MA DRAMA AND MOVEMENT THERAPY
PROGRAMME SPECIFICATION AND UNITS
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PROGRAMME SPECIFICATION

INTRODUCTION TO THE PROGRAMME

The MA Drama and Movement Therapy programme is a two-year full-time Masters programme, which prepares students to work as practising dramatherapists and to apply for registration with the Health and Care Professions Council (HCPC).

A combination of learning and teaching methods, including experiential learning, seminars and apprenticeship placement practice is designed to encourage an individual learning experience, which also addresses the standards of proficiency set out by the HCPC. The parallel experience of being a student on the programme and a client engaged in personal analysis and group dramatherapy is a strong pedagogic principle, where skills development and reflective practice bridge personal and professional territories.

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 MA Drama and Movement Therapy, supported by a 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 original Sesame programme moved to the Royal Central School of Speech and Drama in 1987, then validated as a nine month full-time diploma by the Open University. In 1994, it was revalidated as a postgraduate diploma, then becoming a Masters level degree in 2003. In the process, the programme became eighteen months full-time, effectively doubling in length to accommodate the new mandate of 100 sessions of client contact set out by the new regulatory body for the Health Professions - the Council of Professions Supplementary to Medicine (CPSM). The CPSM became the Health Professions Council in 2004, and the Health and Care Professions Council in 2012. The HCPC continues to regulate and monitor the training and practice of thirteen different health professions. In 2017, the programme was extended to become a full time two-year programme.

The fundamentals of the Sesame approach are the foundation of the programme and an established methodology. These fundamentals are taught with reference to the heritage of the approach - a heritage which began with the work of Marian (Billy) Lindqvist in 1964. Billy began to pioneer working with drama and movement as a therapeutic intervention with different communities and client groups in London, most notably working with her company the ‘Sesame Kats’, visiting hospitals and institutions.

Billy also worked in South Africa exploring cultural resonances of the work within psychiatry and collaborated with Peter Slade in the UK, with whom she developed her ideas on the importance of play and child drama. One of Billy’s most significant contributions has been the development of her work of movement with touch and sound within the therapeutic relationship.
The Sesame methodology incorporates the philosophies and theories of certain key psychologists and practitioners - namely Carl Jung, Rudolph Laban, Peter Slade and Billy Lindkvist. As a particular method, it tends not to work directly with clients’ ‘literal’ or life stories, but instead introduces an imaginative and symbolic landscape within which the client’s personal experience is explored. Its emphasis is on spontaneous and embodied play and the potential for psychological movement through freeing up adopted, introjected and limiting ways of being. The method looks to catalyse the creative and self-healing properties within the psyche, supported by a structured process within the session and the therapeutic relationship. The approach is often referred to as ‘oblique’ – it works primarily through allegory, symbolic image and dramatic distance and a playful spirit of exploration. As an embodied process, it is guided by the Jungian theory that the unconscious psyche finds expression through the emergent symbols within the art forms of drama and movement. In this way, the approach prioritises spontaneity, and the conditions which serve to support the spontaneous act.

Over the past five years, the programme has focused on certain areas of development:

- **Research**

  In line with the development of the research and postgraduate culture at Central the programme now contains the postgraduate ‘performing research’ unit. This unit, which is shared across all postgraduate programmes enables students to work collaboratively with research ideas, exploring the interface of subject domains and examining applications of drama in different contexts. The programme has also broadened its identity to accommodate and encourage students who wish to progress on to study at PhD level.

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**PROGRAMME OUTLINE**

The programme has a strong experiential leaning ethos, coupled with assessment designed to encourage reflective practice.

**Year one**

The *first term* of the programme comprises two distinct units. The first - the **drama and movement therapy practice** (DMTP) unit introduces the fundamentals of the Sesame approach through experiential learning and skills development. The strands of 1) *drama*, 2) *Laban movement*, 3) *myth* and 4) *movement with touch and sound* offer grounding in theories and practices through direct experience in sessions facilitated by the tutor. Also within this unit, *Sesame in context* and *Preparation for Clinical Practice* locate the Sesame approach professionally and theoretically, addressing elements within the landscape of current arts psychotherapy practices. Alongside this runs the **psychology unit**, which introduces the analytical psychology of Jung in one strand and developmental psychology in the other. The psychology unit continues into the second term.

In the *second term*, the **facilitation** unit picks up from the DMTP unit, and students begin to design and facilitate sessions for peers in the four different strands. Students gain experience of researching, planning and designing sessions and of individual and co-facilitation. The **practices 1** unit introduces the first apprenticeship model placement and placement preparation and supervision sessions. In this first placement, students work in groups of two or three, alongside a placement supervisor in one of seven different institutional settings.

In the *third term*, two of the second term units continue - the **facilitation** unit continues with assessed facilitation of the four subject strands and the **practices 2** unit runs in a similar way to practices 1, with slightly adjusted learning outcomes and working with a different client group and supervisor.

**Year two**
The Sustained Independent Project (SIP) begins in July and runs throughout the second academic year. The emphasis is on independent placement practice, supervision and the writing of the portfolio. Students are in Central one day per week over the autumn and spring terms of year two. The other days of the week, students accumulate the necessary additional clinical practice sessions which will total 100 in all.

The performing research unit happens in the spring term of year two and is a shared unit across the postgraduate community. Some lectures in this unit will be shared with other postgraduate students. The planning of independent placement work needs to take account of the scheduling of this unit.

WHO IS THE PROGRAMME FOR?

The programme is for those with a range of backgrounds who are interested in becoming a registered dramatherapist trained in the Sesame approach. Backgrounds include working with the arts in a range of settings, often with people and communities with specific needs. Some applicants have a psychology background, combined with experience of dance, movement or drama. Others come from a background in the arts and are interested in their therapeutic application and the psychological theory which underpins this. Some are interested in research and a platform for further clinical research or academic study at Doctoral level.

DISTINCTIVE FEATURES OF THE PROGRAMME AT CENTRAL

- This is a unique programme teaching and critiquing the Sesame approach to drama and movement therapy. The approach has a foundation in the psychology of Jung with core subject areas of drama, story and myth enactment, Laban movement and movement with touch and sound.

- The programme is one of two full time trainings in dramatherapy in the UK approved by the Health and Care Professions Council

- The programme features clinical placements within many different organisations including the NHS, Schools and other London-based institutions. The first two placements follow an apprenticeship model, with on-site supervision from a Sesame trained dramatherapist with specialist experience. Initial placement experience is therefore extremely well supported.

- You will be a member of an adult learning group of experienced professionals from Britain and overseas. This group is an important feature of the programme, allowing for a sharing of experiences and discoveries and helping to open up discussion which encompasses both personal values and critical theory.

- There is a group process session, weekly over the first year. This enables the group dynamics to be a learning resource for students.

- You will be part of a thriving postgraduate community at Central, where the specialism of drama and movement therapy interfaces with other applied practices MA programmes.

EDUCATIONAL AIMS

The aims and learning outcomes of the MA in Drama and Movement Therapy are closely informed by Central’s M (Masters) Framework principles.

The MA in Drama and Movement Therapy at Central enables you to:
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 programme provides. If you successfully complete the MA Drama and Movement Therapy at Central:

You will obtain knowledge and understanding of:

- (A1) current critical debates, concepts and discourses in dramatherapy
- (A2) relevant theories and research methodologies including those most appropriate for students of dramatherapy
- (A3) appropriate historical, socio-cultural, professional and therapeutic contexts;
- (A4) appropriate standards of proficiency for dramatherapists as set out by the Health and Care Professions Council (HCPC)
- (A5) Core processes within the Sesame approach relating to play, drama, myth enactment, Laban movement and movement with touch and sound
- (A6) Reflexivity as it pertains to the theory and practice of dramatherapy
- (A7) demonstrated a capacity to contain a therapeutic process with both individuals and groups.
- (A8) Develop an understanding of the unconscious dynamics within groups through personal experience of group process

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 drama therapy
- (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 productively in the practice and evaluation of dramatherapy, in terms of current epistemologies of dramatherapy in contemporary cultural contexts.

