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BA(Hons) Contemporary Performance Practice

DRAMA, Applied THeatre and Education PROGRAMME SPECIFICATION 2023/24

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# **KEY INFORMATION**

|  |  |
| --- | --- |
| **Award Title** | Contemporary Performance Practice (Drama, Applied Theatre and Education) |
| **Award Aim** | Bachelor of Arts with Honours – 360 credits |
| **Possible Exit Awards** | Certificate of Higher Education – 120 credits  Diploma of Higher Education – 240 credits  Bachelor of Arts (Non-Honours) – 300 credits |
| **Awarding Body** | University of London |
| **Mode(s) of Study** | Full-time only |
| **Full Length of Study** | 3 years |
| **Admissions Requirements** | * **Minimum Entry Requirements**   Our standard academic entry requirements range between 120 and 96 UCAS tariff points. You can see how many tariff points your qualifications would gain on the [**UCAS Tariff Calculator**](https://www.ucas.com/ucas/tariff-calculator). International qualifications and others not covered within the UCAS tariff can also be accepted. Please [**email us**](mailto:admissions@cssd.ac.uk?subject=Minimum%20Entry%20Requirements%20-%20DATE) if you need further clarification.  **Please note** that we may make lower offers (including unconditional) to exceptional candidates and those who have alternative or prior experience to offer. All candidates are invited to interview, which is a key factor in determining who is accepted on to the course.   * **Admissions**   For details of admission with academic credit see [**Undergraduate Applications**](https://www.cssd.ac.uk/how-to-apply/undergraduate-applications).   * **Application Details**   We look for these qualities in applicants:   * an interest in theatre and performance in different social and cultural settings (e.g. community theatre and theatre in prisons) * good academic abilities in reading, analysis and writing * an enquiring mind * a collaborative, supportive approach to practical work * practical drama skills (e.g. in performance) * the ability to reflect constructively * a commitment to equality of opportunity in society * leadership skills * creativity, flexibility, focus and professional conduct.   *We particularly encourage applications from groups currently under-represented in higher education, such as students with disabilities and members of Black, Asian and Minority Ethnic groups. Find out more information on*[***Central’s commitment to equality and diversity***](https://www.cssd.ac.uk/about-central/equity-at-central)*.*   * **Interviews**   Find out more about [**the interview process for this course**](https://www.cssd.ac.uk/How-to-Apply/Undergraduate-Applications/interview-process-ba-contemporary-performance-practice).   * **International Interviews**   Each year Central hosts a number of interviews outside of the UK, with a team of tutors from Central travelling to meet applicants. The international interviews are designed to replicate the London-based interview experience in every aspect (other than a tour of our site!). See our [**Event Finder**](https://www.cssd.ac.uk/discover-central/visit-us) for listings of upcoming interview locations and dates. |
| **Location of Study** | London |
| **Professional Accreditation** | None |

# **PROGRAMME OVERVIEW**

## Educational Aims

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
* build your conceptual, technical, practical, research and academic skills for graduate employment, broadly within the field of performance and specifically in relation to your specialism

## Programme Structure

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 artistpractitioners 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.

|  |  |  |  |
| --- | --- | --- | --- |
|  | **Drama, Applied Theatre and Education** | | |
|  | Autumn | Spring | Summer |
| Year 1  Level 4 | Theatre Making  Fundamentals 1    Thinking Performance    Applying Theatre:  Methodologies | Theatre Making  Fundamentals 2    Reading Performance    Applying Theatre: Practices    Contemporary Studies in  Performance 1 | Directed Project |
| Year 2  Level 5 | Practical Project | Contemporary Studies in  Performance 2    Contemporary Studies in  Performance 3    Pedagogy in Practice | Collaborative  Outreach Project |
| Year 3  Level 6 | Professional Placement | Student Led Project | Reflective Practitioner |
| Dissertation | |

## Learning and Teaching

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.

*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.

## Assessment

**Assessment Tasks**

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.

**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)

**Assessment 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.

## Placements

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.

## 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

## 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.)

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| **Learning**  **Outcomes** | | **Credits** | **A1** | **A2** | **A3** | **A4** |  | **B1** | **B2** | **B3** |  | **C1** | **C2** | **C3** | **C4** |  | **D1** | **D2** | **D3** |
|  | **CPP Year 1 DATE** | |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| Applying Theatre:  Methodologies | | 10 |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| Applying Theatre:  Practices | | 10 |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| Theatre Making  Fundamentals 1 | | 10 |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| Theatre Making  Fundamentals 2 | | 10 |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| Thinking  Performance | | 20 |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| Reading  Performance | | 10 |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| Contemporary  Studies in  Performance 1 | | 10 |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| Directed Project | | 40 |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
|  | **CPP Year 2 DATE** | | A1 | A2 | A3 | A4 | B1 | B2 | B3 | C1 | C2 | C3 | C4 | D1 | D2 | D3 |
| Practical Project | | 40 |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| Pedagogy in Practice | | 20 |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| Contemporary  Studies in  Performance 2 & 3 | | 10  10 |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| Collaborative  Outreach Project | | 40 |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
|  | **CPP Year 3 DATE** | | A1 | *A2* | A3 | A4 |  | B1 | B2 | B3 |  | C1 | C2 | C3 | C4 |  | D1 | D2 | D3 |
| Professional  Placement | | 40 |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| Student Led Project | | 30 |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| Dissertation | | 30 |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| Reflective  Practitioner | | 20 |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |

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| UNITS |

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| --- | --- | --- | --- | --- | --- | --- |
| APPLYING THEATRE: METHODOLOGIES | | | | |  | |
| **Level** | 4 | **Credits** | 10 | **ECTS** |  | 5 |
| **Notional Student Study Hours** | Notional student study hours: 100  Contact Hours: 12  Directed Hours: 18  Self-Directed Hours: 70 | | | |  | |
| **Unit Leader** | Paul Edwards | | | |  | |
| **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 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.

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| **Assessment Summary** | | |
| Type of task  *(e.g. essay, report, group performance)* | Magnitude  *(e.g. No of words, time, etc.)* | Weight within the unit  *(e.g. 50%)* |
| Presentation  (Group Task) | 8-10mins | 100% |
| **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 | | |

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| Applying Theatre: Practices | | | | |  | |
| **Level** | 4 | **Credits** | 10 | **ECTS** |  | 5 |
| **Notional Student Study Hours** | *Notional student study hours: 100*  Contact Hours: 15  Directed Hours: 15  Self-Directed Hours: 70 | | | |  | |
| **Unit Leader** | Dr Sylvan Baker | | | |  | |
| **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 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.

