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MA Drama and Movement Therapy

PROGRAMME SPECIFICATION 2023/25

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# **KEY INFORMATION**

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| **Award Title** | Drama and Movement Therapy |
| **Award Aim** | Master of Arts in Drama and Movement Therapy – 180 credits |
| **Possible Exit Awards** | Postgraduate Certificate – 60 credits  Postgraduate Diploma – 120 credits |
| **Awarding Body** | University of London |
| **Mode(s) of Study** | Full-time only |
| **Full Length of Study** | 21 months |
| **Admissions Requirements** | You should normally possess an arts education or psychology degree. If you do not have a first degree (or equivalent), but have relevant professional experience working with the arts in a community, educational or care setting, you will be considered for non-standard entry.  An offer will normally only be made after interview.  *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)*.*   * **English Language Requirements**   Applicants for whom English is not their first language are required to prove their English language proficiency by gaining an overall score of 7.0 in an [**IELTS test**](http://www.ielts.org/). We do accept equivalent English language qualifications. Applicants are advised to gain this certification as early as possible and more information can be found through the [**English Language Requirements**](https://www.cssd.ac.uk/english-language-requirements) page.   * **Interviews**   If you are selected for an interview for a place on the Drama and Movement Therapy, MA course, we will require you to create and submit a short film ahead of the interview that answers the following questions:   * What is your understanding/ experience of the Sesame approach to drama and movement therapy? * What are your reasons for applying for this programme? * What are your experiences of working with drama and/or movement? * Any questions you may have concerning the programme in terms of content, assessment, approach, etc.   The interview process will also give you an opportunity to find out more about the course and the School and will be undertaken online via Zoom. |
| **Location of Study** | London |
| **Professional Accreditation** | Health and Care Professions Council |

# **PROGRAMME OVERVIEW**

## Educational Aims

The aims and learning outcomes of the MA in Drama and Movement Therapy are closely informed by Central’s M (Masters) Framework principles.

The MA in Drama and Movement Therapy at Central enables you to:

* gain knowledge at the forefront of, or informed by, a focussed approach to the academic and professional discipline of dramatherapy (including the HCPC standards of proficiency);
* take risks, be intellectually rigorous and show originality in your application of knowledge in, for example, practical workshops, ongoing skills development and sustained written arguments debating the field;
* understand how the boundaries of dramatherapy are advanced through sustained and intense practice and research;
* share learning with students on other programmes;
* in collaboration with peers and independently, show originality in tackling and solving problems and deal systematically and creatively with complex dramatherapy-related issues in unpredictable environments;
* develop practice and scholarship pertinent to the field with particular emphasis on the Sesame approach to drama and movement therapy.

## Programme Structure

|  |  |  |  |  |  |  |
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| **Unit** | **Year one** | | | **Year two** | | |
|  | Autumn term | Spring Term | Summer Term | Autumn Term | Spring Term | Summer Term |
| Drama and Movement  Therapy Practice  (20 credits) |  |  |  |  |  |  |
| Therapy and Psychology  (20 credits) |  |  |  |  |  |  |
| Practices one  (20 credits) |  |  |  |  |  |  |
| Facilitation Practice  (20 credits) |  |  |  |  |  |  |
| Practices two  (20 credits) |  |  |  |  |  |  |
| Performing Research  (20 credits) |  |  |  |  |  |  |
| Sustained Independent Project (SIP) (60 credits) |  |  |  |  |  |  |

## Learning and Teaching

The programme entails a mix of staff-led sessions, student-led sessions, clinical placements and different forms of reflective practice. There is a core pedagogic principle that the experience of individual Jungian Analysis (psychotherapy) and group dramatherapy is crucial to the learning on the programme and the development of the necessary insights to be a dramatherapist. The learning and teaching methods throughout the programme acknowledge the complexities of learning about the psyche and, just as the foundational theory is Analytical (depth) psychology, so the core pedagogic principles aim to support a depth of learning and study. In particular these principles inform a learning and teaching method which is experiential, collaborative and intuitive and acknowledging tacit knowledge and the influence of unconscious processes.

Much of the first term is experiential, studio-based practice and encourages you to engage with the tutor-led sessions in such a way as to develop a sense of your personal relationship to the different media and subjects. In addition, you will be introduced to theory from a range of disciplines, including psychology, performance studies and the arts therapies. This experiential practice will be facilitated at Central. The first term places an emphasis on personal connections and reflections – in part through the arts journal for some strands of the DMTP unit and in part through the first substantial written assignment – the reflective essay. From the second term the programme becomes more ‘outward looking’ with the introduction of placement work and clinical application. The learning and teaching approach in terms two and three combine experience of facilitation of your peers in the subject areas of myth, drama, Laban and movement with touch and sound, involving written and verbal peer and tutor feedback. The apprenticeship model placements involve learning through observation and facilitation practice, guided by a specialist supervisor before, within and after the session.

The second year emphasises student-led learning with autonomous clinical placement practice and the work undertaken for the portfolio. Individual supervision for practice, tutoring for the portfolio and one day per week at Central support this shift from working intensely with your whole peer group to small group and pair work with a range of client groups. The performing research unit in the second year offers the opportunity to work in small groups to examine a specific subject pertinent to the practise of dramatherapy.

Throughout the whole programme, there are a combination of the following learning and teaching methods;

***Lecture/Seminar*** you will be presented with a specific idea and/or body of information leading to discussionor analysis. Some lectures will be on-line and some in person

***Workshop*** you will participate in a staff/student-led session as part of a group followed by reflection and feedback

***Placement Practice*** you will participate in two apprenticeship placements in a small team (year one) followed by independent placement work (year two)

***Placement Supervision*** you will be supervised in your placement work by your ‘on-site’ placement supervisor as well as in large group supervision. In the second year you will be allocated an individual supervisor and work with them over 12 sessions.

***Tutorial*** you will receive individual tuition/feedback and (where appropriate) action points to develop

***Independent Research***  you will undertake specialist study in accordance with your own personal interests

## Assessment

**Assessment Tasks**

The assessment structure is designed to support and facilitate the development of the reflective practitioner, and so makes considered use of student-led methods of assessment such as reflective journals, as well as more established methods of essays and placement reports. Certain placement reports will be written for the host institution and sometimes for specific audiences within the institution (Psychiatrists, educational psychologists, SENCO’s etc.) The programme is dedicated to the development of the practitioner and as such places emphasis on the assessment of placement practice. Written feedback is provided with respect to specific units of assessment. You receive verbal feedback on general progress at regular intervals throughout the year.

**Assessment Criteria**

Not all the assessment criteria apply to each unit although all will be incorporated *across* each Masters degree. (The compulsory units include all these criteria already.) The assessment criteria to be considered will be clear in each unit outline. Tutors will give feedback relevant to these criteria with references to specific examples from your work.

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

* sustained, independent written argument;
* progress in relevant practice-based techniques;
* taking creative risks, selecting and implementing from these appropriately;
* originality in the application of knowledge in relation to the matter of the unit;
* analytical and critical awareness of relevant contemporary issues;
* intellectual engagement;
* understanding and effective use of research and advanced scholarship;
* recognising practice that is at the boundaries of the specialism;
* successful collaborative processes;
* tackling and solving problems and dealing with complex situations in professionally-related environments.

**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.

80% and over (distinction)

Your written work demonstrates a fluent, lucid and advanced argument of a near-publishable level. You show exceptional evidence of progress in specific techniques relevant to the practical work of the unit. You have demonstrated a highly impressive exploration of creative risks and options and selected and implemented ideas with acuity. There is clear and sustained evidence of originality in your applications of knowledge in practice. You have demonstrated excellent qualities of analysis and critical awareness of contemporary issues throughout the unit. Your levels of intellectual engagement are exceptional; you have developed original knowledge making use of extensive and highly complex research. You display strikingly effective practice, demonstrating an advanced understanding of the boundaries of your specialism. You work at the highest of standards in group situations (if relevant), exercising most effective collaborative strategies. There is evidence of exceptional ability in tackling and solving problems and addressing complex situations in professionally-related environments. The work is characterised by its sustained excellence and is of equivalent achievement to striking professional practice at the forefront of its field.

70% and over (distinction)

Your written work demonstrates sustained, advanced argument at an academically high level. You show outstanding evidence of progress in specific techniques relevant to the practical work of the unit. You have demonstrated an impressive exploration of creative risks and options and selected and implemented ideas with acuity. There is clear evidence of originality in your applications of knowledge in practice. You have demonstrated very good qualities of analysis and critical awareness of contemporary issues in the unit. Your levels of intellectual engagement are impressive; you have developed areas of original knowledge, making use of extensive and complex research. You display most effective practice, demonstrating an advanced understanding of the boundaries of your specialism. You work at high standards in group situations (if relevant), always exercising effective collaborative strategies. There is evidence of clear ability in tackling and solving problems and addressing complex situations in professionally-related environments. The work is characterised by excellence and is of equivalent achievement to professional practice at the forefront of its field.

60% and over (merit)

Your written work demonstrates a sustained and clear argument. You show very good evidence of progress in specific techniques relevant to the practical work of the unit. You have demonstrated an effective exploration of creative risks and options and selected and implemented ideas appropriately. There is clear evidence of originality in your applications of knowledge in practice. You have demonstrated good qualities of analysis and critical awareness of contemporary issues in the unit. Your levels of intellectual engagement are good; you have made often made use of detailed research. You display effective practice, demonstrating a good understanding of the boundaries of your specialism. You work well in group situations (if relevant), frequently exercising effective collaborative strategies. There is evidence of good ability in tackling and solving problems and addressing complex situations in professionally-related environments. The work is of a good standard and, on several occasions, is equivalent to professional practice at the forefront of its field.

50% and over

Your written work demonstrates a developed argument that is reasonably sustained. You show evidence of progress in specific techniques relevant to the practical work of the unit. You have demonstrated exploration of creative risks and options and selected and implemented ideas appropriately. There is evidence of originality in your applications of knowledge in practice. You have demonstrated reasonably good qualities of analysis and critical awareness of contemporary issues in the unit. Your levels of intellectual engagement are adequate; you have made use of research at times. Your practice is at a reasonable standard, and you have demonstrated an understanding of the boundaries of your specialism. You contribute to group situations, adopting reasonably effective collaborative strategies for most of the time. There is evidence of some ability in tackling and solving problems and addressing complex situations in professionally-related environments. The work is of a fair or good standard and, on occasion, is equivalent to professional practice at the forefront of its field. It is likely to be reasonably strong in some areas but less developed in others, and it may be inconsistent.

