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As part of the Postgraduate Department at 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 Advanced Theatre Practice, supported by this school-wide framework for research and experimentation, you will be one of a carefully selected group of theatre-makers – aiming to imagine the theatre of the future.

At the start of these programmes, you will normally already possess a set of theatre-making skills – which you are interested in changing, challenging, and extending through collaboration with others. These existing skills may draw on those customarily associated with theatre – such as performance and puppetry; writing, directing, and dramaturgy; and all of the expressions of design (lighting, sound, scenography) including visual media for performance. Or you may possess knowledge and experience in a discipline whose roots lie in another academic discipline – such as science and mathematics; film and animation; anthropology, choreography, and composition - which you are interested in bringing to an experimental theatre-making environment. But while your practical and research interests may arise from a particular discipline, your engagement with these programmes will be as a participant in an innovative laboratory for practical experiment - with a focus on working flexibly and constructively with others to create and invent new models of collaboration and practice.

The dynamic of the MA/MFA is based on the notion that through the offers made by your fellow makers and researchers you will challenge, liberate and sharpen your potential for action – both in terms of your own practice and in the work you will jointly create. This work will transform and
develop during the year, through a process of reflection and rigorous critical attention, leading to a carefully planned and documented public performance or manifestation of your work, for MA students this will take place during the final summer term. In the first year of the MFA, you will join the MA students for Terms One to three of their course, in which you will be given the greatest possible opportunity to develop and experiment within a group of fellow practitioners, in an atmosphere encouraging choice, personal advancement and imaginative possibility. Or, as an MFA student, your course extends into a second year, enabling the development of further projects and professional connections beyond Central.

To build a platform for this creative development you will first have the opportunity of working with a range of experienced practitioners, undertaking a thorough analysis of their work during the first term. Working alongside these practitioners, you will have the opportunity both to immerse yourself practically in their creative approach, and to understand these practitioners in a wider context of critical understanding – through academic lectures and exchanges. You will also work closely alongside the members of the course team – activating languages of interdisciplinary theatre within one of three broad investigative clusters – but constantly joining with the whole laboratory to review and summarise your progress.

As part of this process, you will receive personal academic tuition to build the skills necessary to structure and articulate your arguments in written essays. As part of the postgraduate community at Central, you will learn more about research, and become better able to frame and initiate your own research projects, applying these to your emerging practice. New collaborations will form on the course trying and testing practice at an exploratory level. These explorations will be mentored and evaluated through dialogue with course team practitioners and researchers as well as a diverse host of visiting artists and academics.

As a participant, you will also begin a process of identifying and articulating your public position within contemporary cultural, political and social agendas shaping new work. Progressively, through
evaluating and critically reflecting on these dynamic relationships, you will become an active agent in defining and promoting your process and practice. The new work you make will have a number of possible public platforms, both internally and externally, preparing you to connect with potential audiences in new and considered configurations.

These programmes are designed so that their participants will actively define and construct their own approach, seeking new ways of working and new contexts for their work. This reflects the notion of these courses as a gathering of diverse reflective makers who can instigate and promote change with active participation and interaction which is at the centre of all experience and exchange.

2 WHO IS THE PROGRAMME FOR?

The programme is for those who want to propose and explore new models for company-based processes in contemporary theatre and performance making. It is designed for:

- individuals already possessing significant knowledge and experience in an existing theatre or performance practice wishing to work with others to make contemporary theatre;
- individuals with knowledge and experience in other academic or practical fields - who want to work collaboratively in a performance context;
- individuals who wish to explore new ways of understanding and interacting with other disciplines, with a view to extending their own creativity and ability to undertake interdisciplinary research in the future;
- graduates in performance, drama and other related studies - able to demonstrate a sustained commitment to make new work;
- individuals wanting to redefine theatre and performance;
- emergent artists and performers preparing for instigating change.

As a participant in the MA/MFA, bringing a particular knowledge-base or set of theatre-making skills, you will be given the opportunity to gradually integrate your own approach or discipline within the wider context of these programmes. Supportive of this process, you will at first have the opportunity to choose between one of three broad clusters, or approaches to interdisciplinary practice, allowing you to create a platform for development with colleagues whose methods and approaches may already be broadly familiar to you.

As a participant with experience in lighting design, for example, you may at first choose to work with the Scenography cluster - exploring the dramaturgy of space, light and sound. Within this cluster, you will be given the opportunity to collaborate with other like-minded individuals with whom you may already share a significant overlap in your skills and problem-solving approaches – and with whom you will also be given the opportunity to familiarise yourself with some of the technical facilities within the School. Similarly, a practitioner with experience as a performer may choose to work with the Performer Practices cluster, establishing a rapport in the rehearsal room, developing physical and vocal skills, as well as building levels of fitness and confidence in each other as collaborative performers. As an individual with a more theoretical or academic background, on the other hand, for example in anthropology or science, you may choose the Performance Composition cluster, forming links with others principally concerned with the ways in which the work may be imagined, developed, notated and recorded.

Regular lectures and seminars explore the Cultural Landscapes of different forms of contemporary theatre. These will introduce you to some of the critical languages and academic discourses of current
performance practice and to genres of audience and artist engagement. You will also encounter different types of theatre venues and consider some ways of generating audiences and funding for work that you will create later on in the course.

Building on these initial collaborations with others sharing broadly similar approaches or experience, you will gradually learn to collaborate across a broader spectrum of theatre-making disciplines, forming research groups designed to pursue a particular subject for enquiry, and production companies formed to express a shared vision or approach to making theatre. At each stage, the development of your own skills-base will mainly be determined by the exigencies of the situation in which you have placed yourself, the questions and provocations of your colleagues in turn driving your own practice forward. This crucial relationship of theoretical challenge and practical development will characterise much of your activity on this course, in which rather than developing skills for their own sake, a greater priority will be placed on your developing the skills that are needed for the project you are undertaking - leading to the invention of new skills and practices, and the transference of existing skills from one practice to another. On occasion, this dynamic relation between disciplines may occur through the sharing of diverse frameworks of understanding which you already possess. Thus a mathematician may provide the crucial insight required to develop the movement of a performer, leading the work in an entirely new direction; while a writer could be inspired in their contribution by the knowledge of formal patterns and arrangements suggested by a scientist or composer.

As an MFA student, you will share these opportunities with the MA students during your first year. You will then have the opportunity to move outside the School during your second-year, focusing your theatre-making skills more clearly, as well as extending your range of possible collaborators.

During this MFA second phase – year two - you will work independently with one-on-one tutorials and support from Central staff. Building on the first year teaching, where possible it is expected that you will maintain contact with the new MA year group, attending relevant workshops and seminars with them, and continuing to take advantage of the extra-curriculum activities at Central.

The MFA second year widens the opportunities to practice knowledge within the professional world outside the School, where the course already has many contacts and alumni in place, working towards your MFA Sustained Independent Project (MFA SIP). This is likely to include engagement with at least two practical projects or professional attachments outside the School – chosen from a range of possibilities – and conclude with a Critical and Evaluative Commentary, laying foundations for your own professional practice.

