Table of Contents

1 INTRODUCTION TO THE PROGRAMME ............................................................... 2
2 WHO IS THE PROGRAMME FOR? ................................................................. 2
3 DISTINCTIVE FEATURES OF THE PROGRAMME AT CENTRAL ..................... 3
4 EDUCATIONAL AIMS ..................................................................................... 3
5 LEARNING OUTCOMES .................................................................................. 4
6 LEARNING, TEACHING AND ASSESSMENT METHODS ................................ 6
7 DISCLOSURE & BARRING SERVICE ............................................................. 7
8 PROGRAMME STRUCTURE, LEVELS, MODULES, CREDITS AND AWARDS .... 7
9 INDICATIVE TIMETABLE ............................................................................... 8
10 SUPPORT FOR YOUR STUDIES ................................................................. 9
11 COVID-19 ..................................................................................................... 9
12 ADMISSIONS CRITERIA ............................................................................... 10
13 HOW IS THE QUALITY OF THE PROGRAMME DEMONSTRATED AND MAINTAINED? .................................................................................................................... 10
14 ASSESSMENT CRITERIA AND MARKING DESCRIPTORS ............................. 11
15 MAPPING THE LEARNING OUTCOMES ........................................................ 14
16 UNITS ............................................................................................................ 15
  16.1 APPLYING THEATRE: METHODOLOGIES ................................................... 16
  16.2 APPLYING THEATRE: PRACTICES ............................................................... 18
  16.3 THEATRE-MAKING FUNDAMENTALS 1 ..................................................... 20
  16.4 THEATRE-MAKING FUNDAMENTALS 2 ..................................................... 22
  16.5 THINKING PERFORMANCE ....................................................................... 24
  16.6 READING PERFORMANCE ....................................................................... 26
  16.7 CONTEMPORARY STUDIES IN PERFORMANCE 1 ..................................... 28
  16.8 DIRECTED PROJECT ............................................................................... 30
  16.9 PRACTICAL PROJECT .............................................................................. 32
  16.10 PEDAGOGY IN PRACTICE ......................................................................... 34
  16.11 CONTEMPORARY STUDIES IN PERFORMANCE 2 & 3 (SEPARATE UNITS) ............................................................................................................................... 37
  16.12 COLLABORATIVE OUTREACH PROJECT ................................................. 39
  16.13 PROFESSIONAL PLACEMENT ................................................................. 42
  16.14 STUDENT LED PROJECT ......................................................................... 45
  16.15 DISSERTATION ....................................................................................... 48
  16.16 THE REFLECTIVE PRACTITIONER ........................................................... 50
17 BIBLIOGRAPHY ............................................................................................... 52
18 KEY FACTS ................................................................................................... 63
The Contemporary Performance Practice (CPP) programme is home to three undergraduate degrees: Performance Arts, Writing for Performance, and Drama, Applied Theatre and Education. On the programme, you gain high-level performance making skills, rigorous intellectual training and professional expertise in preparation for your chosen area of the industry after graduation.

Through making high quality performance, the programme offers you the opportunity to specialise in one of its three expert areas: experimental performance, writing for performance or applied theatre. The programme also encourages opportunities for collaboration and interdisciplinary learning and teaching across all three courses. The Performance Arts, Writing for Performance and Drama, Applied Theatre and Education courses each offer distinctive subject specialisms. However, learning and teaching across the CPP programme is underpinned by shared values: an acknowledgement of the importance of collaboration, an emphasis on your development as a practitioner and a focus on acquiring an understanding of how the performance you make can mean something, change something or intervene in a social issue in wider society.

With a focus on skills alongside the development of your intellectual and critical expertise, you take part in classes, workshops and projects designed to develop you as a performance maker. You have the opportunity to work with in-house staff, visiting professionals and collaborate with students on other courses in the CPP programme as well as students studying different disciplines in other parts of the School. Alongside in-class sharing of work in development, you have the opportunity to present your work to a public audience through full-scale productions, festivals, rehearsed readings and community projects as appropriate to your specialism and interests.

The programme is designed for post-18 students (including mature students) with a keen commitment to drama and its applications in society. Many students who graduate from the programme go on to be employed in a range of applied theatre settings such as: community theatre contexts in the UK and abroad, education and outreach programmes attached to theatres, schools, Theatre and Education companies and Disability Arts. A number of graduates go on to forge successful portfolio careers as freelancers working as facilitators, theatre makers, directors and as playwrights. The programme is therefore particularly suited to students who wish to gain knowledge and a practical understanding of the many possible uses of drama and performance in a range of community, health, social and education settings.
The BA (Hons) Contemporary Performance Practice degree programme offers you the opportunity to study at a small specialist higher education institution that is London-based, providing easy access to a wide range of theatre and innovative arts organisations operating within the capital. Distinctive features include:

- the opportunity for a wide range of practical work including large- and small-scale projects
- the opportunity to develop and work on performance projects (in London, nationally and internationally);
- access to the extensive facilities of a superbly equipped specialist drama institution (several performance venues; craft studios; wardrobe etc.);
- an option to specialise as you progress through the course;
- the combination of theory and practice that leads towards a rounded understanding of performance as it relates to your specialist area of experimental practice, writing for performance or applied theatre;
- joining a theoretical understanding of cultural issues with practical drama workshops;
- for the Drama, Applied Theatre and Education students, a focus on facilitation skills and making performance work for specific communities alongside experience in the applied theatre industry;
- for Writing for Performance students, playwriting and dramaturgical skills and the opportunity to write and perform some of your work, as well as work alongside playwrights and produce work in community settings;
- for the Performance Arts students, the opportunity to perform in full-scale immersive project, explore and experiment with movement, media and materials, as well as stage a performance festival;
- the opportunity to engage with issues of gender, sex, race, class, disability and age as areas of study;
- professional placements or residencies, giving you a unique range of contacts in an extensive range of arts organisations in London, across the country and abroad;
- industry links and masterclasses with leading arts practitioners, directors, writers and artists.

The educational aims of the degree encourage you to acquire the knowledge, understanding and skills required for a career related to applied theatre and/or for further study/training in an associated drama field. The degree will:

- develop your performance making skills, relevant to your specialism
- foster your critical thinking skills and your understanding of relevant cultural, theoretical, contextual and historical discourses
- engage you in the interplay between theory and practice, action and reflection
- enable you to be a reflective, thinking artist and practitioner within a range of relevant professional and employment contexts
- encourage you to be confident taking creative risks as part of your practice.
5 LEARNING OUTCOMES

The learning outcomes describe what you should know and be able to do if you make full use of the opportunities for learning that the programme provides and successfully complete the degree. To gain a BA (Hons), you need to achieve these learning outcomes at threshold level.

You will obtain a knowledge and understanding of:

- (A1) current critical and cultural discourses relevant to your specialism (including contemporary, historical and conceptual frameworks of performance practice).
- (A2) the interplay between theory and practice, action and critical reflection.
- (A3) practices relevant to your specialism, including their histories, terminologies, and interconnections.
- (A4) the ethical and political implications of your practice and practices relevant to your specialism.

You will develop thinking skills that will enable you to:

- (B1) engage in independent research at a graduate level of scholarship.
- (B2) analyse and debate relevant theories and practices and critically reflect on your own and others' work.
- (B3) structure and sustain a thesis in practice and/or writing.

You will develop practical skills that will enable you:

- (C1) engage in productions, projects and/or performance making relevant to your specialism.
- (C2) to use techniques, practices, models and approaches appropriate to your specialism, demonstrating inclusivity and professional standards.
- (C3) to experiment with artistic forms and creative processes as appropriate to your specialism.
- (C4) to present, document and critically reflect upon your practice in the most appropriate form for your specialism.

You will develop the broader life skills that will enable you to:

- (D1) self-manage your learning and work at a graduate level (such as communication, decision making, commitment, independent thinking, initiative, project management, problem solving, professional interpersonal skills).
- (D2) use a range of relevant technologies.
- (D3) work as an effective, responsible, and inclusive collaborator in a professional environment.

These Learning Outcomes reflect those that will be achieved for the BA (Hons) award. If a student exits, exceptionally, after one year or two years, they will be awarded a Cert HE or Dip HE respectively. In each case, students will have achieved many of the learning outcomes listed above but not all. (For example, a student leaving with a Dip HE will not have achieved the last of the ‘thinking’ skills.)
Assessment Tasks

Each unit has assessment tasks, with a ‘magnitude’ (i.e. amount or size of task) which will allow you the opportunity to show that you have achieved the learning outcomes of the degree.

Assessment Criteria

Assessment criteria show what you will need to demonstrate to successfully achieve the learning outcomes through the assessment tasks. (e.g. effective use of research). Assessment criteria enable assessors to make an informed judgements on the level to which your learning outcomes have been achieved. Your work is assessed through the following criteria:

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

- Progress in relevant practice-based techniques and skills
- Collaborative skills
- Autonomous processes
- Intellectual engagement (e.g. devising and sustaining arguments and/or solving problems)
- Analysis and interrogation, demonstrating knowledge and understanding some of which is at the forefront of the theoretical and practical field/industry
- Identifying appropriate opportunities to take creative risks
- Testing the validity of presented facts, opinions and hypotheses
- Self-reflection
- Effective use of research
- Communication (of, for example, ideas and concepts)

Not all assessment criteria will apply to each unit, but all assessment criteria will be incorporated at some point within the degree.

The form of assessment might include:

- essay
- practical project (process, product and/or reflection)
- performance
- the creation of a script
- documentation
- presentation
- placement.

The assessment criteria can be used for all these forms of assessment.

Assessment Descriptors

Assessment descriptors indicate the level to which you have achieved the learning outcomes and, therefore the unit. Most of your assessment descriptors will be within the grade level you are awarded.
The programme features several learning and teaching styles and assessment methods. Sessions are led by members of the programme team, visiting practitioners, other visiting professionals and companies. Throughout the three years of the degree you will be encouraged to develop your autonomy as an independent learner. For example, in year one you will often work as part of a whole or half group, in the second year you will encounter some smaller group-based tasks and assessments whereas in year three you will work more independently.

Learning and teaching methods will vary depending as appropriate to your course (see unit outlines below), the degree employs the following:

- practical sessions (improvisation-based, text-based, applied theatre and drama education practice, masterclasses, voice and movement classes)
- placements or writer in residence, in a range of relevant professional organisations
- staff-led lectures including staff/student discussions
- showings of ongoing work
- student research (across all the fields of the degree)
- rehearsals (staff-led and student-led)
- supervised production support work (e.g. craft workshop-based; wardrobe-based)
- productions (Live performance and/or Media based; directed and self-directed)
- tutorials
- portfolios of collected notes and research
- small group devised projects; staff facilitated and/or student led.
- student presentations.

You are assessed through the following range of tasks:
Academic essays, illustrated essays, reflective essays, assessments of practice (e.g. production work; placement practice, writing for performance), formal and informal student presentations, performance demonstrations; contribution to practical sessions, a dissertation, research projects, workshop skills, facilitation and workshop practice in a community setting, demonstration of professional skills on placement.

