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BA(Hons) Contemporary Performance Practice

Writing for Performance PROGRAMME SPECIFICATION 2023/24

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# **KEY INFORMATION**

|  |  |
| --- | --- |
| **Award Title** | Contemporary Performance Practice (Writing for Performance) |
| **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=Entry%20Requirements%20-%20Writing%20for%20Performance) 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 on-going development. Units vary in form and structure depending and include practical sessions, lectures, seminars, workshops, large and small-scale production activity, and small group projects.

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

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

**Year 1 / Level 4 Overview.**

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

**Year 2/ Level 5 Overview.**

Year 2 builds on year one and is more focussed on smaller group projects as you work on units where you have 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, for example, whether you opt to make a small community focussed project, lead a series of playwriting workshops in the community or create your own short piece of performance for a community.

**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 your degree on an area in which you are interested. In your final year you will show final practical work, alongside an individual dissertation or, for the Writing for Performance Students, an optional extended project. 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.

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| --- | --- | --- | --- |
| **Writing for Performance** | | | |
|  | Autumn | Spring | Summer |
| Year 1  Level 4 | Theatre Making Fundamentals 1  Thinking Performance  Dramaturgy in Context | Playwriting Fundamentals  Contemporary Studies in Performance  Reading Performance | Directed Project |
| Year 2  Level 5 | Playwriting in Practice  *Practical Project (Digital Dramaturgies\_* | Contemporary Studies in Performance 2  Contemporary Studies in Performance 3  Writing for Solo Performance | Collaborative Outreach Project |
| Year 3  Level 6 | Writer in Residence | Student Led Writing Project | Reflective Practitioner |
| Dissertation or Extended Research Project | |

## 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 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 & 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 further career sessions in the Reflective Practitioner unit. 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 Writing for Performance course includes mandatory playwriting residencies. This is where you will be based ‘in situ’ in a range of community arts, heritage and non-arts contexts

Previous residencies have included the following settings:

Little Fish Theatre

Arcola Theatre

Kew National Archives

The Victoria and Albert Museum

Museum of London

Ominbus Theatre

Museum of London

The residencies are organised in line with CSSD’s Placement Policy.

## Disclosure & Barring Service

For students on the Writing for Performance courses, 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** | | | | | |  | | |  | | | |  | | |
| Dramaturgy in Context | | 10 | ✓ |  | ✓ |  |  | ✓ |  |  |  |  |  |  |  |  |
| Playwriting Fundamentals | | 20 | ✓ |  |  |  |  | ✓ |  |  |  |  | ✓ | ✓ |  |  |
| Theatre Making Fundamentals 1 | | 10 |  |  | ✓ |  |  |  |  |  |  | ✓ |  | ✓ |  |  |
| Thinking Performance | | 20 | ✓ |  |  |  |  | ✓ | ✓ |  |  |  |  | ✓ |  |  |
| Reading Performance | | 10 | ✓ | ✓ |  |  |  |  | ✓ |  |  |  |  |  |  |  |  |  | ✓ |
| Contemporary Studies in Performance 1 | | 10 | ✓ |  |  |  |  |  | ✓ | 🗸 |  |  |  |  |  |  | ✓ |  |  |
| Directed Project | | 40 |  |  |  |  |  |  |  | ✓ | ✓ |  | ✓ |  |  | ✓ |
|  | **CPP Year 2** | | A1 | A2 | A3 | A4 | B1 | B2 | B3 | C1 | C2 | C3 | C4 | D1 | D2 | D3 |
| Writing for Solo Performance | | 20 |  |  | ✓ |  |  |  |  |  |  |  |  | ✓ | ✓ |  |  | ✓ |  |
| Playwriting in Practice | | 40 |  |  |  |  |  |  |  |  |  | ✓ |  | ✓ | ✓ |  | ✓ |  |  |
| Practical Project | | 40 |  |  |  |  |  |  |  |  |  | ✓ |  | ✓ | ✓ |  | ✓ |  |  |
| Contemporary Studies in Performance 2 & 3 | | 10  10 | ✓ |  |  |  |  |  | ✓ | 🗸 |  |  |  |  |  |  | ✓ |  |  |
| Collaborative Outreach Project | | 40 |  | ✓ |  | ✓ |  |  |  |  | ✓ |  | ✓ |  |  |  |
|  | **CPP Year 3** | | A1 | A2 | A3 | A4 |  | B1 | B2 | B3 |  | C1 | C2 | C3 | C4 |  | D1 | D2 | D3 |
| Writer in Residence | | 40 |  | ✓ |  | ✓ |  |  |  |  |  | ✓ |  |  | ✓ |  |  |  | ✓ |
| Student Led Writing Project | | 30 |  |  | ✓ |  |  |  |  | ✓ |  | ✓ | ✓ | ✓ |  |  |
| Dissertation | | 30 | ✓ |  |  |  | ✓ | ✓ | ✓ |  |  |  |  | ✓ |  |  |
| Extended Research Project | | 30 | ✓ |  | ✓ |  |  | ✓ |  |  |  |  | ✓ |  |  |  | ✓ |  |  |
| Reflective Practitioner | | 20 |  | ✓ |  |  |  | ✓ | ✓ |  |  |  |  |  | ✓ |  |  |  |  |

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| UNITS |

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| --- | --- | --- | --- | --- | --- | --- |
| DRAMATURGY IN CONTEXT | | | | | | |
| **Level** | 4 | Credits | 10 | ECTS | | 5 |
| Notional Student Study Hours | Notional student study hours:100  Contact hours: 20 - 24  Student managed hours: 76 | | | | | |
| Unit Leader | Amanda Stuart Fisher | | | | | |
| Programme(s) for which the unit is mainly intended | BA (Hons) Writing for Performance | | | | Core | |
| **Prerequisite Learning** | None | | | | | |

**Aims**

This unit considers dramaturgy as the analysis of the basic structural elements of a play and examines how different elements influence the style, genre and meaning of a play-text. The unit will focus predominantly on plays and other performance texts written in the 20th and 21st centuries and will examine work from a range of genres, such as: naturalism, political theatre, documentary and verbatim theatre and post-dramatic theatre. Through an analysis of how the selected texts were created and what these works attempt to ‘do’, the unit will consider the changing role of the writer within different socio-political contexts and settings and will introduce concepts such as: dramaturgy, dramatic structure, action, characterisation and genre.

**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
* Developed thinking skills that will enable you to:
* (A3) Practices relevant to your specialism,, including their histories, terminologies, and interconnections.

Developed thinking skills that will enable you to:

* (B2) Analyse and debate relevant theories and practices and critically reflected on your own and other’s work

Transferable Skills Developed

research skills, analytical and critical writing skills.