3  DISTINCTIVE FEATURES OF THE PROGRAMME AT CENTRAL

- As a 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 status as a world-leading institution – enabling you to attend seminar discussions, lectures, conferences and round-table discussions involving leading practitioners and academics.
- You will examine a range of approaches to creativity in relevant models and approaches to theatre and performance making.
You will have the opportunity for development of your practice within the context of a stimulating and supportive laboratory atmosphere.

You will encounter a range of visiting industry professionals at the forefront of their profession - making new and exploratory work with them – in a practical laboratory investigation of their approach.

You will explore relevant issues in relation to the creation of a contemporary theatre or performance company.

You will undertake theoretical discussion, enquiry and research into your specialist discipline – encountering leading researchers in your field.

You will undertake a range of projects that provide an opportunity to engage with other practitioners in a number of production processes. You will therefore develop your practice in an intensive laboratory-style environment.

Elements of the course are designed to help you prepare for professional practice 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.

As an MFA student, you will be able to extend the links and industry connections you have made into a second year of study and professional activity.

4 EDUCATIONAL AIMS

These programmes give you the opportunity to:

- examine critically, develop and renew your own practice in the company of other theatre-makers and performance specialists;
- develop a clearer and more articulated vision of the work you would like to make with others – choosing from a wide variety of theatre and performance contexts – informed by knowledge at the forefront of your academic and professional discipline;
- develop your thinking and analytical skills, so that you are able to be more articulate about your vision for practice, understanding its place within the broader field of theatre and performance making – and recognise how the boundaries of your specialism are advanced through research;
- be part of the formation of a new company or partnership, showing originality in tackling and solving problems, dealing systematically and creatively with performance-related issues, and arriving at a considered encounter with an audience;
- contribute to and co-architect your course and its output - sharing learning with students on other programmes – understanding the relation between the manner in which the work is made and the work which is achieved;
- become part of a growing international group of theatre and performance makers, conscious of your ability to make new links and vitalise networks worldwide

In addition to the above, the MFA programme will:

- extend your experience and outputs through a prolonged engagement with a relevant professional practice.
If you successfully complete the MA/MFA Advanced Theatre Practice courses at Central:

You will obtain knowledge and understanding of:
- (A1) current critical debates, concepts and discourses in advanced theatre practice;
- (A2) relevant theories and research methodologies including those most appropriate for contemporary practices and the creation of new work;
- (A3) contexts, platforms and partners with whom new theatre and performance work may be developed and produced.

You will develop the thinking skills that will enable you to:
- (B1) demonstrate your systematic understanding and critical awareness of relevant theoretical knowledge and its impact upon advanced theatre practice;
- (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) observe and analyse a range of contemporary theatre and performance and evaluate practice.

You will develop the practical skills that will enable you to:
- (C1) use and evaluate relevant practices to build and compose new work, experimenting with original approaches and ideas;
- (C2) practice specialist skills in the process of theatre making and/or the techniques of performance practice;
- (C3) develop and apply documentation to disseminate your practice.

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) engage with relevant industries and develop as a collaborator, working skilfully and professionally with others and contributing to effective project management;
- (D3) take creative risks, e.g. originate new work, moving from intention to realisation through agreed stages.

In addition to the above, as an MFA students will also:
- (B4) critically reflect on your professional contacts and engagements in an extended form;
- (C4) assimilate from industry contexts substantial experience of the creation of new work.
Practical skills are developed mainly through tutor and practitioner-led workshop experience – and through working with colleagues towards the achievement of designated tasks. Thinking skills are developed through reflection on your own practice and that of others in relation to literature of the field – as well as lectures and workshops designed to give you an understanding of research, and its possible application within your field.

A feature of these programmes are their emphasis on your working alongside tutors and practitioners – in an exploratory and supportive laboratory atmosphere designed to enable you to discover your potential within company situations. The courses 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.

The programmes seek to be innovatory in learning, teaching and assessment methods – for example, through requiring the keeping of a journal, throughout the course. This will take the form primarily of a documentary record of your work and experience, and may include technical, personal and anecdotal registers. You will be encouraged to make full use of the journal as you analyse and reflect upon your work. The journal also helps to inform the course team of the nature of your working process and the extent of your consideration, investigation and analysis of processes, library research, experimental work and development of original ideas.

The programmes will continually assess and review their learning, teaching and assessment methods with you – maintaining a responsive approach and flexibility to your needs. Each unit within these degrees have 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 you the opportunity to demonstrate that you have achieved the learning outcomes of the degree. Assessment criteria show what you 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 you have reached and therefore the level to which you have achieved the learning outcomes (and the mark awarded to the unit therefore).

Options
This MA/MFA offers student choice for a unit. The list of option units available will be published annually. Students requiring advice on the choice of option should consult with their Course Leader. The Unit Outlines of option units will be published in the 'MA/MFA Options' booklet.

The programme also offers two options specific only to Advanced Theatre Practice, Directing Text in Contemporary Theatre and Performing Text in Contemporary Theatre.

Placements
Placement learning is not an integral part of these programmes, although professional attachments are considered as part of an agreed approach to achieving the learning objectives of MFA students during their second year.
**MA Course Diagram**

**INDICATIVE TIMETABLE**

### MA Course Diagram

**Term 1**
- **Unit 1**: Interdisciplinary Practice 20
- **Unit 2**: Practitioner study – Advanced Theatre Practice 20
- **Unit 3**: Performing Research 20
- **Unit 4**: Cultural landscapes 20

**Term 2**
- **Unit 5**: Practices 20

**Term 3**
- **Unit 6**: Option 20
- **Unit 7**: Sustained Independent Project 60

**Term 4**
- **Unit 8**: Option 20

### MFA Year One

**Term 1**
- **Unit 1**: Interdisciplinary Practice 20
- **Unit 2**: Practitioner study – Advanced Theatre Practice 20
- **Unit 3**: Performing Research 20
- **Unit 4**: Cultural landscapes 20

**Term 2**
- **Unit 5**: Practices 20

**Term 3**
- **Unit 6**: Option 20

### MFA Year Two

**Term 1**
- **Unit 3**: Sustained Independent Project 120
• Induction to the School and the course.
• Provision of Student Handbook.
• Provision of Brightspace, a virtual learning environment (VLE), with a dedicated area for each course.
• 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 the Student Centre (including dyslexia testing and support).
• Staff member with specific remit to support students with a disability.
• E-mail bulletins from Central and the SU.
• Excellent specialist learning facilities e.g. video editing suites, practical spaces, access to costume hire and props store.
• A range of inductions (e.g. for library and computers; for international students).
• Two day intensive to support the Performing Research Unit and approx. 20 hours of seminars/tutorials in support of Performing Research and Sustained Independent Project for MA students. MFA students receive a further 20 hours of seminar and tutorial support in preparation and during their extended Sustained Independent Project during their second MFA year.

**Academic and progress supervision tutorials:**

• Each Masters student will have two (or more) individual tutorials from the Spring Term onwards in addition to those allocated for the core, 60-credit Sustained Independent Project (SIP).
• Each MFA student will receive an additional three individual tutorials during their MFA – second year – phase.
• 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.
• 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 practical work.
• 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.
9 ADMISSIONS CRITERIA

Applicants for these courses will normally be able to demonstrate:

- significant knowledge and experience in an existing theatre or performance practice or other academic discipline applicable in a performance context.

