

ROYAL CENTRAL
SCHOOL OF SPEECH & DRAMA

UNIVERSITY OF LONDON

**POSTGRADUATE CERTIFICATE IN
APPLIED THEATRE WITH YOUNG PEOPLE**

PROGRAMME SPECIFICATION 2019/20

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The PG Certificate in Applied Theatre with Young People (PGATYPYP) has two pathways: Directing Text (DT); Facilitation (F). It is an award in its own right or it may be used as a 60-credit route onto the MA Applied Theatre. It is an adaptation of the pre-existing PG Cert DT.

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 Postgraduate Certificate in Applied Theatre with Young People (PGATYPYP) 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 and develop applied theatre practice of the future.



The PGATYP is a part-time course currently designed to offer a qualification based on work undertaken in partnership with an external theatre organisation in facilitating/directing theatre and drama with young people. (Young people are usually interpreted as 0-25). Currently, external companies include the National Theatre - the Connections scheme - and the Almeida Theatre - the Workshop Leader scheme. (Other theatre organisations may become partners for one of these pathways on condition the partner is approved by Faculty Board. New pathways would require this document to be adapted.)

The course comprises one pathway, Directing Text (DT), is also open to students applying to the National Theatre Connections scheme. A memorandum of cooperation is drawn up by Central School of Speech and Drama with the National Theatre.

The National Connections programme

Connections is one of the world's largest celebrations of Youth Theatre. Produced by the NT Discovery department, Connections was established in the middle of the 1990s as a response to a demand for new plays by highly respected contemporary writers for young people to perform.

In each cycle of Connections the National Theatre commissions at least 10 new plays. (Playwrights previously featured in the project include Dario Fo, Jackie Kay, Judy Upton, Andy Hamilton, Sarah Daniels, Sharman Macdonald, Bryony Lavery, Ali Clark and Mark Ravenhill). Hundreds of youth theatre and school groups from around the UK, Ireland and increasingly abroad apply to take part. Those selected (currently around 200) are asked to select one text from the portfolio of plays that the National Theatre has provided.

Productions that result from the first phase of the Connections programme transfer to other venues, appearing within a series of regional festivals across the country. Some 12 productions nationally are presented in a final festival of work on the stages of the National Theatre.

As part of the Connections programme you, as a director of young people, select a new play and produce it with a youth company. You may also transfer it to another venue. This work is likely to be tough, challenging and creative. It calls for artistic and strategic decisions geared to the selection of a particular piece for a specific context. You will make choices about rehearsal techniques and staging possibilities. You will oversee the pragmatics of production and you will continuously interact with the members of your company to ensure that they are developing both as young artists and as responsible members of a project for a public performance.

Central's PGATYP clearly entails a significant amount of work as a director/facilitator of theatre for young people. The course asks you to draw on the specific body of work (NT Connections production or Almeida Projects workshop facilitator) in order to demonstrate its creative and pragmatic principles, its achievements and its difficulties. You will account for your decisions, assess their impact and explore a broader context of arts facilitation in order the better to understand your own practice. You will also address broader issues and strategies in applied theatre and drama education, particularly in the accompanying essay.

With an additional 20-credit unit, Critical Contexts (see below), on successful completion of the course you gain a PG Certificate Applied Theatre: Directing Text or PG Certificate Applied Theatre: Facilitation. If you prefer to continue your study at this point, rather than be awarded the PG Cert, you are then automatically enrolled on Central's MA Applied Theatre (Drama in the Community and Drama Education) where your work on the PGATYP would count towards the total requirement for an MA qualification (60 out of 180 credits). The MA in Applied Theatre can be studied as either full or part-time. The 40 credit unit, Working with Young People: Processes and Contexts, is in lieu of the equivalent credit-weighted units on the MA programme (excluding Critical Contexts, a single or double Practices unit, Performing Research and the SIP, all of which are compulsory within the MA Applied Theatre). Students may take only one of the PG AT pathways as part of the MA Applied Theatre and not both.