40-49% (fail)

Your written work demonstrates an argument but one that is only sporadically sustained. You show limited evidence of progress in specific techniques relevant to the practical work of the unit. You have only occasionally demonstrated exploration of creative risks and options and selected and implemented ideas appropriately. There is limited or little evidence of originality in your applications of knowledge in practice. You have demonstrated limited qualities of analysis and critical awareness of contemporary issues in the unit. Your levels of intellectual engagement were not always adequate; you have made little use of research. Your practice is not always of a reasonable standard, and you have rarely demonstrated an understanding of the boundaries of your specialism. You contribute to group situations, although you do not often adopt effective collaborative strategies. There is limited evidence of ability in tackling and solving problems and addressing complex situations in professionally-related environments. The work is only of a fair standard and is rarely equivalent to professional practice at the forefront of its field. You have not sufficiently demonstrated that you have met the learning outcomes of the unit, although it is likely that your work shows potential.

Less than 40% (fail)

Your written work does not sufficiently demonstrate an argument. You show insufficient evidence of progress in specific techniques relevant to the practical work of the unit. You have rarely or never demonstrated exploration of creative risks and options and selected and implemented ideas appropriately. There is little or no evidence of originality in your applications of knowledge in practice. You have rarely demonstrated qualities of analysis and critical awareness of contemporary issues in the unit. Your levels of intellectual engagement were inadequate; you have made little or no use of research. Your practice is not of a good enough standard, and you have not demonstrated an understanding of the boundaries of your specialism. Your contribution to group situations is very limited, as are your effective collaborative strategies. There is little or no evidence of ability in tackling and solving problems and addressing complex situations in professionally-related environments. The work is not equivalent to professional practice at the forefront of its field. You have not demonstrated that you have met the learning outcomes of the unit.

## Placements

The programme publishes a Placement Handbook that is a guide for students, Placement hosts and Placement Supervisors.

**Year one**

The Placements on the programme begin with the apprenticeship model placements in the Spring and Summer terms of the first year that offer you an introduction to dramatherapy practice. These placements are arranged on your behalf through existing connections with various institutions in the greater London area.

You will work in a team of two or three, accompanied by a specialist tutor/clinician who will supervise your practice. The placement is on a Friday. You will spend the first week in an induction at the institution, going through procedures with your supervisor and meeting other members of staff and possibly clients. In the following weeks you will provide a one-hour weekly dramatherapy group, adapting material to meet the individual needs of each client group. This placement practice is supported by the programme work at RCSSD, where placement preparation and feedback sessions are provided (as part of the Practices 1 and 2 units).

The apprenticeship model placement offers you the chance to benefit from specialist guidance in the application of dramatherapy with a specific client group and gain experience of working in small groups co-facilitating and individually facilitating sessions.

**Year two**

During the second year you will undertake placement(s) independently and with peers. You are required to complete a further 82 sessions of client contact during this period. During the second year you will normally work over three days per week in two to four institutions. On Mondays in the Autumn and Spring terms you will be at Central for group supervision, tutorials and independent study.

## Learning Outcomes

Learning outcomes describe what you should know and be able to do if you make full use of the opportunities for learning which the programme provides. If you successfully complete the MA Drama and Movement Therapy at Central:

**You will obtain knowledge and understanding of:**

* (A1) current critical debates, concepts and discourses in dramatherapy
* (A2) relevant theories and research methodologies including those most appropriate for students of dramatherapy
* (A3) appropriate historical, socio-cultural, professional and therapeutic contexts;
* (A4) appropriate standards of proficiency for dramatherapists as set out by the Health and Care Professions Council (HCPC)
* (A5) Core processes within the Sesame approach relating to play, drama, myth enactment, Laban movement and movement with touch and sound
* (A6) Reflexivity as it pertains to the theory and practice of dramatherapy
* (A7) demonstrated a capacity to contain a therapeutic process with both individuals and groups.
* (A8) Develop an understanding of the unconscious dynamics within groups through personal experience of group process

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

* (B1) demonstrate your systematic understanding and critical awareness of relevant theoretical knowledge and its impact upon practice in dramatherapy
* (B2) develop intellectual rigour and conceptual understanding enabling you to: undertake advanced scholarship and sustained research; critically evaluate and reflect upon your own and others’ relevant current practice, research and research methodologies
* (B3) Engage productively in the practice and evaluation of dramatherapy, in terms of current epistemologies of dramatherapy in contemporary cultural contexts.

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

* (C1) use and evaluate relevant practices applicable in dramatherapy, sometimes experimenting with new and/or original ideas
* (C2) enhance discipline-specific skills (e.g. improvisation, attunement, storytelling), systematically demonstrating a rigorous critical awareness of the effect
* (C3) plan and facilitate dramatherapy sessions for your peers and for clients on the programme and on placement
* (C4) work successfully in partnership and small groups.

**You will develop the broader workplace skills that will enable you to:**

* (D1) negotiate the challenges of working in complex and unpredictable situations e.g. making decisions independently or in dialogue with peers and/or external bodies
* (D2) operate successfully as a professional dramatherapist (e.g. manage time and deadlines; engage confidently in debate; structure and communicate ideas effectively; engage with relevant professionals and professional institutions)
* (D3) take creative risks.

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|  | **A1** | **A2** | **A3** | **A4** | **A5** | **A6** | **A7** | **A8** | **B1** | **B2** | **B3** | **C1** | **C2** | **C3** | **D1** | **D2** | **D3** |
| Drama and Movement Therapy Practice | X |  |  | X | X |  |  |  |  |  |  |  | X |  |  |  | X |
| Psychology (Analytical and Developmental) | X |  |  |  |  | X |  |  |  | X |  |  |  |  |  |  |  |
| Performing Research | X | X |  |  |  |  |  |  |  | X |  |  |  |  |  |  |  |
| Facilitation Practice |  |  | X |  | X |  | X | X |  | X |  |  | X |  |  |  | X |
| Practices 1 |  |  |  |  | X | X | X | X |  |  | X |  |  | X | X | X |  |
| Practices 2 |  |  |  |  | X | X | X | X |  |  | X |  |  | X | X | X |  |
| SIP | X |  |  |  |  |  |  |  | X | X |  | X |  | X | X |  | X |

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| UNITS |

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| Drama and movement therapy practice | | | | | | |
| **Level** | 7 | Credits | 20 | ECTS | | 10 |
| Notional Student Study Hours | 200 hours (100 taught hours; 100 student managed) | | | | | |
| Unit Leader | Programme Tutors  Richard Hougham, Alyson Coleman, Rachel Porter, Bryn Jones, Aleka Loutsis | | | | | |
| Programme(s) for which the unit is mainly intended | MA Drama and Movement Therapy | | | | Core | |
| **Prerequisite Learning** | None | | | | | |

**Aims**

This unit aims to enable you to:

* gain knowledge of the academic and professional discipline of dramatherapy (including historical contexts, the development of the profession and the HCPC standards of proficiency)
* contextualise the Sesame approach in relation to the broader field of Health Professions, the arts therapies and psychotherapy
* develop an experiential understanding of the combined elements (conceptual, pragmatic and embodied) which constitute the Sesame approach
* develop understanding of assessment processes of health and social care needs, and develop skills in using dramatherapy as an intervention.

**Learning Outcomes**

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

* (A1) demonstrate knowledge and understanding of current critical debates, concepts and discourses in dramatherapy and psychotherapy
* (A5) demonstrate knowledge and understanding of core processes within the Sesame approach relating to play, drama, myth enactment, Laban movement, movement with touch and sound and group processes
* (A4) demonstrate knowledge and understanding of the standards of proficiency for dramatherapists as set out by the Health and Care Professions Council (HCPC)
* (C2) enhance discipline-specific skills (e.g. improvisation, attunement, storytelling), systematically demonstrating a rigorous critical awareness of the effect
* (D3) take creative risks.

Transferable Skills Developed

Participatory play; improvisation skills, articulation of discipline specific approaches; critical reflection, reflexivity.

Indicative Unit Content

You will take classes in the six strands.

*Strand One: Cultural Contexts*

This strand introduces you to ontology and how systems and structures of knowledge are developed by and subject to cultural systems and influences. You will be introduced to cultural theory and race theory and its importance in considering therapeutic practice. The unit will introduce the work of the think tank ‘Critical pedagogy in the Arts Therapies’, which is pursuing a decolonising agenda for the teaching of all arts therapies. You will be also be introduced to archive footage of Sesame and its history.

*Strand two: Preparation for Clinical Practice*

This strand introduces some history of the Sesame approach and places it in context with other dramatherapy approaches and Arts Therapy disciplines. You will learn about the professional organisations relevant to Arts Therapy practice including the British Association for Dramatherapists and the Health and Care Professions Council. You will look at the role of the dramatherapist in setting up an intervention and the necessary considerations in the processes of referral and assessment. You will address core theories of group processes that will link in with other strands in the unit. This strand introduces you to the fundamentals of the Sesame approach in practice and the structure of a session plan.

*Strand three: Drama*

You will work with basic processes of dramatherapy through experiential work. A range of skills and techniques are introduced and you have the opportunity to develop your own creative repertoire, through participating in tutor-led sessions. You will study the work of Peter Slade. The therapeutic relationship is explored with regard to dramatic contexts, both in group and one to one work. You will look into and explore the roots of dramatic play and ritual in different cultural contexts.

*Strand four: Myth*

This strand introduces a practical and theoretical exploration of the social, cultural and psychological significance of myth, fairy-tale and story. You will develop an understanding of mythic motifs and their relevance within the framework of analytical psychology and dramatherapy practice. You will explore how story offers a container and a narrative for clients to engage with a therapeutic process through play and embodiment. Critical reflections on the complexity of symbolism and the role of the symbolic attitude in the Sesame approach will be introduced and discussed.