In addition, applicants for all postgraduate programmes at Central will normally be able to demonstrate the following:

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

Additionally, for the MFA:

- the ability to negotiate and work closely with an organisation for the second year attachment/s and the ability to work independently for sustained periods of professional engagement.
particularly for returning ‘top up’ students, an appropriate plan for the second year of the degree.

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.

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

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

The quality of these courses is demonstrated through:

- Excellent completion statistics.
- Good record of progression to PhD study – including undertaking research degrees at Central, Goldsmiths, Oxford, Royal Holloway, Roehampton.
- Graduates holding teaching posts in a wide variety Universities and Academies – including Leeds Metropolitan, Brunel University, University of Wales, Hong Kong Academy for Performing Arts, Arts Education School and The Theatre School Amsterdam.
- Individual awards to graduates of the MA course include winners of the James Menzies-Kitchen Award (three times), Linbury Prize for Stage Design, Rolex Mentor and Protégé Arts Initiative, 'Best Director' and 'Best Production' award in the Irish Times Theatre Awards, and Olivier Award Nominations.
- Progress and selection of work produced for festivals, including Manchester International Student Theatre Festival, Battersea Arts Theatre Graduates Festival, Project Istropolitana (Bratislava), Zlomvaz (Prague), Marathon (Jerusalem), and Bialystok Festival (Jerusalem).
- The quality and reputation of the professional contributors, who regularly mentor and contribute to the work of the students from the following companies: Improbable Theatre, Paines Plough, Action Hero, Crew, Rotozaza, Ontroerend Goed and Shunt Collective.
- Through graduates maintaining contact and dialogue with the course, recently including members of the following companies: Analogue, NIE, 1927, Shunt Collective, Grid Iron, Blind Summit, Complicite, Frantic Assembly and Dante or Die.
- Through the high level of achievement of its graduates, currently employed at many of the major theatres – including The Royal National Theatre, The Royal Shakespeare Company, and The Royal Court Theatre. Graduates of the course are Artistic Directors of theatres and festivals - including the Battersea Arts Centre, Camden People's Theatre, Actors Touring Company, Traverse Theatre, Gate Theatre (Dublin) and Chuncheon International Mime Festival.

The methods by which quality and standards are maintained include:

- assessment moderated by external examiners
- feedback from and consultation with students through course committees, surveys and informal discussion;
- annual monitoring of the course, through consideration of statistics, feedback, graduate destinations;
- review of the curriculum and organisation of the course every five years;
• the involvement of teaching staff in practice, research and staff development.

**ASSESSMENT CRITERIA AND 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 demonstrate 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.

### 12 MAPPING THE LEARNING OUTCOMES

<table>
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<th>Interdisciplinary Practice</th>
<th>Practitioner Study</th>
<th>Performing Research</th>
<th>Cultural Landscapes</th>
<th>Practices: Advanced Theatre</th>
<th>Option</th>
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## SCHEDULE OF ACTIVITIES

### TERM 1 (MA/MFA)

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<tr>
<th>Unit</th>
<th>Week 1*</th>
<th>Week 2</th>
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<tbody>
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<td>Interdisciplinary Practice</td>
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<td>First iteration</td>
<td>First iteration</td>
<td>Workshops and Consideration</td>
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<td>Reflection and Documentation Debriefs and Tutorials</td>
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<td>Briefing and Introduction</td>
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## TERM 3 (MA)

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## TERM 3 (MFA)
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<td>Convening and discussion of Projects</td>
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<td>Convening and discussion of Projects</td>
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UNITS
14.1 INTERDISCIPLINARY PRACTICE

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<th>Level</th>
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<th>20</th>
<th>ECTS</th>
<th>10</th>
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<tbody>
<tr>
<td>Notional Student Study Hours</td>
<td>200 hours (90 taught or supervised, 110 student managed activity)</td>
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<tr>
<td>Unit Leader</td>
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<td>Course tutors</td>
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<tr>
<td>Programme(s) for which the unit is mainly intended</td>
<td>MA/MFA Advanced Theatre Practice</td>
<td>Core</td>
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Prerequisite Learning

This unit should be taken in conjunction with Unit 2.

A consolidated practice/knowledge of a discipline(s) (acquired previously to this course) that can be bought to bear on the making of new performance work.

Aims

This unit introduces the disciplines of composition, performing and scenography through the interdisciplinary contexts of theatre making and performance. Interdisciplinarity is explored through practice, drawing on collaborative and embodied techniques. Embracing the concept of per-form - which means through-form - each cluster of specialisms involves performance as a means of learning through doing.

This unit will:

- facilitate your understanding of new synergies across disciplines, promoting the evolution of new approaches to the making and structuring of material
- Introduce you to diverse models and techniques for interdisciplinary improvisation within various contexts.

Learning Outcomes

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

- (A2) Demonstrate knowledge and understanding of relevant theories and research methodologies including those most appropriate for contemporary practices and the creation of new work;
- (C2) practice specialist skills in the process of theatre making and/or the techniques of performance practice;
- (C3) develop and apply documentation to disseminate your practice.

Transferable Skills Developed

Abilities to work collaboratively and independently, to respond creatively and succinctly to a brief, to manage multiple priorities.
Indicative Unit Content

Through a series of lectures, practical workshops and seminars this unit will initially draw on your prior practice, skill and understanding, allowing you to develop fresh approaches to interdisciplinary improvisation in creating and structuring performance material. You will choose a cluster through the unit that reflects your prior experience and your current practical/ research interests. Indicatively these clusters include:

- **Scenography**: exploring the dramaturgy of space, light, sound, the body and new technologies.
- **Performer Practices**: skills and techniques of performing, for instance corporeality and object theatre.
- **Performance Composition**: strategies and techniques of generating theatre and performance.

Related lectures unite all clusters, weaving the historiographical with the analysis of live performance. These lectures will provide an opportunity to examine a range of theoretical and practical devices and procedures appropriate to an awareness and analysis of practical strategies for the making of new performance material.

How You Learn

- You will acquire knowledge through experiential learning in a range of practical workshops.
- Weekly lectures and seminars.
- Independent research outside of the studio.
- You will develop your understanding and analysis through reading selected key texts and articles and discussing them in staff led presentations.
- Regular presentations of work with discussion and evaluation by tutors and peers.

<table>
<thead>
<tr>
<th>Assessment Summary</th>
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<tbody>
<tr>
<td><strong>Type of task</strong></td>
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<tr>
<td><em>(e.g. essay, report, group performance)</em></td>
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<tr>
<td><strong>Magnitude</strong></td>
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<tr>
<td><em>(e.g. No of words, time, etc.)</em></td>
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<tr>
<td><strong>Weight within the unit</strong></td>
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<td><em>(e.g. 50%)</em></td>
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<tr>
<td>Continuous assessment of your process, evidenced in your Journal</td>
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<tr>
<td>Presentations of your work/practices during its process, informed by Self and Peer Assessment</td>
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</tbody>
</table>

**Assessment Notes**

You must pass both elements of assessment to pass the unit.

