A picture containing drawing

Description automatically generated

MA/MFA Writing for Stage and Broadcast Media

PROGRAMME SPECIFICATION 2023/24

Table of Contents

[1 KEY INFORMATION 3](#_Toc146204997)

[2 PROGRAMME OVERVIEW 5](#_Toc146204998)

[2.1 Educational Aims 5](#_Toc146204999)

[2.2 Programme Structure 5](#_Toc146205000)

[2.3 Learning and Teaching 9](#_Toc146205001)

[2.4 Assessment 10](#_Toc146205002)

[2.5 Placements 13](#_Toc146205003)

[2.6 Learning Outcomes 13](#_Toc146205004)

[3 UNITS 16](#_Toc146205005)

[3.1 CRITICAL CONTEXTS: DRAMA, THEATRE AND PERFORMANCE STUDIES 17](#_Toc146205006)

[3.2 PRINCIPLES OF DRAMATIC WRITING 1 19](#_Toc146205007)

[3.3 PRINCIPLES OF DRAMATIC WRITING 2 21](#_Toc146205008)

[3.4 PRACTICES (SINGLE): MICRODRAMA ASSIGNMENTS 23](#_Toc146205009)

[3.5 PRACTICES (DOUBLE): MICRODRAMA ASSIGNMENTS 26](#_Toc146205010)

[3.6 WRITING FOR INTERACTIVE MEDIA 29](#_Toc146205011)

[3.7 INTRODUCTION TO MUSICAL THEATRE WRITING 32](#_Toc146205012)

[3.8 MA SUSTAINED INDEPENDENT PROJECT (SIP) 34](#_Toc146205013)

[3.9 MFA SUSTAINED INDEPENDENT PROJECT (SIP) 37](#_Toc146205014)

[4 READING LIST 42](#_Toc146205015)

# **KEY INFORMATION**

|  |  |
| --- | --- |
| **Award Title** | Writing for Stage and Broadcast Media |
| **Award Aim** | Master of Arts – 180 credits  Master of Fine Art – 240 credits |
| **Possible Exit Awards** | Postgraduate Certificate – 60 credits  Postgraduate Diploma – 120 credits |
| **Awarding Body** | University of London |
| **Mode(s) of Study** | Full-time and Part-time |
| **Full Length of Study** | 1 year (MA full-time), 2 years (MA part-time and MFA) |
| **Admissions Requirements** | You should normally have an undergraduate degree in the broad field of literary and/or performance and drama studies; or a first degree and sufficient experience of either writing or drama practice; or have appropriate professional experience; or can otherwise demonstrate your potential to undertake this form of postgraduate study successfully. An offer will normally only be made after interview.  An MFA top-up year for those with an existing MA in writing for dramatic media is available. During this year writers will produce two ‘calling card’ scripts and a professional development portfolio.  *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)*.*   * **English Language Requirements**   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.   * **Written Work**   You will be asked to submit a sample of your writing with your application:  Applicants applying to the first year of the MA/MFA:   * A 15-20 page piece of original dramatic writing (i.e. not an extract of a spec script for an existing TV show or an adaptation etc. ). This should demonstrate your best work. It can be a short piece or an extract from a full length script. The piece cannot be an extended monologue (i.e. only consist of character monologue/s with no dialogue). * A one page CV detailing your writing experience to date and any other related experience (e.g. acting, work/volunteering in Film/Radio/Theatre/TV industry in other roles etc.)   Applicants applying for the ‘top up’ MFA year (second year):   * A full-length script for any of the following mediums: theatre, film, radio or television. * Two four-page treatments. These should provide outlines for the two scripts that you would like to develop during the MFA second year.   The Admissions Tutor will review the written piece along with your application and will make a decision on whether to invite you to undertake an interview with us.   * **Interviews**   If you are selected for an interview for the MA/MFA Writing for Stage and Broadcast Media course, you will discuss your experience in relation to writing and dramatic performance (including your perceived strengths and needs), your understanding of issues relating to writing and to drama and your preparedness for the course.  The interview process will also give you an opportunity to find out more about the course and the School.   * **Distance Interviews**   If you live abroad and are unable to attend an interview in person or if your access needs would make it difficult for you to attend an in person interview you may, at the discretion of the Admissions Tutor, be offered the opportunity of a distance interview. If you are selected for interview in this manner you will be interviewed on Zoom or Teams or a similar platform. The interview will follow the same format as an onsite interview. |
| **Location of Study** | London |
| **Professional Accreditation** | None |

# **PROGRAMME OVERVIEW**

## Educational Aims

The aims and learning outcomes of the MA/MFA in Writing for Stage and Broadcast Media are closely informed by Central’s M (Masters) Framework principles.

The MA and MFA in Writing for Stage and Broadcast Media at Central both enable you to:

* gain knowledge at the forefront of, or informed by, a focussed approach to the academic and professional discipline of writing drama
* take risks, be intellectually rigorous and show originality in your application of knowledge in, for example, practising the techniques of dramatic writing, understanding the differences between writing for film, radio, television and theatre; on-going skills development and sustained written arguments debating the field
* understand how the boundaries of dramatic writing are advanced through sustained and intense practice and research, particularly within the context of inclusion and equity
* the opportunity to share learning with students on other courses through taking an *option*
* in collaboration with peers and independently, show originality in tackling and solving problems and deal systematically and creatively with complex writing-related issues in unpredictable environments
* develop practice and scholarship pertinent to the field with particular emphasis on contemporary texts.

In addition to the above the MFA course will:

* extend experience and outputs through a prolonged engagement with relevant practice.

## 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.

During autumn 2023 and spring 2024, you will be asked to attend regular sessions on Mondays and Tuesdays. In the first four weeks of the summer term, you will also be asked to attend sessions on other days of the week. If you choose to take an options units, you will additionally be asked to attend sessions on Fridays of weeks 2-4 and Wednesday, Thursday & Friday of week 5 in the summer term. During weeks 7 to 10 of the summer term, there are no core taught classes. You will be expected to attend one to one supervisions. The optional writers groups will also run on Mondays and some Tuesdays during these weeks.

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

MFA students may not progress to the second year of the course without passing all 120 credits of the first year of the MFA course.

You can choose to take an option unit during the summer term. The selection of option units on offer will be announced at the beginning of the spring term.

***PLEASE NOTE THIS IS THE ‘TYPICAL TEACHING SCHEDULE – COVID-19 MEASURES WILL RESULT IN VARIATION***

|  |  |  |
| --- | --- | --- |
| **TERMS**  **(10 weeks)** | **INDICATIVE DATES** | **UNIT / ELEMENT** |
| AUTUMN | Weeks 1-10 Tuesday | **Critical Contexts: Drama, Theatre and Performance Studies** |
| Weeks 1-10 Monday and Tuesday afternoon | **Principles of Dramatic Writing** |
| Weeks 1-10 Tuesday afternoons | **SIP (preparation)** |
| SPRING | Weeks 1-9 Monday and Tuesday  Week 10 Writing Week | **Principles of Dramatic Writing** |
| Weeks 1-9 Monday and Tuesday | **Practices: Microdrama Assignments** |
| Weeks 1-9 Tuesday | **SIP (preparation)** |
| SUMMER | Week 1: Monday- Friday  Weeks 2-4: Monday- Thursday  Weeks 5-6 Monday and Tuesday | **Practices: Microdrama Assignments (inc. professional development)** |
| Weeks 2-4 Friday  Week 5 Wednesday, Thursday and Friday  Week 7 Friday afternoon (if doing a practical assessment) | **Options Unit (optional)** |
| Weeks 1-6 Monday and Tuesday | **SIP (preparation)** |
| Week 8 SIP Supervisions scheduled Monday to Friday  MA students 1x 1 hour  MFA students 4x 30min | **SIP** |
| TERM 4 (MA only) | Independent study | **SIP** |

**MFA 2nd Year**

|  |  |  |
| --- | --- | --- |
| **TERMS**  **(10 weeks)** | **INDICATIVE DATES** | **UNIT / ELEMENT** |
| AUTUMN | Three check-in tutorials.  Mentor tutorials as arranged with your mentors. | **MFA SIP** |
| SPRING | Three check-in tutorials.  Mentor tutorials as arranged with your mentors.  Week 2: Half-day workshop. | **MFA SIP** |
| SUMMER | Weeks 1-5: Two check-in tutorials.  Weeks 1-5: Mentor tutorials as arranged with your mentors.  Week 2: Half-day workshop.  Weeks 6-10: Three tutorials focusing on the process of developing your critical reflection and portfolio. | **MFA SIP** |

**MA PART-TIME STUDENTS**

If you take the course on a part-time basis you will enrol for two years. You will undertake coursework over the Autumn, Spring and Summer Terms of each year of study, and write up your final portfolio (including your final script) over a seventh term (July-September).

Part-time students are expected to complete the course units in the following order:

Year 1

Term 1 Principles of Dramatic Writing 1

Term 2 Principles of Dramatic Writing 2

Term 3 Practices: Microdrama Assignments (or option unit)

Year 2

Term 1 Critical Contexts: Drama, Theatre and Performance Studies

Term 2 Principles of Dramatic Writing 2

Term 3 Practices: Microdrama Assignments

Term 4 Sustained Independent Project (SIP)

You may not undertake the SIP unit before completing the coursework for all previous course units.

