problems and addressing complex situations in professionally-related environments. The work is characterised by its sustained excellence and is of equivalent achievement to striking professional practice at the forefront of its field.

#### **70% and over (distinction)**

Your written work demonstrates sustained, advanced argument at an academically high level. You show outstanding evidence of progress in specific techniques relevant to the practical work of the unit. You have demonstrated an impressive exploration of creative risks and options and selected and implemented ideas with acuity. There is clear evidence of originality in your applications of knowledge in practice. You have demonstrated very good qualities of analysis and critical awareness of contemporary issues in the unit. Your levels of intellectual engagement are impressive; you have developed areas of original knowledge, making use of extensive and complex research. You display most effective practice, demonstrating an advanced understanding of the boundaries of your specialism. You work at high standards in group situations (if relevant), always exercising effective collaborative strategies. There is evidence of clear ability in tackling and solving problems and addressing complex situations in professionally-related environments. The work is characterised by excellence and is of equivalent achievement to professional practice at the forefront of its field.

### **60% and over**

Your written work demonstrates a sustained and clear argument. You show very good evidence of progress in specific techniques relevant to the practical work of the unit. You have demonstrated an effective exploration of creative risks and options and selected and implemented ideas appropriately. There is clear evidence of originality in your applications of knowledge in practice. You have demonstrated good qualities of analysis and critical awareness of contemporary issues in the unit. Your levels of intellectual engagement are good; you have often made use of detailed research. You display effective practice, demonstrating a good understanding of the boundaries of your specialism. You work well in group situations (if relevant), frequently exercising effective collaborative strategies. There is evidence of good ability in tackling and solving problems and addressing complex situations in professionally-related environments. The work is of a good standard and, on several occasions, is equivalent to professional practice at the forefront of its field.

### **50% and over**

Your written work demonstrates a developed argument that is reasonably sustained. You show evidence of progress in specific techniques relevant to the practical work of the unit. You have demonstrated exploration of creative risks and options and selected and implemented ideas appropriately. There is evidence of originality in your applications of knowledge in practice. You have demonstrated reasonably good qualities of analysis and critical awareness of contemporary issues in the unit. Your levels of intellectual engagement are adequate; you have made use of research at times. Your practice is at a reasonable standard, and you have demonstrated an understanding of the boundaries of your specialism. You contribute to group situations, adopting reasonably effective collaborative strategies for most of the time. There is evidence of some ability in tackling and solving problems and addressing complex situations in professionally-related environments. The work is of a fair or good standard and, on occasion, is equivalent to professional practice at the forefront of its field. It is likely to be reasonably strong in some areas but less developed in others, and it may be inconsistent.

### **40-49% (fail)**

Your written work demonstrates an argument but one that is only sporadically sustained. You show limited evidence of progress in specific techniques relevant to the practical work of the unit. You have only occasionally demonstrated exploration of creative risks and options and selected and implemented ideas appropriately. There is limited or little evidence of originality in your applications of knowledge in practice. You have demonstrated limited qualities of analysis and critical awareness of contemporary issues in the unit. Your levels of intellectual engagement were not always adequate; you have made little use of research. Your practice is not always of a

reasonable standard, and you have rarely demonstrated an understanding of the boundaries of your specialism. You contribute to group situations, although you do not often adopt effective collaborative strategies. There is limited evidence of ability in tackling and solving problems and addressing complex situations in professionally-related environments. The work is only of a fair standard and is rarely equivalent to professional practice at the forefront of its field. You have not sufficiently demonstrated that you have met the learning outcomes of the unit, although it is likely that your work shows potential.

**Less than 40% (fail)**

Your written work does not sufficiently demonstrate an argument. You show insufficient evidence of progress in specific techniques relevant to the practical work of the unit. You have rarely or never demonstrated exploration of creative risks and options and selected and implemented ideas appropriately. There is little or no evidence of originality in your applications of knowledge in practice. You have rarely demonstrated qualities of analysis and critical awareness of contemporary issues in the unit. Your levels of intellectual engagement were inadequate; you have made little or no use of research. Your practice is not of a good enough standard, and you have not demonstrated an understanding of the boundaries of your specialism. Your contribution to group situations is very limited, as are your effective collaborative strategies. There is little or no evidence of ability in tackling and solving problems and addressing complex situations in professionally-related environments. The work is not equivalent to professional practice at the forefront of its field. You have not demonstrated that you have met the learning outcomes of the unit.