**Assessment Criteria**

- Intellectual engagement with the learning experience provided.
- Progress in relevant practice-based techniques;
- Analytical and critical awareness of relevant contemporary issues;
- Successful collaborative Processes.
### 14.2 PRACTITIONER STUDY

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<thead>
<tr>
<th>Level</th>
<th>Credits</th>
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<tr>
<td>7</td>
<td>20</td>
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| Notional Student Study Hours | 200 hours (100 taught or supervised, 100 student managed activity) |

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<tr>
<th>Unit Leader</th>
<th>Course tutors</th>
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| Programme(s) for which the unit is mainly intended | MA/MFA Advanced Theatre Practice | Core |

| Prerequisite Learning | N/A |

## Aims

- To introduce you to the processes and practices of a number of key practitioners in your field.
- To offer opportunities for analytical and critical discourse with regards to models of practice introduced by those practitioners.
- To provide a common language for you to begin to discuss and analyse your own emerging practices.
- To offer opportunities for you to understand the broader context of which those practitioners may be seen as examples.
- To provide you with models and examples of practice from which you may begin to develop your own approaches to making new work.
- To provide you with the opportunity to observe a process of documentation and dissemination, as a model for your own future practice.
- Prepare you to provide evidence of your learning in a variety of formats and forms.

## Learning Outcomes

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

- (A1) Demonstrate knowledge and understanding of current critical debates, concepts and discourses in advanced theatre practice;
- (B2) Undertake advanced scholarship and sustained research; critically evaluate and reflect upon your own and others' relevant current practice, research and research methodologies;
- (B3) Observe and analyse a range of contemporary theatre and performance and evaluate practice.

## Transferable Skills Developed

- Empathetic understanding through workshop activity.
- Study, research, analytical and critical thinking.
- Ability to create and construct a visual/auditory essay.

## Indicative Unit Content

As a foundation for your work on the course, this Unit will involve you in active participation in a number of laboratories, or particular examples of a contemporary theatre or performance maker at work. For each of these exploratory workshops, a contemporary practitioner will be invited to present
their work in lecture and participatory form, leading the course through a practical workshop – each of about two week's duration. For these practical workshops practitioners will be encouraged to undertake a piece of research or investigation around a particular subject with which they are currently engaged. Each of these immersions in the thinking and practice of a particular company or individual will be followed by a period of absorption and reflection, in which the work recently undertaken may be carefully analysed, considered and understood in the wider context of contemporary performance-making and approaches. This reflection on the work of the practitioner under consideration will be assisted by lecture or video material, placing the work in a wider context of contemporary performance-making theories and approaches. Where appropriate this element of contextual and critical analysis may precede as well as follow, the practical activity of practitioner under review.

Indicatively, the choice of practitioners will include:

i. A well-known practitioners in the field.
ii. A research-active member of staff.
iii. A graduate company of the course.

In this way, a range of practitioner models will be chosen to renew and refresh the ongoing research culture, at the same time building a research culture within and around the course, of which you will be a part - and to which you will be able to contribute.

Each study will be documented – in a variety of ways - this documentation to be placed on a course website, for use within the course and School, as well as a wider audience. As a resource, this detailed account of an encounter with a selection of current practitioners will be a resource for current students, and will additionally accumulate from year to year, providing an ongoing series of reference points for the course, and other contemporary practitioners – as well as an account of the work of the course and its changing nature and responses available worldwide.

This process will additionally provide the opportunity to introduce you to the basic skills of documentation, editing, and website posting which will be needed to undertake the assessment task for this Unit, as well as other Units later in the course.

**How You Learn**

You will learn through engaging with the lectures and laboratory workshops of the practitioners under consideration. Analysis of the practitioners may additionally be supported in lectures and seminars led by tutors, through material obtained through appropriate research and bibliographic work, as well as through undertaking the student managed tasks that are set.

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<th>Assessment Summary</th>
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<tr>
<td><strong>Type of task (e.g. essay, report, group performance)</strong></td>
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<tr>
<td><strong>Magnitude</strong></td>
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<td><strong>Weight within the unit</strong></td>
</tr>
<tr>
<td>Continuous assessment of your active participation in each of the practical laboratory workshops</td>
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<tr>
<td>A visual/auditory or written essay</td>
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**Assessment Detail**

In your visual/auditory essay (or written assignment) you will explore and investigate some of the key principles, relevant debates and ideas encountered during the unit and present a critical reflective commentary that contextualises this practical work within an appropriate theoretical context.

**Assessment Notes**

You must pass both element of assessment in order to pass the unit.

**Assessment Criteria**

- Work is assessed on evidence of:
- progress in relevant practice-based techniques
- analytical and critical awareness of relevant contemporary issues
- intellectual engagement
- understanding and effective use of research and advanced scholarship
- successful collaborative processes.
14.3 PERFORMING RESEARCH

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<th>Level</th>
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<tr>
<th>Notional Student Study Hours</th>
<th>200 hours (30-40 taught hours; 160-170 student managed)</th>
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<tr>
<td>Unit Leader</td>
<td>Nominated unit leader/s and Course Leaders</td>
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<tr>
<td>Programme(s) for which the unit is mainly intended</td>
<td>All MA/MFA courses (except MAs Acting, Music Theatre and Acting for Screen)</td>
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<tr>
<td>Prerequisite Learning</td>
<td>None</td>
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**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><strong>Type of task</strong> (e.g. essay, report, group performance)</td>
</tr>
<tr>
<td>Group conference presentation</td>
</tr>
</tbody>
</table>

**Assessment Detail**

The unit is assessed through one component:

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

You must participate in the conference presentation to pass the unit.

**Assessment Criteria**

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

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

<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 (20-40 taught; 160-180 student managed)

Unit Leader: MA Programme Leaders

Programme(s) for which the unit is mainly intended:
- MA/MFA Advanced Theatre Practice
- MA/MFA Creative Producing
- MA Theatre Criticism and Dramaturgy

Core

Aims

- Develop a detailed and critical awareness of landscapes of cultural production, and of the position that theatre and performance occupy inside the current economic, social, and cultural terrain;
- Foster critical understanding of established and emerging models of cultural production and of the contexts in which these operate;
- Develop discipline-specific practical skills relevant to practices in the cultural sector, with a view to the realisation of projects or research in that context;
- Build skills in the analysis of cultural production.

Learning Outcomes

Upon successful completion of this unit you should possess:

- (A1) knowledge and understanding of current critical debates, concepts, and discourses relevant to theatre development and research;
- (A3) knowledge and understanding of the artistic, institutional, and societal pressures relevant to the cultural landscape in which theatre and performance figure and are produced;
- (B1) systematic understanding and critical awareness of relevant theoretical knowledge and its impact upon theatre scholarship and practice;
- (C3) the capacity to develop an idea and present information in a variety of ways, and in appropriate formats;
- (D2) Manage a project in a group situation and identify how your work might be situated in a wider context.