Operation

You will undertake the NT Connections programme in full. This means that you will:

- enrol onto the NT Connections programme through the applications process organised by the National Theatre and through Central's application process;
- attend the intensive weekend run by the NT;
- produce your chosen play in two venues and an accompanying research portfolio (NT);
- participate in a two day intensive course run by Central, addressing processes and pragmatics concerning your projects with the relevant theatre.
- write a theoretically based essay addressing your own practice, the problematics and problem-solving relating to drama and young people, and placing your own work within a broader field of practice.

This is the work of the 40-credit unit Working with Young people: Processes and Contexts.

You will take one further 20-credit unit (Critical Contexts) that addresses broader contextual issues in applied theatre and drama education. This comprises an intensive held at Central over three days (Friday and two Saturdays) in the autumn followed by an accompanying assignment with personal tutorial support.

2 WHO IS THE PROGRAMME FOR?

Who is the programme for?

The PGATYP is for directors or facilitators of theatre with young people in a range of different contexts such as:

- independent youth theatres;
- schools;
- young people's theatre companies attached to 'mainhouse' theatres.

'Young people' is defined here as 0-25 (where those over 18 are attached to 'youth' or 'young people' theatre companies).

The programme will be supported by an external company e.g. The National Theatre or the Almeida Theatre who will offer enhancement activities such as workshops with professionals.

The programme is designed to be taken by those who wish to develop skills for employment in the arts industry (for example, in teaching, workshop facilitation, youth directing) and scholarship. The programme allows for both vocational specialism (for example in facilitating drama in a community setting) and subject-study specialism. It offers the opportunity for in-depth study of a theatre process of personal interest and is for those who wish to deepen their understanding of issues relating to applied drama. It is a route into pursuing further study through, if successful at passing these units, automatic entry onto the MA Applied Theatre.

3 DISTINCTIVE FEATURES OF THE PROGRAMME AT CENTRAL

- Your study will be vocationally oriented and experienced through fieldwork and practical engagement in working with young people as well as rigorously underpinned theoretically.
- Delivery of the programme involves contribution from different partners (for example, the Discover Department of the National Theatre, the Almeida Theatre, Clean Break and Graeae).
- The programme features the involvement of specialists from professional practice, including, indicatively, scholars, arts education practitioners, teachers (Advanced Skills and otherwise), those involved in creating theatre by, for and with young people.
- You will present your own work through a range of outcomes such as practical demonstration, electronic and visual documentation, essay and portfolio.
- You will have systematic contact with postgraduate student practitioners at Central – emerging and experienced practitioners and artists of the future.
- You will undertake theoretical discussion, enquiry and research into the field – encountering leading researchers in applied theatre and drama education.

- The experience that you gain on the course will be directly relevant to future work in other locations and cultural contexts.

4 EDUCATIONAL AIMS

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

The PGATYP at Central enables you to:

- gain knowledge at the forefront of, or informed by, a broad approach to the academic and professional discipline of working within the context of applied theatre/community-based/drama education/ work;
- take risks, be intellectually rigorous and show originality in your application of knowledge in, for example, practical realisation, models of practice and in sustained written arguments debating the field;
- understand how the boundaries of applied theatre, drama in the community and drama education are advanced through research;
- share learning with students on other courses;
- in collaboration with peers, participants and independently, show originality in tackling and solving problems and deal systematically and creatively with complex directing related issues in unpredictable environments;
- develop practice and scholarship pertinent to aspects of the field.

5 LEARNING OUTCOMES

Learning outcomes (LOs) describe what you should know and be able to do if you make full use of the opportunities for learning which the programme provides. (These LOs are extracted and, where appropriate, marginally adapted from the MA Applied Theatre.) If you successfully complete the PGATYP at Central:

You will obtain knowledge and understanding of:

- (A1) critical debates and discourses in applied theatre, drama education and directing in a variety of contexts;
- (A3) selected social values, practices and policies which help to shape the landscapes of community theatre, theatre for development and drama education.