Indicative Unit Content

You will engage in a series of lectures, seminars and writing workshops that will explore a range of performance texts and dramaturgical approaches and styles. You will be encouraged to examine how key elements of writing for performance (for example: character, action, plot) operate in a range of playtexts written in the 20th and 21st centuries and you will practically explore some of the stylistic and dramaturgical devices explored by a range of writers across this period.

**How You Learn**

You will learn through lectures, seminars and workshops where you will practically explore plays and learn about their historical context and the dramaturgical processes that produced them.

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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%)* |
| Essay | 1,500 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 * 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 * Communication (of, for example, ideas and concepts) | | |

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| PLAYWRITING FUNDAMENTALS | | | | | | |
| **Level** | 4 | Credits | 20 | ECTS | | 10 |
| Notional Student Study Hours | Notional student study hours:200  Contact hours: 36  Student managed hours: 164 | | | | | |
| Unit Leader | Amanda Stuart Fisher | | | | | |
| Programme(s) for which the unit is mainly intended | BA (Hons) Writing for Performance | | | | Core | |
| **Prerequisite Learning** |  | | | | | |

**Aims**

This unit practically examines some key elements or ‘tools’ of playwriting and considers how these frame our engagement with plays and the world presented within them and enable playwrights to develop their ideas. Drawing on the analysis of dramaturgical form covered in the previous unit, ‘Dramaturgy in Context’, this unit explores through creative practice how plays are written and how key elements within playwriting might need to be adapted and developed to distinct contexts, for example when working in community settings and/or with applied theatre groups and/or when writing within specific group-based approaches to theatre-making (such as devised theatre). Focussing on elements of playwriting such as writing scenes, character development and dramatic action, this unit aims to practically interrogate the relationship between dramatic structure and the practice of writing plays and to examine how playwriting approaches emerge from an interplay between the context of writing, the creative decisions of the writer and world of the play that is being explored.

**Learning Outcomes**

By the end of this unit, you will have:

Obtained knowledge and understanding of:

* (A1) current critical and cultural discourses relevant to your specialism (playwriting)
* Developed thinking skills that will enable you to:
* (B2) Analyse and debate relevant theories and practices and critically reflected on your own and other’s work

Developed practical skills that will enable you to:

* (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).

Transferable Skills Developed

Documenting practice, autonomous learning, and critical reflection.

Indicative Unit Content

You will engage in a series of seminars and writing workshops that will explore a range of playwriting approaches and play texts. You will also explore writing projects that have been based in specific community, participatory and applied theatre contexts (such as Theatre-in-Education, Forum Theatre, Community Theatre, and Theatre of Debate). You will be encouraged to examine the way the writing process is facilitated within these contexts and how the creative process responds to the specific demands placed upon the creation of a play. You will be expected to keep a working journal that critically reflects on your experiences, research and creative practice during the unit.

**How You Learn**

You will learn through lectures and seminars where you will practically explore plays and learn about the historical context which produced them. You will also practically explore the ideas covered in the unit in seminars and will participate in writing workshops where you will try out different approaches to writing.

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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%)* |
| Script | Equivalent of 5 mins | Pass/Fail |
| Illustrated reflective essay | 1500 – 2500 words ( 0 -10 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 * Autonomous processes * Analysis and interrogation, demonstrating knowledge and understanding some of which is at the forefront of the theoretical and practical field/industry * Communication (of, for example, ideas and concepts) | | |

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| Theatre-Making Fundamentals 1 | | | | | | |
| **Level** | 4 | Credits | 10 | ECTS | | 5 |
| Notional Student Study Hours | Notional student study hours:100  Contact hours: 30  Student managed hours: 70 | | | | | |
| Unit Leader | 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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| 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 | Marilena Zaroulia and Adelina Ong | | | | | |
| 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 | Marilena Zaroulia and Adelina Ong | | | | | |
| 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 | Notional student study hours: 100  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:

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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 | 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 |  | | | | | |
| Programme(s) for which the unit is mainly intended | BA (Hons) Contemporary Performance Practices: DATE and WfP | | | | 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 100 - 200 | | | | | |
| Unit Leader | Gareth White and Amanda Stuart Fisher | | | | | |
| Programme(s) for which the unit is mainly intended | BA (Hons) Contemporary Performance Practices: Drama, Applied Theatre and Education and WfP | | | | 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 digital/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 practical workshops, create a series of individually-researched films or digital performances,

**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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| Playwriting in Practice | | | | | | |
| **Level** | 5 | Credits | 40 | ECTS | | 20 |
| Notional Student Study Hours | Notional student study hours: 400  Contact hours: 70  Student managed hours: 330 | | | | | |
| Unit Leader |  | | | | | |
| Programme(s) for which the unit is mainly intended | BA (Hons) Writing for Performance | | | | Core | |
| **Prerequisite Learning** | None | | | | | |

**Aims**

This unit builds on what you’ve learned in Dramaturgy in Context and Playwriting and Fundamentals, exploring how different writing strategies and dramaturgical conventions practically operate together within the construction of a scene. In this unit you are invited to develop some ideas for your own script idea and to consider how the construction of the ‘world of the play’ operates in relation to elements such as character, plot, action and genre. You will be encouraged to contextualise your practical exploration of playwriting by exploring other contemporary and where appropriate historical plays and to consider how concepts such as dialogue, subtext and suspense operate both within the works of others and in your own emerging script ideas.

**Learning Outcomes**

You will develop practical skills that will enable you:

* (C1) engage in productions, projects and/or performance making relevant to your specialism.
* (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).

Transferable Skills Developed

Taking creative risks, time management, self-evaluation.

Indicative Unit Content

You will practically explore a range of playwriting strategies and conventions by examining your own practice and engaging with the work of professional playwrights and dramaturgs (looking at elements of playwriting such as dialogue, action, subtext, genre). Examining key elements of the classical paradigm, you will explore the origins of these ideas and their practical usage today. You will write explore the tools of playwriting practically and will be encouraged to explore ways of working with actors to workshop and enhance the development of your scripts.

At the end of the unit you will be encouraged to present your script at a rehearsed reading to your peers.

**How You Learn**

You will learn through seminar discussion, [practical writing workshops and by writing and presenting your own scene.