The form of assessments may vary slightly from year to year.

Placement and Work-based Learning

The Drama, Applied Theatre and Education course includes mandatory placements. There are points in the programme where you will encounter placements and have experiences in professional applied theatre and education contexts, this happens principally in Pedagogy in Practice (year 2) and in Professional Placement (year 3). Placements for Drama, Applied Theatre and Education students have included:

From up to 250 arts organisations, regular placement hosts include:
- Shakespeare's Globe
- Half Moon Young People's Theatre Company
- The Unicorn Theatre
- Royal Court Young Writers’ Programme
- The Young Vic
The placements are organised in line with CSSD's Placement Policy. Placements frequently lead to employment.

**Careers Education, Information and Guidance**

Central prepares students for careers in a number of ways. Primarily this is through the degree's delivery and curriculum. The BA (Hons) Contemporary Performance Practice programme is a professionally-related degree programme. Aspects of careers are integrated in every term's work and the links with our associated professions are excellent. In addition third year students have additional career sessions within their final unit the Reflective Practitioner. The purpose of these sessions is to provide an insight into the current employment market and to assist students with interviews, CVs, letters of application and networking. Students are guided by graduates and other professionals. Staff are well qualified to advise on employment. Students are invited to discuss their employment aspirations in one of their periodic tutorials.

7  **DISCLOSURE & BARRING SERVICE**

For students on the Drama, Applied Theatre and Education there is a requirement that students to undergo a Disclosure and Barring Scheme check as part of the registration on the programme. Students who are or become barred from engaging with children or vulnerable adults will not be able to register or remain registered on the programme.

8  **PROGRAMME STRUCTURE, LEVELS, MODULES, CREDITS AND AWARDS**

The BA (Hons) Programme is a 3-year full-time degree. Study is arranged in 3 X 10-week terms comprised of separate units. The degree offers 120 credits at each of Levels 4, 5 & 6 of the credit framework. It is the purpose of programme design that units provide you with opportunities for ongoing development. Units vary in form and structure depending and include practical sessions, lectures, seminars, workshops, large and small-scale production activity, and small group projects.

**Overview of the three years of the programme**

The degree is divided into units. Within each unit you will develop your practical abilities and theoretical understanding that are integral to your own creativity and development as artist-practitioners and where appropriate, facilitators.

**Year 1 / Level 4 Overview.**

Year 1 is built around you having a variety of learning experiences that are focussed on the acquisition of skills and knowledge. The year is experienced mainly in year groups where you learn the skills of debating, forming and communicating an opinion in speech and writing. Students engage with theatre and performance making experiences, lecture based sessions as well as studying and experiencing how performance works in real contexts.
Year 2/ Level 5 Overview.

Year 2 builds on year one and is more focussed on smaller group projects as you work on units where they you the opportunity to work more intensively on activities. You are encouraged in the structure of the year to begin to indicate what you are most interested in through choice within units. This choice might be in terms of a what activity in a practical project you are interested in, or by making a small community focussed project, or creating your own short piece of performance in relation to a series of workshops with experts, as appropriate to your course.

Year 3/Level 6 Overview.

Year 3 is where you are expected to work as peer professionals in the industry and are able to focus the remainder of their degree on an area in which you are interested. In your final year you will show final practical work, alongside an individual dissertation. Students finish the degree with a unit that plans their interests post-graduation both in terms of the industry and also their own particular philosophical response to their study.

### 9 INDICATIVE TIMETABLE

<table>
<thead>
<tr>
<th>Drama, Applied Theatre and Education</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Autumn</strong></td>
</tr>
<tr>
<td>Year 1 Level 4</td>
</tr>
<tr>
<td>Theatre Making Fundamentals 1</td>
</tr>
<tr>
<td>Thinking Performance</td>
</tr>
<tr>
<td>Applying Theatre: Methodologies</td>
</tr>
<tr>
<td>Year 2 Level 5</td>
</tr>
<tr>
<td>Practical Project</td>
</tr>
<tr>
<td>Year 3 Level 6</td>
</tr>
<tr>
<td>Professional Placement</td>
</tr>
<tr>
<td>Dissertation</td>
</tr>
<tr>
<td><strong>Spring</strong></td>
</tr>
<tr>
<td>Theatre Making Fundamentals 2</td>
</tr>
<tr>
<td>Reading Performance</td>
</tr>
<tr>
<td>Applying Theatre: Practices</td>
</tr>
<tr>
<td>Contemporary Studies in Performance 1</td>
</tr>
<tr>
<td>Contemporary Studies in Performance 2</td>
</tr>
<tr>
<td>Contemporary Studies in Performance 3</td>
</tr>
<tr>
<td>Pedagogy in Practice</td>
</tr>
<tr>
<td>Student Led Project</td>
</tr>
<tr>
<td><strong>Summer</strong></td>
</tr>
<tr>
<td>Directed Project</td>
</tr>
<tr>
<td>Collaborative Outreach Project</td>
</tr>
<tr>
<td>Reflective Practitioner</td>
</tr>
</tbody>
</table>
SUPPORT FOR YOUR STUDIES

We offer a number of support services should you need them during your time at Central:

- The Student Centre comprises:
  - The Student Advice Service, for pastoral support, information about accommodation, international student support, managing your finances, wellbeing concerns, formal student letters
  - Counselling services for short term counselling support
  - Our Disability and Dyslexia Service
- We provide support for Care Leavers
- Learning Skills
- Guidance on student finance, scholarships, bursaries and hardship funding

For more information, please look at our website: https://www.cssd.ac.uk/student-support

COVID-19

We have worked with our Course Leaders to develop an approach to learning next year tailored to the individual needs of our courses. This approach is Hybrid Learning, involving a combination of onsite teaching and remote teaching activity. Where activities essential to our mission as a small specialist institution for theatre and performance require physical in-person presence, they will take place onsite with appropriate safety protocols and risk assessment. Other learning and teaching activities that can be appropriately and successfully delivered online or remotely, will follow a remote learning approach, for the first term (at least).

Our hybrid approach focuses on a number of key features:

- We want to provide certainty over how your course will be delivered in the first instance whilst explaining our planning for changing circumstances
- Our campus will be Covid-secure. You can be confident that all on-site activity will be rigorously assessed to ensure your safety
- You will meet and train with fellow students on campus as part of your course delivery, ensuring opportunities to bond, share experiences and develop your practice

Individual course plans have been put together following discussions with students and staff across Central as well as taking into account guidance from the Government, Public Health England and the NHS. Our overarching priority is the safety of students and staff at all times; should further restrictions on lockdown come into force we would look to revert to a more fully virtual model so that your professional and academic development is not delayed. In the same way, should social distancing measures be completely removed then we would look to revert to on campus teaching as soon as safely possible. The first term however will be fixed in line with the plans below.

The School has compiled a list of frequently asked questions so students and staff can know ‘What to Expect on Campus’ and how they can use the facilities safely and responsibly.

To find out more about the changes to programmes during the pandemic, and how we are delivering our programmes, in response to public guidance, please visit our website to see more detail:

https://www.cssd.ac.uk/approach-course-delivery-autumn-2020
Candidates must be eligible to satisfy the admissions’ requirements. 

**Entry Requirements**

Minimum entry requirements:

- 96-120 UCAS tariff points at A Level (A2 grades) or equivalent (e.g. several distinctions -or equivalent – at BTEC ND, GNVQ Advanced, Scottish Highers, International Baccalaureate)
- Post 16 study should preferably include Drama and Theatre Arts or Performing Arts
- GCSE Maths and English at C or above is advised.

Non-standard entries are welcome, for example, via relevant Access programmes. Applicants without qualifications (or equivalent) will be considered if they are mature candidates and can offer relevant experience. Certain qualifications (e.g. HND equivalent) in a relevant field are accepted for transfer to beginning of 2nd year.

In the interview students should demonstrate the following:

- Evidence of an interest in theatre and performance in different social and cultural settings (e.g. community theatre, theatre in prisons)
- Evidence of a flexible and enquiring mind
- The ability to reflect constructively and analytical thinking
- Evidence of advanced creative practical skills and a collaborative approach to practical work
- Evidence of a commitment to equal opportunities.

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

The programme does currently consider applications for admission with prior experiential learning and/or academic credit.

**Attainment of English Language Level**

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

The quality of the programme is demonstrated through:

This can be evidenced through, for example, the very high pass rate over five years, high employment rate, low rate of withdrawals and excellent external examiner reports.

The methods by which quality and standards are maintained include:

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

14 ASSESSMENT CRITERIA AND MARKING DESCRIPTORS

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

• Progress in relevant practice-based techniques and skills
• Collaborative skills
• Autonomous processes
• Intellectual engagement (e.g. devising and sustaining arguments and/or solving problems)
• Analysis and interrogation, demonstrating knowledge and understanding some of which is at the forefront of the theoretical and practical field/industry
• Identifying appropriate opportunities to take creative risks
• Testing the validity of presented facts, opinions and hypotheses
• Self-reflection
• Effective use of research
• Communication (of, for example, ideas and concepts)

Marking descriptors
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.

85%-100% A mark in this range is indicative of outstanding and exceptional work. You have demonstrated exceptional intellectual engagement (e.g. devising and sustaining arguments and/or solving problems). Your analysis and critical interrogation demonstrating knowledge and understanding of the theoretical and practical field is at a most advanced level demonstrating a rare understanding at undergraduate level of, for example, the ambiguity of knowledge. Your demonstration of the skills, practices and/or techniques in this unit is at an exceptional level. In taking creative risks you stretched the discipline or explored the territories of inter-disciplinarity in unpredictable and highly exciting ways. Your self-reflection was rigorous and demanding, demonstrating a rare self-awareness. You have managed your own learning at all times and to an impressive level, engaging in unusually detailed and highly focussed research with most rewarding consequences to an exceptional level. You have communicated your ideas most impressively, fully engaging your specialist and/or non-specialist audience/reader. You have worked closely with a group of people at a highly commendable level and/or demonstrated an outstanding level of autonomous decision making.
70-84% A mark in this range is indicative that the work is of an excellent standard for the current level of your degree programme.
You have demonstrated excellent intellectual engagement (e.g. devising and sustaining arguments and/or solving problems). Your analysis and critical interrogation, demonstrating knowledge and understanding of the theoretical and practical field, is at an advanced level demonstrating an excellent understanding of, for example, the ambiguity of knowledge. Your demonstration of the skills, practices and/or techniques in this unit is at an outstanding level. In taking creative risks you stretched the discipline in unpredictable and exciting ways or explored the territories of inter-disciplinarity. Your self-reflection was rigorous and demonstrated an unusual level of self-awareness. You have managed your own learning, engaging in detailed and highly focussed research with substantial consequences that is impressive for this level. You have communicated your ideas to an outstanding level, fully engaging your specialist and/or non-specialist audience/reader. You have worked closely with a group of people at a commendable level and/or demonstrated an excellent level of autonomous decision making.