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

- (B1) demonstrate a systematic understanding and critical awareness of relevant theoretical knowledge and its impact upon practice in applied theatre (directing, facilitation, drama in the community and drama education);
- (B3) reflect on, evaluate, synthesise and present ideas and information autonomously.

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

- (C2) relate to the needs of particular groups in particular circumstances;
- (C3) plan and deliver appropriate workshops, classes or drama sessions and develop your effectiveness as a communicator and facilitator in the field of drama education and/or theatre in community 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 a dialogue with peers and / or external bodies;
- (D3) take creative risks;
- (D4) operate effectively within interpersonal environments, structure and communicate ideas effectively through verbal, written and other articulation.

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 introductions followed by group sessions and/or guided student-led experiential learning. The outcomes of each unit's work are not only a basis for assessment, but also encourage you to engage in critical reflection.

Introduction to each unit may take the form of tutor-led seminars and lectures at the School or with a partner organisation (e.g. The National Theatre; the Almeida Theatre). However, much of the teaching and learning takes place through practical workshops, self-directed research and practice, as well as documentation of projects and case studies.

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

The course is assessed through outcomes submitted at the end of each unit. Written feedback is provided to students on units of assessment.

7 SUPPORT FOR YOUR LEARNING

Induction to the School and the course

- Provision of Student Course Handbook and Central Handbook
- 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)
- A range of research events including access to Central's research centres including Theatre Applied: the Centre for Research in Performance and Social Practice
- Library and computer inductions

- Access to Student Support Services (including dyslexia testing and support)
- Staff member with specific remit to support students with a disability.
- E-mail bulletins from the staff members
- A range of inductions (e.g. for library and computers; for international students)
- Academic and progress supervision tutorials:
 - Each PG Cert student will have one (or more) individual tutorials during the year where required.
 - 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, Skype or telephone ‘tutorials’ are included as part of allocated tutorial time.
 - Students may make use of formative peer assessment for the viewing of draft assignments. 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.



8 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, as agreed by academic staff at Central School of Speech and Drama ;
- appropriate written reference;

- evidence of a specific commitment to the course with an understanding of relevant issues and practices;
- evidence of appropriate level of skills/competencies;
- evidence of the ability to work in collaboration with colleagues and, where relevant, with external parties;
- evidence of a capacity to work at masters' level e.g. engage with complex matters in the field; demonstrate originality in the application of knowledge.

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.

Registration on to the course is subject to a satisfactory Criminal Records Bureau check. A student who is barred from registered activity with children or vulnerable adults will not be permitted to register for the course.

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

There is no APEL (admission with prior experiential learning or academic credit), substituting either unit on the PGATYP.

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.

9 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 course committees, surveys and informal discussion (students on the PG AT feed into the MA Applied Theatre course committee);
- annual monitoring of the course, through consideration of statistics, feedback, graduate destinations;
- review of the curriculum and organisation of the course every five years;
- the involvement of teaching staff in practice, research and staff development.
- excellent completion statistics, with many students continuing to achieve distinction in the MA Applied Theatre;
- the quality and reputation of the professional contributors, who regularly contribute to the course from the following companies: The National Theatre, the Almeida Theatre, Graeae, Clean Break, Oval House and Cardboard Citizens.
- graduates of the course hold positions in a wide variety of teaching and youth theatre contexts and organisations including The National Theatre, Richmond Theatre, St Mary's University

College, Theatre Ensemble Hong Kong, Rewrite, Steps, and in many primary and secondary Schools as well as FE colleges.

10 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 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.

11 MAPPING THE LEARNING OUTCOMES

Learning Outcomes	A1	A3	B1	B3	C2	C3	D1	D3	D4
Working with Young People: Processes and Contexts		X		X	X	X	X	X	X
Critical Contexts	X		X	X					

12 SCHEDULE OF ACTIVITIES

MA Applied Theatre schedule included for comparison only to demonstrate common activities. (This is the schedule for full-time MA AT students and not part-timers.)

