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MA Applied Theatre

PROGRAMME SPECIFICATION 2023/24: Drama in the Community AnD DRAMA EDUCATION [OR] DRAMA AND THE CRIMINAL JUSTICE SYSTEM

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# **KEY INFORMATION**

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| **Award Title** | Applied Theatre (Drama in the Community and Drama Education **or** Drama in the Criminal Justice System) |
| **Award Aim** | Master of Arts – 180 credits |
| **Possible Exit Awards** | Postgraduate Certificate – 60 credits  Postgraduate Diploma – 120 credits |
| **Awarding Body** | University of London |
| **Mode(s) of Study** | Full-time or Part-time |
| **Full Length of Study** | 1 year (full-time), 2 years (part-time) |
| **Admissions Requirements** | Invitation to interview and admission will be based on the reasonable expectation from your application that you have the potential to complete and contribute positively to the degree and that you would benefit from master’s level study. You will normally have a degree or equivalent qualification in an arts-related subject and/or two years relevant professional experience.  Applicants will normally be able to demonstrate the following:   * relevant qualifications (e.g. undergraduate degree or equivalent), or professional experience which has prepared you equivalently for advanced study * evidence of a specific commitment to the course, with an understanding of relevant issues and practices * evidence of appropriate level of skills/competencies * evidence of the ability to work in collaboration with colleagues and, where relevant, with external parties * evidence of a capacity to work at master’s level, for example engaging with complex matters in the field, or demonstrating originality in the application of knowledge.   All students attending placements will be required to complete a Disclosure and Barring Scheme check (DBS). This is a mandatory government safeguarding scheme for all those seeking to work in any capacity with minors or vulnerable adults.  *We particularly encourage applications from groups currently under-represented in higher education, such as students with disabilities and members of Black, Asian and Minority Ethnic groups. Find out more information on*[***Central’s commitment to equality and diversity***](https://www.cssd.ac.uk/about-central/equity-at-central)*.*   * **Accreditation of Prior Learning**   Applicants who have up to 60 M Level credits from a related PGCE course are welcome to apply to the Applied Theatre, MA through our Accreditation of Prior Learning (APL) system. If you are a PGCE graduate from Central with 60 M Level credits (i.e. from 2007 onwards), you may apply without using the APL scheme and, subject to your application and availability of places, be accepted onto the MA. Applicants entering the degree programme with 60 M Level credits will, therefore, usually be expected to undertake 120 further credits (i.e. two thirds) of the programme. APL is a process that can, exceptionally, allow a student to join a course at an advanced stage and be given ‘credit’ for the section(s) of the course s/he has missed. The student will be deemed to have passed in the missing elements and, if necessary, a mark will be allocated to represent the mark that it is judged that the student might have achieved had s/he taken the assessments. The first stage in making an application for APL is by making a formal application for the course. Further details are available from the [**Admissions and Student Recruitment Office**](mailto:Admissions@cssd.ac.uk?subject=Accreditation%20of%20Prior%20Learning%20-%20MA%20Applied%20Theatre).   * **English Language**   Applicants for whom English is not their first language are required to prove their English language proficiency by gaining an overall score of 7.0 in an [**IELTS test**](http://www.ielts.org/). We do accept equivalent English language qualifications. Applicants are advised to gain this certification as early as possible and more information can be found through the [**English Language Requirements**](https://www.cssd.ac.uk/english-language-requirements) page. |
| **Location of Study** | London |
| **Professional Accreditation** | None |

# **PROGRAMME OVERVIEW**

## Educational Aims

The aims and learning outcomes of the MA in Applied Theatre (Drama in the Community and Drama Education *or* Drama in the Criminal Justice System) are closely informed by Central’s M (Masters) Framework principles.

The MA in Applied Theatre (Drama in the Community and Drama Education *or* Drama in the Criminal Justice System) gives you the opportunity to:

* gain knowledge at the forefront of, or informed by, a broad approach to the academic and professional discipline of applied theatre/community-based/drama education work
* take risks, be intellectually rigorous and show originality in your application of knowledge in, for example, practical realisation, models of practice and in sustained written arguments debating the field
* understand how the boundaries of applied theatre, drama in the community and drama education are advanced through research
* share learning with students on other courses
* in collaboration with peers and independently, show originality in tackling and solving problems and deal systematically and creatively with complex applied theatre related issues in unpredictable environments
* develop practice and scholarship pertinent to aspects of the field.

## Programme Structure

**FULL-TIME STUDENTS**

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

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

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

| **TERMS**  **(10 weeks)** | **INDICATIVE DATES** | **UNIT / ELEMENT** | **NOTES** |
| --- | --- | --- | --- |
| AUTUMN | Week 3 Friday and Saturday Week 7 Saturday | **Critical Contexts** | Three intensive days over the term. |
| Weeks 1-10 Friday | **Pedagogies: Applied Theatre** |  |
| SPRING | Week1 Tuesday and Weds  Weeks 2,4,6,8,Weds pm  (Conf Week 1 Summer Term) | **Performing Research** | Part-time students may opt to take this unit by using a Distance Learning pack. |
| Week 1-10 Friday | **Theatre and Social Exclusion or Theatre and the Criminal Justice System** | You will take one of these units based on the pathway you are following. |
| SUMMER  (Note: **Performing Research** conference in week one) | Week 1-10 Friday |  | You will take one or two units worth a total of 40 credits in all |
| By Negotiation | **Practices: Applied Theatre (single -** 20 credits - **or double** - 40 credits**); other Options** |
| Week 1-10 Friday | **Option: e.g. Writing with Communities** *(20 credits)* |
| TERM 4 | Independent study | **SIP** |  |

Part-time routes vary although it is expected that students take roughly half the number of units each term over two years (see below).

Term 4

Term 3

or

Term 2

Term 1

**Unit 1**: Critical Contexts **20**

**Unit 5 (double)**: Practices: Applied Theatre **40**

**Unit 2**: Pedagogies: Applied Practices **20**

**Unit 3**: Performing Research

**20**

**Unit 4**: Theatre and Social Exclusion or Theatre and the Criminal Justice System **20**

**Unit 7**: Sustained Independent Project

**60**

**Unit 6** Option Unit **20**

**Unit 5:** Practices: Applied Theatre **20**

## Learning and Teaching

The curriculum is designed to allow for a phased approach to the study of each unit, through a pattern of tutor-led introductions followed by group sessions and/or guided student-led experiential learning. The outcomes of each term’s work are not only a basis for assessment, but also encourage you to engage in critical reflection. In some cases you will produce a tangible product that can be made public through (for example) the school’s website or the postgraduate conference.

Introduction to each unit may take the form of tutor-led seminars and lectures at the School. However, much of the teaching and learning takes place through practical activities, including practical workshops, self-directed research and documentation projects and case studies.

The programme features a number of learning and teaching styles. Some sessions are led by the course leader and her team or by guests. A great deal of emphasis is placed on your own interaction with the challenges and opportunities which the course provides and you are expected to develop an independent and self-directed approach to your studies.

*Pathway Unit*

This MA offers students a pathway specific unit: those taking the Drama in the Community and Drama Education pathway should take the Theatre and Social Exclusion unit, those taking the Drama and the criminal justice system pathway should take the Theatre and the Criminal Justice unit.

*Options*

This MA offers student choice for unit 6 unless they are taking Practices: Applied Theatre (double) for Unit 5. The list of option units available will be published annually. Students requiring advice on the choice of option should consult with their Course Leader. The Unit Outlines of option units will be published in the ‘MA/MFA Options’ booklet.

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

## Assessment

**Assessment Tasks**

The programme is assessed through outcomes submitted at the end of each unit, together with a larger-scale personal project (a dissertation) produced over the fourth term. Written feedback is provided to students on specific units of assessment. Students receive oral feedback on general progress at regular intervals throughout the year.

**Assessment Criteria**

Not all the assessment criteria apply to each unit although all will be incorporated *across* each Masters degree. (The compulsory units include all these criteria already.) The assessment criteria to be considered will be clear in each unit outline. Tutors will give feedback relevant to these criteria with references to specific examples from your work.

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

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

**Assessment Descriptors**

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

80% and over (distinction)

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

70% and over (distinction)

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

60% and over (merit)

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

50% and over

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

40-49% (fail)

Your written work demonstrates an argument but one that is only sporadically sustained. You show limited evidence of progress in specific techniques relevant to the practical work of the unit. You have only occasionally demonstrated exploration of creative risks and options and selected and implemented ideas appropriately. There is limited or little evidence of originality in your applications of knowledge in practice. You have demonstrated limited qualities of analysis and critical awareness of contemporary issues in the unit. Your levels of intellectual engagement were not always adequate; you have made little use of research. Your practice is not always of a reasonable standard, and you have rarely demonstrated an understanding of the boundaries of your specialism. You contribute to group situations, although you do not often adopt effective collaborative strategies. There is limited evidence of ability in tackling and solving problems and addressing complex situations in professionally-related environments. The work is only of a fair standard and is rarely equivalent to professional practice at the forefront of its field. You have not sufficiently demonstrated that you have met the learning outcomes of the unit, although it is likely that your work shows potential.