The following additional information from the Framework Handbook will be included in the course virtual learning environment (VLE), Learnzone for students:

- relevant parts of the assessment strategy and weightings;
- student support and the template for tutorial record-keeping
- details about staff contacts.

## DRAMA AND MOVEMENT THERAPY PRACTICE

### Key Texts

- Pearson, J. (1997) *Discovering the Self through drama and movement - the Sesame approach*, London, Jessica Kingsley  
 Lindkvist, M. (1998) *Bring White Beads when you call upon the Healer*, USA, Rivendell  
 Slade, P. (1965) *Child Drama*, London, Hodder & Stoughton  
 Laban, R. (1971) *Mastery of Movement*, McDonald & Evans

BADTH: *Code of Practice*

HPC: *Standards of Conduct, Performance and Ethics*

### Supportive texts

- Bloom, K. (2006) *The Embodied Self, Movement and Psychoanalysis*, Karnac Books  
 Brook, P. (2008) *The Empty Space*, London, Penguin  
 Campbell, J. (1987) *The Power Of Myth*, London, Doubleday  
 Estes, C.P. (1992) *Women Who Run With the Wolves*, Rider,  
 Gersie, A. & King N, (1990) *Storymaking in Education and Therapy*, London, Jessica Kingsley.  
 Hartley, L. (2004) *Somatic Psychology, Body, Mind and Meaning*, Whurr Publishers  
 Jennings, S. (1995) *Theatre, Ritual and Transformation*, London, Routledge  
 Johnstone, K. (2007) *Impro*, London Methuen Drama  
 Jones, P. (2008) *Drama as Therapy* (second edition), London, Routledge  
 Jung, C.G. (1990) *Man and His Symbols*, Arkana, London  
  
 Newlove, J. Dalby, J. (2004) *Laban for All*, Nick Hern Books  
 Roose-Evans, J. (2009) 'Ritual' - DVD keynote at the ECARTE conference hosted by CSSD  
 Saban, M. (2008) 'Fleshing out the Psyche' - key note at day conference hosted by CSSD and Sesame Institute  
 Sherborne, V. (1990) *Developmental Movement for Children*, Cambridge University Press, 1990

### Sesame in context

- Bowlby, R. (2001) 'Attachment' (DVD)  
 Channel 4 films (1999) 'Did you used to be R.D. Laing?' (DVD)  
 Channel 4 films (1994) 'Melancholia' (DVD)  
 (2004) 'Matter of Heart' (DVD)  
 Hermanns, S. (2008) 'The Making of Sesame' (DVD)

### Preparation for Clinical Practice

- Jennings, S., Cattanach, A., Mitchell, S., Chesner, A. & Meldrum, B. (1994) *The Handbook of Dramatherapy*, London, Routledge  
 Jennings, S. (1992), *Dramatherapy: Theory and Practice 2*, London, Routledge

### Drama

- Boal, A (1992) *Games for Actors and Non-Actors*, London, Routledge  
 Boal, A (2000) *Theatre of the Oppressed*, London, Pluto Press

- Brook, P. (1993) *There are no Secrets*, London, Methuen
- Cox, M. (1992) *Shakespeare Comes to Broadmoor: The Actors are Come Hither - The Performance of Tragedy in a Secure Psychiatric Hospital*, London, Jessica Kingsley Publishers
- Grant, L. T. (2004) *Carnivalitis: The Conflicting Discourse of Carnival*, New York, Yacos
- Green, G. (2007) *Trinidad Carnival: The Cultural Politics of a Transnational Festival*, Bloomington and Indianapolis, Indiana University Press
- Rhone, T. (1987) *Old Story Time and Smile Orange*, London, Longman
- Salas, J. (1993) *Improvising Real Life: Personal Story in Playback Theatre*, USA, Kendall Hunt Pub Co
- Johnstone, K. (2007) *Impro*, London Methuen Drama
- Gersie, A. (1991) *Storytelling in Bereavement*, London, Jessica Kingsley

## Myth

- Lopez-Pedraza, R. (1989) *Hermes and His Children*, Switzerland, Daimon
- Otto, W. (1954) *The Homeric Gods*, Thames and Hudson, London
- Schechner, R. (1993) *The future of ritual: writings on culture and performance* London: Routledge
- Stevens, A. (1996) *Private Myths, Dreams and Dreaming*, London, Penguin
- Turner, V. (1982) *From Ritual to Theatre, The Human Seriousness of Play*, PAJ: New York
- Von Franz, M.L. (1995) *Creation Myths*, Shambhala, London.