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

- (C1) use and evaluate relevant practices applicable in dramatherapy, sometimes experimenting with new and/or original ideas
- (C2) enhance discipline-specific skills (e.g. improvisation, attunement, storytelling), systematically demonstrating a rigorous critical awareness of the effect
- (C3) plan and facilitate dramatherapy sessions for your peers and for clients on the programme and on placement
- (C4) work successfully in partnership and small groups.

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 dramatherapist (e.g. manage time and deadlines; engage confidently in debate; structure and communicate ideas effectively; engage with relevant professionals and professional institutions)
- (D3) take creative risks.

LEARNING, TEACHING AND ASSESSMENT METHODS

The programme entails a mix of staff-led sessions, student-led sessions, clinical placements and different forms of reflective practice. There is a core pedagogic principle that the experience of individual Jungian Analysis (psychotherapy) and group dramatherapy is crucial to the learning on the programme and the development of the necessary insights to be a dramatherapist. The learning and teaching methods throughout the programme acknowledge the complexities of learning about the psyche and, just as the principle psychology studied is Analytical (depth) psychology, so do the core pedagogic principles aim to support a depth of learning and study. In particular these principles inform a learning and teaching method which is experiential, collaborative and intuitive and acknowledges the influence of unconscious processes.

Much of the first term is experiential, studio-based practice and encourages you to engage with the tutor-led sessions in such a way as to develop a sense of your personal relationship to the different media and subjects. In addition, you will be introduced to theory from a range of disciplines, including psychology, performance studies and anthropology. The first term places an emphasis on personal connections and reflections - in part through journals for some strands of the DMTP unit and in part through the first substantial written assignment - the reflective essay. From the second term the programme becomes more ‘outward looking’ with the introduction of placement work and clinical application. The learning and teaching approach in terms two and three combine experience of facilitation of your peers in the subject areas of myth, drama, Laban and movement with touch and sound, involving written and verbal peer and tutor feedback. The apprenticeship model placements involve learning through observation and facilitation practice, guided by a specialist supervisor before, within and after the session.

The second year emphasises student-led learning with the advent of autonomous clinical placement practice and the work undertaken for the portfolio. Individual supervision for practice, tutoring for the portfolio and one day per week at Central support this shift from working intensely with your whole peer group to small group and pair work with a range of client groups.

Throughout the whole programme, there are a combination of the following learning and teaching methods;

Lecture/Seminar you will be presented with a specific idea and/or body of information leading to discussion or analysis

Workshop you will participate in a staff/student-led session as part of a group followed by reflection and feedback

Placement Practice you will participate in two apprenticeship placements in a small team (year one) followed by independent placement work (year two)
**Placement Supervision**
you will be supervised in your placement work by your
‘on-site’ placement supervisor as well as in large group
supervision. In the you will be allocated an
individual supervisor

**Tutorial**
you will receive individual tuition/feedback and (where appropriate)
action points to develop

**Independent Research**
you will undertake specialist study in accordance with your own
personal interests

The assessment structure is designed to support and facilitate the development of the reflective
practitioner, and so makes considered use of student-led methods of assessment such as reflective
journals, as well as more established methods of essays and placement reports. Certain placement
reports will be written for the host institution and sometimes for specific audiences within the
institution (Psychiatrists, educational psychologists, SENCO’s etc.) The programme is dedicated to
the development of the practitioner and as such places emphasis on the assessment of placement
practice. Written feedback is provided with respect to specific units of assessment. You receive
verbal feedback on general progress at regular intervals throughout the year.

**Therapy Requirements**

All students are strongly encouraged to be in individual therapy for the duration of the programme.
It is a requirement of the programme that you undertake at least 72 sessions of personal therapy
during your period of registration as a student. At least 42 sessions need to be individual
psychotherapy and at least 30 sessions as a participant in a dramatherapy process group.

- A session for individual therapy is considered to be 50 minutes or 1 hour and a session for
  group dramatherapy is considered to be 2 hours.
- It is your responsibility to arrange and pay for your therapy.
- It is recommended you begin individual Jungian analysis before the start of the
  programme. The programme monitors the number of sessions for both individual and group
  therapy.

*N.B. Only the sessions of therapy undertaken whilst registered as a student count towards the
due requirement*

**Group Dramatherapy**

It is a requirement that you participate in at least 30 sessions of weekly group dramatherapy
before qualifying as a practitioner. The programme monitors the number of sessions. Your
therapist(s) must be a registered dramatherapist with at least 3 years post-qualifying experience.

This dramatherapy group aims to enable you to:

- be supported in working creatively and reflectively in an experiential group
- develop insight into dramatherapy through personal experience and group process.

Your engagement with the dramatherapy group is not assessed, but in order to pass the
programme you must be able to evidence completion of the requisite number of group sessions.
Individual psychotherapy

The programme recommends a Jungian Analyst in line with the theoretical orientation of the training. The rationale for ongoing individual psychotherapy during the programme is to:

- provide you with necessary ongoing support and care
- allow you the opportunity to work through personal issues that may be triggered as a consequence of the training
- provide you with a forum to work in depth on your own psychological and emotional processes.

You are required to complete a form at the beginning of the programme confirming you are working with a registered therapist. At the end of the programme, your therapist will complete a form confirming you have undertaken the necessary hours.

As with the group dramatherapy, your engagement with your therapist is not assessed, but in order to pass the programme you must be able to demonstrate that you have completed the requisite number of individual therapy sessions.

Group Process year one

You will participate in a weekly Process Group, which will run along Group Analytic lines. It is a pre-requisite of the programme for all students to attend this group for the first year of the MA. The process group provides a space for you to learn about group dynamics and to explore your own experience of being in the group and on the programme through verbal language.

The group may also consider the relationship between the interplay between verbal and non-verbal ways of communicating. It promotes an exploration of the creativity and tension that can be generated between different ways of working with unconscious processes. This part of the training will not be assessed, but full attendance is required.

Learning outcomes and assessment criteria

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

PLACEMENT LEARNING

The programme publishes a Placement Handbook that is a guide for students, Placement hosts and Placement Supervisors.

Year one

The Placements on the programme begin with the apprenticeship model placements in the Spring and Summer terms of the first year that offer you an introduction to dramatherapy practice. These
placements are arranged on your behalf through existing connections with various institutions in the greater London area.

You will work in a team of two or three, accompanied by a specialist tutor clinician who will supervise your practice. The placement is on a Friday. You will spend the first week in an induction at the institution, going through procedures with your supervisor and meeting other members of staff and possibly clients. In the following weeks you will provide a one-hour weekly dramatherapy group, adapting material to meet the individual needs of each client group. This placement practice is supported by the programme work at RCSSD, where placement preparation and feedback sessions are provided (as part of the Practices 1 and 2 units).

The apprenticeship model placement offers you the chance to benefit from specialist guidance in the application of dramatherapy with a specific client group and gain experience of working in small groups co-facilitating and individually facilitating sessions.

