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MA/MFA Scenography

PROGRAMME SPECIFICATION 2023/24

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# **KEY INFORMATION**

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| **Award Title** | Scenography |
| **Award Aim** | Master of Arts – 180 credits  Master of Fine Art – 240 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** | 1 year (MA), 2 years (MFA) |
| **Admissions Requirements** | You should normally have an undergraduate degree in the broad field of performance, drama studies or a design subject, although applications from students of other disciplines (e.g. visual arts, architecture, sonic arts) will be considered. Applications from those with at least two years’ relevant experience will also be considered. An offer will normally only be made after interview.  An MFA top-up year for those with an existing MA in this subject is also available.  *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.  **Application Details**  If you are selected for an interview for a place on the Scenography, MA or MFA courses, we will require you to bring with you some relevant examples of your practical work.  This portfolio will contribute to further discussion about your qualifications, experience, interest in the subject and your plans for the future. Please be careful to edit and prepare your portfolio so that you can present and discuss the work with ease. This portfolio may be a physical artefact or a digital document, and should include some evidence of your technical experience where appropriate to the nature of your chosen media.  Applicants may be seen individually or as part of a group, undertaking a number of activities as part of the interview process.  During the interview process you will have a chance to learn more about the courses and the School.  **International Interviews**  Each year Central hosts a number of interviews outside of the UK, with a team of tutors from Central travelling to meet applicants. The **international interviews are designed to replicate the London-based interview** experience in every aspect (other than a tour of our site). See our [**Event Finder**](https://www.cssd.ac.uk/discover-central/visit-us) for listings of upcoming interview locations and dates.  **Distance Interviews**  Central does allow applicants to undertake a distance interview for these courses. If you live abroad and are unable to attend an interview in person you may, at the discretion of the Admissions Tutor, be offered the opportunity of a distance interview. If you are selected for interview in this manner you will be contacted (normally by email) in order to arrange a suitable time for an interview. This will be conducted on Skype, telephone or by ‘live’ email exchange and will normally be based upon material you will have been asked to submit in advance. The interview will be conducted by the Course Leader or a member of the course team. |
| **Location of Study** | London |
| **Professional Accreditation** | None |

# **PROGRAMME OVERVIEW**

## Educational Aims

The aims and learning outcomes of the MA/MFA Scenography are closely informed by Central’s M (Masters) Framework principles.

The MA/MFA Scenography at Central enable you to:

* gain knowledge at the forefront of, or informed by, a focussed approach to the evolving field of scenography;
* take risks, be intellectually rigorous and show originality in your application of knowledge in, for example, speculative design, ongoing skills development and sustained written arguments debating the field;
* understand how the boundaries of scenography are interrogated and 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 acting-related issues in unpredictable environments;
* develop practice and scholarship pertinent to advancing a variety of creative fields.

In addition to the above the MFA programme will:

* extend experience and outputs through a prolonged engagement with relevant practice and professional contexts of practice.

## Programme Structure

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**This programme is full-time only.**

You will take all units indicated, according to the published schedule of activities. The table below is ***indicative*** and the specified weeks/times could change from year to year. The School’s VLE, Brightspace, will contain the most up to date timetable.

MA route students may not undertake the Sustained Independent Project (SIP) unit before completing the programme work for all previous programme units comprising the MA programme. MFA students may not progress to the second year of the programme without passing all 120 credits of the first year of the MFA programme.

Your tutor will liaise with you during the spring term in order for you to select your options in advance of the summer term

Term 1

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| **Key** |  |  |
|  | Speculative Materials part 1 & 2 | |
|  | Scenographic Histories | |
|  | Skills | |

Term 2

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| **Key** |  |  |  |  |
|  | Performing Research | |  | Speculative Materials part 3 |
|  | Skills | |  | MA/MFA SIP |

Term 3

*MFA students plan and develop their SIP proposal throughout Term 3 of the first year. Year 2 structure will be devised as part of this proposal.*

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| **Key** |  |  |  |
|  | Option units |  | Skills |
|  | MA/MFA SIP |  | Performing Research |

## Learning and Teaching

The MA programme runs over one year (full-time). The year is made up of three terms of ten weeks and a fourth term of sixteen weeks. You will attend activities at Central during the first three terms. The fourth term is given over to the writing up of the MA Sustained Independent Project (SIP).

The MFA programme runs over two years (full-time). Students will follow the first three terms of the MA programme in the first year comprising 120 credits. The second year of the programme, running from October to July, comprises an additional 120 credits in the form of the MFA SIP.

A feature of the programmes is their emphasis on your working alongside tutors and practitioners in an exploratory and supportive laboratory atmosphere designed to enable you to discover the potential within your practice. The programmes embody a research-led teaching approach, in which each participant contributes to a growing body of knowledge and understanding through their positive commitment to the project in hand. A great deal of emphasis is placed on your own interaction with the challenges and opportunities which the programme provides and you are expected to develop an independent and self-directed approach to your studies. Through reflection on your own practice and that of others, and in relation to reading literature in your field, you will be encouraged to develop new methods.

