MA APPLIED THEATRE
(PATHWAYS:
DRAMA IN THE COMMUNITY AND DRAMA EDUCATION OR DRAMA AND THE CRIMINAL JUSTICE SYSTEM)
PROGRAMME SPECIFICATION AND UNITS
CONTENTS

PROGRAMME SPECIFICATION

UNITS

Critical Contexts

Pedagogies: Applied Theatre

Performing Research

Theatre and Social Exclusion or

Drama and the Criminal Justice System

Practices: Applied Theatre (20 credit)

Practices: Applied Theatre (40 credit)

Sustained Independent Project

Programme Bibliography

CRITERIA FOR ASSESSMENT CRITERIA AND MARKING DESCRIPTORS

KEY FACTS
As part of the Postgraduate area of Central, you will be part of a thriving community of practitioners - with a shared vision of learning - able to research your own particular field, and push forward the boundaries within your own chosen area of practice. As a participant in the international MA Applied Theatre (Drama in the Community and Drama Education or Drama in the Criminal Justice System pathways) supported by this school-wide framework for research and experimentation, you will be one of a carefully selected group of theatre and drama facilitators - aiming to imagine the practice of the future.

The MA Applied Theatre (Drama in the Community and Drama Education or Drama in the Criminal Justice System) programme offers a qualification in the area of applied theatre practices and drama education. The programme operates both a full-time (12 month) and part-time (24 month) mode of delivery.

The title of the programme indicates that the term Applied Theatre refers to diverse practices including a range of work in each pathway with different communities, groups and individuals, in a range of settings.

The programme focuses on theatre practices that promote inclusion and access (not least, in a variety of settings where difference or disadvantage might exist). It addresses the ways in which theatre can be an agent for change, enablement and transformation yet also problematises these terms. The ‘applied’ aspect of Applied Theatre, then, concerns practices that make a difference to people - by engaging with issues, dramatising relevant stories, representing role models or possibilities for action, and involving participants in processes that they find useful, informative or exciting. The ‘theatre’ aspect of Applied Theatre concerns the craft and dynamics of theatre as a medium - one that is intrinsically suited to different kinds of participatory engagement, models of representation and engagement with current issues.

The programme is concerned with advanced enquiry into applied theatre and, importantly, it enables you to situate your own emergent/developing practice within a wider understanding of the applied theatre field. You will address key issues and approaches in the field. You will explore and enhance your own practice as a facilitator of theatre for particular groups. You will discover, explore and challenge practices that include the educative, interventionist and transformative. You will pose questions about those practices and undertake specific practice-based activities in the field, according to your own interests.
Throughout the degree, we encourage you to ask the following key questions:

- What effects can the politics of applied theatre agendas have in particular community and educational settings or in criminal justice settings?
- What is the relationship between the intention of an applied theatre practice, the art form and the community?
- How, and to what extent, can access to the skills and craft of creating, producing and witnessing theatre and drama enhance individual and collective well-being? Or does it?
- How does your own practice and thinking contribute to the development of the disciplines of applied theatre practice?

Underpinning these questions is a belief that key debates in the field cannot be explored without an awareness of their problematics - an awareness that feeds practice, understanding and learning. Critical interrogation of practice, as it relates to context, is an essential feature of the course. For example, the differing values underpinning therapeutic, rehabilitative, educational or transformative interventions will be explored, challenged and contrasted. The context of an intervention - be it a school, a prison or a community setting, such as a day-centre - plays an important part in this interrogation. You will also consider the interplay between aesthetic choices, the influence of a particular medium or approach (playwriting, devising or site specific performance, for instance) and the community for whom the work is presented.

You are asked to select a pathway when you apply for the course. Beyond that, within the course pathway you will want to consider a specialisation within a larger and integrated landscape. You will work alongside students with similar and different interests, experiences and goals. In the later stages of the course you will be given the opportunity to focus your explorations more specifically as you begin to apply course content to various real life settings according to the particular aspect of the applied theatre pathway you are most interested in.