*Strand five: Movement*

You will be introduced to different systems of movement practice and the links of movement with dramatherapy. This subject aims to develop your individual creativity and broaden your vocabulary in movement, alongside an understanding of the fundamentals of Laban theory and philosophy and their application within therapy. You will investigate the importance of the relationship between psyche and soma and the link between movement and Analytical Psychology. Recent knowledge in the field of neuroscience will be introduced along with work in the field of developmental gestures. The strand combines an experiential and theoretical approach to Laban’s fundamentals of movement and their therapeutic application.

*Strand six: Movement with Touch and Sound*

You will be introduced to the ways in which the dramatherapist establishes non-verbal relationships with clients. The work of this strand will focus mainly on one to one work. You will develop your sensitivity to space and skills of attunement, and address the therapeutic application of touch. You will study the movements that the healthy child experiences as part of natural growth. You will explore a therapeutic way of working with people whose disability has deprived them of early and/or current movement experience through opportunities of building trust in the therapeutic relationship.

**How You Learn**

* Guided reading.
* Tutor-facilitated experiential sessions with discussion.
* Student facilitations (in PCP strand).
* Reflective practice: group discussion and journals.

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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 critical reflective essay | 2,000 | 100% |
| Arts Journal |  | Pass/Fail |
| **Assessment Detail** | | |
| The first term is experiential and the reflective essay and arts journal offer a form of assessment which allows you to curate and write about your learning and experience in a personal and critical way. | | |
| **Assessment Notes** | | |
| The reflective essay is submitted through the normal academic systems. The Arts journal is submitted in full to the course support officer. Due to the personal nature of the arts journals, these are stored securely in the course support office. The member of staff who marks your arts journal will not take it off the premises of RCSSD. | | |
| **Assessment Criteria** | | |
| * Sustained, independent written argument * Your engagement with and critical reflection on selected principles of the Sesame approach to drama and movement therapy. * Your ability to assimilate and critically reflect on your personal experience and practice relating to the strands in this unit. * An ability to develop and present an arts journal that demonstrates an engagement in a creative process in response to the different strands of this unit. * taking creative risks, selecting and implementing from these appropriately; * originality in the application of knowledge in relation to the matter of the unit; | | |

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| PSYCHOLOGY – ANALYTICAL AND DEVELOPMENTAL | | | | | | |
| **Level** | 7 | Credits | 20 | ECTS | | 10 |
| Notional Student Study Hours | **200 hours** (20 - 40 taught hours; 160-180 student managed) | | | | | |
| Unit Leader | Programme Tutors  Alanah Garrard, Richard Hougham | | | | | |
| Programme(s) for which the unit is mainly intended | MA Drama and Movement Therapy *Core* | | | | 10 | |
| **Prerequisite Learning** | None | | | | | |

**Aims**

* Develop scholarship pertinent to the field with particular emphasis on the influence of analytical and developmental psychology on the Sesame approach to drama and movement therapy.
* Take risks, be intellectually rigorous and show originality in your application of knowledge in practical workshops, ongoing skills development and sustained written arguments.
* Develop skills in the articulation of theory in relation to practice and as a reflective practitioner.

**Learning Outcomes**

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

* (A2) demonstrate an understanding the fundamental concepts of Analytical and Developmental Psychology and their theoretical links with dramatherapy practice
* (B2) develop intellectual rigour in articulating core processes of therapy including the therapeutic frame, transference and counter-transference and potential space
* (A6) demonstrate your developing understanding of reflexivity as it pertains to the theory and practice of dramatherapy.

Transferable Skills Developed

Discussion skills, literature review skills, translation of theory into practical exercises, collaborative skills of small group work.

Indicative Unit Content

You will take classes in two strands;

1. *Analytical Psychology*

In this strand you will be introduced to the fundamentals of Jung’s psychology. You will study the structure and dynamics of the psyche from a Jungian perspective. This strand aims to develop your capacity to think about and debate psychological issues. Features include:

* weekly/fortnightly reading and seminar discussion of key concepts of Analytical psychology
* small group work presenting ideas from Analytical psychology through different media.

*2. Developmental Psychology*

This strand introduces you to key ideas and theoretical concepts in different models of human development, identifying both the common ground and the differences between them. Taking developmental stages of life as a framework, you will consider ‘normal’ psychological and emotional development through the human life-cycle in terms of developmental tasks and conscious and unconscious processes. This will then be related to dramatherapy practice with clients in different settings. Features include:

* tutor-led sessions linking developmental stages with practical work
* small-group presentations, introducing critical and complementary writing and research
* tutor support and summary of key points and issues in seminar discussions.

**How You Learn**

Throughout the unit your learning will be supported by workshops with tutors, small group presentations, tutor-led discussion, peer feedback, student research with guided reading, journals. These classes will be taught remotely for this academic session.

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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%)* |
| *Analytical Psychology essay*  Exploration of selected themes/idea(s) within Analytical Psychology, with reference to personal experience and potential dramatherapeutic application | 2,500 words | 50% |
| *Developmental Psychology essay*  Exploration of selected themes/ideas within developmental theory with reference to personal experience and potential dramatherapeutic application | 2,500 words | 50% |
| **Assessment Notes** | | |
| You must pass both elements of assessment to pass the unit.3  The developmental psychology essay is submitted after the Easter break. The analytical psychology essay is submitted after the summer break. | | |
| **Assessment Criteria** | | |
| * Analysis of a central concept in Analytical or Developmental psychology, supported by personal reflection; * intellectual engagement; * sustained, independent written argument * originality in the application of knowledge in relation to the matter of the unit * understanding of a chosen concept(s) of developmental or analytical psychology * Analysis and critical awareness of relevant contemporary issues * Use of personal examples to illustrate theory * Link to clinical practice   (Other assessment criteria from the M Framework may be referred to in your feedback.) | | |

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| FACILITATION PRACTICE | | | | | | |
| **Level** | 7 | Credits | 20 | ECTS | | 10 |
| Notional Student Study Hours | Notional student study hours: 300  Timetabled hours: 108 | | | | | |
| Unit Leader | MA Drama and Movement Therapy | | | | | |
| Programme(s) for which the unit is mainly intended | Richard Hougham, Bryn Jones, Aleka Loutsis, Rachel Porter | | | | Core | |
| **Prerequisite Learning** | None | | | | | |

This unit builds on the work of the *Drama and Movement Therapy Practice* unit in term one. In this unit you will plan and facilitate sessions for your peer group in each of the four fields (*drama*, *myth*, *Laban* *movement* and *movement with touch and sound*) as facilitation practice and to advance your knowledge and skills-base in each subject.

The emphasis is on experiential work. You will reflect upon and learn about your own development as a practitioner through research, planning, facilitation and presentation. Facilitations take different forms and adopt different processes according to the field of study. You will facilitate in different modes and with different constellations of the group. You will participate in sessions facilitated by colleagues on the programme, thereby gaining experience of different forms of facilitation and offering ongoing peer assessment. This unit enables a pooling of techniques and strategies, and provides an arena for feedback and self-development.

**Aims**

This unit aims to enable you to:

* develop skills in the live practice of facilitating individuals (peers) and groups in the process of dramatherapy
* take risks and show originality in your application of knowledge in practical workshops, discussions and presentations
* understand how the boundaries of drama and movement therapy are advanced through sustained and intense practice and research.

**Learning Outcomes**

On successful completion of this unit you will have:

* (A7) demonstrated a capacity to contain a therapeutic process with both individuals and groups
* (A3) demonstrated knowledge and understanding of appropriate historical, socio-cultural, professional and therapeutic contexts which inform session planning and interventions
* (C2) enhance discipline-specific skills (e.g. improvisation, attunement, storytelling), systematically demonstrating a rigorous critical awareness of the effect
* (A5) demonstrated an understanding of core processes within the Sesame approach relating to play, drama, myth enactment, Laban movement and movement with touch and sound
* (A8) Develop an understanding of the unconscious dynamics within groups through personal experience of group process
* (B2) demonstrated intellectual rigour and conceptual understanding enabling you critically evaluate and reflect upon your own and others’ facilitation practice
* (D3) take creative risks.

Transferable Skills Developed

Session planning, including material and rationale; researching material specific to the facilitation subject, core facilitation skills including delivery of instructions, containment of the group process, receiving feedback, working with a process oriented approach to therapeutic practice; therapeutic presence.

Indicative Unit Content

Each strand operates through regular (usually weekly) sessions. The sessions are facilitated by students with the tutor present.

*Strand one: Drama*

You will work over a period of four weeks within a group of three/four people. Over this period one member of the group acts as the group’s facilitator. S/he will introduce an area of interest in relation to an aspect of dramatherapy practice, and facilitate the work of the group over (indicatively) a four-week period. This sequence is repeated, so that each individual undertakes a phase of facilitation. Your tutor will observe part of your facilitation work and offer formative feedback. In the final week of each phase the group will present a work-in-progress of ten minutes to the rest of the year-group. The facilitator will additionally give a ten minute presentation of the selected area of interest and reflections on the process of facilitation.

*Strand two: Myth*

You will select a myth or fairy-tale to research. You will design a session plan based on your source material and facilitate a session with the year-group based on this plan. You will present your research and offer reflections on your personal connection with the myth as well as possible therapeutic application with clients.

*Strand three: Laban Movement*

You will work in pairs to plan and co-facilitate a 50-minute session with the year-group, looking at a particular aspect of Laban’s work and the symbolism in the material presented. The whole group offers feedback and you will write a reflective account of the session.

*Strand four: Movement with Touch and Sound*

You will work at a placement setting as part of a specific project on a specified date in week 6 of the Spring term. You will work with clients using the principles of movement with touch and sound, supervised by the tutor. This will be followed by group reflection back at Central.

**How You Learn**

* Practical workshops led by students with on-going reflective practice.
* Independent research into specialist areas of the different subjects.
* Presentations.
* Peer feedback.