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| **Assessment Summary** | | |
| Type of task  *(e.g. essay, report, group performance)* | Magnitude  *(e.g. No of words, time, etc.)* | Weight within the unit  *(e.g. 50%)* |
| Group Workshop | 10 – 15 minute workshop, wk.  9 Spring Term | 100% |
| **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 | | |

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| Theatre-Making Fundamentals 1 | | | | |  | |
| **Level** | 4 | **Credits** | 10 | **ECTS** |  | 5 |
| **Notional Student Study Hours** | 100  Contact hours: 30  Self directed hours: 70 | | | |  | |
| **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 relect on your learning. You will also be epxetced to keep a journal recording your learning in each session and your reflections afterwards.

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| **Assessment Summary** | | |
| Type of task  *(e.g. essay, report, group performance)* | Magnitude  *(e.g. No of words, time, etc.)* | Weight within the unit  *(e.g. 50%)* |
| Group Performance | 5 minutes | Pass/Fail |
| **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) | | |

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| Theatre-Making Fundamentals 2 | | | | |  | |
| **Level** | 4 | **Credits** | 10 | **ECTS** |  | 5 |
| **Notional Student Study Hours** | 100  Contact hours: 30  Self directed hours: 70 | | | |  | |
| **Unit Leader** | Dr Gareth White | | | |  | |
| **Programme(s) for which the unit is mainly intended** | BA Contemporary Performance Practice:  DATE/WfP | | | | Core | |
| **Prerequisite Learning** | Theatre-Making Fundamentals 1 | | | |  | |

**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 wil be assessed by an illustrated essay reflecting critically on an aspect of the theatre-making process.

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| **Assessment Summary** | | |
| Type of task  *(e.g. essay, report, group performance)* | Magnitude  *(e.g. No of words, time, etc.)* | Weight within the unit  *(e.g. 50%)* |
| Illustrated essay | 1,000-2,000 words plus 5-15 elements | Pass/Fail |
| **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) | | |

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| Thinking Performance | | | | |  | |
| **Level** | 4 | **Credits** | 20 | **ECTS** |  | 10 |
| **Notional Student Study Hours** | Notional student study hours: 200  Contact hours: 60  Student managed hours: 140 | | | |  | |
| **Unit Leader** | Dr Joe Parslow | | | |  | |
| **Programme(s) for which the unit is mainly intended** | BA Contemporary Performance Practice:  DATE  WfP | | | | Core | |
| **Prerequisite Learning** | None | | | |  | |

**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.

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| **Assessment Summary** | | |
| Type of task  *(e.g. essay, report, group performance)* | Magnitude  *(e.g. No of words, time, etc.)* | Weight within the unit  *(e.g. 50%)* |
| Critical reflection (short essay) | 500 words | Pass/Fail |
| Essay | 1,800-2,000 words | Pass/Fail |
| **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) | | |

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| Reading Performance | | | | | | |
| **Level** | 4 | **Credits** | 10 | **ECTS** |  | 5 |
| **Notional Student Study Hours** | Notional student study hours: 100  Contact hours: 30  Student managed hours: 70 | | | |  | |
| **Unit Leader** | Dr Joe Parslow | | | |  | |
| **Programme(s) for which the unit is mainly intended** | BA Contemporary Performance Practice:  DATE  WfP | | | | Core | |
| **Prerequisite Learning** | None | | | |  | |

**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**

**B**y 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).

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| **Assessment Summary** | | |
| Type of task  *(e.g. essay, report, group performance)* | Magnitude  *(e.g. No of words, time, etc.)* | Weight within the unit  *(e.g. 50%)* |
| Group Performative Demonstration | 12-15 mins per group of 6-8 | 100% |
| **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) | | |

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| Contemporary Studies in Performance 1 | | | | | | |
| **Level** | 4 | **Credits** | 10 | **ECTS** | | 5 |
| **Notional Student Study Hours** | 100 hours  Contact hours 27  Student managed hours 73 | | | | | |
| **Unit Leader** | Dr Amanda Stuart Fisher oversees the unit as a whole and there are individual leaders for each option. | | | | | |
| **Programme(s) for which the unit is mainly intended** | Contemporary Performance Practice:  Drama, Applied Theatre and Education  Writing for Performance | | | | Core | |
| **Prerequisite Learning** | None | | | | | |

**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.

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| **Assessment Summary** | | |
| Type of task  *(e.g. essay, report, group performance)* | Magnitude  *(e.g. No of words, time, etc.)* | Weight within the unit  *(e.g. 50%)* |
| Academic Essay | 2,000 – 2,500 words | 100% |
| **Assessment Notes** | | |
| This is a pass/ fail 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 * 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) | | |

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| Directed Project | | | | | | |
| **Level** | 4 | **Credits** | 40 | **ECTS** |  | 20 |
| **Notional Student Study Hours** | Notional student study hours: 400  Contact hours: 200 - 300  Student managed hours: 100 - 200 | | | |  | |
| **Unit Leader** | Dr Gareth White | | | |  | |
| **Programme(s) for which the unit is mainly intended** | BA (Hons) Contemporary Performance  Practices: Drama, Applied Theatre and  Education | | | | Core | |
| **Prerequisite Learning** | None | | | |  | |

**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.

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| **Assessment Summary** | | |
| Type of task  *(e.g. essay, report, group performance)* | Magnitude  *(e.g. No of words, time, etc.)* | Weight within the unit  *(e.g. 50%)* |
| Practical participation | 8-9 weeks | Pass/ fail |
| Illustrated essay | 1500 - 2500 words 10-20 other elements | Pass/ fail |
| **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 kills * Self-reflection. * Identifying appropriate opportunities to take creative risks | | |

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| Practical Project | | | | | | |
| **Level** | 5 | **Credits** | 40 | **ECTS** |  | 20 |
| **Notional Student Study Hours** | Notional student study hours: 400  Contact hours: 50-200  Student managed hours 200 - 350 | | | |  | |
| **Unit Leader** | Dr Gareth White | | | |  | |
| **Programme(s) for which the unit is mainly intended** | BA (Hons) Contemporary Performance  Practices: Drama, Applied Theatre and  Education | | | | Core | |
| **Prerequisite Learning** | None | | | |  | |

**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.

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| **Assessment Summary** | | |
| Type of task  *(e.g. essay, report, group performance)* | Magnitude  *(e.g. No of words, time, etc.)* | Weight within the unit  *(e.g. 50%)* |
| Practical participation | 7-9 weeks | Pass/ fail |
| Illustrated essay | 2,000 – 3,000 words and 10 –  20 other elements | Pass/ fail |
| **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. | | |

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| Pedagogy in Practice | | | | | | |
| **Level** | 5 | **Credits** | 20 | **ECTS** |  | 10 |
| **Notional Student Study Hours** | Notional student study hours: 200  Contact hours: 20 - 70  Student managed hours: 130 - 180 | | | |  | |
| **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 chose 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.

