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As part of the Postgraduate area of Central, you will be part of a thriving community of practitioners – with a shared vision of learning – able to research your own particular field, and push forward the boundaries within your own chosen area of practice. As a participant in the international MA/MFA Scenography supported by this School-wide framework for research and experimentation, you will be one of a carefully selected group of theatre and drama facilitators – aiming to imagine the practice of the future.

Drawing from past and present approaches to performance design, the Scenography programmes are concerned with exploring dynamic and innovative interplays between the body, space and time further informed by a variety of disciplines including sculpture, digital media, puppetry, choreography, film, architecture and sound. In the first year, students of the MA and MFA combine for terms one to three of their programme. The MFA extends into a second year that prolongs key practical and theoretical findings from the first year through independent and/or collaborative research, professional experiences and mentorships.

*Love, which absolves no one beloved from loving* by Rhys Davies & Shengqing Wang
On the MA/MFA Scenography, your existing skills and practice will be challenged, extended and refined as you investigate design processes, strategies and tools for creative developments. With a balanced mix of collaborative and independent work, and a particular attention to the interplay of practice and theory, the programmes include workshops and mentoring to explore speculative and operative uses/misuses of processes and tools ranging from dramaturgy, model-making and technical drawing to audio-visual media, casting, interactive sensor technologies and software as well as studies in relevant historical and theoretical frameworks and contexts for understanding and developing practice.

All work on the programmes is shared in seminars and within tutorials through regular presentations, small exhibitions and performances. Students are expected to actively critique their own practice and that of their peers. The investigative drive of the units allows the student to position themselves as instigators of new forms of dialogue, creating models of practice that experiment with innovative and existing forms of scenographic authorship. The programme values the specialist, personal experience that individual students bring to it, while drawing on Central's contacts with companies, organisations, institutions and individuals involved in the development of significant and innovative scenographic practices.

2 WHO IS THE PROGRAMME FOR?

The MA/MFA Scenography is designed for those with a range of backgrounds from design to architecture to installation performance. It is for mature students, those recently graduated and practitioners. It is intended for those students who are prepared to interrogate and experiment with their own practice.

It is also for those wishing to develop skills, creativity and knowledge for employment in the arts industry or further scholarship, either here or in your home country. The programmes allow for both a vocational and research focus. They offer the opportunity for in-depth study of a topic of personal interest and is for those who wish to deepen their understanding of issues relating to scenography with a view to pursuing further study and/or industry practice after completion of the MA/MFA.

The programmes seek to recruit:

- an international student cohort
- diverse groups from differing cultures and theatre/design lineages.
- emerging and more established practitioners and researchers

3 DISTINCTIVE FEATURES OF THE PROGRAMME AT CENTRAL

- As an MA/MFA Scenography student at Central you will be able to benefit from the many research activities across the postgraduate school. You will benefit from the School’s designation as a Centre for Excellence in Theatre Training – enabling you to attend seminar discussions, lectures, conferences and round-table discussions involving leading practitioners and academics.
• The MA/MFA Scenography is specifically designed to cater for developing scenographic practices, as yet comparatively new at Masters level in the UK.
• You will develop your practice in an intensive laboratory-style environment;
• You will engage with your chosen area of enquiry into a fully developed and tested piece of sustained research for presentation to an audience of peers and experts within the contexts of exhibitions, performative outcomes and/or digital platforms
• You will undertake speculative and realised designs, conference presentations, scheme(s) of research, electronic and visual documentation, presentations to your peer group, artefacts, essay/dissertation/portfolio.
• You will engage in problem-based experiential learning with a progressively increasing degree of self-direction and autonomy as part of interrogating the very nature of scenography and your own practice within it.
• You will explore cross-medial form and evolve new processes for the transformation of material in speculative and actual space.
• Elements of the programmes are designed to help you prepare for professional practice and/or further academic research on completion. You will benefit from Central's location in London. You will have the opportunity to see major work of interest to contemporary practitioners, and to draw on Central's contacts with the theatre and performance industries and research that are evolving new forms of interdisciplinary enquiry.
• Partnerships and collaborations are developed by tutor practitioners/ researchers that interface directly with the delivery of teaching on the programmes.