Less than 40% (fail)

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

## Placements

Placement learning is an integral part of both pathways of this course. Throughout the programme students are offered the opportunity to undertake a range of placement activities. These placements are periods of learning, contributing to and closely linked to the aims of the programme. The normal expectation is that learning from the placements will feed into learning during the next phase of the programme, realise learning from earlier in the programme or be related to further learning in final assessed work. Whilst many of these opportunities do form part of the formal assessment for the programme, the Practices: Applied Theatre unit provides an opportunity for you to develop your specialist practice in applied theatre, either through interaction with a professional host or through the development of your work in a professional setting.

## Disclosure and Barring Service

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

## Learning Outcomes

Learning outcomes describe what you should know and be able to do if you make full use of the opportunities for learning which the course provides. If you successfully complete the MA Applied Theatre (Drama in the Community and Drama Education *or* Drama in the Criminal Justice System) at Central:

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

* (A1) critical debates and discourses in applied theatre and drama education *or* Drama in the Criminal Justice System in a variety of contexts specifically in relation to interventions
* (A2) relevant theories and research methodologies including the most appropriate for applied theatre, community drama and drama education *or* Drama in the Criminal Justice System
* (A3) selected social values, practices and policies which help to shape the landscapes of community theatre, theatre for development and drama education *or* Drama in the Criminal Justice System.

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

* (B1) demonstrate a systematic understanding and critical awareness of relevant theoretical knowledge and its impact upon practice in applied theatre (drama in the community and drama education *or* Drama in the Criminal Justice System)
* (B2) develop intellectual rigour and conceptual understanding enabling you to: undertake advanced scholarship and sustained research; critically evaluate and reflect upon your own and others’ relevant current practice research and research methodologies
* (B3) reflect on, evaluate, synthesise and present ideas and information autonomously.

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

* (C1) use and evaluate relevant practices in applied theatre (drama in the community and drama education *or* Drama in the Criminal Justice System) sometimes experimenting with new and or/original ideas
* (C2) relate to the needs of particular groups in particular circumstances
* (C3) plan and deliver appropriate workshops, classes or drama sessions and develop your effectiveness as a communicator and facilitator in various contexts within the field of drama education and/or theatre in community *or* Drama in the Criminal Justice System.

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

* (D1) negotiate the challenges of working in complex and unpredictable situations e.g. making decisions independently or in a dialogue with peers and / or external bodies
* (D2) engage with relevant industries
* (D3) take creative risks
* (D4) operate effectively within interpersonal environments, structure and communicate ideas effectively through verbal, written and other articulation.

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| **Learning**  **Outcomes** | **Critical**  **contexts** | **Pedagogies: Applied Theatre** | **Performing Research** | **Theatre and Social Exclusion or Theatre and the Criminal Justice System** | **Practices: Applied Theatre**  **(single and double)** | **SIP** |
|  |  |  |  |  |  |  |
| **A1** | X | X | X |  |  | X |
| **A2** |  |  | X | X |  |  |
| **A3** |  |  |  | X |  |  |
| **B1** | X | X |  |  |  | X |
| **B2** |  | X | X |  | X | X |
| **B3** | X |  |  | X |  |  |
| **C1** |  | X |  | X | X |  |
| **C2** |  | X |  | X |  |  |
| **C3** |  | X |  |  |  |  |
| **D1** |  |  |  |  | X | X |
| **D2** |  |  |  |  | X |  |
| **D3** |  |  |  |  | X | X |
| **D4** |  |  |  | X |  |  |

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| UNITS |

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| CRITICAL CONTEXTS | | | | | | |
| **Level** | 7 | Credits | 20 | ECTS | | 10 |
| Notional Student Study Hours | 200 hours (20 - 40 taught hours; 160-180 student managed) | | | | | |
| Unit Leader | Course Tutors | | | | | |
| Programme(s) for which the unit is mainly intended | MA Applied Theatre | | | | Core | |
| **Prerequisite Learning** | None | | | | | |

**Aims**

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

**Learning Outcomes**

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

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

Transferable Skills Developed

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

**Indicative Unit Content**

The unit is delivered via three intensive days, two early in the autumn term and one towards the end of the term, as well as guided preparation work and tutorials. The intensive mode of delivery, a popular feature of the course previously, complements the schedule of full-time students undertaking the term’s other unit, offering an opportunity to balance the pace and intensity of the term’s work. Part-time students benefit from the intensive mode of delivery in that teaching is concentrated on specific days, allowing them to balance professional commitments with MA study.

Content is likely to include the following areas of study:

* Contemporary Applied Theatre theory
* Difference, representation and inclusion
* Intervention
* Identity and Gender
* Critical Race Theory
* Critical Pedagogy
* Postmodernism and globalisation.

Debates and discussions around core aspects of this unit are enriched by the presence of students/practitioners with a range of interests and experiences of working in Applied Theatre contexts.

**How You Learn**

Students will learn through engaging with the material offered in lectures and seminars led by tutors and material obtained through appropriate research and bibliographic work as well as through undertaking the student managed tasks that are set. One to one tutorial support is offered for each student as they prepare for the assignment. Students have the oporuntiy to submit to formative writing tasks and receive feedback on these prior to the final unit assessment.

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| **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 critical essay placing your work in contemporary contexts or equivalent such as a visually-led ‘essay’ on PowerPoint agreed with your tutor. | 3,000 | 100% |
| **Assessment Notes** | | |
| * You must achieve a pass in all the above elements of assessment to pass the unit. * This unit contributes approx. 11% to the mark for the MA degree | | |
| **Assessment Criteria** | | |
| * Originality in the application of knowledge in relation to the matter of the unit. * Analytical and critical awareness of relevant contemporary issues. * Intellectual engagement. * Understanding and effective use of research and advanced scholarship.   (Other assessment criteria from the M Framework may be referred to in your feedback.) | | |

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| PEDAGOGIES: APPLIED THEATRE | | | | | | |
| **Level** | 7 | Credits | 20 | ECTS | | 10 |
| Notional Student Study Hours | **200 hours** (20 - 40 taught hours; 160-180 student managed)  Including work based learning or placement activity) | | | | | |
| Unit Leader | Course Tutors | | | | | |
| Programme(s) for which the unit is mainly intended | MA Applied Theatre | | | | Core | |
| **Prerequisite Learning** | None | | | | | |

**Aims**

* Develop and apply specialist pedagogic skills in drama-related specialisms;
* Develop reflective, analytical and interrogative skills in relation to your practice;
* Develop appropriate research and planning skills for pedagogic practice;
* Identify and articulate theoretical underpinning of your practice.

**Learning Outcomes**

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

* (A1) develop conceptual understanding of your field through analysis and evaluation of practice (e.g. through observation)
* (B1) demonstrate critical awareness of contextual pedagogic issues relevant to your practice;
* (C1) Work safely and ethically in the facilitation/ training of others
* (B2) reflect in depth, upon your practice as a facilitator/teacher, drawing upon comparative models of practice
* (C2 and C3) plan and deliver appropriate classes, working effectively as a facilitator/teacher within a particular context.

Transferable Skills Developed

Observational analysis, self-reflection, management of a group, learning and teaching competence, discussion skills.

Indicative Unit Content

The unit is concerned with pedagogic and training practice and core teaching skills. You may focus on training in performance-related contexts, or the facilitation of group work in a variety of settings with a variety of ‘client groups’.

This unit will address ways of working through drama and theatre with particular communities and groups. It focuses on the praxis of facilitation, project design, leading and delivery. You will engage with a range of established methods of working in the field and consider their potential and relevance to your own emerging/developing work as a practitioner.

This unit lays the foundations for workshop leading and teaching. It provides experiential and philosophical bases for the development of your practice. You will develop your knowledge and practice in practical settings and class situations for your particular specialism. Work on the unit focuses on:

* session planning
* individual learning styles
* teaching modalities
* group dynamics
* holistic approaches to teaching and training
* ethics and the ‘safe’ space
* inclusion and differientiation
* the assessment of individual needs
* assessment of learning and achievement.

These will be course specific where appropriate.

You will participate in practice with your peers and tutors.

Observation and participation will enable you to familiarise yourself with a range of teaching situations. You will undertake a minimum of one placement or be involved in work-based learning that includes facilitation and keep a working journal that critically reflects on your experiences during the unit. Those students following the Drama in the Criminal Justice Settings pathway will be expected to observe and participate in placements or work-based learning that work towards rehabilitation with prisoners, ex-prisoners and/or people at risk.

Example placements:

Hampstead School, Graeae, Big Fish, Pimlico School, Green Candle Dance Company, Stanmore College of Further Education, Little Angel and Blue Elephant Theatre Company or Clean Break Theatre Company, Synergy Theatre project, Only Connect, and Theatre Centre.

**How You Learn**

Throughout the unit your learning will be supported by specialist workshops with peers and tutors, theoretical lectures, direct teaching opportunities, undertaking observations, and/or placements or work-based learning, keeping a working journal.