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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%)* |
| Script | 20 minutes (comprising 1-3 scenes) | Pass/ fail |
| Illustrated essay | 1500 - 2500 and 5 – 10 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 * 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 * Communication (of, for example, ideas and concepts) | | |

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| Writing for Solo Performance | | | | | | |
| **Level** |  | Credits |  | ECTS | |  |
| Notional Student Study Hours | Notional student study hours : 200  Contact hours: 60  Student managed hours: 140 | | | | | |
| Unit Leader | Amanda Stuart Fisher and Duška Radosavljevic | | | | | |
| Programme(s) for which the unit is mainly intended | Writing for Performance  Performance Arts/Experimental Arts and Performance | | | | Compulsory  Optional | |
| **Prerequisite Learning** | None | | | | | |

**Aims**

This unit aims to introduce you to a wide range of solo performance texts and the creative processes adopted by the artists who created them. Engaging with the interconnecting fields of spoken word, stand-up comedy, autobiographical performance, drag, neo-burlesque and other solo performance practices, this unit will examine how the dramaturgy of a solo voice is constructed and performed, how the process of devising operates within this kind of work and how it is determined by intended modes of audience response. Through an exploration of contemporary practices, the unit will also examine how solo performance can generate new models of performance writing and open up provocative and new engagements with critical discourses (such as identity politics, feminism, queer theory and disabilities studies).

The unit will begin with the analysis of some examples of contemporary solo performance practice and the critical context this work situates itself within. You will then practically explore some of the dramaturgical tools and performance strategies adopted by some of the artists encountered on the unit and use these to develop your own practice when you write and critique your own pieces of solo performance.

**Learning Outcomes**

By the end of this unit you will have:

Obtained a knowledge and understanding of:

* (A3) practices relevant to your specialism, including their histories, terminologies, and interconnections

Developed practical skills that will enable you to:

* (C3) 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:

* (D2) Use a range of relevant technologies

Transferable Skills Developed

Work independently, taking creative risk, working creatively, time management.

Indicative Unit Content

You will explore the work of contemporary solo performance artists such as Ursula Martinez and writers who have created solo work – such as Tim Crouch. You will also engage with different approaches to solo performance, looking at (auto)biography, spoken word, performance poetry and different histories of this mode of popular performance.

You will document your growing understanding of solo performance work in a working journal and will create your own performance, which will be presented at the end of the unit.

**How You Learn**

You will learn through an engagement with performance texts, videos and where possible live performances. You will also attend a series of seminars and workshops which will examine different performance practices within a critical framework, drawing on theories of identity, gender and performance to interrogate this work. You will also explore these ideas practically through the creation of your own piece of solo performance.

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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%)* |
| A solo performance (script and performance) | 5 minutes | 60% |
| Illustrated essay | 1,500 – 2,500 and 5 – 20 images | 40% |
| **Assessment Notes** | | |
| This unit is one of the single preferential marks (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 illustrated essay will document some of the practices you have researched and will critically reflect on your own performance and the ideas explored within it. | | |
| **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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| Contemporary Studies in Performance 2 & 3 (separate units) | | | | | | |
| **Level** | 5 | Credits | 10 (each) | ECTS | | 5 |
| Notional Student Study Hours | Notional student study hours: 100 hours per unit  Contact hours 27per unit  , Student managed hours: 73 per unit | | | | | |
| 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,WfP  Performance Arts/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:

|  |  |
| --- | --- |
| * 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 | Dr Nicola Abraham | | | | | |
| 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. | | | | | | | | | |
| **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 | | | | | | | | | |
| The Writer in Residence | | | | | | | | |
| **Level** | 6 | | Credits | 40 | ECTS | | | 20 |
| Notional Student Study Hours | Notional student study hours: 400  Contact hours with tutor/s: 50  Student managed time and ‘in residency’: 350 | | | | | | | |
| Unit Leader | Amanda Stuart Fisher | | | | | | | |
| Programme(s) for which the unit is mainly intended | Writing for Performance | | | | | | Core | |
| **Prerequisite Learning** | None | | | | | | | |

**Aims**

This unit aims to build on the range of experiences from earlier units (e.g. the Playwriting Fundamentals, Playwriting in Practice, Collaborative Outreach Project), providing you with the experience of developing a sustained relationship with a community, health or education organisation which will directly influence the development of a new piece of writing for performance. You will learn about different models of writing residencies and consider how different writers in different contexts have responded to the communities that they have written with or for as well as the impact of professional ‘briefs’, funding imperatives and priorities and commissions upon the creative process of writing a play. Drawing on your own research and the practical experiences you gain ‘in residence’ you will create a new piece of writing and reflect on how it connects, responds and speaks to the community in which you were based while you wrote it and the demands of the brief which shaped its development.

**Learning Outcomes**

By the end of this unit you will have:

Obtained 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 practises relevant to your specialism

Developed practical skills that will enable you:

* (C1) to engage in productions, projects and/or performance making relevant 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:

* (D3) work as an effective, responsible, and inclusive collaborator in a professional environment.

Transferable Skills Developed

Research, collaborative working, working in a professional environment, project planning, critical reflection, individual decision making, initiative, time management.

Indicative Unit Content

You will be ‘in residence’ in a community, health or education context and will spend the equivalent of approx. 10 - 24 days researching ‘in context’ over a period of eight to nine weeks. During your time ‘in residence’ you will research the context in which you are based and determine what sort of dramaturgical tools frameworks you will adopt (for example, you may wish to explore documentary or verbatim theatre practices, write a linear ‘naturalistic’ play, create an interactive text for a digital context, write a piece for a solo voices or use material written by members of the community to create an installation of storytelling).

. You will also write an illustrated essay, which will critically reflect on the relationship you formed with your residency organisation, the form of interaction that took place throughout the creative process and how this shaped your practice and the text that was created.

You will be invited to share your work as a rehearsed reading in the summer term.

The process of finding a context or site to be ‘in residence’ will largely be your responsibility, but you will be supported in this process by your tutor and the school’s partnership and placements manager. These contexts are likely to be within non-arts based settings (such as schools, museums, community centres) and can also include broader ‘place’ orientated contexts such as: a particular community within a city ( for example a specific housing estate or local area), a village, a diasporic community.

**How You Learn**

You will learn by:

* operating as a peer professional writer in a relevant context;
* interacting with the participants at your host organisation;
* researching into a relevant area of the field and producing a short scene or playlet.

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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%)* |
| A short play or performance text | 15 – 20 minutes long | 40% of overall mark |
| Illustrated essay. | 3,000 – 4,000 words and 5 – 25 other elements | 60% 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. | | |
| **Assessment Criteria** | | |
| * Progress in relevant practice-based techniques and skills * Collaborative skills * Autonomous processes * 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 * Communication (of, for example, ideas and concepts) | | |

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| STUDENT LED WRITING PROJECT | | | | | | |
| **Level** | 6 | Credits | 30 | ECTS | | 15 |
| Notional Student Study Hours | ~~300~~  Notional student study hours: 300  Contact hours: 20-40  Student managed learning: 260-280 | | | | | |
| Unit Leader | Amanda Stuart Fisher | | | | | |
| Programme(s) for which the unit is mainly intended | Writing for Performance | | | | Core | |
| **Prerequisite Learning** |  | | | | | |

**Aims**

In this unit you will comprehensively engage with the concept, process and production of a writing for performance project.