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| **Assessment Summary** | | |
| Type of task  *(e.g. essay, report, group performance)* | Magnitude  *(e.g. No of words, time, etc.)* | Weight within the unit  *(e.g. 50%)* |
| Group performative demonstration based on placement experience, 15 – 20 mins  (equivalent to 5 mins per person)    **Or**    Applied theatre for schools performative demonstration, 15 – 20 mins (equivalent to 5 mins per person) | 5 minutes per person | 60% |
| Group Micro teach, 15 mins (equivalent to 5 mins per person), including annotated lesson plan for that session    (both placement and applied theatre groups do the same thing). | 5 minutes per person | 40% |
| **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) | | |

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| Contemporary Studies in Performance 2 & 3 (separate units) | | | | | | |
| **Level** | 5 | **Credits** | 10  (each) | **ECTS** | | 5 |
| **Notional Student Study Hours** | 100 hours (per unit)  Contact hours 27  Student managed hours 73 | | | | | |
| **Unit Leader** | Dr Amanda Stuart Fisher oversees the unit as a whole and there are individual leaders for each option. | | | | | |
| **Programme(s) for which the unit is mainly intended** | BA (Hons) Contemporary Performance  Practice: BADATE and WfP  Experimental Arts and Performance | | | | Core    Optional | |
| **Prerequisite Learning** | None | | | | | |

**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:

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| •  •  • | 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.

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| **Assessment Summary** | | |
| Type of task  *(e.g. essay, report, group performance)* | Magnitude  *(e.g. No of words, time, etc.)* | Weight within the unit  *(e.g. 50%)* |
| Academic Essay (for each of CS2 and CS3) | 3,000 – 3,500 words | 100% |
| **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) | | |

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| Collaborative Outreach Project | | | | |  | |
| **Level** | 5 | **Credits** | 40 | **ECTS** |  | 20 |
| **Notional Student Study Hours** | Notional student study hours: 400  Contact hours: 50  Student managed learning: 350 | | | |  | |
| **Unit Leader** | TBC | | | |  | |
| **Programme(s) for which the unit is mainly intended** | Drama, Applied Theatre & Education  Writing for Performance | | | | Core | |
| **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.

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| **Assessment Summary** | | |
| Type of task  *(e.g. essay, report, group performance)* | Magnitude  *(e.g. No of words, time, etc.)* | Weight within the unit  *(e.g. 50%)* |
| Individual Participation in a Project | (Approx.) Weeks 1 - 10 | 50% |
| Contextual Research Essay | 1500 - 2000 words, week 5 | 20% |
| Critically Reflective Group Presentation | 15-20min presentation, week 10. | 30% |
| **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. | | |

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| **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 |

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| Professional Placement | | | | | | |
| **Level** | 6 | **Credits** | 40 | **ECTS** | | 20 |
| **Notional Student Study Hours** | 8 week placement, 5 days a week, up to 8 hours a day  Notional student study hours: 350  Contact hours with tutor/s: 20 - 30  The remaining hours are student and placement managed. | | | | | |
| **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.

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| 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.

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

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| Student Led Project | | | | | | |
| **Level** | 6 | **Credits** | 30 | **ECTS** |  | 15 |
| **Notional Student Study Hours** | Notional student study hours: 300  Contact hours: 20-40  Student managed learning: 260-280 | | | |  | |
| **Unit Leader** | Dr Joe Parslow | | | |  | |
| **Programme(s) for which the unit is mainly intended** | BA Contemporary Performance Practices:  Drama, Applied Theatre and Education | | | | Core | |
| **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.

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

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| **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) |

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| Dissertation | | | | | | |
| **Level** | 6 | **Credits** | 30 | **ECTS** |  | 15 |
| **Notional Student Study Hours** | Notional student study hours: 300  Contact hours: 20  Student managed hours: 280 | | | |  | |
| **Unit Leader** | Dr Nando Messias | | | |  | |
| **Programme(s) for which the unit is mainly intended** | BA(Hons) Contemporary Performance  Practice | | | | Compulsory for  DATE & PA,  Optional for WfP | |
| **Prerequisite Learning** | None | | | |  | |

**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.

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| **Assessment Summary** | | |
| Type of task  *(e.g. essay, report, group performance)* | Magnitude  *(e.g. No of words, time, etc.)* | Weight within the unit  *(e.g. 50%)* |
| Dissertation | 8,000- 10,000 | 100% |
| **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. | | |

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| The Reflective Practitioner | | | | |  | |
| **Level** | 6 | **Credits** | 20 | **ECTS** |  | 10 |
| **Notional Student Study Hours** | Notional student study hours: 200  Contact hours: 50  Student managed hours: 150 | | | |  | |
| **Unit Leader** | Dr Nando Messias | | | |  | |
| **Programme(s) for which the unit is mainly intended** | Contemporary Performance Practice: BA  (Hons) Drama, Applied Theatre &  Education | | | | Core | |
| **Prerequisite Learning** |  | | | |  | |

**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.

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| **Assessment Summary** | | |
| Type of task  *(e.g. essay, report, group performance)* | Magnitude  *(e.g. No of words, time, etc.)* | Weight within the unit  *(e.g. 50%)* |
| Presentation | 15 minutes | 100% |
| **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). | | |

# **READING LIST**

**Applying Theatre: Methodologies.**

**Key Texts:**

Freire, P. (2013) *Education for critical consciousness.* London: Bloomsbury Academic. Prendergast, M. and Saxton, J. (2013) *Applied drama: a facilitator's handbook for working in community.* Bristol: Intellect.

