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# **MA THEATRE CRITICISM AND DRAMATURGY**

COURSE SPECIFICATION AND UNITS

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## COURSE SPECIFICATION

### INTRODUCTION TO THE COURSE

As part of the Postgraduate area of Central, you will be part of a thriving community - with a shared vision of learning - able to research your own particular field and test its boundaries. As a participant in the international MA Theatre Criticism and Dramaturgy, supported by this school-wide framework for research and experimentation, you will participate in shaping the future of theatre and performance practice and scholarship.

The cultural hub of London is the venue for the MA Theatre Criticism and Dramaturgy (MA TCD). The course balances theoretical study of theatre and performance with the development of diverse skills for dramaturgy and criticism, with applications in scholarship and across the creative industries. Engaging with theatre and performance practice of the past and the present, and attuned to the economy and ecology of the landscapes in which it takes place, MA TCD students embrace Central's unique status as a conservatoire and a University of London college, a vibrant setting fostering the international theatre practice and scholarship of the future.

This course is taught by way of six units, each of which is self-contained, focusing on a specific aspect of theatre and performance, followed by a final independent unit. At all points, learning combines critical reflection and the development of specific skills relevant to theatre criticism and dramaturgy with a focus on appropriate outputs and practices (including reviews, funding bids, essays, articles, and presentations).

At various points, MA TCD students work collectively with students from across Central's masters portfolio, emerging theatre practitioners and scholars with a range of specialisms and interests. Learning opportunities include seminars and lectures, classwork, independent research, group work, and field study in and around London or other cities. Students can develop their particular research interests and their professional profile in the final unit, the Sustained Independent Project (SIP). This unit, taking place following the summer term, gives students the chance to work intensively in a specific area, with tutoring and support from faculty. Students determine their own focus for the SIP in conjunction with tutors, and projects may take the form, for example, of a scholarly intervention or a critical report relevant to theatre-sector issues and concerns.

Each unit is intensive and, where appropriate, may be delivered with the participation of relevant experts (e.g. theatre journalists, arts managers, academic specialists) or in partnership with cultural organisations. Students have the opportunity in the third term to take an option unit hosted by another MA course.



*Archiving Practices, Practising Archives unit*

With its reputation for professional theatre training and strong links with industry, Central provides the base for a wide-ranging study of theatre and performance. The MA Theatre Criticism and Dramaturgy necessitates work alongside students from different MA courses in the School, giving opportunities for rich exchanges and for MA Theatre Criticism and Dramaturgy students to analyse and contribute to exciting new work as it emerges. MA Theatre Criticism and Dramaturgy students benefit from the rich research resources of the University of London.

### WHO IS THE COURSE FOR?

The course is a degree that attracts a variety of candidates, and is suitable for a wide range of career pathways. It might, for example, suit those who wish to train for employment in the arts industry (e.g. dramaturgy, theatre criticism or journalism, arts management, administration, and policy-making) or who seek to develop an academic career, either in the UK or elsewhere. It is appropriate for those with an international perspective on theatre and performance, and those who wish to take advantage of the opportunities afforded by London's vivid theatrical history and its lively contemporary scene. The course allows for both vocational specialism (for example in print or media journalism) and subject specialism (for example in Shakespeare studies), and might suit those who wish to deepen their understanding of issues relating to theatre and performance with a view to pursuing further study (e.g. PhD research) and/or teaching after completion of the MA. MA Theatre Criticism and Dramaturgy offers a unique opportunity for those wishing to benefit from being in a specialist conservatoire within the wider University of London, and is particularly relevant to many overseas students.

### DISTINCTIVE FEATURES OF THE COURSE AT CENTRAL

- Your study will take place from the particular vantage point of the critic or dramaturg in examining theatre and performance practice.
- You will make close connections with the theatre industry in London, through Central's established partnerships with key institutions.
- The course provides extensive study opportunities connected with specified outputs, echoing

those that are standard in areas such as arts management, theatre journalism and academic scholarship.

- The course is academically rigorous, offering opportunities for critical and analytic work within an HE conservatoire.

## EDUCATIONAL AIMS

The aims and learning outcomes of the MA in Theatre Criticism and Dramaturgy are closely informed by Central's M (Masters) Framework principles.

The MA in Theatre Criticism and Dramaturgy gives you the opportunity to:

- gain knowledge informed by a broad approach to academic and professional disciplines addressing theatre and performance, and developing new knowledge in this area
- become intellectually rigorous and show originality in your application of knowledge in, for example, practical realisation, models of practice, and in sustained written arguments debating the field
- understand how the boundaries of theatre and performance are shaped through research
- share learning with students on other courses
- show originality in tackling and solving problems and deal systematically and creatively in unpredictable environments both in individual and collective work
- develop practice and scholarship pertinent to the field

## 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 Theatre Criticism and Dramaturgy at Central:

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

- (A1) critical debates, concepts and discourses in the field of theatre and performance studies
- (A2) relevant theories and research methodologies including those most appropriate for the study of theatre and performance, with focus on historical and contemporary work
- (A3) selected social values, practices and policies which help to shape the landscape of contemporary theatre
- (A4) a range of skills and strategies from the cultural industry

**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 performance practices
- (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) analyse historical and contemporary theatre-related topics of enquiry (artefacts, documents, buildings, events, institutions)
- (B4) analyse a range of source materials (e.g. published writings, archival documents, theatre architecture, visual and sound media, productions, interviews and your workplace experience) in order to draw conclusions regarding issues in theatre practice and scholarship

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

- (C1) use relevant practices in theatre studies with a critical perspective, sometimes

experimenting with new and/or original ideas

- (C2) track down and evaluate information from a range of sources, for example through archival research and interviews
- (C3) present information in a range of formats, including generating 'industry-standard' outputs;
- (C4) analyse and examine your own and others' scholarly work, understand and formulate theories and strategies based on such work

**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. taking creative risks; making decisions independently or in dialogue with peers and/or external bodies, working in a pluralistic urban environment
- (D2) engage with relevant industries
- (D3) take creative and intellectual risks



## LEARNING, TEACHING AND ASSESSMENT METHODS

The course is structured over a calendar year of four terms. There are two units in each of the first three terms, and a personal project that takes place over the fourth. Part-time students take one unit per term.

