

Rose Bruford College of Theatre & Performance Postgraduate Programme Specification

Award	Programme Title	Duration	Mode of study
MA	Collaborative Theatre Making	13 months	FT
PGDip	Collaborative Theatre Making	9 months	FT Exit award only

Institution	Rose Bruford College
School	School of Performance
Awarding Institution	Rose Bruford College
External Examiner	TBC
Programme Accreditation	
Relevant QAA benchmark(s)	NA

2. Aims of the Programme

The MA Collaborative Theatre Making programme aims to explore the development of ensemble performance and make theatre that is innovative, imaginative and dynamic. The practice sets out to discover the epic in the most personal of stories, whilst treading a fine line between comedy and tragedy. Collaborating through devising, play and text, the practice aims to tell stories using a wealth of imagery and a rich theatrical language, which are accessible to all. It is for those who want to make and perform, write and direct, improvise and devise theatre.

The programme takes a physical approach to making theatre and working with text. It will begin by development of the group to form an ensemble and concentrating on the development of the skills of the individual members of the company. This will be followed by three different lens on the theatre making process; performer, director and writer. Continually explored through performance, the ensemble will be guided, directed and mentored in making and touring their own work. Throughout the programme students will work as an ensemble and form a company; expanding their practical, academic and theoretical skills through workshops, classes, performances, touring, performative writing and independent practice -research.

The research imperative is embedded within the practical element of the programme from the outset; indeed, the interaction between practice and research has been of fundamental significance in developing the MA Ensemble Theatre programme. Thus, since all practical work is informed by cutting-edge academic thinking and robust theoretical underpinning, the programme is directed towards experienced performers who want to explore theatre making and collaboration in the context of, and in dialogue with, scholarly research and enquiry.

3. Programme intended learning outcomes

Upon successful completion of the MA Collaborative Theatre Making you will be assessed to the extent that you:

LO1 Apply a range of skills and effective methodologies that enable you to work effectively and productively as a performer and theatre maker in diverse professional situations.

LO2 Combine and utilise the insights, practices and knowledge you have developed within the programme across a wide range of professional activities.

LO3 Articulate and create practice that reflects, embodies and embraces complex social, political, and cultural values and perspectives.

LO4 Undertake independent and effective devising and rehearsal techniques to a professional level.

LO5 Demonstrate an effective and original writing and research practice that complements and enriches your work and practice.

LO6 Implement a range of technical skills and competencies which enable you to articulate, structure and present your ideas and practice at a professionally viable level.

LO7 Identify and develop an area of personal specialised performance related practice.

LO8 Employ your skills and knowledge as a performer to be an effective agent for professional theatre making or artistic enterprise.

4. Learning and teaching

With a commitment to experiential, holistic learning and teaching, the programme is designed to develop working methods that encourage collaboration, creativity, responsibility for learning, critical reflection, self-evaluation and team work. You are expected to play an active part in determining and shaping your independent learning individually as well as learning through being a member of the ensemble.

Learning

Learning is supported by: workshops, rehearsals, performances, performative writing, online resources (including use of the College VLE), library resources, student-led presentations, lectures, seminars, self-directed study, progress reviews, group and individual tutorials, feedback tutorials, screenings, discussions, teamwork, exercises, information gathering/research and enquiry, visiting speakers, critical reflection and work based learning.

Teaching

Classes, workshops and lectures will be conducted by senior academic and practitioner members of College staff and a range of external experienced expert and recognised specialists in both academic and practice fields

5. The structure of the programme

Postgraduate Diploma – Exit award only				
Provisional module code	Module title	Credits	ETCs	Study hours
MACTM701	Performance Skills	30	15	300
MA702	Performative Writing/Vade Mecum	30	15	300
MACTM703	Director, Writer and Performer as Theatre Maker	60	30	600
		120	60	1200

Master of Arts				
Provisional module code	Module title	Credits	ETCs	Study hours
MACTM701	Performance Skills	30	15	300
MA 702	Performative Writing/Vade Mecum	30	15	300
MACTM703	Director, Writer and Performer as Theatre Maker	60	30	600
MA 700	Final Independent Project	60	30	600
		180	90	1800

6. Student induction, support and development

The experience the subject team members have gained in teaching postgraduate students has informed the support systems which have been instituted to assist you and other postgraduate students through your studies.