You will be responsible for initiating, designing and formalising your creative approach, based on a critical understanding of appropriate dramaturgical theories, concepts and ideas that will inform the writing process. The emphasis is on originality and intellectual analysis, creativity, artistry and integrity, which can be applied through process (including ongoing reflection) and a realised writing for performance project. The unit offers a range of different kinds of writing projects. All choices will depend on resource availability.

Your Dissertation research may align with the area of your Student Led Writing Project, but if you opt for the Extended Project you cannot repeated or duplicate material submitted for your SLWP.

**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:

* engage in productions, projects and/or performance making relevant to your specialism. [C1]
* to experiment with artistic forms and creative processes as appropriate to your specialism. [C3]
* 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

Working autonomously, taking creative risks, critically reflecting upon your work, time management.

Indicative Unit Content

Your own interests and staff response to your initial application for the project will steer the content of the unit.

The options available will be communicated to you in the autumn term of year three and will be determined by available resources, but an indicative outcome of the various options is as follow:

**Independent writing project: a 20 - 30 minute script.**

Working independently, you will write a short playlet or an extract from a larger project. You will be encouraged to explore dramaturgical structures, genre and form and where appropriate to experiment with your engagement with the different dramaturgical elements of writing for performance.

**Writer as Collaborator: 15 -20 minute performed play or digital performance developed in collaboration with a group of student performers.**

Working collaboratively you will produce a short playlet or script extract. You will be encouraged to explore different ways of collaboratively developing a writing project and to draw on your experience of practical exploration and performance to develop your script writing approaches.

**Solo Performance: a 10 - 15 minute solo or digital performance**

Working either independently (or with a director and/ or actor), you will develop a text for solo performance – which will be performed by yourself or by a peer live or via a digital forum. You will be encouraged to explore dramaturgical structure, genre and form and to consider the interplay between text and performance when generating solo work.

A full briefing document will be given to you at the outset of the unit.

**How You Learn**

You will learn by taking responsibility for the planning, development and writing of the project. You will also have tutorial support.

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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% |
| Independent writing project  or  Writer as Collaborator  or  Solo Digital or Live Performance | 20 -30 mins script  Or  15-20 mins script  Or  10-15 minutes script and **optional** digital or live performance ~~/or script~~ | 50% |
| Illustrated Essay | 2000 – 3000 words and 0 – 30 other elements | 25% |
| **Assessment Detail** | | |
| 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 | Steve Farrier | | | | | |
| 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.

**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 the dissertation ‘area board’ at the end of term 3 year 2. Choice of subject matter must go through an agreement process by a staff team at the area board meeting. 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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| EXTENDED RESEARCH PROJECT | | | | | | |
| **Level** | 6 | Credits | 30 | ECTS | | 15 |
| Notional Student Study Hours | Notional student study hours: 300  Contact hours: 20  Student managed hours: 280 | | | | | |
| Unit Leader | Amanda Stuart Fisher and Steve Farrier | | | | | |
| Programme(s) for which the unit is mainly intended | Writing for Performance | | | | Optional – Students can opt for this unit or the BADATE Dissertation unit. | |
| **Prerequisite Learning** | None | | | | | |

**Aims**

This unit invites you to demonstrate your critical thinking skills and your understanding of dramaturgy and writing for performance practice through the creation of a short text for performance. For this unit, the text you produce should represent a completed project ( i.e. not an extract of a larger piece). Drawing on academic exploration developed in previous units, you will consider how a text for performance is constructed and how its structure, content and genre engage with the ideas and themes that you have set out to explore. You will develop your project through a simultaneous exploration of theory and practice, drawing on an appropriate range of advanced scholarship and the work of other playwrights and performance practitioners to interrogate and support the development of your performance text. In addition to the text, you will produce a detailed critical account of the intervention made by your creative work into its subject or theme(s), drawing on advanced scholarship and original research.

**Learning Outcomes**

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).
* (A3) practices relevant to your specialism, including their histories, terminologies, and interconnections.

You will develop thinking skills that will enable you to:

* (B1) engage in independent research at a graduate level of scholarship.

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.

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 sustain an argument, research, creative thinking, and critical reflection.

Indicative Unit Content

You will write a 40 - 60 – minute play or performance text and a –3000 - 4000 word extended essay.

You will be allocated a tutor for this unit and will be asked to submit proposals for this project to an approval panel at the start of term one, year 3.

It is expected that the extended essay will constitute a detailed critical evaluation of the performance text, its ideas, structure and stylistic decisions. However, the extended essay is not a reflective essay and should demonstrate advanced critical engagement with ideas, other playtexts and performance works that have informed and been interrogated and debated within the process of developing your own writing.

**How You Learn**

You will learn through undertaking independent, extensive and rigorous study in tandem with the creative development of a performance text and through articulating arguments in written form.

You will receive an extensive briefing and decide upon project in the summer term of your second year. You will submit a proposal form which will be reviewed by a panel prior to the commencement of year 3, term 1. Based on staff responses to your proposal your research (and where appropriate, playwriting process) will commence at the start of the new academic year in year 3.

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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%)* |
| Play script | 40 – 60 minutes | 50% |
| Extended essay | 3000 - 4000 words | 50% |
| **Assessment Notes** | | |
| This unit is awarded 19% of the overall degree mark.  You must pass the above elements of assessment to pass the unit. | | |
| **Assessment Criteria** | | |
| * Progress in relevant practice-based techniques and 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 * Effective use of research * Communication (of, for example, ideas and concepts) | | |

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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 | Marilena Zaroulia | | | | | |
| 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**

**Dramaturgy in Context**

**Key Texts:**

**Dramaturgy in Context**

**Bibliography**

**Key Texts:**

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**Plays:**

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**Playwriting Fundamentals**

**Bibliography**

**Key Texts**

Goddard, L. (2015) *Contemporary Black British Playwrights,* Basingstoke and New York, Palgrave MacMillan*.* (Available as eBook, Central Library)

Grochala, S. (2017) *The Contemporary Political Play: Rethinking Dramaturgical Structure*, London: Bloomsbury. (Available as eBook and book, Central Library).

Nicholson, H. (2009) *Theatre and Education,* Basingstoke and New York, Palgrave Macmillan. (Available as eBook, Central Library)

**Plays**

Brooks, V (2010)*Hypothermia,* London, Josef Weinberger.

Churchill, C. (2016) *Escaped Alone****,*** London, Nick Hern Books (Drama Online).

Levy, N. (2019) *Does My Bomb Look Big In This?* London: Bloomsbury Methuen Drama (Drama Online, Central Library).

Nottage, L.(2018) *Sweat,* London, Nick Hern Books*.* (Available in the Library, Central.)

Williams, R.(2002) *Sing Yer Heart out for the Lads* (in Williams Plays: 2), London, Bloomsbury (Drama Online).