4 EDUCATIONAL AIMS

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

The MA/MFA Scenography at Central enable you to:
• gain knowledge at the forefront of, or informed by, a focussed approach to the evolving field of scenography;
• take risks, be intellectually rigorous and show originality in your application of knowledge in, for example, speculative design, ongoing skills development and sustained written arguments debating the field;
• understand how the boundaries of scenography are interrogated and advanced through sustained and intense practice and 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 acting-related issues in unpredictable environments;
• develop practice and scholarship pertinent to the field.

In addition to the above the MFA programme will:
• extend experience and outputs through a prolonged engagement with relevant practice.
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/MFA Scenography at Central:

You will obtain knowledge and understanding of:

- (A1) current critical debates, concepts and disprogrammes relevant to scenography;
- (A2) relevant theories and research methodologies including those most appropriate for students of scenography;
- (A3) appropriate historical, socio-cultural, aesthetic and dramaturgical contexts of correlated disciplines that problematise current thinking about scenography.
- (A4) systematic approaches to the dialogic tensions within scenographic praxis.

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

- (B1) demonstrate your systematic understanding and critical understanding of relevant theoretical knowledge to your practice and consider its impact within the field of scenography
- (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 evaluation of scenography as an expanding field that challenges and renegotiates the boundaries of adjacent practical and theoretical disciplines.

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

- (C1) use and evaluate relevant methods applicable to exploring journeys between intention and realisation in performance design practices, sometimes experimenting with new and/or original ideas;
- (C2) demonstrate, through the application of interdisciplinary/ transdisciplinary design skills an enhanced critical understanding of scenography
- (C3) To construct practice based studies as modes of enquiry.
- (C4) work successfully in collaborative ensembles and independently, adapting processes to these differing contexts.

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 an independent and/or collaborative practitioner designer/collaborator (e.g. manage time and deadlines; present material effectively and imaginatively, engage confidently in debate; structure and communicate ideas effectively; engage with relevant industries);
- (D3) take creative risks.
In addition to the above MFA students will also:

- (B4) draw from professional contexts relevant experience that will be manifest in your final reflection and analysis.
- (D4) reflect on extended professional field experience

6 LEARNING, TEACHING AND ASSESSMENT METHODS

The MA programme runs over one year (full-time). The year is made up of three terms of ten weeks and a fourth term of sixteen weeks. You will attend activities at Central during the first three terms. The fourth term is given over to the writing up of the MA Sustained Independent Project (SIP).

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

A feature of the programmes is their emphasis on your working alongside tutors and practitioners in an exploratory and supportive laboratory atmosphere designed to enable you to discover the potential within your practice. The programmes embody a research-led teaching approach, in which each participant contributes to a growing body of knowledge and understanding through their positive commitment to the project in hand. 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. Through reflection on your own practice and that of others, and in relation to reading literature in your field, you will be encouraged to develop new methods.

The formative unit, Speculative Materials, instigates practical and theoretical questions around the representation of spatiality, aurality and the multi-sensory nature of embodied and performative practice. Students explore a range of media, modelling in real and virtual space to explore the temporal rendering of space, light, sound and the body. This unit results in an independent speculative project that is presented to tutors and invited practitioners at the start of the Spring term alongside the submission of an essay.

In the first part of Embodied Spaces, students explore space and action with themselves as subject. Workshops are carefully designed to allow for those who have not worked with their own bodies’ and with others to create short physical improvisations. This performative material is then layered with and transformed by media (film and sound) and technological tools (Sensors, Isadora) applied to and drawing from the body, space, materials. One aim is to allow students to instigate an enquiry wherein embodied experience challenges the primacy of the spectator and the visual within the multi-sensory
interactive exchange that is the scenographic. In the second part of the unit students define a practical enquiry drawn from a specific aspect of the outcomes of the first part of the unit. The enquiry must be conceived and undertaken within a collaborative context. These opportunities for new forms of exchange and dialogue aim to enable understanding from within and without differing forms of performance making and or spatial/aural practices. Students may choose to work within existing performance making models, they may choose to author work themselves, as a group of designers, or their enquiry may lead them to investigate new collaborative synergies with materials, technologies and with other disciplines.

Where appropriate, there will be opportunity to undertake shared units with students from other MA/MFA programmes at Central. For example Performing Research unit involves most postgraduate students in an exchange of ideas, energy and creativity set against the context of current postdoctoral research in the performance field. A postgraduate conference then provides an opportunity to share your own work with that of other postgraduate students in the School. Students have a further opportunity to collaborate with other disciplines, practices and theories through engaging with an Option Unit chosen at the beginning of the spring term.