An induction event is arranged at the Sidcup campus at the beginning of the academic year at which you are introduced to the teaching team and to the campus and to the librarian and VLE Development Manager. A follow-up session will take place in the MA teaching space.

The Programme Director has responsibility for leading the programme and for your academic and professional development with the support of a Programme Administrator. You will be encouraged to discuss module-related issues with your module co-ordinator.

At the start of the academic year, you will be introduced to the VLE where you can find a course outline and appropriate module specifications and briefs. The module specifications detail the syllabus, teaching and learning arrangements, assessment requirements with clearly articulated assessment criteria, and provide an appropriate bibliography.

Student representation from the MA Programme will be sought in order to participate in a number of appropriate committees, ranging from Programme Committees to the School Board and various other College-wide panels and committees.

The services available within the College's Student Services include general, health and financial advice, accommodation options, counselling, study abroad programmes and a range of support for disabled students.

At the programme level:

- You receive a Student Handbook at Registration;
- Each module throughout the programme is introduced with a briefing by the module coordinator;
- Peer learning and mentoring are intrinsic to the programme's learning and teaching strategy;
- You will receive written feedback on all assessment tasks, and will be debriefed in a tutorial following the majority of practical projects, to encourage reflection on practice and to identify future learning goals.

At the College level:

- Welfare advice and counselling is available to all students.
- A Specialist Support and Equality Officer is available. (You are contacted at the admissions stage and invited to disclose any disabilities/medical conditions);
- Dyslexia and general study support is available;
- At key points during the programme, you will discuss your personal and professional development with a programme tutor, and plan future action;
- You will be introduced to the Learning Resources Centre at induction, and receive both targeted and ongoing research skills and information literacy instruction and support during the remainder of your programme;
- Ongoing academic support is available through the specialist Academic Support Team, and through online support materials;
- Placements operate within the College's Placement Policy, to ensure that you, employers and tutors have a common understanding of the purpose of the placement and of your various responsibilities.

7. Curriculum map of modules against programme intended learning outcomes

Module Title and Code	Programme learning outcomes								
	C/O	1	2	3	4	5	6	7	8
MACTM701 Performance Skills	C	x		x	x		x	x	x
MA702 Performative Writing	C		x	x		x	x	x	x
MACTM703 Director, Writer and Performer as Theatre Maker	C	x	x	x	x		x	x	x
MA700 Final Independent Project	C	x	x	x	x	x	x	x	x

x = intended learning outcomes of the programme are assessed within this module; C = compulsory module; O = optional module

8. Categorisation of programme intended learning outcomes

Categorisation of Programme Intended Learning Outcome	Programme learning outcomes							
	1	2	3	4	5	6	7	8
Practice	x	x	x	x			x	
Informed critical reflection				x	x		x	x
Transferable and personal qualities			x			x		x

9. Criteria for Admission

9.1 Applications

An applicant wishing to join a postgraduate taught degree programme at Rose Bruford College should satisfy or expect to meet the College's general requirements for entry outlined in our postgraduate degree regulations.

Applications for the **MA Collaborative Theatre Making** are made directly to the College. As part of the application process, you will be required to make a written statement outlining your interest in the subject area and the programme. In all cases, the selection panel will look for a high degree of explicit ability, of self-motivation and criticism with an informed enthusiasm capable of sustaining you within the more rigorous and challenging conditions of the MA programme.

You will normally be expected to hold a first-degree qualification (2.2 or above), hold an equivalent qualification or be able to demonstrate considerable professional or practical experience at a level commensurate with Masters' level study. The award should be in a discipline, which underpins the applicant's proposed programme of study or which can be shown to have provided appropriate practical or conceptual skills to contribute to the study.

9.2 Recognition of prior learning

The College operates a policy for recognising prior learning (RPL) which may be certificated or experiential. Requests for recognition of prior learning must be accompanied by the appropriate documentary evidence outlined in the College's policy, which is available on application.

A maximum of 60 credits, excluding the final Independent Research Project module may be certified in this way. All applications for RPL are considered by an academic panel on their own merits and are not automatic.

9.3 Selection

Selection is by workshop and interview, which is intended to ascertain whether the applicant will benefit from the programme and whether the demands of the programme are likely to be fulfilled by the applicant. The audition and interview panel consists of programme tutors.