Date	PGATYP: DT (National)	MA AT
September	Enrol	
October	At Central: Friday and Saturday Intensive <i>Critical Contexts</i> unit	Enrol Pedagogies unit weekly Friday and Saturday Intensive <i>Critical Contexts</i> unit
November	Pre-course marketing and introductory sessions at National intensive weekend. Start portfolio collection.	
January	Submit Critical Contexts Assessment	Submit Critical Contexts and Pedagogies Assessments Performing Research unit Theatre and Social Exclusion unit
February	At Central: Two day Intensive: <i>Working with Young People: Processes and Contexts</i> unit	
March – July	Theatre productions, regional festival, NT Connections festival (by invitation)	Complete and submit assessments for Performing Research and Theatre and Social Exclusion units Practices unit and/or Options. Start SIP (Dissertation)
August	Submit work for assessment (<i>Working with Young People</i> unit)	Dissertation
September	Provisionally progress to MA Applied Theatre (Drama in the Community & Drama Education) where appropriate*	Submit Dissertation

* Students provisionally progress on to the MA pending the ratification of their results at the next available Examination Board (usually held in March). Students who have provisionally progressed may subsequently need to be reassessed on components of the PG Cert to satisfy progression onto the MA.

There are certain limitations to the scheduling for PGATYP students who progress onto the MA AT. These will be explained at the time. .

UNITS

13.1 WORKING WITH YOUNG PEOPLE: PROCESSES AND CONTEXTS					
Level	7	Credits	40	ECTS	20
Notional Student Study Hours	400 hours (20-40 taught hours; 380 student managed)				
Unit Leader	Course Tutor				
Programme(s) for which the unit is mainly intended	PG Cert Applied Theatre with Young People			Core	
Prerequisite Learning	None				

Aims

- gain knowledge at the forefront of, or informed by, a broad approach to the academic and professional discipline of working within the context of applied theatre/community-based/drama education/ work;
- take risks, be intellectually rigorous and show originality in your application of knowledge in, for example, practical realisation, models of practice and in sustained written arguments debating the field;
- share learning with students on other courses;
- in collaboration with peers, participants and independently, show originality in tackling and solving problems and deal systematically and creatively with complex directing related issues in unpredictable environments.

Learning Outcomes

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

- (A3) demonstrate knowledge and understanding of selected social values, practices and policies which help to shape the landscapes of community theatre (with specific reference to youth-based theatre) and/or drama education.
- (B3, D1) reflect on, evaluate, synthesise and present ideas and information autonomously including how to negotiate the challenges of working in complex and unpredictable situations
- (C2, C3, D4) operate effectively within interpersonal environments, relating to the needs of particular groups in particular circumstances, planning and deliver sessions and developing your effectiveness as a communicator and facilitator in the field of drama education and/or theatre in community contexts.
- (D3) take creative risks.

Transferable Skills Developed

Analytical and reflective thinking and writing; communication of creative ideas

Indicative Unit Content

This unit engages with the role of the director of new writing with young people. You will explore the role of the director as auteur/facilitator, the director's relationship with the authored text and address particular contexts for production work with young people. It is run in conjunction with the National Theatre and its National Connections scheme.

In the first phase of the NT Connections scheme you will select a new text for production and stage the text with a specified group of young people in a specified venue. In the second phase of the scheme, some productions are transferred to a professional venue and/or a festival setting.

The selected portfolio assembled for part of the assessment of this unit asks you to account for your own practice with reference to processes of production and the needs and interests of the respective individuals and groups involved (e.g. writers, young people, host institutions, professional partners, and audiences). Your portfolio forms an appendix for your essay (see below) and is a carefully chosen, annotated selection of writings, research, project details and analyses of processes that acts as a critical support and commentary document concerning your production and its transfer. Your essay will refer closely to this appendix/portfolio and it is likely that your portfolio will be arranged to reflect the structure of your essay therefore.