So, the programme is designed both for those who wish to develop and/or consolidate their own professional practice and for those seeking to pursue practical experimentation and research into a relatively unfamiliar application of applied theatre.

The units within the programme on both pathways encourage independence and autonomy. At earlier stages, you will be involved with formative written and practical components that provide feedback and affirmation linked to the expectations of the unit and the course as a whole. Later, retrospective elements embedded into assessment will have you reflecting on areas of practice within the field. Towards the end of the MA, you are asked to identify the nature of your work in an applied setting and select the sources of evidence of your progress within the unit.

The programme values the specialisms and personal experiences individual students bring to it while drawing on Central’s contacts with companies, organisations, institutions and individuals involved in the development of significant and innovative practices within the theatre and drama education fields.

Some of the learning within both pathways of the MA Applied Theatre is shared with other MA courses in the busy and lively postgraduate community at The Royal Central School of Speech and Drama. One such example is the Performing Research unit, which involves the whole postgraduate community, encouraging rigour in methodology and an exchange of ideas, energy and creativity. Central has the largest community of drama-related postgraduate students in the country. You will gain from mixing with others whose practices and cultural reference-points are diverse. The postgraduate conference provides an opportunity to share your own work with that of other postgraduate students in the School. This and other events allow for student-led planning of extra-curricular activities where appropriate.

Those undertaking the Drama in the Community and Drama Education pathway will undertake the Theatre and Social Exclusion unit while those students on the Criminal Justice pathway must undertake the Drama and Criminal Justice System unit.
WHO IS THE PROGRAMME FOR?

Each pathway of the programme is for those with a range of backgrounds. These include, for example, drama teachers in further education and secondary level, primary school teachers interested in using drama and arts education in their classrooms, those working in or interested in young people’s theatre, theatre in the community, and people working in a variety of community settings aimed at combating social exclusion and the impacts of the criminal justice system through the use of drama.

It is also for those wish to develop skills for employment in the arts industry (for example, in teaching, workshop facilitation, project coordination, administration and policy-making) or scholarship, either here or in your home country. The course allows for both vocational specialism (for example in facilitating a prison project if taking the Criminal Justice System pathway, or in teaching drama in a statutory setting on a placement) and subject-study specialism. It offers the opportunity for in-depth study of a topic of personal interest and is for those who wish to deepen their understanding of issues relating to applied drama with a view to pursuing further study and/or teaching after completion of the MA.

DISTINCTIVE FEATURES OF THE PROGRAMME AT CENTRAL

- Your study will be vocationally oriented and experienced through fieldwork and practical engagement in a variety of community and educational settings as well as rigorously underpinned theoretically.
- The programme provides study opportunities connected with professional organisations and institutions through Central’s established partnerships.
- Delivery of the programme involves contribution from different partners (for example, indicatively, Clean Break, the Discover Department of the National Theatre, Oval House Theatre, Graeae).
- The programme features the involvement of specialists from professional practice, including, indicatively, scholars, arts education practitioners, teachers (Advanced Skills and otherwise), those involved in social inclusion and theatre company managers.
• You will present your own work through a range of outcomes such as conference presentation, PowerPoint presentation, electronic and visual documentation, presentations to your peer group, essay and dissertation or portfolio.
• You will have systematic contact with postgraduate student practitioners at Central - emerging practitioners and artists of the future.
• The experience that you gain on the course will be directly relevant to future work in other locations and cultural contexts.

EDUCATIONAL AIMS

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

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

LEARNING OUTCOMES

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

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

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

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

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

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

LEARNING, TEACHING AND ASSESSMENT METHODS

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

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

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

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

PLACEMENT LEARNING

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

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

REGULATIONS FOR ASSESSMENT

Full assessment regulations are published for students. This is a summary only.