## Laban

- Dexter Blackmer, J. (1989) *Acrobats of Gods, Dance & Transformation*, Inner City books,
- Laban, R. (1984) *A Vision of Dynamic Space*, The Falmer Press
- Newlove, J. (1993) *Laban for Actors and Dancers*, Nick Hern Books
- Pallero, P. (ed.) (1999) *Authentic Movement*, J.K.Publishers
- Payne, H. (ed.) (1992) *Dance Movement Therapy: Theory & Practice*, Routledge
- Wethered, A.G. (1993) *Movement and Drama in Therapy*, J.K.Publishers

## Movement with touch and sound

- Anderson, R. & Segal, H. (1992) *Clinical Lectures on Klein & Bion*, London, Routledge
- Auton, N. (1989) *Touch: an exploration*, London, Darton Longman & Todd Ltd.
- Berry, P. (1982) *Echo's Subtle Body*, Connecticut, Spring Publications
- Colton, H. (1989) *Touch Therapy*, London, Kensington Publishing Corp.
- Keleman, S. (1979) *Somatic Reality*, London, Center Press
- Keleman, S. (1975) *The Human Ground*, Center Press
- Keleman, S. (1985) *Your Body Speaks its Mind*, Center Press  
Rivendell House, 1998
- Hunter, M. Struve, J. (1997), *The ethical use of touch in psychotherapy*, Sage publications
- McNeely, D.A. (1987) *Touching: Body therapy and Depth Psychology*, Inner City Books
- Montagu, A. (1986) *Touching - The Human Significance of The Skin*, Harper and Row
- Reeves, P. (1999) *Women's Intuition*, Conari press
- Rosenberg, J.L. (1985) *Body, Self and Soul, Sustaining Integration*, Humanics Limited
- Totton, N. (2003) *Body Psychotherapy, an introduction*, Open University press
- Olsen, A. (1998) *Bodystories - a guide to experiential anatomy*, University press of New England

Vaughan, F.E. (1979) *Awakening Intuition*, anchor books

## PYSCHOLOGY - ANALYTICAL AND DEVELOPMENTAL

### Key Texts

- Gerhardt, S. (2004) *Why Love Matters: How Affection Shapes a Baby's Brain*, Routledge.  
Jung, C.G. (1993) *Memories, Dreams and Reflections*, Fontana  
Rayner, E. et al (2005) *Human Development, An Introduction to the Psychodynamics of Growth, Maturity and Aging*, Routledge  
Storr, A. (1986) *The Essential Jung*, Fontana  
Winnicott, D. (1992) *Playing and Reality*, Routledge

### Supportive texts

- Frankel, Richard. (1988) *The Adolescent Psyche*, London, Routledge  
Fonagy, P. (2001) *Attachment Theory and Psychoanalysis*, Other Press.  
Jacobs, M. (2005) *The Presenting Past: The core of psychodynamic counselling and therapy*, Open University Press  
Hauke, C. (2000) *Jung and the postmodern: the interpretation of realities*, London, Routledge  
Huskinson, Lucy. (2004) *Nietzsche and Jung: the whole self in the union of opposites*, USA: Brunner Routledge  
Jung, C. G. (1991) *Development of Personality*, Routledge  
Kalsched, D. (1996) *The Inner World of Trauma: Archetypal Defences of the Personal Spirit*, Routledge  
Klein, J. (1993) *Our Need for Others and Its Roots in Infancy*, Routledge  
Lowe, G. (1987) *The Growth of Personality: From Infancy to Old Age*, Pelican  
Mauger, B (1998) *Songs from the Womb: Healing the Wounded Mother*, The Collins Press.  
Stern, D. (2000) *The Interpersonal World of the Infant*, Basic Books  
Stevens, R. (1983) *Erik Erikson: An Introduction*, Open University Press  
Wright, K. (1991) *Vision and Separation: Between Mother and Baby*, Aronson.  
Von Franz, M.L. (1998) *C G Jung: his myth in our time. Studies in Jungian Psychology by Jungian Analysts*, Canada: Inner City Books  
Von Franz, M.L. (1996) *The Interpretation of Fairytales*, Shambhala  
Woodman, M. (1982) *Addiction to Perfection*, Inner City