(The letter/numbering system in this unit includes reference to programme learning outcomes of each of the three MAs for which this unit is devised.)

Transferable Skills Developed

Critical approaches to cultural production, with awareness of the political and ideological issues at stake in this domain. Knowledge of different organisations, venues, and structures, with knowledge of how these interrelate. Planning, organising and managing your presentations and research, and gaining information from external sources. Interpersonal skills in terms of strategic planning and
specialist research. Written and verbal communication skills relevant to the cultural sector (for example fundraising, artistic strategy) and critical skills in analysing economic models.

Indicative Unit Content

This unit - available to MA and MFA students concerned with making, producing, studying, and analysing contemporary theatre and performance practice - provides an introduction to the landscape of cultural production. The unit takes as its starting point critical and historical questions around what is today known as the ‘cultural industry’. Towards the end of the unit, you will generate a bid for funding or other support to be presented in groups, in which you will be required to demonstrate your practical as well as your critical knowledge of the sector.

This unit aims to give you an understanding of the forces that underlie cultural production, with a particular focus on theatre and performance. The unit explores the economics of arts practice, from government subsidy to the strategies of small-scale arts organisations. We will consider the roles of participants in the cultural and creative industries (for example, artists, audience members, critics, dramaturgs, or fundraisers). While the work of the unit is initially focused on cultural landscapes relevant to London and the UK, there is scope to make comparisons with the economies and ecologies operating in other cities and contexts.

The unit aims to develop your awareness of a variety of key ideas, structures and participants shaping the current terrain for contemporary performance making, in order to develop knowledge and critical and practical skills. Indicatively, the work of the unit might include contributions from:

- funders and policy makers;
- representatives from organisations, venues, or performance festivals;
- lecturers offering knowledge and insight into broader cultural and critical contexts.

For your group proposal presentation, you should demonstrate familiarity with the specificities of an example of a cultural landscape, proposing work suited to this context, showing awareness of how this may be produced, for example referring to relevant funding structures and modalities. The group may be required to produce a written document for this assessment. For the Presentation, each group will address critical questions relevant to the concerns of the unit, drawing on academic scholarship and research.

You will receive a detailed brief for the proposal presentation and essay as a part of the Unit.

How You Learn

- Lectures and presentations at Central by staff and visiting professionals, including questions and discussion;
- Reading and analysis of selected key texts and articles through seminars with staff or in peer groups;
- External field research and visits;
- Visits from professionals;
- Seminar discussions in which the specific practical knowledge and critical understandings can be shared and developed.
Working in Groups of 5 – 6 Participants, you will create a project Proposal for an artistic project, outlining an idea for a project in order to generate interest and support from a funding body or programmer. This proposal should include a budget (with an appropriate level of detail for the project and the time and space available). *Presentation in week 6*

**Individual Submission - Summative Essay**  
2,000 words  
100%

### Assessment Detail

The project constitutes an opportunity for students to work in cross-MA/MFA groups.

1) **Project proposal demonstration:** students work in a group (5-6 members) to develop and present a project proposal. The group should seek to convince the ‘audience’ of the viability of the chosen project, and should draw on appropriate and ‘industry-recognised approaches to this task, showing awareness of relevant questions and concerns (for example, audience development, funding strategies, health and safety, etc.). Written material may be required as part of this pass/fail assessment. The group will identify and articulate critical questions relevant to the unit’s concerns around the place and role of culture in the society and economy, showing awareness of broad issues relevant to the cultural industry. The works should draw on academic scholarship and research, including material from the unit’s taught sessions. Students should draw on material from the unit reading lists and from their own individual academic research, and should where appropriate follow School conventions for referencing and academic writing.

2) **Individual Submission - Summative essay:** a set of essay questions will be provided, which will focus on analysis of a cultural landscape introduced as a part of the unit. You will need to include independent reading and research as well as drawing on critical ideas introduced as a part of the unit. Short seminars on the essay questions will feature in the unit schedule.

### 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.
- Tackling and solving problems and addressing complex situations in professionally-related environments.
- Understanding and effective use of research and advanced scholarship.
- Successful collaborative processes.
14.5 PRACTICES – ADVANCED THEATRE PRACTICE

<table>
<thead>
<tr>
<th>Level</th>
<th>7</th>
<th>Credits</th>
<th>20</th>
<th>ECTS</th>
<th>10</th>
</tr>
</thead>
<tbody>
<tr>
<td>Notional Student Study Hours</td>
<td>200 (80 supervised; 120 student-led)</td>
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<tr>
<td>Unit Leader</td>
<td>Course Leaders</td>
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<tr>
<td>Programme(s) for which the unit is mainly intended</td>
<td>MA/MFA Advanced Theatre Practice</td>
<td>Core</td>
<td></td>
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<tr>
<td>Prerequisite Learning</td>
<td>Practitioner Study; Interdisciplinary Practice</td>
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</table>

Aims

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

Learning Outcomes

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

- (B2): 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 practices to build and compose new work, experimenting with original approaches and ideas;
- (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) engage with relevant industries and develop as a collaborator, working skilfully and professionally with others and contributing to effective project management;
- (D3) take creative risks, e.g. originate new work, moving from intention to realisation through agreed stages.

Transferable Skills Developed

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

Indicative Unit Content

This unit provides you with the opportunity to concentrate on the dynamics and protocols of forming a company, or agreed approach to making new work, with a number of other practitioners and advisers in your field. Taking as a starting point your shared experiences and responses on the course so far, this unit offers you the opportunity to shape and determine the process of building and shaping your company, agree on commonly held ideas and approaches to performance, and move towards an expression of those ideas in some form of manifestation or presentation of those ideas within an appropriate setting.
Indicatively, the Unit will begin with a workshop or workshops designed to facilitate the process of company formation and agreement around a set of principles or ideas. As companies or groupings, you will then be asked to create and produce appropriate agreements and manifestos which lay the foundation for a meaningful process towards the production of a new performance work.

The emphasis at this stage will be on the clarity and integrity of your process. As part of this whole process of learning to create new work with other disciplines you will produce a short new performance or demonstration of your ideas in practice, accompanied by the appropriate articulation of those ideas and principles, and appropriate documentation.

**How You Learn**

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

<table>
<thead>
<tr>
<th>Assessment Summary</th>
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<tbody>
<tr>
<td><strong>Type of task</strong> (e.g. essay, report, group performance)</td>
</tr>
<tr>
<td>Continuous assessment of your contribution to the rehearsal/development process of your company or grouping leading to performances, showings or other manifestations of your work, informed by Self and Peer Assessment</td>
</tr>
<tr>
<td>Critical evaluation of your work through visual/auditory essay or written assignment</td>
</tr>
</tbody>
</table>

**Assessment Notes**

You must pass both elements of assessment in order to pass the unit.

**Assessment Criteria**

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

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

This Option aims to explore the dynamic relationship between the actor, director and the written text as an aspect of contemporary performance.