The curriculum is designed to allow for a focused approach to each area of study, allowing students to develop a range of knowledge, and preparing the students for their independent study in the final term. Students may choose to specialise in any of the broad areas represented by each unit, and will agree a topic for their dissertation or portfolio with the course leader.

The majority of the work on the course will be independent or group study, and weekly seminars for each unit will offer intensive preparation for this by way of seminars, lectures, visits from appropriate speakers, 'field trips', visits to sites, guided sessions in archives, etc. The course features a number of learning and teaching styles, and students are encouraged to prepare work for each session, with a number of presentations (individual or group) throughout each unit.

The course is assessed through assignments submitted for each unit, and through the Sustained Independent Project which makes up the work of the final term. Hand-in dates are set for the beginning of the term following the unit to which it pertains, allowing students to benefit from all of a unit's sessions in the preparation of their work.

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).

## **OPTIONS**

This MA offers students a 20 credit choice for unit 6. The list of option units available will be published annually. Students requiring advice on the choice of option should consult with their Course Leader. The Unit Outlines of option units will be published in the 'MA/MFA Options' booklet.

Places on option units are restricted and the School cannot guarantee that all students will receive their first choice of option.

## **PLACEMENT AND WORK-BASED LEARNING**

This course does not comprise any mandatory placement or work-based learning.

## **DISCLOSURE AND BARRING SERVICE (DBS)**

This course does not require students to undergo a criminal records check from the Disclosure and Barring Service (DBS) for registration on the course.

**INDICATIVE TIMETABLE**

<b>TERM 1</b>	<i>Critical Contexts: Drama, Theatre and Performance Studies</i>	
	<i>Cultural Landscapes</i>	
<b>TERM 2</b>	<i>Performing Research</i>	
	<i>Practices: Theatre Criticism and Dramaturgy (Reviewing Performance)</i>	
<b>TERM 3</b>	<i>Week 1: Postgraduate Conference</i>	<i>Shakespeare in London</i>
		<i>OPTION: e.g. Archiving Practices, Practising Archives</i>
<b>TERM 4</b>	<i>Sustained Independent Project</i>	

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

Unit/Element	Credit Rating	Work for Assessment	Req. for Award	Weighting in final mark for award of MA with distinction	Indicative Date of Assessment	Nature of Feedback
Cultural Landscapes	20	Project Proposal (pass/fail) Presentation (100%)	Pass	11%	Presentations indicatively in Weeks 6 and 9.	Mark sheet with written comments.
Practices: Theatre Criticism and Dramaturgy <i>(Reviewing Performance)</i>	20	Portfolio containing 3 reviews totaling 2,000 words or equivalent (50%) 1800-word article or 10-minute report (50%)	Pass	11%	Submission in early Term 2	Mark sheet with written comments.
Performing Research	20	Group conference presentation (100%)	Pass	11%	Presentation in Week 1, Term 3	Mark sheet with written comments.
Shakespeare in London	20	Essay/article (4,000 words or equivalent)	Pass	11%	Submission in early Term 3	Mark sheet with written comments.
<b>Unit 6: OPTIONS Students choose one option unit e.g. unit below</b>						
Archiving Practices, Practicing Archives	20	Article, essay or conference paper (2,500 words) (50%)	Pass	11%	Early in Term 4	Mark sheet with written comments.
		'Artefact' (50%)			Presentation indicatively in Week 9 or 10, Term 3	Mark sheet with written comments.
Unit 7: Sustained Independent Project	60	Dissertation (12,000 words) or Portfolio of equivalent length.	Pass	34%	Late September, following Term 4.	Mark sheet with written comments.

*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.

## REGULATIONS FOR ASSESSMENT

Full assessment regulations are published for 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 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.
- 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.
- Provision of sessions regarding career development.

- National Union of Students at Central.
- Access to full range of library and IT resources.
- Access to Senate House Library (University of London).
- Library and computer inductions.
- Access to Learning Centre (including dyslexia testing and support).
- Staff member with specific remit to support students with a disability.
- E-mail bulletins from the staff members.
- Centre for Excellence in Training for Theatre.
- Excellent specialist learning facilities e.g. video editing suites, practical spaces, access to costume hire and props store.
- A range of inductions (e.g. for library and computers; for international students).

### **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. There is scope for unit-specific variation to this guidance (for example, in Critical Contexts).
- Tutor feedback on draft essays will comprise broad comments on areas for improvement e.g. that the argument is not sustained or does not unfold fluently; an overall comment about technical errors such as referencing. Specific examples of kinds of improvement may be made by using a ‘modelling’ example.

## **ADMISSIONS CRITERIA**

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.

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.

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

Students are asked to prepare a review or commentary on a performance they have recently seen prior to interview, and to come to the interview prepared to talk about a piece of critical writing they have read. Distance interviews are available.

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

The course's admissions tutor will consider applications for admission with prior experiential learning and/or academic credit subject to the School's policies in this respect. Candidates may not substitute more than one third of the course (i.e. 60 credits) with prior experiential learning and/or academic credit.

### **Attainment of English Language Level**

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

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

The quality of the course is demonstrated through:

- completion rates - all students have completed the course and graduated at MA level
- students have gone on to work in the cultural industry, or have pursued doctoral study
- the quality and reputation of the professional contributors.

The methods by which quality and standards are maintained include:

- assessment moderated by external examiners
- 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 organization of the course every five years
- the involvement of teaching staff in practice, research and staff development.

COURSE DIAGRAM

<i>TERM 1</i>	<i>TERM 2</i>	<i>TERM 3</i>	<i>TERM 4</i>
Critical Contexts: Drama, Theatre and Performance Studies	Performing Research	Shakespeare in London	Sustained Independent Project
Cultural Landscapes	Practices: Theatre Criticism and Dramaturgy (Reviewing Performance)	Option	

MAPPING THE LEARNING OUTCOMES

Learning Outcomes	Critical Contexts	Practices: Reviewing Performance (single)	Performing Research	Shakespeare in London	Cultural Landscapes	SIP
A1	X	X	X	X	X	X
A2	X		X	X		
A3				X	X	
B1	X					X
B2		X	X	X		X
B3				X		
B4				X	X	
C1		X				
C2				X		
C3					X	
C4				X		
D1		X				X
D2		X			X	
D3		X		X		X

## SCHEDULE OF ACTIVITIES

### FULL TIME STUDENTS

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.