The Speculative Materials unit instigates practical and dramaturgical questions around the representation of spatiality, the body and the multi- sensory nature of performative practice. Students explore a range of media, modelling in real and virtual space to explore the temporal rendering of space, light, sound and the body. The unit is made of three parts, or projects, each concluding with the presentation of practice in the form of physical models, a film and a digital map. In the first part of this unit, students develop a speculative design based on a given text (usually an opera) and venue. In the second part of the unit, students devise in real space and time through chosen materials, media and improvised actions using themselves as subject. Workshops are carefully designed to allow for those who have not worked with their own bodies’ and with others to create short physical improvisations. This performative material is then layered with and transformed by lighting, film and sound applied to and drawing from the body, space and materials. In the third part of the unit, students define a practical enquiry drawn from specific aspects of the first and second part of the unit. The enquiry must be conceived and undertaken within a collaborative context. These opportunities for new forms of exchange and dialogue aim to enable understanding from within and without differing forms of performance making and or spatial/physical/aural practices.

Where appropriate, there will be opportunity to undertake shared units with students from other MA/MFA programmes at Central. For example the Performing Researchunit involves most postgraduate students in an exchange of ideas, energy and creativity set against the context of current postdoctoral research in the performance field. A postgraduate conference then provides an opportunity to share your own work with that of other postgraduate students in the School. Students have a further opportunity to collaborate with other disciplines, practices and theories through engaging with an Option Unit chosen at the beginning of the spring term. MA/MFA Scenography offers a 20 credits Option unit. The list of option units available will be published annually. Students requiring advice on the choice of option should consult with their Programme Leader. The Unit Outlines of option units will be published in the ‘MA/MFA Options’. Places on option units are restricted and the School cannot guarantee that all students will receive their first choice of option.

## Assessment

**Assessment Tasks**

Assessment during the first three terms of both programmes is by practical conceptions and realisations, written assignments and research presentations at the end of each unit. These outcomes have an implicit and dynamic relationship with methodologies deployed. The speculative and operative techniques generate artefacts that can be further developed, during the Sustained Independent Project, to form a portfolio of work or dissertation submitted at the end of the fourth term for MA students. MFA students extend this final unit during the second year with additional support from one or two negotiated professional experiences. These may include assisting professional designers and artists, undertaking residencies and contributing to professional productions, events or exhibitions. MFA students also submit a portfolio or dissertation at the end of their second year.

Each unit within the degree has approximately four or five learning outcomes which are directly drawn from the overall degree learning outcomes. Each unit has formal assessment tasks - with a ‘magnitude’ (i.e. amount or size of task) - which will give students the opportunity to demonstrate that s/he has achieved the learning outcomes of the degree. Assessment criteria show what students will need to demonstrate – or do - to achieve the learning outcomes and in the assessment tasks (e.g. effective use of research). Assessment (or level) descriptors are directly linked to the assessment criteria and indicate the level the student has reached and therefore the level to which the student has achieved the learning outcomes (and the mark awarded to the unit therefore).

The programmes will continually assess and review their learning, teaching and assessment methods with you, maintaining a responsive approach.

**Assessment Criteria**

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

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

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

**Marking descriptors**(relating to the assessment criteria)

Work that is marked near a borderline is likely to have characteristics of work in the next closest bracket, but these are outweighed by characteristics described in the bracket in which the work is placed. The languages of these descriptors will be used by staff in feedback to make clear the level the student has reached. In addition, tutors will make reference to the learning outcomes and whether these have therefore been achieved.

80% and over (distinction)

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

70% and over (distinction)

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

60% and over (merit)

Your written work demonstrates a sustained and clear argument. You show very good evidence of progress in specific techniques relevant to the practical work of the unit. You have demonstrated an effective exploration of creative risks and options and selected and implemented ideas appropriately. There is clear evidence of originality in your applications of knowledge in practice. You 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

This programme has no mandatory placements, however MFA students may undertake attachments as part of their second year.

## 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/MFA Scenography at Central:

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

* (A1) current critical debates, concepts and disprogrammes relevant to scenography;
* (A2) relevant theories and research methodologies including those most appropriate for students of scenography;
* (A3) appropriate historical, socio-cultural, aesthetic and dramaturgical contexts of correlated disciplines that problematise current thinking about scenography.
* (A4) systematic approaches to the dialogic tensions within scenographic praxis.

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

* (B1) demonstrate your systematic understanding and critical understanding of relevant theoretical knowledge to your practice and consider its impact within the field of scenography
* (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 evaluation of scenography as an expanding field that challenges and renegotiates the boundaries of adjacent practical and theoretical disciplines.

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

* (C1) use and evaluate relevant methods applicable to exploring journeys between intention and realisation in performance design practices, sometimes experimenting with new and/or original ideas;
* (C2) demonstrate, through the application of interdisciplinary/ transdisciplinary design skills an enhanced critical understanding of scenography
* (C3) To construct practice based studies as modes of enquiry.
* (C4) work successfully in collaborative ensembles and independently, adapting processes to these differing contexts.