## PERFORMING RESEARCH

### Key Texts

**KEY RESOURCE FOR ALL COURSES:** *Performing Research Resource Pack* edited by Tony Fisher and Louise Owen - <http://intranet.cssd.ac.uk/web/intro.html>

- Atkinson, T. & Claxton, G. (2003) *The Intuitive Practitioner: On the Value of not Always Knowing What One is Doing*, Milton Keynes, Open University Press.  
Bannerman, C. , Sofaer, J. and Watt, J. (2006) *Navigating the Unknown*, London, Middlesex University Press  
Barrett, E. & Bolt, B. (2007) *Practice as Research: Approaches to Creative Arts Inquiry*, New York, St Martin's Press.  
Bolt, G. (1998) *Writing as a Reflective Practitioner with Wisdom*, <http://www.shef.ac.uk>  
Reinelt, J.G, Roach, Joseph (ed.) (2007) *Critical Theory and Performance*, University of Michigan Press

Phillip B. Zarrilli, Bruce McConachie, Gary Jay Williams, Carol Fisher Sorgenfrei (2010) *Theatre Histories: an introduction* Routledge  
Barrett, E and Bolt, B. (ed) (2010) *Practice as Research: Approaches to Creative Arts Enquiry* Tauris,  
Riley, Shanon Rose, Hunter, Lynne, ed. (2009) *Mapping landscapes for performance as research : scholarly acts and creative cartographies*, Basingstoke: Palgrave Macmillan  
Kershaw, B. and Nicholson, H. (2011) *Research Methods in Theatre and Performance Studies*, Edinburgh, Edinburgh University Press.  
Pavis, Patris. (1998) *Dictionary of the Theatre : Terms, Concepts, and Analysis*, U. of Toronto Press  
Romanyshyn, R. (2007) *The Wounded Researcher: Research with Soul in Mind*, New Orleans, LA, Spring Journal Books  
Sonyini Madison, D. (2005) *Critical Ethnography: Method, Ethics and Performance*, London, Sage.

## Supportive Reading

### Journals

Not all these journals will be relevant to each course. However, all of them will contain articles that address research into relevant fields.

*CTR, Arts in Psychotherapy, NTQ, Performance Research Theatre Journal, RIDE, TDR, TDPT, TRI, PAJ*

### Websites

<http://www.bris.ac.uk/parip/index.htm>

'Practice as Research in Performance' (PARIP) was a five-year project directed by Professor Baz Kershaw and the [Department of Drama: Theatre, Film, Television](#) at the [University of Bristol](#). It was funded by the [Arts and Humanities Research Board](#). PARIP has now finished.

PARIP's objectives were to investigate creative-academic issues raised by practice as research, where performance is defined as performance media: theatre, dance, film, video and television. As a result of PARIP's investigations, in collaboration with colleagues, educational institutions and professional bodies throughout the UK and Europe PARIP, aimed to develop national frameworks for the encouragement of the highest standards in representing practical-creative research within academic contexts. Many of the research papers delivered throughout the various conferences can be accessed online.

<http://www.rescen.net/>

ResCen, the Centre for Research into Creation in the Performing Arts, is a multi-disciplinary, artist-driven research centre. It is designed to be a bridge between academia and the practices of professional performing artists. Established in 1999, its base is at Middlesex University in North London.

ResCen is centrally concerned with the artist at work, and with the ways in which the working artist, under the usual pressures of the arts marketplace, can be enabled to:

- reflect on her/his own creative processes
- document these processes, and
- make these materials, musings and critical reflections available to the wider international arts community and the university.

## FACILITATION PRACTICE

### Key Texts

- Clarkson, P. (1994) *The Therapeutic Relationship*, London, Whurr  
Colman, A. (2001) *Up From Scapegoating, Awakening Consciousness in groups*  
Pelham, G. & Stacy, J. (1999) *Counselling Skills for Creative Arts Therapists* London, Worth  
Roose-Evans, J. (1995) *Passages of the Soul*, Element, London

### Supportive Reading

- Benson, Jarlath F. (2001) *Working more creatively with groups 2<sup>nd</sup> ed.* London: Routledge  
Bion, W R. (1987) *Experiences in groups and other papers. Reprint ed.*  
London: Tavistock Publications  
McLaren, P. and Leonard, P. (1992) *Paulo Freire: a critical encounter*, London, Routledge.  
Murray, E. (1990) *Varieties of Dramatic Structure: a study of theory and practice* Lanham, University Press of America.