***Note: the MFA route is technically full-time only, although students may be able to transfer to the full-time MFA SIP pathway (adding a third year) during their second year.***

**MA & MFA YEAR ONE**

|  |  |  |  |
| --- | --- | --- | --- |
| **Term 1** | **Term 2** | **Term 3** | **Term 4** |
| Unit 2: 20 Credits  Principles of Dramatic Writing 1 | Unit 3 and 4: 40 Credits  Principles of Dramatic Writing 2 |  |  |
| Unit 1: 20 Credits  Critical Contexts | Unit 5: 20 Credits  Practices: Microdrama Assignment (single unit) | |  |
|  | Unit 5 and 6: 40 Credits  Practices: Microdrama Assignments (double unit) | |  |
|  |  | Unit 6: 20 Credits  Units Unit – e.g. Writing with Communities or Introduction to Writing for Musical Theatre |  |
|  |  |  | Unit 7: 60 Credits  Sustained Independent Project  **(MA ONLY)** |

**MFA YEAR TWO**

|  |  |  |
| --- | --- | --- |
| **Term 1** | **Term 2** | **Term 3** |
| Unit 8: 120 Credits  Sustained Independent Project | | |

## Learning and Teaching

The MA pathway runs over one year (full-time) or two years (part-time). The year is made up of three terms of ten weeks and a fourth/seventh term of twelve weeks. You will attend activities at Central during the first two terms and the first six weeks of the summer term (six terms for part-time students). The final weeks of the summer term and the fourth/seventh term is given over to the writing up of the Sustained Independent Project (SIP).

The MFA route runs over two years (full-time). Students will follow the first three terms of the MA course in the first year comprising 120 credits. The second year of the course running from October to July comprises an additional 120 credits.

The course features a number of learning and teaching styles. Members of the course team and visiting practitioners will lead workshops, talks, lectures and seminars, and make presentations as part of the course. The course also encourages peer-based learning activities – for instance, you will have the opportunity to join a writers group where you will read and offer feedback on each other’s work. You will also be expected to engage in independent and self-directed learning activities.

The curriculum is designed to allow for a stepped approach to the work on the course. For instance, the shorter assignments and exercises developed in the first term can provide the basis for the larger projects you will develop in later terms, leading up to and including your final project.

**Writer’s Journal**

It is recommended that you keep a writer’s journal during the duration of the course. This is not officially assessed, but excerpts may be included as appendices to assessment tasks such as critical reflections, where relevant.

The journal can function as a straightforward log of work undertaken. It can be a place for you to keep a record of your ideas and research. The journal can be used to inform the course team of your ideas, research (both research related to the process of developing your scripts and critical research into the field of dramatic writing). It can include notes on scripts read and films/radio plays/television shows/plays seen or listened to. It can include notes taken during course sessions and writers’ group. It can include notes of both peer and staff feedback on your work. It can include a record of and reflection upon career development activities. You are recommended to make use of the journal, not only to record your work, but to analyse and reflect upon it yourself.

The Writer’s Journal can take any form you wish. For instance, it could be a traditional notebook style journal, a computer file, a blog, a website, a series of audio/video recordings or a mixture of different methods. It can include a variety of materials and types of documentation of your work – e.g. visual images, audio recordings, videos, storyboards, articles etc.

The writer’s journal is your own personal creative and developmental tool, and is not given a mark.

Here is some suggested reading to help you start keeping your journal:

Bolton, G., (2014) *Reflective Practice Writing and Professional Development,* Sage Publications

Goodwin, J. (1983) *Peter Hall’s Diaries*, London, Oberon Books

Jarman, D. (1995) *Chroma,* Vintage

Sher, A. (1985) *Year of the King*, Chatto Windus

Stephens, S. (2016) *A Working Diary*, Bloomsbury

**Writers’ Group**

You will have the opportunity to join a writers’ groupmade up of students from the course. There are several different writers’ groups running throughout the year:

* A staff-led writers’ group for first year students (MA & MFA) and second year PT students meets once a week during term time up to the end of week eight of the summer term.
* A student-led writers’ group for first year FT MA/MFA & PT students meets once a week during term time.
* A student-led writers’ group for second year MFA & PT students meets once a week during term time.

The function of these groups is to provide a forum for discussing each other’s work, and giving and receiving constructive feedback. Any peer feedback given in the writers’ group is confidential and will not count towards your marks for assessed work. The work of the writers’ group must support rather than replace curriculum activity. It is not appropriate for students to prioritise writing for the writers’ group over the writing tasks that are set by staff as an official part of the course.

There are also regular writer’s talks for all students during term time up to week eight of the summer term.

You are not obliged to attend the writers’ groups, since we recognise that some students may have commitments that make regular attendance outside scheduled curriculum activities difficult. The group is not seen as a formal and assessed part of the course curriculum. Feedback by members of staff, mentors and visiting lecturers on specific pieces of writing is given elsewhere in the course. However, we see the group as serving a valuable function in facilitating your engagement with the discussion of your own and others’ wider writing.

For student led sessions only, the writers’ group will establish its own code of conduct. It is anticipated that the group will want to consider protocols and expectations regarding attendance, length and frequency of written submissions and feedback to peers as part of this process. The group should review its code of conduct at regular intervals over the duration of the course. Students will have a staff-led session giving guidance on how to run a writers’ group at the beginning of the autumn term.

## Assessment

**Assessment Tasks**

The course is assessed through essays, script-writing projects and critical reflections submitted at the end of each unit, together with a larger-scale final project produced over the fourth term (see *Course Diagram* on p.18-19). Summative written feedback is provided to students on specific units of assessment. Students receive formative verbal feedback and/or written feedback on their work at regular intervals throughout the year.

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

**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

The MA and MFA do not offer placements. Students in the second year of the MFA course may negotiate their own attachment opportunities to facilitate their writing (e.g. working in a theatre literary department) with approval and support from the School’s Placements Office; it must be agreed by the course tutor. The MFA term ‘attachment’ signals a more autonomous relationship than placement where the MFA student will be more independent and less guided. ‘Attachments’ can be work-based (i.e. paid). If the attachment is work-based, this would be work the student already does. Central does not source paid work for attachments. Course tutors and the Placement Office would need to agree this work as appropriate for the attachment (see Central’s Placement Guidelines.) An attachment is optional on the MFA WSBM (for further details, see the MFA SIP Unit 8 outline.)

## 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/MFA Writing for Stage and Broadcast Media at Central:

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

* (A1) current critical debates, concepts and discourses in dramatic writing
* (A2) relevant theories and research methodologies including those most appropriate for students of dramatic writing
* (A3) key principles and features of dramatic writing
* (A4) systematic approaches to textual analysis.

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

* (B1) demonstrate your systematic understanding and critical awareness of relevant theoretical knowledge and its impact upon practice in writing drama
* (B2) develop intellectual rigour and conceptual understanding enabling you to: undertake advanced scholarship and sustained research; critically evaluate and reflect upon your own and others’ relevant current practice, research and research methodologies
* (B3) Engage analytically and critically with texts written for performance.

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

* (C1) use and evaluate relevant principles, practices and techniques applicable in dramatic writing, sometimes experimenting with new and/or original ideas
* (C2) respond creatively to different media and professional industry contexts
* (C3) develop your skills in observation, listening, re-drafting and editing.

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

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

**In addition to the above MFA students will also:**

* (C4) write dramatic texts to a professional standard.
* (B4) draw from professional contexts relevant experience that will be manifest in your final reflection on your processes as a writer.

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
|  | **Critical Contexts: Drama, Theatre and Performance Studies** | **Principles of Dramatic**  **Writing** | **Practices: Microdrama Assignments**  **(singe and double units)** | **Options Unit** | **MA Sustained Independent Project** | **MFA Sustained Independent Project** |  |
| **Learning**  **Outcomes** |  |  |  |  |  |  |
| **A1** | X |  |  |  | X | X |
| **A2** | X |  |  |  |  |  |
| **A3** |  | X |  | X |  |  |
| **A4** |  | X |  |  |  |  |
| **B1** | X |  |  |  | X | X |
| **B2** |  |  | X |  | X | X |
| **B3** |  | X |  |  |  |  |
| **B4** |  |  |  |  |  | X |
| **C1** |  | X | X |  |  |  |
| **C2** |  | X |  | X |  |  |
| **C3** |  | X |  |  |  |  |
| **C4** |  |  |  |  |  | X |
| **D1** |  |  | X |  | X | X |
| **D2** |  |  | X | X |  |  |
| **D3** |  |  | X | X | X | X |

|  |
| --- |
| UNITS |

|  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- |
| CRITICAL CONTEXTS: DRAMA, THEATRE AND PERFORMANCE STUDIES | | | | | | |
| **Level** | 7 | Credits | 20 | ECTS | | 10 |
| Notional Student Study Hours | 200 hours (20 - 40 taught hours; 160-180 student managed) | | | | | |
| Unit Leader | Course Leaders | | | | | |
| Programme(s) for which the unit is mainly intended | MA/MFA Writing for Stage and Broadcast Media | | | | 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:

* (A1) be able to engage current critical debates, concepts and discourses in your field (e.g. dramatic writing)
* (A2) have an understanding of relevant theories and research methodologies including those most appropriate for your field (e.g. dramatic writing)
* (B1) be able to demonstrate your systematic understanding and critical awareness of relevant theoretical knowledge and its impact upon your practice (e.g. writing drama)
* (B3) Engage analytically and critically with practice within your field (e.g. dramatic texts written for performance and/or productions of these texts).

Transferable Skills Developed

Independent study skills, research skills, analytical skills, critical thinking and writing, engagement with critical thought.

Indicative Unit Content

The course will cover a range of different topics, which will provide you with a critical context for understanding the histories, forms and research methodologies related to your practice (e.g. dramatic writing).

The content of the unit is delivered in a series of lectures, each of which is followed by a seminar in which the topic of that session’s lecture is discussed in relation to a piece of practice from your field (e.g. a dramatic text)

**How You Learn**

Students will learn through:

* engaging with the material offered in lectures
* participating in seminar discussions
* reading the required texts
* completing student-managed tasks as set
* independent research
* at least one one-to-one tutorial

|  |  |  |
| --- | --- | --- |
| **Assessment Summary** | | |
| Type of task  *(e.g. essay, report, group performance)* | Magnitude  *(e.g. No of words, time, etc.)* | Weight within the unit *(e.g. 50%)* |
| Essay  OR  A pre-recorded individual research presentation (e.g. Zoom recording, edited video, a power point with recorded audio) | 3,000 words  16-20 minutes | 100%  100% |
| **Assessment Notes** | | |
| * This unit contributes approx. 11% to the mark for the MA degree and approx. 8% for the MFA degree. | | |
| **Assessment Criteria** | | |
| * Sustained, independent 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.   (Other assessment criteria from the M Framework may be referred to in your feedback.) | | |

|  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- |
| PRINCIPLES OF DRAMATIC WRITING 1 | | | | | | |
| **Level** | 7 | Credits | 20 | ECTS | | 10 |
| Notional Student Study Hours | 200 (40-60 taught hours/140-160 student-managed hours) | | | | | |
| Unit Leader | Sarah Grochala | | | | | |
| Programme(s) for which the unit is mainly intended | MA/MFA Writing for Stage and Broadcast Media | | | | Core | |
| **Prerequisite Learning** | None | | | | | |

**Aims**

This unit aims to enable you to:

* examine key features of dramatic writing such as structure, dramatic action, narrative, character, dialogue and rhythm, setting and tone
* explore the differences between writing for stage, screen, television and radio
* analyse your writing and the writing of others
* undertake the writing exercises in Unit 4: Principles of Dramatic Writing 2 and Units 5&6:

Microdramas.