Your tutor will liaise with you during the spring term in order for you to select your options in advance of the summer term

TERMS (10 weeks)	INDICATIVE SCHEDULE	UNIT / ELEMENT	NOTES
AUTUMN	Monday Mornings.	<b>Critical Contexts</b>	3 hours weekly.
	Friday All Day.	<b>Cultural Landscapes</b>	6 hours weekly.
SPRING	Week 1 Intensive plus Thursday afternoons.	<b>Performing Research</b>	1 week intensive and continuance sessions in the term.
		<b>Practices: Reviewing Performance</b>	3 hours weekly.
SUMMER (Note: <b>Performing Research</b> conference in week one)	Fridays.	<b>OPTION</b>	Varies.
		<b>Shakespeare in London</b>	3 hours weekly.
TERM 4	Independent study	<b>SIP</b>	Your own time

### PART-TIME STUDENTS

You will normally take one unit per term. The choice as to which of the term's units to follow each term is decided by the student and the tutor, with effort made for all PT students to study together.

Your tutor will liaise with you by the course's induction week in order to agree a selection of course units for the year. The course team needs to receive this information in full at the beginning of the course in order to assist planning.

# UNITS

Record System Ref	<i>allocated by Academic Records Office</i>				
Title	<b>CRITICAL CONTEXTS: DRAMA, THEATRE AND PERFORMANCE STUDIES</b>				
Level	7	Credit value	20	ECTS points	10
Notional Student Study Hours	200 hours (20 - 40 taught hours; 160-180 student managed)				
Unit Leader	Course Leaders				
Course(s) for which the unit is mainly intended	MA Writing for Stage and Broadcast Media MA Theatre Criticism and Dramaturgy MA Performance Practices and Research			Core Core Core	
Prerequisite Learning	None				

### Aims

- Identify and understand key critical issues and debates of relevance to your own practice(s) and those of other scholars and practitioners in your subject.
- Critically explore the contexts, principles and assumptions behind these critical issues and debates.
- Be prepared for advanced practice and study of your field that is informed by a solid theoretical grounding.
- Derive new knowledge from disciplinary practice and reflection.

### Learning Outcomes

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

- (A1) engage with critical debates, concepts and discourses relevant to advanced study and practice in a performance-related discipline
- (B1 and B3) select, and demonstrate your understanding of, theoretical knowledge relevant to your field and consider how this impacts upon your position as a scholar/practitioner.

### Transferable Skills Developed

Study, research, analytical and critical thinking and writing, engage with critical thought.

### Indicative Unit Content

This unit will be shared across three MA courses: MA Theatre Criticism and Dramaturgy; MA Performance Practices and Research; MA Writing for Stage and Broadcast Media.

Courses will join together for eight sessions on relevant topics, such as:

- Contemporary performance theory
- Postdramatic Theatre
- Narrative Theory and Semiotic analysis
- Difference and representation
- Politics and Theatre

- Aesthetics and reception
- Production and Performance of Space
- essay writing session and surgery
- tutorials.

### How You Learn

Students will learn through engaging with the material offered in lectures and seminars led by tutors and material obtained through appropriate research and bibliographic work as well as through undertaking the student managed tasks that are set.

Assessment Summary
The unit is assessed through a 3000 word piece of written work agreed with the tutor. (Or alternative assessment such as an academic poster with 1500 word rationale - to be determined by the course leader)
Assessment Criteria
<ul style="list-style-type: none"> <li>• originality in the application of knowledge in relation to the matter of the unit</li> <li>• analytical and critical awareness of relevant contemporary issues</li> <li>• understanding and effective use of research and advanced scholarship</li> </ul> (Other assessment criteria from the M Framework may be referred to in your feedback.)

Record System Ref	<i>allocated by Academic Records Office</i>			Version:		
				Effective From:		2016/17
Title	CULTURAL LANDSCAPES					
Level	7	Credit value	20	ECTS points	10	
Notional Student Study Hours	200 (20-40 taught; 160-180 student managed)					
Unit Leader	MA Course Leaders					
Course(s) for which the unit is mainly intended	MA/MFA Advanced Theatre Practice MA/MFA Creative Producing MA Theatre Criticism and Dramaturgy				Core	
Prerequisite Learning	None					

### Aims

- Develop a detailed and critical awareness of landscapes of cultural production, and of the position that theatre and performance occupy inside the current economic, social, and cultural terrain;
- Foster critical understanding of established and emerging models of cultural production and of the contexts in which these operate;
- Develop discipline-specific practical skills relevant to practices in the cultural sector, with a view to the realisation of projects or research in that context;
- Build skills in the analysis of cultural production.

## Learning Outcomes

Upon successful completion of this unit you should possess:

- (A1) knowledge and understanding of current critical debates, concepts, and discourses relevant to theatre development and research;
- (A3) knowledge and understanding of the artistic, institutional, and societal pressures relevant to the cultural landscape in which theatre and performance figure and are produced;
- (B1) systematic understanding and critical awareness of relevant theoretical knowledge and its impact upon theatre scholarship and practice;
- (C3) the capacity to develop an idea and present information in a variety of ways, and in appropriate formats;
- (D2) Manage a project in a group situation and identify how your work might be situated in a wider context.

(The letter/numbering system in this unit includes reference to course learning outcomes of each of the three MAs for which this unit is devised.)

## Transferable Skills Developed

Critical approaches to cultural production, with awareness of the political and ideological issues at stake in this domain. Knowledge of different organisations, venues, and structures, with knowledge of how these interrelate. Planning, organising and managing your own projects and research, and gaining information from external sources. Interpersonal skills in terms of strategic planning and specialist research. Written and verbal communication skills relevant to the cultural sector (for example fundraising, artistic strategy) and critical skills in analysing economic models.

## Indicative Unit Content

This unit - available to MA students concerned with making, producing, studying, and analysing contemporary theatre and performance practice - provides an introduction to the landscape of cultural production. The unit takes as its starting point critical and historical questions around what is today known as the 'cultural industry'. Towards the end of the unit, you will generate a bid for funding or other support to be presented in groups, in which you will be required to demonstrate your practical as well as your critical knowledge of the sector.