Further details of the NT Connections scheme, how you select from approximately ten new plays, the intensive weekend, the production processes and so on are available from the National Theatre's website for NT Connections.

Partway through the process you take part in a two day residency at Central in London (February). This element addresses workshop processes, strategies for engaging both with texts and with young people and with the issues and pragmatics involved in working in the student's particular context. In addition, this element helps to prepare you to analyse and reflect critically upon your own practice within the overlapping fields of theatre/drama for young people, youth theatre, drama pedagogy and facilitation or directing and prepare for the essay.

An essay assessment for this unit draws upon the work undertaken in the unit, assessing its defining principles, specific challenges and appropriate strategies. You will address relevant issues such as identifying processes and strategies, accounting for different sorts of self-direction or assessing originality in tackling and solving problems. It will be theoretically based and will refer into the portfolio (and workshop scheme/resource pack in Facilitation).

How You Learn

Students will learn through taking responsibility for a fully realised production on their 'home' territory (DT) or a series of workshops on placement engaging with the material offered in lectures and seminars led by tutors, material obtained through appropriate research and bibliographic work and considering the challenges and opportunities of your practice.

Assessment Summary		
Type of task <i>(e.g. essay, report, group performance)</i>	Magnitude <i>(e.g. No of words, time, etc.)</i>	Weight within the unit <i>(e.g. 50%)</i>
A critical essay	4,000	100%
DT: A video/DVD which shows, uncut, the production which you have directed for the NT Connections programme. A portfolio.	DT: Digital Recording/Video/DVD - the length of the production. Portfolio - very approximately 30 pages.	Pass/fail

Assessment Detail

1. A 4,000-word critical essay reflecting on your practice in relation to the project. You will need to demonstrate in your essay and attachments (the portfolio and, for Facilitation, the workshop scheme and resource pack) that you have met the learning outcomes of the unit (see above). You will receive advice about structure of this assignment.

In your essay, you should refer to entries in your attachments where appropriate. These will include a portfolio detailing your research through the project, showing how it has been utilised in the production or facilitation process as well as, for Facilitation, the workshop scheme and resource pack. These attachments are marked on a pass/fail basis (see below) of themselves but the way they are utilised in the content of the essay is important for the mark awarded to the essay.

2. The digital recording/video/DVD is presented as a form of evidence which underpins part of your submission in the essay (see above). It is your responsibility to ensure that the video recording is of an appropriate standard. This is viewed as a form of evidence relating to the completion of the practical element of the unit. It is not given a mark. Assessment of the archive video is made on a straightforward Pass/Fail basis.

PASS Your archive video will

- evidence a theatre production, directed by you, that is staged in accordance with the NT Connections (or alternative) scheme (DT)

FAIL Your archive video will fail to evidence

- a theatre production, directed by you, that is staged in accordance with the NT Connections (or alternative) scheme *or*
- 15-30 minutes of workshops, facilitated by you, run in accordance with the Almeida Projects' Trainee Workshop Leader programme (or equivalent) (FACILITATION).

Non-submission of the archive video will be recorded as a Fail.

3. The portfolios and, for Facilitation, the workshop scheme and resource pack, will also be assessed on a pass/fail basis. To pass, they must reach the 50% assessment descriptor (see end of this document) within the relevant assessment criteria below.

Assessment Criteria

Work is assessed on evidence of:

- 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;
- successful collaborative processes;

tackling and solving problems and dealing with complex situations in professionally-related environments.

Key texts

Deeney, J.F. (2007) 'National Causes/Moral Clauses: the National Theatre, Young People and Citizenship', *Research in Drama Education*, Vol. 12, No. 3: 331-344

Chambers, E. and Northedge, A. (2008) *The Arts Good Student Guide*, Milton Keynes, Open University Press

Harvie, J & Lavender, A (2010) *Making Contemporary Theatre* Manchester, Manchester University Press

Jackson, T. (2007) *Theatre, Education and the Making of Meanings: Art or Instrument?* Manchester, Manchester University Press.