**Learning Outcomes**

On successful completion of this unit, you will have:

* (A3) (C3) developed your understanding of key principles and advanced techniques applicable to dramatic writing; develop your skills in observation, listening, re-drafting and editing
* (A4) (B3) used systematic approaches to textual analysis by engaging analytically and critically with texts written for performance
* (C1) used and evaluated relevant principles, practices and techniques applicable in dramatic writing, sometimes experimenting with new and/or original ideas
* (C2) responded creatively to different media and professional industry contexts.

Transferable Skills Developed

Creative writing, complex problem solving, critical thinking, responding to feedback, effective communication.

Indicative Unit Content

In this unit you will examine features of dramatic writing, such as dramatic action, scene structure, plot structure, characterisation, the creation of dramatic worlds and dialogue. You will also consider creativity, inspiration and the writer’s voice. You will learn about the demands of writing for different media and different contexts.

This unit focuses on these in relation to individual scene structure and the conventional structures of full-length drama.

You will take part in a series of workshops with writing exercises. In these exercises, you are asked to engage with the idea, form and structure of a full-length piece of drama for different dramatic mediums and the structure of individual dramatic scenes.

You will write two scenes for two different dramatic mediums (film, radio, television, theatre).

In addition to this, you will write two critical reflections evaluating your scenes and the process of writing them.

**How You Learn**

* Lectures.
* Master classes.
* Workshops.
* Seminars.
* Tutorials.
* Presentation and discussion.
* Individual research, writing and prepared reading.

|  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **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%)* | | |
| 1 Scene for film *or* radio *or* television *or* theatre  AND  1 Critical reflection on the scene | | | Scene: 750-1000 words  Critical reflection: 500 words | | | | 25%  25% | | |
| 1 Scene for film *or* radio *or* television *or* theatre  AND  1 Critical reflection on the scene | | | Scene: 750-1000 words  Critical reflection: 500 words | | | | 25%  25% | | |
| **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 and approx. 8% for the MFA degree. | | | | | | | | | |
| **Assessment Criteria** | | | | | | | | | |
| * 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; * tackling and solving problems and dealing with complex situations in professionally-related environments. | | | | | | | | | |
| PRINCIPLES OF DRAMATIC WRITING 2 | | | | | | | | |
| **Level** | 7 | | Credits | 40 | ECTS | | | 20 |
| Notional Student Study Hours | 400 (60-80 taught hours/320-340 student-managed hours) | | | | | | | |
| Unit Leader | Sarah Grochala | | | | | | | |
| Programme(s) for which the unit is mainly intended | MA/MFA Writing for Stage and Broadcast Media | | | | | | Core | |
| **Prerequisite Learning** | Principles of Dramatic Writing 1 | | | | | | | |

**Aims**

This unit aims to enable you to:

* further examine key features of dramatic writing such as structure, dramatic action, narrative, character, dialogue and rhythm, setting and tone
* further explore the differences between writing for stage, screen, television and radio
* analyse your writing and the writing of others
* undertake the writing exercises in the Microdrama Assignments unit.

**Learning Outcomes**

On successful completion of this unit, you will have:

* (A3) (C3) developed your understanding of key principles and advanced techniques applicable to dramatic writing; develop your skills in observation, listening, re-drafting and editing
* (A4) (B3) used systematic approaches to textual analysis by engaging analytically and critically with texts written for performance
* (C1) used and evaluated relevant principles, practices and techniques applicable in dramatic writing, sometimes experimenting with new and/or original ideas
* (C2) responded creatively to different media and professional industry contexts.

Transferable Skills Developed

Creative writing, complex problem solving, critical thinking, responding to feedback, effective communication.

Indicative Unit Content

This unit builds on the work you have done in Principles of Dramatic Writing 1.

You will further examine features of dramatic writing such as dramatic action, scene structure, plot structure, characterisation and the creation of dramatic worlds. You will also further consider creativity, inspiration and the writer’s voice. You will further explore the demands of writing for different media and different contexts.

This unit focuses on these in relation to development of treatments and synopses for full length drama and explores some alternative approaches to conventional drama structure in theatre and film.

You will take part in a series of workshops with writing exercises. In these exercises you are asked to engage with the idea, form and structure of a full-length piece of drama for different media, without writing the finished piece at this point.

You will write two synopses/treatments for two of the following four dramatic mediums: film, radio, theatre, television

**How You Learn**

* Lecture.
* Master classes.
* Workshop.
* Seminar.
* Tutorial.
* Presentation and discussion.
* Individual research, writing and prepared reading.

|  |  |  |
| --- | --- | --- |
| **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%)* |
| 1 Full length treatment for a dramatic work  AND  1 Critical reflection on the treatment | Treatment: 3,000-4,000 words  Critical Reflection: 1,000 words | 25%  25% |
| 1 Full length treatment for a dramatic work  AND  1 Critical reflection on the treatment | Treatment: 3,000-4,000 words  Critical Reflection: 1,000 words | 25%  25% |
| **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 and approx. 8% for the MFA 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; * tackling and solving problems and dealing with complex situations in professionally-related environments. | | |

|  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- |
| PRACTICES (SINGLE): MICRODRAMA ASSIGNMENTS | | | | | | |
| **Level** | 7 | Credits | 20 | ECTS | | 10 |
| Notional Student Study Hours | Notional student study hours: 200 (50-70 hours taught; 130-150 hours student led)  The nature of the practical work will determine the particulars of contact time with a tutor in class sessions or workshops and the time spent learning independently. Study hours in this unit are likely to include ‘taught’ sessions and practical workshops. Independent study is essential to this unit as the student will be expected to be engage in autonomous writing activities. | | | | | |
| Unit Leader | Sarah Grochala | | | | | |
| Programme(s) for which the unit is mainly intended | MA/MFA Writing for Stage and Broadcast Media | | | | Core | |
| **Prerequisite Learning** | Principles of Dramatic Writing 1  This unit may be replaced by PRACTICES (double) | | | | | |

**Aims**

This 20-credit unit aims to enable you to:

* understand key practical issues and debates of relevance to your own practice – for example, writing to specific briefs for different media/ exploring alternative ways of writing
* 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 this 20-credit unit, you will have:

* (C1) demonstrated a capacity to apply practical understanding and skills of your field in relevant contemporary contexts
* (C1, D1, D3) demonstrated 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

Creative writing, complex problem solving, critical thinking, responding to feedback, effective communication.

Indicative Unit Content

In this 20-credit version of the unit you will complete **one** writing assignment (see below) from the available options. The exercises are designed so that you will gain experience of writing to specific briefs for different media and have the opportunity to develop your own ‘voice’ as a writer through a variety of writing engagements. Some of your scripts will be workshopped with actors and directors, and you will receive feedback on your work from industry professionals. The unit enables you to develop your work in a variety of formats and for different media and audiences, so that you become more flexible, confident and adept as a writer of drama.

**How You Learn**

* Class and seminar.
* Workshop.
* Tutorial.
* Individual research, prepared reading and writing.

|  |  |  |
| --- | --- | --- |
| **Assessment Summary** | | |
| Type of task  *(e.g. essay, report, group performance)* | Magnitude  *(e.g. No of words, time, etc.)* | Weight within the unit *(e.g. 50%)* |
| A CHOICE OF ONE OF THE FOLLOWING PROJECTS | | |
| Short film script | 1700 - 2500 words | 50% |
| Script of a podcast drama/comedy drama episode with synopses of all the other episodes in the first season (if your episode is part of a series). | Script: 1700 - 2500 words (script)  Synposes: 150 words per episode |
| TV Writing Project – excerpt from a TV script (either drama or comedy drama) with an outline of the episode from which the extract is taken. | Script: 1700 - 2500 words  Outline: 1 page |
| Short theatre play | 1700 - 2500 words |
| AND | | |
| 1 critical reflection on your chosen project (50%) | 1,800 words | 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 and approx. 8% for the MFA degree. * **A 1-page summary will be required your scripts** | | |
| **Assessment Criteria** | | |
| * 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; * tackling and solving problems and dealing with complex situations in professionally-related environments. | | |

|  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- |
| PRACTICES (DOUBLE): MICRODRAMA ASSIGNMENTS | | | | | | |
| **Level** | 7 | Credits | 40 | ECTS | | 20 |
| Notional Student Study Hours | 50-70 hours taught; 330-350 hours student led  The nature of the practical work will determine the particulars of contact time with a tutor in class sessions or workshops and the time spent learning independently. Study hours in this unit are likely to include ‘taught’ sessions and practical workshops. Independent study is essential to this unit as the student will be expected to be engage in autonomous writing activities. | | | | | |
| Unit Leader | Sarah Grochala | | | | | |
| Programme(s) for which the unit is mainly intended | MA/MFA Writing for Stage and Broadcast Media | | | | Core | |
| **Prerequisite Learning** | Principles of Dramatic Writing 1  Only available if practices (single) is not undertaken by the student | | | | | |

**Aims**

This 40-credit unit aims to enable you to:

* Understand key practical issues and debates of relevance to your own practice – for example, writing to specific briefs for different media/ exploring alternative ways of writing
* Develop and apply advanced skills and techniques in relevant contexts
* Engage critically and creatively with current and emergent processes in your field
* Undertake sustained practices for 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 this 40-credit unit, you will have:

* (C1) demonstrated a capacity to apply practical understanding and skills of your field in relevant contemporary contexts
* (C1, D1, D3) demonstrated 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) evaluated 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

Creative writing, complex problem solving, critical thinking, responding to feedback, effective communication.