**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 an independent and/ or collaborative practitioner designer/collaborator (e.g. manage time and deadlines; present material effectively and imaginatively, engage confidently in debate; structure and communicate ideas effectively; engage with relevant industries);
* (D3) take creative risks.

**In addition to the above MFA students will also:**

* (B4) draw from professional contexts relevant experience that will be manifest in your final reflection and analysis.
* (D4) reflect on extended professional field experience

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|  | **Speculative Materials** | **Performing Research** | **Scenographic**  **Histories** | **Aurality (option)** | **MA SIP** | **MFA SIP** |
| **A1** |  | X | X | X | X | X |
| **A2** | X | X |  |  |  |  |
| **A3** |  |  | X |  |  |  |
| **A4** | X |  |  |  |  |  |
| **B1** |  |  |  | X | X | X |
| **B2** |  | X | X | X | X | X |
| **B3** |  |  | X |  |  |  |
| **B4** |  |  |  |  |  | X |
| **C1** | X |  |  |  |  |  |
| **C2** | X |  |  | X | X | X |
| **C3** | X |  |  | X |  |  |
| **C4** | X |  |  |  |  |  |
| **D1** | X |  |  |  | X | X |
| **D2** |  |  |  |  |  |  |
| **D3** |  |  |  |  | X | X |
| **D4** |  |  |  |  |  | X |

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| UNITS |

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| SPECULATIVE MATERIALS | | | | | | |
| **Level** | 7 | Credits | 60 | ECTS | | 30 |
| Notional Student Study Hours | 600 hours (90-120 taught hours; 410-440 student managed) | | | | | |
| Unit Leader | Programme Team | | | | | |
| Programme(s) for which the unit is mainlvy intended | MA/MFA Scenography | | | | Core | |
| **Prerequisite Learning** | None | | | | | |

**Aims**

* Engage with speculative design processes as investigative modes of practical and analytical enquiry.
* Engage with the potentials of scenographic improvisation from the action and interaction of bodies.
* Evolve a variety of practical processes for prototyping in real scale
* Explore the interface between the real and virtual worlds of speculative design.
* Develop and apply specialist design skills in speculative and operative contexts.
* Develop an embodied practical enquiry that engages with the presence of the performer and the spectator, whether live, mediated and/or speculative.
* Explore the dynamic interplay between independent and collaborative processes.
* Evolve strategies for documentation and presentation of creative developments and outcomes

**Learning Outcomes**

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

* (A2) Reflect in depth discursively and visually upon your practice, drawing upon comparative models of practice and research
* (A4) develop understanding of the tensions between the speculative and operative within your practice.
* (A4) (C3) To construct and transform spaces that interrogate the positioning of the body as the primary component of contemporary scenographic praxis
* (C1) use and evaluate relevant methods applicable to exploring journeys between intention and realisation in performance design practices, sometimes experimenting with new and/or original ideas;
* (C1) and (C3) Create a speculative design as document/ artefact that articulates the considerations and choices taken on the journey from intention to realisation including, but not limited to, the media chosen as the mode of enquiry.
* (C2) demonstrate, through the application of interdisciplinary/ transdisciplinary design skills an enhanced critical understanding of scenography
* (C4) work successfully in collaborative ensembles and independently, adapting processes to these differing contexts.
* (D1) negotiating the challenges of working in complex and unpredictable situations e.g. making decisions independently or in dialogue with peers and/or external bodies
* (D2) (D3) operate successfully as an independent and/ or collaborative practitioner (e.g. manage time and deadlines; present material effectively and imaginatively, engage confidently in debate; structure and communicate ideas effectively; engage with relevant industries); take creative risks where appropriate.

Transferable Skills Developed

Individual and collaborative practice including new modes and techniques of development, experimentation and presentation.

Indicative Unit Content

In this unit, you will develop and refine skills by undertaking practical projects both collaborative and independent. Through presentations and discussions in seminars and tutorials, particular attention is paid to experimentation, documentation and communication of creative developments. The unit is also supported by workshops in new and advanced skills of scenographic relevance.

In an on-going laboratory, you will experiment with processes of speculation and transformation at play in scenographic composition, strategies to interface the speculative/virtual and the operative/actual, considering their potential and relevance to your own developing speculative design in response to a given stimulus.

In parallel, you will engage in prototyping and devising an aspect of the speculative design in real scale, space and time through an intensive block of workshops in movement, materials and media, followed by a period of video editing documentation of these workshops to create a film.

For the purpose of assessment, you will present a speculative design in the form of a scale model presentation as well as create a digital map which includes the film and reflects on your creative processes and outcomes.