**Supportive Reading**

Ayckbourn, A. (2004) *The Crafty Art of Playmaking Paperback*, London, Faber and Faber.

Boal, A. (2007) *Theatre of the Oppressed*, London, Pluto Press.

Bennett, S. *(2012) Theatre and Museums*, Basingstoke and New York, Palgrave Macmillan.

Edgar, D. (2009) *How Plays Work*, London, Nick Hern Books.

Fountain, T. (2007) *So You Want to Be a Playwright?: How to Write a Play and Get*

*It Produced*, London, Nick Hern Books.

Greig, N. (2004) *Playwriting: a practical guide*, London, Routledge.

Hammond, W. & Steward, D. (2008) *Verbatim Verbatim: Techniques in Contemporary Documentary Theatre*, London, Oberon Books.

Holdsworth, N. (2010) *Theatre and Nation*, Basingstoke and New York, Palgrave Macmillan.

Hughes, J. and Nicholson, H. (eds) *Critical Perspectives on Applied Theatre*, Cambridge, Cambridge University Press.

Jackson, A. (2013) *Learning Through Theatre*, Abingdon, Routledge.

Jackson, T. (2007) *Theatre, Education and The Making of Meanings,* Manchester*,* Manchester University Press.

Jellicoe, A. (1987) *Community Plays: How to Put Them On*, London, Methuen.

Lehmann, H. (2004) *Postdramatic Theatre,* (trans K. Jűrs-Munby), Oxon, Routledge.

Mamet, D. (2007) *Three Uses of the Knife* (Diaries, Letters and Essays): On the Nature and Purpose of Drama, London, Methuen.

Megson, C. (2012) *Modern British Playwriting: The 1970s: Voices, Documents, New Interpretations,* London Methuen.

Nicholson, H. (2014) *Applied Drama the Gift of Theatre,* Basingstoke and New York, Palgrave Macmillan.

**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 Technque 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

**Supportive 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.

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**

Schechner, R. 2013 Performance Studies: an introduction, London, Routledge. London, Routledge.

Counsell, C. and Wolf, L. 2001 Performance Analysis, London, Routledge.

Edgar, A & Sedgwick 1999 Key Concepts in Cultural Theory, London, Routledge.

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

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

**Supportive Reading**

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

Cruz, J 1998 Radical Street Performance Routledge

Delanty, G 2003 Community London, Routledge

Freire, P 1972 Pedagogy of the Oppressed London, Penguin

Hall, Stuart 2001 Representation: cultural representations and signifying practices. Open University press

Heddon, D. 2008 Autobiography and Performance. Palgrave. Press.

Haedicke,S and Heddon, D 2009 Political Performances: Theory and Practice. Amsterdam and New York, Rodopi

Kershaw, B 1992 The Politics of Performance, London, Routledge.

Kuppers, P. and Robertson, G. 2007 The Community Performance Reader, London, Routledge

Shaughnessy, Nicola 2013 *Applying Performance,* Palgrave.

Pointon & Davis, A 1997 Framed – interrogating disability in the media, London, Routledge

Prentki, T. and Selman, J. 2000 Popular Theatre in Political Culture, Bristol, Intellect.

Thompson, Niel 2007 Power and Empowerment, Dorset, Russell House

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

**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*.

**Contemporary Studies in Performance 1,2,3,**

**Indicative Key Texts for an option entitled: Performing “Race”: theatre after the age of empires**

**Key Texts:**

Eddo-Lodge, R. (2017) *Why I am no longer talking to White People about Race.* London: Bloomsbury

Loomba, A. (2005) *Colonialism/Postcolonialism* [2nd ed.] London: Routledge.

Shukla, N. (ed.) (2016) *The Good Immigrant.* London: Unbound

**Supportive Reading**

Alexander, B. K. (2006) *Performing Black Masculinity: Race, Culture and Queer Identity*. Lanham, MD: AltaMira Press.

Akala. (2018) Natives: Race and Class in the Ruins of Empire London: Two Roads.

Ahmed, S. *(2012) On Being Included: Racism and Diversity in Institutional Life.* London Duke University Press

Ashcroft, B., Griffiths, G., and Tiffin, H. (eds.) (2006) *The Post-colonial studies reader.* London: Routledge.

Balme, C. (1999) *Decolonising the Stage: Theatrical Syncretism and Post-Colonial Drama*. Oxford: Clarendon Press.

Batra, K. (2011) *Feminist Visions and Queer Futures in Postcolonial Drama: Community, Kinship, and Citizenship*. London: Routledge.

Bhambra, K., G., Gebrial, D., Nişancıoğlu, K. (2018) Decolonising the University. Pluto Press

Benson, K. W. (2000) *Performing Blackness: Enactments of African-American Modernism*. New York, NY: Routledge.

Delgado, R. and Stefancic, J. (eds.) (2012) *Critical Race Theory: an introduction*. New York: NY: New York University Press.

Bhabha, H. K. (1992) *The Location of Culture*. London: Routledge.

Bhati, N. (ed.) (2010) *Modern Indian theatre: a reader.* Oxford: Oxford University Press.

Brewer, M., Goddard, L., Osborn, D. (eds.) (2015) *Modern and Contemporary Black British Drama*. London: Palgrave Macmillan.

Coneth-Morgan, J. and Olaniyan, T. (eds.) (2004) *African drama and performance.* Bloomington, IN: Indiana University Press.

Crow, B. and Banfield, C. (1996) *An Introduction to Post-Colonial Theatre.* Cambridge: Cambridge University Press.

Ehlers, N. (2012) *Racial Imperatives: Discipline, Performativity, and Struggles Against Subjection*. Bloomington, IN: University of Indiana Press.

Fanon, F (1967) *Black Skin, White Masks*. New York, NY: Grove Press.

Fischer-Lichte, E., Jost, T. and Jain, S. (eds.) (2014) *The politics of interweaving performance cultures beyond postcolonialism.* Abingdon: Routledge.

Gilbert, H. and Tompkins, J. (1996) *Postcolonial Drama: Theory, Practice, Politics*. London: Routledge.

Gondiwala, D. (2006) *Alternatives within the mainstream: British Black and African theatres.*Newcastle: Cambridge Scholars Press.

hooks, b (2008) *Reel to real: race, sex and class at the movies*. London: Routledge.

Hirsch, A. (2018) *Brit(ish): On Race, Identity and Belonging.* London: Jonathan Cape

Kendi, I. X. (2019). *How to be an antiracist.* First Edition. New York: One World.

Mbembe, A. (2001) *On the Postcolony*. Oakland, CA: University of California Press.

McIlwain, C. (2011) “Race-based Social Movements" in *The Routledge Companion to Race and Ethnicity*. Abingdon: Routledge.