Year two
During the second year you will undertake placement(s) independently and with peers. You are required to complete a further 82 sessions of client contact during this period. During the second year you will normally work over three days per week in two to four institutions. On Mondays in the Autumn and Spring terms you will be at Central for group supervision, tutorials and independent study.
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<th>Level</th>
<th>year</th>
<th>terms</th>
<th>Unit title</th>
<th>credits</th>
<th>Assessment Strategy</th>
<th>weighting</th>
<th>Required for Award *</th>
<th>Weighting wrt. final mark for classification</th>
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<td>1-3</td>
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<td>1 &amp; 2</td>
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<td>Completion of requisite clinical practice hours</td>
<td>Pass/Fail</td>
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Please note that all assessment tasks (e.g. word count, time limit) have a 10% margin either side before marks are docked.

(Please see individual unit outlines in document for detail of assessment tasks. Please see M Level assessment criteria and descriptors in this programme handbook to see level of attainment required. Feedback will be aligned to these descriptors. Central’s Assessment policy indicates that normally you will receive feedback within 6 weeks of completing assignment - excluding winter and spring vacations. Usually it is earlier than this. Much feedback is within sessions.) The assessment dates are indicative only. Actual dates for a given academic year are published on the School’s VLE, Learnzone. * Subject to assessment regulations
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 credit bearing 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.
- In order to progress on to the second apprenticeship placement, you must have passed the first.
- You may not undertake the Sustained Independent Project (SIP) unit before completing the programme work for all previous programme units (with the exception of the performing research unit).
- 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).
• Induction to the School and the programme.
• Provision of Student Handbook.
• Provision of Learnzone, a virtual learning environment (VLE), with a dedicated area for each programme.
• Academic and progress supervision by Personal Academic Tutor.
• Provision of sessions regarding career development.
• National Union of Students at Central.
• Access to full range of library and IT resources.
• Access to Learning Centre (including dyslexia testing and support).

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.

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.

**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 programme 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 the Sesame approach to drama and movement therapy which you might wish to explore on the programme. Your account should state why this aspect interests you and how it relates to broader issues concerning dramatherapy.

The interview process will also give you an opportunity to find out more about the programme 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 programme’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.
You will be asked to submit a short (500 words) account of an aspect of the Sesame approach to drama and movement therapy which you might wish to explore on the programme. Your account should state why this aspect interests you and how it relates to broader issues concerning dramatherapy. 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 programme, drawing on information provided by you in your application form
- briefing regarding the nature of the programme 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 DVD presentation in which you address specific questions communicated to you in advance.

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

The whole of the programme needs to be taken by students and there is no accreditation of prior learning.

**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.

**DISCLOSURE AND BARRING AUTHORITY (dbs)**

This programme involves compulsory placement and/or work-based learning activity with children and/or vulnerable adults. In order to register on the programme, a satisfactory enhanced Criminal Records Bureau check is required. An applicant/student that is barred from undertaking regulated activity will not be able commence/continue with the programme. Further information is available in the School’s Criminal Records Bureau policy.

**OPTIONS**

The programme does not offer options currently. All units are therefore core components of the programme.

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

The quality of the programme is demonstrated through:

- excellent completion statistics
- excellent employment levels after completion; graduates of the programme hold positions in a wide variety of educational, NHS and institutional contexts and organisations including the Bethlam Royal Hospital, Roundabout, Ealing Royal Hospital, the Maudsley; and many other therapeutic centres and care providers
- wide ranging partnerships with placement providers, spanning education, NHS and independent organisations
• increasing evidence of placements leading to job opportunities for graduates
• increasing interesting in PhD study and integration of PhD research into teaching
• research active staff, demonstrable through outcomes leading to developments in the NICE guidelines, publications and successful research applications to the AHRC
• feedback from students.

The methods by which quality and standards are maintained include:

• assessment moderated by external examiners
• approval by the Health and Care Professions Council validation panel
• feedback from and consultation with students through programme committees, surveys and informal discussion
• annual monitoring of the programme, through consideration of statistics, feedback, graduate destinations
• review of the curriculum and organisation of the programme every five years
• the involvement of teaching staff in practice, research and staff development.
## MA DRAMA AND MOVEMENT THERAPY
### TERMLY OUTLINE OF PROGRAMME

<table>
<thead>
<tr>
<th>Unit</th>
<th>Year one</th>
<th>Year two</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Autumn Term</td>
<td>Spring Term</td>
</tr>
<tr>
<td>Drama and Movement Therapy Practice (20 credits)</td>
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<tr>
<td>Therapy and Psychology (20 credits)</td>
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<tr>
<td>Practices one (20 credits)</td>
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<tr>
<td>Facilitation Practice (20 credits)</td>
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<tr>
<td>Practices two (20 credits)</td>
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</tr>
<tr>
<td>Performing Research (20 credits)</td>
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</tr>
<tr>
<td>Sustained Independent Project (SIP) (60 credits)</td>
<td></td>
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</tr>
<tr>
<td>Learning Outcomes</td>
<td>Drama and Movement Therapy Practice</td>
<td>Psychology (Analytical and Developmental)</td>
</tr>
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<tr>
<td>A1</td>
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<td>A2</td>
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<tr>
<td>D3</td>
<td>X</td>
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</table>
You will take all units indicated, according to the published schedule of activities. The table below is *indicative* and the specified weeks/times could change from year to year. The School’s VLE, Learnzone, will contain the most up to date timetable.

You may not undertake the Sustained Independent Project (SIP) unit before completing the programme work for all previous programme units, with the exception of the performing research unit.

### Autumn term 2017

<table>
<thead>
<tr>
<th>Monday</th>
<th>Tuesday</th>
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<tbody>
<tr>
<td><strong>Unit: DMTP</strong></td>
<td><strong>Unit: DMTP</strong></td>
<td><strong>Unit: PSYCHOLOGY (Analytical)</strong></td>
<td><strong>Unit: DMTP Myth 11-1</strong></td>
<td><strong>Various guest lectures 11-1</strong></td>
</tr>
<tr>
<td>Sesame in context (Focus) 9.30-10.30 (Diary session) 11-11.30</td>
<td>Sesame in context 11.30-1.00</td>
<td>PSYCHOLOGY (Analytical) 10.00-11.30 11-12.45 Group Process 12.00-1.30</td>
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<tr>
<td><strong>Unit: PSYCHOLOGY (Developmental) 2-3.45</strong></td>
<td><strong>Unit: DMTP Drama 2.30-4.30</strong></td>
<td><strong>Unit: DMTP Laban 2.30-4.30</strong></td>
<td><strong>Unit: DMTP Preparation for Clinical Practice 2-4.00</strong></td>
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</table>

**DMTP - Drama and Movement Therapy Practice unit**

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<tr>
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<th>Tuesday</th>
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</thead>
<tbody>
<tr>
<td><strong>Unit: Facilitation Practice (Focus) 9.30-10.30</strong></td>
<td><strong>Unit: PSYCHOLOGY (Analytical)</strong> 10.00-11.30</td>
<td><strong>Unit: Facilitation Practice Myth 11-1</strong></td>
<td><strong>Unit: Practices one (placement) (time to be confirmed)</strong></td>
<td><strong>Unit: Practices one (placement)</strong> (time to be confirmed)</td>
</tr>
<tr>
<td><strong>Unit: PSYCHOLOGY (developmental) 11.00-1.00</strong></td>
<td><strong>Group Process 12.00-1.30</strong></td>
<td></td>
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<tr>
<td><strong>Unit: PRACTICES One Group Supervision 2-4</strong></td>
<td><strong>Unit: Facilitation Practice Drama 2.30-4.30</strong></td>
<td><strong>Unit: Facilitation Practice Laban 2.30-4.30</strong></td>
<td><strong>Unit: PRACTICES one Preparation for Clinical Practice 2-4.00</strong></td>
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### Spring term 2018