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| **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%)* |
| Working Journal based on the observation and participation on placement or facilitation work- based leaning. | 4 pieces of reflective writing based on attending a minimum of four sessions throughout the term. | 0% Pass/Fail Element (based on working journal) |
| Presentation of your work/practices  This practical point of assessment focuses on the pedagogical practice you have developed throughout the unit. , including your learning on placement/work-based learning You will be teaching within a peer group. | A 20-30 minute teaching/ facilitation session. | 60% |
| A Critical Analysis or equivalent such as a visually-led ‘essay’ on PowerPoint) agreed with your tutor, which addresses your own emerging/ developing pedagogic practice in relation to broader considerations, such as the context of your work, the needs of specific groups or the pedagogical or theatrical movements and theories that have influenced you. | 1,500 | 40% |
| **Assessment Notes** | | |
| * You must achieve a pass in all the above elements of assessment to pass the unit. * This unit contributes approx. 11% to the mark for the MA degree | | |
| **Assessment Criteria** | | |
| * Progress in relevant practice-based techniques. * Analytical and critical awareness of relevant contemporary issues. * Intellectual engagement. * Tackling and solving problems and dealing with complex situations in professionally-related environments.   (Other assessment criteria from the M Framework may be referred to in your feedback.) | | |

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| PERFORMING RESEARCH | | | | | | |
| **Level** | 7 | Credits | 20 | ECTS | | 10 |
| Notional Student Study Hours | 200 hours (30-40 taught hours; 160-170 student managed) | | | | | |
| Unit Leader | Nominated unit leader/s and Course Leaders | | | | | |
| Programme(s) for which the unit is mainly intended | All MA/MFA courses (except MAs Acting, Music Theatre and Acting for Screen) | | | | *Compulsory* | |
| **Prerequisite Learning** | None | | | | | |

**Aims**

This unit aims to enable you to:

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

**Learning Outcomes**

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

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

Transferable Skills Developed

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

Indicative Unit Content

The unit takes place over three terms, commencing with introductory sessions and culminating with the Postgraduate Conference. You will be given the opportunity to meet other MA students at Central to discuss your research.

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

After the ‘intensive’, you will form a group of between 3 and 6 members under the supervision of a unit tutor to focus on a specific research project. You may be working with students from another course. Your research ideas will be identified according to personal and shared specialisms or interests. You will develop an appropriate body of knowledge and relevant skills of analysis as part of this research project. You will work towards a group presentation which explains, summarises and analyses your research project.

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

**How You Learn**

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

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| **Assessment Summary** | | |
| Type of task  *(e.g. essay, report, group performance)* | Magnitude  *(e.g. No of words, time, etc.)* | Weight within the unit *(e.g. 50%)* |
| Group conference  presentation | Normally 5 minutes each member | 100% |
| **Assessment Detail** | | |
| The unit is assessed through one component:   * A group conference presentation on a negotiated topic. Each member of the group will be allocated approximately 5 minutes presentation time, so a typical presentation will be between 15-30 minutes in length depending upon the number of people in the group. The presentation may include performance elements and capture e-research methods, as appropriate. * A single group mark is awarded for the presentation. Where appropriate examiners may choose to viva an individual or group, to help to further clarify the content of the presentation or the contribution of group members. This viva may take place during the conference or up to four weeks after the presentation. The viva provides a means by which the group mark may be moderated - up or down - by up to 10% for individuals.   You must participate in the conference presentation to pass the unit. | | |
| **Assessment Criteria** | | |
| * Taking creative risks, selecting and implementing from these appropriately. * Originality in the application of knowledge in relation to the matter of the unit (including, for example, using the presentation as an interesting medium for demonstrating your research focus). * Analytical and critical awareness of relevant contemporary issues (e.g. collecting, considering and using relevant documentation and material within the research into a contemporary issue). * Intellectual engagement (e.g. articulate the relationship between the concepts investigated and the practical research methods). * Understanding and effective use of research and advanced scholarship; * recognising practice that is at the boundaries of the specialism; * successful collaborative processes.   (Other assessment criteria from the M Framework may be referred to in your feedback.) | | |

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| THEATRE AND SOCIAL EXCLUSION | | | | | | |
| **Level** | 7 | Credits | 20 | ECTS | | 10 |
| Notional Student Study Hours | 200 hours (30-40 taught hours; 160-170 student managed) | | | | | |
| Unit Leader | **Course Tutors** | | | | | |
| Programme(s) for which the unit is mainly intended | MA Applied Theatre  (Drama in the Community and Drama Education pathway) | | | | Core | |
| **Prerequisite Learning** | None | | | | | |

**Aims**

This unit aims to enable you to:

* develop your knowledge and understanding of a variety of practices and contexts involving drama and theatre with, by and for vulnerable groups
* explore the possibilities and contradictions of different models of practice, such as therapeutic, rehabilitative, educative and transformative
* critically engage with current practices through reference to the work of current professional companies and practitioners working with vulnerable groups
* participate as a critical and creative agent in the development of your own practice through the interrogation of one specific area of interest
* practice independent study, undertaking case study analysis, interviewing practitioners and observing practice in the field.

**Learning Outcomes**

On successful completion of this unit you will have:

* (A1) Developed critical knowledge and understanding of differing models of practice and their implications in various contexts of working with groups
* (A2) Developed knowledge and understanding of social values. Practices ands policies which help shape the landscape of community theatre, theatre for development and drama education.
* (B3) engaged in independent study outside of the studio/classroom environment in relation to your developing professional practice.
* (A3 and D4) Conducted a case study of one example of an individual, group or company working in the field.
* (C1 and C2) Evaluated relevant practices in applied theatre and related them to the needs of particular groups.

Transferable Skills Developed

Study, research, analytical and critical thinking, collaborative practice, presentation, non-linear articulation of critical thinking.

Indicative Unit Content

This unit aims to position applied theatre work with vulnerable groups against the social and cultural backdrop of social exclusion, its settings and priorities. The unit will explore competing contemporary debates about social exclusion and inclusion, how this relates to government agendas, understandings and priorities and critiques of this. The unit will focus on applied theatre work in different settings; (for example with a school, a day centre, care centre, hospital, Pupil Referral Unit, a prison etc.) that happens with a diverse range of individuals and communities who might be defined as ‘vulnerable’, ‘excluded’ or ‘at risk’ of exclusion. These terms will also be probelamtised.

This unit encourages you to investigate the possibilities and contradictions of drama and theatre practice as transformative, therapeutic, rehabilitative and educative tools, and engage critically with a range of theories and current practices within this area of the field. You will examine the work of selected companies and/or individuals who work with groups who might be positioned as ‘vulnerable’, partly by way of visits to and from professional practitioners. These could include: Cardboard Citizens, Streets Alive, Clean Break, Graeae or Geese, as well as individual freelance practitioners. You will problematise terms such as ‘vulnerable’ or ‘at risk’.

You will extend your knowledge and understanding of the role of theatre and drama education within a specific context and you will engage in case study research into one company or individual. This case study will focus on practice in contexts such as:

* Pupil Referral Units
* the Criminal Justice System
* the Probation Service
* Special Educational Needs departments in schools
* emotionally and behaviourally challenged young people and/or adults
* asylum seekers and ‘new arrivals’
* mental health settings
* homeless people, or people who have been homeless

**How You Learn**

* Tutor/ visiting professional-led sessions and facilitation.
* Fieldwork.
* Individual research.
* Individual writing.

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| **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%)* |
| Case study plus appendices or equivalent such as a visually-led ‘essay’ on PowerPoint agreed with your tutor | c.3,000 words | 100% |
| **Assessment Notes** | | |
| * You must achieve a pass in all the above elements of assessment to pass the unit. * This unit contributes approx. 11% to the mark for the MA degree | | |
| **Assessment Criteria** | | |
| * Sustained, independent written argument. * Analytical and critical awareness of relevant contemporary issues. * Intellectual engagement. * Understanding and effective use of research and advanced scholarship. * Recognising practice that is at the boundaries of the specialism. | | |

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| Theatre and the Criminal Justice System | | | | | | |
| **Level** | 7 | Credits | 20 | ECTS | | 10 |
| Notional Student Study Hours | 200 hours (30-40 taught hours; 160-170 student managed) | | | | | |
| Unit Leader | **Course Tutors** | | | | | |
| Programme(s) for which the unit is mainly intended | MA Applied Theatre  (Drama and the criminal justice system pathway) | | | | Core | |
| **Prerequisite Learning** | None | | | | | |

**Aims**

This unit aims to enable you to:

* develop your knowledge and understanding of a variety of practices and contexts involving drama and theatre with, by and for people whose lives have been affected by the criminal justice system
* explore the possibilities and contradictions of different models of practice, such as therapeutic, rehabilitative, educative and transformative with prisoners, ex-prisoners, and those at risk
* critically engage with current practices through reference to the work of current professional companies and practitioners working within secure facilitates and with those at risk of offending..
* participate as a critical and creative agent in the development of your own practice through the interrogation of theatre in the criminal justice system
* practice independent study, undertaking case study analysis, interviewing practitioners and observing practice of theatre within the criminal justice system.