Assessment during the first three terms of both programmes is by practical conceptions and realisations, written assignments and research presentations at the end of each unit. These outcomes have an implicit and dynamic relationship with methodologies deployed. The speculative and operative techniques generate artefacts that can be further developed, during the Sustained Independent Project, to form a portfolio of work or dissertation submitted at the end of the fourth term for MA students. MFA students undertake this final unit during the second year with additional support from one or two negotiated professional experiences. These may include assisting professional designers and artists, undertaking residencies and contributing to professional productions, events or exhibitions. MFA students also submit a portfolio or dissertation at the end of their second year.

Each unit within the degree has approximately four or five learning outcomes which are directly drawn from the overall degree learning outcomes. Each unit has formal assessment tasks - with a 'magnitude' (i.e. amount or size of task) - which will give students the opportunity to demonstrate that 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).

The programmes will continually assess and review their learning, teaching and assessment methods with you, maintaining a responsive approach.

Options

This MA/MFA offers students a 20 credit choice for unit 6. The list of option units available will be published annually. Students requiring advice on the choice of option should consult with their
Programme Leader. The Unit Outlines of option units will be published in the ‘MA/MFA Options’ booklet.

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

7 INDICATIVE TIMETABLE

MA & MFA Year 1 Scenography Unit Diagram
(subject to amendments as appropriate)

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<tr>
<th>Term 1</th>
<th>Term 2</th>
<th>Term 3</th>
<th>Term 4</th>
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<tr>
<td>Speculative Materials 40 Credits</td>
<td>Embodied Spaces 40 Credits</td>
<td>Performing Research 20 Credits</td>
<td>Option: Aurality or other 20 credit option from list 20 Credits</td>
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Sustained Independent Project (Only) 60 Credits

MFA Scenography Year 2 Unit Diagram
(subject to amendments as appropriate)

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<tr>
<td>MFA Sustained Independent Project 120</td>
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• 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
• Excellent specialist learning facilities e.g. design studio, 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, 60-credit Sustained Independent Project (SIP) or, for MFA students, the 120 MFA SIP.

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

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

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

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

- Tutor feedback on draft essays will comprise broad comments on areas for improvement e.g. that the argument is not sustained or does not unfold fluently; an overall comment about technical errors such as referencing. Specific examples of kinds of improvement may be made by using a ‘modelling’ example.
Applicants will normally have training in performance design, fine art, architecture, music and or a related design discipline. Applicants may have a degree in the broad field of performance and drama studies and can demonstrate the necessary skills to undertake the programmes. Students from other disciplines may be considered if you have sufficient experience of theatre, fine art and/ or architecture.

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 programmes 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?

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.

The quality of the MA and MFA Scenography has been demonstrated through:
- Excellent completion statistics;
- Good record of progression to PhD study – including undertaking research degrees at Central, Goldsmiths, Oxford, Royal Holloway, Roehampton.
- Graduate of the programme hold teaching posts in a wide variety Universities and Academies – including Leeds Metropolitan, University of Wales, Hong Kong Academy for Performing Arts, and The Theatre School Amsterdam;
- Individual awards to graduates of the programme include winners of the Linbury Prize for Stage Design, the James Menzies-Kitchen Award (twice), Rolex Mentor and Protégé Arts Initiative.
- Progress and selection of work produced on the programme for festivals, including Manchester International Student Theatre Festival, Battersea Arts Theatre Graduates Festival, and Bialystok Festival;
- The quality and reputation of the professional contributors, who regularly mentor and contribute to the programme: Sophie Jump, Simon Vincenzi, Helen Pynor, Phoebe von Held, Dan Scott, Pete Gomes.
- Through the high level of achievement of its graduates, currently employed at many of the major theatres – including *National Theatre*, *Royal Shakespeare Company*, and *Royal Court Theatre*. 
### 11 MAPPING THE LEARNING OUTCOMES

<table>
<thead>
<tr>
<th>Speculative Materials</th>
<th>Performing Research</th>
<th>Practices: Embodied Spaces</th>
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### 12 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

This programme is full-time only.

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, Brightspace, will contain the most up to date timetable.