<table>
<thead>
<tr>
<th>Monday</th>
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<tbody>
<tr>
<td><strong>Unit: Facilitation Practice Drama 2.30-4.30</strong></td>
<td><strong>Unit: Facilitation Practice Laban 2.30-4.30</strong></td>
<td><strong>Unit: Facilitation Practice Laban 2.30-4.30</strong></td>
<td><strong>Unit: PRACTICES one Preparation for Clinical Practice 2-4.00</strong></td>
<td><strong>Unit: Practices one (placement) (time to be confirmed)</strong></td>
</tr>
<tr>
<td><strong>Unit: PRACTICES One Group Supervision 2-4</strong></td>
<td><strong>Unit: Facilitation Practice Drama 2.30-4.30</strong></td>
<td><strong>Unit: Facilitation Practice Laban 2.30-4.30</strong></td>
<td><strong>Unit: PRACTICES one Preparation for Clinical Practice 2-4.00</strong></td>
<td><strong>Unit: Practices one (placement) (time to be confirmed)</strong></td>
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</table>

**Spring term 2018**

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<tr>
<th>Monday</th>
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<tbody>
<tr>
<td><strong>Unit: Facilitation Practice Drama 2.30-4.30</strong></td>
<td><strong>Unit: Facilitation Practice Laban 2.30-4.30</strong></td>
<td><strong>Unit: Facilitation Practice Laban 2.30-4.30</strong></td>
<td><strong>Unit: PRACTICES one Preparation for Clinical Practice 2-4.00</strong></td>
<td><strong>Unit: Practices one (placement) (time to be confirmed)</strong></td>
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**Spring term 2018**
### Summer term 2018

<table>
<thead>
<tr>
<th>Monday</th>
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</thead>
<tbody>
<tr>
<td>Unit: Facilitation Practice (Focus) 9.30-10.30</td>
<td></td>
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<tr>
<td>Unit: SIP preparation 11.00-1.00</td>
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</tr>
<tr>
<td>Unit: PRACTICES two Group Supervision 2-4</td>
<td>Unit: Facilitation Practice Drama 2.30-4.30</td>
<td>Unit: Facilitation Practice Laban 2.30-4.30</td>
<td>Unit: PRACTICES two Preparation for Clinical Practice 2-4.00</td>
<td>(time to be confirmed)</td>
</tr>
<tr>
<td>Group Process 12.00-1.30</td>
<td></td>
<td></td>
<td>Unit: Facilitation Practice Myth 11-1</td>
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### YEAR TWO

#### Autumn term

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<tr>
<th>Monday</th>
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</thead>
<tbody>
<tr>
<td>Unit: SIP Portfolio preparation and additional lectures (at Central)</td>
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<tr>
<td>Unit: SIP Group supervision (Central)</td>
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<td>Unit: Performing Research (Spring term)</td>
</tr>
</tbody>
</table>
UNITS
Aims

This unit aims to enable you to:

- gain knowledge of the academic and professional discipline of dramatherapy (including historical contexts, the development of the profession and the HCPC standards of proficiency)
- contextualise the Sesame approach in relation to the broader field of Health Professions, the arts therapies and psychotherapy
- develop an experiential understanding of the combined elements (conceptual, pragmatic and embodied) which constitute the Sesame approach
- develop understanding of assessment processes of health and social care needs, and develop skills in using dramatherapy as an intervention.

Learning Outcomes

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

- (A1) demonstrate knowledge and understanding of current critical debates, concepts and discourses in dramatherapy and psychotherapy
- (A5) demonstrate knowledge and understanding of core processes within the Sesame approach relating to play, drama, myth enactment, Laban movement, movement with touch and sound and group processes
- (A4) demonstrate knowledge and understanding of the standards of proficiency for dramatherapists as set out by the Health and Care Professions Council (HCPC)
- (C2) enhance discipline-specific skills (e.g. improvisation, attunement, storytelling), systematically demonstrating a rigorous critical awareness of the effect
- (D3) take creative risks.

Transferable skills Developed

Participatory play; articulation of discipline specific approaches; critical reflection, reflexivity.

Indicative unit content

You will take classes in the six strands.
**Strand One: Sesame in Context**
This strand offers grounding in key theories pertinent to the Sesame approach through film footage, presentations and discussion. You will be introduced to archive footage of Sesame and its history. You will be introduced to the ideas and theories of key practitioners and theorists in order to place Sesame in context. You will develop an awareness of the contribution these individuals have made to the development of the discipline of the arts therapies and psychotherapy, which will support your critical thinking and contextualising of the Sesame approach.

**Strand two: Preparation for Clinical Practice**
This strand introduces some history of the Sesame approach and places it in context with other dramatherapy approaches and Arts Therapy disciplines. You will learn about the professional organisations relevant to Arts Therapy practice including the British Association for Dramatherapists and the Health and Care Professions Council. You will look at the role of the dramatherapist in setting up an intervention and the necessary considerations in the processes of referral and assessment. You will address core theories of group processes that will link in with other strands in the unit. This strand introduces you to the fundamentals of the Sesame approach in practice and the structure of a session plan.

**Strand three: Drama**
You will work with basic processes of dramatherapy through experiential work. A range of skills and techniques are introduced and you have the opportunity to develop your own creative repertoire, through participating in tutor-led sessions. You will study the work of Peter Slade. The therapeutic relationship is explored with regard to dramatic contexts, both in group and one to one work. You will look into and explore the roots of dramatic play and ritual in different cultural contexts.

**Strand four: Myth**
This strand introduces a practical and theoretical exploration of the social, cultural and psychological significance of myth, fairy-tale and story. You will develop an understanding of mythic motifs and their relevance within the framework of analytical psychology and dramatherapy practice. You will explore how story offers a container and a narrative for clients to engage with a therapeutic process through play and embodiment. Critical reflections on the complexity of symbolism and the role of the symbolic attitude in the Sesame approach will be introduced and discussed.

**Strand five: Laban Movement**
You will be introduced to Laban’s theory of movement analysis and the links of movement with dramatherapy. This strand aims to develop your individual creativity and broaden your vocabulary in movement, alongside an understanding of the fundamentals of Laban theory and philosophy and their application within therapy. You will investigate the importance of the relationship between psyche and soma and the link between movement and Analytical Psychology. Recent knowledge in the field of neuroscience will be introduced. The strand combines an experiential and theoretical approach to Laban’s fundamentals of movement and their therapeutic application.

**Strand six: Movement with Touch and Sound**
You will be introduced to the ways in which the dramatherapist establishes non-verbal relationships with clients. The work of this strand will focus mainly on one to one work. You will develop your sensitivity to space and skills of attunement, and address the therapeutic application of touch. You will study the movements that the healthy child experiences as part of natural growth. You will
explore a therapeutic way of working with people whose disability has deprived them of early and/or current movement experience through opportunities of building trust in the therapeutic relationship.

**How you learn**

- Guided reading.
- Tutor-facilitated experiential sessions with discussion.
- Student facilitations (in PCP strand).
- Reflective practice: group discussion and journals.

<table>
<thead>
<tr>
<th>Assessment</th>
<th>Type of task <em>(e.g. essay, report, group performance)</em></th>
<th>Magnitude <em>(e.g. No of words, time, etc)</em></th>
<th>Weight within the unit <em>(e.g. 50%)</em></th>
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<tbody>
<tr>
<td></td>
<td>A critical reflective essay</td>
<td>2,000</td>
<td>100%</td>
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<tr>
<td></td>
<td>Arts Journal</td>
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<td>Pass/Fail</td>
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</tbody>
</table>

**Assessment criteria**

- Your engagement with and critical reflection on selected principles of the Sesame approach to drama and movement therapy.
- Your ability to assimilate and critically reflect on your personal experience and practice relating to the strands in this unit.