**Learning Outcomes**

On successful completion of this unit you will have:

* (A1) developed critical knowledge and understanding of differing models of practice and their implications in various contexts of working with groups who have experience of the criminal justice system
* (A2) developed knowledge and understanding of social values. Practices ands policies which help shape the landscape of theatre and the criminal justice system
* (B3) engaged in independent study outside of the studio/classroom environment in relation to your developing professional practice
* (A3 and D4) conducted a case study of one example of an individual, group or company working in the field of theatre and the criminal justice system
* (C1 and C2) evaluated relevant practices in applied theatre and drama and related them to the needs of those whose lives have been affected by the criminal justice system.

Transferable Skills Developed

Study, research, analytical and critical thinking, collaborative practice, presentation, non-linear articulation of critical thinking.

Indicative Unit Content

This unit aims to position applied theatre work with those whose lives have been affected by the criminal justice system against the social and cultural backdrop of social exclusion, its settings and priorities. The unit will explore competing contemporary debates about social exclusion and inclusion, how this relates to government agendas, understandings and priorities and critiques of this. The unit will focus on applied theatre work in different secure settings; (Pupil Referral Unit, a prison, a prison theatre company etc.) that happens with people whose lives have been affected by the criminal justice system and works towards rehabiliatation with prisoners and ex-prisoners and people at risk.

This unit encourages you to investigate the possibilities and contradictions of drama and theatre practice as transformative, therapeutic, and rehabilitative, and engage critically with a range of theories and current practices within this area of the field. You will examine the work of selected companies and/or individuals who work with groups who might be positioned as prisoners, ex-prisoners or those at risk of offending, partly by way of visits to and from professional practitioners. These could include: Clean Break, Geese, Birmingham School for Psychodrama,or Synergy Theatre Project, as well as individual freelance practitioners. You will problematise terms such as ‘rehabilitation’ or ‘at risk’.

You will extend your knowledge and understanding of the role of theatre and drama within the criminal justice system and you will engage in case study research into one company or individual. This case study will focus on practice in contexts such as:

* Pupil Referral Units
* the Criminal Justice System
* the Probation Service
* Prison Theatre Companies.

**How You Learn**

* Tutor/ visiting professional-led sessions and facilitation.
* Fieldwork.
* Individual research.
* Individual writing.

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| **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%)* |
| Case study plus appendices or equivalent such as a visually-led ‘essay’ on PowerPoint agreed with your tutor | 3,000 words | 100% |
| **Assessment Detail** | | |
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| **Assessment Notes** | | |
| * You must achieve a pass in all the above elements of assessment to pass the unit. * This unit contributes approx. 11% to the mark for the MA degree | | |
| **Assessment Criteria** | | |
| * Sustained, independent written argument. * Analytical and critical awareness of relevant contemporary issues. * Intellectual engagement. * Understanding and effective use of research and advanced scholarship. * Recognising practice that is at the boundaries of the specialism. | | |

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| Theatre and Children | | | | | | |
| **Level** | 7 | Credits | 20 | ECTS | | 10 |
| Notional Student Study Hours | 200 hours (30-40 taught hours; 160-170 student managed) | | | | | |
| Unit Leader | **Course Tutors** | | | | | |
| Programme(s) for which the unit is mainly intended | MA Applied Theatre  (Drama in the Community and Drama Education) | | | | Core | |
| **Prerequisite Learning** | None | | | | | |

**Aims**

This unit aims to enable you to:

* develop your knowledge and understanding of a variety of practices and contexts involving drama and theatre with, by and for children
* explore the possibilities and contradictions of different models of practice involving work made for and children, such as therapeutic, rehabilitative, educative and Theatre-In \_Education.
* critically engage with current practices through reference to the work of current professional companies and practitioners working to make theatre for and with children.
* participate as a critical and creative agent in the development of your own practice through the interrogation of theatre designed for children
* practice independent study, undertaking case study analysis, interviewing practitioners and observing practice of theatre made for children.

**Learning Outcomes**

On successful completion of this unit you will have:

* (A1) developed critical knowledge and understanding of differing models of practice and their implications in various contexts of working to make theatre for and with children
* (A2) developed knowledge and understanding of social values. Practices and policies which help shape the landscape of children’s theatre
* (B3) engaged in independent study outside of the studio/classroom environment in relation to your developing professional practice
* (A3 and D4) conducted a case study of one example of an individual, group or company working in the field of children’s theatre
* (C1 and C2) evaluated relevant practices in applied theatre and drama and related them to the needs of children when making theatre.

Transferable Skills Developed

Study, research, analytical and critical thinking, collaborative practice, presentation, non-linear articulation of critical thinking.

Indicative Unit Content

This unit aims to position applied theatre work which focuses on making theatre for and with children against the social and cultural backdrop of social exclusion, its settings and priorities. The unit will explore competing contemporary debates about children’s position as theatre audiences and makers and how this relates to government agendas, educational policies understandings and priorities and critiques of this. The unit will focus on applied theatre work with children in different settings; (Youth Theatres, Children only theatre spaces, schools children’s theatre and Theatre in Education Companies etc.)

This unit encourages you to investigate the possibilities and contradictions of drama and theatre practice as transformative, and educational, and engage critically with a range of theories and current practices within this area of the field. You will examine the work of selected companies and/or children partly by way of visits to and from professional practitioners. These could include: Little Angel Theatre Company, The Unicorn Theatre, Little Fish, London Bubble, Speech Bubbles and Company Three . You will problematise terms such as ‘educative theatre, and Theatre-in-Education.

You will extend your knowledge and understanding of the role of theatre and drama can play in education and entertainment and you will engage in case study research into one company or individual. This case study will focus on practice in contexts such as:

* Schools
* Youth Theatres
* Children’s Theatres
* Companies that make and tour theatre for children. .

**How You Learn**

* Tutor/ visiting professional-led sessions and facilitation.
* Fieldwork.
* Individual research.
* Individual writing.

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| **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%)* |
| Case study plus appendices or equivalent such as a visually-led ‘essay’ on PowerPoint agreed with your tutor | 3,000 words | 100% |
| **Assessment Detail** | | |
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| **Assessment Notes** | | |
| * You must achieve a pass in all the above elements of assessment to pass the unit. * This unit contributes approx. 11% to the mark for the MA degree | | |
| **Assessment Criteria** | | |
| * Sustained, independent written argument. * Analytical and critical awareness of relevant contemporary issues. * Intellectual engagement. * Understanding and effective use of research and advanced scholarship. * Recognising practice that is at the boundaries of the specialism. | | |

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| Theatre and Health | | | | | | |
| **Level** | 7 | Credits | 20 | ECTS | | 10 |
| Notional Student Study Hours | 200 hours (30-40 taught hours; 160-170 student managed) | | | | | |
| Unit Leader | **Course Tutors** | | | | | |
| Programme(s) for which the unit is mainly intended | MA Applied Theatre  (Drama in the Community and Drama Education) | | | | Core | |
| **Prerequisite Learning** | None | | | | | |

**Aims**

This unit aims to enable you to:

* develop your knowledge and understanding of a variety of practices and contexts involving drama and theatre within a range of health care settings.
* explore the possibilities and contradictions of different models of practice involving work made for and with those in health care settings such as therapeutic, rehabilitative, educative and with a focus on well being.
* critically engage with current practices through reference to the work of current professional companies and practitioners working to make theatre for and with those within health care settings.
* participate as a critical and creative agent in the development of your own practice through the interrogation of theatre designed for health care settings
* practice independent study, undertaking case study analysis, interviewing practitioners and observing practice of theatre in health care settings.

**Learning Outcomes**

On successful completion of this unit you will have:

* (A1) developed critical knowledge and understanding of differing models of practice and their implications in various contexts of working to make theatre for and with those accessing health care provision
* (A2) developed knowledge and understanding of social values. Practices and policies which help shape the landscape of theatre and health
* (B3) engaged in independent study outside of the studio/classroom environment in relation to your developing professional practice
* (A3 and D4) conducted a case study of one example of an individual, group or company working in the field of theatre and health
* (C1 and C2) evaluated relevant practices in applied theatre and drama and related them to the needs of people accessing health care provision.

Transferable Skills Developed

Study, research, analytical and critical thinking, collaborative practice, presentation, non-linear articulation of critical thinking.

Indicative Unit Content

This unit aims to position applied theatre work which focuses on making theatre for and with communities accessing health care provision against the social and cultural backdrop of social exclusion, its settings and priorities. The unit will explore competing contemporary debates about theatre and health and how this relates to government agendas, educational policies understandings and priorities and critiques of this. The unit will focus on applied theatre work with within different health care settings; (Care Homes, hospitals, Drop in Centres, theatres with a health focus etc.)

This unit encourages you to investigate the possibilities and contradictions of drama and theatre practice as transformative, and educational, and engage critically with a range of theories and current practices within this area of the field. You will examine the work of selected companies partly by way of visits to and from professional practitioners. These could include: The Whittington Hospital, Positively UK, The Brompton Hospital, Breathe Arts and London Arts and Health. You will problematise terms such as ‘theatre and health, social prescribing and wellbeing.