9.3 Additional requirements for non-UK/EU applicants

All teaching and examination is carried out in English and consequently competence in written and spoken English is a requirement. Non-EU/UK applicants are required to hold an IELTS¹ with an overall minimum score of 6.0.

To comply with UK immigration legislation, successful non-UK/EU candidates will be required to be in receipt of a Tier 4 visa, (or such documentation required by the UK Government in force at the time), before they can commence their studies.

10. Progression and Assessment Regulations

Progression

You are registered at the College at the beginning of the academic year. This is followed by a period of induction where you are introduced to the academic community, the details of the Programme, the College's facilities, and its links with the industry.

Attendance is compulsory for all classes, workshops and projects. During production periods a detailed schedule is negotiated allowing time for research and reflection.

¹ IELTS (International English Language Testing System) is now the only Secure English language Test (SELT) recognised by UK Visas and Immigration for student requiring a Tier 4 visa.

You will have regular feedback sessions on all areas of the programme and you will be made aware, therefore, of your academic progress and personal development.

The **MA Collaborative Theatre Making** comprises four taught modules (including two 60 credit modules). Students completing the first three modules may be awarded a Postgraduate Diploma in **Collaborative Theatre Making**. This is an exit award only.

Assessment Schedule

Assessment takes place at the completion of each module. Once your work is marked, you are advised through tutorials with the Module Coordinator and/or Programme Director of the *indicative* grade. You cannot receive your final mark until completion of the degree and following confirmation of those marks by the relevant Examinations Board.

Marking Categories for the MA:

70 – 100%	Distinction (distinction* would be given for marks above 80)
60 – 69%	Merit
50 – 59%	Pass
0 – 49%	Fail

Marks and Classification of Awards

To qualify for the award of the MA degree (180 credits over all modules), Postgraduate Diploma (120 credits in Modules One to Three), you must complete all of the programme requirements and must pass all modules.

(The Postgraduate Diploma is an exit award only. The **MA Collaborative Theatre Making** does not have a Postgraduate Certificate option).

Classification	MA/MFA	PGDip
Distinction*	Aggregate average mark of all modules of 80-100 including a mark of 80+ in the final Independent Research Project Module	
Distinction	Aggregate average mark of all modules of 70-79 including a mark of 70+ in the final Independent Research Project Module	
Merit	Aggregate average of all modules of 60-69 including a mark of 60+ in the final Independent Research Project Module	
Pass	50-59	50-100

Performance in work for which an award of credit for prior learning has been made is not taken into account in the calculation of the final award.

Date of original production:	April 2017
Date of current version:	

Title	Director, Writer, Performer as Theatre Maker
Module code	MACTM703
Credit rating	60
Level	7
Indicative contact hours	300
Pre-requisite modules	
Co-requisite modules	
School responsible	School of Performance
Member of staff responsible	Jeremy Harrison
ECT	30
Notional hours of Learning**	600

2. Brief description of the module

The first half of this module will focus on performance-making through three different lens; that of the director, the writer and the performer. Intensive periods of time will be devoted separately to the role of the director in the devising process, the role of the writer in the devising process and the role of the performer in the devising process. Each strand will be taught both separately and together recognising that the theatre maker moves easily between a number of roles.

Collaborative work in the second half of the module begins with a process of devising a performance focussing on telling stories through performance, visual image, physical theatre, writing, sound and music. The module culminates in a production devised by the ensemble working with a range of skills and theatre disciplines and so there is collaboration across forms as well as between individuals.

3. Module Aims

To focus on the role of the director, writer and performer within the theatre making process and to subsequently set up the conditions for the creation of an original performance.

4. Intended learning outcomes

Upon successful completion of this module you will be assessed to the extent that you:

1. Develop and deepen your own practice and knowledge as a performer, director, writer, theatre maker and improviser with a global overview of the social, political, and cultural significance of theatre practice; **[LO1, LO2, LO3]**
2. Build, enhance and take ownership over your own practice as an innovative and empowered member of the ensemble. **[LO4, LO8]**