Indicative Unit Content

In this 40-credit version of the unit you will complete two writing assignments (see below). The exercises are designed so that you will gain experience of writing to specific briefs for different media and have the opportunity to develop your own ‘voice’ as a writer through a variety of writing engagements. Some of your scripts will be work shopped with actors and directors, and you will receive feedback on your work from industry professionals. The unit enables you to develop your work in a variety of formats and for different media and audiences, so that you become more flexible, confident and adept as a writer of drama.

**How You Learn**

* Class and seminar
* Workshop
* Tutorial
* Individual research, prepared reading and writing

|  |  |  |
| --- | --- | --- |
| **Assessment Summary** | | |
| Type of task  *(e.g. essay, report, group performance)* | Magnitude  *(e.g. No of words, time, etc.)* | Weight within the unit *(e.g. 50%)* |
| A CHOICE OF TWO OF THE FOLLOWING PROJECTS | | |
| Short film script | 1700 - 2500 words | 50%  (25% per script) |
| Script of a podcast drama/comedy drama episode, with synopses of all the other episodes in the first season (if your episode is part of a series). | Script: 1700 - 2500 words (script)  Synposes: 150 words per episode |
| TV Writing Project – excerpt from a TV script (either drama or comedy drama) with a one page outline of the complete episode from which the extract is taken. | Script: 1700 - 2500 words  Outline: 1 page |
| Short theatre play | 1700 - 2500 words |
| AND | | |
| 2 critical reflections, one for each of your chosen projects | 1,800 words each | 50%  (25% per critical reflection) |
| **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 and approx. 8% for the MFA degree. | | |
| **Assessment Criteria** | | |
| * 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; * tackling and solving problems and dealing with complex situations in professionally-related environments. | | |

|  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- |
| WRITING FOR INTERACTIVE MEDIA | | | | | | |
| **Level** | 7 | Credits | 20 | ECTS | | 10 |
| Notional Student Study Hours | 200 hours (c.40 taught; c 160 independent) | | | | | |
| Unit Leader | Coney | | | | | |
| Programme(s) for which the unit is mainly intended | MA/MFA Writing for Stage and Broadcast Media | | | | Option | |
| **Prerequisite Learning** | Either an understanding of basic dramatic writing principles or experience of making work for playing audiences is helpful. | | | | | |

This unit focuses on developing the basic skills needed to make both live/offline and online work that stands at the borderline between theatre making and the digital industries (gaming, website/app development, transmedia storytelling). These basic concepts include an interactive and immersive dramaturgy, playing audience/user-centred design, game design, game theory, and understanding the encounter, gesture and exchange between makers and playing audience. As such it will give students a foundational knowledge in and understanding of areas such as game development, and interactive and immersive theatre-making.

The overall style of the unit is an active hands-on approach which involves on practical writing/making challenges and creative collaboration.

**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 this unit, you should be able to:

* (A3 and C2) Demonstrate a capacity to apply practical understanding and skills of your field in relevant contemporary contexts;
* (D2 and D3) Demonstrate an ability to operate at a professional level e.g. take decisions in complex an unpredictable situations independently and in dialogue with peers and/or external bodies; take creative risks;
* B4) Evaluate your specialist practice, interrogating the application of current principles and ideas in your field.

Transferable Skills Developed

**Collaboration**: being able to think creatively and productively whilst working collaboratively.

**Critiquing skill**: giving and receive critique of others and one’s own work.

Indicative Unit Content

This single unit provides an opportunity for you to develop your specialist practice through contemporary and emerging theories of writing/making work that stands at the borderline between theatre making and the digital industries (gaming, website/app development, transmedia storytelling).

Though a series of workshops led by Tassos Stevens and other makers and associates of Coney, students will explore skills, such as:

* the ways in which audiences play and pay attention
* interactive dramaturgy and narrative improvisation
* some basic principles of game and interaction design
* the ethos of care to be taken in interactive work

During these workshops, students will be paired with a course mate and together they will have the opportunity to develop and playtest a short interactive piece – interactive here defined as the audience having scope to play and take part meaningfully.

**Indicative reading list**

*The Well-Played Game* (book) - Bernie De Koven

*Impro for Storytellers* (book) - Keith Johnstone

*The Participatory Museum* (book) - Nina Simon

‘On Attention’ (online materials www.test.org.uk) - Matt Locke

*The Stanley Parable* (game) - Davey Wreden

*Kentucky Route Zero* (game) - Cardboard Computer

*Papers Please* (game) - Lucas Pope

*Coming Out Simulator* (game) - Nicky Case

**How You Learn**

You will learn through a variety of methods including

* Tutor/visiting professional-led sessions and facilitation
* Group Discussion
* Workshops
* Individual research
* Individual and collaborative writing/making

|  |  |  |
| --- | --- | --- |
| **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%)* |
| Critical Reflection | 1,800 words | 40% |
| Final project: a short piece of interactive work. | 15 mins | 60% |
| **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. | | |

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| INTRODUCTION TO MUSICAL THEATRE WRITING | | | | | |
| **Level** | 7 | Credits | 20 | ECTS | 10 |
| Notional Student Study Hours | 200 hours (c.40 taught; c 160 independent) | | | | |
| Unit Leader | Course Tutors | | | | |
| Programme(s) for which the unit is mainly intended | MA/MFA Writing for Stage and Broadcast Media | | | | Option |
| **Prerequisite Learning** | Understanding of basic dramatic writing principles is helpful  Fluency with producing and formatting script documents | | | | |

**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 this unit, you should be able to:

* (A1) Demonstrate a knowledge and understanding of current critical debates, concepts and discourses in writing for musical theatre;
* (B2) Demonstrate that you have developed intellectual rigour and conceptual understanding enabling you to undertake advanced scholarship and sustained practical research and critically evaluate and reflect upon your own and others’ relevant current practice and research.
* (C1) Use and evaluate relevant principles, practices and techniques applicable in dramatic writing, sometimes experimenting with new and/or original ideas, either independently or in dialogue with peers and specialists.

Transferable Skills Developed

Creative writing, textual analysis, aural skills, self-reflective practice, somatic awareness, improvisational practice, collaborative communication, personal time management, management of personal responsibility within a team context, project management towards deadline.

Indicative Unit Content

In this unit you will complete two writing assignments, having attending a series of seminars to prepare you for those assignments. The first assignment is a creative collaboration involving an external composer to create a short piece of Musical Theatre. The second assignment is a critical reflection and analysis of this piece, and your work on it, and work throughout the unit. The seminars will cover varying approaches, skills, and context for writing musical theatre as the course tutors deem most appropriate.

**How You Learn**

* Class/seminar Sessions
* Research (both as an individual, and collaboratively)
* Writing Practice (both as an individual, and collaboratively)
* Collaborative Dialogue with composer on the final project

|  |  |  |
| --- | --- | --- |
| **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%)* |
| Scratch performance (either live or pre-recorded of a musical theatre libretto containing at least 3 forms of lyrics for songs.  Students work on this project in pairs/small groups with a professional composer whose work is not assessed. | 15-minutes | 60% |
| Critical Reflection | 1,500 words | 40% |
| **Assessment Notes** | | |
| Unless otherwise stated all assessments above MUST be passed in order to pass the unit. | | |
| **Assessment Criteria** | | |
| * Effective use of dramatic action in relation to music. * Understanding and effective use of creative research in development of story and lyrics. * Engaging premise, coherent plot structure, developed characters, in a coherent dramatic world. * Well-crafted dialogue and skilful understanding of theatricality and stagecraft. * High level of emotional affect and/or intellectual resonance in creating lyrics for song. * Demonstrating high level of originality. * Appropriate understanding of the creative context of the dramatic medium and/or genre in a collaborative setting. | | |

*For all other options units, see the course specification of the course that runs that option.*

|  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- |
| MA SUSTAINED INDEPENDENT PROJECT (SIP) | | | | | | |
| **Level** | 7 | Credits | 60 | ECTS | | 30 |
| Notional Student Study Hours | 600 Total Hours  The exact breakdown of hours 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 | Sarah Grochala | | | | | |
| Programme(s) for which the unit is mainly intended | MA Writing for Stage and Broadcast Media only | | | | Core | |
| **Prerequisite Learning** | Completion of all taught units | | | | | |

**Aims**

This unit aims to enable you to:

* 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 (i.e., by writing creatively in a dramatic form of your choosing)

**Learning Outcomes**

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

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

Transferable Skills Developed

Creative writing, complex problem solving, critical thinking, responding to feedback, effective communication, independent learning, project management.

Indicative Unit Content

In this unit you will undertake a personal project for your portfolio. You are expected to write one complete dramatic script for production in a particular medium (stage or radio or screen). The piece will normally be to a given time-length – 70-90 minute screenplay OR 45-minute radio play (or two 30-minute radio comedy scripts) OR 75 minute stage play OR 55-minute television script (or two 30-minute TV comedy scripts - and is subject to the tutor’s agreement. Students who wish to negotiate alternative time-lengths may negotiate with the Course Leader.

You will also write a 3000-word critically reflective commentary on your piece.

This *must* include: (1) an element of critical research that *contextualises* your project with reference to some theoretical issue or paradigm that is of relevance to it; (2) a thorough consideration the *practical* issues and problems that you have engaged with in the crafting of your project and in your engagement with your chosen medium and form.

Your personal project is the culmination of your learning on the course, leading to the award of MA. It gives you the opportunity to develop a script to a high standard, so that you will have piece ready to submit to literary departments or other industry outlets on completion of the course.