You will extend your knowledge and understanding of the role of theatre and drama can play in health care and you will engage in case study research into one company or individual. This case study will focus on practice in contexts such as:

* Care Homes
* Day Care Centres
* Hospitals
* Companies that make and tour theatre in health centres and for health care providers.

**How You Learn**

* Tutor/ visiting professional-led sessions and facilitation.
* Fieldwork.
* Individual research.
* Individual writing.

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| **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%)* |
| Case study plus appendices or equivalent such as a visually-led ‘essay’ on PowerPoint agreed with your tutor | 3,000 words | 100% |
| **Assessment Detail** | | |
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| **Assessment Notes** | | |
| * You must achieve a pass in all the above elements of assessment to pass the unit. * This unit contributes approx. 11% to the mark for the MA degree | | |
| **Assessment Criteria** | | |
| * Sustained, independent written argument. * Analytical and critical awareness of relevant contemporary issues. * Intellectual engagement. * Understanding and effective use of research and advanced scholarship. * Recognising practice that is at the boundaries of the specialism. | | |

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| PRACTICES: APPLIED THEATRE (SINGLE) | | | | | | |
| **Level** | 7 | Credits | 20 | ECTS | | 10 |
| Notional Student Study Hours | 200  The nature of the practical work will determine the specifics of the contact time with a tutor, placement host, director etc, and the time spent learning independently. Study hours in this unit are likely to include ‘taught’ sessions, time being directed, contact time with a placement host, as well as time spent alone or in small groups working independently. | | | | | |
| Unit Leader | Selina Busby | | | | | |
| Programme(s) for which the unit is mainly intended | All MA courses (unless Practices (double) is taken). | | | | Core | |
| **Prerequisite Learning** | None | | | | | |

**Aims**

The 20-credit unit aims to enable you to:

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

**Learning Outcomes**

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

* (C1) demonstrate a capacity to apply practical understanding and skills of your field in relevant contemporary contexts
* (C1, D1, D3) demonstrate an ability to operate at a professional level e.g. take decisions in complex and unpredictable situations independently and in dialogue with peers and/or external bodies; take creative risks
* (B2, D2) evaluate your specialist practice, interrogating the application of current principles and ideas in your field.

Transferable Skills Developed

Practice in your field; evaluation of practice (self and others).

Indicative Unit Content

This single unit provides an opportunity for you to develop your specialist practice in applied theatre/drama education either through interaction with a professional host, the development of your work in a professional setting, or a placement. Observation and participation in term two will enable you to familiarise yourself with a range of teaching situations. You will undertake a minimum of one placement or be involved in work-based learning that includes facilitation during term two and keep a working journal that critically reflects on your experiences during the term 2 and 3.

Example placements for Drama in the Community and Drama Education:

Hampstead School, Graeae, Big Fish, Pimlico School, Green Candle Dance Company, Stanmore College of Further Education, Little Angel and Blue Elephant Theatre Company.

Example placements for the drama in the criminal justice system pathways:

National Youth Theatre Playing a Part Course, Clean Break, Synergy Theatre Project, Unlock Drama Feltham HMYOI, Only Connect and PCAP

You will specify the prospective allocation of your time in advance in a proposal, for agreement with your tutor before you take the unit, so that your work for the element as a whole (including preparation and work for assessment) totals around 200 hours.

You have one of three alternatives for the focus of your practices unit.

**Practice**

Working within your specific setting (e.g. as a secondary sector drama teacher, freelance workshop facilitator or an HMYOI arts co-ordinator), you will engage in professional practice related to an area of applied theatre which seeks to implement such principles as those experienced within the course’s content. Your interrogation of the relationship between critical debates, theory and seminal discourses, and practice in applied theatre will be based on your own practice, which will serve as the focus for critical reflection.

OR

**Placement**

Working alongside a professional host which you identified or is in one of Central’s partner placement institutions, you will engage in practice related to applied theatre and/or drama education. Partner institutions include the National Theatre; Cardboard Citizens (Manchester and London); the Crucible Theatre, Sheffield; Globe Education; specific drama departments within secondary and primary schools; Pan Centre for Intercultural Arts; Only Connect, Clean Break Theatre Company; Pupil Referral Units in London.

Within this option, you have two alternatives:

1. You may be responsible for a particular project during your time there. If so, your interrogation of the relationship between theory and practice in applied theatre and drama education will be based on this project, as the focus of the practice.
2. You may work as a continuing member of the team without specific responsibility for one project. In this situation, your reflections should focus upon the practice of the organisation as a whole.

OR

**Project**

You will work as part of a small group on an approved practical project, which might include an arts residency in a primary or special needs school; a devised play and workshops for refugee children in the UK or abroad; creative playwriting workshops with selected client groups; a performance and workshop on Bertolt Brecht’s theatre practice for post-16 students in schools and colleges in and around London. On the Drama and the Criminal Justice pathway you could work individually or as part of a small group on a practical project which might include a residency in a prison or young offender’s institution; a devised play and workshops with fathers in prison for their children; creative playwriting workshops with prisoners or ex-prisoners. In both pathways, you will theorise this work, interrogating its relationship within current and seminal discourses in the field. As in the first and second options, you will theorise this work, interrogating its relationship within current and seminal discourses in the field.

**How You Learn**

You will learn through engaging with practical activities appropriate to the particular practice of the field. You will learn, also, from an experienced professional (tutor, host, director etc.) with whom you will work.

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| **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%)* |
| Working Journal based on the observation and participation on placement or facilitation in work-based learning. | 4 pieces of reflective writing based on attending a minimum of four sessions throughout term two or three. Submitted as part of the portfolio. | 0% Pass/Fail Element (assessed on working journal) |
| Practice in Reflection / Record of Practice | 1 e-portfolio:  A portfolio of evidence that documents your practice. This can take a variety of forms (audio or video recording, an explication of related theoretical text, observer or client or peer or tutor report, a literature review, a set of still images, schemes of work etc). | 50% |
| Critical Evaluation, | A 1,800 word written piece/s of work evaluating and interrogating your practice, including placing your work in a critical context | 50% |
| **Assessment Notes** | | |
| * You must achieve a pass in all the above elements of assessment to pass the unit. * This unit contributes approx. 11% to the mark for the MA degree | | |
| **Assessment Criteria** | | |
| * Progress in relevant practice-based techniques. * Taking creative risks, selecting and implementing from these appropriately. * Originality in the application of knowledge in relation to the matter of the unit. * Analytical and critical awareness of relevant contemporary issues. * Intellectual engagement. * Recognising practice that is at the boundaries of the specialism. * Successful collaborative processes. * Tackling and solving problems and dealing with complex situations in professionally-related environments.   (Other assessment criteria from the M Framework may be referred to in your feedback.) | | |

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| PRACTICES: APPLIED THEATRE (double) | | | | | | |
| **Level** | 7 | Credits | 40 | ECTS | | 20 |
| Notional Student Study Hours | 400 hours  The nature of the practical work will determine the particulars of contact time with a tutor, placement host, director etc, and the time spent learning independently. Study hours in this unit are likely to include ‘taught’ sessions, time spent being directed, contact time with a placement host, as well as time working independently in small groups.  This unit may comprise one or two practical projects within the 400 hours. As such, it acts as an extension or ‘doubling’ of Practices (single). This is likely to be adopted by courses where extended practice within the field is recommended as demonstrating particular attributes such as significantly increased flexibility as a practitioner. | | | | | |
| Unit Leader | Course Tutors | | | | | |
| Programme(s) for which the unit is mainly intended | MA Applied Theatre | | | | Core | |
| **Prerequisite Learning** | None | | | | | |

**Aims**

The unit aims to enable you to:

* understand key practical issues and debates of relevance to your own practice(s)
* develop and apply skills and techniques relevant to the relevant contexts
* engage critically and creatively with current and emergent processes in your field
* undertake sustained practice/s, possibly in two contexts, developing your understanding, application and critical processes of practice within your discipline through an extended range of experience.

**Learning Outcomes**

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

* (C1) demonstrate a capacity to apply practical understanding and skills of your field in relevant contemporary contexts
* (C1, D1, D3) demonstrate an ability to operate at a professional level appropriate to your discipline or field e.g. take decisions in complex and unpredictable situations independently and in dialogue with peers and/or external bodies; take creative risks
* (B2, D2) evaluate your specialist practice, interrogating the application of current principles and ideas in your field paying particular attention to extended learning gained through a sustained engagement, possibly in different contexts.

Transferable Skills Developed

Practice in your field; evaluation of practice (self and others).

Indicative Unit Content

Content will be dependent upon the MA discipline. This example is for MA Applied Theatre.

This double unit provides an opportunity for you to develop your specialist practice in applied theatre/drama education either through interaction with a professional host, the development of your work in a professional setting/s, or a placement. Observation and participation in term two will enable you to familiarise yourself with a range of teaching situations. You will undertake a minimum of one placement or be involved in work-based learning that includes facilitation during term two and keep a working journal that critically reflects on your experiences during the term 2 and 3.