Metzger, S. (2014) *Chinese Looks: Fashion, Performance, Race*. Bloomington, IN: University of Indiana Press.

Pavis, P. (1992) *Theatre at the Crossroads of Culture*. London: Routledge.

Pavis, P. (ed.) (1996) *The intercultural performance reader.* London: Routledge.

Prentki, T. (2015) *Applied Theatre: Development*. London: Routledge.

Said, E. W. (1978) *Orientalism*. New York, NY: Pantheon Books.

Thiong'o, N. (1987) *"The Language of African Theatre" in Decolonising the Mind: The Politics of Language in African Theatre.* Harare, Zimbabwe: Zimbabwe Publishing House.

Willie, S. S. (2003) *Acting Black: College, Identity, and the Performance of Race*. London: Routledge.

Wilmer, S. E. (2009) *Native American Performance and Representation.* Tuscon, AZ: University of Arizona Press.

Young, H. (2010) *Embodying Black Experience: Stillness, Critical Memory,*

**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.

**Writing for Solo Performance**

**Key Texts**

Dey, M. (2018) Making Solo Performance: Six Practitioner Interviews.London: Palgrave.

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

Reinelt, J. and Roach, J.  (ed.) (2006) *Critical Theory and Performance*, USA, Ann Arbor: University of Michigan Press.

Supporting reading

Alrutz, M. (2015) *Digital Storytelling, Applied Theatre, & Youth: Performing Possibility*, Oxon and new York, Routledge.

Bacalzo, P. (2019) *Asian American Experimental Theatrer and Solo Performanc*e. Oxford Research Encyclopaedia Literature. Available at: <https://oxfordre.com/literature/view/10.1093/acrefore/9780190201098.001.0001/acrefore-9780190201098-e-771?print=pdf>. (Accessed: 17/03/2021).

Battista, K. (2013) *Renegotiating the Body: Feminist Art in 1970s London*, New York & London, I.B. Tauris.

Bogart, A.(2014) *What’s the Story: Essays about Art, Theater and Storytelling*, Oxon and new York, Routledge.

Bonney, J. (ed) (2000) *Extreme Exposure: An Anthology of Solo Performance Texts*, New York, Theatre Communications group.

Bruno, S. and Dixon, L. (2014) *Creating Solo Performance*, Oxon & New York, Routledge.

Cavarero, Adriana (2000) Relating Narratives: Storytelling and Selfhood, Oxon and New York, Routledge.

Clark, L. (2003) 'Disabling Comedy: “Only When We Laugh!”', North West Disability Arts Forum

Dodds, S. (2013), 'Embodied Transformations in Neo-Burlesque Striptease' *Dance Research Journal*, vol. 45, no. 3, pp. 75-90.

Double, O. *Getting the Joke: The Inner Workings of Stand-Up Comedy*, London, Methuen 2005.

Grehan, H. (2009) *Performance, Ethics and Spectatorship in a Global Age*, Basingstoke, Palgrave.

Heddon, D. & Howells, A. (2011) ‘From Talking to Silence: A confessional Journey’, *PAJ: A Journal of Performance and Art*, Vol 33, No.1,pp.1 - 12.

Heathfield, A. & Glendinning, H. (2004) *Live: Art and Performance*, London, Tate Publishing.

Hughes, H. & Roman, D. (es.) (1998) *O Solo Homo: The New Queer Performance*. USA,Grove Press/ Atlantic Monthly Press.

Johnson, Javon (2017) Killing Poetry: Blackness and the Making of Slam and Spoken Word Communities, New Brunswick, Camden and Newark, New Jersey and London: Rutgers University Press

Jones, A. & Heathfield, A. (2012) *Perform, Repeat, Record: Live Art in History*, London, Intellect.

Kondo, D. (2000) ‘(Re)Visions of Race: Contemporary Race Theory and the Cultural Politics of Racial Crossover in Documentary Theatre’. *Theatre Journal.* Vol 52 No, 1. Pp.81-107.

Mizejewski, L. (2014) Pretty/Funny: Women Comedians and Body Politics, Austin, University of Texas Press.

Morreall, J. (2009) *Comic Relief: A Comprehensive Philosophy of Humour*, Chichester, Wiley-Blackwell.

Perkins, K., and Richards, S. (2019) *The Routledge Companion to African American Theatre and Performanc*e. Abingdon and New York: Routledge

Rivera-Serva, R. (2013) *Performing Queer Latindad: Dance, Sexuality, Politics*. Ann Arbor: The University of Michigan Press.

Rowe, K. (1995) *The Unruly Woman: Gender and the Genres of Laughter*, Austin, University of Texas Press.

Schechner, R. (1993) ‘Anna Deveare Smith: Acting As Incorporation’, *TDR*, Vol 37, No.4, pp.63-64.

Shaw, P. & Dolan, J. (2011) *A Menopausal Gentleman: The Solo Performance of Peggy Shaw*, London. Ann Arbor: University of Michigan Press.

Smith, C. (2019) *Enacting Others: Politics of Identity in Eleanor Antin, Nikki S. Lee, Adrian Piper and Anna Deavere Smith*, Austin: Duke University Press.

Taylor, D. and Costantino, R. *Holy Terrors: Latin American Women Perform*. Durham USA: Duke University Press.

Thomaidis, Konstantinos (2017) Theatre & Voice, Basingstoke: Palgrave

Tomlin, L. (2013) *Acts and Apparitions: Discourses on the Real in Performance Practice and Theory, 1990 - 2010*, Manchester, Manchester University Press.

 Wilson, J. (2008) *The Happy Stripper: Pleasures and Politics of the New Burlesque*, London and New York, I.B. Tauris.

Published playtexts

Adebayo,M. (2011) ‘Moj of the Antarctic: An African Odyssey’. In: Adebayo, M. *Plays One*. London: Oberon Books pp.21-64) – Available in drama online.

Champagne, L. (1991) *Out From Under: Texts by Women Performance Artists*, USA: Theatre Communications.

Deavere Smith, A. (2019) *Notes From the Field*. New York: Penguin Random Press.

Ooi, Y. (2018) ‘Bound Feet Blues: A Life Told in Shoes’. In: Thorpe, A. and Hoo, S. *British East Asian Plays.* London: Aurora Press.

Thúy, L. (2002) ‘The Bodies Between Us’. In: Uno, R., Burns, L. (eds.) *The Color of Theatre: Race, Culture and Contemporary Performance*. London and New York: Continuum pp. 323-335.

Thompson, S. ( 2018) *Salt*. London: Faber and Faber,

**Playwriting in Practice.**

**Key Texts**

Aristotle and Janko, R. (1987) *Aristotle’s Poetics*. Indianapolis: Hackett Publishing.

Johnson, E. (2011) *Playwriting: the fundamentals*.Indiana: Xlibris.