Supportive Reading

Auslander, P. (1997) *From Acting to Performance: essays in modernism and postmodernism*, London, Routledge.

Barba, E (2009) *On Directing and Dramaturgy* London, Routledge.

Bogart, A. (2001) *A Director Prepares*, London, Routledge.

Cody, G. and Schneider, R. (2001) *Re-Direction*, London, Routledge.

Cole, S. (1992) *Directors in Rehearsal: A Hidden World*, London, Routledge.

Gallagher, K and Booth, D (2003) *How Theatre Educates*, University of Toronto Press.

Greig, N. (2008) *Young people, New Theatre. A Practical Guide to an Intercultural Process*, London, Routledge.

Hauser, F & Reich, R (2010) *Notes on Directing* London A & C Black Ltd, Methuen.

Jackson, T (1999) *Learning Through Theatre – New Perspectives on Theatre in Education* Manchester University Press

Kershaw, B. (1992) *The Politics of Performance: Radical Theatre as Cultural Intervention*, London, Routledge.

Martin, J. (2003) *Intercultural Performance Handbook*, London Routledge,.

Mitter, S. and Shevtsova, M.(2005) *Fifty Key Theatre Directors*, London, Routledge.

Nelson, R. & Jones, D. (1995) *Making Plays: The Writer-Director Relationship in the Theatre Today*, London, Faber.

National Advisory Committee on Creative and Cultural Education (1999) *All Our Futures: Creativity, Culture & Education*, Suffolk: DfEE.

Travis, D *Being A Director* (2010) London, Routledge.

Additional Resources

You are advised to look at the bibliographies for the 'other' pathway also. Useful additional sources are **journals** such as *RIDE: the Journal of Applied Theatre and Performance* and *Drama Research, NTQ, CTR, Journal of Arts and Communities, The Applied Theatre Researcher*. Central's library gives you virtual access to many relevant journals so you can access them and download articles from your home computer by being a student at Central. Journals often have some of the most cutting edge critical work.

The following websites may help you also although this is tokenistic as there are a plethora of websites that might be useful to you.

www.artsed.net	<i>The Arts Education Network</i>
www.nationaldrama.co.uk	<i>National Drama</i>

In addition to the critical and academic texts in this bibliography, both pathways may wish to refer to practical texts on directing or facilitation such as:

Bloom, M. (2001) *Thinking Like a Director: A Practical Handbook*, London, Faber & Faber.

DT:

Students should consider any of the Connections collections of plays published as a result of the NT Connections. There are several collections from this one onwards:

Faber and Faber in association with the Royal National Theatre (1997) *New Connections: New Plays for young people*, London, Faber and Faber.

Additional essential reading will be informed by the particular text selected by the Youth Director. For example, if a Dario Fo text were to be selected, the Youth Director is likely to look at texts on commedia dell'arte.

13.2 CRITICAL CONTEXTS					
Level	7	Credits	20	ECTS	10
Notional Student Study Hours	200 hours (20 - 40 taught hours; 160-180 student managed)				
Unit Leader	Course Tutors				
Programme(s) for which the unit is mainly intended	PG Cert Applied Theatre with Young People			Core	
	All MA courses, depending on selection within validated course document.				
Prerequisite Learning	None				

Aims

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

Learning Outcomes

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

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

Transferable Skills Developed

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

Indicative Unit Content

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

Content is likely to include the following areas of study:

Contemporary Applied Theatre theory
 Difference and representation
 Intervention
 Identity and Gender
 Postmodernism and globalisation

Debates and discussions around core aspects of this unit are enriched by the presence of students/practitioners with a range of interests and experiences of working in Applied Theatre contexts.

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.