This unit aims to give you an understanding of the forces that underlie cultural production, with a particular focus on theatre and performance. The unit explores the economics of arts practice, from government subsidy to the strategies of small-scale arts organisations. We will consider the roles of participants in the cultural and creative industries (for example, artists, audience members, critics, dramaturgs, or fundraisers). In addition to fostering a critical awareness of this field, the unit will require you to develop practical skills involved in arts management or production. While the work of the unit is initially focused on institutions and companies in London, there is scope to make comparisons with the economies and ecologies operating in other cities and contexts.

The unit aims to develop your awareness of a variety of key ideas, structures and participants shaping the current terrain for contemporary performance making, in order to develop knowledge and critical and practical skills. Indicatively, the work of the unit might include contributions from:

- funders and policy makers;
- representatives from organisations, venues, or performance festivals;
- lecturers offering knowledge and insight into broader cultural and critical contexts.

For your group project presentation, you should demonstrate familiarity with the specificities of the cultural landscape, proposing work suited to this context, showing awareness of relevant critical questions, and drawing on academic scholarship and research.

Your group presentation is likely to contain:

- (i) A written submission, similar to an Arts Council or other Funding Application.
- (ii) A live presentation demonstrating your knowledge and understanding of the cultural and critical context in which your proposed project would be operating.

You will receive a detailed Brief for this Submission and Presentation from the Unit Tutor at the start of the Unit.

### How You Learn (indicative)

- Lectures and presentations at Central by staff and visiting professionals, including questions and discussion;
- Reading and analysis of selected key texts and articles through seminars with staff or in peer groups;
- External field research and visits;
- Visits from professionals;
- Seminar discussions in which the specific practical knowledge and critical understandings can be shared and developed.

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%)
<p><b>Working in Groups of 4 - 6 Participants:</b></p> <p><b>1) A written Project Proposal for an artistic project, outlining an idea for a project in order to generate interest and support from a funding body or programmer. This proposal should include a budget (with an appropriate level of detail for the project and the time and space available).</b></p> <p><b>2) A Presentation demonstrating your knowledge of the critical and historical context for your project and the wider cultural, societal and educational fields in which it is situated. This Presentation should include images (using PowerPoint or similar).</b></p> <p>Students should draw on material from the unit reading lists and from their own individual academic research, and should follow School conventions for referencing and academic writing.</p>	<p>5 minutes per individual in the group (i.e. a group of three would present for 15 minutes).</p>	<p>Pass/Fail (via presentation in week 6)</p> <p>100% (group allocated mark)</p>

### Assessment Detail

The project constitutes an opportunity for students to work in cross-MA groups.

- 1) Students work in a group (4-6 members) to develop and present a project proposal. The group should seek to convince the 'audience' of the viability of the chosen project, and should draw on appropriate and 'industry-recognised approaches to this task, showing awareness of relevant questions and concerns (for example, audience development, funding strategies, health and safety, etc.).
  
- 2) The group will contextualise your projects, and draw on this to discuss wider issues relevant to the cultural industry and the unit's concerns. You should show awareness of relevant critical questions, and drawing on academic scholarship and research, including material from the unit's taught sessions.

### Assessment Criteria

- Originality in the application of knowledge in relation to the matter of the unit.
- Analytical and critical awareness of relevant contemporary issues.
- Intellectual engagement.
- Tackling and solving problems and addressing complex situations in professionally-related environments.
- Understanding and effective use of research and advanced scholarship.
- Successful collaborative processes.

Record System Ref	<i>allocated by Academic Records Office</i>				
Title	<b>PRACTICES: THEATRE CRITICISM AND DRAMATURGY (REVIEWING PERFORMANCE)</b>				
Level	7	Credit value	20	ECTS points	10
Notional Student Study Hours	200 (20 - 40 taught hours; 160-180 student managed)				
Unit Leader	Member of the course team				
Course(s) for which the unit is mainly intended	MA Theatre Criticism and Dramaturgy			Core	
Prerequisite Learning	None				

## Aims

The 20-credit unit aims to enable you to:

- understand key practical issues and debates of relevance to your own practice(s)
- develop and apply advanced skills and techniques in relevant contexts
- engage critically and creatively with current and emergent processes in your field.

## Learning Outcomes

On successful completion of the 20-credit unit, you should be able to:

- (C1) demonstrate a capacity to apply practical understanding and skills of your field in relevant contemporary contexts (e.g. experience of a range of contemporary productions and, through this, developed a discerning and informed approach to watching and analysing performance)
- (C1, D1, D3) demonstrate an ability to operate at a professional level e.g. operate in dialogue with peers and/or external bodies; employ relevant practices in responding to theatre and performance according to appropriate standards, developing a critical awareness in this area and sometimes experimenting with new ideas or perspectives
- (B2, D2) evaluate your specialist practice, interrogating the application of current principles and ideas in your field.

## Transferable Skills Developed

Practice in your field; evaluation of practice; critical skills and awareness of formal conventions. The production of a range of artefacts, including outputs destined for a particular 'audience'.

## Indicative Unit Content

This unit will focus on work around performances you have seen, and will address the process of watching and responding to performances. It is an opportunity for you to see a wide range of work in London (and potentially in other cities) and to create responses to these works in a range of formats, including outputs based on recognised professional standards (such as press reviews).

A number of sessions will introduce you to skills and techniques relevant to the work of journalists or critics in print, TV or radio. You will, for example, review work as if for a particular publication or radio/TV course, and will create a portfolio of 'reviews and other responses to live performances.

Sessions and projects will be facilitated by industry professionals, for example from *The Guardian*, *Total Theatre*, *Contemporary Theatre Review* or the BBC.

You will be expected to attend at least one performance a week in order to broaden your experience of the London performance scene and to provide material for your projects. Please be aware that you will normally be booking and purchasing your tickets for performances yourself, although we can sometimes assist with obtaining group bookings and discounts. During the course you will address how we write about and respond to performances, examining the function of theatre criticism and reflecting upon its practice within a changing media landscape. As such, students are strongly encouraged to explore areas such as online reviewing and blogging.

The unit also examines the history of theatre and performance criticism, looking at the role of theatre critics, in particular in the context of a city's theatre scene, and considers theoretical questions relevant to this aspect of theatre studies.