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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%)* |
| **Drama**  Individual facilitation  (75% of drama element)  ---------------------------------  Drama  Presentation  (25% of the drama element) | 40 minutes  --------------------------------------  10 minutes | 25% |
| **Myth** – individual Facilitation  (75% of the myth element) | 1 hour | 25% |
| **Myth** – Presentation  (25% of the Myth element) | 20 minutes |
| **Laban Movement** – Co- facilitation – 50% | 50 minutes | 25% |
| **Laban Movement**– Report 50% | 1000 words |
| **Movement with Touch and sound: Individual Facilitation** | 15-20 minutes | 25% |
| **Assessment Detail** | | |
| The work of each strand is assessed separately, as indicated below.  *Strand one:* Drama  Ten minute presentation addressing the selected area of interest and reflecting on the process of facilitation  Individual small group facilitation Peer assessment (formative) relating to facilitation skills  *Strand two: Myth*  Individual facilitation of a one hour session based around a chosen myth or fairy story  Twenty-minute presentation addressing personal interpretation of the myth and your understanding of its symbolic content  *Strand three: Laban Movement*  Co-facilitation of a fifty minute session (50% of the mark for this element)  1,000-word report including observations using Laban vocabulary and your understanding of the symbolic content of the session *(50% of the mark for this element)*  *Strand four: Movement with touch and sound*  Individual facilitation using a movement-with-touch-based intervention  Capacity to critically reflect on interventions  Peer assessment (formative) relating to facilitation skills | | |
| **Assessment Notes** | | |
| You must pass all elements of assessment in order to pass the unit (this does not include peer assessments).  The assessment of each strand counts for 25% of the final mark for the unit.  This assessment of the unit as a whole counts for 11% of the final mark for degree classification (MA). | | |
| **Assessment Criteria** | | |
| * Capacity to research, plan and deliver a dramatherapy session in line with the briefing paper for each strand; * An understanding of the theoretical, artistic and conceptual underpinning of the session planCapacity to contain the group or individual through clarity of instruction, adaptability, receptivity and attention to conscious and unconscious levels of communication; * Capacity to work intuitively with the emergent process of the session. * Progress in relevant practice-based techniques; * Taking creative risks, selecting and implementing from these appropriately; * Analytical and critical awareness of relevant contemporary issues; * Understanding and effective use of research and advanced scholarship; * Successful collaborative processes (as appropriate) | | |

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| PRACTICES 1: APPRENTICESHIP PLACEMENT | | | | | | |
| **Level** | 7 | Credits | 20 | ECTS | | 10 |
| Notional Student Study Hours | Notional student study hours: 150  Timetabled hours: 72 | | | | | |
| Unit Leader | Alyson Coleman and placement supervisors | | | | | |
| Programme(s) for which the unit is mainly intended | MA Drama and Movement Therapy | | | | Core | |
| **Prerequisite Learning** | N/A | | | | | |

During the second term you will work with a client group in a health, social service or educational context. This is your first placement. It is undertaken according to a group apprenticeship model. You will work in a pair or a team of three, accompanied by a specialist supervisor.

The supervision includes at least two hours with the specialist supervisor each week on site at the placement. This includes twenty minutes running through the session plan and focusing as a group prior to the session. The supervisor is then present within the session, taking part as appropriate and supporting you in your professional practice. The supervisor will then facilitate a forty minute de-briefing and reflection on the session. You will also participate in professional liaison and development within the host institution.

**Allocation of Placement**

The programme team will offer a range of placements in areas where specialist supervision can be provided. The programme has partnerships in the community within education, the NHS and healthcare institutions.

Towards the end of the first term, you will be asked to indicate a first and second choice of client group for the spring term. The programme team cannot guarantee your first choice,and the final decision regarding placement allocation rests with the programme team.

**Aims**

This unit aims to enable you to:

* develop practice and scholarship pertinent to the Sesame approach to drama and movement therapy;
* in collaboration with peers and independently, deal systematically and creatively with complex dramatherapy-related issues in unpredictable environments;

**Learning Outcomes**

On successful completion of this unit, you will have:

* (A5) an understanding of the core processes within the Sesame approach relating to play, drama, myth enactment, Laban movement and movement with touch and sound
* (A7) the role and importance of containment in therapeutic practice
* (A6) reflexivity and the role of supervision as it pertains to the theory and practice of dramatherapy
* (A8) Develop an understanding of the unconscious dynamics within groups through personal experience of group process
* (B3) engaged productively in the practice and evaluation of dramatherapy, in contemporary contexts
* (D1) negotiate the challenges of working in complex and unpredictable situations e.g. making decisions independently or in dialogue with peers and/or external bodies
* (D2) operate successfully as a professional dramatherapist (e.g. manage time and deadlines; engage confidently in debate; structure and communicate ideas effectively; engage with relevant professionals and professional institutions)
* (C3) work successfully in partnership and small groups.

Transferable Skills Developed

Working in professional organisations and skills in working as a part of a multi-disciplinary team; collaborative planning and practice with peers; translation of planned session material into clinical practice; presentations to other professionals; cultivation of internal supervisor, clinical report writing.

Indicative Unit Content

The placement is on a Friday and runs for nine weeks. You will spend the first week in an induction at the institution, going through procedures with your supervisor and meeting other members of staff and possibly clients. In the following eight weeks you will provide a one-hour weekly dramatherapy group, adapting material to meet the individual needs of each client group. This placement practice is supported by work at Central, where placement preparation and supervisory sessions are scheduled. Weekly sessions on session planning and a specialist model of dramatherapy supervision are built into the timetable. The unit features:

* weekly facilitation/co-facilitation of session with clients
* meetings with other professionals addressing handover, referral and feedback
* weekly meeting with supervisor before the session to go through the session plan and consider any matters arising from the handover
* weekly meeting after the session for reflection and de-briefing
* writing up of clinical placement reports including assessment reports, session reports and placement summary
* concluding tutorial (individual).

**How You Learn**

* Individual facilitation and co-facilitation of clients in a host institution.
* Self, peer and guided supervision.
* Tutorial.

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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%)* |
| Placement Practice | Normally two individually planned and led sessions | 70% |
| Apprenticeship placement 1 Portfolio | 4,000 words | 30% |
| **Assessment Detail** | | |
| The specialist supervisor and the tutors of the placement preparation and reflection sessions at Central assess this unit.  You will be assessed on your live practice, your capacity to write reports on placement practice alongside ongoing assessment in the group preparation and reflection sessions at Central. Different sets of assessment criteria are used; one for placement practice and one for critical reflection in reports and the tutors of the group work at Central will moderate the marks for written work and discuss preparation and reflection on practice with regard to the practice mark.  *This unit is assessed by way of the following:*   1. Placement practice (to include both facilitation and co-facilitation).   70% of the mark for this unit.  This is an assessment of your practice of session facilitation/co-facilitation and other professional responsibilities. The placement supervisor will observe you individually facilitate at least two sessions during the placement and your participation in other professional duties as relevant to the specific placement.  *Your Placement Practice is assessed according to the Criteria for the Assessment of Placement Practice.*   1. Apprenticeship Placement 1 Portfolio (4,000 words)   *30% of the mark for this unit.*  Your Portfolio should include the following three elements:   1. One 1,000-word Client Assessment Report (in which you provide an assessment of your clients’ needs and their presentation). 2. Two 1,000-word Session Reports on facilitated sessions (in which you assess the intentions and outcomes of sessions that you facilitated). One report should address a co-facilitation, the other an individual facilitation. 3. One 1,000-word Placement Report written for the institution (in which you summarise the overall placement aims, reflect on them, evaluate them with examples, and offer recommendations for future work.   This assessment counts for 11% of the final mark for degree classification (MA). | | |
| **Assessment Notes** | | |
| Failure of the first placement  For the first apprenticeship placement, a mark of 45 – 49 will be deemed a condonable Fail i.e. a student whose mark falls into this mark-band will be allowed to progress to the second placement with counselling that his/her performance is currently below threshold standard. If, however, s/he successfully completes placement two, the mark of 45-49 will be condoned by the Examination Board.  A student failing the first clinical placement with a mark of 44 or below will be required to retrieve this initial failure (at a maximum mark of 50) before being permitted to progress on the programme. In practice, this will entail the student’s organisation of a retrieval placement setting (with the support of the programme team) of at least 8 weeks. This must be completed successfully in time for the student to rejoin the programme 12 months hence. Only one retrieval opportunity is allowable, so a student failing this placement will be recorded as having failed the programme. | | |
| **Assessment Criteria** | | |
| Your Placement Practice is assessed according to the *Criteria for the Assessment of Placement Practice* **for the first apprenticeship placement.**   * sustained, independent written argument; * progress in relevant practice-based techniques; * originality in the application of knowledge in relation to the matter of the unit; * analytical and critical awareness of relevant contemporary issues; * intellectual engagement; * successful collaborative processes; * Tackling and solving problems and dealing with complex situations in professionally-related environments.   Your Portfolio is assessed according to the *Criteria for the Assessment and Marking Descriptors* | | |

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| PRACTICES 2: APPRENTICESHIP PLACEMENT | | | | | | |
| **Level** | 7 | Credits | 20 | ECTS | | 10 |
| Notional Student Study Hours | 150 Total hours  72 Timetabled hours | | | | | |
| Unit Leader | Alyson Coleman and Placement Supervisors | | | | | |
| Programme(s) for which the unit is mainly intended | MA Drama and Movement Therapy | | | | Core | |
| **Prerequisite Learning** | None | | | | | |

During the third term you will undertake your second placement, again according to a group apprenticeship model. You will normally work in a setting different from that of your first placement, or in exceptional circumstances (and when deemed appropriate by the programme team), continue on from the placement in Term Two. This unit offers an opportunity for you to develop and refine your professional skills in the workplace whilst still receiving specialist supervision. There is continuing support at Central in timetabled time for preparation and reflection.

The supervision includes at least two hours with the specialist supervisor each week on site at the placement as detailed earlier.

The unit aims and the learning outcomes of this second apprenticeship placement are slightly different to your first placement as you refine your practice and further develop your skills in critical reflection.

**Allocation of Placement**

The programme team will again offer a range of placements. Towards the end of the second term you will be asked to indicate a first and second choice of client group for the summer term. The programme team cannot guarantee your first choice, and the final decision regarding placement allocation rests with the programme team.