Wooster, R. (2016) *Theatre in education in Britain: origins, development and influence.* London: Bloomsbury.

**Further Reading:**

Ahmed, S. (2010) *The promise of happiness.* Durham, NY: Duke University Press.

Anderson, M., Cameron, D. and Sutton, P. (eds.) (2014) *Innovation, technology and converging practices in drama education and applied theatre.* London: Routledge.

Balfour, M. (ed.) (2013) *Refugee performance : practical encounters.* Bristol: Intellect. Boal, A. (2008) *Theatre of the oppressed.* London: Pluto. [Electronic book] Available at: [https://www.dawsonera.com:443/athens?url=https://www.dawsonera.com:443/abstract/97818496 44549](https://www.dawsonera.com/athens?url=https://www.dawsonera.com:443/abstract/9781849644549) (Accessed: 02 July 2018).

Davis, D., Cooper, C. and Bolton, G. (2014) *Imagining the real : towards a new theory of drama in education.* London: Institute of Education.

Freebody, K. and Finneran, M. (eds.) (2016) *Drama and social justice: theory, research and practice in international contexts.* Abingdon, Oxon: Routledge.

Freire, P. (2000) *Pedagogy of the oppressed.* 30th anniversary edn. New York: Continuum. Grady, S. and Saldana, J. (2000) *Drama and diversity: a pluralistic perspective for educational drama.* Portsmouth: Heinemann.

Heathcote, D., Johnson, L. (ed.) and O'Neill, C. (ed.) (1984) *Dorothy Heathcote: collected writings on education and drama.* London: Hutchinson.

hooks, b. (2014) *Teaching to transgress.* Abingdon: Routledge. [Electronic book] Available at: <https://www.dawsonera.com/abstract/9780203700280>(Accessed: 02 July 2018).

Hunt, K., McAvoy, M. and Water, M.v. de (2015) *Drama and education: performance methodologies for teaching and learning.* London: Routledge.

Landy, R.J. and Montgomery, D.T. (2012) *Theatre for change: education, social action and therapy.* Basingstoke: Palgrave Macmillan.

Martin, J., Adebayo, M. and Mehta, M. (2010) *The theatre for development handbook.* London: Pan Intercultural Arts.

Mda, Z. (1993) *When people play people: development communication through theatre.* Johannesburg; London: Witwatersrand; Zed Books.

O'Neill, C. (1995) *Drama worlds: a framework for process drama.* Portsmouth, NH: Heinemann.

(Dimensions of Drama).

Prentki, T. (2015) *Applied theatre: development.* London: Bloomsbury Methuen Drama.

Prentki, T. (2011) *The fool in European theatre: stages of folly.* Basingstoke: Palgrave Macmillan.

Salhi, K. (ed.) (1998) *African theatre for development: art for self-determination.* Exeter: Intellect Ltd. Snyder-Young, D. (2013) *Theatre of good intentions: challenges and hopes for theatre and social change.* Basingstoke: Palgrave Macmillan.

Taylor, P. (ed.), Warner, C.D. (ed.) and Bolton, G. (2006) *Structure and spontaneity: the process drama of Cecily O'Neill.* Stoke-on Trent: Trentham Books.

**Online Resources:**

Cardboard Citizens (2018) *Theatre of the Oppressed*, Available at:

<https://www.cardboardcitizens.org.uk/theatre-oppressed>[Accessed 02/07/18].

hooks, b (2018) *bell hooks institute*, Available at: <http://www.bellhooksinstitute.com/>[Accessed 02/07/18].

MoE (2018) *Mantle of the* Expert, Available at: [https://www.mantleoftheexpert.com/,](https://www.mantleoftheexpert.com/) [Accessed 02/07/18].

Robinson, K (2018) *Sir Ken Robinson*, Available at: <http://sirkenrobinson.com/>[Accessed 02/07/18]. TEDxTalks (2015) *Forum theatre performance/ Shannon Ivey and STATE of Reality / TEDxColumbiaSC,* Available at: [https://www.youtube.com/watch?v=vcLcXeXJVDU,](https://www.youtube.com/watch?v=vcLcXeXJVDU) [Accessed 02/07/18].

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

**Applying Theatre: Practices**

**Key Texts:**

Boal, A. and Jackson, A. (tr.) (2002) *Games for actors and non-actors* [Electronic book]. 2nd edn. Available at: [https://www.dawsonera.com:443/athens?url=https://www.dawsonera.com:443/abstract/97802039 94818](https://www.dawsonera.com/athens?url=https://www.dawsonera.com:443/abstract/9780203994818) London: Routledge. (Accessed: 22 September 2014).

Duffy, P. (ed.) (2015) *A reflective practitioner's guide to (mis) adventure in drama education - or - what was I thinking?.* Bristol, UK: Intellect.

Preston, S. (2016) *Facilitation: pedagogies, practices, resistance.* London: Bloomsbury Methuen Drama.

**Further Reading:**

Ahmed, S. (2012) *On being included: racism and diversity in institutional life.* Duke University Press. Boal, A. and Jackson, A. (tr.) (2002) *Games for actors and non-actors* [Electronic book]. 2nd edn. Available at: [https://www.dawsonera.com:443/athens?url=https://www.dawsonera.com:443/abstract/97802039 94818](https://www.dawsonera.com/athens?url=https://www.dawsonera.com:443/abstract/9780203994818) London: Routledge. (Accessed: 22 September 2014).

Bowell, P., Heap, B.S. and Booth, D. (2012) Planning process drama : enriching teaching and learning.

2nd edn. London: Routledge.

Farmer, D. and Wood, D. (2007) 101 drama games and activities. 2nd edn. Lulu Press Inc. Heathcote, D. (2005) Education through drama: planning with Heathcote [DVD]. New York: Insight Media.

Johnston, C. and Livingstone, K. (2010) Drama games for those who like to say no. London: Nick Hern.

Johnston, C. and Livingstone, K. (2010) *Drama games for those who like to say no.* London: Nick Hern.

Johnstone, K. (1981) Impro: improvisation and the theatre, London: Eyre Methuen.