**How You Learn**

* Lectures,seminars and tutorials
* Collaborative and independent practical research projects
* Skills 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%)* |
| Virtual artefact: digital mapping, online digital documentation | 5 webpages or equivalent | 33% |
| Speculative Design | 3D model | 33% |
| Film – complete or series of shorter films | 5 minutes total | 33% |
| **Assessment Detail** | | |
| The form of the speculative design will be agreed at a proposal stage | | |
| **Assessment Notes** | | |
| * You must achieve a pass in all the above elements of assessment to pass the unit. * This unit contributes approx. 22% to the mark for the MA degree and approx. 16% for the MFA degree. | | |
| **Assessment Criteria** | | |
| * progress in relevant practice-based techniques; * taking creative risks, selecting and implementing from these appropriately; * recognising practice that is at the boundaries of the specialism; * tackling and solving problems and dealing with complex situations in professionally-related environments. * successful collaborative processes.   (Other assessment criteria from the M Framework may be referred to in your feedback.) | | |

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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 | Nominated unit leader/s and Course Leaders | | | | | |
| 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 achieve a pass in all the above elements of assessment to pass the unit. * This unit contributes approx. 11% to the mark for the MA degree and approx. 8% for the MFA degree. | | |
| **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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| SCENOGRAPHIC HISTORIES | | | | | | |
| **Level** | 7 | Credits | 20 | ECTS | | 10 |
| Notional Student Study Hours | 200 hours (30- 40 taught; 160- 170 student managed) | | | | | |
| Unit Leader | Programme Team | | | | | |
| Programme(s) for which the unit is mainly intended | MA/MFA Scenography | | | | Core | |
| **Prerequisite Learning** | None | | | | | |

**Aims**

* Identify and understand key critical issues and debates of relevance to your own scenographic practice(s) and those of other scholars and practitioners;
* Critically explore the contexts, principles and assumptions behind these issues and debates;
* Be prepared for advanced and innovative practice and study of your field that is informed by a solid theoretical grounding

**Learning Outcomes**

* (B2) critically evaluate and reflect upon your own and others’ relevant current practice, research and research methodologies;
* (B3) Evaluate scenography as an expanding field that challenges and renegotiates the boundaries of adjacent practical and theoretical disciplines.
* (A1), (A3) Develop sustained and critical research, by engaging with historical, socio-cultural, aesthetic and dramaturgical contexts of correlated disciplines.
* (B2) Advance intellectual rigour and conceptual understanding enabling you to critically evaluate and reflect upon your own and others’ relevant current practice.

Transferable Skills Developed

Individual research skills, including analytical and critical thinking/writing

Indicative Unit Content

In this unit you will engage with the histories and theories of relevance to scenography and, drawing from these, undertake a research inquiry and critical argumentation around a selected topic or question. You will submit an essay for assessment.

**How You Learn**

* Lectures,seminars and tutorials
* Independent research project

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| **Assessment Summary** | | |
| Type of task  *(e.g. essay, report, group performance)* | Magnitude  *(e.g. No of words, time, etc.)* | Weight within the unit *(e.g. 50%)* |
| Essay | 3,000 words | 100% |
| **Assessment Notes** | | |
| * You must achieve a pass in all the above elements of assessment to pass the unit. * This unit contributes approx. 22% to the mark for the MA degree and approx. 16% for the MFA degree. | | |
| **Assessment Criteria** | | |
| Work is assessed on evidence of:   * analytical and critical awareness of relevant contemporary issues; * intellectual engagement; * understanding and effective use of research and advanced scholarship; * originality in the application of knowledge in relation to the matter of the unit; | | |

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| AURALITY | | | | | | |
| **Level** | 7 | Credits | 20 | ECTS | | 10 |
| Notional Student Study Hours | 200 (40-60 taught hours; 140-160 student led) | | | | | |
| Unit Leader | Member of the course team | | | | | |
| Programme(s) for which the unit is mainly intended | All who undertake Options | | | | Option | |
| **Prerequisite Learning** | Prior experience of speculative and time-based practical studies of scenography or performance practice. | | | | | |

**Aims**

The 20-credit unit aims to enable you:

* To gain understanding of sonic concepts as metaphors in dramaturgical, scenographic and audience practices
* To experiment with aural presence and affect in relation to live and mediatised performance environments
* To investigate the performativity of sound concurrently with other scenographic elements

**Learning Outcomes**

On successful completion of the 20-credit unit, you should be able to:

* (A1) demonstrate conceptual awareness of the soundscape as a time-space performance environment;
* (B1) Demonstrate a critical awareness of aurality in contemporary scenography;
* (B2) Reflect upon the auditory context of your practice;
* (C2) demonstrate, through the application of interdisciplinary/ transdisciplinary design skills an enhanced critical understanding of scenography
* (C3) undertake live time-based studies that interrogate the interconnections and interdependence of components of contemporary performance practices within the aural sphere.

Transferable Skills Developed

Individual and collaborative practice, new modes of presentation and communication, experimentation with new technology, analytical thinking and evaluation of practice (self and others).

Indicative Unit Content

This unit addresses aural mise-en-scène. The unit will problematise the culturally and politically nuanced categories of sound, noise and music, and how they interrelate in the environmental field of the ‘soundscape’.

You will undertake compositional and time-based studies to explore aural properties and their multi-sensory potentiality through objects, bodies, spaces and light.

The unit will be taught through a short series of seminar-lectures with accompanied laboratory based practical and collaborative investigations that are tutor and student led.

Music will be considered not in terms of its self-containing morphology, but in terms of its dramaturgical counterpoint, cultural associations and phenomenological effect. Sound will be explored in the development of dramatic form through 19th century melodrama, the symbolic use of sounds and silence that followed it in European drama, and contemporary postdramatic performance.