Through study of a number of approaches to working with written text, in new and innovative ways, the Unit aims to provide you with a critical framework in which to consider your own approach, and gain a stronger understanding of how you might approach this dynamic relationship in future:

- The Unit aims to consider the decision-making process of the performer, working with written text and director, through some of the key stages of the production process, such as:
- Approaching the text. What are the qualities of the written text which you wish to bring to the production process? How do we read the play, and other written texts, as springboards for your performance in a postdramatic theatre?
- Viewing the written play as a conundrum, or series of conundrums, rather than a blue-print for production. What are the questions the play asks of the performer and director, and what is the process towards finding approaches and solutions?
- Conceiving the work – working with the text, developing the ideas and principles which will underpin the work, and provide the impetus for its realisation with the director.
- Approaching rehearsals and practical ways of embodying ideas arising from the written text in the workshop and rehearsal room.
- Working on text with the director – enabling each to draw on their abilities and give the strongest possible performance of the written text, in a variety of situations.

### Learning Outcomes

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

- (A1) demonstrate knowledge and understanding of current critical debates, concepts and discourses in advanced theatre practice;
- (B3) Observe and analyse a range of contemporary theatre and performance and evaluate practice.
- (C2) practice specialist skills in the process of theatre making and/or the techniques of performance practice.
**Transferable Skills Developed**

Management and collaborative skills

**Indicative Unit Content**

This Unit will examine the role of the contemporary performer in making new and experimental work based in written text – as a choice - through close examination of a number of practitioners in the field and with reference to some key recent productions.

Analysing the views and voices of theatre-artists making new and innovative text-based work, the Unit will encourage participants to begin to formulate their own approach to creating new work of this kind.

The Unit will culminate in a practical exercise enabling you to practice a number of these skills and insights in a practical context.

**How You Learn**

The Unit will be closely shared with the Directing Text in Contemporary Theatre Option, enabling participants to have the closest possible experience of the dynamic relationship between performer, text and director. Rooted in a close study of a number of recent productions, you will be encouraged to reflect critically on your own practice as a performer - testing your ideas through a number of practical exercises, and gaining a stronger sense of how you might approach this role in the future.

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<tr>
<th>Assessment Summary</th>
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<tbody>
<tr>
<td><strong>Type of task</strong></td>
<td><strong>Magnitude</strong></td>
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<tr>
<td><em>e.g. essay, report, group performance</em></td>
<td><em>(e.g. No of words, time, etc.)</em></td>
</tr>
<tr>
<td>Working Journal</td>
<td></td>
</tr>
<tr>
<td>Presentations of your work/practices during its process, informed by dissemination of your practice/research and by Self and Peer Feedback (100%)</td>
<td>Groups or solo – indicatively five minutes for each contributor</td>
</tr>
</tbody>
</table>

**Assessment Notes**

Both elements must be passed.

**Assessment Criteria**

- Intellectual engagement with the learning experience provided.
- Progress in relevant practice-based techniques.
- Analytical and critical awareness of relevant contemporary issues.
### 14.7 DIRECTING TEXT IN CONTEMPORARY THEATRE

<table>
<thead>
<tr>
<th>Level</th>
<th>7</th>
<th>Credits</th>
<th>20</th>
<th>ECTS</th>
<th>10</th>
</tr>
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<tbody>
<tr>
<td>Notional Student Study Hours</td>
<td>200 hours (20 supervised; 180 student-led)</td>
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<tr>
<td>Unit Leader</td>
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<tr>
<td>Programme(s) for which the unit is mainly intended</td>
<td>MA/MFA Advanced Theatre Practice</td>
<td>Option only for ATP</td>
<td></td>
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<tr>
<td>Prerequisite Learning</td>
<td>Proven Interest in new approaches to realising contemporary texts in the theatre</td>
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</table>

## Aims

This Option aims to explore the dynamic relationship between director, actor and the written text as an aspect of contemporary performance.

Through study of the approaches and work of a number of directors working with written text, in new and innovative ways, the Unit aims to provide you with a critical framework in which to consider your own approach, and gain a stronger understanding of how you might approach this dynamic relationship in the future:

The Unit aims to consider the decision-making process of the director, working with written text and performer, through some of the key stages of the production process, such as:

- Approaching the text. What are the qualities of the written text which you wish to bring to the production process? How do we read the play, and other written texts, as springboards for production within the changing values and approaches of a postdramatic theatre?
- Viewing the written play as a conundrum, or series of conundrums, rather than a blue-print for production. What are the questions the play asks of the director and performer, and what is the process towards finding approaches and solutions?
- Conceiving the work – working with the text, developing the ideas and principles which will underpin the work, and provide the impetus for its realisation with the performer.
- Planning rehearsals and practical ways of embodying ideas arising from the text in the workshop and rehearsal room.
- Working on text with performers – enabling each performer to draw on their abilities and give the strongest possible performance of the written text, in a variety of situations and contexts.

## Learning Outcomes

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

- (A1) demonstrate knowledge and understanding of current critical debates, concepts and discourses in advanced theatre practice;
- (B3) Observe and analyse a range of contemporary theatre and performance and evaluate practice.
- (C2) practice specialist skills in the process of theatre making and/or the techniques of performance practice;
Transferable Skills Developed

Management and collaborative skills.

Indicative Unit Content

This Unit will examine the role of the contemporary director in making new and experimental work based in written text – as a choice - through close examination of a number of practitioners in the field and with reference to some key recent productions.

Analysing the views and voices of theatre-artists making new and innovative text-based work, the Unit will encourage participants to begin to formulate their own approach to creating new work of this kind.

The Unit will culminate in a practical exercise enabling you to practice a number of these skills and insights in a practical context.

How You Learn

The Unit will be closely shared with the Performing Text in Contemporary Theatre Option, enabling participants to have the closest possible experience of the dynamic relationship between director, text and performer. Rooted in a close study of a number of recent productions, you will be encouraged to reflect critically on your own practice as a director - testing your ideas through a number of practical exercises, and gaining a greater understanding of how you might approach this role in the future.

<table>
<thead>
<tr>
<th>Assessment Summary</th>
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<tbody>
<tr>
<td>Type of task (e.g. essay, report, group performance)</td>
<td>Magnitude (e.g. No of words, time, etc.)</td>
</tr>
<tr>
<td>Working Journal.</td>
<td>Pass/fail</td>
</tr>
<tr>
<td>Presentations of your work/practices during its process, informed by - dissemination of your practice/research and by Self and Peer Feedback (100%)</td>
<td>Groups or solo – indicatively five minutes for each contributor</td>
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</tbody>
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<table>
<thead>
<tr>
<th>Assessment Notes</th>
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<tbody>
<tr>
<td>Both assessment elements must be passed.</td>
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</table>

<table>
<thead>
<tr>
<th>Assessment Criteria</th>
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<tbody>
<tr>
<td>• Intellectual engagement with the learning experience provided.</td>
</tr>
<tr>
<td>• Progress is relevant practice-based techniques.</td>
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<tr>
<td>• Analytical and critical awareness of relevant contemporary issues.</td>
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</table>
14.8 MA SUSTAINED INDEPENDENT PROJECT (SIP)

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

<table>
<thead>
<tr>
<th>Notional Student Study Hours</th>
<th>600 hours (c. 100 taught or supervised, 500 student managed activity)</th>
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<tr>
<td></td>
<td>The exact breakdown of study 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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<thead>
<tr>
<th>Unit Leader</th>
<th>Course Convenors</th>
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<table>
<thead>
<tr>
<th>Programme(s) for which the unit is mainly intended</th>
<th>MA Advanced Theatre Practice</th>
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<tbody>
<tr>
<td></td>
<td>Core</td>
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</table>

<table>
<thead>
<tr>
<th>Prerequisite Learning</th>
<th>120 credits on previous units</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 course
- Develop as a contributor to the field.