Johnstone, K. (1999) Impro for storytellers: theatresports and the art of making things happen, London: Faber & Faber

Peer, L. and Reid, G. (2012) *Special educational needs: a guide for inclusive practice.* London: SAGE. Prendergast, M. and Saxton, J. (2013) Applied drama: a facilitator's handbook for working in community [Electronic book]. Available at: [https://www.dawsonera.com:443/athens?url=https://www.dawsonera.com:443/abstract/97817832 01570](https://www.dawsonera.com/athens?url=https://www.dawsonera.com:443/abstract/9781783201570)  Bristol: Intellect. (Accessed: 22 September 2014).

Swale, J. (2009) Drama games for classrooms and workshops. London: Nick Hern.

Swale, J. and Leigh, M. (2011) Drama games for devising. London: Nick Hern.

**Online Resources:**

Drama Resource (2018) *Drama Resource*, Available at: [http://dramaresource.com,](http://dramaresource.com/) [Accessed 02/07/18] DICE (2010) *Making a World of Difference*, Available at:

[www.dramanetwork.eu/file/educationresource\_short.pdf,](http://www.dramanetwork.eu/file/educationresource_short.pdf) [Accessed 02/07/18].

National Drama (2013) *National Drama*, Available at: [http://www.nationaldrama.org.uk](http://www.nationaldrama.org.uk/) [Accessed 02/07/18].

BigBrum (2018) *Big Brum Theatre in Education*, Available at: [http://www.bigbrum.org.uk](http://www.bigbrum.org.uk/) [Accessed 02/07/18].

TEDTalks (2006) *Schools kill Creativity*, Available at:

[http://www.ted.com/talks/ken\_robinson\_says\_schools\_kill\_creativity.html,](http://www.ted.com/talks/ken_robinson_says_schools_kill_creativity.html) [Accessed 02/07/18].

**Theatre Making Fundamentals 1 & 2 Key Texts:**

Bogart, A. and Landau, T. (2004), *The Viewpoints Book: A Practical Guide to Viewpoints and Composition*, New York, Theatre Communications Group.

Chekhov, M, (2004), *To The Actor: On the Technique of Acting*, Abingdon, Routledge.

Etchells, T. (1999), *Certain Fragments*, London, Routledge.

Graham, S. And Hoggett, S. (2009), *The Frantic Assembly Book of Devising Theatre*, London, Routledge. Hodge, S., Persighetti, S., Smith., P., Turner, C. (2006) *A Mis-Guide to Anywhere,* London: Wrights and Sites.

**Further Reading**

Allain, P. and Harvie, J. (2005) *The Routledge Companion to Theatre and Performance*, London, Routledge.

Bogart, A. (2007), *and then you act: Making Art in an Unpredictable World,* Abingdon: Routledge. Bonczek, R. (2013) *Ensemble Theatre Making*, London, Routledge.

De Certeau., M. (1988) *The Practice of Everyday Life*, California, University of California Press Frost, A. and Yarrow, R. (1992), *Improvisation in Drama*, Basingstoke, Macmillan.

Govan, E., Nicholson, H. and Normington, K., (2007), *Making a Performance: Devising Histories and Contemporary Practices,* London, Routledge.

Harradine, D. (2011) *Invisible things : documentations from devising process*, London: Fevered Sleep Heddon, D. and Milling, J. (eds.) (2006), *Devising Performance*, Basingstoke, Palgrave. Johnstone, K. (1981), *Impro*, London, Methuen.

Mackey, S. (1997)*, Practical Theatre,* Cheltenham, Stanley Thornes.

Mshengu Kavanagh, R. (2016) *Making Theatre,* Createspace Independent Publishing Neelands, J. and Goode, T. (2000) *Structuring Drama Work,* Cambridge University Press. Oddey, A. (1994), *Devising Theatre* London, Routledge.

O’Brian, N. and Sutton, A. (2012) *Theatre in practice : a student's handbook,* London: Routledge

Pearson, M. (2006), *Site-Specific Performance*, London, Palgrave Macmillan

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](http://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**

Counsell, C. and Wolf, L. (eds.) (2001) *Performance analysis: an introductory coursebook*, London, Routledge

Edgar, A. and Sedgwick, P.R. (2008) *Cultural theory : the key concepts.* 2nd edn. London: Routledge.. Hughes, J. and Nicholson, H. (eds.) (2015) *Critical perspectives on applied theatre.* Cambridge:

Cambridge University Press

Schechner, R. and Brady, S. (2012) *Performance studies: an introduction.*  3rd edn, London, Routledge

**Supportive Reading**

Aston, E. and Harris, G. (2012) *A good night out for the girls : popular feminisms in contemporary theatre and performance.* Basingstoke: Palgrave Macmillan.

Aston, E. and Harris, G. (eds.) (2007) *Feminist futures? : theatre, performance, theory.* Basingstoke:

Palgrave Macmillan.

Boal, A. (2000). *Theatre of the Oppressed*, London, Pluto press.

Cohen-Cruz, J. (2010) *Engaging performance : theatre as call and response.* London: Routledge.

Cohen-Cruz, J. (2015) *Remapping performance : common ground, uncommon partners.* Basingstoke,

Hampshire: Palgrave Macmillan

Cohen-Cruz, J. (ed.) (1998) *Radical street performance : an international anthology.* London: Routledge.

Freire, P 1972 Pedagogy of the Oppressed London, Penguin

Haedicke, S.C. (2012) *Contemporary street arts in Europe : aesthetics and politics.* Basingstoke: Palgrave Macmillan.

Hall, S., Evans, J. and Nixon, S. (2013) *Representation.* 2nd edn. UK: Sage Publications Ltd.

Heddon, D. (2008) *Autobiography and performance.* Basingstoke: Palgrave Macmillan.

Kershaw, B. (1992) *The politics of performance : radical theatre as cultural intervention.* London: Routledge.

Kuppers, P. (2007) *Community performance : an introduction.* London: Routledge.

Kuppers, P. (2011) *Disability culture and community performance : find a strange and twisted shape.*Basingstoke: Palgrave Macmillan.

Kuppers, P. and Robertson, G. (2007) *The community performance reader.* London: Routledge. McAvinchey, C. (ed.) (2013) *Performance and Community: Commentary and Case Studies,* London, Bloomsbury, Methuen Drama.

Nicholson, H. 2005 *Applied Drama: The Gift of Theatre*, London, Palgrave.

Prendergast, M. and Saxton, J. (2013) *Applied drama : a facilitator's handbook for working in community.* Bristol: Intellect.

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

Shaughnessy, N. (2015) *Applying performance: live art, socially engaged theatre and affective practice.* Basingstoke: Palgrave Macmillan.

