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**BA(HONS) CONTEMPORARY  
PERFORMANCE PRACTICE:  
PERFORMANCE ARTS**

PROGRAMME SPECIFICATION 2021/22

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## 1 INTRODUCTION TO THE PROGRAMME

The Contemporary Performance Practice programme is home to three undergraduate degrees; Performance Arts, Writing for Performance, and Drama, Applied Theatre and Education. On the programme you gain high level performance making skills, rigorous intellectual training and professional expertise in preparation for your chosen area of the industry after graduation.



Through making high quality performance, the programme offers you the opportunity to specialise in one of its three expert areas: experimental performance, writing or applied theatre. On the programme you focus on collaboration, your development as a practitioner and come to understand how the performance you make means something, changes something or works on a social issue in wider society.

With a focus on skills alongside the development of your intellectual and critical expertise, you take part in classes, workshops and projects designed to develop you as a performance maker. You have the opportunity to work with in-house staff, visiting professionals and collaborate with students from other parts of the School. Alongside in-class sharing of work in development, you show your work to a public audience through full-scale productions, festivals, rehearsed readings and community projects as appropriate to your specialism and interests.

## 2 WHO IS THE PROGRAMME FOR?

This programme is for theatre and performance makers who are interested in developing their practice in creative ways. Through the programme students focus on collaboration and the development of intellectual and practical skills that are rooted to their specific interests, connected to the specialism of the course on which they study. There are some opportunities for cross course collaboration and the programme is designed for students who value developing their practice, sometimes with other people, collaborators and communities, sometimes as an individual. The programme is designed such that students develop their practice as they progress, starting with a grounding in the key aspects of their

area and moving, by the final year, to the level of a professional performance maker with a specialism rooted in their specific area of interest.

The Performance Arts course is for students interested in creative and critical experimentation in contemporary performance. This might be through a developing artistic practice, solo or collaborative, or as a creative producer or curator.

### 3 DISTINCTIVE FEATURES OF THE PROGRAMME AT CENTRAL

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

Distinctive features include:

- the opportunity for a wide range of practical work including large- and small-scale projects
- the opportunity to develop and work on performance projects (in London, nationally and internationally);
- access to the extensive facilities of a superbly equipped specialist drama institution (several performance venues; craft studios; wardrobe etc.);
- an ability to specialise as you progress through the course;
- the combination of theory and practice that leads towards a rounded understanding of performance as it relates to your specialist **area** of experimental practice, writing for performance or applied theatre;
- joining a theoretical understanding of cultural issues with practical drama workshops;
- for the Performance Arts students, the opportunity to collaboratively design, devise and deliver a full scale immersive project, explore and experiment with media and materials, as well as produce a performance festival;
- for the Drama, Applied Theatre and Education students, a focus on facilitation skills and making performance work for specific communities alongside experience in the applied theatre industry;
- for Writing for Performance students, playwriting and dramaturgical skills and the opportunity to write and perform some of your work, as well as work alongside playwrights and produce work in community settings;

- the opportunity to engage with issues of gender, sex, race, class, disability and age as areas of study;
- professional placements or residencies, giving you a unique range of contacts in an extensive range of arts organisations in London, across the country and abroad;
- industry links and masterclasses with leading arts practitioners, directors, writers and artists.

## 4 EDUCATIONAL AIMS

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

The degree will:

- develop your performance making skills, relevant to your specialism
- foster your critical thinking skills and your understanding of relevant cultural, theoretical, contextual and historical discourses
- engage you in the interplay between theory and practice, action and reflection
- enable you to be a reflective, thinking artist and practitioner within a range of relevant professional and employment contexts
- encourage you to be confident taking creative risks as part of your practice
- build your conceptual, technical, practical, research and academic skills for graduate employment, broadly within the field of performance and specifically in relation to your specialism

## 5 LEARNING OUTCOMES

The learning outcomes describe what you should know and be able to do if you make full use of the opportunities for learning that the programme provides and successfully complete the degree. To gain a BA (Hons), you need to achieve these learning outcomes at threshold level.

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

- (A1) current critical and cultural discourses relevant to your specialism (including contemporary, historical and conceptual frameworks of performance practice).

- (A2) the interplay between theory and practice, action and critical reflection.
- (A3) practices relevant to your specialism, including their histories, terminologies, and interconnections.
- (A4) the ethical and political implications of your practice and practices relevant to your specialism.

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

- (B1) engage in independent research at a graduate level of scholarship.
- (B2) analyse and debate relevant theories and practices and critically reflect on your own and others' work.
- (B3) structure and sustain a thesis in practice and/or writing.

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

- (C1) engage in productions, projects and/or performance making relevant to your specialism.
- (C2) to use techniques, practices, models and approaches appropriate to your specialism, demonstrating inclusivity and professional standards.
- (C3) to experiment with artistic forms and creative processes as appropriate to your specialism.
- (C4) to present, document and critically reflect upon your practice in the most appropriate form for your specialism.

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

- (D1) self-manage your learning and work at a graduate level (such as communication, decision making, commitment, independent thinking, initiative, project management, problem solving, professional interpersonal skills).
- (D2) use a range of relevant technologies.
- (D3) work as an effective, responsible, and inclusive collaborator in a professional environment.

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

**Assessment Tasks**

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

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

The form of assessment might include:

- essay
- portfolio
- illustrated essay
- practical project (process, product and/or reflection)
- performance
- the creation of a script or score
- documentation
- presentation
- placement.

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

## 6 LEARNING, TEACHING AND ASSESSMENT METHODS

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

Learning and teaching methods will vary as appropriate to your course (see unit outlines below), the degree employs the following:

- practical sessions (for example: improvisation-based, text-based, masterclasses, voice and movement classes)

- placements in a range of relevant professional organisations
- staff-led lectures including staff/student discussions
- showings of ongoing work
- student research
- rehearsals (staff-led and student-led)
- supervised production support work (e.g. craft workshop-based; wardrobe-based)
- productions (live performance and/or media based; directed and self-directed)
- fieldwork (collaborations with cultural organisations, archives or artist studios around a particular theme or topic, or research-led creative inquiry)
- tutorials
- portfolios of collected notes and research
- small group devised projects; staff facilitated and/or student led.
- student presentations.

You are assessed through the following range of tasks:

- Academic essays, illustrated essays, reflective essays, assessments of practice (e.g. production work; placement practice, writing for performance), formal and informal student presentations, performance demonstrations; contribution to practical sessions, a dissertation, research projects, workshop skills, demonstration of professional skills on placement.
- The form of assessments may vary from unit to unit and year to year.

### *Placement and Work-based Learning*

Placements can take place as part of certain units. Students on the Performance Arts course have recently been placed with:

- Digital Theatre Plus
- Live Art Development Agency
- Arts Admin
- Victoria and Albert Museum
- Duckie
- The VAULTS
- The Yard Theatre
- Access All Areas
- Unlimited

- Munich Kammerspiele

The placements are organised in line with Central's Placement Policy, and frequently lead to employment.

### *Careers Education, Information & Guidance*

Central prepares students for careers in a number of ways. Primarily this is through the degree's delivery and curriculum. The BA (Hons) Contemporary Performance Practice programme is a professionally-related degree programme. Aspects of careers are integrated in every term's work and the links with our associated professions are excellent. In addition third year students have career sessions within their final units, for Performance Arts the links with the profession culminate in the Future Practice unit. The purpose of this unit is to provide an insight into the current employment market and to assist students with positioning themselves as nascent practitioners. Students are guided by graduates and other professionals and staff, all well qualified to advise on employment. Students are invited to discuss their employment aspirations with their personal tutor.

## 7 DISCLOSURE & BARRING SERVICE

Should any placement or project work involve engaging with children or vulnerable adults, it may be necessary for a student to register with the Disclosure and Barring Scheme (DBS).

## 8 PROGRAMME STRUCTURE, LEVELS, MODULES, CREDIT AND AWARDS

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

### **Overview of the three years of the programme**

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

### **Year 1 / Level 4 Overview.**

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

### **Year 2/ Level 5 Overview.**

Year 2 builds on year one and is more focussed on smaller group projects as you work on units where you have the opportunity to work more intensively on activities. You are encouraged in the structure of the year to begin to indicate what you are most interested in through choice within units. This choice might be in terms of what activity in a practical project you are interested in, or by making a small community focussed project, or creating your own short piece of performance in relation to a series of workshops with experts, as appropriate to your course.

### **Year 3/Level 6 Overview.**

Year 3 is where you are expected to work as peer professionals in the industry and are able to focus the remainder of your degree on an area in which you are interested. In your final year you will show final practical work, alongside an individual dissertation or, for the Writing for Performance Students, an optional extended project. Students finish the degree with a unit that plans their interests post-graduation both in terms of the industry and also their own particular philosophical response to their study.