60-69% A mark in this range is indicative that the work is of a very good standard for the current level of your degree programme.
You have demonstrated a very good level of intellectual engagement (e.g. devising and sustaining arguments and/or solving problems). Your analysis and critical interrogation demonstrating knowledge and understanding of the theoretical and practical field is at a high level demonstrating a clear understanding of, for example, the ambiguity of knowledge. Your demonstration of the skills, practices and/or techniques in this unit is at very good level. In taking creative risks you engaged with the discipline, or interdisciplinarity, in thoughtful and provocative ways. Your self-reflection was thorough and you demonstrated a strong level of self-awareness. You have managed your own learning, engaging in detailed research which has been evidenced thoughtfully in your work. You have communicated your ideas very well indeed, engaging your specialist and/or non-specialist audience/reader. You have worked closely with a group of people at a skilled level and/or demonstrated a very good level of autonomous decision making.

50-59% A mark in this range is indicative that the work is of a very satisfactory to good standard at the current level of your degree programme.
You have demonstrated a reasonably good or good level of intellectual engagement (e.g. devising and sustaining arguments and/or solving problems). Your analysis and critical interrogation demonstrating knowledge and understanding of the theoretical and practical field is of a sound level. You have demonstrated a clear understanding of, for example, the ambiguity of knowledge. Your demonstration of the skills, practices and/or techniques in this unit is at a relatively good level. You have taken some creative risks and engaged with the discipline in a reasonably effective way. Your self-reflection was clear and you demonstrated some self-awareness. You have managed your own learning, engaging in some research which has been evidenced in your work on several occasions. In addition, you have communicated your ideas soundly, engaging your specialist and/or non-specialist audience/reader. You have worked closely with a group of people well on the whole and/or demonstrated a reasonable level of autonomous decision making.

40-49% A mark in this range is indicative that the work is of an acceptable standard at the current level of your degree programme.
You have demonstrated some intellectual engagement (e.g. devising and sustaining arguments and/or solving problems). Your analysis and critical interrogation demonstrating knowledge and understanding of the theoretical and practical field is of a satisfactory level. You have demonstrated, on occasion, an understanding of, for example, the ambiguity of knowledge. Your demonstration of the skills, practices and/or techniques in this unit is at a satisfactory level. You have taken occasional creative risks and engaged with the discipline effectively at times. You demonstrated a limited ability in self-reflection and self-awareness. You have managed your own learning on the whole, engaging in some research which has been evidenced in your work to a limited extent. You have communicated several ideas, engaging your specialist and/or non-specialist audience/reader to some extent. You have worked closely with a group of people to a satisfactory level and/or demonstrated autonomous decision making on occasions.

20-39% **A mark in this range is indicative that the work is below, but at the upper end is approaching, the standard required at the current level of your degree programme.**

You have demonstrated little intellectual engagement (e.g. devising and sustaining arguments and/or solving problems). Your analysis and critical interrogation demonstrating knowledge and understanding of the theoretical and practical field does not reach a satisfactory level. You have been unable to demonstrate, for example, an understanding of the ambiguity of knowledge. Your demonstration of the skills, practices and/or techniques in this unit has yet to reach a satisfactory level. You have rarely taken creative risks or engaged with the discipline. You have demonstrated a very limited ability in self-reflection and self-awareness. You have not managed your own learning satisfactorily and you have not evidenced an engagement in research beyond a basic level. You have had difficulty communicating your ideas and engaging your specialist and/or non-specialist audience/reader. You have not reached a satisfactory level of collaboration with a group of people and/or demonstrated autonomous decision making.

0-19% **A mark in this range is indicative that the work is far below the standard required at the current level of your degree programme.**

You work shows very limited intellectual engagement (e.g. devising and sustaining arguments and/or solving problems). Your analysis and critical interrogation demonstrating knowledge and understanding of the theoretical and practical field is weak. You have been unable to demonstrate, for example, any understanding of the ambiguity of knowledge. Your demonstration of the skills, practices and/or techniques in this unit is very limited. There has been very little or no evidence of you taking creative risks or engaging with the discipline. Your self-reflection and self-awareness is uninformed and/or is not evident. You have not managed your own learning satisfactorily and you have not evidenced an engagement in research. You have been unable to communicate your ideas or engage your specialist and/or non-specialist audience/reader. You have shown little ability to work in a group and/or you have not demonstrated autonomous decision making.
<table>
<thead>
<tr>
<th>Learning Outcomes</th>
<th>Credits</th>
<th>A1</th>
<th>A2</th>
<th>A3</th>
<th>A4</th>
<th>B1</th>
<th>B2</th>
<th>B3</th>
<th>C1</th>
<th>C2</th>
<th>C3</th>
<th>C4</th>
<th>D1</th>
<th>D2</th>
<th>D3</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>CPP Year 1 DATE</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Applying Theatre: Methodologies</td>
<td>10</td>
<td>✔</td>
<td>✔</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Applying Theatre: Practices</td>
<td>10</td>
<td>✔</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Theatre Making Fundamentals 1</td>
<td>10</td>
<td>✔</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Theatre Making Fundamentals 2</td>
<td>10</td>
<td>✔</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Thinking Performance</td>
<td>20</td>
<td>✔</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Reading Performance</td>
<td>10</td>
<td>✔</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Contemporary Studies in Performance 1</td>
<td>10</td>
<td>✔</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Directed Project</td>
<td>40</td>
<td>✔</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>CPP Year 2 DATE</strong></td>
<td>A1</td>
<td>A2</td>
<td>A3</td>
<td>A4</td>
<td>B1</td>
<td>B2</td>
<td>B3</td>
<td>C1</td>
<td>C2</td>
<td>C3</td>
<td>C4</td>
<td>D1</td>
<td>D2</td>
<td>D3</td>
<td></td>
</tr>
<tr>
<td>Practical Project</td>
<td>40</td>
<td>✔</td>
<td></td>
<td></td>
<td>✔</td>
<td>✔</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>✔</td>
<td>✔</td>
<td>✔</td>
<td>✔</td>
<td></td>
</tr>
<tr>
<td>Pedagogy in Practice</td>
<td>20</td>
<td>✔</td>
<td>✔</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Contemporary Studies in Performance 2 &amp; 3</td>
<td>10</td>
<td>✔</td>
<td></td>
<td></td>
<td>✔</td>
<td>✔</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Collaborative Outreach Project</td>
<td>40</td>
<td>✔</td>
<td>✔</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>CPP Year 3 DATE</strong></td>
<td>A1</td>
<td>A2</td>
<td>A3</td>
<td>A4</td>
<td>B1</td>
<td>B2</td>
<td>B3</td>
<td>C1</td>
<td>C2</td>
<td>C3</td>
<td>C4</td>
<td>D1</td>
<td>D2</td>
<td>D3</td>
<td></td>
</tr>
<tr>
<td>Professional Placement</td>
<td>40</td>
<td>✔</td>
<td>✔</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>✔</td>
<td>✔</td>
<td>✔</td>
<td>✔</td>
<td></td>
</tr>
<tr>
<td>Student Led Project</td>
<td>30</td>
<td>✔</td>
<td></td>
<td></td>
<td>✔</td>
<td>✔</td>
<td>✔</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Dissertation</td>
<td>30</td>
<td>✔</td>
<td>✔</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Reflective Practitioner</td>
<td>20</td>
<td>✔</td>
<td>✔</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
UNITS
Aims

This unit aims to provide you with the opportunity to practically and theoretically engage in applied theatre and drama education work. Throughout the unit you will have the opportunity to experience a diverse range of practices and pedagogies that are relevant to the field. You will be expected to reflect on and critically analyse a range of practice from experienced practitioners, and teachers. This unit will encourage you to think about your own professional development as an applied theatre practitioner, to begin to identify your own strengths and weaknesses within this area and to start to consider where your areas of interest lie within the field. As part of the assessment, you will be required to critically reflect upon practices you have encountered throughout the unit.

Learning Outcomes

By the end of this unit you will have:

- Obtained a knowledge and understanding of:
  - Practices relevant to your specialism, including their histories, terminologies, and interconnections. [A3]
  - The ethical and political implications of your practice and practices relevant to your specialism. [A4]

Developed practical skills that will enable you to:

- To use techniques, practices, models and approaches appropriate to your specialism, demonstrating inclusivity and professional standards. [C2]
- Use a range of relevant technologies [D2]

Transferable Skills Developed

Undertake Group work, develop presentation skills, practice reflection and evaluation.

Indicative Unit Content

You will engage in a series of practical and theoretical sessions that will explore drama, performance, and theatre in education practices from a variety of contexts. You will undertake workshop based learning activities, engage in supportive reading, research practical methodologies and engage in
collaborative group research. You will be encouraged to think about inclusion, ethics, responsive pedagogy, social justice, and child protection policies and procedures. You will require an up-to-date DBS.

You will be in taught sessions for approximately 12 hours this term, there will be additional directed tasks for you to complete working in groups through the term in addition to independent study i.e. reading and researching the methodologies you engage with this term, developing ideas for your practice etc.

**How You Learn**

You will learn through a lecture seminar format, group work, reflective and academic writing, in addition to discussion and practical workshops. You will reflect on the variety of models and styles of practice experienced throughout the unit.

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

**Assessment Notes**

This is a pass/fail unit.  
You must pass all of the above elements of assessment to pass the unit.

**Assessment Criteria**

- Analysis and interrogation, demonstrating knowledge and understanding some of which is at the forefront of the theoretical and practical field/industry
- Progress in relevant practice-based techniques and skills
- Communication (of, for example, ideas and concepts)
- Collaborative skills
- Autonomous processes
Aims

This unit aims to develop your learning from Applying theatre: Methodologies by providing opportunities for you to develop your facilitation skills in collaboration with your peers. You will put into practice your knowledge of applied theatre methodologies to plan, implement and reflect upon exercises in response to set stimuli and contexts. You will need to plan collaboratively, to learn how to co-facilitate in pairs and how to support one another within a workshop setting. You will practically advance your knowledge of practices which may include; process drama, theatre for development, playback theatre, verbatim theatre, museum theatre, street theatre and forum theatre.

Learning Outcomes

By the end of this unit you will have:

Obtained a knowledge and understanding of:
- Practices relevant to your specialism, including their histories, terminologies, and interconnections [A3]
- Techniques, practices, models and approaches appropriate to your specialism, demonstrating inclusivity and professional standards. [C2]

Developed practical skills that will enable you to:
- To present, document and critically reflect upon your practice in the most appropriate form for your specialism [C4]
- Self-manage your learning and work at a graduate level (such as communication, decision making, commitment, independent thinking, initiative, project management, problem solving, professional interpersonal skills) [D1]

Transferable Skills Developed

Advance your facilitation, practice collaboration, plan sessions, reflect upon your practice, use your research to inform your workshop planning and facilitation.
Indicative Unit Content

You will undertake practical workshops and facilitation sessions covering a range of topics including workshop planning, managing behaviour, understanding group dynamics, devising creative approaches to exploring social justice issues, applying methodologies of practice to respond to specific contexts, accessibility and responding to multiple learning styles.