The content of the Sustained Independent Project (SIP) will involve your writing:

1. A playtext/ filmscript/ radio script/ TV script
2. A reflective commentary

Some of the preparation and planning of your final work will have been completed during the *Performing Research* unit. You may also draw on synopses and treatments written earlier in the course. The concluding research and writing of your personal portfolio takes place during the final term. You have an allocation of two hours of contact time with your ‘mentor’ during this term. This time is to be negotiated according to your own needs and your mentor’s availability. Further details regarding the tutoring of the portfolio are given in the *Student Support and Guidance* section of this course specification.

**How You Learn**

* Tutorials
* Individual research and writing

|  |  |  |
| --- | --- | --- |
| **Assessment Summary** | | |
| Type of task  *(e.g. essay, report, group performance)* | Magnitude  *(e.g. No of words, time, etc.)* | Weight within the unit *(e.g. 50%)* |
| Production Script | 12,000-20,000 word stageplay  OR  15,000-20,000 word screenplay  OR  10,000 word TV drama episode  OR  2x 5,000 word TV comedy drama episodes plus synopses for the entire series  OR  7,500 word radio drama  OR  2x 5,000 word radio comedy drama episodes plus synopses for the entire series | 80% |
| Reflective commentary | 3,000 words | 20% |
| **Assessment Notes** | | |
| The mark awarded for this unit counts for 34% of the final mark for the award of MA. | | |
| **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. | | |

|  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- |
| MFA SUSTAINED INDEPENDENT PROJECT (SIP) | | | | | | |
| **Level** | 7 | Credits | 120 | ECTS | | 60 |
| Notional Student Study Hours | 1200 Total Hours  Supervision: 20-30 hours of supervision (per student, some in live or virtual seminars, spaced out across the year.)  Independent study: 1170-1180 hours | | | | | |
| Unit Leader | Sarah Grochala | | | | | |
| Programme(s) for which the unit is mainly intended | MFA Writing for Stage and Broadcast Media only | | | | Core | |
| **Prerequisite Learning** | Completion of all taught units | | | | | |

Within the 1,200 hours of the second year of the MFA course, students will complete two full-length dramatic texts in the medium of the writer’s choice, an accompanying critical reflection and a portfolio comprising, for example, relevant supporting material taken from the writer’s journal, and treatments the writer may have produced, a plan for professional development, indication of professional contacts developed whilst on the course, a report on any attachment or field experience that may have been undertaken whilst doing the project (e.g. if the student attended meetings in a theatre literary department; worked alongside a professional).

**Aims**

This unit aims to enable you to:

* Extend your understanding of critical debates and practices within a specific area of writing for stage and broadcast media;
* Make appropriate, intelligent and informed selections from a wide range of possibilities of approach or research materials;
* Engage in sustained, focused, independent pieces of work that constitute a summative contribution at the end of your course;
* Develop as a contributor to the field (by writing creatively in a dramatic form of your choosing and by building professional networks)
* Extend experience and outputs through a prolonged engagement with relevant practice

**Learning Outcomes**

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

* (B2) Undertaken sustained and extensive research;
* (A1, B1) Demonstrated your understanding of critical debates and practices in your field;
* (B4) draw from professional contexts relevant experience that will be manifest in your final reflection on your processes as a writer.
* (C4) write dramatic texts to a professional standard
* (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

Creative writing, complex problem solving, critical thinking, responding to feedback, effective communication, independent learning, project management.

Indicative Unit Content

This unit is a significant piece of independent work comprising two full-length professional scripts, a reflective commentary of c. 5,000 - 6,000 words and a selected portfolio.

The reflective commentary will include: (1) critical research that *contextualises* your two writing projects with reference to theoretical issues or paradigms that are of relevance to it; (2) a thorough consideration of the *practical* issues and problems that you have engaged with in the crafting of your projects and in your engagement with your chosen medium and forms.

The portfolio will be a supportive document that complements your reflective writing as well as offering additional insights or extracts that you deem pertinent to the process you have encountered in the MFA. It will be highly selective. It may use material from your writer’s journal.

The MFA SIP is the culmination of your learning on the course. It gives you the opportunity to develop two scripts to a professional sophisticated standard. You are expected to have worked closely with ‘the industry’.

Some of the preparation and planning of your final work, particularly your research context, will have been completed during the *Performing Research* unit. You may also draw on synopses and treatments written during the first year of the course. Your scripts will be handed in five weeks before your reflective commentary and portfolio allowing you time to cohere your reflections in the final stages of the second year summer term.

You have an allocation of 20-30 hours of contact time with your tutor during this term. This time is to be negotiated according to your own needs and your tutor’s availability. Time spent with professional colleagues will be negotiated with him or her and agreed with your tutor.

Further details regarding the tutoring of the portfolio are given in the *Student Support* section of this course specification.

An attachment is optional in the MFA WSBM. Its nature will be negotiated with your course tutor. Should you undertake an attachment to support your study, you will follow Central’s Placement Guidelines. Your attachment will not be assessed although you may wish to reference any feedback from your host within your reflective portfolio. This may be paid work (work-based learning). Discussions about your attachment experience will take place within your supervisions.

Supervision tutorials will be spaced out across the year to support assessment.

**How You Learn**

* Tutorials
* Individual research and writing
* Contact with professionals

|  |  |  |
| --- | --- | --- |
| **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%)* |
| 2 Dramatic texts | Full length, as specified for the particular medium below:  12,000-20,000 word stageplay  OR  15,000-20,000 word screenplay  OR  10,000 word TV drama episode  OR  2x 5,000 word TV comedy drama episodes plus synopses for the entire series  OR  7,500 word radio drama  OR  2x 5,000 word radio comedy drama episodes plus synopses for the entire series | 80% (40% each) |
| Reflective commentary | 5,000 - 6,000 | 10% |
| Portfolio | Equivalent to 10-20 A4 pages. | 10% |
| **Assessment Notes** | | |
| The mark awarded for this unit counts for 50% of the final mark for the award of MFA. | | |
| **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 MFA 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. | | |

**Example of structure for project choice in the MA Sustained Independent Project (SIP)**

|  |  |  |
| --- | --- | --- |
| **Stage 1** | **Beginning of June**  First script tutorial: Feedback on current treatment of script  Schedule the other tutorials | Introducing the MA project  Outline what the content and form of your script  Introducing key questions, ideas and themes/nature of practice that is being explored.  Set up the practical framework that will be informing the writing of the project. |
| **Stage 2** | **June/July**  Second script tutorial: Feedback on problem scenes or revised treatment etc. | Work on a rough draft/s of the script of further treatments etc..  Share a two or three scenes or a revised treatment etc.  Focus on areas that you are struggling with |
| **Stage 3** | **August**  Third script tutorial: Feedback on first draft  First critical reflection tutorial: Discuss what you might write. | Hand in a first draft of your script.  Critically consider the process of writing the script. Are there areas/issues that you could address in your reflective commentary.  Explore the critical context of any issues that you might address in your reflective commentary with reference to the theoretical/ practical context in which I am working. This might include exploring genre or a particular issue related to dramatic writing.  Questions you might ask regarding critical reflection:  What have I learned as a result of this project?  How has my practice developed?  How would I take this project forward?  What changes would I need to put in place to develop this work?  How has the project changed my understanding of my own theoretical framework and or model of practice?  How does what I have learned connect with regional, national or international developments in this area? |
| **Stage 4**  **Reflective commentary** | **Beginning of**  **September**  Fourth script tutorial: Feedback on second draft | Hand in second draft before a final polish. |
| **Final stage (rewrite)** | **September**  Second critical reflection tutorial: Feedback on first draft of reflective commentary | Final polish of script  Work on reflective commentary. |
| **Submission** | **Around the end of the third week in September** | 1 soft bound copy and 1 electronic copy of your script.  AND  1 soft bound copy and 1 electronic copy of your reflective commentary.  School cover page on both elements  Title on script in appropriate professional format  Both formatted and submitted according to the guidelines in the briefing paper. |

# **READING LIST**

**SUGGESTED READING, WATCHING AND LISTENING**

**Recommended Books on Writing**

Alessandra, Pilar (2010) *The Coffee Break Screenwriter*. 2nd Edition. Studio City: Michael Weise

Aristotle, *Poetics* (any edition)

Bayley, Clare & Fraser Grace (2015) *Playwriting: A Writers’ and Artists’ Companion.* London: Bloomsbury

Booker, Christoper (2004) *The Seven Basic Plots*, London and New York: Continuum

Castagno, Paul (2011) *New Playwriting Strategies*. Abingdon: Routledge

Caulfield, Annie (2009) *Writing for Radio, a practical guide.*  Wiltshire: Crowood Press

Cowgill, Linda J. (2005) *Writing Short Films*. New York: Watson-Guptil

Crook, Tim (1999) *Radio Drama*. Abingdon: Routledge

Edgar, David (2009) How Plays Work, London: Nick Hern

Egri, Lajos (2004) *Art of Dramatic Writing* New York: Touchstone

Field, Syd (2005) *Screenplay*. New York: Random House

Foxon, Chris and Turvey, George (2018) *Being a Playwright*. London: Nick Hern.

Goddard, Lynette (2015) *Contemporary Black British Playwrights*

Goldman, Lisa (2012) *The No-Rules Handbook for Writers*. London: Oberon

Grieg, Noel (2004) *Playwriting: A practical guide.* London: RoutledgeGrochala, Sarah (2017) *The Contemporary Political Play*. London: Bloomsbury

Grove, Claire & Stephen Wyatt (2013) *So You Want to Write Radio Drama?* London: Nick Hern

hooks, bell (2006) *Outlaw Culture*. Abingdon: Routledge.