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

- Develop scholarship pertinent to the field with particular emphasis on the influence of analytical and developmental psychology on the Sesame approach to drama and movement therapy.
- Take risks, be intellectually rigorous and show originality in your application of knowledge in practical workshops, ongoing skills development and sustained written arguments.
- Develop skills in the articulation of theory in relation to practice and as a reflective practitioner.

Learning Outcomes

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

- (A2) demonstrate an understanding the fundamental concepts of Analytical and Developmental Psychology and their theoretical links with dramatherapy practice
- (B2) develop intellectual rigour in articulating core processes of therapy including the therapeutic frame, transference and counter-transference and potential space
- (A6) demonstrate your developing understanding of reflexivity as it pertains to the theory and practice of dramatherapy.

Transferable Skills Developed

Discussion skills, literature review skills, translation of theory into practical exercises, collaborative skills of small group work.

Indicative Unit Content

You will take classes in two strands;

1. Analytical Psychology

In this strand you will be introduced to the fundamentals of Jung’s psychology. You will study the structure and dynamics of the psyche from a Jungian perspective. This strand aims to develop your capacity to think about and debate psychological issues. Features include:
• weekly/fortnightly reading and seminar discussion of key concepts of Analytical psychology
• small group work presenting ideas from Analytical psychology through different media.

2. Developmental Psychology

This strand introduces you to key ideas and theoretical concepts in different models of human development, identifying both the common ground and the differences between them. Taking developmental stages of life as a framework, you will consider ‘normal’ psychological and emotional development through the human life-cycle in terms of developmental tasks and conscious and unconscious processes. This will then be related to dramatherapy practice with clients in different settings. Features include:

• tutor-led sessions linking developmental stages with practical work
• small-group presentations, introducing critical and complementary writing and research
• tutor support and summary of key points and issues in seminar discussions.

How You Learn

Throughout the unit your learning will be supported by workshops with tutors, small group presentations, tutor-led discussion, peer feedback, student research with guided reading, journals.

<table>
<thead>
<tr>
<th>ASSESSMENT SUMMARY</th>
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<tbody>
<tr>
<td>Type of task (e.g. essay, report, group performance)</td>
</tr>
<tr>
<td>Analytical Psychology essay</td>
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<tr>
<td>Developmental Psychology essay</td>
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</table>

<table>
<thead>
<tr>
<th>ASSESSMENT NOTES</th>
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<tbody>
<tr>
<td>You must pass both elements of assessment to pass the unit.</td>
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</table>

<table>
<thead>
<tr>
<th>ASSESSMENT CRITERIA</th>
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<tbody>
<tr>
<td>• Analysis of a central concept in Analytical or Developmental psychology, supported by personal reflection;</td>
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<tr>
<td>• intellectual engagement;</td>
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</table>

(Other assessment criteria from the M Framework may be referred to in your feedback.)
This unit builds on the work of the Drama and Movement Therapy Practice unit in term one. In this unit you will plan and facilitate sessions for your peer group in each of the four fields (drama, myth, Laban movement and movement with touch and sound) as facilitation practice and to advance your knowledge and skills-base in each subject.

The emphasis is on experiential work. You will reflect upon and learn about your own development as a practitioner through research, planning, facilitation and presentation. Facilitations take different forms and adopt different processes according to the field of study. You will facilitate in different modes and with different constellations of the group. You will participate in sessions facilitated by colleagues on the programme, thereby gaining experience of different forms of facilitation and offering ongoing peer assessment. This unit enables a pooling of techniques and strategies, and provides an arena for feedback and self-development.

This unit aims to enable you to:

• develop skills in the live practice of facilitating individuals (peers) and groups in the process of dramatherapy
• take risks and show originality in your application of knowledge in practical workshops, discussions and presentations
• understand how the boundaries of drama and movement therapy are advanced through sustained and intense practice and research.

On successful completion of this unit you will have:

• (A7) demonstrated a capacity to contain a therapeutic process with both individuals and groups
• (A3) demonstrated knowledge and understanding of appropriate historical, socio-cultural, professional and therapeutic contexts which inform session planning and interventions
• (C2) enhance discipline-specific skills (e.g. improvisation, attunement, storytelling), systematically demonstrating a rigorous critical awareness of the effect
• (A5) demonstrated an understanding of core processes within the Sesame approach relating to play, drama, myth enactment, Laban movement and movement with touch and sound
• (A8) Develop an understanding of the unconscious dynamics within groups through personal experience of group process
• (B2) demonstrated intellectual rigour and conceptual understanding enabling you critically evaluate and reflect upon your own and others’ facilitation practice
• (D3) take creative risks.

Indicative unit content
Each strand operates through regular (usually weekly) sessions. The sessions are facilitated by tutors, although they will normally involve you in work developed and led by your peers.

Strand one: Drama
You will work over a period of four weeks within a group of three/four people. Over this period one member of the group acts as the group’s facilitator. S/he will introduce an area of interest in relation to an aspect of dramatherapy practice, and facilitate the work of the group over (indicatively) a four-week period. This sequence is repeated, so that each individual undertakes a phase of facilitation. Your tutor will observe part of your facilitation work and offer formative feedback. In the final week of each phase the group will present a work-in-progress of ten minutes to the rest of the year-group. The facilitator will additionally give a ten minute presentation of the selected area of interest and reflections on the process of facilitation. Presentations will be video recorded as a record of the activity.

Strand two: Myth
You will select a myth or fairy-tale to research. You will design a session plan based on your source material and facilitate a session with the year-group based on this plan. You will present your research and offer reflections on your personal connection with the myth as well as possible therapeutic application with clients. Facilitations and presentations will be video recorded as a record of the activity.

Strand three: Laban Movement
You will work in pairs to plan and co-facilitate a 50-minute session with the year-group, looking at a particular aspect of Laban’s work and the symbolism in the material presented. The whole group offers feedback and you will write a reflective account of the session. Facilitations will be video recorded as a record of the activity.

Strand four: Movement with Touch and Sound
You will work at a placement setting as part of a specific project on a specified date in week 6 of the Spring term. You will work with clients using the principles of movement with touch and sound, supervised by the tutor. This will be followed by group reflection back at Central.

How you learn
• Practical workshops led by students with on-going reflective practice.
• Independent research into specialist areas of the different subjects.
• Presentations.
• Peer feedback.
## 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>
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</thead>
<tbody>
<tr>
<td><strong>Drama</strong></td>
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<tr>
<td>Individual facilitation (75% of drama element)</td>
<td>40 minutes</td>
<td>25%</td>
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<tr>
<td>Presentation (25% of the drama element)</td>
<td>10 minutes</td>
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<tr>
<td><strong>Myth</strong> - individual Facilitation (75% of the myth element)</td>
<td>1 hour</td>
<td>25%</td>
</tr>
<tr>
<td><strong>Myth</strong> - Presentation (25% of the Myth element)</td>
<td>20 minutes</td>
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<tr>
<td><strong>Laban Movement</strong> - Co- facilitation - 50%</td>
<td>50 minutes</td>
<td>25%</td>
</tr>
<tr>
<td><strong>Laban Movement</strong> - Report 50%</td>
<td>1000 words</td>
<td></td>
</tr>
<tr>
<td><strong>Movement with Touch and sound:</strong></td>
<td></td>
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</tr>
<tr>
<td>Individual Facilitation</td>
<td>15-20 minutes</td>
<td>25%</td>
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</table>

## ASSESSMENT NOTES

The work of each strand is assessed separately, as indicated below.