## 9 INDICATIVE TIMETABLE

Performance Arts			
	Autumn	Spring	Summer
Year 1 Level 4	Performance as Event 1	Performance as Event 2	Performance as Event 3
	Performance Skills 1	Performance Skills 2	Immersive Project
	Performance Histories	Text as Performance	
Year 2 Level 5	Performing Materials	Contemporary Studies in Performance 2 & 3 <i>or</i>	Festival Project
	Performance Matters	Writing for Solo Performance  Contemporary Practices	Curating Performance
Year 3 Level 6	Cultural Politics of Performance 1	Cultural Politics of Performance 2	Future Practice
	Professional Practice		
	Dissertation		

## 10 SUPPORT FOR YOUR STUDIES

We offer a number of support services should you need them during your time at Central:

- The Student Centre comprises:
  - The Student Advice Service, for pastoral support, information about accommodation, international student support, managing your finances, wellbeing concerns, formal student letters
  - Counselling services for short term counselling support
  - Our Disability and Dyslexia Service
- We provide support for Care Leavers
- Learning Skills
- Guidance on student finance, scholarships, bursaries and hardship funding

For more information, please look at our website: <https://www.cssd.ac.uk/student-support>

## 11 COVID-19

We have worked with our Course Leaders to develop an approach to learning next year tailored to the individual needs of our courses. This approach is **Hybrid Learning**, involving a combination of onsite teaching and remote teaching activity. Where activities essential to our mission as a small specialist institution for theatre and performance require physical in-person presence, they will take place onsite with appropriate safety protocols and risk assessment. Other learning and teaching activities that can be appropriately and successfully delivered online or remotely, will follow a remote learning approach, for the first term (at least).

Our hybrid approach focuses on a number of key features:

- We want to provide certainty over how your course will be delivered in the first instance whilst explaining our planning for changing circumstances
- Our campus will be Covid-secure. You can be confident that all on-site activity will be rigorously assessed to ensure your safety
- You will meet and train with fellow students on campus as part of your course delivery, ensuring opportunities to bond, share experiences and develop your practice

Individual course plans have been put together following discussions with students and staff across Central as well as taking into account guidance from the Government, Public Health England and the NHS. Our overarching priority is the safety of students and staff at all times; should further restrictions on lockdown come into force we would look to revert to a more fully virtual model so that your professional and academic development is not delayed. In the same way, should social distancing measures be completely removed then we would look to revert to on campus teaching as soon as safely possible. The first term however will be fixed in line with the plans below.

The School has compiled a list of frequently asked questions so students and staff can know '[What to Expect on Campus](#)' and how they can use the facilities safely and responsibly.

For Performance Arts, we have prioritised workshop-led teaching on campus, and seminar-led teaching online.

To find out more about the changes to programmes during the pandemic, and how we are delivering our programmes, in response to public guidance, please visit our website to see more detail:

<https://www.cssd.ac.uk/approach-course-delivery-autumn-2021>

## 12 ADMISSIONS CRITERIA

Candidates must be eligible to satisfy the admissions' requirements.

### Entry Requirements

Minimum entry requirements:

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

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

In the interview students should demonstrate the following:

- evidence of understanding the programme/course provision
- evidence of an interest in experimental theatre and performance and/or arts activism
- evidence of a flexible and enquiring mind
- the ability to reflect constructively and analytical thinking
- evidence of advanced creative practical skills and a collaborative approach to practical work
- evidence of a commitment to equal opportunities.

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

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

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

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

## 13 HOW IS THE QUALITY OF THE PROGRAMME DEMONSTRATED AND MAINTAINED?

The quality of the programme is demonstrated through: for example, the very high pass rate over five years, high employment rate, low rate of withdrawals and excellent external examiner reports.

The methods by which quality and standards are maintained include:

- assessment moderated by external examiners
- feedback from and consultation with students through programme committees, surveys and informal discussion
- annual monitoring of the programme, that includes consideration of statistics, feedback, graduate destinations
- review of the curriculum and organisation of the programme every five years
- the involvement of teaching staff in practice, research and staff development
- keeping in touch with alumni and bringing them back to contribute to course delivery.

## 14 ASSESSMENT CRITERIA AND MARKING DESCRIPTORS

### **Assessment criteria**

Work is assessed on evidence of the extent to which you have met the learning outcomes demonstrated through:

- Progress in relevant practice-based techniques and skills
- Collaborative skills
- Autonomous processes
- Intellectual engagement (e.g. devising and sustaining arguments and/or solving problems)
- Analysis and interrogation, demonstrating knowledge and understanding some of which is at the forefront of the theoretical and practical field/industry
- Identifying appropriate opportunities to take creative risks
- Testing the validity of presented facts, opinions and hypotheses
- Self-reflection
- Effective use of research
- Communication (of, for example, ideas and concepts)

## Marking descriptors

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.

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

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

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

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

of people at a commendable level and/or demonstrated an excellent level of autonomous decision making.

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

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

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

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

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

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

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

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

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

Your work shows very limited intellectual engagement (e.g. devising and sustaining arguments and/or solving problems). Your analysis and critical interrogation demonstrating knowledge and understanding of the theoretical and practical field is weak. You have been unable to demonstrate, for example, any understanding of the ambiguity of knowledge. Your demonstration of the skills, practices and/or techniques in this unit is very limited. There has been very little or no evidence of you taking creative risks or engaging with the discipline. Your self-reflection and self-awareness is

uninformed and/or is not evident. You have not managed your own learning satisfactorily and you have not evidenced an engagement in research. You have been unable to communicate your ideas or engage your specialist and/or non-specialist audience/reader. You have shown little ability to work in a group and/or you have not demonstrated autonomous decision making.

# 15 MAPPING THE LEARNING OUTCOMES

Learning Outcomes	Credits	A1	A2	A3	A4	B1	B2	B3	C1	C2	C3	C4	D1	D2	D3
CPP Year 1															
Performance as Event 1	10	✓				✓								✓	
Performance Skills 1	10			✓						✓			✓		
Performance Histories	20			✓			✓					✓	✓		
Performance as Event 2	10	✓				✓				✓				✓	
Performance Skills 2	10									✓	✓	✓			✓
Text as Performance	20				✓		✓			✓	✓				
Performance as Event 3	10	✓		✓			✓							✓	
Immersive Project	30		✓						✓				✓		✓
CPP Year 2		A1	A2	A3	A4	B1	B2	B3	C1	C2	C3	C4	D1	D2	D3
Contemporary Studies in Performance 2 & 3	10 10	✓					✓	✓					✓		
Performing Materials	30			✓		✓					✓			✓	
Performance Matters	10		✓				✓						✓		
Contemporary Practices	20	✓					✓					✓	✓		
Curating performance	10	✓			✓	✓	✓								
Festival project	30				✓				✓						✓
Writing for Solo Performance	20			✓							✓	✓		✓	
CPP Year 3		A1	A2	A3	A4	B1	B2	B3	C1	C2	C3	C4	D1	D2	D3
Dissertation	30	✓				✓	✓	✓					✓		
Professional Practice Project	30								✓	✓	✓		✓		
Cultural Politics of Performance 1	20		✓	✓	✓	✓									
Cultural Politics of Performance 2	20	✓								✓				✓	
Future Practice	20				✓		✓					✓		✓	

UNITS

16.1 PERFORMANCE AS EVENT 1					
Level	4	Credits	10	ECTS	5
Notional Student Study Hours	100 hours (30 scheduled sessions, 70 independent study and student-managed activities)				
Unit Leader	Diana Damian Martin				
Programme(s) for which the unit is mainly intended	Contemporary Performance Practice: Performance Arts			Core	
Prerequisite Learning	None				

## Aims

- To develop a critical understanding of performance documentation, its histories, relationships to artistic practice, and issues of authorship, preservation, valuation, visibility and representation
- To develop an awareness of archival practices from a range of disciplinary perspectives, and become familiar with changing concepts of the archive in a wider cultural context
- To gain practical skills in performance documentation and archiving
- To develop an understanding of the relationship between theory and practice
- To develop ability to work creatively within constraints

## Learning Outcomes

You will obtain a knowledge and understanding of:

- current critical and cultural discourses relevant to your specialism (including contemporary, historical and conceptual frameworks of performance). [A1]

You will develop thinking skills that will enable you to:

- engage in independent research at a graduate level of scholarship. [B1]

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

- use a range of relevant technologies. [D2]

## Transferable Skills Developed

Performance analysis; critical thinking; research skills; documentation skills; communication.

## Indicative Unit Content

This unit introduces students to the politics and practices of documentation and archiving. Through fieldwork, analysis, critical debate and practical explorations, students familiarise themselves with the discourses and histories that shape documentation in theatre, performance and live art. The seminar considers changing concepts of documentation and debates at the heart of the practice.

The seminar also introduces students to practices and concepts of the archive, drawing on perspectives from performance and theatre studies, museology, heritage, curation and contemporary art. Students consider how cultural memory is created, enacted and performed, as well as issues of representation, reproduction, visibility, authenticity and appropriation.

## How You Learn

- Lectures and presentations from staff and visiting practitioners
- Visits to performances, Galleries and Museums
- Student-led group work
- Staff-led seminars and workshops
- Critical debates and group discussions
- Peer teaching
- Tutorials

Assessment Summary		
Type of task (e.g. essay, report, group performance)	Magnitude (e.g. No of words, time, etc.)	Weight within the unit (e.g. 50%)
Illustrated Essay	1,000-2,000 words and 5-10 other elements	Pass/Fail

Assessment Notes
This is a pass/fail unit, you pass all elements to pass the unit.
Assessment Criteria
<ul style="list-style-type: none"><li>Intellectual engagement (e.g. devising and sustaining arguments and/or solving problems)</li><li>Analysis and interrogation, demonstrating knowledge and understanding some of which is at the forefront of the theoretical and practical field/industry</li><li>Communication (of, for example, ideas and concepts)</li></ul>

16.2 PERFORMANCE SKILLS 1					
Level	4	Credits	10	ECTS	5
Notional Student Study Hours	100 (30 hours contact time)				
Unit Leader	David Shearing				
Programme(s) for which the unit is mainly intended	Contemporary Performance Practice: Performance Arts			Core	
Prerequisite Learning	None				

## Aims

The unit gives students opportunity to develop performance skills in relation to: body, space, technology, devising and collaboration.