Jester, Caroline and Caridad Svich (2017) *Fifty Playwrights on their Craft*. London: Methuen

Marks, Dara (2007) *Inside Story*. Ojai: Three Mountain Press

McInery, Vincent (2001) *Writing for Radio.* Manchester: Manchester University Press

McKee, Robert (1999) *Story*. London: Methuen

MacLoughlin, Shaun (2001) *Writing for Radio.* Oxford: How To Books

Miller, Kam (2016) *The Hero Succeeds*. Los Angeles: High and Low Media

Muse, John H. (2017) *Microdramas*. Ann Arbor: University of Michigan Press

Nash, Jamie (2021) *Save the Cat Writes for TV*. Los Angeles: Save the Cat Press

Neipris, Janet (2005) *To Be a Playwright*. Abingdon: Routledge

Parker, Philip (2006) *The Art & Science of Screenwriting*. Bristol: Intellect

Parks, Suzan- Lori (1994) ‘Essays’ in *The America Play and Other Works*. New York: TCG

Pfister, Manfred (1988) *The Theory and Analysis of Drama*. Cambridge: Cambridge University Press

Potter, Cherry (2001) *Screen Language*. London: A&C Black

Ruhl, Sarah (2015) *100 Essays I Don’t Have Time to Write*. New York: Farrar, Straus and Giroux

Russell, Cara J. (2021) *Make Your Script Sellable*.Cardiff, CA: Waterside

Saenz, Bob (2019) *That’s Not the Way It Works*. Los Angeles: Bob Saenz

Sierz, Aleks (2001) *In Yer Face Theatre*. London: Faber

Sierz, Aleks (2011) *Rewriting the Nation*. London: Methuen

Smethurst, William (2016) *How to Write for Television.* London: Robinson

Soltani, Farokh (2020) *Radio/Body*. Manchester: Manchester University Press

Stephens, Simon (2016) *A Working Diary*. London: Bloomsbury

Storr, William (2020) *The Science of Storytelling*. London: Collins

Synder, Blake (2005) *Save the Cat*. Los Angeles: Michale Wiese

Tannahill, Jordan (2015) *Theatre of the Unimpressed*. Toronto: Coach House Books

Teddern, Sue & Nick Warburton (2015) *Writing for TV and Radio*. London: Bloomsbury

Van Sijll, Jennifer (2005) *Cinematic Storytelling*. Los Angeles: Michael Wiese

Venis, Linda (2013) *Cut to the Chase*. New York: Avery

Venis, Linda (2013) *Inside the Room*. New York: Avery

Vogler, Christopher (1998) *The Writer's Journey, 2nd revised edition*. Basingstoke: Pan Books

Wandor, Michelle (2008) *The Art of Writing Drama*. London: Methuen Drama

Waters, Steve (2010) The Secret Life of Plays, London: Nick Hern

Yorke, John (2014) *Into the Woods*. London: Penguin

**Supportive Reading**

Barthes, R. (1993) *Image, Music, Text* Fontana Press.

Brecht, B. (1964) *Brecht on Theatre*. London: Methuen

Bourdieu, P. (1977) *Outline of a Theory of Practice*. Cambridge: Cambridge University Press.

Brooks, P. (2003) *Reading for the Plot,* London, Harvard University Press.

Butler, J. (2006) *Gender Trouble*. Abingdon: Routledge.

Carlson, M. (1993) *Theories of the Theatre*. Ithaca: Cornell University Press.

Dancyger, K. & Rush, J. (2013) *Alternative Scriptwriting*. Abingdon: Focal Press

Eddo-Lodge, Reni (2018) *Why I’m No Longer Talking to White People About Race*. London: Bloomsbury.

Elam, K. (2006) *The Semiotics of Theatre and Drama*, London, Routledge.

Derrida, J. (1997) *Of Grammatology* Baltimore, John Hopkins University Press.

Derrida, J. (1988) *Limited Inc.* Northwestern University Press.

Fuchs, Elinor (1996) *Death of Character*. Bloomington: Indiana University Press.

Harris-Perry, Melanie V. (2013) *Sister Citizen: Shame, Stereotypes and Black Women in America*. New Haven: Yale University Press.

Lefebvre, H. (2000), *The Production of Space*. Blackwell

Lehmann, H. (2006) *Postdramatic Theatre,* London, Routledge.

Mogk, M. E. (ed.) (2013) *Different Bodies: Essays on Disability in Film and Television.* Jefferson, North Carolina: McFarland & Co.

Norden, M. F. (1994) *The Cinema of Isolation: A History of Physical Disability in the Movies*. New Brunswick, N.J: Rutgers University Press.

Ozieblo, B. and Hernando-Real, N. (2012) *Performing Gender Violence: Plays by American Contemporary Dramatists*. New York: Palgrave Macmillan

Radosavljevic, D. (2013) *Theatre Making*. Basingstoke: Palgrave Macmillan

Sandahl, C. and Auslander, P. (2005) *Bodies in Commotion: Disability and Performance*. Ann Arbor: University of Michigan Press.

Shaw, G. B. (1986) *Major Critical Essays*. London: Penguin

Sigal, S. (2016) *Writing in Collaborative Theatre Making*. London: Palgrave Macmillan.

Solga, Kim (2015) *Theatre and Feminism*. Basingstoke: Palgrave Macmillan

Stafford-Clark, M. (1997) *Letters to George*. London: Nick Hern

Stansilavski, K. (1988) *An Actor Prepares*. London: Methuen

Stein, G. (2004) *Look at Me Now and Here I Am*. London: Peter Owen

Szondi, P. (1987) *The Theory of Modern Drama*. Cambridge: Polity

Young, Harvey (2010) *Embodying Black Experience: Stillness, Critical Memory and the Black Body*. Ann Arbor: University of Michigan Press.

Young, Harvey (2013) *Theatre and Race*. Basingstoke: Palgrave Macmillan.

**Suggested Plays**

Abdulrazzak, Hassan (2007) *Baghdad Wedding*. London: Oberon

Agboluaje, Oladipo (2009) *Iya-Ile (The First Wife)*. London: Oberon

Baker, Annie (2016) *The Flick*. London: Nick Hern

Bano, Alia (2009) *Shades*. London: Methuen

Bartlett, Mike (2008) *Contractions*. London: Methuen

Bayley, Claire (2012) *The Container*. London: Nick Hern

Bhatti, Gurpreet Kaur (2004) *Behzti*. London: Oberon

Birch, Alice (2017) *Anatomy of a Suicide*. London: Oberon

Bissett, Cora and Stef Smith (2011) *Roadkill*. London: Nick Hern

Bush, Chris (2018) *Steel*. London: Nick Hern

Butterworth, Jez (2009) *Jerusalem*. London: Nick Hern

Carr, Marina (2004) *By the Bog of Cats*. London: Faber

Chandrasekhar, Anupama (2008) *Free Outgoing*. London: Nick Hern

Chen, Christopher (2017) *Caught*. New York: Dramatists Play Service

Chekhov, Anton (1901) *Three Sisters*. Any Edition

Chung, Mia (2015) *You for Me for You*. London: Methuen

Churchill, Caryl (2003) *Far Away*. London: Nick Hern

Churchill, Caryl (2014) *Love and Information*. London:Nick Hern

Clifford, Jo (2018) *Losing Venice*. London: Nick Hern

Coghlan, Lin (2008) *The Miracle*. London: Oberon

Cowhig, Frances Ya-Chu (2013) *The World of Extreme Happiness*. London: Methuen

Crimp, Martin (2007) *Attempts on Her Life*. London: Faber

Crimp, Martin (2008) *The City*. London: Faber

Crouch, Tim (2009) *The Author*. London: Oberon

Daniels, Sarah (2016) *Masterpieces*. London: Methuen

Dorfman, Ariel (1996) *Death and the Maiden*. London: Nick Hern

Eldridge, David (2017) *Beginnings*. London: Methuen

Eldridge, David (2005) *Incomplete and Random Acts of Kindness*. London: Methuen

Elliot, Kevin (2014) *My Night with Reg*. London: Nick Hern

Goold, Rupert and Ben Power (2008) *Six Characters in Search of an Author*. London: Nick Hern

Gregg, Stacey (2016) *Scorch*. London: Nick Hern

Greig, David (2003) *San Diego*. London: Faber

Grochala, Sarah (2009) *S-27*. London: Oberon

Gupta, Tanika (2017) *Lions and Tigers*. London: Oberon

Gupta, Tanika (2000) *The Waiting Room*. London: Faber

Haley, Jennifer (2014) *The Nether*. London: Faber

Handke, Peter (1997) *Offending the Audience* in *Plays One*. London: Methuen

Harris, Dave (2023) *Tambo & Bones*. London: Nick Hern

Harris, Jeremy O. (2019) *Slave Play*. New York: TCG

Henry, Lenny (2023) *August in England*. London: Fa

Hickson, Ella (2018) *The Writer*. London: Nick Hern

Holcroft, Sam (2008) *Cockroach*. London: Nick Hern

Holcroft, Sam (2011) *Edgar and Annabel* in *Double Feature Volume One*. London: Nick Hern

Holman, Robert (2015) *A Breakfast of Eels*. London: Nick Hern

Hughes, Quiara Alegria (2013) *Water by the Spoonful*. New York: Dramatist’s Play Service

Hurley, Kieran (2013) *Beats*. London: Oberon

Ibsen, Henrik (1882) *An Enemy of the People*. Any Edition.