Thompson, J. (2006) *Applied theatre : bewilderment and beyond.* Oxford: Peter Lang.

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

**Reading Performance**

**Key Texts**

Counsell, C. and Wolf, L. (eds.) (2001) *Performance analysis: an introductory coursebook*, London,

Routledge

Edgar, A. and Sedgwick, P.R. (2008) *Cultural theory : the key concepts.* 2nd edn. London: Routledge.. Hughes, J. and Nicholson, H. (eds.) (2015) *Critical perspectives on applied theatre.* Cambridge:

Cambridge University Press

Schechner, R. and Brady, S. (2012) *Performance studies: an introduction.*  3rd edn, London, Routledge

**Supportive Reading**

Alrutz, M., Listengarten, J. and Wood, M.V.D. (eds.) (2011) *Playing with theory in theatre practice.*Basingstoke: Palgrave Macmillan.

Aston, E. and Harris, G. (2007) *Performance practice and process : contemporary (women) practitioners.* Basingstoke: Palgrave Macmillan.

Freebody, K. and Finneran, M. (eds.) (2016) *Drama and social justice: theory, research and practice in international contexts.* Abingdon, Oxon: Routledge

Freebody, K., Balfour, M., Finneran, M., and Anderson, M. (2018). Applied Theatre: Understanding Change. Cham, Switzerland: Springer.

Greer, S. (2012) *Contemporary British queer performance.* Basingstoke: Palgrave Macmillan.

(Performance interventions).

Haedicke, S.C. (2012) *Contemporary street arts in Europe : aesthetics and politics.* Basingstoke: Palgrave Macmillan.

Haedicke, S.C. and Nellhaus, T. (eds.) (2001) *Performing democracy : international perspectives on urban community-based performance.* Ann Arbor: University of Michigan Press. (Theater - theory/text/performance).

Haedicke, S.C., Heddon, D., Oz, A., and Westlake, E. J. (2009) *Political performances : theory and practice.* Amsterdam: Editions Rodopi B.V. (Themes in theatre : collective approaches to theatre and performance).

Harpin, A. and Nicholson, H. (eds.) (2016) *Performance and participation : practices, audiences, politics.* Basingstoke, Hampshire: Palgrave Macmillan.

Kuppers, P. (2011) *Disability culture and community performance : find a strange and twisted shape.*Basingstoke: Palgrave Macmillan.

Thompson, J. (2009) *Performance affects : applied theatre and the end of effect.* Basingstoke: Palgrave Macmillan.

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

**Directed Project**

**Key Texts**

Govan, E., Nicholson, H. and Normington, K. 2007 *Making a Performance: Devising Histories and Contemporary Practices* London and New York, Routledge.

Cohen, R. 2010 *Working Together in Theatre: Collaboration and Leadership* Basingstoke, Palgrave MacMillan.

Radoslavjevic, D. 2013 *Theatre Making* London: Palgrave.

**Supportive Reading**

Birch, A. and Tomkins, J. (eds.) 2012 Performing Site-Specific Theatre Basingstoke, Palgrave MacMillan.

Heddon, D. and Milling, J. (eds.) 2006 Devising Performance Basingstoke, Palgrave MacMillan.

Kuppers, P. 2007 *Community Performance: an Introduction* London and New York, Routledge.

Coult, T. and Kershaw, B.1993 *Engineers of the Imagination: the Welfare State Handbook* London, Methuen.

Mason, B. 1992 *Street Theatre and other Outdoor Performance* London, Routledge.

Pitches, J. and Popat, S. 2011 *Performance Perspectives: A Critical Introduction* Basingstoke, Palgrave MacMillan.

Radoslavjevic, D. 2013 *The Contemporary Ensemble*. London: Routledge.

**Practical Project**

**Example Key Texts (for a Playwriting Project)**

Aristotle1987Aristotle’s Poetics (trans. Janko, R.) Indianapolis, Hackett Publishing Co. Ltd.McKee, R.1999*Story*London, Methuen.

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

**Example Supportive Reading (for a Playwriting Project)**

Dromgoole, D. 2000 The Full Room: An A-Z of contemporary playwriting London, Methuen. Castagno, P.2001 New playwriting strategies: a language based approach to playwritingLondon, Methuen.

Edgar, D. (ed.) 1991 Playwrights and playwriting London, Methuen.

Edgar, D.2009 *How plays work* London, Nick Hern Books

Greig, N. 2004 Playwriting: a Practical Guide London, Methuen.

Mamet, D. 1998 Three Uses of the Knife: On the nature and purpose of drama New York, Vintage Books.

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

Stephenson, H. and Langridge, N. 1997 Rage and Reason: women playwrights on playwriting London, Methuen.

Steward, D. and Hammond, W. 2008 *Verbatim Verbatim* London, Oberon Books 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

Health Development Agency/NHS 2000 *Art for Health: A Review* London, Health Development Agency

Laverak, Glenn 2005 *Health Promotion Practice: Power & Empowerment* London, SAGE Publications

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*

Boyd, Kenneth M 2000 Disease, illness, sickness, health, healing and wholeness: exploring some elusive concepts. *Medical Humanities*, 26 pp. 9-17.

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

Kaye, C. and Blee, T. (ed.) 1997 *The arts in health care: a palette of possibilities*. London, Kingsley Johansson, O. 2011 *Community theatre and AIDS* Basingstoke, Palgrave Macmillan

Ahmed, Syed 2007 ‘Fitting the bill’ for ‘helping them’. A response to ‘Integrated popular theatre approach in Africa’ and ‘Commissioned theatre projects on human rights in Pakistan’, Points and Practices', Research in Drama Education, 12:2, pp. 207 – 212

Kistenberg, Cindy J. 1995 *AIDS, Social Change, and Theater: Performance as Protest*. New York:

Garland.

Román, David (1998). *Acts of Intervention: Performance, Gay Culture, and AIDS* Bloomington, Indiana University Press

Lawson, Bryan 2010 'Healing architecture', *Arts & Health*, 2:2, 95 – 108.

Warren, Bernie 2008 Healing laughter: the role and benefits of Clown-Doctors working in hospitals and healthcare. *Using the creative arts in therapy and healthcare*. (pp 213-228).London, Routledge. Hayes, J., Povey, S. and McNiff, S. 2010 T*he creative arts in dementia care: practical person-centred approaches and ideas*. London, Jessica Kingsley.

