MA/MFA PERFORMANCE PRACTICE AS RESEARCH
PROGRAMME SPECIFICATION 2019/20
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, while pushing the boundaries of your own discipline(s). As a participant in the international MA/MFA Performance Practice as Research, supported by this school-wide framework for research and experimentation, you will be one of a carefully selected group of theatre and performance practitioner/researchers – imagining and creating a practice of the future.

The MA Performance Practice as Research (PPR) programme is a full-time, 12 month Masters. The MFAPPFR is a two-year programme of study leading towards a Master of Fine Art.

The programmes are concerned with advanced enquiry into broad disciplines of performance. They are designed for the auteur (the individual practitioner/researcher), interested in interrogating and developing advancements in performance and practice within an interdisciplinary framework. Their format is that of an intensive enquiry into various performance practices and research. The programmes are driven by the auteur's questions and queries within their field of study. As such, the programme is designed for those who aim to develop their own contemporary performance, new conceptual understandings and practical modes to initiate new performance in a variety of settings as any combination of; director, writer, producer, fine artist, performer ... as a provocateur of newly dreamed modes of theatre and performance. The focus is on innovative and experimental work, along with new applications of established techniques and conventions.

The MA/MFA Performance Practice as Research programme is arranged around a central pair of questions:

- How are the disciplines of performance developing?
- How does my own practice and thinking contribute to the development of the disciplines of performance practice?

In addressing these questions you will undertake both practical and conceptual work within a problem-based learning framework.

You will engage with an industry-derived notion of Practice as Research, embracing both speculative innovation and challenge-centred approaches through three distinct stages of practice and theory. These are offered in parallel enabling interrelationships between conceptual and practical work. Your practical innovations will culminate in a public presentation as part of the Brink Festival followed by a final stage within the MA or MFA Sustained Independent Project (SIP) through a multi-modal dissertation.
The programmes value the particular specialisms and personal proposals which individual students bring, and the interests, which you and your peers express, help to shape the detailed agenda of programme units over your period of study. The programmes draw on Central’s contacts with organisations and practitioners engaged in the development of new work and innovative practices within the performance industries.

These programmes provide only carefully defined resourcing of practice-based activities. You will be required to clearly articulate resourcing requirements and plans within the given resource frameworks. The School will provide opportunities to engage with students on other postgraduate programmes, and provide some space and media resources for the completion of projects.

2 WHO IS THE PROGRAMME FOR?

The programme is designed for practitioners who wish to develop, and undertake research through the lens of their own contemporary performance practice(s), and to pursue individual research into performance practices. It is for those who wish to initiate new performance in a variety of settings or work as creators (in some combination of, for example, directors, writers, producers, scenographers, composers, dramaturgs, installation artists) and performers of new theatre and performance. It is also appropriate for scholars wishing to undertake practice-based research and for those who wish to progress to undertake PhD by practice at Central or another appropriate institution.

This programme will suit students who have a defined interest in developing an area of performance practice(s), and are capable of independent project development. The students on the programme will also be open to collaborative arrangements and projects, and actively seek to disseminate their understanding through a variety of methods.
The programme is specifically designed to cater for the developing field of practice as research including research-based practice(s), encouraging experimentation from an individual perspective engaging across disciplines.

You develop your chosen area of enquiry into a fully developed and tested piece of sustained research for presentation to an audience of peers and experts.

You present your own work through a range of outcomes such as production (performance, installation), conference presentation, scheme(s) of research, electronic and visual documentation, and presentations to your peer group, essay, and dissertation.

You engage in problem-based experiential learning with a progressively increasing degree of self direction and autonomy in designing your own learning, and practical research opportunities.

You engage in grounded exploration of contemporary performance theory in contexts of practice(s).

The programme is specifically designed to facilitate the auteur's emerging theories of performance practices and research.

You will start with the unit Performing Practices, which runs concurrently with Critical Contexts. This first term is concerned with conceptual and embodied expressions of theory and practice encompassing a broad area of performance. These two initial units are concerned with literacies of concepts, terms and practices and are explored through individual and group study within an interdisciplinary environment.

The second stage of study includes the Performing Research unit where you work in groups toward a critical panel presentation as part of a school wide conference. This happens in line with the unit Defining and Developing Your Disciplines, where you as auteur interrogate and develop your practice(s) through self-directed studio-based projects and independent research, which is mentored by staff. Here the student questions assumptions to do with disciplinarity and experiments and investigates ways of making and engaging with their discipline(s) building on the skills and knowledge developed in the first terms units, Performing Practices and Critical Contexts.

In term three, you engage in a double Practices unit, PPR Laboratory, in which you will bring to fruition practice based elements of your work in a presentation (for example a performance or installation) and viva as part of the Brink Festival. You will also attend sessions involving your professional development as an auteur, along with sessions aimed at advancing the production of your work.

Brink Festival, The Mark of Affect, by Jo Scott
The final term of the MA programme concludes with a Sustained Independent Project (SIP) that demonstrates ways in which you have engaged with the development of your work within the context of current thinking around research and practice.

For the MFA, students conclude the first year’s work at the end of June with a practical presentation as part of the Brink Festival. They then return at the end of September for the development of their MFA Sustained Independent Project (SIP), a supervised multi-modal thesis offering the opportunity to gain further expertise in the various dramaturgies, modes and models of PaR through the lens of the methodologies developed in the first year along with others examined as part of MFA research.