MA route students may not undertake the Sustained Independent Project (SIP) unit before completing the programme work for all previous programme units comprising the MA programme. MFA students may not progress to the second year of the programme without passing all 120 credits of the first year of the MFA programme.

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

Term 1

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<th>week</th>
<th>Monday</th>
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<th>Wednesday</th>
<th>Thursday</th>
<th>Friday</th>
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Key

- Speculative Materials
- Embodied Spaces
- Skills
**Term 2**

<table>
<thead>
<tr>
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<th>Monday</th>
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</tbody>
</table>

**Key**

- **Performing Research**
- **Skills**
- **Embodied Spaces**
- **MA/MFA SIP**

**Term 3**

*MFA students plan and develop their SIP proposal throughout Term 3 of the first year. Year 2 structure will be devised as part of this proposal.*
<table>
<thead>
<tr>
<th>Key</th>
<th>Option units</th>
</tr>
</thead>
<tbody>
<tr>
<td>MA/MFA SIP</td>
<td>Skills</td>
</tr>
<tr>
<td>Performing Research</td>
<td></td>
</tr>
</tbody>
</table>
UNITS
14.1 SPECULATIVE MATERIALS

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

Notional Student Study Hours 400 hours (60-90 taught hours; 310-340 student managed)

Unit Leader Programme Tutor

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

Prerequisite Learning None

Aims

- Engage with speculative design processes as investigative modes of practical and analytical enquiry.
- To explore the interface between the real and virtual worlds of speculative design processes.
- Develop and apply specialist design skills in speculative context.
- Identify and understand key critical issues and debates of relevance to your own scenographic practice(s) and those of other scholars and practitioners;
- Critically explore the contexts, principles and assumptions behind these issues and debates;
- Be prepared for advanced and innovative practice and study of your field that is informed by a solid theoretical grounding

Learning Outcomes

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

- (A1), (A3) Develop sustained and critical research, by engaging with historical, socio-cultural, aesthetic and dramaturgical contexts of correlated disciplines.
- (A2) Reflect in depth discursively and visually upon your practice, drawing upon comparative models of practice and research
- (A4) develop understanding of the tensions between the speculative and operative within your practice.
- (B3) Evaluate scenography as an expanding field that challenges and renegotiates the boundaries of adjacent practical and theoretical disciplines.
- (B2) Advance intellectual rigour and conceptual understanding enabling you to critically evaluate and reflect upon your own and others’ relevant current practice.
- (C1) and (C3) Create a speculative design as document/ artefact that articulates the considerations and choices taken on the journey from intention to realisation including, but not limited to, the media chosen as the mode of enquiry.

Transferable Skills Developed

Individual research, analytical and critical thinking/writing, Individual practice, new modes of presentation and experimentation.
**Indicative Unit Content**

This double unit will be led by Programme Tutors and Visiting Tutors through approximately twenty weekly workshops/seminars/lectures/tutorials spanning across Autumn and Spring terms. The first part of the unit is concerned with processes of speculation and transformation at play in scenographic composition. In an on-going laboratory, students will experiment with strategies to interface the speculative/virtual and the operative/actual, considering their potential and relevance to their own emerging/developing work in response to a text. Students propose a speculative design (the form of which to be agreed by the programme team at proposal stage) for final presentation and assessment.

The second part of the unit is concerned with the histories and theories of relevance to the scenographic and, drawing from these, the development of a research inquiry and critical argumentation that will underpin the development and final presentation of unit 1’s practice. Students submit an essay for assessment.

**How You Learn**

- Through a series of introductory workshops/lectures led by a variety of practitioners working within a range of speculative perspectives.
- through engaging with the material offered in lectures and seminars led by tutors and material obtained through appropriate independent research and bibliographic work.
- Through undertaking student-managed tasks of various lengths that are set and developed through regular tutor and peer led critique.

**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>Essay</td>
<td>3,000 words</td>
<td>50%</td>
</tr>
<tr>
<td>Speculative design</td>
<td>3D and durational model/prototype</td>
<td>50%</td>
</tr>
</tbody>
</table>

**Assessment Detail**

The form of the speculative design will be agreed at a proposal stage.