**How You Learn**

* Specialist practical workshops, lectures and seminars.
* Through undertaking the student-managed tasks that are set.
* Peer and tutor led observation and critiques of practice through regular presentations of material developed in the unit.

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| **Assessment Summary** | | |
| Type of task  *(e.g. essay, report, group performance)* | Magnitude  *(e.g. No of words, time, etc.)* | Weight within the unit *(e.g. 50%)* |
| Group presentation and viva on group-devised performance, *group mark* | 10 minutes | 70% |
| Individual critical reflection on group-devised performance, *individual mark* | 1,500 words (PDF text OR audio or video recording) | 30% |
| **Assessment Notes** | | |
| * You must achieve a pass in all the above elements of assessment to pass the unit. * This unit contributes approx. 11% to the mark for the MA degree and approx. 8% for the MFA degree. | | |
| **Assessment Criteria** | | |
| * originality in the application of knowledge in relation to the matter of the unit; * analytical and critical awareness of relevant contemporary issues; * intellectual engagement; * understanding and effective use of research and advanced scholarship.   (Other assessment criteria from the M Framework may be referred to in your feedback.) | | |

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| **Key Texts** | Brown, R (2010) Sound, A Reader in Theatre Practice, Palgrave  Erlmann, V. (ed.) (2005) Hearing Cultures: Essays on Sound, Listening and Modernity, (Oxford & New York: Berg) |
| **Supportive Reading** | Appia, A. (1962) Music and the Art of Theatre (trans. Corrigan, R. W., and Douglas Dirks, M) Florida, University of Miami Press  Attali, J. (1985) Noise, the Political Economy of Music, (trans. Massumi, B)(Minneapolis: University of Minnesota Press  Augoyard, J. and Torgue, H. (2005) Sonic Experience: a Guide to Everyday Sounds, (trans. McCartney, A. and Paquette, D) Montreal & Kingston, McGillQueen’s University Press  Auslander, P. (1999) Liveness: Performance in a Mediatized Culture. London, Routledge  Cage, J. (1978) Silence, New Ed edition, London: Marion Boyars Publishers  Hegarty, P (2007). Noise/Music: A History, New York, Continuum  Howes, D. (2005) Empire of the Senses: The Sensual Culture Reader, Oxford and New York, Berg  Hull, John M. (1990) Touching the Rock: an Experience of Blindness, London: Arrow Books Ltd  Ihde, D. (1976) Listening and Voice: a Phenomenology of Sound, Athens, Ohio University Press  Kahn, D. (1999) Noise Water Meat, Cambridge Massachusetts & London, MIT Press  Schafer, R.Murray (1994) The Soundscape: Our Sonic Environment and the Tuning of the World , Vermont, Destiny Books  Smith, B. R. (1999) The Acoustic World of Early Modern England - Attending to the O-Factor, London, University of Chicago Press Stern,  J.P. (2003) The Audible Past, Durham and London, Duke University Press |

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| MA SUSTAINED INDEPENDENT PROJECT (SIP) | | | | | | |
| **Level** | 7 | Credits | 60 | ECTS | | 30 |
| Notional Student Study Hours | 600 hours  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. It is the norm for supervision to be completed by July, however. | | | | | |
| Unit Leader | Programme Leaders | | | | | |
| Programme(s) for which the unit is mainly intended | All MA programmes | | | | Core | |
| **Prerequisite Learning** | All other units. (Some may run concurrently with the start of SIP.) | | | | | |

**Aims**

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

**Learning Outcomes**

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

* (B2) Undertaken sustained and extensive research;
* (A1, B1) Demonstrated your understanding of critical debates and practices in your field;
* (C2) demonstrate, through the application of interdisciplinary/ transdisciplinary design skills an enhanced critical understanding of scenography
* (D1) Demonstrated your capacity to manage complex work independently;
* (D1; D3) Realised a final piece of work that engages with a relevant specific context or focus, taking appropriate creative risks and that contributes to the field.

Transferable Skills Developed

Independent research, awareness of contemporary and/or historical practice, reflexivity, ability to bring an extended, independent piece of work to completion.

Indicative Unit Content

Drawing together and building on all of your preparation, in this unit you will undertake the creation of a dissertation or a portfolio. Both can include elements of personal practice undertaken as part of the research.

The structure of the research will be negotiated with the programme team via a proposal submitted in the Spring term.

The student cannot proceed with the Sustained Independent Project (SIP) until the proposal has been accepted by the programme team. Significant changes to the proposal must be approved. The proposal is not assessed but has to be ‘passed’ before you may undertake the work.