Example placements for Drama in the Community and Drama Education:

Hampstead School, Graeae, Big Fish, Pimlico School, Green Candle Dance Company, Stanmore College of Further Education, Little Angel and Blue Elephant Theatre Company.

Example placements for the drama in the criminal justice system pathways:

National Youth Theatre Playing a Part Course, Clean Break, Synergy Theatre Project, Unlock Drama, Feltham HMYOI, Only Connect and PCAP

You will specify the prospective allocation of your time in advance in a proposal, for agreement with your tutor before you take the unit, so that your work for the element as a whole (including preparation and work for assessment) totals around 400 hours.

By taking a 40-credit unit, you are not only doubling the time you spend involved with the work in hand, but allowing for the extended learning that is only possible given the scope of an extended project or through the diversity of two projects. You will detail the ways in which this is so in a proposal, for agreement with your tutor before you take the unit.

You must select one of three alternatives for the focus of your practices unit.

**Practice**

Working within your specific setting (e.g. as a secondary sector drama teacher, freelance workshop facilitator or an HMYOI arts co-ordinator), you will engage in professional practice related to an area of applied theatre which seeks to implement such principles as those experienced within the course’s content. Your interrogation of the relationship between critical debates, theory and seminal discourses, and practice in applied theatre will be based on your own practice, which will serve as the focus for critical reflection.

OR

**Placement**

Working alongside a professional host which you identify or is in one of Central’s partner placement institutions, you will engage in practice related to applied theatre and/or drama education. Partner institutions include the National Theatre; Cardboard Citizens (Manchester and London); the Crucible Theatre, Sheffield; Globe Education; specific drama departments within secondary and primary schools; Pan Centre for Intercultural Arts; Only Connect, Clean Break Theatre Company; Pupil Referral Units in London.

Within this option, you have two alternatives:

1. You may be responsible for a particular project during your time there. If so, your interrogation of the relationship between theory and practice in applied theatre and drama education will be based on this project, as the focus of the practice.
2. You may work as a continuing member of the team without specific responsibility for one project. In this situation, your reflections should focus upon the practice of the organisation as a whole.

You may undertake two shorter placements, where appropriate.

OR

**Project**

You will work as part of a small group on one or two approved practical projects, which might include an arts residency in a primary or special needs school; a devised play and workshops for refugee children in the UK or abroad; creative playwriting workshops with selected client groups; a performance and workshop on Bertolt Brecht’s theatre practice for post-16 students in schools and colleges in and around London. As in the first and second options, you will theorise this work, interrogating its relationship within current and seminal discourses in the field.

On the Drama and the Criminal Justice pathway you could work individually or as part of a small group on a practical project which might include a residency in a prison or young offender’s institution; a devised play and workshops with fathers in prison for their children; creative playwriting workshops with prisoners or ex-prisoners. In both pathways, you will theorise this work, interrogating its relationship within current and seminal discourses in the field.

**How You Learn**

You will learn through engaging with practical activities appropriate to the particular practice of the field. You will learn, also, from an experienced professional (tutor, host, director etc.) with whom you will work.

|  |  |  |
| --- | --- | --- |
| **Assessment Summary** | | |
| Type of task  *(e.g. essay, report, group performance)* | Magnitude  *(e.g. No of words, time, etc.)* | Weight within the unit *(e.g. 50%)* |
| Working Journal based on the observation and participation on placement or facilitation in work-based leaning. | 4 pieces of reflective writing based on attending a minimum of four sessions throughout term two. To be submitted as part of the portfolio. | 0% Pass/Fail Element (assessment based on working journal) |
| Practice in Reflection / Record of Practice | 1 e-portfolio:  A portfolio of evidence that documents your practice. This can take a variety of forms (audio or video recording, an explication of related theoretical text, observer or client or peer or tutor report, a literature review, a set of still images, schemes of work etc). | 50% |
| Critical Evaluation. | through one of the following:  A 3,000 word written piece/s of work evaluating and interrogating your practice, including placing your work in a critical context  Or | 50% |
| **Assessment Notes** | | |
| * You must achieve a pass in all the above elements of assessment to pass the unit. * This unit contributes approx. 22% to the mark for the MA degree | | |
| **Assessment Criteria** | | |
| * Progress in relevant practice-based techniques. * Taking creative risks, selecting and implementing from these appropriately. * Originality in the application of knowledge in relation to the matter of the unit. * Analytical and critical awareness of relevant contemporary issues. * Intellectual engagement. * Recognising practice that is at the boundaries of the specialism. * Successful collaborative processes. * Tackling and solving problems and dealing with complex situations in professionally-related environments.   (Other assessment criteria from the M Framework may be referred to in your feedback.) | | |

|  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- |
| SUSTAINED INDEPENDENT PROJECT (SIP) | | | | | | |
| **Level** | 7 | Credits | 60 | ECTS | | 30 |
| Notional Student Study Hours | 600 hours  The exact breakdown of hourage will be specified in the unit briefing paper. A minimum of ten hours contact time is expected. Each MA has different requirements for teaching depending upon the assessed outcomes of the unit. It is the norm for supervision to be completed by July, however. | | | | | |
| Unit Leader | Course Leader | | | | | |
| Programme(s) for which the unit is mainly intended | MA Applied Theatre (Drama in the Community and Drama Education) | | | | Core | |
| **Prerequisite Learning** |  | | | | | |

**Aims**

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

**Learning Outcomes**

On successful completion of this unit, you should have:

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

Transferable Skills Developed

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

Indicative Unit Content

Independent development of a dissertation or equivalent portfolio

**How You Learn**

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

|  |  |  |
| --- | --- | --- |
| **Assessment Summary** | | |
| Type of task  *(e.g. essay, report, group performance)* | Magnitude  *(e.g. No of words, time, etc.)* | Weight within the unit *(e.g. 50%)* |
| Dissertation: a written document of 12,000 words which *may* include a variety of of formats including:   * case study * reflective essay * critical assignment. | 12,000 words | 100% |
| **Assessment Detail** | | |
| **The proposal**  This will be submitted to a relevant tutor and agreed by a selected course-specific date. The student cannot proceed with the Sustained Independent Project (SIP) until the proposal has been accepted by the course team. Significant changes to the proposal must be approved.  (See Sustained Independent Project (SIP) Proposal Form, Appendix B)  The proposal is not assessed but has to be ‘passed’ before you may undertake the work.  **The Work**  The work will constitute an extensive piece of independent research and writing engaging you in a sustained enterprise and providing the opportunity to build on and develop skills and knowledges gained in the first three terms. You will submit a dissertation or portfolio, comprising c. 12,000 words, demonstrating the ways you engage with the development of your work within the field. | | |
| **Assessment Notes** | | |
| * This unit contributes approx. 33% to the mark for the MA degree | | |
| **Assessment Criteria** | | |
| * Sustained, independent written argument. * Originality in the application of knowledge in relation to the matter of the unit. * Analytical and critical awareness of relevant contemporary issues. * Intellectual engagement. * Understanding and effective use of research and advanced scholarship.   For the Sustained Independent Project (SIP), other criteria from the M Framework may be added for assessment as appropriate for the individual course and would then be assessed. For example, “taking creative risks, selecting and implementing from these appropriately” might be appropriate. | | |

# **READING LIST**

**CRITICAL CONTEXTS**

**Key Texts**

All texts from the course pre-reading list and then.

hooks, bell (2016) *All About Love.* New YorkHarper Collins Publishers Inc,

Freire, Paulo (2014) *Pedagogy of Solidarity* California,Left Coast Press.

Gallagher, Kathleen (2022) *Hope in a Collpasing World. Toronto,* University of Tornoto Press,

Nicholson, H (2011) *Theatre, Education and Performance.*  London, Palgrave McMillan

**Or**

Busby, S (2021) *Applied Theatre: A Pedagogy of Utopia,* London Methuen

**Supportive Reading**

**(Students on each pathway will be guided to appropriate texts)**

Ahmed, S. (2016) On being Included, racism and diversity in institutional life, Duke University Press.

Ahmed, S. J. (2002), ‘Wishing for a world without “Theatre for Development”: Demystifying the case of Bangladesh’, *RiDE: The Journal of Applied Theatre and Performance,* 7 (2): 207–19.

Appadurai A (2013) *The Future as Cultural Fact: Esas on the Global Condition.* London, Verso.

Baumann, Z. (2005) *Liquid Life*, Cambridge, Polity.

Bell, D. (1996), Gospel Choirs: Psalms of Survival for an Alien Land Called Home, New York: Basic Books.

Bhabha, H. (1994), *The Location of Culture,* London: Routledge.

Bordieu, P. and Passeron, J.C. (1977) *Reproduction in Society, Education and Culture,* Sage.

Friere, P. (1996) *Pedagogy of the Oppressed,* London, Penguin.

Freire, P. (1998), *Teachers as Culture Workers: Letters to Those Who Dare Teach,* Boulder, CO: Westview Press.

Freire, P. (2004), *Pedagogy of Indignation,* London: Paradigm.