### How You Learn

- Staff-led presentation.
- Staff-led practice, and work with relevant professionals.
- Presentation by industry professionals.
- Critical practice facilitated by industry professionals.
- Student-led projects.
- Reading of key and recommended texts.
- Watching and reviewing performance in London.

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%)
Portfolio of: Three 'reviews in at least two different formats (print, radio, TV, weblog or other online review are acceptable forms). These should be short responses to performances you have seen (e.g. reviews, course notes), created in a recognisable format. These may include work generated at any point during the course, and this may be reworked as appropriate. The proposed outlet for the reviews should be stated on a cover page or header (e.g. broadsheet newspaper, free newspaper, blog...).	Maximum 2000 words or equivalent.	50% of this assessment.
An article, 10-minute report, or other document produced as if for a specified publishing outlet, addressing an aspect of theatre or performance criticism and the broad concerns of the unit. This must be agreed with the course tutor. The article should follow the format of the proposed outlet, but you may wish to include any references on a separate page (unless in-text references or footnotes are a feature of the proposed output).	1800-word article or equivalent	50%
Assessment Criteria		

- Progress in relevant practice-based techniques.
- Originality in the application of knowledge in relation to the matter of the unit.
- Analytical and critical awareness of relevant contemporary issues.
- Intellectual engagement with the concerns of the unit.
- Recognising innovative practice in this specialist area.
- Successful collaborative processes.
- Tackling and solving problems and dealing with complex situations in professionally-related environments.

Record System Ref	MAGEU701			Version:	2.0
				Effective From:	2015/16
Title	UNIT 3: PERFORMING RESEARCH				
Level	7	Credit value	20	ECTS points	10
Notional Student Study	200 hours (30-40 taught hours; 160-170 student managed)				
Unit Leader	Nominated unit leader/s and Course Leaders				
Course(s) for which the unit is mainly intended*	All MA/MFA courses (except MAs Acting, Music Theatre and Acting for Screen)				
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 takes place over three terms, commencing with introductory keynotes and culminating with the Postgraduate Conference.

A series of lectures in the Autumn term will introduce you to some of the principles of research at postgraduate level.

In the Spring term, you will be introduced to a range of issues and processes, problems and opportunities, theories and methodologies involved in undertaking research at postgraduate level, and tools and resources appropriate to such work, through a one-and-a-half to two-day intensive introduction shared with other MA/MFA students during the first week.

After the 'intensive', you will form a group of between 3 and 6 members under the supervision of a unit

tutor to focus on a specific research project. You may be working with students from another course. Your research ideas will be identified according to personal and shared specialisms or interests. You will develop an appropriate body of knowledge and relevant skills of analysis as part of this research project. You will work towards a group presentation which explains, summarises and analyses your research project.

The unit concludes with the Postgraduate Conference, which takes place during the first week of the summer term. It is here that you will deliver your group presentation.

### 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. This viva may take place during the conference or up to four weeks after the presentation. The viva provides a means by which the group mark may be moderated - up or down - by up to 10% for individuals.</li> <li>• You must participate in the conference presentation to pass the unit.</li> </ul>		
Assessment Criteria		
<ul style="list-style-type: none"> <li>• Taking creative risks, selecting and implementing from these appropriately.</li> <li>• Originality in the application of knowledge in relation to the matter of the unit (including, for example, using the presentation as an interesting medium for demonstrating your research focus).</li> <li>• Analytical and critical awareness of relevant contemporary issues (e.g. collecting, considering and using relevant documentation and material within the research into a contemporary issue).</li> <li>• Intellectual engagement (e.g. articulate the relationship between the concepts investigated and the practical research methods).</li> <li>• Understanding and effective use of research and advanced scholarship;</li> <li>• recognising practice that is at the boundaries of the specialism;</li> <li>• successful collaborative processes.</li> </ul> <p>(Other assessment criteria from the M Framework may be referred to in your feedback.)</p>		

<b>Record System Ref</b>	<i>allocated by Academic Records Office</i>				
<b>Title</b>	<b>SHAKESPEARE IN LONDON</b>				
<b>Level</b>	7	<b>Credit value</b>	20	<b>ECTS points</b>	10
<b>Notional Student Study Hours</b>	200 hours (40-60 taught hours; 140 - 160 student managed)				
<b>Unit Leader</b>	Joel Anderson				
<b>Course(s) for which the unit is mainly intended*</b>	MA Theatre Criticism and Dramaturgy			<i>Core</i>	
<b>Prerequisite Learning</b>	None				

## Aims

This unit aims to enable you to:

- focus on, and understand, critical practice in Shakespeare scholarship
- gain access to an understanding of the Shakespearean ‘cultural industry’, developing knowledge of issues surrounding Shakespearean production both in historical and contemporary contexts;
- assess the formation and work of performance practice of a major venue responsible for promoting Shakespearean production.

## Learning Outcomes

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

- (B3 and B4) analyse a Shakespeare play in detail and the particular challenges it presents for production or study
- (B2 and C4) understand aspects of Shakespearean scholarship
- (A3 and C2) assess the social values, practices and policies which help shape the work of a particular venue or institution
- (D3) conduct an independent project on an area chosen in respect to the term’s work.

## Transferable Skills Developed

Study, research, analytical and critical thinking, presentation.

## Indicative Unit Content

This unit considers Shakespeare’s work both historically and in terms of contemporary Shakespeare scholarship and performance. A study of a particular company/venue - for example, Shakespeare’s Globe in London - will form an initial bridge between the historical and contemporary contexts, and allow for discussion of the complexities of two separate areas: i) Renaissance performance and ii) the current Shakespeare ‘industry’. The unit takes as a point of departure the status of London as site of the first Shakespeare performances, and considers how the city figures in, and shapes, Shakespeare production.

You will investigate Shakespeare’s work in relation to the pressures and performance practices of the Elizabethan/Jacobean metropolis and in terms of the contemporary city. You will examine notions of heritage and recuperation, and associated performance practices, and consider the position occupied by Shakespeare in the contemporary theatre scene.