- You must pass every unit to achieve the credit required for the MA.
- A percentage mark is given for each unit. The pass mark for each unit is 50%.
- Unless otherwise stated, you must pass each separate element of assessment in the unit in order to pass the unit as a whole. The value of each separate task in the assessment of the unit is listed in the unit outline.
- If you fail a unit, you may be reassessed once. For that reassessment, the maximum mark given is 50%.
- For the award of an MA with distinction, you must achieve an average mark (weighted in proportion to credit) of 70% or more, and a mark of at least 60% in the final 60-credit Sustained Independent Project (SIP).
- The weight given to each unit in calculating awards will be in proportion to the credit which the unit carries in relation to the award for which the students is a candidate. Thus a 20 credit unit contributes \( \frac{20}{180} \) of the overall average mark for an MA or \( \frac{20}{120} \) of the weighted overall average mark for the award of a PG Dip.
- A MA will be awarded if you achieve 180 credits of the prescribed curriculum. A PG Dip will be awarded if you achieve 120 credits but do not pass the Sustained Independent Project (SIP).
SUPPORT FOR YOUR LEARNING

Academic and progress supervision tutorials:

- Each Masters student will have two (or more) individual tutorials during the year in addition to those allocated for the core, 60-credit Sustained Independent Project (SIP).

- Notes of academic tutorials should be made. Unless stated otherwise, these will be drawn up by the student and e-mailed to the tutor who will also store them. See Appendix A for a baseline Tutorial Record Form.

- E-mail or telephone ‘tutorials’ are included as part of allocated tutorial time.

- All Sustained Independent Project (SIP) students may ask for draft writing to be looked at by the tutor, just as rehearsals or exhibitions may be visited. The normal expectation is that writing will be seen only once and it is not necessary for a tutor to see the entire submission prior to hand in.

- With the exception of Sustained Independent Project (SIP), students will make use of formative peer assessment for the viewing of draft assignments. It is anticipated that study groups will be established as part of MA inductions. Should there be an exceptional issue arising after peer viewing of drafts have taken place, a tutor may be asked for advice. There is scope for unit-specific variation to this guidance (for example, in Critical Contexts).

- Tutor feedback on draft essays will comprise broad comments on areas for improvement e.g. that the argument is not sustained or does not unfold fluently; an overall comment about technical errors such as referencing. Specific examples of kinds of improvement may be made by using a ‘modelling’ example.

In addition, your learning will be supported by the following school wide resources:

- Centre for Excellence in Training for Theatre
- Learning Centre unit (including dyslexia testing and support)
- extensive e-mail bulletins from the staff members
- good library and IT facilities on site
- access to Senate House Library (University of London)
- library and computer inductions
- excellent learning facilities e.g. video editing suites, practical spaces
- access to costume hire and props store - i.e. sign up surgery times
- Central Student Handbook
- accessible Student Union
- Dyslexia testing and support available
- staff member with specific remit to support students with a disability
- a range of inductions (e.g. for international students).

PATHWAY UNIT

This MA offers students a pathway specific unit: those taking the Drama in the Community and Drama Education pathway should take the Theatre and Social Exclusion unit, those taking the Drama and the criminal justice system pathway should take the Theatre and the Criminal Justice unit.
This MA offers student choice for unit 6 unless they are taking Practices: Applied Theatre (double) for Unit 5. The list of option units available will be published annually. Students requiring advice on the choice of option should consult with their Course Leader. The Unit Outlines of option units will be published in the ‘MA/MFA Options’ booklet.

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

CRITERIA FOR ADMISSION

Candidates must be eligible to satisfy the admissions’ requirements. Invitation to interview/audition and admission will be based on the reasonable expectation from your application that you have the potential to complete and contribute positively to the degree and that you would benefit from masters’ level study. Applicants will normally be able to demonstrate the following:

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

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

Suitable candidates are invited for an interview. You will be asked to submit a short (500 words) account of an aspect of drama in the community/drama education which you would like to explore in greater depth. Your account should state why this aspect interests you and how it relates to broader issues concerning applied theatre.