**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;
• recognising practice that is at the boundaries of the specialism;
• tackling and solving problems and dealing with complex situations in professionally-related environments.
• analytical and critical awareness of relevant contemporary issues;
• intellectual engagement;
• understanding and effective use of research and advanced scholarship;
• originality in the application of knowledge in relation to the matter of the unit;
• (Other assessment criteria from the M Framework may be referred to in your feedback.)
## 14.2 PERFORMING RESEARCH

<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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### Notional Student Study Hours
200 hours (30-40 taught hours; 160-170 student managed)

### Unit Leader
Nominated unit leader/s and Course Leaders

### Programme(s) for which the unit is mainly intended
All MA/MFA courses (except MAs Acting, Music Theatre and Acting for Screen) | Compulsory

### Prerequisite Learning
None

### Aims

This unit aims to enable you to:

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

### Learning Outcomes

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

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

### Transferable Skills Developed

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

### Indicative Unit Content

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

You will be introduced to a range of issues and processes, problems and opportunities, theories and methodologies involved in undertaking research at postgraduate level, and tools and resources appropriate to such work, through a one-and-a-half to two-day intensive introduction in the Spring term shared with other MA/MFA students during the first week.
After the ‘intensive’, you will form a group of between 3 and 6 members under the supervision of a unit tutor to focus on a specific research project. You may be working with students from another course. Your research ideas will be identified according to personal and shared specialisms or interests. You will develop an appropriate body of knowledge and relevant skills of analysis as part of this research project. You will work towards a group presentation which explains, summarises and analyses your research project.

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

**How You Learn**

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

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

<table>
<thead>
<tr>
<th>Assessment Detail</th>
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</table>
| 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.

<table>
<thead>
<tr>
<th>Assessment Notes</th>
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</table>
| - 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

- 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.)
14.3 PRACTICES: EMBODIED SPACES

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

Notional Student Study Hours: 400 hours (60-80 taught; 320-340 student managed)

Unit Leader: Programme Team

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

Prerequisite Learning: None

### Aims

- To investigate operatively and speculatively the incremental presence of the body in scenography starting from the self as subject and object
- To engage with the potentials of scenographic improvisation to generate space from the action and interaction of bodies.
- To evolve a variety of practical processes for devising performance from scenographic improvisation
- To explore the dynamic interplay between independent and collaborative processes.
- To develop a practical enquiry that engages with the bodily presence of the performer and the spectator that emphasises the spatial and sensory dimensions of scenographic perception/reception.

### Learning Outcomes

- (A4) (C3) To construct and transform spaces that interrogate the positioning of the body as the primary component of contemporary scenographic praxis
- (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;
- (C1) use and evaluate relevant methods applicable to exploring journeys between intention and realisation in performance design practices, sometimes experimenting with new and/or original ideas;
- (C4) work successfully in collaborative ensembles and independently, adapting processes to these differing contexts.
- (D1) (B1) demonstrate your systematic and critical understanding of relevant theoretical knowledge towards negotiating the challenges of working in complex and unpredictable situations e.g. making decisions independently or in dialogue with peers and/or external bodies
- (D2) (D3) operate successfully as an independent and/or collaborative practitioner (e.g. manage time and deadlines; present material effectively and imaginatively, engage confidently in debate; structure and communicate ideas effectively; engage with relevant industries); take creative risks where appropriate.
Transferable Skills Developed

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

Indicative Unit Content

This unit engages students' learning through two projects relating to current issues and debates of bodily presence and spatial perception/reception in scenography. The issues and the challenges that form the basis of each project will be identified and developed in accordance with key debates in the field. This unit does not attempt to provide coverage of all relevant issues, but rather to identify key issues of concern and draw upon these in the development of one's own practice.

Part one:

This is an intensive experiential laboratory with few, short, supporting lectures and seminars. In the laboratory students experiment with making spaces through the action and interaction of bodies in space. Students start with exploring the self as subject, through responding to questions that maybe tutor and/or peer directed; developing improvisational strategies to mediate the presence of the body. The laboratory may involve the use and experimentation of emerging technologies.

Part two:

Following on from the engagement with the theatrical bodies of part 1, the second part of the unit seeks to develop this investigation of and through the body in the context of performance and/or beyond. This second part can either pursue prior foci investigated in part 1 or initiate a contrasted perspective.