You will be in taught sessions for approximately 15 hours this term, there will be additional directed tasks for you to complete working in groups through the term in addition to independent study i.e. reading developing ideas for your practice, planning your workshops, and reflecting upon your experiences in sessions etc.

How You Learn

You will learn through practical workshops, group work activities and reflection and debrief tasks. You will reflect upon your own practice and that of your peers in relation to the efficacy of your approach and the areas you need to improve to advance your planning, practice and critical reflection skills.

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

Assessment Notes

This is a pass/fail unit.
You must pass all of the above elements of assessment to pass the unit.

Assessment Criteria

- Analysis and interrogation, demonstrating knowledge and understanding some of which is at the forefront of the theoretical and practical field/industry
- Progress in relevant practice-based techniques and skills
- Communication (of, for example, ideas and concepts)
- Collaborative Skills
- Autonomous processes
16.3 THEATRE-MAKING FUNDAMENTALS 1

<table>
<thead>
<tr>
<th>Level</th>
<th>4</th>
<th>Credits</th>
<th>10</th>
<th>ECTS</th>
<th>5</th>
</tr>
</thead>
</table>

**Notional Student Study Hours** 100

**Unit Leader** Dr Gareth White

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

| BA Contemporary Performance Practice: DATE/WfP | Core |

**Prerequisite Learning** None

### Aims

This unit will build towards the creation, in groups, of a short, assessed performance. It will use this process to enable you to develop a range of basic skills and methodologies for the collaborative creation, development and delivery of performances. You will learn how to train and develop practical skills in areas such as acting, voice, movement, improvisation, composition and collaboration and create a devised performance, based upon a stimulus of your choice, which you will script, choreograph, rehearse and present as a group.

### Learning Outcomes

You will obtain a knowledge and understanding of:

- practices relevant to your specialism, including their histories, terminologies, and interconnections. [A3]

You will develop practical skills that will enable you to:

- experiment with artistic forms and creative processes as appropriate to your specialism. [C3]

You will develop the broader life skills that will enable you to:

- self-manage your learning and work at a graduate level (such as communication, decision making, commitment, independent thinking, initiative, project management, problem solving, professional interpersonal skills). [D1]

### Transferable Skills Developed

Your work on this unit will enable you to develop transferable skills including communication, teamwork, reflection and analysis. You will learn to take creative risks, manage the time you have available, and evaluate your work and that of your collaborators. This will involve giving and receiving constructive feedback.

### Indicative Unit Content

The unit will explore approaches drawn from actor training and collaborative theatre-making such as Michael Chekhov’s technique, Viewpoints, Laban’s Effort Actions, Lecoq’s play, as well as fundamental techniques in voice, movement and the composition of performances. The unit will be led by a range of specialist teachers to give you an overview of a range of related techniques, and therefore the specific content will vary somewhat from year to year.
As the term progresses, taught sessions will be complemented by independent rehearsals, in which you will also receive feedback from staff on your work as it develops. The unit will conclude with a short assessed performance, devised in groups by you.

### How You Learn

You will learn primarily through practical workshops, with reading set to enable you to reflect on your learning. You will also be expected to keep a journal recording your learning in each session and your reflections afterwards.

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

**Assessment Notes**

This is a pass/fail unit. You must pass all of the above elements of assessment to pass the unit.

**Assessment Criteria**

- Progress in relevant practice-based techniques and skills
- Collaborative skills
- Intellectual engagement (e.g. devising and sustaining arguments and/or solving problems)
- Identifying appropriate opportunities to take creative risks
- Communication (of, for example, ideas and concepts)
Aims

Building on the practices explored in Theatre Making Fundamentals 1, this unit will consider ways in which practical skills that are fundamental to the theatre-making process can be combined and adapted for use in a variety of contexts. You will be assessed on your ability critically to reflect on a range of approaches and their application to the collaborative development of performances.

Learning Outcomes

You will obtain a knowledge and understanding of:
- the interplay between theory and practice, action and critical reflection. [A2]

You will develop thinking skills that will enable you to:
- analyse and debate relevant theories and practices and critically reflect on your own and others’ work. [B2]

You will develop practical skills that will enable you to:
- present, document and critically reflect upon your practice in the most appropriate form for your specialism. [C4]

You will develop the broader life skills that will enable you to:
- self-manage your learning and work at a graduate level (such as communication, decision making, commitment, independent thinking, initiative, project management, problem solving, professional interpersonal skills). [D1]

Transferable Skills Developed

Through your work on this unit, you will begin to develop transferable skills in research and scholarship including developing and sustaining an argument, ordering information, presentation skills, and public speaking. You will also begin to learn how to set objectives for a project and plan to meet them, and how to reflect critically and constructively on your own work.

Indicative Unit Content

The unit will break various processes of theatre-making down into a set of key questions for you to explore. It will draw on skills and methodologies taught in Theatre Making Fundamentals 1, enabling
you to develop your skills, understanding and capacity critically to reflect on the theatre-making process.

**How You Learn**

You will undertake workshops on key questions for theatre-makers, such as ‘how do we generate ideas and material?’ and ‘how do we make decisions about the structure and style of our piece?’ You will be taught by a range of theatre-makers working with a variety of approaches and engage with critical writing reflecting on processes of theatre-making. You will be assessed by an illustrated essay reflecting critically on an aspect of the theatre-making process.

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

**Assessment Notes**

This is a pass/fail unit.
You must pass all of the above elements of assessment to pass the unit

**Assessment Criteria**

- Intellectual engagement (e.g. devising and sustaining arguments and/or solving problems)
- Analysis and interrogation, demonstrating knowledge and understanding some of which is at the forefront of the theoretical and practical field/industry
- Testing the validity of presented facts, opinions and hypotheses
- Self-reflection
- Effective use of research
- Communication (of, for example, ideas and concepts)
### Aims

Thinking Performance aims to give you, as writers, thinkers and performance makers a firm foundation in key concepts and practices that have influenced and preoccupied the fields of drama, theatre, performance and applied theatre. The unit introduces you to the basic theories, contexts, histories and vocabularies used in the fields of drama, theatre and performance, which you will then use for the remainder of your degree. You'll engage in research and debate about current and historical critical, conceptual and cultural discourses that have (and have had) an impact on performance making and its study, with a focus on the resonance of these ideas for writing for performance and applied theatre. In your weekly seminar classes you will discuss and practically explore some of these ideas in more depth. The unit will also introduce you to key study skills that will help you research and write in an academic manner.

### Learning Outcomes

By the end of the unit, you will have:

- Obtained knowledge and understanding of:
  - current critical and cultural discourses relevant to your specialism (including contemporary, historical and conceptual frameworks of performance practice). [A1]

- Developed thinking skills that will enable you to:
  - analyse and debate relevant theories and practices and critically reflect on your own and others' work. [B2]
  - structure and sustain a thesis in practice and/or writing. [B3]

- Developed the broader life skills that will enable you to:
  - self-manage your learning and work at a graduate level (such as communication, decision making, commitment, independent thinking, initiative, project management, problem solving, professional interpersonal skills). [D1]
Transferable Skills Developed

Research, analytical and critical thinking, writing and referencing skills, research and scholarship, awareness of different cultures and groups in society.

Indicative Unit Content

This unit introduces you to some of the key ideas and practices in contemporary performance practices. Through lectures and discursive and practical seminar classes you will explore how key ideas and theories influence the ways in which we make performance in diverse settings. We will also examine specific themes which have been influential, for example we may discuss representations of gender, race, identity alongside considering the aesthetics of our practice.

How You Learn

You will learn key conceptual ideas relevant to the field through a number of modes of delivery, including: seminar presentations, case studies, formal lectures, reflective discussions, and group work.

<table>
<thead>
<tr>
<th>Assessment Summary</th>
</tr>
</thead>
<tbody>
<tr>
<td>Type of task</td>
</tr>
<tr>
<td>(e.g. essay, report, group performance)</td>
</tr>
<tr>
<td>Critical reflection (short essay)</td>
</tr>
<tr>
<td>Essay</td>
</tr>
</tbody>
</table>

Assessment Notes

This is a pass/fail unit.
You must pass all of the above elements of assessment to pass the unit.

Assessment Criteria

- Autonomous processes
- Intellectual engagement (e.g. devising and sustaining arguments and/or solving problems)
- Analysis and interrogation, demonstrating knowledge and understanding some of which is at the forefront of the theoretical and practical field/industry
- Self-reflection
- Effective use of research
- Communication (of, for example, ideas and concepts)
16.6 READING PERFORMANCE

<table>
<thead>
<tr>
<th>Level</th>
<th>4</th>
<th>Credits</th>
<th>10</th>
<th>ECTS</th>
<th>5</th>
</tr>
</thead>
<tbody>
<tr>
<td>Notional Student Study Hours</td>
<td></td>
<td>Notional student study hours: 100</td>
<td>Contact hours: 30</td>
<td>Student managed hours: 70</td>
<td></td>
</tr>
<tr>
<td>Unit Leader</td>
<td></td>
<td>Dr Katharine Low</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Programme(s) for which the unit is mainly intended</td>
<td></td>
<td>BA Contemporary Performance Practice: DATE WfP</td>
<td>Core</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Prerequisite Learning</td>
<td></td>
<td>None</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Aims

Developing from your work in term 1, this unit aims to look more specifically at theatre and performance practice to hone your developing critical skills. You will experience performance and in sessions talk and analyse it using particular theoretical positions, themes and ideas to frame your discussions. Through seminar reading and discussion you develop your critical reading skills by making analyses of live and recorded performance to enhance your skills of speaking and analysing performance alongside the use of critical frameworks and lenses.

Learning Outcomes

By the end of the unit, you will have:

Obtained a knowledge and understanding of:

- Current critical and cultural discourses relevant to your specialism (including contemporary, historical and conceptual frameworks of performance practice). [A1]
- The interplay between theory and practice, action and critical reflection. [A2]

Developed thinking skills that will enable you to:

- Analyse and debate relevant theories and practices and critically reflect on your own and others’ work. [B2]

Developed the broader life skills that will enable you to:

- Work as an effective, responsible, and inclusive collaborator in a professional environment. [D3]

Transferable Skills Developed

Communication and presentation skills, research, analytical and critical thinking, writing skills, working creatively as part as a group.

Indicative Unit Content

You will have the opportunity to watch performance and in seminars and small groups make an analysis of performances from specific standpoints. For instance, you may watch a performance and
make an analysis of it from the perspective of feminism, or with a focus on community or immersion, for instance. Through your readings and analysis of performance, you will come to examine the representational politics at play in performance.

**How You Learn**

You will engage with diverse approaches to performance and theatre, examining different themes and topics through seminar and lectures and group discussions and a final group presentation (performative demonstration).