**Strand one: Drama**

Ten minute presentation addressing the selected area of interest and reflecting on the process of facilitation

- Individual small group facilitation
- Peer assessment (formative) relating to facilitation skills

**Strand two: Myth**

Individual facilitation of a one hour session based around a chosen myth or fairy story

- Twenty-minute presentation addressing personal interpretation of the myth and your understanding of its symbolic content

**Strand three: Laban Movement**

Co-facilitation of a fifty minute session (50% of the mark for this element)

- 1,000-word report including observations using Laban vocabulary and your understanding of the symbolic content of the session (50% of the mark for this element)

**Strand four: Movement with touch and sound**

Individual facilitation using a movement-with-touch-based intervention

- Capacity to critically reflect on interventions
- Peer assessment (formative) relating to facilitation skills

You must pass all elements of assessment in order to pass the unit (this does not include peer assessments).

The assessment of each strand counts for 25% of the final mark for the unit.

This assessment of the unit as a whole counts for 11% of the final mark for degree classification (MA).
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<thead>
<tr>
<th>Record System Ref</th>
<th>MADMTU706</th>
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<tbody>
<tr>
<td>Title</td>
<td>PRACTICES 1: APPRENTICESHIP PLACEMENT</td>
</tr>
<tr>
<td>Level</td>
<td>7</td>
</tr>
<tr>
<td>Credit Value</td>
<td>20</td>
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<tr>
<td>ECTS</td>
<td>7.5</td>
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</table>
| Hours             | Notional student study hours: 150  
Timetabled hours: 72 |
| Unit Leader       | Richard Hougham, Alyson Coleman and placement supervisors |
| Programme(s) for which the unit is mainly intended | MA Drama and Movement Therapy  
Compulsory |
| Prerequisite Learning | N/A |

**Introduction**

During the second term you will work with a client group in a health, social service or educational context. This is your first placement. It is undertaken according to a group apprenticeship model. You will work in a pair or a team of three, accompanied by a specialist supervisor.

The supervision includes at least two hours with the specialist supervisor each week on site at the placement. This includes twenty minutes running through the session plan and focusing as a group prior to the session. The supervisor is then present within the session, taking part as appropriate and supporting you in your professional practice. The supervisor will then facilitate a forty minute de-briefing and reflection on the session. You will also participate in professional liaison and development within the host institution.

**Allocation of Placement**

The programme team will offer a range of placements in areas where specialist supervision can be provided. The programme has partnerships in the community within education, the NHS and healthcare institutions.

Towards the end of the first term, you will be asked to indicate a first and second choice of client group for the spring term. The programme team cannot guarantee your first choice, and the final decision regarding placement allocation rests with the programme team.

**Aims**

This unit aims to enable you to:
- develop practice and scholarship pertinent to the Sesame approach to drama and movement therapy;
- in collaboration with peers and independently, deal systematically and creatively with complex dramatherapy-related issues in unpredictable environments;

**Learning Outcomes**

On successful completion of this unit you will have:
• (A5) an understanding of the core processes within the Sesame approach relating to play, drama, myth enactment, Laban movement and movement with touch and sound
• (A7) the role and importance of containment in therapeutic practice
• (A6) reflexivity and the role of supervision as it pertains to the theory and practice of dramatherapy
• (A8) Develop an understanding of the unconscious dynamics within groups through personal experience of group process
• (B3) engaged productively in the practice and evaluation of dramatherapy, in contemporary contexts
• (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 dramatherapist (e.g. manage time and deadlines; engage confidently in debate; structure and communicate ideas effectively; engage with relevant professionals and professional institutions)
• (C3) work successfully in partnership and small groups.

Indicative Unit Content

The placement is on a Friday and runs for nine weeks. You will spend the first week in an induction at the institution, going through procedures with your supervisor and meeting other members of staff and possibly clients. In the following eight weeks you will provide a one-hour weekly dramatherapy group, adapting material to meet the individual needs of each client group. This placement practice is supported by work at Central, where placement preparation and supervisory sessions are scheduled. Weekly sessions on session planning and a specialist model of dramatherapy supervision are built into the timetable. The unit features:

• weekly facilitation/co-facilitation of session with clients
• meetings with other professionals addressing handover, referral and feedback
• weekly meeting with supervisor before the session to go through the session plan and consider any matters arising from the handover
• weekly meeting after the session for reflection and de-briefing
• writing up of clinical placement reports including assessment reports, session reports and placement summary
• concluding tutorial (individual).

How you learn

• Individual facilitation and co-facilitation of clients in a host institution.
• Self, peer and guided supervision.
• Tutorial.

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>Placement Practice</td>
<td>Normally two individually planned and led sessions</td>
<td>70%</td>
</tr>
<tr>
<td>Apprenticeship placement 1 Portfolio</td>
<td>4,000 words</td>
<td>30%</td>
</tr>
</tbody>
</table>

ASSESSMENT DETAIL

The specialist supervisor and the tutors of the placement preparation and reflection sessions at Central assess this unit.
You will be assessed on your live practice, your capacity to write reports on placement practice alongside ongoing assessment in the group preparation and reflection sessions at Central. Different sets of assessment criteria are used; one for placement practice and one for critical reflection in reports and the tutors of the group work at Central will moderate the marks for written work and discuss preparation and reflection on practice with regard to the practice mark.

This unit is assessed by way of the following:

1. **Placement practice** (to include both facilitation and co-facilitation).
   70% of the mark for this unit.
   This is an assessment of your practice of session facilitation/co-facilitation and other professional responsibilities. The placement supervisor will observe you individually facilitate at least two sessions during the placement and your participation in other professional duties as relevant to the specific placement.

Your Placement Practice is assessed according to the Criteria for the Assessment of Placement Practice.

2. **Apprenticeship Placement 1 Portfolio** (4,000 words)
   30% of the mark for this unit.

   Your Portfolio should include the following three elements:
   1. One 1,000-word Client Assessment Report (in which you provide an assessment of your clients’ needs and their presentation).
   2. Two 1,000-word Session Reports on facilitated sessions (in which you assess the intentions and outcomes of sessions which you facilitated). One report should address a co-facilitation, the other an individual facilitation.
   3. One 1,000-word Placement Report written for the institution (in which you summarise the overall placement aims, reflect on them and evaluate them with examples and offer recommendations for future work.

   This assessment counts for 11% of the final mark for degree classification (MA).

FAILURE OF THE FIRST PLACEMENT

For the first apprenticeship placement, a mark of 45 - 49 will be deemed a condonable Fail i.e. a student whose mark falls into this mark-band will be allowed to progress to the second placement with counselling that his/her performance is currently below threshold standard. If, however, s/he successfully completes placement two, the mark of 45-49 will be condoned by the Examination Board.

A student failing the first clinical placement with a mark of 44 or below will be required to retrieve this initial failure (at a maximum mark of 50) before being permitted to progress on the programme. In practice, this will entail the student’s organisation of a retrieval placement setting (with the support of the programme team) of at least 8 weeks. This must be completed successfully in time for the student to rejoin the programme 12 months hence. Only one retrieval opportunity is allowable, so a student failing this placement will be recorded as having failed the programme.

ASSESSMENT CRITERIA

Your Placement Practice is assessed according to the Criteria for the Assessment of Placement Practice for the first apprenticeship placement.

- sustained, independent written argument;
• progress in relevant practice-based techniques;
• originality in the application of knowledge in relation to the matter of the unit;
• analytical and critical awareness of relevant contemporary issues;
• intellectual engagement;
• successful collaborative processes;
• Tackling and solving problems and dealing with complex situations in professionally-related environments.