Prior framing of part 2 will be initiated via the submission of an individual proposal negotiated with the programme team during part 1. This proposal will state a methodological approach grounded in a rationale for a collaborative context: for example working with peers from the programme and/or other programmes. This proposal will make explicit methods and key collaborators, locating context(s) and will outline the structure of the enquiry. It might involve internships/apprenticeships with professional practitioners and/or researchers.

The proposal should demonstrate an awareness of the School's context and provisions for cross-programme collaboration, health and safety, ethics and placement policy, if appropriate.

How You Learn

- Intensive scenographic laboratory for part 1
- Independent research in a variety of forms
- Lectures and seminars during the intensive laboratory.
- Filmic presentations and discussions of work undertaken in part 1
- Independent research in a variety of forms
- Collaborative practical research projects
- Tutorials
## 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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<tbody>
<tr>
<td>Filmic Artefact</td>
<td>5-minute film OR Total 5 minutes of shorter artefacts</td>
<td>40%</td>
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<tr>
<td>Virtual Artefact</td>
<td>5 webpages</td>
<td>60%</td>
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</tbody>
</table>

### Part 1: Filmic artefact:

5min film as complete artefact or series of shorter filmed artefacts that together compose 5 minutes of material. Choice of presentational format:
- DVD or CD rom
- Or
- On line interface with filmed material.

### Part 2 Virtual artefact:

5 Webpages

## 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

Work is assessed on evidence of:
- progress in relevant practice-based techniques;
- taking creative risks, selecting and implementing from these appropriately;
- understanding and effective use of research and advanced scholarship;
- recognising practice that is at the boundaries of the specialism;
- successful collaborative processes.
14.4 AURALITY

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<th>Level</th>
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| Notional Student Study Hours | 200 (40-60 taught hours; 140-160 student led) |

| Unit Leader | Member of the course team |

| Programme(s) for which the unit is mainly intended | All who undertake Options | Option |

| Prerequisite Learning | Prior experience of speculative and time-based practical studies of scenography or performance practice. |

## Aims

The 20-credit unit aims to enable you:

- To gain understanding of sonic concepts as metaphors in dramaturgical, scenographic and audience practices
- To experiment with aural presence and affect in relation to live and mediatised performance environments
- To investigate the performativity of sound concurrently with other scenographic elements

## Learning Outcomes

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

- (A1) demonstrate conceptual awareness of the soundscape as a time-space performance environment;
- (B1) Demonstrate a critical awareness of aurality in contemporary scenography;
- (B2) Reflect upon the auditory context of your practice;
- (C3) undertake live time-based studies that interrogate the interconnections and interdependence of components of contemporary performance practices within the aural sphere.

## Transferable Skills Developed

Individual and collaborative practice, new modes of presentation and communication, experimentation with new technology, analytical thinking and evaluation of practice (self and others).

## Indicative Unit Content

This unit addresses aural mise-en-scène. The unit will problematise the culturally and politically nuanced categories of sound, noise and music, and how they interrelate in the environmental field of the ‘soundscape’.

You will undertake compositional and time-based studies to explore aural properties and their multi-sensory potentiality through objects, bodies, spaces and light.
The unit will be taught through a short series of seminar-lectures with accompanied laboratory based practical and collaborative investigations that are tutor and student led.

Music will be considered not in terms of its self-containing morphology, but in terms of its dramaturgical counterpoint, cultural associations and phenomenological effect. Sound will be explored in the development of dramatic form through 19th century melodrama, the symbolic use of sounds and silence that followed it in European drama, and contemporary postdramatic performance.

**How You Learn**

- Specialist practical workshops, lectures and seminars.
- Through undertaking the student-managed tasks that are set.
- Peer and tutor led observation and critiques of practice through regular presentations of material developed in the unit.

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<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>Individual documentation/critical reflection on group-devised performance</td>
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<tr>
<td>Group presentation and viva based on the group-devised performance</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 Criteria**

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

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

**Key Texts**


**Supportive Reading**

14.5 MA SUSTAINED INDEPENDENT PROJECT (SIP)

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

<table>
<thead>
<tr>
<th>Notional Student Study Hours</th>
<th>600 hours</th>
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<tbody>
<tr>
<td></td>
<td>The exact breakdown of hours will be specified in the unit briefing paper. A minimum of ten hours contact time is expected. Each MA has different requirements for teaching depending upon the assessed outcomes of the unit. It is the norm for supervision to be completed by July, however.</td>
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</table>

<table>
<thead>
<tr>
<th>Unit Leader</th>
<th>Programme Leaders</th>
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</table>

<table>
<thead>
<tr>
<th>Programme(s) for which the unit is mainly intended</th>
<th>All MA programmes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Core</td>
<td></td>
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</table>

<table>
<thead>
<tr>
<th>Prerequisite Learning</th>
<th>All other units. (Some may run concurrently with the start of SIP.)</th>
</tr>
</thead>
</table>

**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**
Drawing together and building on all of your preparation, in this unit you will undertake the creation of a dissertation or a portfolio. Both can include elements of personal practice undertaken as part of the research.