## PRACTICES 1: APPRENTISHIP PLACEMENT

### Key Texts

- Casement, P. (1985) *On Learning From the Patient*, New York, Tavistock Publications  
Gersie, A. (1990) *Storymaking in Education and Therapy* London, Jessica Kingsley  
Krause, I.B. (1998) *Therapy Across Culture*, London, Sage

HPC - Standards of Proficiency

[http://www.hpcuk.org/assets/documents/100004FBStandards\\_of\\_Proficiency\\_Arts\\_Therapists.pdf](http://www.hpcuk.org/assets/documents/100004FBStandards_of_Proficiency_Arts_Therapists.pdf)

### Supportive Reading

- Yalom, Irvin D. (1995) *The theory and practice of group psychotherapy 4<sup>th</sup> ed.*  
New York: HarperCollins.  
Axline, V. (1964) *Dibs* London, Penguin  
Casson, J. (2004) *Drama, psychotherapy and psychosis: dramatherapy and psychodrama with people who hear voices*, New York, Brunner-Routledge.  
Bouzoukis, C. (2001) *Paediatric dramatherapy: they couldn't run, so they learned to fly*, Philadelphia: Jessica Kingsley Publishers.  
Andersen-Warren, M. and Grainger, R. (2000) *Practical approaches to dramatherapy: the shield of Perseus*, London, Jessica Kingsley.  
McNiff, S. (1992) *Art as Medicine*, London, Shambhala.  
USA, Chiron.  
Jennings, S. (1995) *Dramatherapy for children and Adolescents*, London, Routledge.  
Jennings, S. Cattanach, A. Mitchell, S. Chesner, A. (1994) *The Handbook of Dramatherapy*, London, Routledge.  
Grainger, R. (1990) *Drama and Healing - The Roots of Dramatherapy*, London, Jessica Kingsley.

## SUSTAINED INDEPENDENT PROJECT

### Key Texts

- Hermanns, S. (2008) '*The Making of Sesame*' (DVD)

- Jung, C.G. (Edited by Shamdasani, S) (2009) *The Red Book, Liber Novus*, W.W. Norton, London
- Roose-Evans, J. (2009) '*Ritual*' - keynote at the ECArTE conference hosted by CSSD
- Saban, M. (2008) '*Fleshing out the Psyche*' (DVD) - key note at day conference hosted by CSSD and Sesame Institute

## Journals

- *Arts in Psychotherapy*
- *Harvest*
- *British Association of Dramatherapists*

Indicative journal research may include:

*Contemporary Theatre Review* [electronic journal]

*New Theatre Quarterly* [electronic journal]

(Full text articles online with an ATHENS number, available from the Library.)

## Collected Works of Jung

KEY FACTS	
COURSE NAME	MA Drama and Movement Therapy (Sesame)
TEACHING INSTITUTION	The Royal Central School of Speech and Drama, London
AWARDING BODY	University of London
FHEQ	The MA Drama and Movement Therapy (Sesame) is a qualification at Level 7 in the Framework for Higher Education Qualifications in England, Wales and Northern Ireland, carrying 180 credits at level 7.
AWARD(S)	MA (180 credits) A PG Dip may be awarded on the basis of 120 credits to a student who has not passed the 60 credit Sustained Independent Project.
FINAL AWARD NAME	Master of Arts in Drama and Movement Therapy (Sesame)
MODE OF STUDY	Full-time only
EUROPEAN CREDIT TRANSFER SCHEME (ECTS)	The MA is a qualification at the end of the second cycle as defined within the European Higher Education Area, carrying 90 ECTS credits
ACCREDITATION	N/A
LANGUAGE OF STUDY	English
EXTERNAL BENCHMARKS	Framework for Higher Education Qualifications in England, Wales and Northern Ireland (FHEQ)

#### COURSE APPROVAL

Version no:	1.5
Approved:	ARO: 08/07/2015
Entry from:	2015/2016 onwards

#### EXTERNAL EXAMINER INFORMATION

Name	Position	Organisation	Tenure (MM/YY)
Prof. Phil Jones	Reader	UCL, Institute of Education	09/14 - 04/19

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