3. Demonstrate in practice a complex and nuanced personal understanding of the different roles in the theatre making process. **[LO2, LO4]**
4. Articulate critical awareness, through seminar and group discussion, of issues and sensitivities inherent in working collaboratively and making theatre. **[LO3]**
5. Negotiate organisational and logistical planning for making and producing a performance.
[LO6, LO7, LO8]
6. Work effectively and successfully through collaborative practice.
[LO1, LO2, LO8]
7. Demonstrate originality and initiative in your personal application of inter-disciplinary techniques and knowledge to create theatre performance.
[LO1, LO2, LO3]
8. Make effective use of research and inter-disciplinary performance languages to create significant coherent original theatre work.
[LO1, LO2, LO3]
9. Contextualise and synthesise the interface between study-based research with theatre making and performance experience.
[LO3]

5. Learning and teaching processes

Preparations for making, planning and organisation of productions, research in context, talks and lectures, field trips, own independent practice research. Dissemination of research gathered and how to use and apply this as stimulus, source and resource for the rehearsal period and subsequent performance making.

6. Assessment

Assessment will include both continuous assessment of the expedition and the process of rehearsal and the performance itself. Alongside this the field research and gathering of materials on expedition will form the basis of the seminar presentation.

Assessment task	Length	Weighting within module (if relevant)
Seminar presentation	45 mins	20%
Continuous assessment of practice		40%
Performance		40%

7. Indicative bibliography

Barba, E. and Savarese, N. (2011) *Dictionary of Theatre Anthropology*: London, Taylor and Francis.

Gribbin, J: (2005) *Deep Simplicity: Bringing Order to Chaos and Complexity*, Random House

Heilpern, J. (2013) *Conference of The Birds: The Story of Peter Brook in Africa*: London, Routledge.

Hirst, D.: (2006) *Giorgio Strehler (Directors in Perspective)*, Cambridge University Press.

Kuhns, R: (1991) *Tragedy-Contradiction and Repression*, University of Chicago Press

Schechner, R. (2001) *Between Theatre and Anthropology*: University of Pennsylvania Press.

Students will also be directed towards learning resources appropriate to the research required before and on the expedition and the intended text for rehearsal and performance. These may be in the form of theatre anthropology, music, history, dance, texts, productions, exhibitions, archives and website

Title	Performance skills
Module code	MACTM701
Credit rating	30
Level	7
Indicative contact hours	180
Pre-requisite modules	None
Co-requisite modules	
School responsible	School of Performance
Member of staff responsible	Jeremy Harrison
ECT*	15
Notional hours of Learning**	300

2. Brief description of the module

This module is focussed around the training of the individual within the ensemble and includes skills in movement, voice, devising, play, comedy and improvisation which are taught through a series of practical workshops, projects, performances, laboratory-based activities, projects, lectures and seminars.

The module takes a physical approach to making theatre and working with text. The module fosters a sense of openness, curiosity and the desire to play. You will consistently experiment with what art can be and who can be involved, and experience work which blurs the lines between artist, participant & audience.

Performative Writing interweaves and parallels these practice modules introducing modes of study, research and praxis. You will work with a range of internationally recognised practitioners and teachers whose role is to support and facilitate and at times direct your learning.

3. Module aims

This module aims to systemically develop, deepen and challenge your practice, knowledge and understanding of performance and making theatre, through exposure to inter-disciplinary and hybrid forms of performance training and creation. The emphasis is placed on the individual's skills, work and place within the rigours of ensemble practice. The module aims to train performers who want to make theatre and to explore the human condition through theatre that is bigger than life. The practice acknowledges the artifice of performance and make no attempt to put reality on stage, but rather to inhabit the space between laughter and pain which exists in the real world. The work is rooted in the live event and thrives on a sense of spontaneity and risk, celebrating the unpredictability of performance.

4. Intended learning outcomes

On successful completion of this module you will be assessed to the extent that you:

1. Demonstrate originality and initiative in the personal application of inter-disciplinary techniques and knowledge to create theatre performance;
[LO1]
2. Maintain high levels of immersion, innovation and critical engagement with the creative dynamics and practices offered by the module;
[LO1, LO3]
3. Work independently and with originality within the framework of ensemble practice;
[LO4, LO8]
4. Display through body-based activity the ability to explore, and execute original self-generated performance phenomenon;
[LO1]
5. Critically evaluate current research and practice relevant to your field of activity and evaluate methodologies for the creation of original theatre performance;
[LO3, LO7]
6. Articulate and embody complex and nuanced ideas and knowledge;
[LO6]
7. Work with confidence and acceptance of new challenges, ideas and perspectives.
[LO3, LO4, LO8]

5. Learning and teaching processes

The module is designed to develop working methods that encourage responsibility for independent learning, self-evaluation and collaboration. The programme adopts a holistic and experiential approach to learning and teaching. This module is practice-based and predominantly taught through workshops, seminars, technical classes, rehearsal, master classes, performances and writing. E-learning is included through use of online facilities, library resources, journals and video material

6. Assessment

Assessment in this module is through continuous assessment and practical work in the form of etudes. All of the assessment tasks undertaken in the taught modules link directly to the learning outcomes outlined for the final module.