## Learning Outcomes

You will obtain a knowledge and understanding of:

- practices relevant to your specialism, including their histories, terminologies, and interconnections. [A3]

You will develop practical skills that will enable you:

- developed practical skills that will enable you to use techniques, practices, models and approaches appropriate to your specialism, demonstrating inclusivity and professional standards. [C2]

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

- self-manage your learning and work at a graduate level (such as communication, decision making, commitment, independent thinking, initiative, project management, problem solving, professional interpersonal skills). [D1]

## Transferable Skills Developed

Collaboration, self-care, body and voice conditioning, presentation.

## Indicative Unit Content

This unit covers some elementary aspects of using the body in performance-making. Combining individual and collaborative working practices, the unit will explore forms of performance rooted in relevant research.

## How You Learn

You will learn through practical workshops, combining kinaesthetic learning, analysis, observation and relevant reading. You will also be keeping a reflective journal throughout the process

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>
Portfolio	8-10 elements of annotated documentation, including a 3-5 min practical task	Pass/Fail
Assessment Notes		
The portfolio will evidence student participation and engagement across the term, and will include a 3-5 minute practical task. This can be set as an individual or shared task.		
Assessment Criteria		
<ul style="list-style-type: none"><li>• Collaborative skills</li><li>• Autonomous processes</li><li>• Identifying appropriate opportunities to take creative risks</li><li>• Communication (of, for example, ideas and concepts)</li></ul>		

16.3 PERFORMANCE HISTORIES					
Level	4	Credits	20	ECTS	10
Notional Student Study Hours	200 (60 hours contact time)				
Unit Leader	Diana Damian Martin				
Programme(s) for which the unit is mainly intended	Contemporary Performance Practice: Performance Arts			Core	
Prerequisite Learning	None				

## Aims

The unit is intended to engage students with performance as a practice, process and critical method. The interdisciplinary of performance is established in dialogue with other disciplines, such as performance studies, philosophy, anthropology, visual art, art histories and theatre studies. Students problematise processes of historiography by engaging with postcolonial, decolonial and contemporary discourses on the relations between performance and histories. Students may also engage with documentation, reconstruction, archival research and re-enactment through a series of workshops and processes of artistic research.

## Learning Outcomes

You will obtain a knowledge and understanding of:

- relevant to your specialism, including their histories, terminologies, and interconnections. [A3]

You will develop thinking skills that will enable you to:

- analyse and debate relevant theories and practices and critically reflect on your own and others' work [B2]

You will develop practical skills that will enable you:

- to present, document and critically reflect upon your practice in the most appropriate form for your specialism. [C4]

You will have developed broader life skills that will enable you to:

- self-manage your learning and work at a graduate level (such as communication, decision making, commitment, independent thinking, initiative, project management, problem solving, professional interpersonal skills). (D1)

## Transferable Skills Developed

Critical analysis; dramaturgy; critical discourse; presentation skills.

## Indicative Unit Content

Through a combination of lectures, workshops, seminar discussion and independent and group tasks, the students will engage in theoretical and practical exploration of the key topics of performance histories.

The students will be introduced to the use of relevant libraries, archives and archival materials (e.g. V&A, National Theatre archive, LADA, Live Art Performance archive at Bristol University), as well as processes of re-enactment and making performance using documentary sources.

## How You Learn

You will engage in various forms of learning including lecture, seminar and practical workshop as well as trips to relevant archives. Through accomplishing a series of independent and group tasks you will engage in experiential learning and begin to develop skills and ideas for generating live performance from documentary sources.

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%)
Creative artefact (or performance equivalent)	5 minutes	Pass/Fail
Portfolio	10 elements of annotated documentation	Pass/Fail
Assessment Detail		
The creative artefact can be a performance or performative exploration related to a topic studied on the unit. It can be collaborative or individual; where students collaborate, they will share the mark/outcome (pass/fail).		

Portfolio can feature both physical documentation (writing, notes, maps, drawings) and digital materials (photographs, sound and video recordings) submitted online. A variety of modes of documentation should be evident in the submission, which should evidence participation, active reflection and critically engaged with the learning on the unit. The final portfolio has to be a digital submission.

### **Assessment Notes**

You must pass both elements of assessment to pass the unit.

### **Assessment Criteria**

- Autonomous processes
- Intellectual engagement (e.g. devising and sustaining arguments and/or solving problems)
- Analysis and interrogation, demonstrating knowledge and understanding some of which is at the forefront of the theoretical and practical field/industry
- Testing the validity of presented facts, opinions and hypotheses
- Self-reflection
- Effective use of research
- Communication (of, for example, ideas and concepts).

16.4 PERFORMANCE AS EVENT 2					
Level	4	Credits	10	ECTS	5
Notional Student Study Hours	100 hours (30 scheduled sessions, 70 independent study and student-managed activities)				
Unit Leader	Diana Damian Martin				
Programme(s) for which the unit is mainly intended	Contemporary Performance Practice: Performance Arts			Core	
Prerequisite Learning	Performance as Event 1				

## Aims

In this unit, students develop a critical knowledge of histories and practice of criticism and critical writing about performance, from an inter-disciplinary perspective. Students develop practical analysis skills in writing about performance through engaging in fieldwork and independent research. Students develop an understanding of the relation between theory and practice by engaging with a range of critical practices from across disciplines including performance, poetics, and journalism and art writing.

## Learning Outcomes

You will obtain a knowledge and understanding of:

- current critical and cultural discourses relevant to your specialism (including contemporary, historical and conceptual frameworks of performance). [A1]

You will develop thinking skills that will enable you to:

- engage in independent research at a graduate level of scholarship. [B1]

You will develop practical skills that will enable you:

- And to use techniques, practices, models and approaches appropriate to your specialism, demonstrating inclusivity and professional standards. (C2)

By the end of this unit, you will have developed broader life skills that will enable you to:

- use a range of relevant technologies. [D2]

### **Transferable Skills Developed**

Performance analysis; critical thinking; research skills; documentation skills; communication.

### **Indicative Unit Content**

This seminar-series considers what it means to examine, evaluate, respond to and enter in dialogue with performance. The unit provides an introduction to criticism both as a practice of interpretation and evaluation, and one that invades other writerly territories- including live writing, embedded criticism, poetics and performance writing. The seminar-series explores histories that have shaped theatre and performance criticism now, engages with current debates at the heart of the practice, provides practical skills in analysis, reviewing and reflective writing, and opportunities to experiment with their formal possibilities.

Through regular workshops, seminars and performance trips, students will engage practically, conceptually and theoretically with the practices of criticism, explore how they operate and their defining politics, forms and poetics.

As part of the seminar, students will be asked to attend several performances. The seminar-series also includes a regular workshop of student work.

### **How You Learn**

- Lectures and presentations from staff and visiting practitioners
- Visits to performances, Galleries and Museums
- Student-led group work
- Staff-led seminars and workshops
- Critical debates and group discussions
- Peer teaching
- Tutorials

Assessment Summary		
Type of task (e.g. essay, report, group performance)	Magnitude (e.g. No of words, time, etc.)	Weight within the unit (e.g. 50%)
Illustrated essay	1,500 - 3,000 words and 10-20 other elements	100%
Assessment Notes		
This is a pass/fail unit, you pass all elements to pass the unit.		
Assessment Criteria		
<ul style="list-style-type: none"> <li>• Intellectual engagement (e.g. devising and sustaining arguments and/or solving problems)</li> <li>• Analysis and interrogation, demonstrating knowledge and understanding some of which is at the forefront of the theoretical and practical field/industry</li> <li>• Identifying appropriate opportunities to take creative risks</li> <li>• Communication (of, for example, ideas and concepts)</li> <li>• Collaborative skills</li> <li>• Autonomous processes</li> </ul>		

16.5 PERFORMANCE SKILLS 2					
Level	4	Credits	10	ECTS	5
Notional Student Study Hours	100 (30 hours contact time)				
Unit Leader	Duska Radosavljevic & Stephen Farrier				
Programme(s) for which the unit is mainly intended	Contemporary Performance Practice: Performance Arts			Core	
Prerequisite Learning	Performance Skills 1				

## Aims

Building on the performance vocabularies developed in the previous term, this unit focuses on developing compositional techniques and skills for performance making. This might include spatial organisation and awareness, aesthetics, visual dramaturgy, composition, devising or choric work.

## Learning Outcomes

You will develop practical skills that will enable you:

- use techniques, practices, models and approaches appropriate to your specialism, demonstrating inclusivity and professional standards. [C2]
- experiment with artistic forms and creative processes as appropriate to your specialism. [C3]
- present, document and critically reflect upon your practice in the most appropriate form for your specialism. [C4]

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

- work as an effective, responsible, and inclusive collaborator in a professional environment. [D3]

## Transferable Skills Developed

Spatial awareness, collaboration, presentation.

## Indicative Unit Content

This unit will engage with notions of spatial composition and visual dramaturgies, exploring a wider range of performance making processes and training. This unit can also explore uses and development of choral skills in performance or collaborative performance making.

## How You Learn

You will learn through practical workshops, combining kinaesthetic learning, analysis, observation and relevant reading. You will also be keeping a diary throughout the process.