Both the MA and MFA SIPs are delivered by way of a multi modal dissertation or other agreed critical format.

On successful completion of the programmes, you will be identified as a rounded reflective practitioner, skilled in both practice(s) and research, but also as a pioneer in developing the profile of performance-as-research and extending its possibilities.

4 EDUCATIONAL AIMS

The aims and learning outcomes of the MA/MFA in Performance Practice as Research are closely informed by Central's M (Masters) Framework principles.

The MA/MFA Performance Practice as Research programmes at Central give you the opportunity to:

- gain knowledge at the forefront of, or informed by, a broad approach to performance practice as research;
- take risks, be intellectually rigorous and show originality in your application of knowledge in, for example, practical realisation, models of practice and in sustained written arguments debating the field;
- understand how the boundaries of performance practices are advanced through research;
- share learning with students on other programmes;
- in collaboration with peers and independently, show originality in tackling and solving problems and deal systematically and creatively with complex practical research related issues in unpredictable environments;
- develop practice and scholarship pertinent to aspects of the field.

In addition to the above, the MFA programme will:

- extend experience and outcomes through a prolonged engagement with relevant modes of practice as research.

Typically, holders of the qualification will be able to appreciate more deeply the challenges and problematics within performance practices and research and be able to interact with your discipline(s) in a reasoned and effective way. The knowledge and skills you acquire should help you in your professional career and further develop useful life skills. You will know how to:
• deal with complex issues both systematically and creatively, make sound judgements in the absence of complete data, and communicate their conclusions clearly to specialist and non-specialist audiences;
• demonstrate self-direction and originality in tackling and solving problems, and act autonomously in planning and implementing tasks at a professional or equivalent level;
• continue to advance their knowledge and understanding, and to develop new skills to a high level;
• and will have qualities and transferable skills necessary for employment requiring:

5 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 complete successfully the MA/MFA Performance Practice as Research programme at Central:

You will obtain knowledge and understanding of:
• (A1) critical debates, concepts and discourses in the current subject of performance;
• (A2) relevant theories and research methodologies including those most appropriate for contemporary performance practices and/or performance research;
• (A3) a range of strategies with which to develop your own personal research and practices

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 performance;
• (B2) develop intellectual rigour and conceptual understanding enabling you to: undertake advanced scholarship and sustained research; critically evaluate and reflect upon your own and others’ relevant current practice, research and research methodologies;
• (B3) Reflect on, evaluate, synthesise and present the data you access in appropriate formats;
• (B4) Plan and undertake extensive independent research into an aspect of performance of particular personal interest, and show the results of your work in different formats.

You will develop the practical skills that will enable you to:
• (C1) use and evaluate relevant practices in performance (including your own), sometimes experimenting with new and/or original ideas;
• (C2) undertake research in different modes (e.g. practice-as-research, case study, scholarly research);
• (C3) conceive, develop and present outcomes, in a number of different presentational formats, that contribute to the development of identified disciplines of performance practices, communicating your findings clearly (e.g. in written debate).

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. taking creative risks; making decisions independently or in dialogue with peers and/or external bodies;
• (D2) engage with relevant industries;
• (D3) take creative risks.
In addition to the above MFA students will also:

- (B5) be able to articulate a comprehensive dramaturgy of the PaR practices that they have engaged with;
- (C4) Engage critically with a wide variety of practices and formulate an original research enquiry as a result of this engagement.

### 6 LEARNING, TEACHING AND ASSESSMENT METHODS

The curriculum is designed to allow for a phased approach to the study of each unit, through a pattern of tutor led introduction followed by guided student-led experiential learning.

The majority of teaching and learning takes place in the evenings through practical activities, both in the studio and off-site, including workshops, self-directed research and documentation projects and case studies. There is a strong emphasis on student-led research and development with presentations in several formats.

The programmes feature a number of learning and teaching styles. Some sessions are led by the programme leader and/or members of the academic community; however the majority of sessions allow the group to develop its own dynamic and to have significant autonomy in the shaping of each term's projects. A great deal of emphasis is placed on your own interaction with the challenges and opportunities which the programme provides and you are expected to develop an independent and self-directed approach to your studies.

The programme is assessed through practical, written and/or viva outcomes submitted at the end of each unit, together with a larger-scale Sustained Independent Project (for example a multi-modal dissertation) produced over the fourth term for MAs and the second year for MFAs (see SIP unit outlines).

The MA Performance Practice as Research programme has structures and requirements, levels, modules, credits and awards that are studied over one year full-time from October to October.

The MFA Performance Practice as Research has structures and requirements, levels, modules, credits and awards that are studied over two years full-time from October to July and then October to July in the second year.

Study is arranged in 3 x 10-week terms comprised of separate units, with a fourth term (July to September) given over to the collation of a Sustained Independent Project such as a dissertation for the MA. The MFA second year runs from October to July and comprises the MFA SIP.

Units are freestanding, but developmental. The programmes may accommodate international students on exchanges, who may take one or more units by negotiation. The cohort nonetheless benefits from the value-added aspects of developing skills and understandings by means of the programmes' arrangement of incremental learning opportunities. The programmes lead to opportunities for individual study specialism in the third and fourth terms for the MA and the third term and second year for the MFA.
Some elements of the programme (for example, Performing Research and Critical Contexts) are shared with other M-level programmes in the School.