**Aims**

* Further develop practice and scholarship pertinent to the Sesame approach to drama and movement therapy in collaboration with peers and independently.
* show originality in tackling and solving problems and deal systematically and creatively with complex dramatherapy-related issues in unpredictable environments.
* take risks, be intellectually rigorous and show originality in your application of knowledge in placement settings.

**Learning Outcomes**

On successful completion of this unit you will have:

* (A5) built upon your understanding of the core processes within the Sesame approach relating to play, drama, myth enactment, Laban movement and movement with touch and sound
* (A7) further developed your understanding of the role and importance of containment in therapeutic practice
* (A6) reflexivity and the role of supervision as it pertains to the theory and practice of dramatherapy
* (A8) Develop an understanding of the unconscious dynamics within groups through personal experience of group process
* (B3) engaged productively in the practice and evaluation of dramatherapy, in contemporary cultural contexts
* (D1) negotiate the challenges of working in complex and unpredictable situations e.g. making decisions independently or in dialogue with peers and/or external bodies
* (D2) operate successfully as a professional dramatherapist (e.g. manage time and deadlines; engage confidently in debate; structure and communicate ideas effectively; engage with relevant professionals and professional institutions)
* (C3) work successfully in partnership and small groups.1

Transferable Skills Developed

Clinical therapeutic practice; professional liaison; articulation and evaluation of practice

Indicative Unit Content

The placement is again on a Friday and runs for nine weeks. The unit features:

* weekly facilitation/co-facilitation of session with clients
* meeting with other professionals addressing handover, referral and feedback
* Possible training sessions and/or supervision sessions within the host institution
* weekly meeting with supervisor for one hour before the session to go through the session plan and consider any matters arising from the handover
* weekly meeting for one hour after the session for reflection and de-briefing
* writing clinical placement reports including assessment reports, session reports and placement summary
* concluding tutorial (individual).

This placement may continue into the fourth term, where appropriate, at which point it will be subject to the terms outlined in the Sustained Independent Project unit, below.

**How You Learn**

* Individual facilitation and co-facilitation of clients.
* Self, peer and guided supervision.
* Tutorials.
* Host institution seminars and workshops.

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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%)* |
| Placement Practice | Normally two individually planned and led sessions | 70% |
| Apprenticeship placement 2 Portfolio | 4,000 words | 30% |
| **Assessment Detail** | | |
| The specialist supervisor and the tutors of the placement preparation and reflection sessions at Central assess this unit.  You will be assessed on your live practice, your capacity to write reports on placement practice alongside ongoing assessment in the group preparation and reflection sessions at Central. Different sets of assessment criteria are used; one for placement practice and one for critical reflection in reports and the tutors of the group work at Central will moderate the marks for written work and discuss preparation and reflection on practice with regard to the practice mark.  In the second placement, you are expected to have developed your skills and practice in response to the feedback from PRACTICES one and in line with the slightly amended criteria for this unit.  *This unit is assessed by way of the following:*   1. Placement practice (to include both facilitation and co-facilitation).   70% of the mark for this unit.  This is an assessment of your practice of session facilitation/co-facilitation and other professional responsibilities. The placement supervisor will observe you individually facilitate at least two sessions during the placement and your participation in other professional duties as relevant to the specific placement.  *Your Placement Practice is assessed according to the Criteria for the Assessment of Placement Practice.*   1. Apprenticeship Placement 1 Portfolio (4,000 words)   *30% of the mark for this unit.*  Your Portfolio should include the following three elements:   1. One 1,000-word Client Assessment Report (in which you provide an assessment of your clients’ needs and their presentation). 2. Two 1,000-word Session Reports on facilitated sessions (in which you assess the intentions and outcomes of sessions that you facilitated). One report should address a co-facilitation, the other an individual facilitation. 3. One 1,000-word Placement Report written for the institution (in which you summarise the overall placement aims, reflect on them, evaluate them with examples, and offer recommendations for future work.   This assessment counts for 11% of the final mark for degree classification (MA). | | |
| **Assessment Notes** | | |
| You must pass the assessment in order to pass the unit.  This assessment of the unit as a whole counts for 11% of the final mark for degree classification (MA) | | |
| **Assessment Criteria** | | |
| The mode of assessment for the second apprenticeship placement follows the same format as the first.   * sustained, independent written argument; * progress in relevant practice-based techniques; * originality in the application of knowledge in relation to the matter of the unit; * analytical and critical awareness of relevant contemporary issues; * intellectual engagement; * successful collaborative processes; * Tackling and solving problems and dealing with complex situations in professionally-related environments.   NOTE:  There is an additional criteria for PRACTICES two that aims to reflect your progression from the first placement:   * taking creative risks, selecting and implementing from these appropriately; | | |

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| PERFORMING RESEARCH | | | | | | |
| **Level** | 7 | Credits | 20 | ECTS | | 10 |
| Notional Student Study Hours | 200 hours (30-40 taught hours; 160-170 student managed) | | | | | |
| Unit Leader | Richard Hougham, Alanah Garrard | | | | | |
| Programme(s) for which the unit is mainly intended | All MA/MFA courses (except MAs Acting, Music Theatre and Acting for Screen) | | | | *Compulsory* | |
| **Prerequisite Learning** | None | | | | | |

**Aims**

This unit aims to enable you to:

* acquire an understanding of current theoretical and practical debates concerning research within the broad discipline of drama
* investigate relevant research methods
* experience the challenges of presenting at a research conference;
* contribute to a research task, collaborating in an appropriate context.

**Learning Outcomes**

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

* (A1, B2) demonstrate your engagement with critical debates, concepts, and discourses relevant to researching in the broad field of drama, theatre and performance
* (A2) identify and apply appropriate research methodologies
* (B2) critically evaluate and contextualise your understanding of research methodologies and specific methods

Transferable Skills Developed

Study, research, analytical and critical thinking, collaborative practice and presentation.

Indicative Unit Content

The unit takes place over three terms, commencing with introductory sessions and culminating with the Postgraduate Conference. You will be given the opportunity to meet other MA students at Central to discuss your research.

You will be introduced to a range of issues and processes, problems and opportunities, theories and methodologies involved in undertaking research at postgraduate level, and tools and resources appropriate to such work, through a one-and-a-half to two-day intensive introduction in the Spring term shared with other MA/MFA students during the first week.

After the ‘intensive’, you will form a group of between 3 and 6 members under the supervision of a unit tutor to focus on a specific research project. You may be working with students from another course. Your research ideas will be identified according to personal and shared specialisms or interests. You will develop an appropriate body of knowledge and relevant skills of analysis as part of this research project. You will work towards a group presentation which explains, summarises and analyses your research project.

The unit concludes with the Postgraduate Conference, which takes place during the first week of the summer term. It is here that you will deliver your group presentation.

**How You Learn**

You will learn through engaging with the material offered in keynotes, practitioner-researcher seminar sessions, lectures and course-specific guidance sessions. You will learn, also, through undertaking a research project with a group of peers in your field and presenting this at a research conference.

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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 conference  presentation | Normally 5 minutes each member | 100% |
| **Assessment Detail** | | |
| The unit is assessed through one component:   * A group conference presentation on a negotiated topic. Each member of the group will be allocated approximately 5 minutes presentation time, so a typical presentation will be between 15-30 minutes in length depending upon the number of people in the group. The presentation may include performance elements and capture e-research methods, as appropriate. * A single group mark is awarded for the presentation. Where appropriate examiners may choose to viva an individual or group, to help to further clarify the content of the presentation or the contribution of group members. This viva may take place during the conference or up to four weeks after the presentation. The viva provides a means by which the group mark may be moderated - up or down - by up to 10% for individuals.   You must participate in the conference presentation to pass the unit. | | |
| **Assessment Notes** | | |
| You must pass the assessment in order to pass the unit.  This assessment of the unit as a whole counts for 11% of the final mark for degree classification (MA) | | |
| **Assessment Criteria** | | |
| * Taking creative risks, selecting and implementing from these appropriately. * Originality in the application of knowledge in relation to the matter of the unit (including, for example, using the presentation as an interesting medium for demonstrating your research focus). * Analytical and critical awareness of relevant contemporary issues (e.g. collecting, considering and using relevant documentation and material within the research into a contemporary issue). * Intellectual engagement (e.g. articulate the relationship between the concepts investigated and the practical research methods). * Understanding and effective use of research and advanced scholarship; * recognising practice that is at the boundaries of the specialism; * successful collaborative processes.   (Other assessment criteria from the M Framework may be referred to in your feedback.) | | |

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| SUSTAINED INDEPENDENT PROJECT (SIP) | | | | | | |
| **Level** | 7 | Credits | 60 | ECTS | | 30 |
| Notional Student Study Hours | Notional student study hours: 600 (inc timetabled hours: 40; 80 sessions with clients)  The exact breakdown of hours will be specified in the unit briefing paper. A minimum of ten hours contact time is expected. Each MA has different requirements for teaching depending upon the assessed outcomes of the unit. | | | | | |
| Unit Leader | Richard Hougham | | | | | |
| Programme(s) for which the unit is mainly intended | MA Drama and Movement Therapy | | | | Core | |
| **Prerequisite Learning** | Completion of all taught units | | | | | |

This unit runs across the second year of the programme. In this unit, you complete the remaining 82 sessions of client contact in order to fulfil the HCPC criteria regarding professional qualification. You will work in one or more placement settings that will normally be for three days a week. You will work with both groups and one-to-one. At least one of your placements will involve a sequential 20 session piece of work. You will write up a portfolio in which you engage at greater length and in more depth than previously on the programme with issues in both your personal practice and in the larger field of dramatherapy. The unit concludes with a *viva voce* examination in which, as an emergent professional practitioner, you articulate your understanding of the Sesame approach to dramatherapy and its application.

**Aims**

This unit aims to enable you to:

* develop practice and scholarship pertinent to the field with particular emphasis on the Sesame approach to drama and movement therapy
* understand how the boundaries of drama and movement therapy are advanced through sustained and intense practice and research
* in collaboration with peers and independently, show originality in tackling and solving problems and deal systematically and creatively with complex dramatherapy-related issues in unpredictable environments.