Assessment task	Length	Weighting within module (if relevant)
Individual and collective etudes	Continual assessment	50%
Practical	Performance of Etudes/Scenes 20 minutes	50%

7. Indicative bibliography

Counsell, C: (1996) *Signs of Performance: An Introduction to Twentieth-Century Theatre*, Routledge.

Evans, M. (2010) *Movement Training for the Modern Actor*. London, Routledge.

Fo, D: (1991) *The Tricks of the Trade (Theatre Arts)*, Routledge.

Fava, A.: (2006) *Comic Mask in the Commedia dell'Arte: Actor Training, Improvisation, and the Poetics of Survival*, Northwestern University Press.

Hunka, G. (2011) *Word Made Flesh*: Amherst, George Hunka and Eyecorner Press.

Lecoq, J. (2009) *The Moving Body (le Corps Poetique): Teaching Creative Theatre*: London, Methuen.

Linklater, K. (2006) *Freeing the Natural Voice*: Hollywood, Drama Publishers.

Merleau-Ponty, M. (1969) *The Visible and the Invisible (Studies in Phenomenology and Existential Philosophy)*: Evanston, Northwestern University Press.

Miller, J.G. (2007) *Ariane Mnouchkine (Routledge Performance Practitioners)*: London, Routledge; Second edition.

Rabey, D. and Barker, H. (2009) *Politics and Desire*: Basingstoke, Palgrave Macmillan.

Reeve, S. (ed.) (2013) *Body and Performance*: Axminster, Triarchy.

Title	Performative Writing/Vade Mecum
Module code	MA702
Credit rating	30
Level	7
Indicative contact hours	30
Pre-requisite modules	
Co-requisite modules	
School responsible	School of Performance
Member of staff responsible	Gabriel Gawin
ECT	15
Notional hours of Learning**	300

2. Brief description of the module

Performative Writing provides the theoretical and academic underpinning for the developing practice explored across all modules. The module offers a particular lens through which to enhance, deepen and inform your understanding of theatre as an historical, and contemporary cultural and social phenomenon. In particular you will explore different modes of research and reflection through; practice as research, the study of subject-specific literature and performance, verbal discourse and developmental and critical modes of writing.

Active research is a fundamental principle engendering the evolution of one's own practice and professional aesthetic. London offers not only a wealth of international theatre work, but also opportunities to work with and participate in workshops, events, performances, seminars and symposiums in related fields. An important strand of the module is the Vade Mecum - the development of your personal book of creative and critical output through the programme. It is an essential tool for your creation and reflection and will feed directly into the exploration and development of areas for your independent specialist projects. Seminars will be led by professional writers, practitioners and specialists, supporting you as you explore different modes and registers of writing and thinking; writing as doing; writing as free exploration; writing as performance, poetic writing, critical writing, writing for performance. In addition you will be engaged in practice as research and research as practice as you test and develop your own sense of yourself as performer/actor and theatre-maker. You will be given the opportunity to present your written work in public either through performance or reading sessions. Feedback is through group and individual tutorial. The module is aligned with particular regard to redefining and challenging dominant Eurocentric models and assumptions regarding theatre practice, in particular ethical and social considerations, and discourse with other non-European cultural performance practices.

3. Module aims

This module places the activity of writing as a purposeful multifarious practice for the creation and generation of materials pertinent to performance, and the exploration and reimagining of performance in relation to self and the development of one's own unique artistic and philosophical language.