Students who exit the MA programme without the SIP (60 credits) are eligible for consideration of the award of Postgraduate Diploma.

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).

## 7 INDICATIVE TIMETABLE

### MA FULL-TIME

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<tr>
<th>TERM 1</th>
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<td>Defining and Developing Your Discipline</td>
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<td>TERM 3</td>
<td>Practices: PPR Laboratory (double unit)</td>
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<td>TERM 4</td>
<td>MA Sustained Independent Project</td>
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### MFA YEAR ONE

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<td>TERM 3</td>
<td>Practices: PPR Laboratory (Double Unit)</td>
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8 SUPPORT FOR YOUR LEARNING

- Induction to the School and the programme
- Provision of Student Handbook
- Provision of Brightspace, a virtual learning environment (VLE), with a dedicated area for each programme
- Provision of sessions regarding career development
- National Union of Students at Central
- Access to full range of library and IT resources
- Access to Senate House Library (University of London)
- Library and computer inductions
- Access to Learning Centre (including dyslexia testing and support)
- Staff member with specific remit to support students with a disability.
- E-mail bulletins from the staff members
- Centre for Excellence in Training for Theatre
- Excellent specialist learning facilities e.g. video editing suites, practical spaces, access to costume hire and props store
- A range of inductions (e.g. for library and computers; for international students).

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, MA 60-credit Sustained Independent Project (SIP) and MFA 120 credit 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/MFA inductions. Should there be an exceptional issue arising after peer viewing of drafts have taken place, a tutor may be asked for advice. There is scope for unit-specific variation to this guidance (for example, in Critical Contexts).
Tutor feedback on draft essays will comprise broad comments on areas for improvement e.g. that the argument is not sustained or does not unfold fluently; an overall comment about technical errors such as referencing. Specific examples of kinds of improvement may be made by using a ‘modelling’

9  ADMISSIONS CRITERIA

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.

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.

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

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

**Attainment of English Language Level**

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

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

Approval by the programme validation panel, which includes representation from external specialists, demonstrates that the programme is held to be in good order. Programmes at Central are reviewed on a five yearly cycle.

All programmes at Central are subject to annual monitoring by the Postgraduate Faculty, reporting to the School's Academic Board.

All programmes at the School involve external examiners, whose job it is to ensure that the respective programme remains in good academic standing and is in line with provision in other parts of the sector.

You will have an opportunity to contribute to programme development by providing feedback at appropriate points.

Bi-yearly review by the programme team looking at the trajectory of the past students' career developments examining the current artistic avenues of success to draw on these relationships and to implement them within subtle ways of delivery (e.g. in recent years, 4 graduates are enrolled in PhD programs, 1 is a visiting lecturer at CSSD, 1 is directing theatre in Oslo, Norway, 1 has started a performance venue in the USA, 4 are working in the independent dance circuit in London, and 1 is an administrator at Siobhan Davies Studios in the International Theatre Workshop Series)

The methods by which quality and standards are maintained include:

- Assessment moderated by external examiners;
- Feedback from and consultation with students through programme committees, surveys and informal discussion;
- Annual monitoring of the programme, 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.
## MAPPING THE LEARNING OUTCOMES

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## ASSESSMENT CRITERIA AND MARKING DESCRIPTORS

**Assessment criteria**

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

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

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

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

50% and over
Your written work demonstrates a developed argument that is reasonably sustained. You show evidence of progress in specific techniques relevant to the practical work of the unit. You have demonstrated exploration of creative risks and options and selected and implemented ideas appropriately. There is evidence of originality in your applications of knowledge in practice. You have demonstrated reasonably good qualities of analysis and critical awareness of contemporary issues in the unit. Your levels of intellectual engagement are adequate; you have made use of research at times. Your practice is at a reasonable standard, and you have demonstrated an understanding of the boundaries of your specialism. You contribute to group situations, adopting reasonably effective collaborative strategies for most of the time. There is evidence of some ability in tackling and solving problems and addressing complex situations in professionally-related environments. The work is of a fair or good standard and, on occasion, is equivalent to professional practice at the forefront of its field. It is likely to be reasonably strong in some areas but less developed in others, and it may be inconsistent.

40-49% (fail)
Your written work demonstrates an argument but one that is only sporadically sustained. You show limited evidence of progress in specific techniques relevant to the practical work of the unit. You have only occasionally demonstrated exploration of creative risks and options and selected and implemented ideas appropriately. There is limited or little evidence of originality in your applications of knowledge in practice. You have demonstrated limited qualities of analysis and critical awareness of contemporary issues in the unit. Your levels of intellectual engagement were not always adequate; you have made little use of research. Your practice is not always of a reasonable standard, and you have rarely demonstrated an understanding of the boundaries of your specialism. You contribute to group situations, although you do not often adopt effective collaborative strategies. There is limited evidence of ability in tackling and solving problems and addressing complex situations in professionally-related environments. The work is only of a fair standard and is rarely equivalent to professional practice at the forefront of its field. You have not sufficiently demonstrated that you have met the learning outcomes of the unit, although it is likely that your work shows potential.