Icke, Robert and Duncan Macmillan (2014) *1984*. London: Oberon

Ikoko, Theresa (2016) *Girls*. London: Methuen

Ireland, David (2016) *Cyprus Avenue* London: Methuen

Kahn-Din, Ayub (1997) *East is East*. London: Nick Hern

Kane, Sarah (2003) *Blasted*. London: Methuen

Kelly, Dennis (2018) *Girls and Boys*. London: Oberon

Kushner, Tony (2017) *Angels in America*. London: Nick Hern

Jacobs-Jenkins, Branden (2017) *An Octoroon*. London: Nick Hern

John, Errol (2017) *Moon on a Rainbow Shawl*. Abingdon: Routledge

James, Charlene (2016) *Cuttin’ It*. London: Faber

Jones, Charlotte (2001) *Humble Boy*. London: Faber

Kene, Arinze (2018) *Misty*. London: Nick Hern

King, Dawn (2011) *Foxfinder*. London: Nick Hern

Kirkwood, Lucy (2013) *Chimerica*. London: Nick Hern

Laughton, Stephen (2017) *Run*. London: Nick Hern

Lavery, Bryony (2018) *Frozen*. London: Faber

Lee, Young Jean (2015) *We’re Gonna Die*. New York: TCG

Lecky, Nicole (2019) *Superhoe*. London: Nick Hern

Lopez, Matthew (2018) *The Inheritance*. London: Faber

Malcolm, Morgan Lloyd (2018) *Emilia*

Mamet, David (1994) *Speed the Plow* in *Plays Three*. London: Methuen

McDonagh, Martin (2003) *The Lieutenant of Inishmore*. London: Methuen

McPherson, Conor (2001) *The Weir*. London: Nick Hern

Memic, Igor (2021) *Old Bridge*. London: Nick Hern

Miller, Arthur (2010) *A View from the Bridge*. London: Penguin

Morgan, Abi (2001) *Tiny Dynamite*. London: Oberon

Muir, Andrew (2015) *The Session*. London: Methuen

Musgrave, Ben (2007) *Pretend You Have Big Buildings*. London: Nick Hern

Neilson, Anthony (2011) *Realism*. London: Methuen

Nottage, Lynn (2010) *Ruined*. London: Nick Hern

Osment, Philp (2013) *Whole*. London: Oberon

Owen, Gary (2016) *Violence and Son*. London: Oberon

Parks, Suzan-Lori (2016) *Topdog/Underdog*. New York: TCG

Parks, Suzan- Lori (1994) *The America Play and Other Works*. New York: TCG

Patel, Vinay (2014) *True Brits*. London: Methuen

Payne, Nick (2012) *Constellations*. London: Faber

Pinnock, Winsome (1996) *Mules*. London: Faber

Pinter, Harold (2016) *Party Time*. Abingdon: Routledge

Priestly, J. B. (2001) *Time and the Conways* in *An Inspector Calls and Other Plays*. London: Penguin

Ramirez, Marco (2015) *The Royle*. London: Oberon

Ravenhill, Mark (2008) *Shoot, Get Treasure, Repeat*. London: Methuen

Ravenhill, Mark (2013) *The Experiment* in *Plays Three*. London: Methuen

Rosenthal, Amy (2015) *Henna Night*. London: Samuel French

Shakespeare, William (1599-1602) *Hamlet*. Any Edition.

Sibblies Drury, Jackie (2014) *We Are Proud To Present*. London: Methuen

Sibblies Drury, Jackie (2019) *Fair View*. London: Oberon

Sophocles (around 429BC) *Oedipus Rex*. Any Edition.

Soper, Katherine (2016) *Wish List*. London: Nick Hern

Soyinka, Wole (1998) *Death and the King’s Horseman*. London: Methuen

Stephens, Simon (2008) *Pornography*. London: Methuen

Svich, Caridad (2012) *Fugitive Pieces* in *The Land and Country Plays*. Online: Lulu

Thorne, Jack (2015) *The Solid Life of Sugar Water*. London: Nick Hern

tucker green, debbie (2005) *Generations*. London: Nick Hern

tucker green, debbie (2005) *Stoning Mary*. London: Nick Hern

Various (2011) *Decade*. London: Nick Hern

Various (2011) *Sixty-Six Books*. London: Nick Hern

Wade, Laura (2006) *Breathing Corpses*. London: Oberon

Washburn, Ann (2014) *Mr Burns*. London: Oberon

Williams, Roy (2003) *Fallout* in *Plays One*. London: Methuen

Williams, Roy (2010) *Sucker Punch*. London: Methuen

Wood, Alexandra (2007) *The Eleventh Capital*. London: Nick Hern

**Suggested Films**

(Film scripts are often available on the internet if you google them)

*A Bout de Souffle*

*Alien*

*Aliens*

*All That Heaven Allows*

*American Hustle*

*Andrei Rublev*

*A Separation*

*Badlands*

*Battle Of The Sexes*

*Battleship Potemkin*

*Beau Travail*

*Belle*

*Bhaji on the Beach*

*Bicycle Thieves*

*Black Panther*

*Blue Steel*

*Boyz n the Hood*

*Brothers*

*Certain Women*

*Chinatown*

*Citizen Kane*

*City Of God*

*Cleo 9 to 5*

*Daisies*

*Detroit*

*Divines*

*Don't Look Now*

*Double Indemnity*

*Drive*

*Do the Right Thing*

*Everything Everywhere All at Once*

*Get Out*

*Girlhood*

*Guess Who’s Coming to Dinner*

*In the Heat of the Night*

*It’s A Wonderful Life*

*Jeanne Dielman, 23 Commerce Quay, 1080 Brussels*

*Kes*

*Lady Bird*

*La Dolce Vita*

*La Regle Du Jeu*

*Little Miss Sunshine*

*Lost In Translation*

*Man With A Movie Camera*

*Marie Antoinette*

*Meek’s Cutoff*

*Mirror*

*Moonlight*

*My Darling Clementine*

*Old Joy*

*Paddington 1 & 2*

*Performance*

*Playtime (Jacques Tati)*

*Psycho*

*Raging Bull*

*Raising Arizona*

*Red Road*

*Ringu*

*Rome Open City*

*Shaft*

*Shane*

*Singing In The Rain*

*Slumdog Millionaire*

*Solaris*

*Solo: A Star Wars Story*

*Soul Food*

*Strangers On A Train*

*Sullivan’s Travels*

*That Obscure Object of Desire*

*The Apartment*

*The Ascent*

*The Battle of Algiers*

*The Colour Purple*

*The Conformist (Il Conformista)*

*The Farewell*

*The Godfather (Parts 1 and 2)*

*The Gold Diggers*

*The Good, The Bad & The Ugly*

*The Graduate*

*The Headless Woman*

*The Hunt for the Wilderpeople*

*The Hurt Locker*

*The Lady Eve*

*The Passenger*

*The Piano*

*The Seven Samurai*

*Tokyo Story*

*Toni Erdmann*

*Touch of Evil*

*Trouble Every Day*

*Up*

*Uptight*

*Vagabond*

*Wasp*

*Wendy And Lucy*

*Wild Strawberries*

*Wings*

**Suggested TV**

(BBC Writersroom has a TV script library. Other pilot scripts can often be found if you google them)

Armstrong, Jessie, *Peepshow*

Armstrong, Jessie, *Succession*

Ball, Alan, *Six Feet Under*

Berg, Alec & Bill Hader, *Barry*

Berlanti, Greg & Sera Gamble, *You*

Bob-Waksberg, Raphael, *Bojack Horseman*

Bo Odar, Baran & Jantje Friese, *1899*

Borowitz, Andy & Susan Borowitz, *The Fresh Prince of Bel-Air*

Brewer, Elly, *The Dumping Ground*

Brunson, Quinta, *Abbott Elementary*

Bryant, Aidy, Alexandra Rushfield & Lindy West, *Shrill*

Chase, David, *The Sopranos*

Clement, Jemaine, *What We Do in the Shadows*

Coel, Michaela, *Chewing Gum*

Coel, Michaela, *I May Destroy You*

Cuse, Carlton & John Ridley, *Five Days at Memorial*

Davies, Russell T, It’s a Sin

Davies, Russell T., *Torchwood*

Dunham, Lena, *Girls*

Erikson, Dan, *Severance*

Fogelman, Dan, *This is Us*

Fontana, Tom, *Oz*

Foott, Peter, *The Young Offenders*

Foster, Sharon, *Shoot the Messenger*

Gatiss, Mark & Steven Moffat, *Sherlock*

Gervais, Ricky & Stephen Merchant, *The Office*

Gilligan, Vince, *Breaking Bad*

Glover, Donald, *Atlanta*

Golaszewski, Stefan, *Mum*

Hall, Katori, *P-Valley*

Hawley, Noah, *Fargo*

Headland, Leslye, Natasha Lyonne & Amy Poehler, *Russian Doll*

Heald, Josh, Jon Hurwitz & Hayden Schlossberg, *Cobra Kai*

Hwang, Dong-hyuk, *Squid Game*

Iannucci, Armando, *The Thick of It*

Iannucci, Armando, *Veep*

Ingelsby, Brad, *Mare of Easttown*

Kelly, Dennis, *Utopia*

Kieslowki, Krzysztof & Krzysztof Piesiewicz, *Dekalog*

Kohan, Jenji, *Orange is the New Black*

Knight, Steven, *Peaky Blinders*

Lee, Sung-Jin, *Beef*

Levi, Hagai & Sarah Treem, *The Affair*

Levy, Dan & Eugene Levy, *Schitt’s Creek*

Lindehof, Damon, *Watchmen*

Lynch, David, *Twin Peaks*

Manos Jr., James, *Dexter*

McGee, Lisa, *Derry Girls*

Mercurio, Jed, *Bodies*

Mercurio, Jed, *Line of Duty*

Metzler, Molly Smith, *Maid*

Mitchell, Dominic, *In the Flesh*

Moon, Debbie, *Wolfblood*

Moriarty, Regina, *Murdered by My Boyfriend*

Nunn, Laurie, *Sex Education*

Patel, Vinay, *Murdered by My Father*

Pemberton, Steve and Reece Shearsmith,  *Inside No.9*

Pharoh, Ashley et al., *Life on Mars*

Pina, Alex, *Money Heist*

Rae, Issa & Larry Wilmore, *Insecure*

Rhimes, Shonda, *Grey’s Anatomy*

Rhimes, Shonda, *Scandal*

Sehgal, Dhruv, *Little Things*

Simon, David, *The Wire*

Sorkin, Aaron, *The West Wing*

Sveistrup, Soren, *The Killing*

Thorne, Jack, *Cast Offs*

Waller-Bridge, Phoebe, *Fleabag*

Waller-Bridge, Phoebe, *Killing Eve*

Walsh, Holly, *Motherland*

Wainwright, Sally, *Happy Valley*

Wainwright, Sally, *Last Tango in Halifax*

Weiner, Matthew, *Mad Men*

Whithouse, Toby, *Being Human*

Williams, Harry and Jack Williams, *The Missing*

Wilson, Donald B. & Sydney Newman, *Dr Who*

**Suggested Radio/Audio**

(BBC Writersroom has a radio play library)