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	8-20 elements of annotated documentation, including a 3-5 min practical task.	Pass/Fail
Assessment Detail		
The portfolio will evidence the student's participation and engagement across the unit, and will include a 3-5 minute practical task, which can be collaborative or individual.		
Assessment Notes		
This is a pass/fail unit, you pass all elements to pass the unit.		
Assessment Criteria		
<ul style="list-style-type: none"><li>• Progress in relevant practice-based techniques and skills</li><li>• Collaborative skills</li><li>• Autonomous processes</li><li>• Identifying appropriate opportunities to take creative risks</li><li>• Communication (of, for example, ideas and concepts)</li></ul>		

16.6 TEXT AS PERFORMANCE					
Level	4	Credits	20	ECTS	10
Notional Student Study Hours	200 hours (120 scheduled hours, 80 independent study and student managed)				
Unit Leader	Diana Damian Martin				
Programme(s) for which the unit is mainly intended	Contemporary Performance Practice: Performance Arts				Core
Prerequisite Learning	None				

## Aims

In this unit, students develop an understanding of concepts, notions and approaches to text in modern and contemporary performance from an interdisciplinary perspective, gaining practical skills in writing for performance and textual composition, and theoretical knowledge of key movements in critical theory including posthumanism, postcolonialism and deconstruction. A core part of the unit is gaining knowledge and understanding of relevant theoretical movements that have shaped performance's relationship to text, and an understanding of the politics of authorship and form in different approaches to text for performance. Students also gain awareness of dramaturgical practices and an understanding of the relationship between text for performance and technologies (analogue and digital).

## Learning Outcomes

You will obtain a knowledge and understanding of:

- the ethical and political implications of your practice and practices relevant to your specialism. [A4]

You will develop thinking skills that will enable you to:

- analyse and debate relevant theories and practices and critically reflect on your own and others' work [B2]

You will develop practical skills that will enable you:

- Developed practical skills that will enable you to use techniques, practices, models and approaches appropriate to your specialism, demonstrating inclusivity and professional standards. [C2]
- Experiment with artistic forms and creative processes as appropriate to your specialism [C3]

### **Transferable Skills Developed**

Writing; research; communication; performance; collaboration; critical thinking.

### **Indicative Unit Content**

This unit introduces students to the relationship between text and performance. The unit explores histories, concepts and theories of text in performance from a range of disciplinary perspectives, including theatre and performance studies, critical theory, literary theory and art theory, on the one hand, and playwriting, performance writing, poetics and visual art, on the other. Students familiarise themselves with a wide range of concepts and notions of text as a performance space, and text for performance. Building on their explorations during the seminars and workshops, students will work independently to produce a text for performance, and collaboratively to curate and present that work.

The unit provides practical skills in textual composition and dramaturgy. Students encounter a range of contemporary practices by working with visiting artists, and engage with key debates on text-based work in performance and live art in the UK and beyond.

### **How You Learn**

- Lectures and presentations from staff and visiting practitioners
- Student-led group work
- Staff-led seminars and workshops
- Critical debates and group discussions
- Peer teaching
- Tutorials
- Practical work

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>
Practical work	Text for performance, 3-5 minutes*	Pass/Fail
Reflective portfolio	Up to 1,000-word reflection accompanied by 8-10 elements of annotated documentation	Pass/Fail
Assessment Notes		
<p>This is a pass/fail unit, you pass all elements to pass the unit.</p> <p>The practical work for this unit can take any form, but needs to reflect engagement with text's relation to live performance. It can be 3-5 minutes in length or equivalent, depending on the form of the presentation (durational work, artefact, publication etc)</p> <p>The portfolio contains materials developed throughout the term, and relevant annotations and reflections that reflects the student journey throughout the unit.</p>		
Assessment Criteria		
<ul style="list-style-type: none"> <li>• Intellectual engagement (e.g. devising and sustaining arguments and/or solving problems)</li> <li>• Analysis and interrogation, demonstrating knowledge and understanding some of which is at the forefront of the theoretical and practical field/industry</li> <li>• Progress in relevant practice-based techniques and skills</li> <li>• Identifying appropriate opportunities to take creative risks</li> <li>• Communication (of, for example, ideas and concepts)</li> <li>• Collaborative skills</li> <li>• Autonomous processes</li> </ul>		

16.7 PERFORMANCE AS EVENT 3					
Level	4	Credits	10	ECTS	5
Notional Student Study Hours	100 hours (30 scheduled sessions, 70 independent study and student-managed activities)				
Unit Leader	Diana Damian Martin + Duska Radosavljevic				
Programme(s) for which the unit is mainly intended	Contemporary Performance Practice: Performance Arts			Core	
Prerequisite Learning	None				

## Aims

This unit introduces students to understanding theories and practices of space, participation and collectivity that have shaped modern and contemporary performance practice. It aims to develop knowledge of dramaturgical practices and an understanding of the relation between theatre and performance, site and space, the work and the audience. As part of the unit, students will develop an understanding of histories and contemporary practices of immersivity and site-specificity and their politics, considering questions of occupation, Indigeneity, temporality and other key political aspects of immersive work.

## Learning Outcomes

You will obtain a knowledge and understanding of:

- current critical and cultural discourses relevant to your specialism (including contemporary, historical and conceptual frameworks of performance practice). [A1]
- Practices relevant to your specialism, including their histories, terminologies, and interconnections. [A3]

You will develop thinking skills that will enable you to:

- Developed skills that will enable you to analyse and debate relevant theories and practices and critically reflect on your own and others' work [B2]

You will have developed broader life skills that will enable you to:

- Use a range of relevant technologies. [D2]

## Transferable Skills Developed

Performance analysis; critical thinking; research skills; documentation skills; communication.

## Indicative Unit Content

This seminar-series explores the relationship between theatre, performance and space. The seminar provides an exploration of the genealogies of practices that foreground their relationship to space, such as immersive theatre, site-specific theatre and hybrid forms of performance and live art. Students will explore relevant theories of space and place that have come to shape thinking in modern and contemporary performance, histories of performance's relationship to space and composition, and consider the politics of immersivity, audience, participation and intimacy in such works. Students will also consider the relationship between audience and work, scenography and dramaturgy, devising and ensemble. Students are required to reflect on their ongoing immersive project work, in relation to the theories and practices explored in the unit.

## How You Learn

- Lectures and presentations from staff and visiting practitioners
- Visits to performances, Galleries and Museums
- Student-led group work
- Staff-led seminars and workshops
- Critical debates and group discussions
- Peer teaching
- Tutorials

Assessment Summary		
Type of task (e.g. essay, report, group performance)	Magnitude (e.g. No of words, time, etc.)	Weight within the unit (e.g. 50%)
Illustrated Essay	1,500-3,000 words, with 10-20 elements.	Pass/Fail

### **Assessment Notes**

This is a pass/fail unit, you pass all elements to pass the unit.

Illustrated essay can include various kinds of documentation (notes, drawings, forms, photographs, videos, sound files). Elements of the submission should be presented through careful selection of relevant accumulated materials (rather than being comprehensive), and it should be designed to illustrate specific aspects of the process the student wishes to highlight.

### **Assessment Criteria**

- Intellectual engagement (e.g. devising and sustaining arguments and/or solving problems)
- Analysis and interrogation, demonstrating knowledge and understanding some of which is at the forefront of the theoretical and practical field/industry
- Communication (of, for example, ideas and concepts)
- Collaborative skills
- Autonomous processes

16.8 IMMERSIVE PROJECT					
<b>Level</b>	4	<b>Credits</b>	30	<b>ECTS</b>	15
<b>Notional Student Study Hours</b>	300 (200 hours contact time)				
<b>Unit Leader</b>	Duska Radosavljevic + Diana Damian Martin				
<b>Programme(s) for which the unit is mainly intended</b>	Contemporary Performance Practice: Performance Arts				Core
<b>Prerequisite Learning</b>	None				

## Aims

This unit aims to integrate and consolidate the learning gained throughout the year in relation to various aspects of performance-making including the relationships between theory and practice, performance and audience, text and performance, body and space, individual and collective creativity. Furthermore, through practical collaboration between strands, the unit forms an opportunity for students to create public performance taking notions of site-responsivity, experience design and audience participation as its main parameters.

## Learning Outcomes

By the end of this unit you will

- obtain a knowledge and understanding of the interplay between theory and practice, action and critical reflection. [A2]
- develop practical skills that will enable you:
- engage in productions, projects and/or performance making relevant to your specialism. [C1]

Develop the broader life skills that will enable you to:

- self-manage your learning and work at a graduate level (such as communication, decision making, commitment, independent thinking, initiative, project management, problem solving, professional interpersonal skills). [D1]
- work as an effective, responsible, and inclusive collaborator in a professional environment. [D3]

## Transferable Skills Developed

Team-work, negotiation, practical application of ideas, time-management, presentation.

## Indicative Unit Content

The students will be introduced to a selection of performance-making methodologies relevant to immersive performance (site-specificity, walking, sound design, scenography, experience design, devising, choreography, working with various materials in devising). Theoretical and practical exploration of these methodologies coupled with a structured rehearsal period, will be geared towards public performance, giving the students an opportunity to also explore forms and functions of audience participation in immersive theatre.

## How You Learn

The main learning format will be experiential learning through rehearsals and work on a public performance. In addition, you will learn through a combination of some more conventional forms of learning (reading, discussion, research, independent practice) and practical workshop sessions with visiting lecturers and professionals. Collaboration with visiting professionals working on the production will develop your understanding of professional practice protocols.