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

13 SCHEDULE OF ACTIVITIES

Full-time students

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

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

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

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<tr>
<th>TERMS (10 weeks)</th>
<th>INDICATIVE DATES</th>
<th>UNIT / ELEMENT</th>
<th>NOTES</th>
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<tr>
<td>AUTUMN</td>
<td>Tuesday, Thursday and Friday evenings</td>
<td>Performing Practices</td>
<td>Two evenings weekly</td>
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<td></td>
<td>Monday afternoon</td>
<td>Critical Contexts</td>
<td>3 hours weekly</td>
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<tr>
<td>SPRING</td>
<td>Week one</td>
<td>Performing Research</td>
<td>1.5 days intensive and continuance sessions in the term.</td>
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<tr>
<td></td>
<td>Tuesday, Thursday and Friday evenings</td>
<td>Defining and Developing your Discipline</td>
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<tr>
<td>SUMMER (Note: Performing Research conference in week one)</td>
<td>As per rehearsal schedule TBA, Including Tuesday, Thursday and Friday evenings</td>
<td>Practices: PPR Laboratory</td>
<td></td>
</tr>
<tr>
<td>TERM 4</td>
<td>Independent study</td>
<td>SIP</td>
<td>Your own time with tutorials arranged throughout</td>
</tr>
<tr>
<td>TERMS (10 weeks)</td>
<td>INDICATIVE DATES</td>
<td>UNIT / ELEMENT</td>
<td>NOTES</td>
</tr>
<tr>
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</tr>
<tr>
<td>AUTUMN</td>
<td>Tuesday, Thursday and Friday evenings</td>
<td>Performing Practices</td>
<td>Two evenings weekly</td>
</tr>
<tr>
<td></td>
<td>Monday afternoon</td>
<td>Critical Contexts</td>
<td>3 hours weekly</td>
</tr>
<tr>
<td>SPRING</td>
<td>Week one</td>
<td>Performing Research</td>
<td>1.5 days intensive and continuance sessions in the term.</td>
</tr>
<tr>
<td></td>
<td>Tuesday, Thursday and Friday evenings</td>
<td>Defining and Developing your Discipline</td>
<td></td>
</tr>
<tr>
<td>SUMMER (Note: Performing Research conference in week one)</td>
<td>As per rehearsal schedule TBA, including Tuesday, Thursday and Friday evenings</td>
<td>Practices: PPR Laboratory</td>
<td></td>
</tr>
<tr>
<td>TERM 4</td>
<td>Off</td>
<td>Off</td>
<td>Off</td>
</tr>
</tbody>
</table>

Year two
TERM 1,2,3 Autumn, Spring, Summer
| Independent study | SIP | Your own time with tutorials arranged throughout |
UNITS
## Aims

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

## Learning Outcomes

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

- (A1) Engage with critical debates, concepts and discourses relevant to advanced study and practice in a performance-related discipline;
- (B1 and B3) Select, and demonstrate your understanding of, theoretical knowledge relevant to your field and consider how this impacts upon your position as a scholar/practitioner.

## Transferable Skills Developed

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

## Indicative Unit Content

This unit will be shared across three MA programmes: MA Theatre Studies; MA/MFA Performance Practice as Research; MA/MFA Writing for Stage and Broadcast Media.

Programmes will join together for eight session on relevant topics, such as:

- Contemporary performance theory
- Postdramatic Theatre
- Narrative Theory and Semiotic analysis
- Difference and representation
- Politics and Theatre
How You Learn

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

<table>
<thead>
<tr>
<th>Assessment Summary</th>
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<tbody>
<tr>
<td><strong>Type of task</strong> (e.g. essay, report, group performance)</td>
</tr>
<tr>
<td>Written work</td>
</tr>
</tbody>
</table>

**Assessment Note**

- An alternative assessment such as an academic poster with a 1,500-word rationale, may be submitted, as determined by the Course Leader
- This unit contributes approx. 11% to the mark for the MA degree and approx. 8% for the MFA degree.

**Assessment Criteria**

- originality in the application of knowledge in relation to the matter of the unit;
- analytical and critical awareness of relevant contemporary issues;
- understanding and effective use of research and advanced scholarship;

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

This unit aims to enable you to:

- Engage critically and creatively with current and emergent issues in performance, through practice-based or practice-led research.
- Engage in specific opportunities afforded by Central's London location, as well as studio-based and library research, in order to inform your developing creative practice and research.
- Practice and innovate strategies for progressing current challenges in your discipline(s) of performance.

### Learning Outcomes

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

- (A1) demonstrate understanding of critical debates, concepts and discourses in the current subject of performance;
- (C1) use and evaluate relevant practices in performance (including your own), sometimes experimenting with new and/or original ideas;
- (A2) demonstrate relevant practical research methodologies appropriate for contemporary performance practices and/or performance research;
- (C2) undertake research in different modes

### Transferable Skills Developed

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

### Indicative Unit Content

This unit engages students in problem-based learning through a series of three projects relating to current issues in performance research. The issues and the challenges that form the basis of each project will be identified and developed in accordance to key debates in the field, although you will be involved in defining the agenda to coincide with the expressed research interests of the year-group. Examples of projects include, “Voice-Text/Sound-Silence: Explorations in Performance Soundscapes”, “Body/Emotion-Action/Form”, “Intermediality and Politics”.