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

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

Distance Interview

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

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

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

Before the interview you will be asked to submit a short (500 words) account of an aspect of drama in the community/drama education which you would like to explore in greater depth. Your account should state why this aspect interests you and how it relates to broader issues concerning applied theatre. Your account must be received by a deadline indicated to you in advance.
The interview will include the following:

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

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

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

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

**Attainment of English Language Level**

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

**HOW IS THE QUALITY OF THE PROGRAMME DEMONSTRATED AND MAINTAINED?**

The quality of the programme is demonstrated through:

- excellent completion statistics
- graduates of the course holding positions in a wide variety of applied theatre contexts and organisations including The National Theatre, Richmond Theatre, St Mary’s University College, Theatre Ensemble Hong Kong, Rewrite, Oxford Playhouse, Circus Space, Tamasha, York Theatre Royal, The Crucible Theatre Sheffield, and Buds Theatre – Singapore
- the quality and reputation of the professional contributors, who regularly offer placements and contribute to the course from the following companies: The National Theatre, Graeae, Clean Break, Oval House and Cardboard Citizens.

The methods by which quality and standards are maintained include:

- assessment moderated by external examiners
- feedback from and consultation with students through course committees, surveys and informal discussion
- annual monitoring of the course, through consideration of statistics, feedback, graduate destinations
- review of the curriculum and organisation of the course every five years
- the involvement of teaching staff in practice, research and staff development.
Part-time routes vary although it is expected that students take roughly half the number of units each term over two years (see below).
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FULL-TIME STUDENTS

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

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

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

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

You will normally take one unit per term. The choice as to which of the term’s units to follow is up to you, in liaison with the course leader. You will detail your choices and describe how the sequence of units suits your own needs and interests.

In the third term you will normally take the Practices unit and one of the various Options available. However, you may undertake an Practices unit to the value of either 20 or 40 credits (if you elect to take this option, and subject to the agreement of your tutor) either in your third term or at any point prior to Term 8, when you will work solely on your SIP

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

Your tutor will liaise with you prior to and during the programme’s induction week in order for you to notify your selection of course units for the year. The course team needs to receive this information in full at the beginning of the course in order to assist planning.

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<th>TERM</th>
<th>DAYS and TIMES</th>
<th>UNIT / ELEMENT</th>
<th>NOTES</th>
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<tr>
<td>1 or 5 (autumn)</td>
<td>Week 3 Friday and Saturday</td>
<td>Critical Contexts</td>
<td>You select one of these units in year one, leaving the other for year two.</td>
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<td>Week 7 Saturday</td>
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<td>Week 1-10 Friday</td>
<td>Pedagogies</td>
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<td>2 or 6 (spring)</td>
<td>Week 1 Tuesday and Weds Weeks 2, 4, 6, 8, Weds pm (Conf Week 1 Summer Term) OR Distance Learning pack</td>
<td>Performing Research</td>
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<td>Week 1-10 Friday</td>
<td>Theatre and Social Exclusion or Theatre in the Criminal Justice System</td>
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<td>3 or 7 (summer)</td>
<td>Week 1-10 Friday</td>
<td>Option (20 credits)</td>
<td>You select either an Option or Practices (single or double). If you select the double, you will not need to take a unit during Term 7.</td>
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<td>By Negotiation</td>
<td>Practices and other Options (20/40 credits)</td>
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<td>4 (July to Sept.)</td>
<td>There are no units scheduled during this period, but you may elect to take Practices (single or double) during this period subject to the agreement of your tutor.</td>
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<td>7/8</td>
<td>Independent study</td>
<td>SIP</td>
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UNITS
Aims

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

Learning Outcomes

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

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

Transferable Skills Developed

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

Indicative Unit Content

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

Content is likely to include the following areas of study:

- Contemporary Applied Theatre theory
- Difference and representation
- Intervention
- Identity and Gender
- Postmodernism and globalisation.
Debates and discussions around core aspects of this unit are enriched by the presence of students/practitioners with a range of interests and experiences of working in Applied Theatre contexts.