You will examine current approaches to Shakespearean production as evidenced in (for example, productions at Shakespeare’s Globe, the Royal National Theatre, on the London fringe and/or as part of

the Barbican International Theatre Event). You may also consider Shakespeare producing in other European or world cities. The main focus of the unit is Shakespearean performance and production in the Jacobean/Elizabethan and contemporary periods, but there is also scope for you to consider Shakespearean performance in another era, in particular as part of the independent study element of this unit.

### How You Learn

Through study of texts (critical and plays), seminar discussions, attendance at productions, self-directed independent project work, attention to a contemporary performance venue and its social context.

Assessment Summary		
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>
Essay or article	4000 words (or equivalent)	100%
Assessment Detail		
<p>You will be briefed on assessment at the beginning of the unit, and you should negotiate your own area of specialism and the format of your submission with your tutor, during tutorials dedicated to preparation for the work on the document during the final two weeks of the unit. You must agree the focus of your work at this point.</p> <p>Your submission must:</p> <ul style="list-style-type: none"> <li>investigate a question relating to Shakespearean production, practice and/or performance;</li> <li>Engage with both historical and contemporary contexts.</li> </ul> <p>Your question will be agreed with the tutor or course leader. The following question may help you to frame your work:</p> <p>“How does the context of London or other cities (past or present, actual or imagined) affect the production, conception, reception, and/or appropriation of Shakespeare?”</p>		
Assessment Criteria		
<ul style="list-style-type: none"> <li>Originality in the application of knowledge in relation to the matter of the unit.</li> <li>Analytical and critical awareness of relevant contemporary issues.</li> <li>Intellectual engagement and the use of a coherent argument.</li> <li>Understanding and effective use of research and advanced scholarship.</li> </ul> <p>(Other assessment criteria from the M Framework may be referred to in your feedback.)</p>		

<b>Record System Ref</b>	<i>allocated by Academic Records Office</i>		<b>Version:</b>	1.1
			<b>Effective From:</b>	2013/2014
<b>Title</b>	<b>SUSTAINED INDEPENDENT PROJECT (SIP)</b>			
<b>Level</b>	7	<b>Credit value</b>	60	<b>ECTS points</b> 30
<b>Notional Student Study Hours</b>	600 hours  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.			
<b>Unit Leader</b>	Course Leaders			
<b>Course(s) for which the unit is mainly intended</b>	All MA courses			<i>Core</i>
<b>Prerequisite Learning</b>	All other units. (Some may run concurrently with the start of 'Sustained Independent Project (SIP)')			

### Aims

- Extend your understanding of critical debates and practices within a specific area of drama/theatre/performance.
- Make appropriate, intelligent and informed selections from a wide range of possibilities of approach or research materials.
- Engage in a sustained, focused, independent piece of work that constitutes a summative contribution at the end of your course.
- Develop as a contributor to the field.

### Learning Outcomes

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

- (B2) undertaken sustained and extensive research
- (A1, B1) demonstrated your understanding of critical debates and practices in your field
- (D1) demonstrated your capacity to manage complex work independently
- (D1; D3) realised a final piece of work that engages with a relevant specific context or focus, taking appropriate creative risks and that contributes to the field

### Transferable Skills Developed

Independent research, awareness of contemporary and/or historical practice, reflexivity, ability to bring an extended, independent piece of work to completion.

### Indicative Unit Content

You will research and write a dissertation.

### How You Learn

You will learn through engaging with an individual, sustained task.

### Assessment Summary

Type of task (e.g. essay, report, group performance)	Magnitude	Weighting
Dissertation or equivalent portfolio comprising three out of four of the following and together adding up to the equivalent of 12,000 words: <ul style="list-style-type: none"> <li>• case study</li> <li>• reflective essay</li> <li>• critical assignment.</li> </ul>	12,000 words	100%
<b>Assessment Detail</b>		
<p>1. The proposal.</p> <p>This will be submitted to a relevant tutor and agreed by a selected course-specific date. The student cannot proceed with the Sustained Independent Project (SIP) until the proposal has been accepted by the course team. Significant changes to the proposal must be approved. (See Sustained Independent Project (SIP) Proposal Form, Appendix B)</p> <p>The proposal is not assessed but has to be ‘passed’ before you may undertake the work.</p> <p>2.The Work</p> <p>The work will constitute an extensive piece of independent research and writing engaging you in a sustained enterprise and providing the opportunity to build on and develop skills and knowledges gained in the first three terms. You will submit a dissertation comprising c. 12,000 words demonstrating the ways you engage with the development of your work within the field.</p>		
<b>Assessment Criteria</b>		
<ul style="list-style-type: none"> <li>• Sustained, independent written argument.</li> <li>• Originality in the application of knowledge in relation to the matter of the unit.</li> <li>• Analytical and critical awareness of relevant contemporary issues.</li> <li>• Intellectual engagement.</li> <li>• Understanding and effective use of research and advanced scholarship.</li> </ul>		

CRITICAL CONTEXTS: DRAMA, THEATRE AND PERFORMANCE STUDIES

Key Texts

- Auslander, P. (2008) *Liveness: Performance in a Mediatized Culture*, London, Routledge  
 Barthes, R. (1993) *Image, Music, Text* Fontana Press  
 Carlson, M. (2003) *Performance: A Critical Introduction*, London, Routledge.  
 Derrida, J. (1997) *Of Grammatology* Baltimore, John Hopkins University Press  
 Derrida, J. (1988) *Limited Inc.* Northwestern University Press  
 Lefebvre, H. (2000), *The Production of Space*, Massachusetts, Blackwell  
 Lehmann, H. (2006) *Postdramatic Theatre*, London, Routledge.  
 Ridout, N. (2006) *Stage Fright, Animals, and Other Theatrical Problems*, Cambridge, Cambridge University Press  
 Schechner, R. (1988) *Performance Theory*, London, Routledge

The following journals: *CTR*, *NTQ*, *Performance Research*, *RiDE*, *TDR*; and selected titles from the “Theatre &...” series (Palgrave Macmillan).