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**Table: Performance Practices**

<table>
<thead>
<tr>
<th>Level</th>
<th>Credits</th>
<th>ECTS</th>
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<tbody>
<tr>
<td>7</td>
<td>20</td>
<td>10</td>
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</table>

**Notional Student Study Hours**

200 hours (40-50 taught; 150-160 student managed)

**Unit Leader**

Experience Bryon

**Programme(s) for which the unit is mainly intended**

- MA/MFA Performance Practice as Research
  - Core

**Prerequisite Learning**

N/A
This unit does not attempt to provide coverage of all the issues relevant to the field, but rather to identify key issues of concern and draw upon these in the development of one’s own practice. Indicative issues include ‘Physicality and Embodiment’, ‘Emergent Technologies’, ‘sound and silence’ ‘Alternative Textual Practices’, ‘Performance, Identity and Narrative’. In progressing the identified research issue, you will engage in group and independent research in the field – the pluralistic urban environment and resources that London offers – as well as through studio-based and library research.

During this unit students will start a reflective journal documenting learning which may feed into assessment tasks throughout the programme by way of record and quotes.

**How You Learn**

- Tutor-led presentations
- Group discussion
- Studio-based practice as research
- Independent research in a variety of forms
- Student-led presentations
- Reading and archival research

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<thead>
<tr>
<th>Assessment Summary</th>
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<tbody>
<tr>
<td><strong>Type of task</strong></td>
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<tr>
<td>(e.g. essay, report, group performance)</td>
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<tr>
<td>Portfolio of documents</td>
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</table>

**Assessment Notes**

- You must achieve a pass in all the above elements of assessment to pass the unit.
- This unit contributes approx. 11% to the mark for the MA degree and approx. 8% for the MFA degree.

**Assessment Detail**

The portfolio will include two complimenting elements

1. A 1,000-word executive summary.
2. A graphic evidence map or artefact.

**Assessment Criteria**

Work is assessed on evidence of:

- progress in relevant practice-based techniques;
- taking creative risks, selecting and implementing from these appropriately;
- intellectual engagement;
- understanding and effective use of research and advanced scholarship;
- recognising practice that is at the boundaries of the specialism;
- successful collaborative processes.
14.3 PERFORMING RESEARCH

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<tr>
<th>Level</th>
<th>Credits</th>
<th>ECTS</th>
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<td>7</td>
<td>20</td>
<td>10</td>
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<table>
<thead>
<tr>
<th>Notional Student Study Hours</th>
<th>200 hours (30-40 taught hours; 160-170 student managed)</th>
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<table>
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<tr>
<th>Unit Leader</th>
<th>Nominated unit leader/s and Course Leaders</th>
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<table>
<thead>
<tr>
<th>Programme(s) for which the unit is mainly intended</th>
<th>All MA/MFA courses (except MAs Acting, Music Theatre and Acting for Screen)</th>
</tr>
</thead>
</table>

| Prerequisite Learning | None |

**Aims**

This unit aims to enable you to:

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

**Learning Outcomes**

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

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

**Transferable Skills Developed**

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

**Indicative Unit Content**

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

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

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

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

How You Learn

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

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<thead>
<tr>
<th>Assessment Summary</th>
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<tbody>
<tr>
<td><strong>Type of task</strong> (e.g. essay, report, group performance)</td>
</tr>
<tr>
<td>Group conference presentation</td>
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</tbody>
</table>

**Assessment Notes**

- You must achieve a pass in all the above elements of assessment to pass the unit.
- This unit contributes approx. 11% to the mark for the MA degree and approx. 8% for the MFA degree.

**Assessment 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.)
### 14.4 DEFINING AND DEVELOPING YOUR DISCIPLINE

<table>
<thead>
<tr>
<th>Level</th>
<th>Credits</th>
<th>ECTS</th>
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</thead>
<tbody>
<tr>
<td>7</td>
<td>20</td>
<td>10</td>
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</table>

**Notional Student Study Hours**: 200 hours (20-30 mentored and guided hours; 170-180 student managed)

**Unit Leader**: Experience Bryon

**Programme(s) for which the unit is mainly intended**

- MA/MFA Performance Practice as Research
- Core

**Prerequisite Learning**: Critical Contexts & Performing Practices units

## Aims

This unit aims to enable you to:

- Develop your proposal into a formal scheme of practice-based research.
- Participate as a critical and creative agent in the development of your own and others’ practice-based research proposals.
- Practise independent study, exploring a variety of resources.
- Learn to manage time and resources in a group environment.

## Learning Outcomes

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

- (A3) demonstrate knowledge of a range of strategies with which to develop your own personal research and practices;
- (C3) conceive, develop and present outcomes, contributing to the development of identified disciplines of performance practices, communicating your findings clearly to members of the group in a practical session;
- (B4) Plan and undertake extensive independent research into an aspect of performance of particular personal interest, in preparation for further independent study.

## Transferable Skills Developed

Critical engagement with interrogative practice in your field; evaluation of practice

## Indicative Unit Content

Having completed the Performance Practices unit where you worked in groups within three discrete projects investigating the relationship between research this next unit enables you to develop your practice(s) through self-directed studio-based projects and independent research. It follows a similar pattern shifting focus away from group-facilitated creativity to your work as an auteur within an interdisciplinary context.