Baseley, Cyril Godfrey, *The Archers*

Bloomberg, Micah & Eli Horowitz, *Homecoming*

Daniels, Sarah, *Home Front: A Lightening*

Dryden, John, *Passenger List*

Edwards, Martin, *Death Knock*

Finnemore, John, *Cabin Pressure*

Grauls, Carla, *Ever After*

Griffiths, Linda Marshall, *No Place But the Water*

Griffiths, Linda Marshall, *This Changeling Self*

Gupta, *The Goldilocks Zone*

Hims, Katie, *24 Kildare Road*

Hims, Katie, *Listening to the Dead*

Ho, Ming, *The Things We Never Said*

Horn, Marek, *Wild Swimming*

James, Daf, *Graveyards In My Pocket*

Jameson, Martin, Richard Monks, Cath Staincliffe, Alex Ganley & Vivienne Harvey, *Stone* (season 7)

Kaan, Kamal, *Father’s Land in Mother’s Tongue*

Khan, Shahid Iqbal, *Love Across the Ages*

Kuti, Elizabeth, *Sea Longing*

Lynn, Kieran, *The Call of the Rewild*

Menon, Ayeesha and Matthew Solon, *Takeover*

Naylor, Hattie, *Ivan and the Dogs*

Patel, Vinay, *The Shores*

Perry, Nick, *London Particular*

Robson, Eddie, *Welcome to Our Village, Please Invade Carefully*

Simpson Julian, *The Lovecraft Investigations*

Singh Hayer, Tajinder, *ID*

Soper, Katherine, *Calls from Far Away*

Stephenson, Shelagh, *How Does That Make You Feel?*

Usden, Adam, *The Book of Yehudit*

Various, *Tommies*

Waler, Nick, *Annika Stranded*

Waters, Steve, *The Song of the Reed: Swallowtail*

Williams, Roy, *The Interrogation*

Woolley, Sarah, *The National*

Yeiser, Katy, *A Very Fatal Murder*

**Understanding Prejudice and Privilege**

Race

Davis, Angel Y. *Women, Race & Class*. London: Penguin

Eddo-Lodge, Reni (2018) *Why I’m No Longer Talking to White People About Race*. London: Bloomsbury.

Kendi, Ibram X. (2019) *How to Be an Antiracist*. London: Bodly Head

Oluo, Ijeoma (2019 *So You Want to Talk about Race*. New York: Seal Press

Saad, Layla F. (2020) *Me and White Supremacy*. London: Quercus

Gender

Laura Bates (2015) *Everyday Sexism*. London: Simon & Schuster

Butler, Judith (2006) *Gender Trouble*. London: Routledge

Cooper, Sarah (2018) *How to be Successful without Hurting Men’s Feelings*. London: Square Peg

Lewis, Helen (2020) *Difficult Women*. London: Jonathan Cape

Saini, Angela (2017) *Inferior*. London: 4th Estate

**Personal Development**

Ben-Shahar, Tal (2008) *Happier*. London: McGraw-Hill.

Dweck, Carol S. (2017) *Mindset*. London: Robinson

**CRITICAL CONTEXTS UNIT**

**Key Texts**

Auslander, P. (2008) *Liveness: Performance in a Mediatized Culture*, London, Routledge

Carlson, M. (2003) *Performance: A Critical Introduction,* London, Routledge.

Davis, T. and Postlewait, T. (2003), *Theatricality*, edited by Tracy C. Davis and Thomas Postlewait, Cambridge: Cambridge University Press

Plato, (1987) *The Republic*, trans. By Desmond Lee, London: Penguin

Puchner, M. (2010) *The Drama of Ideas, Platonic Provocations in Theatre and Philosophy*, New York: Oxford University Press

Ridout, N. (2006) *Stage Fright, Animals, and Other Theatrical Problems,* Cambridge, Cambridge University Press

Schechner, R. (1988) *Performance Theory*, London, Routledge

Wiles, D. (2011), *Theatre and Citizenship, The History of a Practice*, Cambridge: Cambridge University Press

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

**Supportive Reading**

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

Barish, J. (1981) *The Antitheatrical Prejudice,* California, California University Press

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

Phelan, P. (1998), *Unmarked, the Politics of Performance,* London, Routledge

Power, C. (2008) *Presence in Play: A Critique of Theories of Presence in the Theatre* Editions Rodolphi

Read, A. (2005) *Theatre and Everyday Life*, London, Routledge.

Saussure, F. (1966) *Course in General Linguistics,* New York, McGraw-Hill Paperbacks

**PERFORMING RESEARCH UNIT**

* **Key Texts**

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

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

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

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.

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

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

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

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

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

**WRITING WITH COMMUNITIES**

* **Key Texts**

Indicative source material will vary according to the client group.

Amit, V. (Ed.)(2002) *Realizing Community: Concepts, Social Relationships and Sentiments*, London, Routledge

Heddon, D. (2007) *Autobiograpghy and Performance,* London Palgrave Macmilian.

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

**Supportive** **Reading**

Dancyger, K. and Rush, J. (1991) *Alternative Scriptwriting: Writing Beyond the Rules,*  USA Butterworth-Heinemann

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

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

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

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

Heddon, D. and Milling, J. (eds.) (2006) *Devising Performance,* Basingstoke, Palgrave.

Kuppers, P. (2007) *Community Performance: a Reader,* London and New York, Routledge

Kuppers, P. (2007) *Community Performance: an Introduction*, London and New York, Routledge

Marsh, C. (1992) *Playwriting Step by Step* San Jose, Resource Publication.

Murray, E. (1990) *Varieties of Dramatic Structure: a study of theory and practice* Lanham, University Press of America.

Oddey, A. (1993) *Devising Theatre: a Practical and Theoretical Handbook* London: Routledge

Prentki, T and Selman, J.(2000)*Popular Theatre in Political Culture* Bristol, Intellect.

Saldaňa, J. (1998) ‘Ethical Issue in an Ethnographic Performance Text: the “*Dramatic Impact*” of “Juicy Stuff”’ in *Research in Drama Education,* 3.2: 181-196

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

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

Wood, D and Grant, J. (1997) *Writing for Children: a Guide to Writing, Adapting, Directing and Acting* London, Faber.

**INTRODUCTION TO MUSICAL THEATRE WRITING**

**Key Texts**

Viertel, Jack (2016) *The Secret Life of the American Musical*. New York: Sarah Crichton.

***Assassins*** – Book by John Weidman; Music & Lyrics by Stephen Sondheim

***Cabaret*** – Book by Joe Masteroff; Music by John Kander; Lyrics by Fred Ebb

***Company*** – Book by George Furth; Music & Lyrics by Stephen Sondheim

***Gospel at Colonus*** – Based on the adaptation of Sophocles’ *Oedipus at Colonus;* Music by Bob Telson; Original Lyrics by Lee Breuer; Adapted Lyrics by Bob Telson & Lee Breuer

***Guys and Dolls*** – Based on a story and characters by Damon Runyon; Book by Jo Swerling & Abe Burrows; Music & Lyrics by Frank Loesser

***Gypsy*** – Book by Arthur Laurents; Music by Jules Styne; Lyrics by Stephen Sondheim

***Jelly’s Last Jam*** – Book by George C. Wolfe; Music by Jelly Roll Morton; Musical Adaptation & Additional Music by Luther Henderson; Lyrics by Susan Birkenhead

***Little Night Music*** – Book by Hugh Wheeler; Music & Lyrics by Stephen Sondheim

***Music Man*** – Book, Music & Lyrics by Meredith Wilson

***My Fair Lady*** – Based upon George Bernard Shaw's *Pygmalion*; Book and lyrics by Alan Jay Lerner; Music by Frederick Loewe

***Show Boat*** – Based on a novel by Edna Ferber; Book & Lyrics by Oscar Hammerstein II; Music by Jerome Kern

***South Pacific*** – Book by Oscar Hammerstein II & Joshua Logan; Music by Richard Rodgers; Lyrics by Oscar Hammerstein II

***Sweeney Todd*** – Book by Hugh Wheeler; Music & Lyrics by Stephen Sondheim

***Threepenny Opera*** – Based on “The Beggar’s Opera” by John Gay; Book & Lyrics by Bertolt Brecht; Music by Kurt Weill

***West Side Story*** – Based on Shakespeare’s “Romeo & Juliet”; Book by Arthur Laurents; Music by Leonard Bernstein; Lyrics by Stephen Sondheim

**Supportive Reading**

*1949 & 1985* Lyrics by Oscar Hammerstein II *Simon & Schuster*

Stephen Sondheim 2010 Finishing the Hat & Look I Made a Hat: Collected Lyrics by Stephen Sondheim Virgin Books

Ethan Morden *1999* Rodgers and Hammerstein *Harry N. Abrams, Inc. New edition,*

Hugh Fordin *1995* Getting to Know Him: A Biography of Oscar Hammerstein II  *Da Capo Press*

Richard Rodgers 2002 Musical Stages: An Autobiography Da Capo Press

William A. Everett and Paul R. Laird *2008, 2nd Edition.* The Cambridge Companion to the Musical *Cambridge University Press*

Joseph P Swain *2002* The Broadway Musical *Oxford:*

*Scarecrow* The History of Broadway; Broadway – the American Musical (DVD) narrated

by Julie Andre

Julian Woolford *2012* How Musicals Work (and how to write your own) *Nick Hern Books*

Christopher Booker *2004* The Seven Basic Plots *Continuum*

David Ball *1983* Backwards and Forwards – A manual for reading plays *Southern Illinois University*

*Press*

Scott McMillin 2006 The Musical as Drama Princeton University Press

Bruce Kirle 2005 Unfinished Show Business: Broadway Musicals as Works in Progress Southern Illinois University

Zachary Dunbar 2012 ‘Music Theatre and Musical Theatre’, in the *Cambridge Companion to Theatre History*, eds. David Wiles, Chris Dymkowski Cambridge University Press