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	8-20 elements*	Pass/Fail
Assessment Detail		
*Portfolio will evidence student's engagement with class based tasks and activities; artist book, including documentation and reflection of student's learning journey and independent work; evidence of collaboration; and contribution to, and participation in, final performance.  Group performance mark will be shared by all members of the group.		
Assessment Notes		

This is a pass/fail unit, you pass all elements to pass the unit.

Assessment Criteria
<ul style="list-style-type: none"><li>• Progress in relevant practice-based techniques and skills</li><li>• Collaborative skills</li><li>• Autonomous processes</li><li>• Intellectual engagement (e.g. devising and sustaining arguments and/or solving problems)</li><li>• Identifying appropriate opportunities to take creative risks</li><li>• Self-reflection</li><li>• Communication (of, for example, ideas and concepts)</li></ul>

16.9 PERFORMING MATERIALS					
Level	5	Credits	30	ECTS	15
Notional Student Study Hours	300 hours (c. 240 scheduled hours; 0 placement hours; 60 independent study hours)				
Unit Leader	David Shearing				
Programme(s) for which the unit is mainly intended	Performance Arts			Core	
Prerequisite Learning	Year 1 units or equivalent. Especially Voice and movement (performance) skills gained from year 1.				

## Aims

Engaging in intensive workshops with movement, materials and media, the students will explore these skills as an alternative stimulus to text for performance making. Whilst there will be practical experimentation throughout the project, it will culminate in a series of realised performances which are curated, managed and produced by the students.

## Learning Outcomes

You will obtain a knowledge and understanding of:

- practices relevant to your specialism, including their histories, terminologies, and interconnections. [A3]

You will develop thinking skills that will enable you to:

- engage in independent research at a graduate level of scholarship. [B1]

You will develop practical skills that will enable you:

- to experiment with artistic forms and creative processes as appropriate to your specialism. [C3]

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

- use a range of relevant technologies. [D2]

## Transferable Skills Developed

Collaboration, communication, organisation.

## Indicative Unit Content

Students will develop skills in performance making, movement, improvisation and devising, object manipulation and work with live streaming, projection and other forms of digital performance.

They will also gain skills in sound and lighting and become familiar with production processes by (stage) managing their own production.

## How You Learn

- Studio teaching
- Rehearsal and Production process
- Staff-led seminars and workshops
- Student led group work
- Peer teaching
- Tutorials

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%)
Performance	8-10 mins	Pass/Fail
Research Presentation	10-15 mins	Pass/Fail
Assessment Notes		
The presentation and performance will be staggered across the term. In the case of group work, students in the group will share performance mark.  You must pass both elements to pass the unit. This unit is a pass/fail unit.		
Assessment Criteria		

- progress in relevant practice-based techniques and skills
- effective use of research
- communication (of, for example, ideas and concepts)
- successful collaborative and/or autonomous processes.

16.10 PERFORMANCE MATTERS					
Level	5	Credits	10	ECTS	5
Notional Student Study Hours	100 hours (30 scheduled sessions, 60 student-led and independent)				
Unit Leader	David Shearing				
Programme(s) for which the unit is mainly intended	Contemporary Performance Practice: Performance Arts				Core
Prerequisite Learning	None				

## Aims

This unit engages students in exploring the relationship between contemporary performance and materials from an inter-disciplinary perspective. Through case studies, fieldwork and readings, the unit will provide a strong foundation for students to be able to engage, explore and conceptualise the use and politics of materials for and through performance.

## Learning Outcomes

You will obtain a knowledge and understanding of:

- the interplay between theory and practice, action and critical reflection.[A2]

You will develop thinking skills that will enable you to:

- analyse and debate relevant theories and practices and critically reflect on your own and others' work [B2]

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

- developed broader life skills that will enable you to self-manage your learning and work at a graduate level (such as communication, decision making, commitment, independent thinking, initiative, project management, problem solving, professional interpersonal skills). [D1]

## Transferable Skills Developed

Communication; research; critical thinking.

## Indicative Unit Content

This unit provides an exploration of the relationship between contemporary body-based performance and live practices and materials: from an artistic, conceptual, theoretical, political and ecological perspective. Students will engage with a range of explorations of materials, from the natural to the digital, considering how these shape contemporary practice from an interdisciplinary point of view.

The unit explores what becomes the matter of performance, and how performance shapes what we conceive of matter. It touches on questions of framing, representation and valuation, and considers how contemporary practices respond to ecological and political change.

## How You Learn

- Student-led group work
- Staff-led seminars and workshops
- Lectures and workshops from visiting artists
- Critical debates and group discussions
- Peer teaching
- Tutorials

Assessment Summary		
Type of task (e.g. essay, report, group performance)	Magnitude (e.g. No of words, time, etc.)	Weight within the unit (e.g. 50%)
Essay	2,500-3,000 words	Pass/Fail
Assessment Notes		
This is a pass/fail unit.		
Assessment Criteria		
<ul style="list-style-type: none"><li>• Intellectual engagement (e.g. devising and sustaining arguments and/or solving problems)</li><li>• Analysis and interrogation, demonstrating knowledge and understanding some of which is at the forefront of the theoretical and practical field/industry</li><li>• Effective use of research</li><li>• Self-reflection</li><li>• Communication (of, for example, ideas and concepts)</li><li>• Autonomous processes</li></ul>		

16.11 WRITING FOR SOLO PERFORMANCE					
Level		Credits		ECTS	
Notional Student Study Hours	Notional student study hours : 200 Contact hours: 60 Student managed hours: 140				
Unit Leader	Duška Radosavljevic and Amanda Stuart Fisher				
Programme(s) for which the unit is mainly intended	BA (Hons) Writing for Performance			Compulsory	
	Pathway students only				
	BA Performance Arts			Optional	
Prerequisite Learning	None				

## Aims

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

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

## Learning Outcomes

By the end of this unit you will have:

Obtained a knowledge and understanding of:

- (A3) practices relevant to your specialism, including their histories, terminologies, and interconnections

Developed practical skills that will enable you to:

- (C3) Experiment with artistic forms and creative processes as appropriate to your specialism
- (C4) present, document and critically reflect upon your practice in the most appropriate form for your specialism.

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

- (D2) Use a range of relevant technologies

### **Transferable Skills Developed**

Work independently, taking creative risk, working creatively, time management.

### **Indicative Unit Content**

You will explore the work of contemporary solo performance artists such as Ursula Martinez and writers who have created solo work – such as Tim Crouch. You will also engage with different approaches to solo performance, looking at (auto)biography, spoken word, performance poetry and different histories of this mode of popular performance.

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

### **How You Learn**

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

Assessment Summary		
Type of task (e.g. essay, report, group performance)	Magnitude (e.g. No of words, time, etc.)	Weight within the unit (e.g. 50%)
A solo performance script	5 minutes	60%
Illustrated essay	1,500 – 2,500 and 5 – 20 images	40%
Assessment Notes		
<p>This unit is one of the single preferential marks (8%) that can be taken forward to the exam board in year 2.</p> <p>You must pass all the above elements of assessment to pass the unit.</p> <p>The illustrated essay will document some of the practices you have researched and will critically reflect on your own performance and the ideas explored within it.</p>		
Assessment Criteria		
<ul style="list-style-type: none"> <li>• Progress in relevant practice-based techniques and skills</li> <li>• Autonomous processes</li> <li>• Intellectual engagement (e.g. devising and sustaining arguments and/or solving problems)</li> <li>• Identifying appropriate opportunities to take creative risks</li> <li>• Self-reflection</li> <li>• Communication (of, for example, ideas and concepts)</li> </ul>		

16.12 CONTEMPORARY STUDIES IN PERFORMANCE 2 & 3 (SEPARATE UNITS)					
<b>Level</b>	5	<b>Credits</b>	10 (each)	<b>ECTS</b>	5
<b>Notional Student Study Hours</b>	100 hours 27 Contact hours, 73 student managed hours per unit				
<b>Unit Leader</b>	Amanda Stuart Fisher oversees the unit as a whole and there are individual leaders for each option.				
<b>Programme(s) for which the unit is mainly intended</b>	BA (Hons) Contemporary Performance Practice: BADATE and WfP Performance Arts				Core  Optional
<b>Prerequisite Learning</b>	None				

## Aims

This unit introduces you to subject specific study through a set of lectures, seminars and/or workshops. You will study current ideas in the broad field of performance and cognate areas. The exact topic of the specific options available will change each year. The commonality of these units is in exploring specific aspects of performance and the ideas and histories that inform them. The topic of each option will be selected by the staff team and will reflect staff research interests, relevant contemporary practices and recent shifts in the relevant fields.

The pattern of teaching will vary depending upon the pedagogical appropriateness. Typically, a unit will consist of a series of lectures with some discussion and practical workshops as relevant.

## Learning Outcomes

By the end of Contemporary Studies in Performance 2 and 3 you will have demonstrated:

Knowledge and understanding of:

- (A1) current critical and cultural discourses relevant to your specialism

Thinking skills that enable you to:

- (B2) analyse and debate relevant theories and practices and critically reflect on a range of performance work.

- (B3) structure and sustain a thesis in practice and/or writing.

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

- (D1) self-manage your learning and work at a graduate level (such as: communication, decision making, commitment, independent thinking, initiative, project management, problem solving, professional interpersonal skills).