In common with the Performance Practices unit, Defining and Developing Your Discipline(s) engages students in a problem-based learning framework. In this term’s work the agenda is set in relation to students’ individual schemes of work that will have been signalled at the time of interview and may...
have further developed at the conclusion of the previous term. This unit is approached through student-defined projects and learning experiences. You will meet in groups for part of this unit in order to access other research schemes and to enable mutually beneficial development of each scheme. The year-group will be granted more autonomy in setting the agenda and deploying the available resources to ensure that all schemes of research undergo equitable development.

By conducting workshop or other laboratory processes, you will test and further the research proposal you developed over the programme of the first term. This will facilitate your presentation of a more formal scheme of research by the end of this unit, outlining the work you intend to undertake in the following two terms. You are expected to develop your research through additional practices outside of the studio through resources provided by the school (the library, designated space and your peers), sources of information available in the field (performances, other practitioners, conferences, organizations) and additional fieldwork as appropriate.

How You Learn

- Student-led workshops
- Mentored projects
- Tutor facilitation and intervention
- Individual research
- Individual writing

Assessment Summary

<table>
<thead>
<tr>
<th>Type of task (e.g. essay, report, group performance)</th>
<th>Magnitude (e.g. No of words, time, etc.)</th>
<th>Weight within the unit (e.g. 50%)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Practical presentation and viva voce examination</td>
<td>30 minutes</td>
<td>50%</td>
</tr>
<tr>
<td>Research proposal</td>
<td>2,000 words or equivalent</td>
<td>50%</td>
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</table>

Assessment Notes

- You must achieve a pass in all the above elements of assessment to pass the unit.
- This unit contributes approx. 11% to the mark for the MA degree and approx. 8% for the MFA degree.

Assessment Criteria

Work is assessed on evidence of:

- 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;
PRACTICES: PPR LABORATORY

<table>
<thead>
<tr>
<th>Level</th>
<th>Credits</th>
<th>ECTS</th>
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<tbody>
<tr>
<td>7</td>
<td>40</td>
<td>20</td>
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</table>

Notional Student Study Hours: 400 (75-100 mentored and guided hours; 300-325 student-led hours)

You are expected to manage your time independently, so as to be prepared for the presentation and viva of your research towards the end of the term. This is an opportunity to develop project-management skills, learning to plan and conduct a structured research project, using a variety of resources, in a limited timeframe.

The tutors will oversee some of the studio work and be available for consultation at given points during the term. You will be required to present work-in-progress at agreed points through the process.

You will also engage in professional development workshops and one-to-ones, learning how to apply your own work to aspects of the industry such as public relations activities, documentation and archiving, grant writing, festival preparation, producing, ethics, health and safety and best uses of social media.

The allocation of available space and resources is managed by the year-group, overseen by a tutor. In addition, you are expected to engage in research outside the studio. The year-group, under the supervision of the tutor, will establish a system of peer-support.

Unit Leader: Member of the programme team

Programme(s) for which the unit is mainly intended: MA/MFA PPR Core

Prerequisite Learning: Performing Practices Developing Your Disciplines

Aims

The 40-credit unit aims to enable you to:

- Develop and apply advanced skills and techniques in relevant contexts;
- Engage critically and creatively with current and emergent processes in your field.
- Practise independent study, exploring a variety of resources.
- Learn to manage time and resources in a group environment.
Learning Outcomes

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

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

Transferable Skills Developed

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

Indicative Unit Content

You will undertake studio-based project development in order to bring the practice-based elements of your work to fruition. You will develop and present the results of your work (for example a performance or installation) as an element of the Festival which may include contributions from practitioners outside the programme.

This unit constitutes an extensive piece of independent research by practice, engaging you in a sustained enterprise and providing the opportunity to build on and develop skills and knowledge gained in the first two terms. This research will be agreed with your tutor. Through the Performing Research and the Defining and Developing Your Discipline(s) units, you will have produced a developed Scheme of Research. The Practices: Performance Practices and Research Laboratory unit enables you to undertake extensive studio-based experiments, either independently or alongside one or more of your colleagues on the programme, which will progress the challenges and discoveries you have developed in the previous two terms.

How You Learn

You will learn through engaging with practical activities appropriate to the particular practice of the field. Through Studio-based research, either independent or with your peers along with Independent research outside of the studio. Students are encouraged to support each other, for example through the formation of workshop groups. You will learn, also, from an experienced professional (tutor/mentor) with whom you will work.

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<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>A dissemination presentation of your research</td>
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<tr>
<td>Laboratory Anthology</td>
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<tr>
<td>Viva</td>
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</tbody>
</table>
## Assessment Notes

- You must achieve a pass in all the above elements of assessment to pass the unit.
- This unit contributes approx. 22% to the mark for the MA degree and approx. 16% for the MFA degree.