Assessment Summary		
Type of task (e.g. essay, report, group performance)	Magnitude (e.g. No of words, time, etc.)	Weight within the unit (e.g. 50%)
A critical essay placing your work in contemporary contexts or equivalent such as a visually-led 'essay' on PowerPoint agreed with your tutor.	3,000 words	100%
Assessment Criteria		
<ul style="list-style-type: none"> • 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; <p>(Other assessment criteria from the M Framework may be referred to in your feedback.)</p>		

Indicative texts:

Jackson, A. (2007) *Theatre, Education and The Making of Meanings: Art or instrument*, Manchester, Manchester University Press

Nicholson, N. (2005) *Applied Drama: The Gift of Theatre* London, Palgrave MacMillan

Nicholson, H. (2011) *Theatre, Education and Performance*. London, Palgrave MacMillan

Prentki, T and Preston, S, (2009) *Applied Theatre Reader*, London, Routledge.

Thompson, J. (2005) *Applied Theatre Bewilderment and Beyond*. London, Jessica Lang.

Thompson, J. (2011) *Performance Affects: Applied theatre and the end of effect*. London, Palgrave MacMillan

Baumann, Z. (2005) *Liquid Life*, Cambridge, Polity.

Bourdieu, P. and Passeron, J.C. (1977) *Reproduction in Society, Education and Culture*, Sage.

Friere, P. (1996) *Pedagogy of the Oppressed*, London, Penguin.

- Gallagher, K. and Booth, D. (eds) (2003) *How Theatre Educates: Convergences and Counterpoints*, Toronto, University of Toronto Press.
- Giroux, H.(1992) *Border Crossings - cultural workers and the politics of education*, London, Routledge.
- Grady, S. (2000) *Drama and diversity – a pluralist perspective for educational drama* London, Heinemann.
- Hornbrook, D. (ed.) (1998) *On The Subject of Drama* London, Routledge.
- Jackson, T.(1999) *Learning Through Theatre – New Perspectives on Theatre in Education*, London, Routledge.
- Kershaw, B. (1999) *The Radical in Performance: between Brecht and Baudrillard* London, Routledge.
- McClaren, P. and Leonard, P. (1993)*Freire: A Critical Encounter*, London, Routledge.
- McGinn, M. (1997) *Philosophy Guidebook to Wittgenstein and the Philosophical Investigations*, London, Routledge.
- Prentki, T. and Selman, J.(2000) *Popular Theatre in Political Culture: Britain and Canada in Focus* Bristol, Intellect Books.
- Rebellato, D. (2009) *Theatre and Globalization*, Basingstoke, Palgrave Macmillan (in press)
- Storey, J. (1993) *An Introductory Guide to Cultural Theory and Popular Culture*, Harvester Wheatsheaf, Hertfordshire.
- Taylor, P. (2003) *Applied Theatre: Creating Transformative Encounters in the Community*, Portsmouth, Heinemann.
- Wheale, N. (ed.) (1995) *Postmodern Arts: An Introductory Reader*, London, Routledge.

Indicative journal research:

Contemporary Theatre Review [electronic journal]

RiDE: the Journal of Applied Theatre and Performance [electronic journal]

New Theatre Quarterly [electronic journal]

COURSE NAME	PG Certificate Applied Theatre with Young People (Directing Text or Facilitation)
TEACHING INSTITUTION	The Royal Central School of Speech and Drama, London
AWARDING BODY	University of London
FHEQ	The PG Certificate Applied Theatre with Young People is a qualification at Level 7 in the Framework for Higher Education Qualifications in England, Wales and Northern Ireland, carrying 60 credits at level 7.
AWARD(S)	Postgraduate Certificate (60 credits)
FINAL AWARD NAME	Postgraduate Certificate in Applied Theatre with Young People
MODE OF STUDY	Full-time and part-time
EUROPEAN CREDIT TRANSFER SCHEME (ECTS)	The PG Certificate is a qualification at the end of the second cycle as defined within the European Higher Education Area, carrying 30 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

Specification Version	2019/20
Last Periodic Review	2014/15

External Examiner Information

Name	Position	Organisation	Tenure (MM/YY)
Dr Emma Brodzinski	Senior Lecturer	Royal Holloway University of London	12/17-12/21

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