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

**Assessment Notes**

This is a pass/fail unit. You must pass all of the above elements of assessment to pass the unit.

**Assessment Criteria**

- Collaborative skills
- Intellectual engagement (e.g. devising and sustaining arguments and/or solving problems)
- Analysis and interrogation, demonstrating knowledge and understanding some of which is at the forefront of the theoretical and practical field/industry
- Identifying appropriate opportunities to take creative risks
- Self-reflection
- Effective use of research
- Communication (of, for example, ideas and concepts)
Aims

This unit introduces you to subject specific study through a set of lectures, seminars and/or workshops. You will study current ideas in the broad field of performance and cognate areas. The exact topic of the specific options available will change each year. The commonality of these units is in exploring specific aspects of performance and the ideas and histories that inform them. The topic of each option will be selected by the staff team and will reflect staff research interests, relevant contemporary practices and recent shifts in the relevant fields.

The pattern of teaching will vary depending upon the pedagogical appropriateness. Typically, a unit will consist of a series of lectures with some discussion and practical workshops as relevant.

Learning Outcomes

By the end of Contemporary Studies in Performance 1 you will have demonstrated:

Knowledge and understanding of:

- (A1) current critical and cultural discourses relevant to your specialism

Thinking skills that enable you to:

- (B2) analyse and debate relevant theories and practices and critically reflect on a range of performance work.
- (B3) structure and sustain a thesis in practice and/or writing.

You will develop the broader life skills that will enable you to:

- (D1) self-manage your learning and work at a graduate level (such as: communication, decision making, commitment, independent thinking, initiative, project management, problem solving, professional interpersonal skills).

Transferable Skills Developed

Research and scholarship, develop and sustain and argument, read critically.

Indicative Unit Content

Examples of the choices available in Contemporary Studies in Performance 1 & 2 might include:
• Gender, Sexuality and Performance
• Performing health: artistic and cultural responses to health and illness
• Theatre and the Real: verbatim, testimonial and documentary theatre practices
• The Aesthetics of Participation
• Theatre, Performance and Contemporary Politics
• Performing “Race”: theatre after the age of empires

How You Learn

You will learn by reading, discussing and listening to current ideas in the field, and adapting these ideas to areas of your own concern in an essay.

This unit is taken in the Spring term of the 1st year AND the Spring term of the 2nd year. First years choose one option, second years choose two options. There will be a minimum of three options. Different choices will be available so that you will not study the same topic twice. You are separately assessed for the 1st and 2nd year. In the 2nd year, the unit carries a percentage weighting which contributes to your degree classification.

<table>
<thead>
<tr>
<th>Assessment Summary</th>
</tr>
</thead>
<tbody>
<tr>
<td>Type of task</td>
</tr>
<tr>
<td>Academic Essay</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Assessment Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>This is a pass/ fail unit.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Assessment Criteria</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Autonomous processes</td>
</tr>
<tr>
<td>• Intellectual engagement (e.g. devising and sustaining arguments and/or solving problems)</td>
</tr>
<tr>
<td>• Analysis and interrogation, demonstrating knowledge and understanding some of which is at the forefront of the theoretical and practical field/industry</td>
</tr>
<tr>
<td>• Identifying appropriate opportunities to take creative risks</td>
</tr>
<tr>
<td>• Testing the validity of presented facts, opinions and hypotheses</td>
</tr>
<tr>
<td>• Effective use of research</td>
</tr>
<tr>
<td>• Communication (of, for example, ideas and concepts)</td>
</tr>
</tbody>
</table>
16.8 DIRECTED PROJECT

<table>
<thead>
<tr>
<th>Level</th>
<th>Credits</th>
<th>ECTS</th>
</tr>
</thead>
<tbody>
<tr>
<td>4</td>
<td>40</td>
<td>20</td>
</tr>
</tbody>
</table>

| Notional Student Study Hours | Notional student study hours: 400  
Contact hours: 200  
Student managed hours: 200 |
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Unit Leader</td>
<td>Ben Buratta</td>
</tr>
<tr>
<td>Programme(s) for which the unit is mainly intended</td>
<td>BA (Hons) Contemporary Performance Practices: Drama, Applied Theatre and Education</td>
</tr>
<tr>
<td>Prerequisite Learning</td>
<td>None</td>
</tr>
</tbody>
</table>

**Aims**

In this unit you will develop a performance project through research and experimentation, directed by a staff member or visiting professional. You will develop a range of practical performance abilities in the project which may include: dramatic exploration; performance skills; design, craft, wardrobe, sound, music, front-of house or stage management skills. You will work as a company under staff direction and the performance project will be fully realised: i.e. presented to the public with highest performance and production values possible with the given resources. By the end of the project, you should be able to interrogate the creation of performance where the nature of the project is determined by a client/community group.

**Learning Outcomes**

By the end of this unit you will have developed practical skills that will enable you to:

- [C1] engage in productions, projects and/or performance making relevant to your specialism,
- [C2] use techniques, practices, models and approaches appropriate to your specialism, demonstrating inclusivity and professional standards,
- [C4] and present, document and critically reflect upon your practice.

You will develop the broader life skills that will enable you to:

- [D3] work as an effective, responsible, and inclusive collaborator in a professional environment.

**Transferable Skills Developed**

Teamwork, working under pressure, working in different contexts.

**Indicative Unit Content**

The Directed Project is likely to be a fully-realised and resourced production for a particular client group and/or venue/site. The subject matter will be appropriate for the production site and the probable audience. You are likely to have at least two roles in this project e.g. performer and costume maker; performer and music/sound designer. You are likely to work full-time in devising and rehearsal, and may be required to stay away from London on some projects.
How You Learn

You will learn through sustained and deep engagement with a project that is developed for a particular audience/community. You will work as part of a group, focussed on one project, under the direction of skilled professionals, and experiencing strong production values.

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

Assessment Notes

This is a pass/fail unit. You must pass all of the above elements of assessment to pass the unit.

Assessment Criteria

- Progress in relevant practice-based techniques and skills.
- Collaborativekills
- Self-reflection.
- Identifying appropriate opportunities to take creative risks
Aims

In this unit you can express a preference for which project you would like to undertake, making your choice from a range of different practical options that will be presented to you in the summer term of Year 1. These options might include: a staff-directed production of a published play text or a devised project, a film project, a playwriting project. Within the exploration of these practical projects you will be encouraged to engage with praxis (the interplay between theory and practice, action and reflection). You will develop a range of practical abilities such as playwriting, performing or film making, and will develop your understanding of the construction of performance in a broad sense (to include the creation of film or other media), building on your experience of earlier units in the degree and utilising a range of research and experimentation. Each project will be staff tutored. Depending upon your choice, you will work independently to varying degrees.

Learning Outcomes

By the end of this unit you will have developed practical skills that will enable you to:

- [C1] engage in productions, projects and/or performance making relevant to your specialism,
- [C3] develop practical skills that will enable you to experiment with artistic forms and creative processes as appropriate to your specialism,
- [C4] present, document and critically reflect upon your practice in the most appropriate form for your specialism.

You will develop the broader life skills that will enable you to

- [D1] self-manage your learning and work at a graduate level (such as communication, decision making, commitment, independent thinking, initiative, project management, problem solving, professional interpersonal skills).

Transferable Skills Developed

Taking creative risks, time management, self-evaluation.

Indicative Unit Content

A range of staff initiated practical projects will be offered, such as a realised play text, a film or a playwriting option. These are indicative examples of the three options.
• Work under the direction of a member of staff on a studio presentation of a contemporary text, (such as for example Debbie Tucker Green's *Stoning Mary*) or devising a performance based on collective research and documentary material.
• Students will explore theories of playwriting (e.g. parts of Aristotle's Poetics, use of subtext, story theory) and look at examples. They will then be set a playwriting task of writing a short play extract. Shared rehearsed readings will be given at the end of the unit.
• After an introductory series of screenings and practical workshops, create a series of individually-researched films,

### How You Learn

You will learn about a particular creative practical art form through fully experiencing it from first ideas to completion. The art form will be one that is intended to be useful to you later in the degree and/or beyond.

### Assessment Summary

<table>
<thead>
<tr>
<th>Type of task (e.g. essay, report, group performance)</th>
<th>Magnitude (e.g. No of words, time, etc.)</th>
<th>Weight within the unit (e.g. 50%)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Practical participation</td>
<td>7-9 weeks</td>
<td>Pass/ fail</td>
</tr>
<tr>
<td>Illustrated essay</td>
<td>2,000 – 3,000 words and 10 – 20 other elements</td>
<td>Pass/ fail</td>
</tr>
</tbody>
</table>

### Assessment Notes

This is a pass/fail unit. You must pass all of the above elements of assessment to pass the unit.

### Assessment Criteria

- Analysis and interrogation demonstrating knowledge and understanding some of which is at the forefront of the theoretical and practical field/industry.
- Progress in relevant practice-based techniques and skills.
- Identifying appropriate opportunities to take creative risks
- Self-reflection.
- Successful collaborative and/or autonomous processes, as appropriate.
16.10 PEDAGOGY IN PRACTICE

<table>
<thead>
<tr>
<th>Level</th>
<th>5</th>
<th>Credits</th>
<th>20</th>
<th>ECTS</th>
<th>10</th>
</tr>
</thead>
</table>
| Notional Student Study Hours | Notional student study hours: 200  
Contact hours: 70  
Student managed hours: 130 |
| Unit Leader | Dr Gareth White |
| Programme(s) for which the unit is mainly intended | BA Contemporary Performance Practice: DATE  
Core |
| Prerequisite Learning | None |

Aims

Developing on from your introductions to applied practice in diverse settings in year 1, this unit aims to provide you with an experience of working in an education setting. You will engage with ideas and concepts of theatre and pedagogy and consider what it means to learn through theatre-making. You will choose to do either a placement in a school setting or develop an applied theatre project for a school.

With the placement route, you will undertake a placement of approximately one day a week will give you access to an appropriate site in which to develop your facilitation skills. You will select a preference (within resources) of being placed in a primary, secondary or Further Education College. You will observe classes given by experienced teachers and then design and facilitate sessions within small groups in your weekly seminars at Central.

With the applied theatre project for a school route, working in groups you will develop a short piece of performance and teaching resource for a school based on a current play or set text. You will work independently one day a week in your group and then experiment and discuss your progress within your weekly seminars at Central.

For all: You will be expected to reflect on and critically analyse your progress and development both through your weekly seminars and your final group presentation. This unit also provides practical and group working experience fundamental other units ahead in your degree.

Learning Outcomes

By the end of the unit, you will have:

Obtained knowledge and understanding of:
- The ethical and political implications of your practice and practices relevant to your specialism. [A4]

Developed thinking skills that will enable you to:
- Analyse and debate relevant theories and practices and critically reflect on your own and others’ work. [B2]
Developed practical skills that will enable you:

- To use techniques, practices, models and approaches appropriate to your specialism, demonstrating inclusivity and professional standards. [C2]

Developed the broader life skills that will enable you to:

- self-manage your learning and work at a graduate level (such as communication, decision making, commitment, independent thinking, initiative, project management, problem solving, professional interpersonal skills). [D1]

**Transferable Skills Developed**

Conduct in professional settings, working collaboratively, facilitation skills, pedagogic skills, negotiation, project planning and management, giving and receiving constructive feedback.