## Assessment Criteria

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

(Other assessment criteria from the M Framework may be referred to in your feedback.)
**MA SUSTAINED INDEPENDENT PROJECT (SIP)**

<table>
<thead>
<tr>
<th>Level</th>
<th>Credits</th>
<th>ECTS</th>
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</thead>
<tbody>
<tr>
<td>7</td>
<td>60</td>
<td>30</td>
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</table>

**Notional Student Study Hours**

600 hours

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

**Unit Leader**

Programme Leaders

**Programme(s) for which the unit is mainly intended**

All MA programmes

Core

**Prerequisite Learning**

All other units. (Some may run concurrently with the start of ‘Sustained Independent Project (SIP)’)

**Aims**

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

**Learning Outcomes**

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

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

**Transferable Skills Developed**

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

**Indicative Unit Content**

You will research and write a dissertation.
How You Learn

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

<table>
<thead>
<tr>
<th>Assessment Summary</th>
<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>Dissertation or equivalent portfolio comprising the following and together adding up to the equivalent of 12,000 words:</td>
<td>12,000 words</td>
<td>100%</td>
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</tr>
<tr>
<td>• case study</td>
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<tr>
<td>• reflective essay</td>
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<tr>
<td>• critical assignment</td>
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</table>

Assessment Detail

1. The proposal.

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

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

2. The Work

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

Assessment Notes

- You must achieve a pass in all the above elements of assessment to pass the unit.
- This unit contributes approx. 33% to the mark for the MA degree.

Assessment Criteria

- sustained, independent written argument
- originality in the application of knowledge in relation to the matter of the unit;
- analytical and critical awareness of relevant contemporary issues;
- intellectual engagement;
- understanding and effective use of research and advanced scholarship.
Notional student study hours: 1200 Total Hours
Supervision: 20-30 hours of supervision (per student, some in live or virtual seminars, spaced out across the year)

Independent study: 1170-1180 hours

Within the 1200 hours of the second year of the MFA programme, students are expected to be autonomous and independent. You will engage either in person or by research with two-five case studies of PaR, collating and curating a through-line of enquiry which builds on your work presented at the Brink festival in the first year. Students will complete a 25,000 word (or equivalent) multi-modal dissertation exhibiting expertise in a ‘dramaturgy’ of select PaR models building on the methodologies developed in the first year while integrating those encountered through more advanced research. Students will complete a 2000 word two-year professional development plan as an appendix to the Dissertation.

Unit Leader
Dr Experience Bryon or unit tutor

Programme(s) for which the unit is mainly intended
MFA Performance Practice as Research  Core

Prerequisite Learning
Completion of all taught units

Aims

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

Learning Outcomes

- (B2) Undertaken sustained and extensive research;
- (B5) be able to articulate a comprehensive dramaturgy of the PaR practices that you have engaged with;
- (A1, B1) Demonstrated your understanding of critical debates and practices in your field;
- (D1) Demonstrated your capacity to manage complex work independently;
• (D1; D3) Realised a final piece of writing that engages with a relevant specific context or focus, taking appropriate creative risks and that contributes to the field.
• (C4) Engage critically with a wide variety of practices and formulate an original research enquiry as a result of this engagement.
• (C5) articulate professional case studies and a personal professional development plan.
• (B4) draw from professional contexts relevant experience that will be manifest in your final reflection on your processes as a practitioner/research.

Transferable Skills Developed

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

Indicative Unit Content

This unit is a significant piece of independent work comprising of a Multi-modal Dissertation including a 2,000 word Personal Professional Plan as an appendix.

The multi-modal Dissertation will comprise two-five case studies based upon companies, individual artists, and/or organisations that offer different approaches to, and aesthetics within, models of Practice as Research. You will interrogate this work thematically and coherently. These will be agreed with your tutor at the beginning of your MFA second year and detailed on the SIP proposal form. While you may choose to work with the source of one of your chosen case studies in person, this is not a requirement but a close engagement with professional practice is expected. You will reference, as appropriate, theoretical, practical and archival sources. The multi-modal document will demonstrate your own position in relation to the practices of these case study organisations, in addition to placing their work in a broader context. This artefact is expected to contribute to the research field of original and new performance practices.

The professional development plan will outline your proposed trajectory over the next two years with, for example, a calendar of deadlines towards possible funding, research proposals, and project outlines with relevant graphics to support your thinking. It is included as an appendix to your Dissertation.

Further guidance on each aspect of the SIP will be given in tutorials/seminars. The MFA SIP is the culmination of your learning on the programme. It gives you the opportunity to develop an advanced articulation of your Practice as Research situating your work within a contemporary context and to a professional standard.

Your contact time is to be negotiated according to your own needs, those of other MFA students and your tutor's availability. Time spent with professional colleagues will be negotiated with him or her and agreed with your tutor.

How You Learn

• Tutorials/seminars
• Individual research and writing
- Engagement with models of PaR

<table>
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<tr>
<th>Assessment Summary</th>
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<tr>
<td><strong>Type of task</strong></td>
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<tr>
<td><em>(e.g. essay, report, group performance)</em></td>
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</table>

| Multi-modal Dissertation (with appendix) | 20,000 words | 100% |

**Assessment Notes**
The mark awarded for this unit counts for 50% of the final mark for the award of MFA.

**Assessment Criteria**
- sustained, independent written argument
- originality in the application of knowledge in relation to the matter of the unit;
- analytical and critical awareness of relevant contemporary issues;
- intellectual engagement;
- understanding and effective use of research and advanced scholarship.