**Learning Outcomes**

On successful completion of this unit you will have:

* (B1) demonstrate your systematic understanding and critical awareness of relevant theoretical knowledge and its impact upon practice in dramatherapy
* (B2) develop intellectual rigour and conceptual understanding enabling you to: undertake advanced scholarship and sustained research; critically evaluate and reflect upon your own and others’ relevant current practice, research and research methodologies
* (B3) Engage productively in the practice and evaluation of dramatherapy, in terms of current epistemologies of dramatherapy in contemporary cultural contexts
* (C1) use and evaluate relevant practices applicable in dramatherapy, sometimes experimenting with new and/or original ideas
* (C4) work successfully in partnership and small groups
* (D1) negotiate the challenges of working in complex and unpredictable situations e.g. making decisions independently or in dialogue with peers and/or external bodies
* (D2) operate successfully as a professional dramatherapist (e.g. manage time and deadlines; engage confidently in debate; structure and communicate ideas effectively; engage with relevant professionals and professional institutions)
* (C3) work successfully in partnership and small groups.

Transferable Skills Developed

Professional skills in the setting up of independent placement work; the development of communicating the different aspects of dramatherapy as a discipline to other professionals; the capacity to evaluate dramatherapy practice; presentations skills; resilience; critical thinking; innovative application of the Sesame approach.

Indicative Unit Content

The unit runs throughout the second academic year of the programme. During this period you will undertake placements independently or as a co-facilitator and compile your Professional Portfolio. During the autumn and spring terms, you will be at Central on Mondays for sessions in group supervision, preparation for professional practice, tutorials and independent study. You will work with an individual supervisor who will oversee your clinical practice.

Supervision Arrangements

**Clinical Supervision**

The bulk of your client contact hours happen in this unit and the role of the individual supervisor is to offer you support, teaching and guidance as you develop autonomy and confidence in your practice. The individual supervisor is also required to assess your progress and developing skills, by way of a report to the programme team. A core part of the reflection by your supervisor will be the way in which you make use of supervision itself. The supervision process is a focus for your developing skills as a reflective practitioner, where you are able to bring the challenges of your practice and actively problematise your work.

**During the SIP you will:**

* plan and facilitate sessions
* attend individual supervision
* write appropriate clinical notes and reports
* attend group supervision at Central
* attend lectures and workshops at Central
* undertake research for your extended essay.

**Supervision/ Tutoring of your portfolio**

You will be allocated a SIP tutor, who will guide you in the development and writing of the extended essay and placement report. You will have three 40 minute tutorials with your SIP tutor, which will be arranged over the autumn and spring terms of the second year.

**How You Learn**

* Independent placement practice.
* Group and peer supervision.
* Tutorials.
* Individual research and scholarship.
* Specialist lectures and studio 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%)* |
| Client Contact | 82 sessions | Pass/ Fail |
| Supervisors report | 500 words | Pass/Fail |
| Portfolio | 12,000 words | 70% |
| Viva | 40 minutes | 30% |
| **Assessment Detail** | | |
| This unit is assessed by way of four elements:   1. **Successful completion of requisite number of hours of client contact**   This is demonstrated through the provision of monitoring forms, coupled with reports pertaining to your professional conduct completed by an appropriate professional at your host institution. (Pass/Fail)   1. 500-word independent supervisor’s report   This will form the basis of a tutorial session where you will complete a self-assessment in relation to the criteria below. The supervisor’s final report (completed subsequent to the tutorial session) will be submitted to the programme leader at least two weeks prior to the viva as part of the assessment of the SIP. A copy of the report is sent to the student ahead of the viva.  The supervisor’s report constitutes a formative rather than a summative assessment. That is, it does not carry a mark and therefore does not contribute to your final weighted mark for the unit. However, it assists in reflecting upon your development through the work of the unit and particularly in your reflection upon such work as part of the viva. The report is available to the programme team in advance of the viva, and relevant elements from the report may form part of discussion during the viva. (pass/fail)  *Criteria for assessment for the supervisor’s report*   * The extent of your preparation for and proactivity in the supervisory process. * The extent to which you work reflectively and openly with regard to learning points of clinical practice. * The extent to which you evidence an understanding of psychodynamic processes within dramatherapy practice.  1. 12,000-word Portfolio comprising:   **7,000-word Extended essay**  You will undertake an essay of a specific area relevant to dramatherapy practice. You agree your suggested topic in advance with your tutor.  **4,000-word Placement Report**  This will be a critical reflection on your Independent Placement(s) and will include contextualisation of the host institution(s), an account of the trajectory of your activity, relevant critical incidents, the development of your practice as a dramatherapist, and relevant ethical considerations (see briefing paper).  One 1000-word Plan for ongoing professional development  You will formulate a prospective professional development plan for after you leave the programme and for your first year of professional employment. You will refer to the HCPC standards of proficiency to self-assess areas of strength and of development.  *THE MARK AWARDED FOR THE PORTFOLIO COUNTS FOR 70% OF THE FINAL MARK FOR THIS UNIT*   1. 40 minute *viva voce* examination   The *viva* asks you to demonstrate a critical and reflective understanding of the Sesame approach in relation to i) the clinical work undertaken throughout the programme and ii) the wider field of arts therapies disciplines. The panel will have seen your Portfolio and will have formulated a number of questions which will have a bearing upon the above considerations prior to the *viva*.  *THE MARK AWARDED FOR THE VIVA COUNTS FOR 30% OF THE FINAL MARK FOR THIS UNIT*  You must pass all elements in order to pass the unit.  This assessment counts for 34% of the final mark for degree classification (MA). | | |
| **Assessment Notes** | | |
| The combined elements of assessment include the written portfolio as indicated above and the spoken assessment of the viva voce, which is designed to develop skill sin the communication of ideas and practice verbally.  Please study the briefing paper for the SIP in detail as it contains important information regarding consent. | | |
| **Assessment Criteria** | | |
| Your portfolio is assessed according to the following criteria:   * sustained, independent written argument; * progress in relevant practice-based techniques; * taking creative risks, selecting and implementing from these appropriately; * originality in the application of knowledge in relation to the matter of the unit; * analytical and critical awareness of relevant contemporary issues; * intellectual engagement; * understanding and effective use of research and advanced scholarship; * recognising practice that is at the boundaries of the specialism; * successful collaborative processes; * tackling and solving problems and dealing with complex situations in professionally-related environments.   Your viva is assessed according to the following criteria:   * clear presentation offering an informed evaluation of the practice of second year placements * evidence of knowledge and understanding of the HCPC standards of proficiency * progress in relevant practice-based techniques; * taking creative risks, selecting and implementing from these appropriately; * intellectual engagement; * successful collaborative processes; * tackling and solving problems and dealing with complex situations in professionally-related environments | | |

# **READING LIST**

***Please note – updated bibliographies are provided on our Virtual Learning Environment, ‘Brightspace’.***

**DRAMA AND MOVEMENT THERAPY PRACTICE**

**Psychology**

*Analytical Psychology*

|  |  |
| --- | --- |
| **Core Text** | Storr, A. The Essential Jung, Selected Writings. |
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| **Key Texts** | Jung, C.G. Memories Dreams Reflections  Jung, the Red Book (2009) (esp. introduction) |
|  |  |
| **Publications** | Brewster, F. (2019) The Racial Complex: A Jungian Perspective on Culture and Race, Routledge Hillman J (1991) A Blue Fire, Routledge Von Franz, M-L (1993) The interpretation of Fairy Tales, Shambhala,  Jung, C. G., & Hull, R. F. C. (1981) The development of personality, CW 17, Princeton, N.J.: Princeton University Press  Jung (ed. Chodorow) (1997) Jung on Active Imagination. Princeton  Jung, C. G. (1934) A Review of the Complex Theory, in The Structure and Dynamics of the Psyche, The Collected Works of C.G. Jung, vol. 8 (Princeton, NJ, Princeton University Press, 1960)  Jung, C. G., & Hull, R. F. C. (1981) Psychological Types, CW6, Princeton, N.J.: Princeton University Press |
|  |  |
| **Chapters** | ‘Definition of Projection’ in Von-Franz, M.L. (1980) Projection and Re-Collection in Jungian Psychology- Reflections of the Soul,  Illinois: Open Court Publishing |
|  |  |
| **Peer Reviewed Journals** | Smythe, W. (2013) *The dialogical Jung: Otherness within the Self*, in Behavioural Sciences, 3, 634-646 |
|  |  |
| **DVD/other sources** | Face to Face  Fanny Brewster |

*Developmental Psychology*

|  |  |
| --- | --- |
| **Core Texts** | Gerhardt, S. (2004) Why Love Matters, Routledge |
|  |  |
| **Key Texts** | Frankel, R. (1998) The Adolescent Psyche, Routledge: London  Stern, D. (1985) The Interpersonal World of the Infant, A View from Psychoanalysis and Developmental Psychology, Basic Books: London |
|  |  |
| **Publications** | Crago, H. (2017) The Stages of Life  Gomez, L. (1997) An Introduction to Object Relations, Free Association: London  Bowlby, J. (2005) The Making and Breaking of Affectional Bonds, Routledge: London  Winnicott. D.W. (2005) Playing and Reality, Routledge: London  Rayner, E. (1993) Human Development, Rutledge: London |
|  |  |
| **Chapters** | Miller, A. (2007) The Drama of Being a Child, Virago: London -Chapter 2, *Depression and Grandiosity.*  Erikson, E. (1995) Childhood and Society, Vintage – Chapter 7, *Eight Ages of Man.*  Diamond, N. (2013) Between Skins, Wiley-Blackwell: West Sussex – Chapter 2, *Nurture/Nature* |
|  |  |
| **Peer Reviewed Journals** | Diamond, N. (2001) Towards an interpersonal understanding of bodily experience. *Psychodynamic Counselling,* 7.1: 41-62.  Stern, D.N., Sander, L.W., Nahum, J.P., Harrison, A.M., Lyons-Ruth, K., Morgan, A.C., Bruschweilerstern, N., Tronick, E.Z. (1998) Non-Interpretaive Mechanisms in Psychoanalytic Therapy: The ‘Something More’ than Interpretation. *The International Journal of Psychoanalysis,* 79: 903-921. |
|  |  |
| **Further Reading** | Yalom, I. (1989) Loves Executioner, Penguin: London  Homes, J. (2014) John Bowlby and Attachment Theory, Routledge: London  Gibran, K. (1991) The Prophet, Pan MacMillan: London |