<table>
<thead>
<tr>
<th>How You Learn</th>
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</table>

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

<table>
<thead>
<tr>
<th>Assessment Summary</th>
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</thead>
<tbody>
<tr>
<td>Type of task (e.g. essay, report, group performance)</td>
</tr>
<tr>
<td>A critical essay placing your work in contemporary contexts or equivalent such as a visually-led ‘essay’ on PowerPoint agreed with your tutor.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Assessment Criteria</th>
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<tbody>
<tr>
<td>• Originality in the application of knowledge in relation to the matter of the unit.</td>
</tr>
<tr>
<td>• Analytical and critical awareness of relevant contemporary issues.</td>
</tr>
<tr>
<td>• Intellectual engagement.</td>
</tr>
<tr>
<td>• Understanding and effective use of research and advanced scholarship.</td>
</tr>
<tr>
<td>(Other assessment criteria from the M Framework may be referred to in your feedback.)</td>
</tr>
</tbody>
</table>
Aims

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

Learning Outcomes

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

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

Transferable Skills Developed

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

Indicative Unit Content

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

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

This unit lays the foundations for workshop leading and teaching. It provides experiential and philosophical bases for the development of your practice. You will develop your knowledge and practice in practical settings and class situations for your particular specialism. Work on the unit focuses on:
- session planning
- individual learning styles
- teaching modalities
- group dynamics
- holistic approaches to teaching and training
- ethics and the ‘safe’ space
- analysis of movement, physicality, voice, meaning-making etc.
- the assessment of individual needs
- assessment of learning and achievement.

These will be course specific where appropriate.

You will participate in practice with your peers and tutors.

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

Example placements:

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

**How You Learn**

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

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</tr>
<tr>
<td>Working Journal based on the observation and participation on placement or facilitation work-based learning.</td>
</tr>
<tr>
<td>Presentation of your work/practices</td>
</tr>
<tr>
<td>A Critical Analysis or equivalent such as a visually-led ‘essay’ on PowerPoint) agreed with your tutor, which</td>
</tr>
</tbody>
</table>
addresses your own emerging/developing pedagogic practice in relation to broader considerations, such as the context of your work, the needs of specific groups or the pedagogical or theatrical movements and theories that have influenced you.

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

### Assessment Criteria

- Progress in relevant practice-based techniques.
- Analytical and critical awareness of relevant contemporary issues.
- Intellectual engagement.
- Tackling and solving problems and dealing with complex situations in professionally-related environments.

(Other assessment criteria from the M Framework may be referred to in your feedback.)
Aims

This unit aims to enable you to:

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

Learning Outcomes

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

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

Transferable Skills Developed

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

Indicative Unit Content

The unit takes place over three terms, commencing with introductory keynotes and culminating with the Postgraduate Conference.

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

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

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

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

**How You Learn**

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

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<tr>
<td>Group conference presentation</td>
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</table>

**Assessment Detail**

The unit is assessed through one component:

- A group conference presentation on a negotiated topic. Each member of the group will be allocated approximately 5 minutes presentation time, so a typical presentation will be between 15-30 minutes in length depending upon the number of people in the group. The presentation may include performance elements and capture e-research methods, as appropriate.
- A single group mark is awarded for the presentation. Where appropriate examiners may choose to viva an individual or group, to help to further clarify the content of the presentation or the contribution of group members. This viva may take place during the conference or up to four weeks after the presentation. The viva provides a means by which the group mark may be moderated - up or down - by up to 10% for individuals.
- You must participate in the conference presentation to pass the unit.

**Assessment Criteria**

- Taking creative risks, selecting and implementing from these appropriately.
- Originality in the application of knowledge in relation to the matter of the unit (including, for example, using the presentation as an interesting medium for demonstrating your research focus).
- Analytical and critical awareness of relevant contemporary issues (e.g. collecting, considering and using relevant documentation and material within the research into a contemporary issue).
- Intellectual engagement (e.g. articulate the relationship between the concepts investigated and the practical research methods).
- Understanding and effective use of research and advanced scholarship;
- recognising practice that is at the boundaries of the specialism;
- successful collaborative processes.