**How You Learn**

* Tutorials/Seminars
* Independent research practice and writing
* Contact and experience with professionals

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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%)* |
| The proposal | 500 words | PASS/FAIL |
| Dissertation OR Portfolio | 12,000 words or equivalent | 100% |
| **Assessment Detail** | | |
| **1. The proposal** will frame a practical and/or theoretical research, formulating modes of enquiry and suggesting relevant work that will be undertaken.  **2. The portfolio** should collect, compile and curate archives of a speculative and realized event or series of artefacts or practical case studies.  Furthermore, the portfolio will include a critical essay of a max. of 4,000 words. This essay must be reflective, contextual or projective.  The portfolio should be a developmental artefact that articulates the inquiries that have been undertaken in the units. Thus the portfolio is a new artefact in itself. The curatorial structure of the portfolio should orchestrate navigation through the archives with precision and relevance to the interplay of virtual and physical contexts of practice.  **3. The dissertation** can refer to a speculative and realized event or series of artefacts or practical case studies.  The dissertation has a word count of 12,000-words. | | |
| **Assessment Notes** | | |
| * You must achieve a pass in all the above elements of assessment to pass the unit. * This unit contributes approx. 33% to the mark for the MA degree. | | |
| **Assessment Criteria** | | |
| * sustained, independent written argument * 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.   For the Sustained Independent Project (SIP), other criteria from the M Framework may be added for assessment as appropriate for the individual programme and would then be assessed. For example, “taking creative risks, selecting and implementing from these appropriately” might be appropriate. | | |

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| MFA SUSTAINED INDEPENDENT PROJECT (SIP) | | | | | | |
| **Level** | 7 | Credits | 120 | ECTS | | 60 |
| Notional Student Study Hours | Notional student study hours: 1200 Total Hours  Supervision: 20-30 hours of supervision  Independent study: 1170-1180 hours | | | | | |
| Unit Leader | Within the 1,200 hours of the second year of the MFA programme, students will undertake independent and collaborative research further informed by experiences in, or attachments to, in professional and public domains. | | | | | |
| Programme(s) for which the unit is mainly intended | Programme Team | | | | Completion | |
| **Prerequisite Learning** | Completion of all taught units | | | | | |

**Aims**

This unit aims to enable you to:

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

**Learning Outcomes**

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

* (B4) draw from professional contexts relevant experience that will be manifest in your final reflection and analysis.
* (B2) Undertaken sustained and extensive research;
* (A1, B1) Demonstrated your understanding of critical debates and practices in your field;
* (C2) demonstrate, through the application of interdisciplinary/ transdisciplinary design skills an enhanced critical understanding of scenography
* (D1) Demonstrated your capacity to manage complex work independently;
* (D1; D3) Realised a final piece of work that engages with a relevant specific context or focus, taking appropriate creative risks and that contributes to the field.
* (D4) Reflect on extended professional field experience

Transferable Skills Developed

Independent research ; understanding of professional, contemporary and/or historical practice ; reflexivity & critical thinking.

Indicative Unit Content

The SIP research must be developed from practical and/or theoretical findings from the first year. The research, like the professional experiences/attachments, will be carefully planned and negotiated with the programme team as part of a proposal in term 3 of the first year. MFA SIP proposals are then presented at the MA/MFA Scenography Exhibition at the end of term 3 of the first year.

The student cannot proceed with the MFA Sustained Independent Project (SIP) until the proposal has been accepted by the programme team. Significant changes to the proposal must be approved. The proposal is not assessed but has to be ‘passed’ before you may undertake the work.

In the second year of the MFA, students will conduct their proposed research with support from the agreed professional experiences and from regular tutorials and seminars with the programme team. These may include assisting professional designers and artists, undertaking residencies and contributing to professional productions, events or exhibitions.

Assessment is made by way of submitting a portfolio or dissertation which analyses and reflects upon the research and the related professional experiences to articulate key findings. Both dissertation and portfolio can include elements of personal practice.

**How You Learn**

* Tutorial/Seminar
* Independent research practice and writing
* Contact and experience with professionals

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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%)* |
| Portfolio or Dissertation | 20,000 words or equivalent | 100% |
| **Assessment Detail** | | |
| The mark awarded for this unit counts for 50% of the final mark for the award of MFA.  **1. The portfolio** should collect, compile and curate archives of speculative and/or realised events or series of artefacts developed in professional environments. Furthermore, the portfolio will include a contextual essay of a maximum of 8,000 words that is both reflective and critical.  The portfolio should be a developmental artefact that articulates the inquiries that have been undertaken in the units. Thus the portfolio is a new artefact in itself. The curatorial structure of the portfolio should orchestrate navigation through the archives with precision and relevance to the interplay of virtual and physical contexts of practice.  **2. The dissertation** can refer to a speculative and realized event or series of artefacts or practical case studies. The dissertation has a word count of 20,000 words.  The dissertation is an academic essay with a theoretical and critical aim that is discursively argued but can be supplemented by practice documented and analysed within it. Following protocols of academic writing and argumentation, the dissertation is particularly suitable for those interested in pursuing postgraduate research and studies. | | |
| **Assessment Notes** | | |
| * You must achieve a pass in all the above elements of assessment to pass the unit. * This unit contributes 50 % for the MFA degree. | | |
| **Assessment Criteria** | | |
| * sustained, independent written argument * 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.   For the MFA Sustained Independent Project (SIP), other criteria from the M Framework may be added for assessment as appropriate for the individual programme and would then be assessed. For example, “taking creative risks, selecting and implementing from these appropriately” might be appropriate. | | |

# **READING LIST**

**SPECULATIVE MATERIALS**

**Key Texts**

Banes, S. & Lepecki, A. (2006) *The Senses in Performance*, Routledge.