**Indicative Unit Content**

There are two routes to this unit: **Placement** and an **Applied Theatre Project**.

For **Placement**: Alongside a series of inductions, seminars and masterclasses from visiting professionals working in the field, you will be placed in an education setting (primary, secondary or sixth form college). You will undertake a weekly 1-day placement at the education establishment (approximately 7 placement days, depending on the institution's availability). You will also have weekly seminars with visiting lecturers where you will evidence your participation on placement and to further explore different pedagogies and develop facilitation and theatre-making skills suitable to educational placements.

For the **Applied Theatre Project**: Alongside a series of inductions, seminars and masterclasses from visiting professionals working in the field, you will work in groups to develop a short piece of performance and teaching resource for a school based on a current play or set text. You will select an educational setting, plan and develop an educational resource for that context, which includes a performative element. You will consider ways of learning and teaching and how to plan a lesson based around a performative moment. You will work independently one day a week in your group and then experiment and discuss your progress within your weekly seminars at Central.

**How You Learn**

You will learn firstly by observation and then by taking some responsibility for and undertaking facilitation, researching and planning appropriate sessions (the level of autonomy and access to practice will depending on the school's needs). In your weekly seminars, you will have the opportunity to develop and deliver a 'micro teach' class as a group. You will learn about different approaches to pedagogy and theatre-making in education settings through both your placement and through practice and discussion in your seminars. As a group, you will articulate your awareness of the relationship of your work to current drama education and applied theatre discourses through a practice as research group presentation (performative demonstration) performative demonstration.
## Assessment Summary

<table>
<thead>
<tr>
<th>Type of task</th>
<th>Magnitude</th>
<th>Weight within the unit</th>
</tr>
</thead>
<tbody>
<tr>
<td>Group performative demonstration based on placement experience, 15 – 20 mins (equivalent to 5 mins per person)</td>
<td>5 minutes per person</td>
<td>60%</td>
</tr>
<tr>
<td>Or</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Applied theatre for schools performative demonstration, 15 – 20 mins (equivalent to 5 mins per person)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Group Micro teach, 15 mins (equivalent to 5 mins per person), including annotated lesson plan for that session</td>
<td>5 minutes per person</td>
<td>40%</td>
</tr>
</tbody>
</table>

### Assessment Notes

This unit forms a single preferential mark (8%) that can be taken forward to the exam board in year 2.

You must pass all the above elements of assessment to pass the unit.

The assessment of the unit is primarily by the unit tutor in consultation with visiting tutors, the placements manager and your professional placement host.

## Assessment Criteria

- Autonomous processes
- Progress in relevant practice-based techniques and skills
- Collaborative skills
- Intellectual engagement (e.g. devising and sustaining arguments and/or solving problems)
- Analysis and interrogation, demonstrating knowledge and understanding some of which is at the forefront of the theoretical and practical field/industry
- Identifying appropriate opportunities to take creative risks
- Self-reflection
- Effective use of research
- Communication (of, for example, ideas and concepts)
16.11 CONTEMPORARY STUDIES IN PERFORMANCE 2 & 3 (SEPARATE UNITS)

<table>
<thead>
<tr>
<th>Level</th>
<th>Credits</th>
<th>ECTS</th>
</tr>
</thead>
<tbody>
<tr>
<td>5</td>
<td>10</td>
<td>5</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Notional Student Study Hours</th>
<th>100 hours</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>27 Contact hours, 73 student managed hours per unit</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Unit Leader</th>
<th>Dr Amanda Stuart Fisher oversees the unit as a whole and there are individual leaders for each option.</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>Programme(s) for which the unit is mainly intended</th>
<th>BA (Hons) Contemporary Performance Practice: BADATE and WfP Performance Arts</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Core</td>
</tr>
<tr>
<td></td>
<td>Optional</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Prerequisite Learning</th>
<th>None</th>
</tr>
</thead>
</table>

**Aims**

This unit introduces you to subject specific study through a set of lectures, seminars and/or workshops. You will study current ideas in the broad field of performance and cognate areas. The exact topic of the specific options available will change each year. The commonality of these units is in exploring specific aspects of performance and the ideas and histories that inform them. The topic of each option will be selected by the staff team and will reflect staff research interests, relevant contemporary practices and recent shifts in the relevant fields.

The pattern of teaching will vary depending upon the pedagogical appropriateness. Typically, a unit will consist of a series of lectures with some discussion and practical workshops as relevant.

**Learning Outcomes**

By the end of Contemporary Studies in Performance 2 and 3 you will have demonstrated:

Knowledge and understanding of:

- (A1) current critical and cultural discourses relevant to your specialism

Thinking skills that enable you to:

- (B2) analyse and debate relevant theories and practices and critically reflect on a range of performance work.
- (B3) structure and sustain a thesis in practice and/or writing.

You will develop the broader life skills that will enable you to:

- (D1) self-manage your learning and work at a graduate level (such as: communication, decision making, commitment, independent thinking, initiative, project management, problem solving, professional interpersonal skills).

**Transferable Skills Developed**

Research and scholarship, develop and sustain and argument, read critically.
Indicative Unit Content

Examples of the choices available in Contemporary Studies in Performance 2 & 3 might include:

- Gender, Sexuality and Performance
- Performing health: artistic and cultural responses to health and illness
- Theatre and the Real: verbatim, testimonial and documentary theatre practices
- The Aesthetics of Participation
- Theatre, Performance and Contemporary Politics
- Performing “Race”: theatre after the age of empires

How You Learn

You will learn by reading, discussing and listening to current ideas in the field, and adapting these ideas to areas of your own concern in an essay.

This unit is taken in the Spring term of the 1st year AND the Spring term of the 2nd year. First years choose one option, second years choose two options. There will be a minimum of three options. Different choices will be available so that you will not study the same topic twice. You are separately assessed for the 1st and 2nd year. In the 2nd year, the unit carries a percentage weighting which contributes to your degree classification.

<table>
<thead>
<tr>
<th>Assessment Summary</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Type of task</strong> (e.g. essay, report, group performance)</td>
</tr>
<tr>
<td>Academic Essay (for each of CS2 and CS3)</td>
</tr>
</tbody>
</table>

Assessment Notes

Taken together Contemporary Studies 2 and 3 form a single preferential mark (8%) that can be taken forward to the exam board in year 2.

Assessment Criteria

- Autonomous processes
- Intellectual engagement (e.g. devising and sustaining arguments and/or solving problems)
- Analysis and interrogation, demonstrating knowledge and understanding some of which is at the forefront of the theoretical and practical field/industry
- Identifying appropriate opportunities to take creative risks
- Testing the validity of presented facts, opinions and hypotheses
- Effective use of research
- Communication (of, for example, ideas and concepts)
### 16.12 COLLABORATIVE OUTREACH PROJECT

<table>
<thead>
<tr>
<th>Level</th>
<th>Credits</th>
<th>ECTS</th>
</tr>
</thead>
<tbody>
<tr>
<td>5</td>
<td>40</td>
<td>20</td>
</tr>
</tbody>
</table>

| Notional Student Study Hours | Contact hours: 50  
Notional student study hours: 400  
Student managed learning: 350 |

| Unit Leader | Dr Adelina Ong |

| Programme(s) for which the unit is mainly intended | Drama, Applied Theatre & Education  
Writing for Performance |

| Prerequisite Learning | N/A. |

### Aims

This unit involves you working in small groups to create applied theatre projects within community or educational contexts in or outside of the UK. The aim is to enable you to develop your practice as applied theatre practitioners and artists to create and facilitate relevant collaborative and participative projects. Working with a tutor and in small groups you will create an applied project in partnership with your tutor and in collaboration with your partner host/organisation/group. The outcome might be a series of participative drama workshops, performances created with, for, or by a particular community group in a particular setting with possible themes, aims and trajectory identified in collaboration with your host organisation or community group. Throughout the project you will put into practice considerations around ethics, inclusion and the aesthetics of the work, ideas around community, participation, representation and ownership. You will also consider the purpose and artistry of the project, facilitation and project managing skills; collaboration, communication and making skills, and critical reflection skills.

### Learning Outcomes

By the end of this unit you will have:

Obtained a knowledge and understanding of:
- The interplay between theory and practice, action and critical reflection. [A2]
- The ethical and political implications of your practice and practices relevant to your specialism. [A4]

Developed practical skills that will enable you to:
- use techniques, practices, models and approaches appropriate to your specialism, demonstrating inclusivity and professional standards. [C2]
- present, document and critically reflect upon your practice in the most appropriate form for your specialism. [C4]

### Transferable Skills Developed

Work collaboratively with others and in partnership with a host/ host organisation, project planning and management, facilitation, giving and receiving constructive feedback.
Indicative Unit Content

Within this unit, students will undertake a group based collaborative outreach project working with a host/host organisation:

Previous projects have included: touring TiE projects for schools that explore issues related to healthy relationships, projects in hospital settings with working with elderly patients living with dementia, school based artistic residencies creating immersive stories for primary school children, and an SEN school in Cornwall, museum theatre in collaboration with the special collection exhibits at Senate House Library touring workshops to schools and performance for public audience, creative pedagogy projects with children and teachers in Mumbai, projects exploring gender identity in South Africa, LGBT rights based cabaret and performance with young people at the Proud Trust Manchester, participatory projects using VR and drama with young carers and young refugees with Greater Manchester Youth Network, and devising projects with a community theatre group in collaboration with Camden Carers.

How You Learn

You will learn by collaborating, developing and facilitating an applied theatre project with the support and guidance from your specialist tutor. You are expected to develop a specific approach for the project and work pro-actively as a member of a group and in partnership with your host/organisation/group. For example, if you are creating a TiE or community-led performance then you would demonstrate clear research that informed your performance work as well as relevant research, both practical and theoretical that has impacted and informed the methodological approach you have adopted.

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>Individual Participation in a Project</td>
<td>(Approx.) Weeks 1 - 10</td>
<td>50%</td>
</tr>
<tr>
<td>Contextual Research Essay</td>
<td>1500 - 2000 words, week 5</td>
<td>20%</td>
</tr>
<tr>
<td>Critically Reflective Group Presentation</td>
<td>15-20min presentation, week 10</td>
<td>30%</td>
</tr>
</tbody>
</table>

Assessment Notes

You must pass all four assessment tasks to pass the unit. This unit is awarded 17% of the overall degree mark.

NB: In exceptional circumstances, where projects are timetabled to continue beyond week 10, students can submit their presentation by video, by agreement.