(Other assessment criteria from the M Framework may be referred to in your feedback.)
Aims

This unit aims to enable you to:

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

Learning Outcomes

On successful completion of this unit you will have:

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

Transferable skills Developed

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

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

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

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

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

**How You Learn**

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

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<tr>
<td>Case study plus appendices or equivalent such as a visually-led 'essay' on PowerPoint agreed with your tutor</td>
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</table>

**Assessment Criteria**

- Sustained, independent written argument.
- Analytical and critical awareness of relevant contemporary issues.
- Intellectual engagement.
- Understanding and effective use of research and advanced scholarship.
- Recognising practice that is at the boundaries of the specialism.
Aims

This unit aims to enable you to:

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

Learning Outcomes

On successful completion of this unit you will have:

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

Transferable skills Developed

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

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

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

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

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

**How You Learn**

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

**Assessment Summary**

<table>
<thead>
<tr>
<th>Type of task (e.g. essay, report, group performance)</th>
<th>Magnitude (e.g. No of words, time, etc)</th>
<th>Weight within the unit (e.g 50%)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Case study plus appendices or equivalent such as a visually-led ‘essay’ on PowerPoint agreed with your tutor</td>
<td>3,000 words</td>
<td>100%</td>
</tr>
</tbody>
</table>

**Assessment Criteria**

- Sustained, independent written argument.
- Analytical and critical awareness of relevant contemporary issues.
- Intellectual engagement.
- Understanding and effective use of research and advanced scholarship.
- Recognising practice that is at the boundaries of the specialism.
## Aims

The 20-credit unit aims to enable you to:

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

## Learning Outcomes

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

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

## Transferable Skills Developed

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

## Indicative Unit Content

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

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

Example placements for the drama in the criminal justice system pathways:
National Youth Theatre Playing a Part Course, Clean Break, Synergy Theatre Project, Second Shot at HMP Doncaster Prison, Feltham HMYOI, Only Connect and PCAP

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

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

**Practice**

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

OR

**Placement**

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

Within this option, you have two alternatives:

i. You may be responsible for a particular project during your time there. If so, your interrogation of the relationship between theory and practice in applied theatre and drama education will be based on this project, as the focus of the practice.

ii. You may work as a continuing member of the team without specific responsibility for one project. In this situation, your reflections should focus upon the practice of the organisation as a whole.

OR

**Project**

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

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

<table>
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<th>Weight within the unit (e.g. 50%)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Working Journal based on the observation and participation on placement or facilitation in work-based learning.</td>
<td>4 pieces of reflective writing based on attending a minimum of four sessions throughout term two. Submitted as part of the portfolio.</td>
<td>0% Pass/Fail Element (assessed on working journal)</td>
<td></td>
</tr>
<tr>
<td>Practice in Reflection</td>
<td>1 e-portfolio: A portfolio of evidence that documents your practice. This can take a variety of forms (audio or video recording, an explication of related theoretical text, observer or client or peer or tutor report, a literature review, a set of still images, schemes of work etc).</td>
<td>50%</td>
<td></td>
</tr>
<tr>
<td>Critical Evaluation,</td>
<td>A 1,800 word written piece/s of work evaluating and interrogating your practice, including placing your work in a critical context OR A 10-minute presentation evaluating and interrogating your practice, including placing your work in a critical context.</td>
<td>50%</td>
<td></td>
</tr>
</tbody>
</table>

Assessment Criteria

• Progress in relevant practice-based techniques.
• Taking creative risks, selecting and implementing from these appropriately.
• Originality in the application of knowledge in relation to the matter of the unit.
• Analytical and critical awareness of relevant contemporary issues.
• Intellectual engagement.
• Recognising practice that is at the boundaries of the specialism.
• Successful collaborative processes.
• Tackling and solving problems and dealing with complex situations in professionally-related environments.