**Drama and Movement Therapy Practice**

|  |  |
| --- | --- |
| **Core Texts**  Key Texts | Hougham, R. and Jones, B. (Eds) (2021) Dramatherapy, The Nature of Interruption, Routledge: LondonBrewster, F. (2019) The Racial Complex: A Jungian Perspective on Culture and Race, Routledge  Hougham, R. and Jones, B. (Eds) (2017) Dramatherapy, *Reflections and*  *Praxis*. Palgrave Macmillan, London  Lindkvist, M. (1998) Bring White Beads when you call upon the Healer,  USA, Rivendell  Pearson, J. (1997) Discovering the Self through Drama and Movement – the Sesame approach, London, Jessica Kingsley  Jung, C.G. (1993) Memories, Dreams *and Reflections,* Fontana  Slade, P. (1965) Child Drama, London, Hodder & Stoughton  Chodorow, J. (1991) Dance Therapy and Depth Psychology, Routledge.  BADTH: *Code of Practice*  HCPC: *Standards of Conduct, Performance and Ethics* |
|  |  |
| **Supportive Texts** | Bloom, K. (2006) *The Embodied Self, Movement and Psychoanalysis,* Karnac Books  Brook, P. (2008) *The Empty Space*, London, Penguin |
|  |  |
| **Sesame in Context** | ECArTE website [www.ecarte.info](http://www.ecarte.info)  Bowlby, R. (2001) ‘Attachment’ (DVD)  Channel 4 films (1999) ‘Did you used to be R.D. Laing?’ (DVD)  Channel 4 films (1994) ‘Melancholia’ (DVD)  (2004) ‘Matter of Heart’ (DVD)  Hougham, R. and Jones, B. (2013) The Cultivation of Therapeutic Presence in Dramatherapy Training, DVD |
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*Myth*

|  |  |
| --- | --- |
| **Core Text** | Jung, C.G. (1990) Man and His Symbols, Arkana, London |
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| **Key Texts** | Shaw, M. (2011) A Branch from the Lightning Tree, White Cloud  Press: Oregon  Von Franz, M.L. (1979) The Interpretation of Fairy Tales, Spring  Publications  Pinkola Estes, C. (1996) Women who run with the Wolves, Ballantine Books |
|  |  |
| **Publications** | Bachelard, G. (1994) The Poetics of Space, Beacon Press  Abrams, D. (2010) Becoming Animal, An Earthly Cosmology, Vintage  Jung, C.G. (1990) Man and His Symbols, Arkana, London  Lopez-Pedraza, R. (1990) Cultural Anxiety, Daimon: Switzerland  Turner, V. (1982) From Theatre to Ritual, PAJ publications: New York |
|  |  |
| **Chapters** | Hannah, B. (1977) Jung, His Life and Work, Michael Joseph, London (chapter 9 – ‘Journeys’)  Von-Franz, M.L. (1999) ‘The Bremen Town Musicians From the Point of View of Depth Psychology’ (p110 in Archetypal Dimensions of the Psyche, Shambhala)  Hillman, J. (1989) Facing the Gods, chapter 1 ‘On the necessity of abnormal psychology Ananke and Athena’  Hougham, R. (2021) ‘Myth Interrupting’ in Dramatherapy, the Nature of Interruption, Routledge: London |
|  |  |
| **Peer Reviewed Journals** | Hougham, R. (2006) ‘Numinosity, Symbol and Ritual in the Sesame approach’, Dramatherapy, 28(2), 3-7  Johnson, D.R. (2018) ‘Learning from experience: the Legacy of Billy Lindkvist’ Dramatherapy, vol 39, No. 2 76-83 |
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| **DVD/other sources** | A Dictionary of Symbols – J.E. Cirlot  YouTube Dr James Hillman Live at Mythic Journeys Part 1 |

*Drama*

|  |  |
| --- | --- |
| **Core Texts** | Slade, P.(1954) **Child Drama**, London, Hodder & Stoughton |
|  |  |
| **Key Texts** | Grotowski, J. (1968) **Towards a Poor Theatre**, London, Methuen  Brook, P. (1968) **The Empty Space**, London, Penguin |
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| **Publications** | Brook, P. (1993) **There Are No Secrets**, London, Methuen  Johnstone, K. (1981) **Impro**, London, Methuen  Landy, R. **Theatre for Change** (2012), London, Palgrave  Jones, P. **Drama as Therapy - Vols. 1/2** (2007/2010) London, Routledge  Boal, A. (1992) **Games for Actors and Non-Actors**, London, Routledge |
|  |  |
| **Chapters** | ***Developmental Transformations: Towards the Body as Presence,***  *David Read Johnson*  in Johnson, D.R and Emunah, R (2009) Current Approaches in Dramatherapy, Springfield, Charles C Thomas |
|  |  |
| **Publisher Ltd.** | ***Hamlet & Romeo,*** *Mark Rylance* in Cox. M (Ed) (1992) Shakespeare Comes to Broadmoor, London, Jessica Kingsley  ***Creativity and Destructiveness****, Phil Jones* in Doktor, D. Holloway, P. and Seebohm, H. (Eds) (2011) Dramatherapy and Destructiveness, London, Routledge |
|  |  |
| **Peer Reviewed Journals** | **Learning from Experience: the legacy of Billy Lindkvist.** David Read Johnson. Dramatherapy Vol. 39, Number, July 2018  **A Research Interview: dramatherapy and cross-cultural awareness.** Mandy Carr and Madeline Andersen-Warren. Dramatherapy Vol. 34, Number 2, March 2012 |
|  |  |
| **DVD/other sources** | Abramovic, M. (2012) **The Artist is Present**, London, Dogwoof Films |

*Movement with Touch and Sound*

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| **Core Texts** | Stern, D. N. 1985. *The Interpersonal World of the Infant*. New York: Basic books, Inc. Publishers. |
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| **Key Texts** | Trevarthen, C. & Malloch, S. 2009. *Communcative Musicality*. New York: Oxford University Press.  Nind, M. & Hewett, D. 2005. *Access to communication*. London: David Fulton Publisher. |
|  |  |
| **Publications** | Mcneely, D, N. 1987. *Touching*. Inner City Books.  Vasudevi, R. 2008. *How Infants Know Minds*. USA: Harvard University Press  McCluskey, U. 2005. *To Be Met as a Person*. London: Karnac.  Caldwell, P. 2007. *From Isolation to Intimacy*. London. Jessica Kingsley Publishers.  Booker, M. 2011. *Developmental Drama.* London. Jessica Kingsley Publishers. |
|  |  |
| **Chapters** | Lindkvist, M. R. 1998. *Bring White Beads When You Call on the Healer*. Worcestershire: J. Garnet Miller Limited (Speech doesn’t count much, Movement with touch p75-105)  Wigram, T. 2004*. Improvistation*. London: Jessica Kingsley Publishers.(Therapeutic Approaches) |
|  |  |
| **Peer Reviewed Journals** | Porter, R. 2014. *Movement with Touch and Sound in the Sesame Approach: bringing the bones to the flesh*: Dramatherapy, Vol. 36, No.1.  Loutsis, A. 2005. *The Folded Body*. London. The Sesame Journal. |
|  |  |
| **DVD/other sources** | <https://youtu.be/ITQ7C8ibDFY> Marian Woodman lecture  <https://youtu.be/1cRXsOQRKPU> interview with Billy Lindkvist  <https://youtu.be/2kJI6G35TNk> Colwyn Trevarthan video  <https://youtu.be/N_j4q45GHDY> Daniel Stern lecture |

*Laban Movement*

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| **Core Texts** | **Chodorow, J.** (1991) Dance Therapy and Depth Psychology, Routledge. |
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| **Key Texts** | **Bloom, K.** (2006) The Embodied Self, Movement and Psychoanalysis, Karnac Books.  **Pallaro, P.** (ed) (1999) Authentic Movement, J.K.P. |
|  |  |
| **Publications** | **Hartley, L.** (2004) Somatic Psychology, Body, Mind and Meaning, Whurr Publishers.  **Payne, H.** (ed) (1992) Dance Movement Therapy: theory and practice. Routledge.  **Sherborne, V.** (1990) Developmental Movement for Children, Cambridge University Press.  **Stauffer, K.A.** (2010) Anatomy and Physiology for Psychotherapists. Connecting Body and Soul. Norton.  **Wethered, A.G.** (1993) Movement and Drama in Therapy, JKP. |
|  |  |
| **Chapters** | **Laban, R.** (revised by Lisa Ullman) (2011) The Mastery of Movement, Dance Books Publication. Chapter 1 Introduction  **Newlove, J.** (1993) Laban for Actors and Dancers. N.H.Books. Page 46–67  **Newlove, J & Dalby, J** (2004) Laban for All. N.H.Books. Page 23 - 60 |
|  |  |
| **Peer Reviewed Journals** | **Body, Movement and Dance in Psychotherapy.** *An international journal for theory, research and practice.* Routledge Taylor & Francis Group. |
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| **DVD/other sources** | **Laban, R.** (1984) A Vision of Dynamic Space, The Falmer Press. (view in library only) |

*Preparation for Clinical Practice*

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| **Key Texts** | Pearson, J. (1997) *Discovering the Self through drama and movement – the Sesame approach*  London, Jessica Kingsley.  BADth: *Code of Practice*  HCPC: Standards of conduct, performance and ethics  Clarkson, P. (1994) The Therapeutic Relationship, London: Whurr  Child Agency and Voice in Therapy: *New Ways of Working in the Arts Therapies* (2020), Ed’s Jones, P., Coleman, A. Cedar, L. Mercieca, D., Haythorne, D., Ramsden, E., Routledge: London |
|  |  |
| **Supportive Reading** | Casement, P. (1985) *On Learning from the Patient*, New York, Tavistock Publications  Casson, J. (2004) *Drama, psychotherapy and psychosis: dramatherapy and psychodrama with people who hear voices*, New York, Brunner- Routledge  Jones, P. (2004) *The arts therapies: a revolution in healthcare*, NY, Brunner- Routledge.  Bouzoukis, C. (2001) *Paediatric dramatherapy: they couldn’t run, so they learned to fly,*  Philadelphia: Jessica Kingsley Publishers.  Andersen-Warren, M. and Grainger, R. (2000) *Practical approaches to dramatherapy: the shield of Perseus,* London, Jessica Kingsley.  McNiff, S. (1992) *Art as Medicine*, London, Shambhala  Jennings, S. (1995) Dramatherapy for children and *Adolescents*, London, Routledge.  Jennings, S. Cattanach, A. Mitchell, S. Chesner, A. (1994) *The Handbook of Dramatherapy*, London, Routledge.  Jennings, S. (1992), *Dramatherapy: Theory and Practice 2,* London, Routledge  Grainger, R. (1990) *Drama and Healing – The Roots of Dramatherapy,* London,Jessica Kingsley |