### **Transferable Skills Developed**

Research and scholarship, develop and sustain and argument, read critically.

### **Indicative Unit Content**

Examples of the choices available in Contemporary Studies in Performance 2 & 3 might include:

- |   |   |
|---|---|
| • Gender, Sexuality and Performance   | • The Aesthetics of Participation                     |
| • Performing health: artistic and cultural responses to health and illness      | • Theatre, Performance and Contemporary Politics      |
| • Theatre and the Real: verbatim, testimonial and documentary theatre practices | • Performing "Race": theatre after the age of empires |

### **How You Learn**

You will learn by reading, discussing and listening to current ideas in the field, and adapting these ideas to areas of your own concern in an essay.

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

Assessment Summary		
Type of task (e.g. essay, report, group performance)	Magnitude (e.g. No of words, time, etc.)	Weight within the unit (e.g. 50%)
Academic Essay (for each of CS2 and CS3)	2,500 – 3,500 words	100%
Assessment Notes		
Taken together Contemporary Studies 2 and 3 form a single preferential mark (8%) that can be taken forward to the exam board in year 2.		
Assessment Criteria		
<ul style="list-style-type: none"> <li>• Autonomous processes</li> <li>• Intellectual engagement (e.g. devising and sustaining arguments and/or solving problems)</li> <li>• Analysis and interrogation, demonstrating knowledge and understanding some of which is at the forefront of the theoretical and practical field/industry</li> <li>• Identifying appropriate opportunities to take creative risks</li> <li>• Testing the validity of presented facts, opinions and hypotheses</li> <li>• Effective use of research</li> <li>• Communication (of, for example, ideas and concepts)</li> </ul>		

16.13 CONTEMPORARY PRACTICES					
Level	5	Credits	20	ECTS	10
Notional Student Study Hours	200 hours (c. 60 scheduled hours, 140 independent)				
Unit Leader	Diana Damian Martin/Stephen Farrier/ David Shearing				
Programme(s) for which the unit is mainly intended	Contemporary Performance Practices: Performance Arts			Core	
Prerequisite Learning	All year 1 units				

## Aims

This unit will allow the students to begin to specialise and explore their desired pathway within a professional context, and to engage in practice-led research. Students will undertake a placement or personal project in order to develop professional skills, and devise and apply research methods in creative practice.

## Learning Outcomes

You will obtain a knowledge and understanding of:

- current critical and cultural discourses relevant to your specialism (including contemporary, historical and conceptual frameworks of performance). [A1]

You will develop thinking skills that will enable you to:

- analyse and debate relevant theories and practices and critically reflect on your own and others' work [B2]

You will develop practical skills that will enable you to:

- present, document and critically reflect upon your practice in the most appropriate form for your specialism. [C4]

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

- self-manage your learning and work at a graduate level (such as communication, decision making, commitment, independent thinking, initiative, project management, problem solving, professional interpersonal skills). [D1]

## Transferable Skills Developed

Self-management and organisation, research methodologies and processes.

## Indicative Unit Content

This unit explores empirical research methodologies (practice as research, action research, ethnographic research etc), in relation to the student's developing practice. The activity of this unit includes either a professional placement or a student-authored project. Framed by the relevant methodological provision at the beginning of the unit, the students will have arranged suitable activities, timelines and moments for feedback within their process/project as part of their process. Research findings will be shared in student presentations at the end of the unit.

[Running parallel to this might be workshops which support students in making their own work and respond to the cohort's specific interests.]

## How You Learn

- Studio teaching
- Staff-led seminars and workshops
- Working in role
- Professional mentoring
- Tutorials
- Group Tutorials

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	10-15 elements and research presentation	Pass/Fail
Assessment Notes		

The portfolio should include a ten minute presentation, an annotated bibliography and 8-15 elements of documentation. The portfolio should include elements of the student's practice-led research or placement work during the term. The statement should introduce the main focus of the student's learning for the term and contextualise the documentation provided in the portfolio.

This is a pass/fail unit.

Assessment Criteria
<ul style="list-style-type: none"><li>• analysis and interrogation demonstrating knowledge and understanding some of which is at the forefront of the theoretical and practical field/industry</li><li>• progress in relevant practice-based techniques and skills</li><li>• communication (of, for example, ideas and concepts)</li><li>• Collaborative skills</li><li>• Autonomous processes</li></ul>

16.14 CURATING PERFORMANCE					
Level	5	Credits	10	ECTS	5
Notional Student Study Hours	100 hours (30 scheduled sessions, 70 student-led and independent)				
Unit Leader	Diana Damian Martin				
Programme(s) for which the unit is mainly intended	Contemporary Performance Practice: Performance Arts				Core
Prerequisite Learning	None				

## Aims

The aim of the unit is to provide students with an understanding and critical awareness of practices of curating and programming performance in contemporary contexts and historically. Students engage in key debates surrounding curatorial practice from a range of disciplinary perspectives, including performance, visual art and museology, and develop an understanding of the festival as a curatorial space, its relevant histories and models.

## Learning Outcomes

You will obtain a knowledge and understanding of:

- current critical and cultural discourses relevant to your specialism (including contemporary, historical and conceptual frameworks of performance practice). [A1]
- the ethical and political implications of your practice and practices relevant to your specialism [A4]

You will develop thinking skills that will enable you to:

- Developed skills that will enable you to engage in independent research at a graduate level of scholarship. [B1]
- Analyse and debate relevant theories and practices and critically reflect on your own and others' work. [B2]

## Transferable Skills Developed

Project management; communication; critical thinking.

## Indicative Unit Content

Curating refers to an ever-expanding set of practices, programmes, conversations and relationships, crossing between visual and performance art. From exhibitions in flats, artist-led interventions, thematic evenings of work, and large-scale art biennales, curating refers to the preservation, presentation, selection and critique of art, theatre and performance practice. With the rise of the curator and the development of dramaturgical approaches to programming, the performance ecology has seen a diversification of methods, approaches and critical interrogations of the practice.

This seminar and workshop series invites students to consider development, debates, concepts, ethics and approaches to curating in performance, theatre and live art. Through a mix of theory, practice and guest lectures, students examine the poetics and politics of curation from artist-led through to institutionalised practices. The unit also looks at the boundaries and intersections between programming, curating and producing and explores the format of the festival in the process.

## How You Learn

- Student-led group work
- Staff-led seminars and workshops
- Lectures and workshops from visiting artists
- Fieldwork and visits to galleries/museums
- Critical debates and group discussions
- Peer teaching
- Tutorials

Assessment Summary		
Type of task (e.g. essay, report, group performance)	Magnitude (e.g. No of words, time, etc.)	Weight within the unit (e.g. 50%)
Essay	3000 - 3500 word essay	100%
Assessment Notes		
This is a pass/fail unit, you pass the assessment to pass the unit.		
This unit is worth 4% of your degree.		

<b>Assessment Criteria</b>
<ul style="list-style-type: none"><li>• Intellectual engagement (e.g. devising and sustaining arguments and/or solving problems)</li><li>• Analysis and interrogation, demonstrating knowledge and understanding some of which is at the forefront of the theoretical and practical field/industry</li><li>• Effective use of research</li><li>• Self-reflection</li><li>• Communication (of, for example, ideas and concepts)</li><li>• Autonomous processes</li></ul>

16.15 FESTIVAL PROJECT					
Level	5	Credits	30	ECTS	15
Notional Student Study Hours	300 hours (c. 200 scheduled hours; 100 independent study hours)170-190 student managed)				
Unit Leader	David Shearing and Diana Damian Martin				
Programme(s) for which the unit is mainly intended	Contemporary Performance Practice: Performance Arts			Core	
Prerequisite Learning	Year 1 units (or equivalent)				

## Aims

This unit is intended to develop the student's understanding of the practical implications of creating and producing work. The emphasis here is exploring how to produce theirs/others work, how to curate and to be able to (financially) sustain their practice.

## Learning Outcomes

You will obtain a knowledge and understanding of:

- the ethical and political implications of your practice and practices relevant to your specialism.
- [A4]

You will develop practical skills that will enable you:

- to engage in productions, projects and/or performance making relevant to your specialism.
- [C1]

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

- work as an effective, responsible, and inclusive collaborator in a professional environment.
- [D3]

## Transferable Skills Developed

Understanding of the wider context of performance, both curating and producing. Self-management, organisation, budgeting and other pragmatic skills.

## Indicative Unit Content

In this unit, students will collaborate together to create a festival/event of performance works.

## How You Learn

- Studio teaching
- Production process
- Staff-led seminars and workshops
- Working in role
- Professional mentoring
- Student led group work
- Critical debates and group discussions
- Peer teaching
- Tutorials

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> )
Portfolio	500-800 word abstract and 10-20 elements of documentation	100%
Assessment Detail		
The portfolio reflects the student's contribution to the project, including class-based and independent work. The abstract introduces and contextualises the student's contribution to the festival, and the documentation presented in the portfolio.		
Assessment Notes		
This unit is worth 13% of your degree. You must pass this assessment to pass the unit.		
Assessment Criteria		
<ul style="list-style-type: none"><li>• analysis and interrogation demonstrating knowledge and understanding some of which is at the forefront of the theoretical and practical field/industry</li><li>• progress in relevant practice-based techniques and skills</li></ul>		

- taking creative risks, as appropriate
- self-reflection
- effective use of research
- communication (of, for example, ideas and concepts)
- successful collaborative and/or autonomous processes.