**Learning Outcomes**

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

- (A1) Demonstrate knowledge and understanding of current critical debates, concepts and discourses in advanced theatre practice;
- (B1) demonstrate your systematic understanding and critical awareness of relevant theoretical knowledge and its impact upon advanced theatre practice;
- (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;
- (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;
- (D3) take creative risks, e.g. originate new work, moving from intention to realisation through agreed stages.

**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 new performance work – carefully monitoring its process from original ideas and the formation of your company, through rehearsal or preparation process, to the manifestation of your ideas in appropriate public forum, interface or arena.

During the first part of this Unit you will have the opportunity to form the group or company with which you will be working, and clarify both its working methods, and the ideas or approach around which your project has gathered. If you decide to work on your own, then this is the point at which you will make that proposal. This part of the Unit will broadly correspond to ‘The Proposal’ stage (below). The requirements of the Proposal will be carefully briefed, and will include a requirement for a clear and consistent working plan for your project – from original idea or concept through to your plans for an encounter with an audience of your choosing.

Once your proposal has been agreed by the Course Team, then you will have opportunity to prepare or rehearse ‘The Work’ in the supportive environment of the School, with regular contact with your Tutors. You will also have the opportunity of undertaking research around your project, ensuring you have a good understanding of the critical context in which you will be making it. Where possible, professional mentors will be found, to offer an outside perspective. The emphasis here will be on pushing you to achieve what you have set out to achieve, and helping you to move forward where difficulties occur. In this way, you will be expected to make substantial progress with your work by the end of the third term, when you will make a presentation of your work to colleagues and tutors – in an informal atmosphere - in the way that is most appropriate for you at this stage.

During the first three weeks of the Summer period, you will have a final opportunity to work within the School, to absorb feedback from your showings or presentations, and make final decisions for your work. Throughout this period you will need to be mindful of the changes that will occur at the end of this preparation period, when you will no longer be able to make use of the School's resources, or take these outside the School. This separation from the resources of the School will need to be carefully planned and prepared.

During the Summer period, you will take your work to an agreed encounter with an audience, carefully recording and documenting this process. This encounter may take place at a theatre festival (for example, Bialystok, London Bridge, Edinburgh) - though the Course Team will be open to the wide range of possibilities and proposals which you may make. For example, you may decide to encounter your audience in a public situation; within a site-specific environment; or in a new situation entirely planned and designed by you. Your audience may be very large or very small – encountered over a large number of performances, or very few. You may also encounter your audience in different ways – for example, through live and/or virtual means.

Finally, you will produce a commentary on your work, whose form and content will have been agreed with the Course Team at the Proposal Stage.

The object of all of the above will be for you to become involved in making a work in which you have the strongest possible investment, at this stage, undertaking the work with a thorough and well
informed approach - ensuring that you are able to achieve significant learning through its first encounter with an audience, and are able to demonstrate this learning – in a useful, rigorous and productive manner.

**How You Learn**

You will learn through engaging with a sustained task.

<table>
<thead>
<tr>
<th>Assessment Summary</th>
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<tbody>
<tr>
<td><strong>Type of task</strong> (e.g. essay, report, group performance)</td>
</tr>
<tr>
<td>Individual SIP Proposal.</td>
</tr>
<tr>
<td>The Work</td>
</tr>
<tr>
<td>The Commentary</td>
</tr>
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</table>

**Assessment Detail**

- **The project proposal.**

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

  The project proposal has to be agreed with the Course Team. It is assessed as part of the continuous assessment for 'The Work.'

- **The work.**

  Working with colleagues, you will prepare a body of work, suitable for eventual presentation or dissemination in a public forum. The work will include all appropriate planning, preparation, research, rehearsal, and testing which will underpin the work (Continuous assessment during Term 3), as well as your documentation which enhances the work, and offers significant insights into its form and content (assessment September) (50% of the mark for the Unit)

- **The commentary**

  Working as an individual, you will comment on the origins, formation, development, and public presentation of your work, placing your work in its wider critical context, and demonstrating your personal learning achieved through this process - from origination of an idea through to public manifestation and interaction with an audience. (September deadline, 50% of the mark)

**Assessment Notes**

All elements must be passed.
<table>
<thead>
<tr>
<th>Assessment Criteria</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Originality in the application of knowledge in relation to the matter of the unit.</td>
</tr>
<tr>
<td>• Analytical and critical awareness of relevant contemporary issues.</td>
</tr>
<tr>
<td>• Intellectual engagement.</td>
</tr>
<tr>
<td>• Understanding and effective use of research and advanced scholarship.</td>
</tr>
<tr>
<td>• A sustained, independent study.</td>
</tr>
</tbody>
</table>
## MFA Sustained Independent Project (SIP)

### Level
7

### Credits
120

### ECTS
60

### Notional Student Study Hours
Notional student study hours: 1200 Total Hours

Supervision: 20-30 hours of supervision (per student, some in live or virtual seminars, spaced out across the year.)

Independent study: 1170-1180 hours

### Unit Leader
Nick Wood or unit tutor

### Programme(s) for which the unit is mainly intended
- MFA Advanced Theatre Practice only
- Core

### Prerequisite Learning
Completion of all taught units in MFA Year 1

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

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

- Demonstrate knowledge and understanding of current critical debates, concepts and discourses in advanced theatre practice (A1);
- Demonstrate your systematic understanding and critical awareness of relevant theoretical knowledge and its impact upon advanced theatre practice (B1);
- Undertake advanced scholarship and sustained research; critically evaluate and reflect upon your own and others' relevant current practice, research and research methodologies (B2);
- Critically reflect on your professional contacts and engagements in an extended form (B4);
- Assimilate from industry contexts substantial experience of the creation of new work (C4);
- Negotiate the challenges of working in complex and unpredictable situations e.g. making decisions independently or in dialogue with peers and/or external bodies (D1);
- Take creative risks, e.g. originate new work, moving from intention to realisation through agreed stages (D3).
Transferable Skills Developed

Independent research, awareness of contemporary and/or historical practice, reflexivity, capacity to broker and maintain peer-professional working relationships, ability to bring an extended, independent piece of work to completion.

Indicative Unit Content

Building on your experience of your first year of study at Central, and the many connections and discoveries you will have made, this Unit gives you the opportunity to develop your work and your understanding of advanced theatre practice through working outside the School over an extended period of time. Choosing from a range of possible approaches, in consultation with your tutors, you will be supported in pursuing specific areas of study, deepening your knowledge and understanding of your subject area, mindful of how you yourself may wish to continue to develop your practice in future. This period of greater and deeper immersion in your subject may be quite practical in nature, but will be supported and evidenced through careful and detailed documentation of your work and through an extended reflective essay, demonstrating your ability to record and evaluate your experiences within a wider critical perspective. Viewed as a stepping-stone towards professional life, this Unit gives you the opportunity to develop links and connections outside the School, understanding their broader significance, while maintaining regular contact and support from tutors and colleagues within the School, established during your first year of study at Central.