Hartley, N. and Payne, M. (eds.) 2008 *The creative arts in palliative care* London: Jessica Kingsley Warren, B 2008 *Using the creative arts in therapy and healthcare : a practical introduction*. 3rd edn.

London: Routledge

Senior, P., Croall, J. and Fundação Calouste Gulbenkian. 1993 *Helping to Heal: Arts in Health Care*London: Calouste Gulbenkian Foundation

**Journals**

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

**Key websites**

* <http://www.creativeresponse.org.uk/>
* [http://www.arts4dementia.org.uk](http://www.arts4dementia.org.uk/)

**Collaborative Outreach Project**

**Suggested Applied Theatre Texts:**

Hughes, J. and Nicholson, H. (eds.) (2015) *Critical perspectives on applied theatre.* Cambridge:

Cambridge University Press.

Nicholson, H. (2011) Theatre, Education and Performance: The Map and the Story Palgrave Macmillan Schönmann, S. (Ed.) (2010) Key Concepts in Theatre/Drama Education Rotterdam, Sense Publishers. Shaughnessy, N. (2015) *Applying performance: live art, socially engaged theatre and affective practice.* Basingstoke: Palgrave Macmillan.

Wooster, R. (2016) *Theatre in education in Britain : origins, development and influence.* London: Bloomsbury.

**Suggested Facilitation Texts:**

Boal, A. (2002) trans. A. Jackson Games for Actors and Non-Actors, London, Routledge

Fleming, M. (2012) The Arts In Education: An Introduction to aesthetic, theory & pedagogy London, Routledge

Cohen-Cruz, J (2010) Engaging Performance: Theatre As call and Response London, Routledge Preston, S. (2016) *Applied theatre: facilitation.* London: Bloomsbury.

**Suggested Impact Texts:**

Belfiore, E. and Bennett, O. (2010) *The social impact of the arts : an intellectual history.* Basingstoke: Palgrave Macmillan.

Messiou, K. (2012) *Confronting marginalisation in education : a framework for promoting inclusion.* London: Routledge.

O'Connor, P. and Anderson, M. (2015) *Applied theatre : research : radical departures.* London:

Bloomsbury Methuen Drama.

Pink, S. (2009) *Doing sensory ethnography.* London: SAGE.

Rowe, N. and Reason, M. (eds.) (2017) *Applied practice : evidence and impact in theatre, music and art.* London: Bloomsbury Methuen Drama.

Thompson, J. (2009) *Performance affects : applied theatre and the end of effect.* Basingstoke: Palgrave Macmillan.

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

Abraham, N. (2017) Witnessing Change: understanding change in participatory theatre practice with vulnerable youth in a Kids Company-supported primary school, Research in Drama Education: The Journal of Applied Theatre and Performance, 22(2), pp.233-250.

Alrutz, M. (2014) *Digital storytelling as an applied theatre practice : performing possibilities with youth.* London: Routledge.

Anderson, M., Cameron, D. and Sutton, P. (eds.) (2014) *Innovation, technology and converging practices in drama education and applied theatre.* London: Routledge.

Baboulene, D. (2010) *The story book.* Brighton, Sussex: DreamEngine Media.

Balfour, M. et al. (2015) *Applied theatre. drama, refugees and resilience.* London: Bloomsbury Methuen Drama.

Barlow, W. (2011) Using educational drama to improve outcomes for looked-after children, Scottish Journal of Residential Child Care, 11(1), available at:

<https://www.celcis.org/files/4314/4041/4460/2011_Vol_11_1_Barlow_Using_educational_drama.pdf>[Accessed 13/04.17].

Baxter, V. and Lowe, K.E. (2017) *Applied theatre: performing health and wellbeing.* London: Bloomsbury.

Blake, B. (2014) *Theatre and the digital.* Basingstoke: Palgrave Macmillan. (Theatre &).

Bowell, P., Heap, B.S. and Booth, D. (2012) *Planning process drama : enriching teaching and learning.* 2nd edn. London: Routledge.

Bowles, N. (.) and Nadon, D. (.) (no date) *Staging social justice : collaborating to create activist theatre.* Brown, L.I. (2015) *New play development : facilitating creativity for dramaturgs, playwrights, and everyone else.* Indianapolis: Hackett Publishing Company

Buchanan, A. (2014) The experience of life story work: reflections of young people leaving care, PhD Thesis, Cardiff University.

Camden LGBT Forum, Queer Youth Network and Byron, X. (dir.) (2010) *Treading on eggshells.* [DVD] London: LGBT Forum.

Clift, S. and Camic, P.M. (eds.) (2016) *Oxford textbook of creative arts, health and*  *wellbeing : international perspectives on practice, policy and research.* Oxford: Oxford University Press. Colbridge, A.K., Hassett, A. & Sisley, E. (2017) “What am I?” How Female Care Leavers Cosntruct and Make Sense of Their Identity, Sage Open, 17(1).

Davis, D., Cooper, C. and Bolton, G. (.) (2014) *Imagining the real : towards a new theory of drama in education.* London: Institute of Education.

Duffy, P. (ed.) (2015) *A reflective practitioner's guide to (mis) adventure in drama education - or - what was I thinking?.* Bristol, UK: Intellect.

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.

Gibson, F. (2011) *Reminiscence and life story work : a practice guide.* 4th edn. London: Jessica Kingsley.

Grace, F. and Bayley, C. (2015) *Playwriting.* London: Bloomsbury. (A writers' and artists' companion). Graham, N. and Warner, J. (2011) *Understanding Alzheimer's disease & other dementias.* Poole: Family Doctor Publications.

Hall, S. & Sextou, P. (2015) Hospital theatre: promoting child well-being in cardiac and cancer wards, Applied Theatre Research, 3(1), pp.67-84.

Hallqvist, S.L. (2015) ‘To be Where you are – Presence, Trust and Empathy in

Hatton, N. (2015) Staging ageing: theatre, performance and the narrative of decline, Research in Drama Education, 20(4), pp.541-543.

Hatton, N. (2014) Re-imagining the care home: a spatially responsive approach to arts practice with older people in residential care, Research in Drama Education, 19(4), pp.355-365.