16.16 DISSERTATION					
Level	6	Credits	30	ECTS	15
Notional Student Study Hours	Notional student study hours: 300 Contact hours: 20 Student managed hours: 280				
Unit Leader	Course Team				
Programme(s) for which the unit is mainly intended	BA(Hons) Contemporary Performance Practice			Compulsory for DATE & PA, Optional for WfP	
Prerequisite Learning	None				

## Aims

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

## Learning Outcomes

By the end of this unit you will have:

Obtained a knowledge and understanding of:

- (A1) current critical and cultural discourses relevant to your specialism (including contemporary, historical and conceptual frameworks of performance practice).

You will develop thinking skills that enable you to:

- (B1) engage in independent research at a graduate level of scholarship.

(B2) analyse and debate relevant theories and practices and critically reflect on your own and others' work.

- (B3) structure and sustain a thesis in practice and/or writing.

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

- (D1) self-manage your learning and work at a graduate level ( such as communication, decision making, commitment, independent thinking, initiative, project management, problem solving, professional interpersonal skills)

### Transferable Skills Developed

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

### Indicative Unit Content

It is in the nature of this unit that many different kinds of study proposal will be acceptable, focusing as it does on the student as an autonomous learner in the 3<sup>rd</sup> year.

### How You Learn

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

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

Assessment Summary		
Type of task (e.g. essay, report, group performance)	Magnitude (e.g. No of words, time, etc.)	Weight within the unit (e.g. 50%)
Dissertation	8,000- 10,000	100%

Assessment Notes
<p>This unit is awarded 19% of the overall degree mark.</p> <p>You must pass the above element of assessment to pass the unit.</p>
Assessment Criteria
<ul style="list-style-type: none"><li>• Intellectual engagement (e.g. devising and sustaining arguments and/or solving problems).</li><li>• Analysis and interrogation demonstrating knowledge and understanding some of which is at the forefront of the theoretical and practical field/industry.</li><li>• Appreciation of the uncertainty of knowledge.</li><li>• Effective use of research.</li></ul>

16.17 PROFESSIONAL PRACTICE					
Level	6	Credits	30	ECTS	15
Notional Student Study Hours	Notional student study hours: 300 Contact hours: 30 Student managed hours: 280				
Unit Leader	Diana Damian Martin				
Programme(s) for which the unit is mainly intended	Contemporary Performance Practice: Performance Arts				Core
Prerequisite Learning	None				

## Aims

In this unit, you will undertake a professional project specifically related to your own area of performance practice. You will plan and manage a project that advances skills appropriate to your own area/s of performance practice, whilst demonstrating critical rigour, experimentation, collaboration, project management and a consideration of appropriate contexts for your practice. You will draw on skills developed throughout the two years of the course, and this may also be in dialogue with your dissertation research. You will evidence an understanding of your own developing artistic vocabulary and practice, as well as an engagement with experimentation and risk-taking. You will consider the ethical and political implications of your work in the context of contemporary practice and its discourses. A work in progress or outcome of the project may be shown as part of the student-led showcase at the end of the Spring Term.

## Learning Outcomes

You will develop practical skills that will enable you:

- to engage in productions, projects and/or performance making relevant to your specialism (C1)
- use techniques, practices, models and approaches appropriate to your specialism, demonstrating inclusivity and professional standards (C2)
- to experiment with artistic forms and creative processes as appropriate to your specialism. (C3)

Develop the broader life skills that will enable you to:

- self-manage your learning and work at a graduate level (such as communication, decision making, commitment, independent thinking, initiative, project management, problem solving, professional interpersonal skills). [D1]

### Transferable Skills Developed

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

### Indicative Unit Content

It is in the nature of this unit that many different kinds of study proposal will be acceptable, focusing as it does on the student as an autonomous learner in the 3<sup>rd</sup> year.

### How You Learn

You will learn through undertaking an extensive and rigorous practical study of one relevant area of professional practice and documenting/reflecting on your process in written format.

You will receive an extensive briefing and decide upon subject matter at the outset of the autumn term of your third year. Choice of subject matter must go through an agreement process by a staff team.

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> )
Performance	Indicatively, 20 minutes	70%
Portfolio	1000 words and 10-20 elements of documentation	30%
Assessment Detail		
A twenty minute presentation of practical work or equivalent, depending on specialism.		

The portfolio should contain: a rationale for the project (800-1000 words); evidence of work in progress development and peer feedback; evidence of engagement in facilitation related to the project; as well as evidence of research, process notes, project management, creative bibliography and related documentation, as appropriate.

### **Assessment Notes**

This unit is worth 19% of your degree.

You must pass the above element of assessment to pass the unit.

### **Assessment Criteria**

- Progress in relevant practice-based techniques and skills
- Collaborative skills
- Autonomous processes
- Intellectual engagement (e.g. devising and sustaining arguments and/or solving problems)
- Analysis and interrogation, demonstrating knowledge and understanding some of which is at the forefront of the theoretical and practical field/industry
- Identifying appropriate opportunities to take creative risks
- Self-reflection
- Communication (of, for example, ideas and concepts)

16.18 CULTURAL POLITICS OF PERFORMANCE 1					
Level	6	Credits	20	ECTS	10
Notional Student Study Hours	200 hours (60 scheduled sessions, 140 student –led and independent)				
Unit Leader	Diana Damian Martin \ The Programme Team				
Programme(s) for which the unit is mainly intended	Contemporary Performance Practice: Performance Arts				Core
Prerequisite Learning	None				

## Aims

The aim of the unit is to provide students with understanding and critical awareness of the relationship between contemporary performance practice and the politics of representation. Students will engage with relevant histories, genealogies and concepts of representation and anti-representation in performance and live art from a diversity of perspectives, considering questions of equality and social justice, politics and aesthetics. Students will develop an understanding of the relationship between theory and practice in their own developing practice, engage with practice-based research, and develop an understanding of different models of practice.

## Learning Outcomes

You will obtain a knowledge and understanding of:

- the interplay between theory and practice, action and critical reflection. [A2]
- practices relevant to your specialism, including their histories, terminologies, and interconnections. [A3]
- the ethical and political implications of your practice and practices relevant to your specialism. [A4]

You will develop skills that will enable you to:

- engage in independent research at a graduate level of scholarship. [B1]

## Transferable Skills Developed

Communication; critical analysis; research.

## Indicative Unit Content

This seminar-series explores the different ways in which performance work is framed and conducted, the processes fundamental to practice-based research, and the relationship between formal and aesthetic innovation, activism and controversy. During these sessions, students reflect on their own developing practice, conduct research that supports this practice, as well as critique and analyse the works of others.

Through a range of fieldwork, seminars and performance trips, students will explore key philosophical, ethical and practical debates about performance-making, representation and the interplay between the cultural and the political, drawing on fields such as critical race theory, queer theory, feminist theory and performance studies. Practical tasks are attached to the fieldwork, and the unit includes student-led research.

## How You Learn

- Lectures and presentations from staff and visiting practitioners
- Fieldwork
- Student-led work
- Staff-led seminars and workshops
- Critical debates and group discussions
- Presentations
- Peer teaching

Assessment Summary		
Type of task (e.g. essay, report, group performance)	Magnitude (e.g. No of words, time, etc.)	Weight within the unit (e.g. 50%)
Illustrated essay	3,000-4,000 words illustrated essay with 10-30 other elements	100%
Assessment Detail		
The illustrated essay is accompanied by independent and seminar based work from throughout the term, related to the student's own practice.		

Assessment Notes
<p>This Unit accounts for 13% of your degree.</p> <p>You must pass all assessments to pass this unit.</p>
Assessment Criteria
<ul style="list-style-type: none"><li>• Intellectual engagement</li><li>• Analysis and interrogation</li><li>• Progress in practice-based techniques and skills</li><li>• Taking creative risks</li><li>• Effective use of research</li><li>• Communication</li><li>• Successful collaborative and/or autonomous processes</li></ul>

16.19 CULTURAL POLITICS OF PERFORMANCE 2					
Level	6	Credits	20	ECTS	10
Notional Student Study Hours	200 hours (60 scheduled sessions, 140 student-led and independent)				
Unit Leader	Diana Damian Martin				
Programme(s) for which the unit is mainly intended	Contemporary Performance Practice: Performance Arts				Core
Prerequisite Learning	None				

## Aims

This unit introduces students to issues surrounding cultural policy, cultural production and political change. Students engage critically with primary documentation, including institutional and policy documents, and gain knowledge in the changing cultural landscape of artistic funding and its relationship to artistic practice. They encounter different models and systems of valuation of 'work' under neoliberalism, and become familiar with strategies and approaches to developing sustainable practices, considering the ethics of cultural production. Students also gain practical skills in funding, including models and politics of funding, budgeting and project planning and management.

## Learning Outcomes

You will obtain a knowledge and understanding of:

- current critical and cultural discourses relevant to your specialism (including contemporary, historical and conceptual frameworks of performance). [A1]

You will develop practical skills that will enable you:

- Developed practical skills that will enable you to use techniques, practices, models and approaches appropriate to your specialism, demonstrating inclusivity and professional standards. [C2]

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

- Developed the broader life skills that will enable you to use a range of relevant technologies. [D2]

## Transferable Skills Developed

Communication; critical analysis; research.