Your Portfolio is assessed according to the *Criteria for the Assessment and Marking Descriptors*
Introduction

During the third term you will undertake your second placement, again according to a group apprenticeship model. You will normally work in a setting different from that of your first placement, or in exceptional circumstances (and when deemed appropriate by the programme team), continue on from the placement in Term Two. This unit offers an opportunity for you to develop and refine your professional skills in the workplace whilst still receiving specialist supervision. There is continuing support at Central in timetabled time for preparation and reflection.

The supervision includes at least two hours with the specialist supervisor each week on site at the placement as detailed earlier.

The unit aims and the learning outcomes of this second apprenticeship placement are slightly different to your first placement as you refine your practice and further develop your skills in critical reflection.

Allocation of Placement

The programme team will again offer a range of placements. Towards the end of the second term you will be asked to indicate a first and second choice of client group for the summer term. The programme team cannot guarantee your first choice, and the final decision regarding placement allocation rests with the programme team.

Aims*

- Further develop practice and scholarship pertinent to the Sesame approach to drama and movement therapy in collaboration with peers and independently.
- show originality in tackling and solving problems and deal systematically and creatively with complex dramatherapy-related issues in unpredictable environments.
- take risks, be intellectually rigorous and show originality in your application of knowledge in placement settings.

Learning Outcomes*

On successful completion of this unit you will have:
• (A5) built upon your understanding of the core processes within the Sesame approach relating to play, drama, myth enactment, Laban movement and movement with touch and sound
• (A7) further developed your understanding of the role and importance of containment in therapeutic practice
• (A6) reflexivity and the role of supervision as it pertains to the theory and practice of dramatherapy
• (A8) Develop an understanding of the unconscious dynamics within groups through personal experience of group process
• (B3) engaged productively in the practice and evaluation of dramatherapy, in contemporary cultural contexts
• (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 dramatherapist (e.g. manage time and deadlines; engage confidently in debate; structure and communicate ideas effectively; engage with relevant professionals and professional institutions)
• (C3) work successfully in partnership and small groups.

Transferable Skills Developed

Clinical therapeutic practice; professional liaison; articulation and evaluation of practice

Indicative Unit Content*

The placement is again on a Friday and runs for nine weeks. The unit features:

• weekly facilitation/co-facilitation of session with clients
• meeting with other professionals addressing handover, referral and feedback
• Possible training sessions and/or supervision sessions within the host institution
• weekly meeting with supervisor for one hour before the session to go through the session plan and consider any matters arising from the handover
• weekly meeting for one hour after the session for reflection and de-briefing
• writing clinical placement reports including assessment reports, session reports and placement summary
• concluding tutorial (individual).

This placement may continue into the fourth term, where appropriate, at which point it will be subject to the terms outlined in the Sustained Independent Project unit, below.

How You Learn*

• Individual facilitation and co-facilitation of clients.
• Self, peer and guided supervision.
• Tutorials.
• Host institution seminars and workshops.

<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>Placement Practice</td>
<td>Normally two individually planned and led sessions</td>
<td>70%</td>
</tr>
</tbody>
</table>
### Apprenticeship placement 2 Portfolio

| 4,000 words | 30% |

**ASSESSMENT CRITERIA**

The mode of assessment for the second apprenticeship placement follows the same format as the first. There is however a change to the criteria for placement practice that aims to reflect your progression from the first placement, namely the inclusion of an additional criterion for assessment:

- taking creative risks, selecting and implementing from these appropriately;

You will again be assessed on both your live practice as well as your capacity to write reports and critically reflect with two different sets of assessment criteria are used - one for placement practice and one for critical reflection in reports.
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 in year two of the programme, commencing with introductory keynotes and culminating with the Postgraduate Conference.

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

In the Spring term of the second year, 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 programme. 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 programme-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.

<table>
<thead>
<tr>
<th>Assessment Summary</th>
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</thead>
<tbody>
<tr>
<td><strong>Type of task</strong></td>
</tr>
<tr>
<td>(e.g. essay, report, group performance)</td>
</tr>
<tr>
<td>Group conference presentation</td>
</tr>
</tbody>
</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.)
Record System Ref | MADMTU708
---|---
Title | SUSTAINED INDEPENDENT PROJECT (SIP)
Level | 7
Credit Value | 60
ECTS | 30
Hours* | Notional student study hours: 600 (inc timetabled hours: 40; 80 sessions with clients)

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.

Unit Leader | Richard Hougham
Programme(s) for which the unit is mainly intended | MA Drama and Movement Therapy
| Compulsory
Prerequisite Learning | Completion of all taught units

Introduction

This unit runs across the second year of the programme. In this unit you complete the remaining 82 sessions of client contact in order to fulfil the HCPC criteria regarding professional qualification. You will work in one or more placement settings that will normally be for three days a week. You will work with both groups and one-to-one. At least one of your placements will involve a sequential 20 session piece of work. You will write up a portfolio in which you engage at greater length and in greater depth than previously on the programme with issues in both your personal practice and in the larger field of dramatherapy. The unit concludes with a *viva voce* examination in which, as an emergent professional practitioner, you articulate your understanding of the Sesame approach to dramatherapy and its application.

Aims

This unit aims to enable you to:

- develop practice and scholarship pertinent to the field with particular emphasis on the Sesame approach to drama and movement therapy
- understand how the boundaries of drama and movement therapy are advanced through sustained and intense practice and research
- in collaboration with peers and independently, show originality in tackling and solving problems and deal systematically and creatively with complex dramatherapy-related issues in unpredictable environments.

Learning Outcomes

On successful completion of this unit you will have:

- (B1) demonstrate your systematic understanding and critical awareness of relevant theoretical knowledge and its impact upon practice in dramatherapy
• (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 productively in the practice and evaluation of dramatherapy, in terms of current epistemologies of dramatherapy in contemporary cultural contexts
• (C1) use and evaluate relevant practices applicable in dramatherapy, sometimes experimenting with new and/or original ideas
• (C4) work successfully in partnership and small groups
• (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 dramatherapist (e.g. manage time and deadlines; engage confidently in debate; structure and communicate ideas effectively; engage with relevant professionals and professional institutions)
• (C3) work successfully in partnership and small groups.

Indicative Unit Content

The unit runs throughout the second academic year of the programme. During this period you will undertake placements independently or as a co-facilitator and compile your Professional Portfolio. During the autumn and spring terms, you will be at Central on Mondays for sessions in group supervision, preparation for professional practice, tutorials and independent study. You will work with an individual supervisor who will oversee your clinical practice.

Supervision Arrangements

The bulk of your client contact hours happen in this unit and the role of the individual supervisor is to offer you support, teaching and guidance as you develop autonomy and confidence in your practice. The individual supervisor is also required to assess your progress and developing skills, by way of a report to the programme team. A core part of the reflection by your supervisor will be the way in which you make use of supervision itself. The supervision process is seen as a focus for your developing skills as a reflective practitioner, where you are able to bring the challenges of your practice and actively problematise your work.

During the SIP you will:

• plan and facilitate sessions
• attend individual supervision
• write appropriate clinical notes and reports
• attend group supervision at Central
• attend lectures and workshops at Central
• undertake research for your extended essay.

How You Learn

• Independent placement practice.
• Group and peer supervision.
• Tutorials.
• Individual research and scholarship.
• Specialist lectures and studio work.