Hayes, J., Povey, S. and McNiff, S. (.) (2010) *The creative arts in dementia care : practical person-centred approaches and ideas.*London: Jessica Kingsley

Hines, S. and Sanger, T. (2010) *Transgender identities : towards a social analysis of gender diversity.* London: Routledge. (Routledge research in gender and society, 24).

Homann, G. and Maufort, M. (eds.) (2015) *New territories : theatre, drama, and performance in postapartheid South Africa.* Bruxelles ; Berlin: P.I.E. Peter Lang. (Dramaturgies,, vol. 34).

Innes, A., Kelly, F. and McCabe, L. (eds.) (2012) *Key issues in evolving dementia care : international theorybased policy and practice.* London: Jessica Kingsley.

Killick, J. and Craig, C. (2011) *Creativity and communication in persons with dementia : a practical guide.* London: Jessica Kingsley.

Killick, J. and Downs, M. (.) (2012) *Playfulness and dementia : a practice guide.* London: Jessica Kingsley.

Jester, C. and Stoneman, C. (2012) *Playwriting across the curriculum.* London: Routledge. Lee, H. and Adams, T. (eds.) (2011) *Creative approaches in dementia care.* Basingstoke: Palgrave Macmillan.

Leonard, T. and Willis, P. (eds.) (2010) *Pedagogies of the imagination : mythopoetic curriculum in educational practice.* New York: Springer.

Lloyd, J. (2015) The role of objects in supporting older adults with dementia to tell stories about their lives, Journal of Applied Arts and Health, 6(2), pp.171-186.

Mardock, J.D. and McPherson, K.R. (eds.) (2014) *Stages of engagement : drama and religion in postReformation England.* Pittsburgh, Pennsylvania: Duquesne University Press.

McCarthy, B. (2011) *Hearing the person with dementia : person-centred approaches to communication for families and caregivers.*London: Jessica Kingsley

McCormick, S. (2017) *Applied theatre : creative ageing.* London; New York: Bloomsbury Methuen Drama. McNeill, C. (2011) *Dramatising social care: applied theatre as a tool of empowerment for looked after children*, PhD Thesis, University of Winchester.

Meiners, E. (2012) *Sexualities in education : a reader.* New York: Peter Lang.

Neipris, J. (2016) *A masterclass in dramatic writing : theater, film, and television.* Second edition. London: Routledge.

Patrick Foster (2015) After Care the story of Ireland’s care leavers [full documentary], available at:

<https://www.youtube.com/watch?v=clMIiWIuqlI>[Accessed 29/3/17].

Peer, L. and Reid, G. (2012) *Special educational needs : a guide for inclusive practice.* London: SAGE. Prendergast, M. and Saxton, J. (2013) *Applied drama : a facilitator's handbook for working in community.* Bristol: Intellect.

Pullen, C. (2012) *LGBT transnational identity and the media.* Basingstoke: Palgrave Macmillan.

Pullen, C. and Cooper, M. (eds.) (2010) *LGBT identity and online new media.* London: Routledge. Pura, T. (2013) *Stages : creative ideas for teaching drama.* Winnipeg, MB, Canada: J. Gordon Shillingford Publishing Inc.

Rabiger, M. (2016) *Developing story ideas : the power and purpose of storytelling.* Third edition. New York:

Focal Press.

Richards, G. and Armstrong, F. (2011) *Teaching and learning in diverse and inclusive classrooms : key issues for new teachers.* London: Routledge.

Seger, L. (2017) *Writing subtext : what lies beneath.* 2nd edition USA: Michael Wiese Productions. Shaughnessy, N. (2015) *Applying performance: live art, socially engaged theatre and affective practice.* Basingstoke: Palgrave Macmillan.

Smith, B. (ed.) et al. (2018) *Hacking education in a digital age : teacher education, curriculum and literacies.* Charlotte: Information Age.

Speed, K.E. (2013) *Drama as a teaching tool: an argument for the integration of drama into the everyday curriculum.* London: CSSD.

Stryker, S. and Aizura, A.Z. (eds.) (2013) *The transgender studies reader 2.* Abingdon: Routledge. Warner, S. (2013) *Acts of gaiety : LGBT performance and the politics of pleasure.* Ann Arbor: University of Michigan Press. (Triangulations: lesbian/gay/queer theater/drama/performance).

Watchman, K. (2017) *Intellectual disabilities and dementia.* London: Jessica Kingsley Publishing.

White, G. (2015) *Applied theatre : aesthetics.* London: Bloomsbury Methuen Drama.

White, S.C. and Blackmore, C. (eds.) (2016) *Cultures of wellbeing: method, place, policy.* Hampshire: Palgrave Macmillan.

**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.

Bolton, G. (2014) *Reflective Practice: Writing and Professional Development,* London, Sage Publications Gewirts, S. and Apple, M. (eds) (2009) *Changing Teacher Professionalism: International trends, challenges and ways forward*, London, Routledge.

Helyer, R. (2011) *The Work Based Learning Student Handbook*, Basingstoke, Palgrave.

Midwinter, D. and Whatmore, T. (2011) *Positive Placements: making the most of your educational placement*, London, Continuum.

**Student Led Project**

Bogart, A (2007) *And Then, You Act: Making Art in an Unpredictable World,* Routledge

Heddon, D. Milling, J. (2015) *Devising Performance (2nd Edition),* Macmillan

Radosavljevic, D. (2013) *Theatre Making: Interplay Between Text and Performance in the 21st Century*, Routledge

Trencsényi, K. (2015) *Dramaturgy in the Making*, Bloomsbury

**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.

Fisher, M. (2015) *How to Write About Theatre*, London: Bloomsbury Methuen Drama.

Greetham, B. (2014) *How to Write Your Undergraduate Dissertation,* Basingstoke: Palgrave.

Kirton, B. (2011) *Brilliant Dissertation: What you need to know and how to do* it, Harlow: Pentice Hall.

Murray, R. (2011) *How to Write a Thesis*, Maidenhead:OUP.

**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.*

Burnard, P and Hennessey, S. (2009) *Reflexive Practices in Arts Education*, Netherlands, Springer.

Dawson, K. (2014) *The Reflexive Teaching Artist:Collected wisdom from the drama/teaching field*, Bristol:

Intellect.

Harvard Business Review (2014) *Presentations: Sharpen your message, persuade your audience, guage your impact*, Boston:Harvard Business Review.

Schön, D. (1995) *The Reflective Practitioner*, Aldershot: Arena.