## Indicative Unit Content

This seminar-series explores the infrastructures and processes that support how artists work and how work is curated, produced, valued and funded. It investigates recent developments in arts funding and cultural policy, and how these have shaped the concerns and expressions of contemporary theatre, performance and live art. Students engage with primary documentation, including white papers, reports and organisational and policy documents, and examine the relationship between political change and cultural production. Students also engage with the ethics and practices of funding and strategies for developing sustainable practices in a neoliberal cultural ecology.

Students will undertake some independent and collaborative research as part of the seminar-series, as well as regularly examine how these questions fold into your own developing practice. There will be additional workshops that support the work undertaken in this seminar-series.

## How You Learn

- Fieldwork
- Student-led work
- Staff-led seminars and workshops
- Critical debates and group discussions
- Presentations
- Peer teaching
- Lectures and presentations from visiting practitioners

Assessment Summary		
Type of task (e.g. essay, report, group performance)	Magnitude (e.g. No of words, time, etc.)	Weight within the unit (e.g. 50%)
Illustrated essay	3,000-4,000 words illustrated essay with 10-30 other elements	100%

Assessment Notes
<p>This unit accounts for 12% of your degree.</p> <p>You must pass all elements of assessment to pass the unit.</p>
Assessment Criteria
<ul style="list-style-type: none"><li>• Intellectual engagement</li><li>• Analysis and interrogation</li><li>• Progress in practice-based techniques and skills</li><li>• Taking creative risks</li><li>• Effective use of research</li><li>• Communication</li><li>• Successful collaborative and/or autonomous processes</li></ul>

16.20 FUTURE PRACTICE					
Level	6	Credits	20	ECTS	10
Notional Student Study Hours	200 hours (40 scheduled sessions, 160 student –led and independent)				
Unit Leader	Diana Damian Martin				
Programme(s) for which the unit is mainly intended	Contemporary Performance Practice: Performance Arts				Core
Prerequisite Learning	None				

## Aims

This unit concerns your performance practice and its professional contexts. As part of the unit, you will develop skills in the presentation, production, communication and self-evaluation of your work.

You will develop a portfolio appropriate to your chosen area of practice, demonstrate an understanding of the ethical and political implications of your work as well as experimentation and risk-taking, collate a CV of relevant experience and undertake research into adjacent areas of contemporary performance practice.

## Learning Outcomes

By the end of this unit, you will have:

- Obtained a knowledge and understanding of the ethical and political implications of your practice and practices relevant to your specialism. [A4]
- Developed skills that will enable you to analyse and debate relevant theories and practices and critically reflect on your own and others' work. [B2]
- And practical skills that will enable you to present, document and critically reflect upon your practice in the most appropriate form for your specialism. [C4]
- Developed the broader life skills that will enable you to use a range of relevant technologies. [D2]

## Transferable Skills Developed

Producing; project management; communication; marketing; evaluation; collaboration.

## Indicative Unit Content

As part of this unit, you will reflect, interrogate, contextualise and evaluate your developing performance practice/s. You will consider the ways in which your practice/s engages with adjacent contemporary work, familiarise yourself with discourses at the fore.

## How You Learn

- Lectures and presentations from staff and visiting practitioners
- Fieldwork
- Student-led work
- Staff-led seminars and workshops
- Critical debates and group discussions
- Presentations
- Peer teaching

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	2-10 case studies/ elements of documentation	50%
Essay	3,500 – 4,000 words	50%
Assessment Detail		
<p>The creative portfolio should relate to the student's developing practice, containing 2-10 case studies/elements of documentation. The portfolio reflects student's own distinct practice, and can take the form of websites, paper portfolios, or industry equivalent, as appropriate. There is a minimum requirement of 2 projects or works mentioned, and a maximum of 10. There is flexibility in the presentation and form of the portfolio.</p> <p>The essay asks students to actively reflect on the future of your practice/s. As part of this essay, students are to include a mid-term (five years) career plan, and accompanying essay that situates these visions and plans for their future work. Students are encouraged to evaluate professional and personal development through reflection and peer networks, engage with feedback from industry</p>		

professionals and tutors, and show ability to formulate strategies for life-long learning. The essay should demonstrate critical understanding of relevant competencies related to their area of work, and discourses and challenges as they related to their developing practice.

#### **Assessment Notes**

This unit accounts for 12% of your degree.

You must pass all elements of assessment to pass the unit.

#### **Assessment Criteria**

- Intellectual engagement
- Analysis and interrogation
- Progress in practice-based techniques and skills
- Taking creative risks
- Effective use of research
- Communication
- Successful collaborative and/or autonomous processes

**Performance as Event 1 & 2****Key Texts**

Bal, Mieke. 2001. *Louise Bourgeois' Spider: The Architecture of Art Writing* (Chicago: University of Chicago Press)

Bleeker, Maaïke et al (eds). 2019. *Thinking through theatre and performance* (London: Methuen Drama)

Clarke, Paul et al (eds). 2018. *Artists in the Archive: Creative and Curatorial Engagements with Documents of Art and Performance* (London: Routledge)

Borggreen, Gunhild and Rune Gade (eds). 2013. *Performing Archives/Archives of Performance* (Copenhagen: Museum Tusculanum Press, University of Copenhagen).

Jones, Amelia and Heathfield, Adrian. 2012. *Perform, Repeat, Record: Live Art in History* (Bristol: Intellect)

Muñoz, José E. 1999. *Disidentifications: queers of color and the performance of politics* (Minneapolis: University of Minnesota Press)

Phelan, Peggy. 1993. *Unmarked: the politics of performance* (London: Routledge)

Schnider, Rebecca. 2011. *Performing Remains: Art and War in Times of Theatrical Reenactment*, (London: Routledge)

Singh, Julietta. 2018. *No Archive Will Restore You* (Santa Barbara, CA: Punctum)

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- Heddon, Dee and Klein, Jennie. 2012. *Histories and Practices of Live Art* (London: Palgrave)
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- Broadhurst, Susan. 2007. *Digital Practices: Aesthetic and Neuroesthetic Approaches to Performance* (London & New York: Palgrave Macmillan, 2007)

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Jones, Amelia. 2012. *Seeing Differently: A History and Theory of Identification and the Visual Arts* (London: Routledge)

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## **Cultural Politics of Performance 1**

### **Key Texts**

Bhabha, Homi K. 1994. *The Location of Culture*. (New York: Routledge)

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### **Supportive Reading**

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Steyerl, Hito. 2016. 'A Tank on a Pedestal: Museums in the age of planetary civil war' in *E-Flux Journal* 70 <http://www.e-flux.com/journal/70/60543/a-tank-on-a-pedestal-museums-in-an-age-of-planetary-civil-war/>

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## **Cultural Politics of Performance 2**

### **Key Texts**

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Saad-Filho, Alfredo, and Deborah Johnston. 2005. *Neoliberalism: A Critical Reader*. (London: Pluto Press)

### **Supportive Reading**

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Sholette, Gregory, Charnley, Kim, Lippard, Lucy R. (eds). 2017 *Delirium and Resistance: Activist Art and the Crisis of Capitalism* ( London: Pluto Press)

Trowell, Jane. 2012. 'Take the Money and Run? Some Positions on Ethics, Business Sponsorship and Making' (London: Live Art Development Agency)

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## **Future Practice**

### **Key Texts**

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Emejulu, A. 2018. 'On the Problems and Possibilities of Feminist Solidarity: The Women's March One Year On', *IPPR Progressive Review*, 24(4): 267-273

Foster, Hal. 2017. *Bad New Days: Art, Criticism, Emergency*. (London: Verso)

Ulrich-Obrist, Hans and Pucher, Martin. 2009. *Serpentine Gallery Manifesto Marathon* (London: Serpentine)

<b>PROGRAMME NAME</b>	BA(Hons) Contemporary Performance Practice
<b>COURSE</b>	Performance Arts [For students enrolling 2022/23, this course will be retitled as Experimental Arts and Performance]
<b>TEACHING INSTITUTION</b>	The Royal Central School of Speech and Drama, London
<b>AWARDING BODY</b>	University of London
<b>FHEQ</b>	The BA is a qualification at Level 6 in the Framework for Higher Education Qualifications in England, Wales and Northern Ireland, carrying 120 credits at level 6.
<b>AWARD(S)</b>	Bachelor of Arts (Honours) Exceptionally: Certificate of Higher Education (for students leaving after 1 year with 120 credits) Diploma of Higher Education (for students leaving after 2 years with 240 credits) Bachelor of Arts (for students leaving with 300 credits)
<b>FINAL AWARD NAME</b>	Bachelor of Arts with Honours in Contemporary Performance Practice
<b>MODE OF STUDY</b>	Full-time only
<b>EUROPEAN CREDIT TRANSFER SCHEME (ECTS)</b>	The BA is qualification at the end of the first cycle as defined within the European Higher Education Area, carrying 180 credits in the European Credit Transfer Scheme (ECTS)
<b>ACCREDITATION</b>	None
<b>LANGUAGE OF STUDY</b>	English
<b>EXTERNAL BENCHMARKS</b>	Framework for Higher Qualifications (FHEQ) Dance, Drama and Performing Arts QAA Benchmark Statement

### Programme Approval

<b>Specification Version</b>	2021/22
<b>Last Periodic Review</b>	2017/18

### External Examiner Information

<b>Name</b>	<b>Position</b>	<b>Organisation</b>	<b>Tenure (MM/YY)</b>
Dr Bryce Lease	Senior Lecturer	Royal Holloway, University of London	09/2017 - 12/2021
Dr Alison Jeffers	Senior Lecturer	University of Manchester	11/2018 - 12/2022

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