(Other assessment criteria from the M Framework may be referred to in your feedback.)
PRACTICES: APPLIED THEATRE (double)

Level: 7
Credit value: 40
ECTS points: 20

Notional Student Study Hours: 400 hours

The nature of the practical work will determine the particulars of contact time with a tutor, placement host, director etc, and the time spent learning independently. Study hours in this unit are likely to include ‘taught’ sessions, time spent being directed, contact time with a placement host, as well as time working independently in small groups.

This unit may comprise one or two practical projects within the 400 hours. As such, it acts as an extension or ‘doubling’ of Practices (single). This is likely to be adopted by courses where extended practice within the field is recommended as demonstrating particular attributes such as significantly increased flexibility as a practitioner.

Unit Leader: Course Tutors

Course(s) for which the unit is mainly intended: MA Applied Theatre

Prerequisite Learning: None

Aims

The unit aims to enable you to:

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

Learning Outcomes

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

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

Transferable Skills Developed

Practice in your field; evaluation of practice (self and others).
**Indicative Unit Content**

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

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

Example placements for Drama in the Community and Drama Education:

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

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

National Youth Theatre Playing a Part Course, Clean Break, Synergy Theatre Project, Second Shot at HMP Doncaster Prison, Feltham HMYOI, Only Connect and PCAP

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

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

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

**Practice**

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

**OR**

**Placement**

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

Within this option, you have two alternatives:

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

You may undertake two shorter placements, where appropriate.

OR

Project

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

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

How You Learn

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

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<tr>
<td>Practice in Reflection</td>
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<tr>
<td>Critical Evaluation.</td>
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</table>
practice, including placing your work in a critical context  
Or  
A 20 minute presentation evaluating and interrogating your practice, including placing your work in a critical context.

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<td>Progress in relevant practice-based techniques.</td>
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<td>Taking creative risks, selecting and implementing from these appropriately.</td>
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<td>Analytical and critical awareness of relevant contemporary issues.</td>
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<td>Intellectual engagement.</td>
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<td>Recognising practice that is at the boundaries of the specialism.</td>
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<td>Successful collaborative processes.</td>
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<tr>
<td>Tackling and solving problems and dealing with complex situations in professionally-related environments.</td>
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(Other assessment criteria from the M Framework may be referred to in your feedback.)
Title: SUSTAINED INDEPENDENT PROJECT (SIP)

Level: 7
Credit value: 60
ECTS points: 30

Notional Student Study Hours: 600 hours

The exact breakdown of hourage will be specified in the unit briefing paper. A minimum of ten hours contact time is expected. Each MA has different requirements for teaching depending upon the assessed outcomes of the unit. It is the norm for supervision to be completed by July, however.

Unit Leader: Course Leader

Course(s) for which the unit is mainly intended:
- MA Applied Theatre (Drama in the Community and Drama Education) Core

Prerequisite Learning: All other units.

Aims

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

Learning Outcomes

On successful completion of this unit, you should have:

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

Transferable skills developed

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

Indicative Unit Content

- A dissertation or equivalent portfolio

How You Learn

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

The proposal

This will be submitted to a relevant tutor and agreed by a selected course-specific date. The student cannot proceed with the Sustained Independent Project (SIP) until the proposal has been accepted by the course team. Significant changes to the proposal must be approved. (See Sustained Independent Project (SIP) Proposal Form, Appendix B)

The proposal is not assessed but has to be ‘passed’ before you may undertake the work.

The Work

The work will constitute an extensive piece of independent research and writing engaging you in a sustained enterprise and providing the opportunity to build on and develop skills and knowledges gained in the first three terms. You will submit a dissertation or portfolio, comprising c. 12,000 words, demonstrating the ways you engage with the development of your work within the field.