Baugh, C (2005) *Theatre, Performance And Technology,* Palgrave MacMillan.

Beer, T. (2022) *Ecoscenography: An Introduction to Ecological Design for Performance*, Palgrave Macmillan.

Bradby, D. (2006) *Theatre of Movement and Gesture*, Routledge.

Briginshaw, V. (2009) *Dance, Space and Subjectivity*, Palgrave McMillan.

Caillois, R. (2001) *Man, Play and Games*, Urbana: University of Illinois Press.

Carter, P (2004) *Material Thinking,* Melbourne University Press.

Di Benedetto, S. A. (2023) *Scenography in Musical Theatre,* Methuen Drama.

Ingraham, L. (2015) *Opera in a Multicultural World: Coloniality, Culture, Performance,* Routledge.

Kingston, A (2003) *What is Drawing?* Black Dog Publishing

Lehmann, H.-T. (2006) *Postdramatic Theatre*, London / New York, Routledge.

McAuley, G. (2000) *Space In Performance,* Michigan

Novak, J. (2017) *Postopera: Reinventing the Voice-Body*, Routledge.

Vincent, C. (2021) *Digital Scenography in Opera in the Twenty-First Century,* Routledge.

**Supportive Reading**

Berghaus, G. (2005) *Avant-garde Performance: Live Events and Electronic Technologies*, Palgrave McMillan.

Decroux, J. (1985) *Words on Mime,* trans. by M. Piper, Librarie Theatrale.

Douglas, S. & Eamon, C. (2009) *Art of Projection*, Hatje Cantz Verlag.

Hall, M. R. and Hall, E.T. (1975) *The Fourth Dimension in Architecture: The Impact of Building on Behavior*, Sunstone Press, Sante Fe.

Higgins, H. (2002) *Fluxus Experience*, University of Chicago Press.

Iles, C. (2001) *Into The Light*, Whitney Museum of American Art, New York.

Lepecki, A. (2004) *Of the Presence of the Body*, Wesleyan University Press.

Mitra, R. (2015) *Akram Khan: Dancing New Interculturalism*, Palgrave Macmillan.

Murray, L. and Lawrence, B. (2000) *Practitioner-Based Enquiry: Principles for Postgraduate Research*, Falmer Press, London.

Rubridge, S., Sanchez-Colberg, A. & Preston-Dunlop, V. (2002) *Dance and the Performative: A Choreological Perspective - Laban and Beyond*, Verve.

Todd & Lecat (2003) *The Open Circle: Peter Brook’s Theatre Environments,* Faber & Faber.Wade, O. (2009) *Antoni Gaudi and Friedensreich Hundertwasser*, VDM Verlag.

**PERFORMING RESEARCH**

**Key Texts**

Atkinson, T. & Claxton, G. (2003) *The Intuitive Practitioner: On the Value of not Always Knowing What One is Doing*, Milton Keynes: Open University Press.

Bannerman, C., Sofaer, J. and Watt, J. (2006) *Navigating the Unknown*, London: Middlesex University Press.

Barrett, E and Bolt, B. (eds.) (2010) *Practice as Research: Approaches to Creative Arts Enquiry* London: I BTauris & Co Ltd.

Bolton, G. (1998) *Writing as a Reflective Practitioner with Wisdom*, [www.imi.org.uk/file/download/2585](http://www.imi.org.uk/file/download/2585)

Fevered Sleep & Fuel (2012) *Stilled*. Fevered Sleep.

Harradine, D. (2011) *Invisible things: documentations from devising process*. London: Fevered Sleep.

Kershaw, B. and Nicholson, H. (eds.) (2011) *Research Methods in Theatre and Performance Studies*, Edinburgh: Edinburgh University Press.

Nelson, R. (2013) *Practice as Research in the Arts: Principals, Protocols, Pedagogies and Resistances* Basingstoke: Palgrave Macmillan.

Pavis, P. (1998) *Dictionary of the Theatre: Terms, Concepts, and Analysis,* Toronto: University of Toronto Press.

Reinelt, J.G., and Roach, J. (eds.) (2007) *Critical Theory and Performance,* Ann Arbor: University of Michigan Press

Riley, S. R. and Hunter, L. (eds.) (2009) *Mapping landscapes for performance as research: scholarly acts and creative cartographies,* Basingstoke: Palgrave Macmillan

Romanyshyn, R. (2007) *The Wounded Researcher: Research with Soul in Mind*, New Orleans, LA: Spring Journal Books

Soyini, M, D. (2005) *Critical Ethnography: Methods, Ethics and Performance* London: Sage.

Zarrilli, P, B., McConachie, B.,Williams, G, J., and Sorgenfrei, C.F., (2010) *Theatre Histories: an introduction* London: Routledge.

**SCENOGRAPHIC HISTORIES**

**Key Texts**

Ackerman, Alan (2007) *Against Theatre: Creative Destructions on the Modernist Stage*, Palgrave.