Morrison, R. (1992) *Playing in the Dark: Whiteness and the literary imagination*. Massachusetts: Harvard University Press.

**Supportive reading**

**Books about playwriting/ dramaturgy/ drama**

Barthes, R. (1993) *Camera Lucida*. New York: Vintage Classics.

Castagno, P. (2001) *New Playwriting Strategies: A language based approach to playwriting*. London: Routledge.

Goddard, L. (2015) *Contemporary Black British Playwriting: Moving to Mainstream*. Basingstoke: Palgrave Macmillan.

Godwala, D. (2006) *Alternative Within the Mainstream: British Back and Asian Theatre.* Newcastle: Cambridge Scholars Press.

Goldman, L. (2012) *The No Rules Handbook for Writers*. London: Oberon Books.

Grochala, S. (2017) *The Contemporary Political Play: Rethinking Dramaturgical Structure*. London: Bloomsbury Methuen Drama.

Greig, N.(2004) *Playwriting: A Practical Guide*. London: Routledge.

Edgar, D. (2009) *How Plays Work*. London: Nick Hern Books.

Jeffreys, S. and McKeown, M. (2019) *Playwriting: Structure, Character, How and What to Write.* London: Nick Hern Books.

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

Mamet, D. (1998) *Three Uses of the Knife: On the Nature and Purpose of Drama.* New York: Vintage books.

Longman, S. (2018) *Island Town*. London: Methuen Drama.

Marin, N. (2020) *Black Imagination*. San Francisco: McSweeney’s.

Neipris, J. (1998) *To Be A Playwright*. New York: Routledge.

Rahimi, B. (2020) *Theatre in the Middle East: Between performance and politics***.** London: Anthem Press.

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.

Toscan, S. (2011) *Playwriting Seminars 2.0*. Portland: Franz press.

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

Waters, S. (2010) *The Secret Life of Plays*. London: Nick Hern Books.

Yorke, J. (2013) *Into The Woods: How Stories Work and Why We Tell Them*. London: Penguin.

**You are expected to read a range of plays throughout the unit, here isan indicative sample:**

Alabanza, T. (2018) *Burgerz*. London: Oberon Books (drama online)

Baron, C. (2018) *Dance Nation*. London: Oberon Books (drama online)

Battye, M. (2020) *Scenes with Girls*. London: Faber and Faber ( drama online).

Birch, A. (2018) *[Blank].* London: Oberon Modern Plays (drama online)

Bhuchar, S. (2020) *Touchstone Tales: Stories inspired by the lives of Lutonions.* London: Methuen Drama (drama online).

Churchill, C. (1985) *Cloud Nine* in *Plays One.* London: Methuen.

Churchill, C. (2000) *Far Away*. London: Nick Hern Books (drama online).

De-Lahay, R. (2011) *The Westbridge*. London: Methuen Drama (drama online)

Ellams. I. (2017) *Barber Shop Chronicles.* London: Oberon Modern Plays (drama online)

Fall. N. (2013) *Home.* London: Nick Hern Books (drama online).

Gordon, N. ( 2018) *Nine Nights*. London: London: Nick Hern Books (drama online)

Gupta, T. (2017) *Lions and Tigers.* London: Oberon Modern Plays (drama online)

Hurley, K. (2018) *Mouthpiece.* London: Oberon plays (drama online).

Ikoko, T. (2016) *Girls*. London: Methuen Drama (drama online)

Jacob-Jenkins, B. (2017) *An Octoroon*. London: Nick Hern Books.

James, C. (2016) *Cuttin’ It*. London: Faber Drama (drama online)

John, E. (2012) *Moon on a Rainbow Shawl*. London: Faber. (drama online)

Kalnejais, R. (2015) *First Love is the Revolution*. London: Oberon Books (drama online).

Khalil, H. (2016) *Scenes From 68\* Years*. London: Bloomsbury Methuen.

Kene, A. (2018) *Misty*. London: Nick Hern Books. (drama online)

Kuti, E. (2013) *Time Spent on Trains* in *Fishskin Trousers*. London: Nick Hern Books.

Lee-Jones, J. (2019) *Seven Methods of Killing Kylie Jenner*. London: Oberon Books. (drama online)

Lewenstein, R.(2018) *Fucking Feminists* in Parrish, S. ( ed) *Women Centre Stage: Eight Short Plays* By and About Women. London London: Nick Hern Books.

McCraney, T.A. (2018) *The Brothers Size.* London: Farber.

McDonagh, M. (1996) *The Beauty Queen of Leenane*. London: Methuen Books (drama online).

Ng, A. (2020) *Miss Julie*. London: Methuen Drama (drama online)

Nottage, L. (2018) *Sweat*. London: Nick Hern Books.

Okah, J. (2013) *Three Birds.* London: Nick Hern Books. (drama online)

Parks, S.L. (2003) *Topdog/Underdog*. London: Nick Hern Books.

Pearson, M., Khalil, H. and Butucea, V. (2019) *Interference*. London: Bloomsbury.(drama online)

Pinnock, W.(2018) *Leave Taking*. London: Nick Hern Books (drama online).

Pinnock, W. (2020) *Rockets and Blue Lights*. London: Nick Hern Books (drama online).

Pinter, H. (2018) *Betrayal*. London: Nick Hern Books. (drama online)

Prichard, R. (1998) *Yard Gal.* London: Faber and Faber.

Thompson, S. (2018) *Salt*. London: Faber and Faber (drama online).

Todd Fordham, C. (2018) *The Nightclub.* In Parrish, S. (ed.) *Women Centre Stage: Eight Short Plays By and About Women*. London: Nick Hern Books.

Trigg, A. (2021) *Reasons You Should(n’t) Love Me*. London: Samuel French.

Tucker Green, D. (2011) *Truth and Reconciliation*. London: Nick Hern Books. (drama online)

Tucker Green, D. (2010) *random*. London: Nick Hern Books. (drama online)

Ticker Green, D. (2011) *Truth and Reconciliation*. London: Nick Hern Books (drama online).

Young, J. (2018) *Foreign Goods: A Selection of writing by British East Asian Artists.* London: Oberon Books.

Williams, R. (2006) *Sing Yer Heart Out for the Lads*. London: Methuen Drama. (drama online)

Williams, R. (2020) *Death of England: Delroy*. London: Methuen Drama (drama online).

Wilson, A. (1989) *Fences.* London: Samuel French. (drama online)

**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

Schonmann, 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 post-apartheid 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 theory-based 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 post-Reformation 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.

**The Writer in Residence.**

Key Texts

Dalanty, G. (2003) *Community*, London, Routledge.

McAvinchey, C. (2013) *Performance and Community: Commentary and Case Studies* London,Methuen.