For the MFA Sustained Independent Project (SIP), other criteria from the M Framework may be added for assessment as appropriate for the individual programme and would then be assessed. For example, “taking creative risks, selecting and implementing from these appropriately” might be appropriate.
PROGRAMME BIBLIOGRAPHY

CRITICAL CONTEXTS: DRAMA, THEATRE AND PERFORMANCE

Key Texts
Lefebvre, H. (2000), The Production of Space, Massachusetts, Blackwell

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

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

PERFORMANCE PRACTICES

Key Texts
Key texts will accompany individual projects and will be designed to cover critical perspectives in relation to the chosen subject matter.

The following represents an exemplar bibliography used for ‘Voice-Text/Sound-Silence: Explorations in Performance Soundscapes’, one of the projects used as a focus in Performing Practices. The unit ‘Defining and Developing Your Discipline’ would have a similar ‘focused’ bibliography depending upon the choice of topic each year.


**Supportive Reading**


**PERFORMING RESEARCH**

**Key Texts**


DEFINING AND DEVELOPING YOUR DISCIPLINE

Key Texts

Key texts will be suggested by your mentor/tutor based on your area of interrogation. Indicative texts include:


Supportive Reading


Indicative websites may include:
http://www.blasttheory.co.uk
http://www.talawa.com
http://www.taraarts.com

**PRACTICES: PPR LABORATORY**

**Key Texts and Supportive Reading**
The key texts and supportive reading will be entirely dependent upon your work. It is expected that you will use texts and resources referred to earlier in the programme as well as material new to you at this point in the programme.

**SUSTAINED INDEPENDENT PROJECT**

**Key Texts/ Supportive reading**
The key texts and supportive reading will be entirely dependent upon your choice of subject matter. It is expected that you will use texts and resources referred to earlier in the programme as well as material new to you at this point in the programme.
ROYAL CENTRAL SCHOOL OF SPEECH AND DRAMA

TUTORIAL RECORD FORM

Name of Student:

Name of Staff member:

Topic (e.g. Sustained Independent Project (SIP) tutorial):

Date:

Record of matters discussed in tutorial:

Actions:

Date of next tutorial, if relevant:
Appendix B: Template for Sustained Independent Project (SIP) Proposal Form

SUSTAINED INDEPENDENT PROJECT (SIP) PROPOSAL FORM
(Two sides of A4 would be usual for this. Additional information may be attached where relevant. The form may be adapted by your Programme Tutors.)

This must be agreed by your tutor before you continue with the work of the Sustained Independent Project (SIP).

Title/Topic:

Nature of work (e.g. Dissertation; portfolio comprising ...; artefact with complementary annotation. Be clear to avoid potential ambiguities.):

Anticipated structure of events (see next page for an example):

<table>
<thead>
<tr>
<th>Short title of task to be completed</th>
<th>Date</th>
<th>Detail of task</th>
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<tbody>
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Resource needs, where relevant (ensure these are within the allocations for your programme):

How do you think your title/topic will demonstrate that you have met the learning outcomes for the unit? (You are anticipating how the work will allow you to demonstrate Masters Level.):
Example of structure for a Dissertation choice in MA Sustained Independent Project (SIP). (In this instance, the Dissertation uses practical case study.)

| Intro | June | Introducing the project  
Outline what dissertation/ research will be looking at  
Introducing key questions/ nature of practice that is being explored  
Indicating the shape/ structure of the dissertation |
|-------|------|-----------------------------------------------------------------|
|       | Intro | 1st tutorial at the end of June: show draft of introduction and possibly Chapter 1  
Schedule the other tutorials |
| Chapter 1 | June | Set up the theoretical framework that will be informing the research/ practice (what theories will I be using upon which I am basing my enquiry).  
Critique these theories with reference to the intercultural context in which I am working.  
This might include a form of literature review |
| Chapter 2 | June/July | Methodology  
Outline my approach to your research methodology and my own role as researcher/ practitioner |
| Chapter 3 | July | Findings and their interpretation.  
What did I discover?  
What did I learn about drama and theatre in this context?  
I will be doing this through three or four ‘sets’ of findings as three or four chapters. I will gather examples from the practice around these. |
<p>| Chapters 4 and 5 | July/ August 06 | As above |
| Conclusion | September 06 3rd tutorial | What have I learned as a result of this project? How has my practice developed? How would I take this project forward? What changes would I need to put in place to develop this work? How has the project changed my understanding of my own theoretical framework and or model of practice? How does what I have learned connect with regional, national or international developments in this area? |
| Submission | e.g. 29th September 4pm, Programme Support Office | 2 hard bound &amp; 1 soft bound copies. Title on spine: ‘MA ..’, with your name and date e.g. 2011. |</p>
<table>
<thead>
<tr>
<th>PROGRAMME NAME</th>
<th>MA/MFA Performance Practice as Research</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>
</tbody>
</table>

**EXTERNAL EXAMINER INFORMATION**

<table>
<thead>
<tr>
<th>Name</th>
<th>Position</th>
<th>Organisation</th>
<th>Tenure (MM/YY)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dr Joanne Whalley</td>
<td>Lecturer in Theatre &amp; Performance</td>
<td>University of Plymouth</td>
<td>09/18-12/22</td>
</tr>
</tbody>
</table>

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

www.cssd.ac.uk
September 2019