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>Client Contact</td>
<td>82 sessions</td>
<td>Pass/ Fail</td>
</tr>
<tr>
<td>Supervisors report</td>
<td>500 words</td>
<td>Pass/Fail</td>
</tr>
<tr>
<td>Portfolio</td>
<td>12,000 words</td>
<td>70%</td>
</tr>
<tr>
<td>Viva</td>
<td>40 minutes</td>
<td>30%</td>
</tr>
</tbody>
</table>

**ASSESSMENT DETAIL**

This unit is assessed by way of four elements:

1. **Successful completion of requisite number of hours of client contact**
   
   This is demonstrated through the provision of monitoring forms, coupled with reports pertaining to your professional conduct completed by an appropriate professional at your host institution. (Pass/Fail)

2. **500-word independent supervisor’s report**
   
   This will form the basis of a tutorial session where you will complete a self-assessment in relation to the criteria below. The supervisor’s final report (completed subsequent to the tutorial session) will be submitted to the programme leader at least two weeks prior to the viva as part of the assessment of the SIP.

   The supervisor’s report constitutes a formative rather than a summative assessment. That is, it does not carry a mark and therefore does not contribute to your final weighted mark for the unit. However, it assists in reflecting upon your development through the work of the unit and particularly in your reflection upon such work as part of the viva. The report is available to the programme team in advance of the viva, and relevant elements from the report may form part of discussion during the viva. (pass/fail)

   **Criteria for assessment for the supervisor’s report**

   - The extent of your preparation for and proactivity in the supervisory process.
   - The extent to which you work reflectively and openly with regard to learning points of clinical practice.
   - The extent to which you evidence an understanding of psychodynamic processes within dramatherapy practice.

3. **12,000-word Portfolio comprising:**

   **7,000-word Extended essay**
   
   You will undertake an essay of a specific area relevant to dramatherapy practice. You agree your suggested topic in advance with your tutor.

   **4,000-word Placement Report**
   
   This will be a critical reflection on your Independent Placement(s) and will include
contextualisation of the host institution(s), an account of the trajectory of your activity, relevant critical incidents, the development of your practice as a dramatherapist, and relevant ethical considerations (see briefing paper).

One 1000-word Plan for ongoing professional development

You will formulate a prospective professional development plan for after you leave the programme and for your first year of professional employment. You will refer to the HCPC standards of proficiency to self-assess areas of strength and of development.

THE MARK AWARDED FOR THE PORTFOLIO COUNTS FOR 70% OF THE FINAL MARK FOR THIS UNIT

4. 40 minute viva voce examination

The viva asks you to demonstrate a critical and reflective understanding of the Sesame approach in relation to i) the clinical work undertaken throughout the programme and ii) the wider field of arts therapies disciplines. The panel will have seen your Portfolio and will have formulated a number of questions which will have a bearing upon the above considerations prior to the viva.

THE MARK AWARDED FOR THE VIVA COUNTS FOR 30% OF THE FINAL MARK FOR THIS UNIT

You must pass all elements in order to pass the unit.

This assessment counts for 34% of the final mark for degree classification (MA).

<table>
<thead>
<tr>
<th>ASSESSMENT CRITERIA</th>
</tr>
</thead>
<tbody>
<tr>
<td>Your Portfolio is given a single mark and is assessed according to the <em>Criteria for the Assessment and Marking Descriptors</em></td>
</tr>
<tr>
<td>Your Viva is assessed according to the <em>Criteria for the Assessment and Marking Descriptors</em></td>
</tr>
</tbody>
</table>
FRAMEWORK CRITERIA FOR ASSESSMENT AND MARKING CRITERIA

These will be included in the Programme Handbooks for all programmes in the Framework. They are approved for the Framework as a whole. The assessment criteria for individual units are selected from these criteria.

Assessment criteria

Not all the assessment criteria apply to each unit although all will be incorporated across each Masters 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 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 were 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 programme virtual learning environment (VLE), Learnzone for students:

- relevant parts of the assessment strategy and weightings;
- student support and the template for tutorial record-keeping
- details about staff contacts.
Please note - updated bibliographies for each unit can be found on Learnzone

**DRAMA AND MOVEMENT THERAPY PRACTICE**

**Core Texts**

Lindkvist, M. (1998) Bring White Beads when you call upon the Healer, USA, Rivendell
Laban, R. (1971) Mastery of Movement, McDonald & Evans

**BADTH: Code of Practice**
**HCPC: Standards of Conduct, Performance and Ethics**

**Supportive texts**


Roose-Evans, J. (2009) ‘Ritual’ - DVD keynote at the ECArTE conference hosted by CSSD
Saban, M. (2008) ‘Fleshing out the Psyche’ - key note at day conference hosted by CSSD and Sesame Institute

**Sesame in context**

Channel 4 films (1999) ‘Did you used to be R.D. Laing?’ (DVD)
Channel 4 films (1994) ‘Melancholia’ (DVD)

**Preparation for Clinical Practice**

Drama

Brook, P. (1993) *There are no Secrets*, London, Methuen

Myth


Laban

Dexter Blackmer, J. (1989) *Acrobats of Gods, Dance & Transformation*, Inner City books,

Movement with touch and sound

Rivendell House, 1998
Vaughan, F.E. (1979) *Awakening Intuition*, anchor books

**PSYCHOLOGY - ANALYTICAL AND DEVELOPMENTAL**

**Key Texts**


**Supportive texts**


**PERFORMING RESEARCH**

**Key Texts**


**FACILITATION PRACTICE**

**Key Texts**


Colman, A. (2001) *Up From Scapegoating, Awakening Consciousness in groups*


**Supportive Reading**


London: Tavistock Publications


**PRACTICES 1: APPRENTISHIP PLACEMENT**
Key Texts


HCPC - Standards of Proficiency

Supportive Reading

USA, Chiron.

SUSTAINED INDEPENDENT PROJECT

Key Texts

Roose-Evans, J. (2009) ‘Ritual’ - keynote at the ECArTE conference hosted by CSSD
Saban, M. (2008) ‘Fleshing out the Psyche’ (DVD) - key note at day conference hosted by CSSD and Sesame Institute

Journals

- *Arts in Psychotherapy*
- *Harvest*
- *British Association of Dramatherapists*
- *Arts in Health*
- *Journal of Analytical Psychology*

Indicative journal research may include:

*Contemporary Theatre Review* [electronic journal]
*New Theatre Quarterly* [electronic journal]
(Full text articles online with an ATHENS number, available from the Library.)

Collected Works of Jung
KEY FACTS

<table>
<thead>
<tr>
<th>PROGRAMME NAME</th>
<th>MA Drama and Movement Therapy</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 Drama and Movement Therapy 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>
</tr>
<tr>
<td>AWARD(S)</td>
<td>MA (180 credits)</td>
</tr>
<tr>
<td>AWARD(S)</td>
<td>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>
</tr>
<tr>
<td>FINAL AWARD NAME</td>
<td>Master of Arts in Drama and Movement Therapy</td>
</tr>
<tr>
<td>MODE OF STUDY</td>
<td>Full-time only</td>
</tr>
<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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<tr>
<td>ACCREDITATION</td>
<td>The programme is accredited by the Health and Care Professions Council.</td>
</tr>
<tr>
<td>LANGUAGE OF STUDY</td>
<td>English</td>
</tr>
<tr>
<td>EXTERNAL BENCHMARKS</td>
<td>Framework for Higher Education Qualifications in England, Wales and Northern Ireland (FHEQ)</td>
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PROGRAMME APPROVAL

<table>
<thead>
<tr>
<th>Last Periodic Review</th>
<th>2014/15</th>
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<td>Programme Specification Version</td>
<td>2018/2020</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>
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<tr>
<td>Prof. Phil Jones</td>
<td>Reader</td>
<td>UCL, Institute of Education</td>
<td>09/14 - 04/19</td>
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</tbody>
</table>

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

September 2018
www.cssd.ac.uk