The structure of the research will be negotiated with the programme team via a proposal submitted in the Spring term.

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

**How You Learn**

- Tutorials/Seminars
- Independent research practice and writing
- Contact and experience with professionals

<table>
<thead>
<tr>
<th>Assessment Summary</th>
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</thead>
<tbody>
<tr>
<td><strong>Type of task</strong></td>
</tr>
<tr>
<td>The proposal</td>
</tr>
<tr>
<td>Dissertation or Portfolio</td>
</tr>
</tbody>
</table>

**Assessment Detail**

1. **The proposal** will frame a practical and/or theoretical research, formulating modes of enquiry and suggesting relevant work that will be undertaken.

2. **The portfolio** should collect, compile and curate archives of a speculative and realized event or series of artefacts or practical case studies.

Furthermore, the portfolio will include a critical essay of a max. of 4,000 words. This essay must be reflective, contextual or projective.

The portfolio should be a developmental artefact that articulates the inquiries that have been undertaken in the units. Thus the portfolio is a new artefact in itself. The curatorial structure of the portfolio should orchestrate navigation through the archives with precision and relevance to the interplay of virtual and physical contexts of practice.

3. **The dissertation** can refer to a speculative and realized event or series of artefacts or practical case studies.

The dissertation has a word count of 12,000-words.
### 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.

For the 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.
14.6 MFA SUSTAINED INDEPENDENT PROJECT (SIP)

<table>
<thead>
<tr>
<th>Level</th>
<th>Credits</th>
<th>ECTS</th>
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<tbody>
<tr>
<td></td>
<td>7</td>
<td>120</td>
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</tbody>
</table>

**Notional Student Study Hours**
- Notional student study hours: 1200 Total Hours
- Supervision: 20-30 hours of supervision
- Independent study: 1170-1180 hours

**Unit Leader**
- Within the 1,200 hours of the second year of the MFA programme, students will undertake independent and collaborative research further informed by experiences in, or attachments to, in professional and public domains.

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

**Prerequisite Learning**
- Completion of all taught units

**Aims**

This unit aims to enable you to:

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

**Learning Outcomes**

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

- (B4) draw from professional contexts relevant experience that will be manifest in your final reflection and analysis.
- (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.
- (D4) Reflect on extended professional field experience

**Transferable Skills Developed**
Independent research; understanding of professional, contemporary and/or historical practice; reflexivity & critical thinking.

**Indicative Unit Content**

The SIP research must be developed from practical and/or theoretical findings from the first year. The research, like the professional experiences/attachments, will be carefully planned and negotiated with the programme team as part of a proposal in term 3 of the first year. MFA SIP proposals are then presented at the MA/MFA Scenography Exhibition at the end of term 3 of the first year.

The student cannot proceed with the MFA Sustained Independent Project (SIP) until the proposal has been accepted by the programme team. Significant changes to the proposal must be approved. The proposal is not assessed but has to be ‘passed’ before you may undertake the work.

In the second year of the MFA, students will conduct their proposed research with support from the agreed professional experiences and from regular tutorials and seminars with the programme team. These may include assisting professional designers and artists, undertaking residencies and contributing to professional productions, events or exhibitions.

Assessment is made by way of submitting a portfolio or dissertation which analyses and reflects upon the research and the related professional experiences to articulate key findings. Both dissertation and portfolio can include elements of personal practice.