The MFA Sustained Independent Project gives you the opportunity to deepen and extend your knowledge and understanding of the creation of new theatre and performance work through various means.

Your work during Year Two will be based on your MFA Sustained Independent Project Proposal, agreed with your tutor. This is the opportunity to plan your individual route through the work of Year Two. This should be submitted to your tutor by the end of Term 3 and will also inform the Critical and Evaluative Commentary. The proposal is not numerically assessed but should be ‘Passed’ before you undertake the work. Significant changes to the proposal must be approved.

Your individual route through Year Two may include:

(i) A Professional attachment or attachments;
(ii) An extended immersion as a practitioner in the creation of a new piece of work outside the School;
(iii) An interview or series of interviews with an exemplary practitioner or series of practitioners in your field;
(iv) A Case Study or Case Studies of exemplary practitioners in your field;
(v) An ethnographic study of the creation and production of a new piece of work in your field;
(vi) A documentary film on the creation of new work in contemporary theatre (subject to appropriate support and equipment being available – if required)
(vii) A completed script for a proposed performance or live event.

Choosing indicatively two items from the above list, and arranging these in a coherent and timely manner agreed with your tutor, you will immerse yourself in the creation of new work demonstrating
your learning through for example the following means of dissemination of your growing knowledge and understanding:

(i) Presentations of your work to tutors and other students as required;
(ii) Full and detailed documentation of productions or other manifestations of your creative and productive work, including any professional attachments.

You will in addition write a Critical and Evaluative Commentary on your learning, demonstrating how the items you have chosen create a whole, coherent and productive contribution to your work as a theatre-practitioner - from which you are be able to draw important reflections, lessons and understandings for your future practice.

You will receive a full briefing for the second year through a series of professional development and industry related sessions (with MA students as a part of the Sustained Independent Project Introduction) and you will be introduced to methods and processes of documentation and digital interface to support the capture and communication of second year practice. It is expected that you will maintain a journal throughout, which tutors may ask to view at strategic points of the year, and which you will reference in your Critical and Evaluative Commentary. You will also advance your understanding of critical debates and academic practice in the broader field of drama/theatre/performance by means of this extended essay. The MFA Sustained Independent Project is the culmination of your learning on the course. It provides the opportunity for you to work in industry contexts, gain experience of professional practice and to be involved in the generation of new work outside the School. Contact time will be negotiated according to your needs, those of other MFA students and your tutor’s availability. Tutorials may be virtual (though you are responsible for ensuring you are contactable at all times).

In undertaking any attachment to support your study, you will follow Central’s Placement Guidelines.

### How You Learn

- Tutorials/seminars
- Individual research, documentation and writing
- Extended experience through professional activity outside the School

### 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>(i) Individual SIP Proposal.</td>
<td>Undertaking an agreed schedule of of practice as outlined above (indicatively 2 Works each requiring 400 hours application) demonstrating your work as an advanced theatre practitioner engaged in new performance practice and its documentation</td>
<td>50%</td>
</tr>
<tr>
<td>(ii)The Portfolio of Works (see above)</td>
<td>Pass/Fail</td>
<td></td>
</tr>
<tr>
<td>Critical Evaluative Essay</td>
<td>5000 words.</td>
<td>50%</td>
</tr>
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<td>---------------------------</td>
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</tbody>
</table>

**Assessment Detail**

The portfolio of works will be negotiated with the course team via a project proposal.

**Assessment Notes**

Both elements must be passed.

**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.
- sustained, independent written argument
INDISCIPLINARY PRACTICE

Key Texts

Composition


Performer Practices


Scenography


Supportive Reading


Relevant journals include: *Contemporary Theatre Review; Performance Research; Theatre, Dance and Performance Training; Theatre and Performance Design.*

PRACTITIONER STUDY

**Key Texts**

These will mainly be selected by and with regards to the practitioners themselves, consisting of:

- texts and visual/auditory material concerning the practitioners under consideration
- writings and other material created by those practitioners
- texts and other material proposed and recommended by those practitioners, as influential on their own practice
Additional Texts


Supportive Reading


PERFORMING RESEARCH

Key Texts


**CULTURAL LANDSCAPES**

**Key Texts**

Additional reading and other resources may be introduced during the unit.


**Websites**

Artsadmin
http://www.artsadmin.co.uk/home

Arts and Humanities Research Council, Beyond Text.
http://www.beyondtext.ac.uk


Live Art Development Agency
http://www.thisisliveart.co.uk

Society of London Theatre
http://www.solt.co.uk/ (in particular, the organisation’s annual report may be useful in terms of its focus on audience).

Students should look at the application forms and accompanying notes for grants and funding. These are often available on the funding bodies’ websites (e.g. the National Lottery, the Arts Council of England, Stage One, the Wellcome Trust).

**Supportive Reading**


**PRACTICES: ADVANCED THEATRE PRACTICE**

**Key Texts**


**Websites**

Goat Island, *Letter to a Young Practitioner*.
http://www.goatislandperformance.org/writing_L2YP.htm

Situationist Archives www.nothingness.org
Supportive Reading


SUSTAINED INDEPENDENT PROJECT (SIP)

Key Texts/ Supportive reading
The key texts and supportive reading will be entirely dependent upon your choice of subject matter. It is expected that you will use texts and resources referred to earlier in the course as well as material new to you at this point in the course.
## KEY FACTS

<table>
<thead>
<tr>
<th>PROGRAMME NAME</th>
<th>MA/MFA Advanced Theatre Practice</th>
</tr>
</thead>
<tbody>
<tr>
<td>TEACHING INSTITUTION</td>
<td>The Royal Central School of Speech and Drama, London</td>
</tr>
<tr>
<td>AWARDING BODY</td>
<td>University of London</td>
</tr>
<tr>
<td><strong>FHEQ</strong></td>
<td>The MA/MFA Advanced Theatre Practice is a qualification at Level 7 in the Framework for Higher Education Qualifications in England, Wales and Northern Ireland, carrying 180 credits at level 7.</td>
</tr>
</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 the 60 credit MA Sustained Independent Project. |
| **FINAL AWARD NAME** | Master of Arts in Advanced Theatre Practice; Masters of Fine Art in Advanced Theatre Practice |
| **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>
</thead>
<tbody>
<tr>
<td>Last Periodic Review</td>
<td>2014/15</td>
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</tbody>
</table>

### External Examiner Information

<table>
<thead>
<tr>
<th>Name</th>
<th>Position</th>
<th>Organisation</th>
<th>Tenure (MM/YY)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dr. Liam Jarvis</td>
<td>Lecturer</td>
<td>University of Essex</td>
<td>09/17 – 12/21</td>
</tr>
</tbody>
</table>

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

**September 2019**