Freire, P. (2007), *Daring to Dream: Toward a Pedagogy of the Unfinished*, Boulder, CO: Paradigm Publishers.

Foucault, M. (1977) *Discipline and Punish.* Trans Alan Sheridan. London, Penguin.

Gallagher, K. and Booth, D. (eds) (2003) *How Theatre Educates: Convergences and Counterpoints,* Toronto, University of Toronto Press.

Gallagher, K, and Freeman, B (2016) *In Defence of Theatre: Aesthetic Practices and Social Intervention. Toronto, University of Toronto Press.*

Giroux, H.(1992) *Border Crossings - cultural workers and the politics of education,* London, Routledge.

Hooks, b. (2003), *Teaching Community: A Pedagogy of Hope,* New York: Routledge. Hornbrook, D. (ed.) (1998) *On The Subject of Drama* London, Routledge.

Jackson, T.(1999) *Learning Through Theatre – New Perspectives on Theatre in Education,* London, Routledge.

Jackson, A. (2007) *Theatre, Education and The Making of Meanings: Art or instrument,* Manchester, Manchester University Press

Kershaw, B. (1999) *The Radical in Performance: between Brecht and Baudrillard* London, Routledge.

Kuppers, P. (ed) (2007) *The Community Performance Reader,* London, Routledge.

Low, K. (2020) *Applied Theatre and Sexual Health Communication.* London, Routledge.

McClaren, P. and Leonard, P. (1993)*Freire: A Critical Encounter,* London, Routledge.

Nicholson, H. (2005) *Applied Drama: the gift of theatre,* Basingstoke, Palgrave.

Panikkar, R. (1995), *Invisible Harmony: Essays on Contemplation and Responsibility,* Minneapolis, MN: Augsburg Fortress Publishers.

Storey, J. (1993) *An Introductory Guide to Cultural Theory and Popular Culture,* Harvester Wheatsheaf, Hertfordshire.

Thompson, J (1998) *Prison Theatre: Perspectives and Practices,* London, Jessica Kingsly

*Encounters in the Community,* Portsmouth, Heinemann.

Wheale, N. (ed.) (1995) *Postmodern Arts: An Introductory Reader,* London, Routledge.

*Indicative journal research may include:*

*Contemporary Theatre Review* [electronic journal]

*Research in Drama Education* [electronic journal]

*New Theatre Quarterly* [electronic journal]

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

**PEDAGOGIES**

**Key Texts**

Boal, A. (1992) Games for Actors and Non-Actors, London, Routledge.

Gallagher, K. (2007) The Theatre of Urban: Youth and Schooling in Dangerous Times, Toronto, Toronto University Press.

Alrutz, M & Hoare, L (2020) *Devising Critically Engaged Theatre with Youth: The Performing Justice Project. London Routledge.*

Hughes, J. and Nicholson, H. (eds.) (2015) Critical perspectives on applied theatre. Cambridge: Cambridge University Press

**Supportive Reading**

Ackroyd J, (2004) Role Reconsidered: a re-evaluation of the relationship between teacher-in-role and acting, Stoke, Trentham

Baim, C, (2020) *Staging the Personal.* London, Plagrave Macmillian.

Bala, s, Albacan A I (2013) ‘Workshopping The Revolution On the Phenonmen Of Joker Training in The Thetare of the Oppressed’ Research in Drama Education The Journal of Applied Theatre and Performance Vol 18, No 4: 388-402.

Boal, A (2000) Theatre of the Oppressed, London, Pluto Press.

Dolan, J. (2001) Geographies of learning: theory and practice, activism and performance. Middleton, CT: Wesleyan University Press.

Gallagher, K and Booth, D (2003) How Theatre Educates, University of Toronto Press.

Gallagher, K (2001) Drama Education in the Lives of Girls: Imagining Possibilities, University of Toronto Press.

Ganguly, S (2016) *From Boal to Jana Sankriti: Practices and Principles*. London Routledge

Ganguly S (2010) *Jana Sankriti: Forum Theatre and Democracy in India*. London Routledge.

Geese Theatre Company – Baim, C. et al. (2002) Drama with Offenders and People at Risk, London, Waterside Press.

Greig, N. (2008) Young people, New Theatre. A Practical Guide to an Intercultural Process, London, Routledge.

Haedicke, S. and Nellhaus, T. (eds) (2001) Performing Democracy: International Perspectives on Urban Community-Based Performance, Michigan, Ann Arbor: University of Michigan Press.

hooks, bell (1994) Teaching to Trangress: Education as the Practice of Freedom. London, Routledge.

Jackson, A. (2007) Theatre, Education and the making of meanings. Art of Instrument? Manchester University Press.

Jackson, A. and Vine, C. (eds.) (2013) Learning through theatre: the changing face of Theatre in Education. 3rd edn. London: Routledge.

Nicholson, H.(2005) Applied Drama: the gift of theatre, Basingstoke, Palgrave.

Prentki, T. and Preston, S (2008) The Applied Theatre Reader, London and New York, Routledge.

Rohd, M. (1998) Theatre for Community, Conflict and Dialogue, London, Heinemann.

Schutzman, M. and Cohen-Cruz, J. (1984) Playing Boal: Theatre, Therapy and Activism, London, Routledge.

Taylor, P and Warner, C (2006) Structure and S Spontaneity: the process drama of Cecily O'Neill, London Trentham Books Limited

Taylor, P (2003) Applied theatre – Creating Transformative Encounters in the Community, New York, Heinemann.

Tuhiwai Smith, L. (2012) *Decolonizing Methologies: Research and Indigenous peoples.* New York Zed Books.

Thompson, J. (2006) Applied theatre: bewilderment and beyond. Oxford: Peter Lang

**Indicative websites should include:**

[www.artscouncil.org](http://www.artscouncil.org) Arts Council of England

[www.sac.org.uk](http://www.sac.org.uk) Arts Council of Scotland

[www.artscouncil-ni.org.uk](http://www.artscouncil-ni.org.uk) Arts Council of Northern Ireland

[www.ccc.acw.org.uk](http://www.ccc.acw.org.uk) Arts Council of Wales

[www.artsed.net](http://www.artsed.net) The Arts Education Network

[www.acta.f2s.com](http://www.acta.f2s.com)

**PERFORMING RESEARCH**

**Key Texts**

Chilisa, Bagele (2020) *Indigenous Research Methods* (2nd Edition). London, Sage Ltd.

Kara, Helen (2021) *Creative Research Methods in Education: Principles and Practices.* London, Policy Press

O’Conor, Peter and Anderson, Michael (2015) *Applied Theatre: Research: Radical Departures.* London, Bloomsbury Methuen.

**Supportive Reading**

Atkinson, T. & Claxton, G. (2003) *The Intuitive Practitioner: On the Value of not Always Knowing What One is Doing*, Milton Keynes: Open University Press.

Bannerman, C., Sofaer, J. and Watt, J. (2006) *Navigating the Unknown*, London: Middlesex University Press.

Barrett, E and Bolt, B. (eds.) (2010) *Practice as Research: Approaches to Creative Arts Enquiry* London: I BTauris & Co Ltd.

Bolton, G. (1998) *Writing as a Reflective Practitioner with Wisdom*, [www.imi.org.uk/file/download/2585](http://www.imi.org.uk/file/download/2585)

Fevered Sleep & Fuel (2012) *Stilled*. Fevered Sleep.

Gallagher, K (2018) *The Methodological Dilemma Revisited.* London, Routledge.

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

Kershaw, B. and Nicholson, H. (eds.) (2011) *Research Methods in Theatre and Performance Studies*, Edinburgh: Edinburgh University Press.

Nelson, R. (2013) *Practice as Research in the Arts: Principals, Protocols, Pedagogies and Resistances* Basingstoke: Palgrave Macmillan.

Pavis, P. (1998) *Dictionary of the Theatre: Terms, Concepts, and Analysis,* Toronto: University of Toronto Press.

Reinelt, J.G., and Roach, J. (eds.) (2007) *Critical Theory and Performance,* Ann Arbor: University of Michigan Press

Riley, S. R. and Hunter, L. (eds.) (2009) *Mapping landscapes for performance as research: scholarly acts and creative cartographies,* Basingstoke: Palgrave Macmillan

Reason, M and Rowe, N (2017) *Applied Practice: Evidence and Impact in Theatre, Music and Art.* London Methuen.

Romanyshyn, R. (2007) *The Wounded Researcher: Research with Soul in Mind*, New Orleans, LA: Spring Journal Books

Soyini, M, D. (2005) *Critical Ethnography: Methods, Ethics and Performance* London: Sage.

Zarrilli, P, B., McConachie, B.,Williams, G, J., and Sorgenfrei, C.F., (2010) *Theatre Histories: an introduction* London: Routledge.

**THEATRE AND SOCIAL EXCLUSION**

**Key Texts**

Freire, P. (1970) *Pedagogy of the Oppressed,* London, Continuum.

Skeiker, F (2021) *Syrian Refugees, Applied Theatre, Workshop Facilitation and Stories.* London Routledge.