<table>
<thead>
<tr>
<th>Assessment Summary</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Type of task(e.g. essay, report, group performance)</strong></td>
</tr>
</tbody>
</table>
| Dissertation or equivalent portfolio comprising three out of four of the following and together adding up to the equivalent of 12,000 words:  
  - case study  
  - reflective essay  
  - critical assignment. | 12,000 words | 100% |

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.
CRITICAL CONTEXTS

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

Or


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


Indicative journal research may include:
Contemporary Theatre Review [electronic journal]
PEDAGOGIES

Key Texts


Supportive Reading


Indicative websites should include:

www.artscouncil.org
www.sac.org.uk
www.artscouncil-ni.org.uk
www.ccc.acw.org.uk

Arts Council of England
Arts Council of Scotland
Arts Council of Northern Ireland
Arts Council of Wales
PERFORMING RESEARCH

Key Texts


THEATRE AND SOCIAL EXCLUSION

Key Texts


Supportive Reading


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

THEATRE AND THE CRIMINAL JUSTICE SYSTEM

Key Texts


Supportive Reading

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

**PRACTICES: APPLIED THEATRE (SINGLE)**

**Key Texts**

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

Example for Practices (single) with a Prison Theatre Company

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

**Supportive Reading**


**PRACTICES: APPLIED THEATRE (DOUBLE)**

**Key Texts**

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

Example for Placement with Prison Theatre Company

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


SUSTAINED INDEPENDENT PROJECT (SIP)

Key Texts/ Supportive reading

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

The assessment criteria for individual units are selected from these criteria.

Assessment criteria

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

Work is assessed on evidence of:

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

Assessment descriptors (relating to the assessment criteria)

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

80% and over (distinction)

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

70% and over (distinction)

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

60% and over

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

50% and over

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

40-49% (fail)

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

Less than 40% (fail)
Your written work does not sufficiently demonstrate an argument. You show insufficient evidence of progress in specific techniques relevant to the practical work of the unit. You have rarely or never demonstrated exploration of creative risks and options and selected and implemented ideas appropriately. There is little or no evidence of originality in your applications of knowledge in practice. You have rarely demonstrated qualities of analysis and critical awareness of contemporary issues in the unit. Your levels of intellectual engagement were inadequate; you have made little or no use of research. Your practice is not of a good enough standard, and you have not demonstrated an understanding of the boundaries of your specialism. Your contribution to group situations is very limited, as are your effective collaborative strategies. There is little or no evidence of ability in tackling and solving problems and addressing complex situations in professionally-related environments. The work is not equivalent to professional practice at the forefront of its field. You have not demonstrated that you have met the learning outcomes of the unit.

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

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

<table>
<thead>
<tr>
<th>Programme Name</th>
<th>MA Applied Theatre (Drama in the Community and Drama Education or Drama in the Criminal Justice System)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Teaching Institution</td>
<td>The Royal Central School of Speech and Drama, London</td>
</tr>
<tr>
<td>Awarding Body</td>
<td>University of London</td>
</tr>
<tr>
<td>FHEQ</td>
<td>The MA Applied Theatre is a qualification at Level 7 in the Framework for Higher Education Qualifications in England, Wales and Northern Ireland, carrying 180 credits at level 7.</td>
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<td>Award(s)</td>
<td>MA (180 credits) A PG Dip may be awarded on the basis of 120 credits to a student who has not passed the 60 credit Sustained Independent Project.</td>
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<td>Final Award Name</td>
<td>Master of Arts in Applied Theatre</td>
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<td>Mode of Study</td>
<td>Full-time and part-time</td>
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<tr>
<td>European Credit Transfer Scheme (ECTS)</td>
<td>The MA is a qualification at the end of the second cycle as defined within the European Higher Education Area, carrying 90 ECTS credits</td>
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<td>Accreditation</td>
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<td>Language of Study</td>
<td>English</td>
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### Programme Approval

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<th>Last Periodic Review</th>
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<td>Specification Version</td>
<td>2018/2019</td>
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### External Examiner Information

<table>
<thead>
<tr>
<th>Name</th>
<th>Position</th>
<th>Organisation</th>
<th>Tenure (MM/YY)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dr Emma Brodzinski</td>
<td>Senior Lecturer</td>
<td>Royal Holloway University of London</td>
<td>12/17-12/21</td>
</tr>
</tbody>
</table>

The Royal Central School of Speech and Drama
Embassy Theatre
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London
NW3 3HY

www.cssd.ac.uk

September 2018