Supportive Reading

***This will depend upon the specific lectures selected at the time. These are indicative:***

- Barish, J. (1981) *The Antitheatrical Prejudice*, California, California University Press  
 Brooks, P. (2003) *Reading for the Plot*, London, Harvard University Press  
 Carlson, M. (2004) *Performance: a Critical Introduction*, London, Routledge.  
 Elam, K. (2006) *The Semiotics of Theatre and Drama*, London, Routledge  
 Pavis, P. (1998) *Dictionary of the Theatre: Terms, Concepts, Analysis*, (Trans. C. Shantz) Toronto, University of Toronto Press.  
 Phelan, P. (1998), *Unmarked, the Politics of Performance*, London, Routledge  
 Power, C. (2008) *Presence in Play: A Critique of Theories of Presence in the Theatre* Editions Rodolphi  
 Read, A. (2005) *Theatre and Everyday Life*, London, Routledge.  
 Saussure, F. (1966) *Course in General Linguistics*, New York, McGraw-Hill Paperbacks

CULTURAL LANDSCAPES

Key Texts

Additional reading and other resources may be introduced during the unit.

- Chong, D. (2008) *Arts Management*, London, Routledge.  
 Harvie, J (2009) *Theatre and the City*, Palgrave Macmillan  
 Rowntree, J (2006) *Changing the Performance: A Companion Guide to Arts, Business and Civic Engagement*, Routledge: London.  
 Seabright, J (2010) *So You Want To Be A Producer*, Nick Hern Books: London.

Students should examine grant and funding application forms and accompanying notes. These are often available on the funding bodies’ websites (e.g. the National Lottery, the Arts Council of England, Stage One, the Wellcome Trust).

Supportive Reading

Artsadmin

<http://www.artsadmin.co.uk/home/>

Arts and Humanities Research Council, Beyond Text.

<http://www.beyondtext.ac.uk/>

Centre for Cultural and Critical Research, Critical Spaces.

<http://www.criticalspaces.org.uk/>

Department for Culture, Media and Sport (2007) *Staying ahead: The economic performance of UK's Creative Industries* [Online], London: Department of Culture, Media and Sport Publications. Available at: [http://www.culture.gov.uk/reference\\_library/publications/3672.aspx](http://www.culture.gov.uk/reference_library/publications/3672.aspx)

New Work Network

<http://www.newworknetwork.org.uk/>

Society of London Theatre

<http://www.solt.co.uk/> (in particular, the organisation's annual report may be useful in terms of its focus on audience).

Students should look at the application forms and accompanying notes for grants and funding. These are often available on the funding bodies' websites (e.g. the National Lottery, the Arts Council of England, Stage One, the Wellcome Trust).

Adorno, T (2008) *The Culture Industry*, London, Routledge.

Adorno, T., Benjamin, W. *et al.* (1977) *Aesthetics and Politics*, London: Verso.

Anderson, J. (2003) 'Directeur Vs. Metteur En Scène', *Contemporary Theatre Review*, 13.3

Badiou, A. (2013) *Rhapsody for the Theatre*, London: Verso. (note that this text is also available as a journal article via a Library search, and through other online sources)

Beck, A. (Ed.) (2003) *Cultural Work: Understanding the Cultural Industries*, London, Routledge.

Bennett, S. (1997) *Theatre Audiences*, London: Routledge.

Cowling, J. (Ed) (2004) *For Art's Sake*, Institute for Public Policy Research.

Harvie, J. (2005) *Staging the UK*, Manchester University Press.

McGuigan, J. (2004) *Rethinking Cultural Policy*, Maidenhead, Open University Press.

Du Gay, P. & Pryke, M. (ed) (2002) *Cultural Economy: Cultural analysis and commercial life*. London: Sage Publications.

Hesmondhalgh, D. (2007) *The Cultural industries, 2e*, London: Sage Publications.

Maitland, H. (2006) *Navigating Difference: Cultural Diversity and Audience Development*, London, Arts Council of England.

McMaster, B. (2007) *Supporting Excellence in the Arts - from Measurement to Judgement*, Department for Culture, Media and Sport. (available at

[http://www.culture.gov.uk/reference\\_library/publications/3577.aspx](http://www.culture.gov.uk/reference_library/publications/3577.aspx) students should also look at responses to this report in the press - in particular, these are available in the archives of the Guardian and the Stage.

## PRACTICES: THEATRE CRITICISM AND DRAMATURGY (REVIEWING PERFORMANCE)

### Key Texts

Freshwater, H. (2009) *Theatre & Audience*, London, Palgrave.

Reason, M. (2006) *Documentation, Disappearance and the Representation of Live Performance*, Houndmills, Palgrave.

Tynan, K. (1964) *Tynan on Theatre*, London, Penguin.

Wilde, O. (1888) 'The Critic as Artist'. Available at <http://www.wilde-online.info/the-critic-as-artist.html/>

### Supportive Reading

Barker, H. (1997), *Arguments for a Theatre*, Manchester, Manchester University Press.

Bennett, S. (1997) *Theatre Audiences*, London, Routledge.

Billington, M. (2002) 'The State of Reviewing Today' in Delgado, M. M. and C. Svich (eds.) *Theatre in Crisis*, Manchester, Manchester University Press.

Billington, M. (2001), *One Night Stands: A Critic's View of British Theatre*, London, Nick Hern Books.  
Byrne, M. (ed.) (1980) *A Victorian Playgoer*, London, Heinemann.  
Castellucci, C., and R. Castellucci, C. Guidi, J. Kelleher, N. Ridout (2007) *The Theatre of Societas Raffaello Sanzio*, London, Routledge.  
Cook, J (ed.) (1998) *Selected Writing of William Hazlitt*, Oxford, Oxford World's Classics.

Ibbotson, T. and Rudlin, R. (1992) *Introduction to Journalism*, London, Focal Press.  
Keidan, L. and D. Brine (eds.) (2007) *Course Notes: Case Studies for Locating Experimental Theatre*, London, Live Art Development Agency.  
Pavis, P. (2003) *Analyzing Performance: Theatre, Dance, and Film*. Trans. D. Williams. Ann Arbor: University of Michigan Press.  
Stefanova, Kalina (2000) *Who Keeps the Score on the London Stages?*, London, Harwood Academic Publishers.

Selected volumes of *Contemporary Theatre Review* and *Western European Stages* may also be consulted. Students should also become familiar with theatre reviews in the national and London press, as well as blogs and online relating to performance criticism.