Busby, Selina (2021) *Applied Theatre: A Pedagogy of Utopia*. London, Bloomsbuty Methuen.

**Supportive Reading**

Ahmed, S. (2016) On being Included, racism and diversity in institutional life, Duke University Press.

Balfour, M. et al. (2015) *Applied theatre. drama, refugees and resilience.* London: Bloomsbury Methuen Drama.

Baxter, V. and Low, K.E. (eds.) (2017) *Performing health and wellbeing.* London: Bloomsbury Methuen Drama.

Baim, C. and Mountford, A. (2002) *Geese Theatre Handbook*, Winchester, Waterside Press.

Balfour, M. (ed.) (2003) *Theatre in Prisons*, Bristol, Intellect.

Boal, A. (1995) *The Rainbow of Desire: the Boal Method of Theatre and Therapy*, London, Routledge.

Boal, A. (2000) *Theatre of the Oppressed,* London, Pluto Press.

Clover, D and Stalker, J. (2007) *The Arts and Social Justice,* Leicester,The National Institute of Adult Continuing Education.

Fanon, F. et al. (2008) *Black skin, white masks.* London: Pluto.

Freebody, K. and Finneran, M. (eds.) (2016) *Drama and social justice: theory, research and practice in international contexts.* Abingdon, Oxon: Routledge.

Giroux, H.A. (2010) *Youth in a suspect society: democracy or disposability?.* Basingstoke: Palgrave Macmillan

Hanhardt, C.B. (2013) *Safe space : gay neighborhood history and the politics of violence.* Durham: Duke University Press. (Perverse modernities).

Freire, P. (2013) *Education for critical consciousness.* London: Bloomsbury Academic

Johnson, H. et al. (2011) *Unlocking value : the economic benefits of the arts in criminal justice.* London: New Philanthropy Capital.

Landy, R.J. and Montgomery, D.T. (2012) *Theatre for change : education, social action and therapy.* Basingstoke: Palgrave Macmillan

Palmer, J. and Hayhow, R. (2008) *Learning disability and contemporary theatre : devised theatre, physical theatre, radical theatre.* Huddersfield: Full Body and the Voice

Snyder-Young, D. (2013) *Theatre of good intentions : challenges and hopes for theatre and social change.* Basingstoke: Palgrave Macmillan

Taylor, Philip (2009) *Theatre Behind Bars - can the arts rehabilitate?* Stoke, Trentham Books

Thompson, J. (ed.) (1998) *Prison Theatre: Perspectives and Practices,* London, Jessica Kingsley.

Thompson, J. (1999) *Drama Workshops for Anger Management and Offending Behaviour,* London, Jessica Kingsley.

Zwerling, P. (2007) *After-School Theatre programs for At-risk Teenagers.* Appalachia, McFarland and Co

**THEATRE AND THE CRIMINAL JUSTICE SYSTEM**

**Key Texts**

Freire, P. (1970) *Pedagogy of the Oppressed,* London, Continuum.

Prenki, T. and Preston, S. (2008) *The Applied Theatre Reader,* London, Routledge.

Thompson (1999) *Drama Workshops for Anger Management and Offending Behaviour* London, Jessica Kingsly

McAvinchey, C. (2011) *Theatre & prison.* Basingstoke: Palgrave Macmillan

Lucas, A (2020) *Prison Theatre And The Golbal Crisis of Incareration.* London, Methuen.

**Supportive Reading**

Alexendar, B (2010) *Is William Martinez Not Our Brother? Twenty years of the Prison Creative Arts Project* Michigan, Michigan University Press

Buchleitner, K. (2010) *Glimpses of freedom : the art and soul of theatre of the oppressed in prison.* Berlin: Lit

Baim, C. and Mountford, A. (2002) *Geese Theatre Handbook*, Winchester, Waterside Press.

Balfour, M. (ed.) (2004) *Theatre in prison: theory and practice.* Bristol: Intellect

Boal, A. (1995) *The Rainbow of Desire: the Boal Method of Theatre and Therapy*, London, Routledge.

Boal, A. (2000) *Theatre of the Oppressed,* London, Pluto Press.

Clover, D and Stalker, J. (2007) *The Arts and Social Justice,* Leicester,The National Institute of Adult Continuing Education.

Foucault, M. and Sheridan, A. (tr.) (1991) *Discipline and punish: the birth of the prison.* London: Penguin

Heaven, S. (dir.) (1994) *Behind the mask: a week in Risley Prison with the Geese Theatre Company.* [DVD] Compass Films

Johnson, H. et al. (2011) *Unlocking value: the economic benefits of the arts in criminal justice.* London: New Philanthropy Capital.

Liebmann, M. (1994) *Arts Therapy with Offenders,* London, Jessica Kingsley.

Liebmann, M. (1996) *Arts Approaches to Conflict,* London, Jessica Kingsley.

Mer, B. (2011) *Arts in prison: lessons from the United Kingdom,* S.1.: Lulu.

McAvinchey, C (2018) *Applied Theatre: Women and the Criminal Justice System.* London Methuen.

McLaren, P. and Leonard, P.(1992) *Paulo Freire: a critical encounter,*  London, Routledge

Miles, A and Clarke Rebecca (2006) *The Arts in Criminal Justice: A Study of Research* *Feasibility* Manchester, University of Manchester Press.

Shailor, J. (ed.) and Ploumis-Devick, E. (2010) *Performing new lives : prison theatre.* London: Jessica Kingsley

Stephenson, M. (2011) *Young people and offending: education, youth justice and social inclusion.* Abingdon: Routledge

Taylor, Philip (2009) *Theatre Behind Bars - can the arts rehabilitate?* Stoke, Trentham Books

Tocci, L. (2007) *The proscenium cage: critical case studies in U.S. prison theatre programs.* Youngstown, N.Y.: Cambria Press

Thompson, J. (ed.) (1998) *Prison Theatre: Perspectives and Practices,* London, Jessica Kingsley.

Thompson, J. (1999) *Drama Workshops for Anger Management and Offending Behaviour,* London, Jessica Kingsley.

Zwerling, P. (2007) *After-School Theatre programs for At-risk Teenagers.* Appalachia, McFarland and Co

**PRACTICES: APPLIED THEATRE (SINGLE)**

**Key Texts**

Indicative source material will vary according to the place or project taken.

Example for Practices (single) with a Prison Theatre Company

Balfour, M. (ed.) (2003) *Theatre in Prisons,* Bristol, Intellect.

Geese Theatre Company – Baim, C. et al. (2002) *Drama with Offenders and People at Risk*, London, Waterside Press.

Taylor, Philip (2009) *Theatre Behind Bars - can the arts rehabilitate?* Stoke, Trentham Books

Thompson, J. (ed.) (1998) *Prison Theatre: Perspectives and Practices.* London, Jessica Kingsley.

Tocci, L (2007) *The Proscenium Cage.* New YorkCambria Press

**Supportive Reading**

Clevelan, W. (1992) *Art in Other Places,* Westport, Greenwood Press

Liebmann, M.(1994) *Arts Therapy with Offenders,* London, Jessica Kingsley.

Jackson, T (1999) *Learning Through Theatre – New Perspectives on Theatre in Education,* London, Routledge

Jackson, A. (2007) *Theatre, Education and the making of meanings: Art of Instrument?* Manchester University Press.

Jennings, S. (2009) *Drama Therapy and Social Theatre*, London, Taylor Francis.

Thompson, J. (1999) *Drama Workshops for Anger Management and Offending Behaviour,*  London, Jessica Kingsley

**PRACTICES: APPLIED THEATRE (DOUBLE)**

**Key Texts**

Indicative source material will vary according to the place or project taken.

Example for Placement with Prison Theatre Company

Balfour, M. (ed.)(2003) *Theatre in Prisons* Bristol, Intellect

Geese Theatre Company – Baim, C. et al. (2002) *Drama with Offenders and People at Risk*, London, Waterside Press.

Taylor, Philip (2009) *Theatre Behind Bars - can the arts rehabilitate?* Stoke, Trentham Books

Thompson, J. (ed.) (1998) *Prison Theatre: Perspectives and Practice,* London, Jessica Kingsley.

Tocci, L (2007) *The Proscenium Cage,* New YorkCambria Press

**Supportive Reading**

Clevelan, W. (1992) *Art in Other Places,* Westport, Greenwood Press.

Liebmann, M.(1994) *Arts Therapy with Offenders,* London, Jessica Kingsley.

Jackson, T (1999) *Learning Through Theatre – New Perspectives on Theatre in Education* London, Routledge

Jackson, A. (2007) *Theatre, Education and the making of meaning: Art of Instrument?* Manchester University Press.

Jennings, S. (2009) *Drama Therapy and Social Theatre,* London, Taylor Francis.

Thompson, J. (1999)*Drama Workshops for Anger Management and Offending Behaviour,* London, Jessica Kingsley

**SUSTAINED INDEPENDENT PROJECT (SIP)**

**Key Texts/ Supportive reading**

The key texts and supportive reading will be entirely dependent upon your choice of subject matter. It is expected that you will use texts and resources referred to earlier in the course as well as material new to you at this point in the course.