**Practices One**

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| **Core Texts** | Casement, P. (1985) *On Learning From the Patient*, New York, Tavistock  Publications  Gersie, A. (1990) *Storymaking in Education and Therapy* London, Jessica Kingsley  Krause, I.B. (1998) Therapy Across Culture, London, Sage  HCPC – Standards of Proficiency |

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| **Key Texts** | L. Sperry, J. Carlson, J. D. Sauerheber J. Sperry (eds) (2014) *Psychopathology and psychotherapy : DSM-5 diagnosis, case conceptualization, and treatment,* Routledge  American Psychiatric Association, (2013) *Diagnostic and statistical manual of mental disorders : DSM-5*  A. N. Danquah (ed) and Katherine Berry (ed) (2013) *Attachment theory in adult mental health: a guide to clinical practice,* Routledge   |  | | --- | | V. Bates,(2015) *Medicine, health and the arts : approaches to the medical humanities,* Routledge |   Jo Syz, “Working with symbol in the mental health centre” *Discovering the self through drama and movement* by Jenny Pearson (ed)  Rodger Winn, “Dramatherapy in forensic psychiatry” in *Discovering the self through drama and movement* by Jenny Pearson (ed)  Naomi Gardner-Hynd, “Dramatherapy, learning disabilities and acute mental health” in *Drama as therapy: clinical work and research into practice* by P. Jones 2010  J. Jaaniste, A New Beginning: A dramatherapy group for participants with co-occurring mental illness and substance abuse in a mental health setting in *Dramatherapy (British Association for Dramatherapists)..* Autumn2008, Vol. 30 Issue 2, p17-22. 6p.  Testimony after attending Jules Thorn by a service user: [https://news.fitzrovia.org.uk/2010/07/26/on-the-kindness-of- strangers-meditation-and-art/](https://news.fitzrovia.org.uk/2010/07/26/on-the-kindness-of-%09strangers-meditation-and-art/) |
|  |  |
| **Supportive Reading** | Andersen-Warren, M. and Grainger, R. (2000) *Practical approaches to dramatherapy: the shield of Perseus,* London, Jessica Kingsley.  Axline, V. (1964) *Dibs* London, Penguin  Casson, J. (2004) *Drama, psychotherapy and psychosis: dramatherapy and psychodrama with people who hear voices*, New York, Brunner- Routledge.  Bouzoukis, C. (2001) *Paediatric dramatherapy: they couldn’t run, so they learned to fly,* Philadelphia: Jessica Kingsley Publishers.  Grainger, R. (1990) *Drama and Healing – The Roots of Dramatherapy,* London,Jessica Kingsley.  McNiff, S. (1992) *Art as Medicine*, London, Shambhala.  USA, Chiron.  Jennings, S. (1995) *Dramatherapy for children and Adolescents*, London, Routledge.  Jennings, S. Cattanach, A. Mitchell, S. Chesner, A. (1994) *The Handbook of Dramatherapy*, London, Routledge.  Yalom, Irvin D. (1995) *The theory and practice of group psychotherapy 4th ed.*  New York: HarperCollins. |
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**Facilitation Practice**

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| **Core Texts** |  |
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| **Key Texts** | Clarkson, P. (1994) *The Therapeutic Relationship,* London, Whurr  Colman, A. (2001) *Up From Scapegoating, Awakening Consciousness in groups*  Pelham, G. & Stacy, J. (1999) *Counselling Skills for Creative Arts Therapists* London, Worth  Roose-Evans, J. (1995) Passages of the Soul, Element, London |
|  |  |
| **Supportive Reading** | Benson, Jarlath F. (2001) *Working more creatively with groups 2nd ed.* London: Routledge  Bion, W R. (1987) *Experiences in groups and other papers. Reprint ed.*  London: Tavistock Publications  McLaren, P. and Leonard, P.(1992) *Paulo Freire: a critical encounter,*  London, Routledge.  Murray, E. (1990) *Varieties of Dramatic Structure: a study of theory and practice* Lanham, University Press of America. |
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**Performing Research**

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| --- | --- |
| **Core Texts** | Gallagher, K. (ed) (2008) The methodological dilemma: creative, critical and collaborative approaches to qualitative research, Routledge |
|  |  |
| **Key Texts** | McLeod, J. (2011) Qualitative research in counselling and psychotherapy, Sage, London  Silverman, D. (2011) Doing Qualitative Research, Sage Publications, London |
|  |  |
| **Publications** | Harper, D. (2012) *Qualitative research methods n mental health and psychotherapy: a guide for students and practitioners,* John Wiley and Sons  Thompson, S. and Thompson, N. (2008) *The critically reflective practitioner,* Palgrave McMillan  Bannerman, C., Sofaer, J. and Watt, J. (2006) *Navigating the Unknown*, London: Middlesex University Press  Romanyshyn, R. (2007) *The Wounded Researcher: Research with Soul in Mind*, Spring Journal  Nelson, R. (2013) *Practice as Research in the arts: principals, protocols, pedagogies and resistances*, Basingstoke: Palgrave Macmillan |
|  |  |
| **Chapters** | Nelson, R. (2013) *Practice as Research in the Arts.*Chapter 2  McLeod, J. (1999) *Practitioner Research in Counselling.* Chapter 3  McLeod, J. (1999) *Practitioner Research in Counselling.* Chapter 4  Langdridge, D. (2007) *Phenomenological Psychology: Theory, Research and Method.*Chapter 5  Barker, C., Pistrang, N. & Elliott,R. (2016) *Research Methods in Clinical Psychology.*Chapter 5  [‘BOILING ENERGY’ Richard Katz chapter 1](https://rcssd.brightspace.com/d2l/le/content/6798/viewContent/14210/View)    Atkinson, T. & Claxton, G. “Introduction” and “Chapter 15\_A critical overview” in Atkinson.T &. Claxton G (eds) (2000) *The intuitive practitioner: on the value of not always knowing what you are doing,* Open University Press    Sajnani, N. (2015) “Reflection in action: an argument for arts based practice as research in dramatherapy” in Hougham, R., Pitruzzella, S. and Scoble, S. (eds.) (2015) *Through the looking glass: dimensions of reflection in the arts therapies.* Plymouth, England: University of Plymouth Press |
|  |  |
| **Peer Reviewed Journals** | [The Phenomenological Body and Analytical Psychology - printed in Harvest 2003 Volume 49 No 1](https://rcssd.brightspace.com/d2l/le/content/6798/viewContent/14212/View)  1. Dent-Brown, M. & Wang, K. ‘The mechanism of storymaking: A Grounded Theory study of the 6-Part Story Method’ in *Arts in Psychotherapy*. (2006) Issue 4, Vol. 33, p316-330  2. Jones, P. *‘*Therapists' understandings of embodiment in dramatherapy: Findings from a research approach using vignettes and a MSN messenger research conversations*’ in Body, Movement & Dance in Psychotherapy. (*2009) Issue 2, Vol. 4, p95-106  3. Sajnani,N. 'Improvisation and art-based research' in *Journal of Applied Arts &Health,* (2012) Issue 1, Vol 3, p79-86  4. Cassidy, S. Turnbull, S. Gumley, A. ‘Exploring core processes facilitating therapeutic change in Dramatherapy: A grounded theory analysis of published case studies’ in In *The Arts in Psychotherapy* (2014) Issue 4, Vol 41,m p353-365  5. Zografou, L. ‘The gif of research playing with phenomenology’ in [*Dramatherapy*](http://www.tandfonline.com/toc/rdrt20/current) *Journal*,( 2012) [Issue 2,](http://www.tandfonline.com/toc/rdrt20/34/2) Vol 34, p83-91 |
|  |  |
| **DVD/other sources** | Hougham, R. & Jones, B. (2014) Therapeutic Presence (DVD) |

**Sustained Independent Project**

|  |  |
| --- | --- |
| **Core Texts** | Brook, P. (1968) The Empty Space, London, Penguin  Chodorow, J. (1991) Dance Therapy and Depth Psychology, Routledge  Clarkson, P. (1994) The Therapeutic Relationship, London, Whurr  Gerhardt, S. (2004) Why Love Matters: How Affection Shapes a Baby’s Brain, Routledge: London  Hougham, R. and Jones, B. (eds.) (2017) Dramatherapy, Reflections and Praxis, Palgrave MacMillan: London  Hougham, R. and Jones, B. (Eds) (2021) Dramatherapy, The Nature of Interruption, Routledge: London  Jung, C.G. (1995) Memories, Dreams and Reflections, Flamingo  Lindkvist, M. (1998) Bring White Beads When You Call Upon the Healer, USA, Rivendell  Pearson, J. (1997) Discovering the Self through Drama and Movement – the Sesame approach, London, Jessica Kingsley  Pitruzzella, S. (2017) Drama, Creativity and Intersubjectivity, The Roots of Change in Dramatherapy, Routledge: Oxford and New York  Shaw, M. (2014) Snowy tower, Parzifal and the Wet, Black Branch of Language, White Cloud Press, Oregon  Slade, P. (1965) Child Drama, London, Hodder & Stoughton  Stern, D. N. (1985) *The Interpersonal World of the Infant*. New York: Basic books, Inc. Publishers.  Storr, A. (1983) *The Essential Jung*, *Selected Writings,* Princeton University Press  Winnicott, D. (1992) Playing and Reality, Routledge |
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