## PERFORMING RESEARCH

### Key Texts

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 and Bolt, B. (eds.) (2010) *Practice as Research: Approaches to Creative Arts Enquiry* London: I B Tauris & Co Ltd.  
Bolton, G. (1998) *Writing as a Reflective Practitioner with Wisdom*, [www.imi.org.uk/file/download/2585](http://www.imi.org.uk/file/download/2585)  
Fevered Sleep & Fuel (2012) *Stilled*. Fevered Sleep.  
Harradine, D. (2011) *Invisible things: documentations from devising process*. London: Fevered Sleep.  
Kershaw, B. and Nicholson, H. (eds.) (2011) *Research Methods in Theatre and Performance Studies*, Edinburgh: Edinburgh University Press.  
Nelson, R. (2013) *Practice as Research in the Arts: Principals, Protocols, Pedagogies and Resistances* Basingstoke: Palgrave Macmillan.  
Pavis, P. (1998) *Dictionary of the Theatre: Terms, Concepts, and Analysis*, Toronto: University of Toronto Press.  
Reinelt, J.G., and Roach, J. (eds.) (2007) *Critical Theory and Performance*, Ann Arbor: University of Michigan Press  
Riley, S. R. and Hunter, L. (eds.) (2009) *Mapping landscapes for performance as research: scholarly acts and creative cartographies*, Basingstoke: Palgrave Macmillan  
Romanyshyn, R. (2007) *The Wounded Researcher: Research with Soul in Mind*, New Orleans, LA: Spring Journal Books  
Soyini, M, D. (2005) *Critical Ethnography: Methods, Ethics and Performance* London: Sage.  
Zarrilli, P, B., McConachie, B., Williams, G, J., and Sorgenfrei, C.F., (2010) *Theatre Histories: an introduction* London: Routledge.

## SHAKESPEARE IN LONDON

### Key Texts

Hansen, A. (2007) 'Shakespeare and the City', *Blackwell Literature Compass*, Vol. 4, 820-850.  
Bristol, M.D. (1996) *Big-time Shakespeare*, London and New York, Routledge.  
Hodgdon, B. and P. Worthen (eds.) (2005) *A Companion to Shakespeare and Performance*, London, Wiley-Blackwell.  
Shaughnessy, R. (ed.) (2007) *Shakespeare in Performance*, Houndmills, Palgrave.

## Supportive Reading

- Day, B. (1996) *This Wooden 'O': Shakespeare's Globe Reborn*, London, Oberon Books.
- Escolme, B. (2004) *Talking to the Audience: Shakespeare, Performance, Self*, London and New York, Routledge.
- Gurr, E. (1998) *Shakespeare's Globe: The Guidebook*, Reading: Spinney Publications.
- Henderson, D. (2007) *Alternative Shakespeares Vol 3*, London, Routledge
- Jardine, L. (1996) *Reading Shakespeare Historically*, London, Routledge.
- Kennedy, D. (1998) 'Shakespeare and Cultural Tourism', *Theatre Journal*, Vol. 50, No. 2: 175-88.
- Kennedy, D. (ed.) (1993) *Foreign Shakespeare: Contemporary Performance*, Cambridge, Cambridge University Press.
- Kiernan, P. (1999) *Staging Shakespeare at the New Globe*, Basingstoke, Macmillan. Lavender, A. (2001) *Hamlet in Pieces: Shakespeare reworked: Peter Brook, Robert Lepage, Robert Wilson*, London and New York, Nick Hern Books/Continuum.
- McDonald, R. (ed) (2004) *Shakespeare: An Anthology of Criticism 1945-2000*, London, Blackwell.
- Mulryne, J.R. & Shewring, M. (eds.) (1997) *Shakespeare's Globe Rebuilt*, Cambridge, Cambridge University Press.
- Occhiogrosso, F. (ed.) (2003) *Shakespeare in Performance: a Collection of Essays*, Newark, DE, University of Delaware Press.
- Pechter, E. (ed.) (1996) *Textual and Theatrical Shakespeare*, Iowa City, IA, University of Iowa Press.
- Schoch, R. W. (2006) *Not Shakespeare: Bardolatry and Burlesque in the Nineteenth Century*, Cambridge, Cambridge University Press.
- Thomson, P. ([1983] 1992) *Shakespeare's Theatre*, London and New York, Routledge.

It is recommended that students purchase a complete works of Shakespeare, as well as copies of the specific plays studied. Many editions of Shakespeare's plays contain useful critical material, in particular the Arden editions.

DVD:

Athena (1982) *Playing Shakespeare*

## SUSTAINED INDEPENDENT PROJECT (SIP)

### Key Texts/ Supportive Reading

The key texts and supportive reading will be entirely dependent upon your choice of subject matter. It is expected that you will use texts and resources referred to earlier in the course as well as seeking out new material. Your work may necessitate obtaining material from outside the traditional boundaries of your discipline.

*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 the extent to which you have met the learning outcomes demonstrated through:

- 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 made 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 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.

**KEY FACTS**

<b>COURSE NAME</b>	MA Theatre Criticism and Dramaturgy
<b>TEACHING INSTITUTION</b>	The Royal Central School of Speech and Drama, London
<b>AWARDING BODY</b>	University of London
<b>FHEQ</b>	The MA Theatre Criticism and Dramaturgy 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.
<b>AWARD(S)</b>	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.
<b>FINAL AWARD NAME</b>	Master of Arts in Theatre Criticism and Dramaturgy
<b>MODE OF STUDY</b>	Full-time only
<b>EUROPEAN CREDIT TRANSFER SCHEME (ECTS)</b>	The MA is a qualification at the end of the second cycle as defined within the European Higher Education Area, carrying 90 ECTS credits
<b>ACCREDITATION</b>	N/A
<b>LANGUAGE OF STUDY</b>	English
<b>EXTERNAL BENCHMARKS</b>	Framework for Higher Qualifications (FHEQ)

**COURSE APPROVAL**

<b>Version no:</b>	2.0
<b>Approved:</b>	TBC
<b>Entry from:</b>	2016/2017 onwards

**EXTERNAL EXAMINER INFORMATION**

<b>Name</b>	<b>Position</b>	<b>Organisation</b>	<b>Tenure (MM/YY)</b>
Dr Trish Reid	Associate Dean, Learning and Teaching	Kingston University	09/15-12/19

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