Carlson, M. (2003) *Performance: A Critical Introduction* Routledge.

Collins, C (2010) *Theatre and Performance Design: a Reader in Scenography*, Routledge

Crary, J (2001) *Suspensions Of Perception: Attention, Spectacle…* MIT Press.Featherstone M., Hepworth M. and Turner B. S. (eds.) (1991) *The Body: social process and cultural theory*, Sage.

Garner, S. (1994) *Bodied Spaces: Phenomenology and Performance in Contemporary Theatre*, Cornell University Press, Ithaca and London.

Giannachi,G (2004) *Virtual Theatres; an Introduction,* Routledge

Giesekam, G. (2007) *Staging the Screen*, Palgrave McMillan, New York.

Goldberg, R. (2001) *Performance Art: From Futurism to the Present*, Thames & Hudson

Hall, S. (1997) *Representation: Cultural Representations and Signifying Practices*, Open University.Krauss, R. (1979) *‘*Sculpture in the Expanded Field' in H. Foster (ed) *The Anti-Aesthetic: Essays on Postmodern Culture*, The New Press.

Oddey, A and White C (2009) *Modes of Spectating,* Intellect.

O’Dwyer, N. (2022) *Digital Scenography: 30 Years of Experimentation and Innovation in Performance and Interactive Media*, Methuen Drama.

Rout, S. (2022) *Scenography: An Indian Perspective*, Niyogi Books.

Salter, Chris (2010) *Entangled: Technology and the Transformation of Performance,* MIT Press.

Von Rosen, A. & Kjellmer, V. (2021) *Scenography and Art History: Performance Design and Visual Culture,* Bloomsbury.

Weiss, G and Haber H. (eds) 1999 *Perspectives on Embodiment*, Routledge.

Wilson, L. A. (2022) *Sites of Transformation: Applied and Socially Engaged Scenography in Rural Landscapes*, Methuen Drama.

**Supportive Reading**

[Atelier Brückner](https://www.amazon.co.uk/s/ref=dp_byline_sr_book_1?ie=UTF8&field-author=Atelier+Br%C3%BCckner&text=Atelier+Br%C3%BCckner&sort=relevancerank&search-alias=books-uk) (2018) *Scenography – Szenografie 2: Staging the Space – Der inszenierte Raum*, Birkhauser.

Albertova, H. (2008) *Josef Svoboda, Scenographer,* Theatre Institute Pragues*.*

Bakhtin, M. (1984) *Rabelais and his World,* (trans. H. Iswolsky), Bloomington, Indiana University Press.

Barthes, R (1993) *Camera Lucida*, Vintage

Benjamin, W (1992) *Illuminations*, Fontana Press

Bleeker, M (2008) *Visuality in the Theatre,* Palgrave

Bruno, G (2002) *Atlas of Emotion,* Verso

Buchanan, I. & Lambert, G. (ed) (2005) *Deleuze And Space,* Edinburgh University Press.

Burian, J. (1971) *The Scenography of Josef Svoboda*, Wesleyan University Press.

Cache, B. (1995) *Earth Moves: The Furnishing of Territories,* MIT Press.

Carter, P. (2008) *Dark Writing: Geography, Performance, Design*, University of Hawai Press.

Craig, E.G (1911) *On the Art of the Theatre*, HeinemannDe Solà-Morales, I. (1999) *Differences,* (trans. S. Whiting) MIT Press.

Eagleton, T. (1990) *The Ideology Of The Aesthetic,* Basil Blackwell. Foreman, R. (1992) *Unbalancing Acts: Foundations for a Theater*, TCG.

Feher, M., Naddaff, R., Tazi, N. (1989) *Fragments for a History of the Human Body, Part 1,* New York, Urzone.

Foster, H. (1996) *The Return Of The Real*, London: MIT Press. Gombrich, E.H. (1993) *Art & Illusion,* Phaidon.

Hansen, M. B. (2002) “Wearable Space”, *Configurations* Vol. 10, N° 2, The John Hopkins University Press.

Hayles, N. K. (1999) *How We Became Posthuman…,* University of Chicago Press.

Innes, C. (1998) *Edward Gordon Craig: A Vision of Theatre*, Harwood, London and New York.

Lakoff, G. & Johnson, M. (2003) *Metaphors We Live By,* University Of

Chicago Press.

Johnson, M. (2007) *The Meaning of the Body*, The University of Chicago Press, Chicago and London.

Marks, L. U. (1997) (2003) ‘Invisible Media’ in A. Everett and J. T. Caldwell (eds) *New Media: Theories and Practices of Digitextuality*, Routledge.

McKinney, J. and Butterworth, P. (2009) *The Cambridge Introduction to* *Scenography*, Cambridge University Press.

Merleau-Ponty, M. (1968) *The Visible And The Invisible,* Northwestern University Press.

Noë, A. (2004) *Action In Perception,* MIT Press.

Read, A. (1995) *Theatre and Everyday Life: An Ethics of Performance*, Routledge.

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**SUSTAINED INDEPENDENT PROJECT UNIT**

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