Morrison, R. (1992) *Playing in the Dark: Whiteness and the literary imagination*. Massachusetts: Harvard University Press.

Supportive Reading

Abram, N. (2020) *Black British Women’s Theatre: Intersectionality, Archives, aesthetics*. Basingstoke, Palgrave Macmillan.

Colin, N. & Sachsenmaier, S. (eds) (2016) *Collaboration in Performance Practice: Premises, Working and Failures*, Basingstoke and New York, Palgrave Macmillan.

Cohen-Cruz, J. (2005) *Local Acts, Community-Based Performance in the United States*, Rutgers, University Press.

Dickenson, S. (2015) ‘The Playwright and Applied Drama’, *Research in Drama Education*, Vol 20 (3), pp.285-287.

Egri, L. (2007) *The Art of Dramatic Writing*, USA, Wildside Press.

Campbell, A. and Farrier, S. (2016) *Queer Dramaturgies: International Perspectives on where Performance Leads Queer*, Basingstoke and New York, Palgrave McMillan.

Forsyth, A. (2013) *The Methuen Drama Anthology of Testimonial Plays*, London, Methuen.

Goddard, L. (2013) ‘From Mainstream Theatres to Synergy Theatre Project: Black men’s participation in ‘urban’ plays in prison’, *Research in Drama Education*, Vol 18 (4) pp.332 – 345.

Goddard, L (2015) *Contemporary Black British Playwrights: margins to mainstream*. Basingstoke: Palgrave Macmillian.

Greig, N. (2004) *Playwriting: a Practical Guide*, London, Routledge.

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

Hammond, W. and Steward, D. (2008) *Verbatim Verbatim*, London, Oberon Books ( available as electronic book).

Heaney, M. (1999) 'The Playwright’s Workshop as Action Research: a Case Study' in *Research in Drama Education*, Volume 4, No. 2.

Johnson, E. (2011) *Playwriting: the fundamentals*.Indiana: Xlibris.

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

Matzke, C. and Okagbue, O. (2009) *African Theatre: diasporas*. Oxford James Curry ( available as electronic book from the library).

Meerzon, Y. and Pewny, K. (2020) *Dramaturgy of Migration: staging multilingual encounters in contemporary theatre.* Abingdon: Routledge.

Mitra, R. (2021) ‘Dancing the Archive Brown, Dancing the Archive Other in Akram Khan’s *Xenos*’ (2018) in *Contemporary Theatre Review*, Volume 31, issue 1 – 2 pp. 91 – 112.

McAvinchey, C. (2009) ‘ “Is this the play?”’: Applied Theatre Practice in a Pupil Referral Unit’. In Prenkti, T. and Preston, S. (eds) *The Applied Theatre Reader*. Abingdon and New York: Routledge. (electronic book available from the library).

McAvinchey, C. (2020) ‘Bad Girls, Monsters, and Chicks in Chains’. In Lucas, A. ( ed.) *Prison Theatre and the Global Crisis of Incarceration.* London: Methuen Drama. (available from Drama Online)

Mahone, S. (2011) (ed.) Review: Special Issue; African American Dramaturgy. Vol 1( 21), Winter.

Morosetti, T. (2018) *Africa on the Contemporary London Stage*. Basingstoke: Palgrave Macmillan.

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

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

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

Schweitzer, P. (2007) *Reminiscence Theatre: Making Theatre from Memories* London, Jessica

Stuart Fisher, A.(2004) ‘The Playwright in Residence: A Community’s Storyteller’, TDR, Vol 48.3.

Stuart Fisher, A. (2011) ‘That’s who I’d be, if I could sing’: Reflections on a verbatim project with mothers of sexually abused children, *Studies in Theatre and Performance*, Vol 31, No. 2.

Syler, C. and Banks, D. ( eds.) (2019) *Casting a Movement: the welcome table initiative.* London: Routledge.

Tanner, S.J. (2016) ‘Accounting for Whiteness Through Collaborating Fiction’, *Research in Drama Education*, Vol 21 (2), pp.183-195.

Thompson, J.(2005) *Digging Up Stories*, Manchester, Manchester University Press.

Thompson, J. (2011) *Performance Affects: Applied Theatre and the End of Effect,* Basingstoke, Palgrave.

Uno, R., Mae. L., Burns, P. (2002) *The Color of Theatre: race, Culture and Contemporary Performanc*e. New York. Continuum Studies.

Wander, M.(2008) *The Art of Writing Drama*, London, Metheun.

Wandor, M. (2008) *The Author Is Not Dead, Merely Somewhere Else: Creative Writing after* *Theory: Creative Writing Reconceived*, Basingstoke, Palgrave.

Selected Plays:

Bruce, D., Ikoko, T., Lomas, L., Odimba, C. and Sarma, R. (2015) *Joanne*. London: Nick Hern Books.

Carr, M. (1996) *Portia Coughlan*. London: Faber.

Chan, M. (2011) *The Forbidden Phoenix*. Toronto: Playwrights Canad Press ( available from drama online)

Ellams, I. (2017) *Barber Shop Chronicles*. London: Oberon Books (available from Drama online)

Farmer, J. (2004) *Compact Failure*, London, Oberon Books (electronic book in library)

Kaufman, M. (2014) *The Laramie Project and the Laramie Project: Ten Years Later*, USA, Vintage Books.

Pritchard, R. (2001) *Yard Gal*. New York: Dramatist Play Service.

Woodhead, M., Monks, H. and Manazir Siddiqi, A. ( 2019) *Trojan Horse*. London: Oberon Books (available from drama online).

**Student Led writing Project**

This in entirely dependent upon the choice of the topic.

What follows is an indicative selection of books to get you started.

Grace, F. and Bayley, C. (eds) (2015) *Playwriting (Writers and Artists Companion),* London, Bloomsbury.

Goldman, L. (2012) *The No Rules Handbook for Writers*, London, Oberon Books.Grochala, S. (2017) *The Contemporary Political Play: Rethinking Dramaturgical Structure,* London: Bloomsbury.

Radosavlijević, D. (2013) *Theatre-Making : Interplay Between Text and Performance in the 21st Century*, New York, Palgrave.

**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.

**Extended Project**

This is dependent on your choice of subject, draw on the bibliographies in the other playwriting units on the degree to support you. The additional texts below help you to think about the parameters of the project

Bilyk, B. (2013) *Reflective Essay: Kolb's 'Experiential Learning Cycle'* , Germany: GRIN Publishing

Crème, P. and Lea, M. (2008) *Writing at University: a guide for students,* Maidenhead, OUP.

Moon, J. (2006) *Learning Journals: A handbook for reflective practice and professional development*, London, Routledge.

Williams, K. Woolliams, M. Spiro, J, (2012) *Reflective Writing*, Basingstoke, Palgrave Macmillan.

**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.