Assessment Criteria

- Analysis and interrogation, demonstrating knowledge and understanding some of which is at the forefront of the theoretical and practical field/industry
- Progress in relevant practice-based techniques and skills.
- Identifying appropriate opportunities to take creative risks
- Testing the validity of presented facts, opinions and hypotheses
- Self-reflection
• Effective use of research
• Communication (of, for example, ideas and concepts).
• Collaborative skills
• Autonomous processes
16.13 PROFESSIONAL PLACEMENT

<table>
<thead>
<tr>
<th>Level</th>
<th>6</th>
<th>Credits</th>
<th>40</th>
<th>ECTS</th>
<th>20</th>
</tr>
</thead>
<tbody>
<tr>
<td>Notional Student Study Hours</td>
<td>8 week placement, 5 days a week, 8 hours a day</td>
<td>Notional student study hours: 350</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Contact hours with tutor/s: 20 - 30</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>The remaining hours are student and placement managed.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Unit Leader: Dr Selina Busby

Programme(s) for which the unit is mainly intended:
- Contemporary Performance Practice: BA (Hons) Drama, Applied Theatre & Education
- Core

Prerequisite Learning: None

**Aims**

This unit aims to build on the range of experience from earlier units (e.g. Applying Theatre: Practices, Applying Theatre: Methodologies, Pedagogy in Practice etc.), providing you with an experience of working in a more sustained way and over a longer period of time in a professional applied theatre context (in the UK or other parts of the world). During this placement you are expected to be able to work as a ‘peer professional’ within your placement setting.

Professional Placement provides an opportunity for you to address your own professional development in a chosen field, gain an in-depth understanding of a particular area of applied theatre and, through working within a host organisation, engage in a discourse with professionals which will result in a useful product or outcome for both you and your placement organisation. You will work both in partnership with your host and sometimes independently to complete a task, whilst having regular communication with your host about the nature, design and direction of the work. You are also asked to write a short statement to support your placement that will contextualise your work.

**Learning Outcomes**

You will obtain a knowledge and understanding of:
- (A2) the interplay between theory and practice, action and critical reflection.
- (A4) the ethical and political implications of your practice and practices relevant to your specialism.

You will develop practical skills that will enable you:
- (C2) to use techniques, practices, models and approaches appropriate to your specialism, demonstrating inclusivity and professional standards.
- (C4) to present, document and critically reflect upon your practice in the most appropriate form for your specialism.

You will develop the broader life skills that will enable you to:
- (D1) self-manage your learning and work at a graduate level (such as communication, decision making, commitment, independent thinking, initiative, project management, problem solving, professional interpersonal skills).
• (D3) work as an effective, responsible, and inclusive collaborator in a professional environment.

### Transferable Skills Developed

Professionalism, using initiative, time management, organisational skills, planning.

### Indicative Unit Content

You will take part in an eight-week placement in line with BA DATE placement practice and produce a contextual statement. As part of the demonstration of your placement activity, you will keep a log (or diary) or your daily activities which may be ‘signed off’ by your host. Your work will be decided on in negotiation with your host and must be of use to your placement organisation whilst you are there and after you return to CSSD.

Example placements include:

- Greenwich and Lewisham Young People’s Theatre
- Second Shot
- Safe Ground
- Hampton Court Education Department
- Safer Schools/Metropolitan Police
- Green Candle Dance Company
- Chichester Festival Theatre Education
- Blue Elephant Theatre
- Paines Plough
- Scene and Heard
- Theatre Centre
- Lewisham Youth Theatre
- Quicksilver Theatre
- National Theatre, Education
- Art Burst
- Big Fish Theatre Company
- Apples and Snakes
- A Team Arts
- Young Vic Theatre
- Shakespeare’s Globe Education
- Little Angel Theatre
- East Berkshire College
- Camden People’s Theatre
- Kali Theatre Company
- Richmond Theatre, Education
- London Bubble

### How You Learn

You will learn by operating as a peer professional in a relevant context, by researching into a relevant area of the field and producing an artefact from this research.

You will be asked to select areas of interest for your placement. The Professional Placement aligns with Central’s Placement Policy and User Guide.

<table>
<thead>
<tr>
<th>Assessment Summary</th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Type of task</strong></td>
<td><strong>Magnitude</strong></td>
<td><strong>Weight within the unit</strong></td>
</tr>
<tr>
<td>(e.g. essay, report, group performance)</td>
<td>(e.g. No of words, time, etc.)</td>
<td>(e.g. 50%)</td>
</tr>
<tr>
<td>8 week placement</td>
<td>24 – 35 hours per week, for 8 weeks</td>
<td>80% of overall mark</td>
</tr>
<tr>
<td>Contextualising Statement Essay</td>
<td>1500-2000 word contextualising statement/essay</td>
<td>20% of overall mark</td>
</tr>
</tbody>
</table>
Assessment Notes

This unit is awarded 25% of the overall degree mark. You must pass all the above elements of assessment to pass the unit.

The learning outcomes are met primarily in the separate components:
- The first four learning outcomes above are met primarily in the placement
- The final four are met primarily in the contextual statement.

Assessment Criteria

- Progress in relevant practice-based techniques and skills
- Collaborative skills
- Autonomous processes
- Intellectual engagement (e.g. devising and sustaining arguments and/or solving problems)
- Analysis and interrogation, demonstrating knowledge and understanding some of which is at the forefront of the theoretical and practical field/industry
- Self-reflection
- Effective use of research
- Communication (of, for example, ideas and concepts)
16.14 STUDENT LED PROJECT

<table>
<thead>
<tr>
<th>Level</th>
<th>Credits</th>
<th>ECTS</th>
</tr>
</thead>
<tbody>
<tr>
<td>6</td>
<td>30</td>
<td>15</td>
</tr>
</tbody>
</table>

Notional Student Study Hours
Notional student study hours: 300
Contact hours: 20-40
Student managed learning: 260-280

Unit Leader
Ben Buratta

Programme(s) for which the unit is mainly intended
BA Contemporary Performance Practices: Core
Drama, Applied Theatre and Education

Prerequisite Learning
None

Aims

In this unit you will comprehensively engage with the concept, process and production of a creative practical project.

You will be responsible for initiating and formalising creative practice, based on a critical understanding of appropriate theories, concepts and methods that underpin that practice. The emphasis is on originality and intellectual analysis, creativity, artistry and integrity which can be applied through process (including ongoing reflection) and a realised project. You will create a live studio-based performance as part of a festival or a project off site, such as in a school or a site-specific performance. All choices will depend on resource availability.

Your Dissertation research may align with the area of your Student Led Project.

Learning Outcomes

By the end of this unit you will have:

Obtained a knowledge and understanding of:
- practices relevant to your specialism, including their histories, terminologies, and interconnections. [A3]

Developed practical skills that will enable you to:
- engage in productions, projects and/or performance making relevant to your specialism. [C1]
- to use techniques, practices, models and approaches appropriate to your specialism, demonstrating inclusivity and professional standards. [C2]
- to experiment with artistic forms and creative processes as appropriate to your specialism. [C3]

You will develop the broader life skills that will enable you to:
- work as an effective, responsible, and inclusive collaborator in a professional environment [D3]

Transferable Skills Developed
Collaborative work, workshop leading and facilitation, project management, taking creative risks, self-evaluation.

**Indicative Unit Content**

- Your own interests and staff response to your initial application for the project will steer the content of the unit. However, you may wish to consider the following as guidance for the scope of the unit. You could, with your group:
  - Develop a community based project that either makes a performance for or with a specific community. This could concentrate on an issue that is raised by the community or an issue with which you feel a particular community might wish to engage (indeed you could be a part of the community with whom you are communicating).
  - Devise a piece of studio based theatre that has a distinct focus on something that you and your company have found interesting or intriguing from earlier units. For instance, you could ‘experiment’ with the limits of identity through an examination of Butler’s ideas of the performative.
  - Develop a site-specific piece of performance that focuses on the research and resonance of a community space.
  - Create a digital/online performance, based on material devised with your group or individually.

**How You Learn**

You will learn by taking responsibility for and undertaking the practical project, researching around the project and articulating your awareness of the relationship of your work to current cultural discourses.

<table>
<thead>
<tr>
<th>Assessment Summary</th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Type of task</td>
<td>Magnitude</td>
<td>Weight within the unit</td>
</tr>
<tr>
<td>(e.g. essay, report, group performance)</td>
<td>(e.g. No of words, time, etc.)</td>
<td>(e.g. 50%)</td>
</tr>
<tr>
<td>Process</td>
<td>7 – 9 weeks</td>
<td>25%</td>
</tr>
<tr>
<td>Performance OR</td>
<td>Up to 20 minutes</td>
<td>50%</td>
</tr>
<tr>
<td>Playwriting Option</td>
<td>Script Extract 8-10 minutes</td>
<td></td>
</tr>
<tr>
<td>Illustrated Essay</td>
<td>2000 – 4000 words and 0 – 30 other elements</td>
<td>25%</td>
</tr>
</tbody>
</table>

**Assessment Notes**

You must complete and pass all three assessment tasks to pass the unit. This unit contributes 19% to the overall degree mark.

**Assessment Criteria**
• Progress in relevant practice-based techniques and skills
• Autonomous processes
• Intellectual engagement (e.g. devising and sustaining arguments and/or solving problems)
• Identifying appropriate opportunities to take creative risks
• Self-reflection
• Communication (of, for example, ideas and concepts)
Aims

This unit invites you to demonstrate your critical thinking skills and your understanding of relevant cultural and theoretical discourses through a sustained piece of academic writing. You will draw on academic exploration developed in previous units where the meanings of text and performance have been questioned through the subjectivity of the reader/viewer and you are expected to debate the position of knowledge within your thinking and writing. Appropriate epistemological questions should be asked in a coherent and logically organised argument, drawing upon an appropriate range of advanced scholarship. You will be expected to refer to examples of practice in the field. You can link your dissertation to your experience elsewhere on the degree, but you must not substantially repeat the same material. A fluidity of theoretical thought is encouraged in your dissertation.

Learning Outcomes

By the end of this unit you will have:

Obtained a knowledge and understanding of:

- (A1) current critical and cultural discourses relevant to your specialism (including contemporary, historical and conceptual frameworks of performance practice).

You will develop thinking skills that enable you to:

- (B1) engage in independent research at a graduate level of scholarship.
- (B2) analyse and debate relevant theories and practices and critically reflect on your own and others' work.
- (B3) structure and sustain a thesis in practice and/or writing.

You will develop the broader life skills that will enable you to:

- (D1) self-manage your learning and work at a graduate level (such as communication, decision making, commitment, independent thinking, initiative, project management, problem solving, professional interpersonal skills)

Transferable Skills Developed

Develop and sustaining an extended argument, word processing skills, research and synthesising ideas.
Indicative Unit Content

It is in the nature of this unit that many different kinds of study proposal will be acceptable, focusing as it does on the student as an autonomous learner in the 3rd year.