**How You Learn**

- Tutorial/Seminar
- Independent research practice and writing
- Contact and experience with professionals

<table>
<thead>
<tr>
<th>Assessment Summary</th>
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<tbody>
<tr>
<td>Type of task</td>
<td>Magnitude</td>
<td>Weight within the unit</td>
</tr>
<tr>
<td>(e.g. essay, report, group performance)</td>
<td>(e.g. No of words, time, etc.)</td>
<td>(e.g. 50%)</td>
</tr>
<tr>
<td>Portfolio or Dissertation</td>
<td>20,000 words or equivalent</td>
<td>100%</td>
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</tbody>
</table>

**Assessment Detail**

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

1. **The portfolio** should collect, compile and curate archives of speculative and/or realised events or series of artefacts developed in professional environments. Furthermore, the portfolio will include a contextual essay of a maximum of 8,000 words that is both reflective and critical.

The portfolio should be a developmental artefact that articulates the inquiries that have been undertaken in the units. Thus the portfolio is a new artefact in itself. The curatorial structure of the portfolio should orchestrate navigation through the archives with precision and relevance to the interplay of virtual and physical contexts of practice.
2. The dissertation can refer to a speculative and realized event or series of artefacts or practical case studies. The dissertation has a word count of 20,000 words.

The dissertation is an academic essay with a theoretical and critical aim that is discursively argued but can be supplemented by practice documented and analysed within it. Following protocols of academic writing and argumentation, the dissertation is particularly suitable for those interested in pursuing postgraduate research and studies.

Assessment Notes

- You must achieve a pass in all the above elements of assessment to pass the unit.
- This unit contributes 50% for the MFA degree.

Assessment Criteria

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

For the 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.
SPECFULATIVE MATERIALS

Key Texts
Giannachi, G (2004) Virtual Theatres; an Introduction, Routledge

Supportive Reading
Bleeker, M (2008) Visuality in the Theatre, Palgrave
Craig, E.G (1911) On the Art of the Theatre, Heinemann
The following journals: CTR, NTQ, Performance Research, RiDE, Scenography International, Total Theatre, Dance Theatre

PERFORMING RESEARCH UNIT

Key Texts

PRACTICES: EMBODIED SPACES

Key Texts
Ackerman, Alan (2007) Against Theatre: Creative Destructions on the Modernist Stage, Palgrave.


**Supportive Reading**


**SUSTAINED INDEPENDENT PROJECT UNIT**

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:
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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</table>

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.):
<table>
<thead>
<tr>
<th><strong>PROGRAMME NAME</strong></th>
<th>MA/MFA Scenography</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>TEACHING INSTITUTION</strong></td>
<td>The Royal Central School of Speech and Drama, London</td>
</tr>
<tr>
<td><strong>AWARDING BODY</strong></td>
<td>University of London</td>
</tr>
<tr>
<td><strong>FHEQ</strong></td>
<td>The MA/MFA Scenography is a qualification at Level 7 in the Framework for Higher Education Qualifications in England, Wales and Northern Ireland, carrying 180 (MA) or 240 (MFA) credits at level 7.</td>
</tr>
</tbody>
</table>
| **AWARD(S)** | MA (180 credits)  
MFA (240 credits)  
A PG Dip may be awarded on the basis of 120 credits to a student who has not passed their Sustained Independent Project. |
| **FINAL AWARD NAME** | Master of Arts in Performance Practice as Research; Masters of Fine Art in Performance Practice as Research |
| **MODE OF STUDY** | Full-time only |
| **EUROPEAN CREDIT TRANSFER SCHEME (ECTS)** | The MA is a qualification at the end of the second cycle as defined within the European Higher Education Area, carrying 90 ECTS credits  
The MFA is a qualification at the end of the second cycle as defined within the European Higher Education Area, carrying 120 ECTS credits |
| **ACCREDITATION** | N/A |
| **LANGUAGE OF STUDY** | English |
| **EXTERNAL BENCHMARKS** | Framework for Higher Education Qualifications in England, Wales and Northern Ireland (FHEQ). |

Programme Approval

<table>
<thead>
<tr>
<th>Specification Version</th>
<th>2019/20</th>
</tr>
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<tr>
<td>Last Periodic Review</td>
<td>2014/15</td>
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External Examiner Information

<table>
<thead>
<tr>
<th>Name</th>
<th>Position</th>
<th>Organisation</th>
<th>Tenure (MM/YY)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dr Eve Katsouraki</td>
<td></td>
<td>University of the Arts London</td>
<td>04/2017 – 12/2020</td>
</tr>
</tbody>
</table>

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

www.cssd.ac.uk  
September 2019