Examples of appropriate titles have been:

- Is “community theatre” a creative form of expression for a community to celebrate their identity, or a tool used by intellectuals to impose their interventions upon a community?
- What is gained and lost in the revival and professionalisation of storytelling in contemporary Scotland?
- What is the role of the audience in Postdramatic theatre?
- In what ways can black queer performance use theatre as a means to challenge oppressive dominant ideology?
- How is the clown truthful?

You can, if you wish, directly connect your dissertation to your experience on placement or choose a topic to complement your Student Led Project. If you do decide to link your dissertation with your other unit you must not substantially repeat the same material.

How You Learn

You will learn through undertaking an extensive and rigorous study of one relevant area and articulating arguments in written format.

You will receive an extensive briefing and decide upon subject matter in the summer term of your second year. You will submit a dissertation proposal form which is submitted to a dissertation panel at the end of term 3 year 2. Choice of subject matter must go through an agreement process by a staff team. Based on staff responses to your proposal your research will continue over the summer vacation and into the new academic year.

<table>
<thead>
<tr>
<th>Assessment Summary</th>
<th>Type of task (e.g. essay, report, group performance)</th>
<th>Magnitude (e.g. No of words, time, etc.)</th>
<th>Weight within the unit (e.g. 50%)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dissertation</td>
<td>8,000-10,000</td>
<td>100%</td>
<td></td>
</tr>
</tbody>
</table>

Assessment Notes

This unit is awarded 19% of the overall degree mark. You must pass the above element of assessment to pass the unit.

Assessment Criteria

- Intellectual engagement (e.g. devising and sustaining arguments and/or solving problems).
- Analysis and interrogation demonstrating knowledge and understanding some of which is at the forefront of the theoretical and practical field/industry.
- Appreciation of the uncertainty of knowledge.
- Effective use of research.
### Aims

The final unit of the degree asks you to critique and reflect on your own experience of performance and applied theatre practice, considering how your understanding and perspective may have shifted. Within this critique, you will consider your understanding of conceptual, technical, practical, research and academic skills that will be needed for relevant graduate employment. You are encouraged to specifically refer to your own work (e.g. in Professional Placement and Student Led Project), reflecting on how this impacts upon your current position as a ‘praxitioner’. You will bring your thinking together into an articulated, self-interrogative, philosophical position statement which draws on current academic discourses, as applicable to the particular angle you take in your presentation. You may draw on learning moments through the programme that you retrospectively recognise as key to your current thinking.

### Learning Outcomes

You will obtain a knowledge and understanding of:
- (A2) the interplay between theory and practice, action and critical reflection.

You will develop thinking skills that enable you to:
- (B1) engage in independent research at a graduate level of scholarship.
- (B2) analyse and debate relevant theories and practices and critically reflect on your own and others’ work.

Developed practical skills that will enable you:
- (C4) to present, document and critically reflect upon your practice in the most appropriate form for your specialism.

### Transferable Skills Developed

Reflection, presentation skills, ordering information, public speaking.
Indicative Unit Content

You will engage in a series of seminars with staff and keynote speakers, from national and international settings, who will offer a subjective position in the broad field. This is intended to offer you an opportunity to discuss a range of connected issues across the performance and applied theatre field, even if these are not directly relevant to your own selective approach to your reflection. By the time you make your presentation, you will have experienced a breadth of current thinking that may affect your own position.

How You Learn

You will learn by engaging in a conference-style forum where speakers (including core staff) present perspectives on their work, enabling you to situate yourself similarly in the field. This will be followed up by articulating your position in a final presentation.

<table>
<thead>
<tr>
<th>Assessment Summary</th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Type of task</td>
<td></td>
<td></td>
</tr>
<tr>
<td>(e.g. essay, report, group performance)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Magnitude</td>
<td></td>
<td></td>
</tr>
<tr>
<td>(e.g. No of words, time, etc.)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Weight within the unit</td>
<td></td>
<td></td>
</tr>
<tr>
<td>(e.g. 50%)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Presentation</td>
<td>15 minutes</td>
<td>100%</td>
</tr>
</tbody>
</table>

Assessment Notes

This unit is awarded 12% of the overall degree marks. You must pass the above elements of assessment to pass the unit.

Assessment Criteria

- Analysis and interrogation demonstrating knowledge and understanding some of which is at the forefront of the theoretical and practical field/industry.
- Self-reflection.
- Communication (of, for example, ideas and concepts).
Applying Theatre: Methodologies.

Key Texts:

Further Reading:
Online Resources:
TEDxTalks (2015) *Education through drama and theatre/ Mohammed Awwad / TEDxNicosia*, Available at: https://www.youtube.com/watch?v=vQLhlQhFFKo&t=18s [Accessed 02/07/18].

**Applying Theatre: Practices**

**Key Texts:**

**Further Reading:**
Online Resources:

Theatre Making Fundamentals 1 & 2
Key Texts:

Further Reading

For practitioner research, a range of websites may be useful in addition to specific practitioner texts that can be searched on the LIS systems.
For example:
- Fevered Sleep: www.feveredsleep.co.uk
- Vanishing Point: http://www.vanishing-point.org/
- Complicite: http://www.complicite.org/
- Shams: http://www.shams.org.uk/
Thinking Performance

Key Texts

Supportive Reading
See also relevant journals such as RiDE: the Journal of Applied Theatre and Performance.

Reading Performance

Key Texts

Supportive Reading
(Performance interventions).
See also relevant journals such as RiDE: the Journal of Applied Theatre and Performance.

Directed Project
Key Texts

Supportive Reading
Practical Project

Example Key Texts (for a Playwriting Project)


Heddon, D. 2008 *Autobiography and Performance* Basingstoke, Palgrave

Example Supportive Reading (for a Playwriting Project)


Neipris, J. 2005 *To Be A Playwright*, New York, Routledge


Wander, M. 2008 *The Art of Writing Drama* London, Methuen

Contemporary Studies in Drama, Performance and Applied Theatre 1, 2 & 3

Key Texts

- The indicative bibliography below is for an option called: *Performing health: artistic and cultural responses to health and illness*

Brodzinski, Emma 2010 *Theatre in Health and Care*. Basingstoke, Palgrave Macmillan


White, Mike 2009 *Arts Development in Community Health: A Social Tonic* Milton Keynes, Radcliffe Publishing

Further Reading

- The indicative bibliography below is for an option called: *Performing health: artistic and cultural responses to health and illness*


Jones, Phil 2005 *The arts therapies: a revolution in healthcare* New York, Brunner-Routledge

Johansson, O. 2011 *Community theatre and AIDS* Basingstoke, Palgrave Macmillan

**Journals**
The Journal of Applied Arts & Health (*electronically held by the library*)

**Key websites**
- [http://www.creativeresponse.org.uk/](http://www.creativeresponse.org.uk/)
- [http://www.arts4dementia.org.uk](http://www.arts4dementia.org.uk)

**Collaborative Outreach Project**

**Suggested Applied Theatre Texts:**

**Suggested Facilitation Texts:**

**Suggested Impact Texts:**


**Suggested Texts (Covering a range of Contexts):**


Bowles, N. (.) and Nadon, D. (.) (no date) *Staging social justice: collaborating to create activist theatre*. Indianapolis: Hackett Publishing Company


Geriatric Care: Theatre as a tool for reflection and change in work with dementia, Journal of Applied Arts and Health, 6(2), pp.217-223.

Hallqvist, S.L. (2015) ‘To be Where you are – Presence, Trust and Empathy in
McCarthy, B. (2011) *Hearing the person with dementia: person-centred approaches to communication for families and caregivers*. London: Jessica Kingsley
Patrick Foster (2015) After Care the story of Ireland's care leavers [full documentary], available at: [https://www.youtube.com/watch?v=clMIiWIuqlI](https://www.youtube.com/watch?v=clMIiWIuqlI) [Accessed 29/3/17].
Speed, K.E. (2013) Drama as a teaching tool: an argument for the integration of drama into the everyday curriculum. London: CSSD.

**Professional Placement**
This is dependant upon your setting. Texts from previous relevant units are likely to be useful. Below are some indicative texts about the placement experience itself.

**Student Led Project**

**Dissertation**
The bibliography will entirely depend upon your choice of subject. Please see Drama, Applied Theatre and Education dissertations on the library shelves for good examples of appropriate dissertations and their bibliographies.
Reflective Practitioner

Bibliographies will depend entirely on your selected trajectory. You are advised to refer back to the texts that have influenced you across the degree, check on the latest texts in the field and use the most relevant and recent journals e.g. Research in Drama Education; NTQ: The Applied Theatre Researcher.

<table>
<thead>
<tr>
<th><strong>PROGRAMME NAME</strong></th>
<th>BA(Hons) Contemporary Performance Practice</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>COURSE</strong></td>
<td>Drama, Applied Theatre and Education</td>
</tr>
<tr>
<td><strong>TEACHING INSTITUTION</strong></td>
<td>The Royal Central School of Speech and Drama, London</td>
</tr>
<tr>
<td><strong>AWARDING BODY</strong></td>
<td>University of London</td>
</tr>
<tr>
<td><strong>FHEQ</strong></td>
<td>The BA is a qualification at Level 6 in the Framework for Higher Education Qualifications in England, Wales and Northern Ireland, carrying 120 credits at level 6.</td>
</tr>
</tbody>
</table>
| **AWARD(S)**             | Bachelor of Arts (Honours)  
Exceptionally:  
Certificate of Higher Education (for students leaving after 1 year with 120 credits)  
Diploma of Higher Education (for students leaving after 2 years with 240 credits)  
Bachelor of Arts (for students leaving with 300 credits) |
| **FINAL AWARD NAME**     | Bachelor of Arts with Honours in Contemporary Performance Practice |
| **MODE OF STUDY**        | Full-time only                             |
| **EUROPEAN CREDIT TRANSFER SCHEME (ECTS)** | The BA is qualification at the end of the first cycle as defined within the European Higher Education Area, carrying 180 credits in the European Credit Transfer Scheme (ECTS) |
| **ACCREDITATION**        | None                                       |
| **LANGUAGE OF STUDY**    | English                                    |
| **EXTERNAL BENCHMARKS**  | Framework for Higher Qualifications (FHEQ)  
Dance, Drama and Performing Arts QAA Benchmark Statement |

Programme Approval

<table>
<thead>
<tr>
<th><strong>Specification Version</strong></th>
<th>2020/21</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Last Periodic Review</strong></td>
<td>2017/18</td>
</tr>
</tbody>
</table>

External Examiner Information

<table>
<thead>
<tr>
<th><strong>Name</strong></th>
<th><strong>Position</strong></th>
<th><strong>Organisation</strong></th>
<th><strong>Tenure (MM/YY)</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>Dr Bryce Lease</td>
<td>Senior Lecturer</td>
<td>Royal Holloway, University of London</td>
<td>09/2017-12/2021</td>
</tr>
<tr>
<td>Dr Alison Jeffers</td>
<td>Senior Lecturer</td>
<td>University of Manchester</td>
<td>11/2018 – 12/2022</td>
</tr>
</tbody>
</table>

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

www.cssd.ac.uk