4. Intended learning outcomes

On successful completion of this module you will be assessed to the extent that you:

1. Place the activity of writing as a purposeful multifarious practice for the creation and generation of materials pertinent to performance, and the exploration and reimagining of performance in relation to self and the development of one's own unique artistic and philosophical language. **[LO5, LO7]**
2. Utilise writing across registers and styles as a conscious tool of professional practice **[LO2, LO5]**
3. Integrate writing with body and vocally based performance practice with a view to stimulate new thinking, new practice, new ideas and possibilities, new perspectives, new doing. **[LO3, LO5]**
4. Analyse, synthesise, and evaluate and edit, ideas, concepts, structures and diverse materials for publication and performance. **[LO5, LO7, LO8]**
5. Position yourself and your practice in a broad historical and cultural field of activity. **[LO2, LO3, LO5]**
6. Critically engage with contemporary debates, concepts and discourses relevant to practice within the field. **[LO5, LO6]**
7. Demonstrate the ability to organise and present authoritatively complex information, concepts and ideas in written and oral forms. **[LO5 LO6]**

5. Learning and teaching processes

The module is taught through workshops, writing groups, performative writing events, seminars, tutorials, master classes, visits and practical seminars

6. Assessment

- Seminar presentation focussing on areas of Research Project.
- A structured and edited performance/presentation of your personal

outputs from the module which could take the form of readings, performative writings, installations or performative work.

- Vade Mecum is your own artist's book. The term literally translated means 'go with me' and it is the creating space through which the module is defined and where the writing, reading, thinking, exploring, creativity and recording happens. It is a companion to your journey throughout the programme not a place where you merely record or reflect but a source for your discussions, ideas, reflection, creative impulses, imagination, collections of research materials.

Assessment task	Length	Weighting within module (if relevant)
Seminar Presentation	45 minutes	20%
Performative Writing/Practice presentation.	20 mins	40%
Vade Mecum submission		40%

7. Indicative bibliography

Bannerman, C. Sofaer, J. and Watt, J. (2006) *Navigating the Unknown: The Creative Process in Contemporary Performing Arts*, London, Middlesex University Press.

Davis, P. (2013) *Reading and the Reader: The Literary Agenda*: Oxford, Oxford University Press.

Drain, R. (2002) *Twentieth Century Theatre: A Source Book*: London,

Routledge. Freeman, J. (2007) *New Performance/New Writing* . Palgrave

Macmillan.

Goodman, L. (2000) *The Routledge Reader in Politics and Performance*: London, Routledge.

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

Leach, R. (2004) *Makers of Modern Theatre*: London, Routledge.

Thompson, N. and Thompson, S. (2008) *The Critically Reflective Practitioner*. Basingstoke, Palgrave Macmillan.

Tufnell, M. and Crickmay, C. (2014) *Body Space Image*: London, Dance

Title	Final Independent Project
Module code	MA700
Credit rating	60
Level	7
Indicative contact hours	15
Pre-requisite modules	MACTM701, MA702, MACTM703,
Co-requisite modules	
School responsible	School of Performance
Member of staff responsible	Gabriel Gawin
ECT*	30
Notional hours of Learning**	600

1. Brief description of the module

The final module facilitates the creation of your original Artwork. This may be a performance; a conceptual paper; a multi-dimensional proposition of a project that you have developed and will pitch to professional organisations; it may be the practical articulation of your own practice, or a model and vision for your future organisation. It could be a book or a proposition for a PhD; it may be the presentation of your Research and Development for a theatre production, or the creation of a show reel, professional portfolio, and material for audition. It will be the culmination and distillation of the practice and vision you have developed over the course of your studies and reflect the integrity and originality of your practice. Your final project can be understood as the proposition launches you into the professional world.

2. Documentation

Drawing on the style, aesthetics and mediums you have developed within your Vade Mecum this module supports you to create a document that captures and articulates your final practical project. The document will be a parallel construction alongside and in relation to your practice. This material reflects on and reveals the process of creation: its force, questions, what was left behind, the unexpected discoveries, the drive that enlivened it and its failures and is considered as much an artistic gesture as the scenic piece. The 'spectator' or employer will be able to 'read' the scenic piece without needing any additional explanation. The choice of medium, register and technology deployed in the creation of the documentation lies within the agency of individual students.

3. Module aims

To provide the impetus, infrastructure and critical environment to support individual students as they undertake the development of their research, planning, vision and experience into the realization of a model of viable professional enterprise.

4. Intended learning outcomes.

Upon successful completion of the module you will be assessed to the extent that you:

1. Develop the ability to work independently and utilise research and experience towards the development of fully realised personal projects. **[LO5, LO7]**
2. Create viable models of professional practice that offer the potential to enhance social and artistic value within your chosen professional field. **[LO3, LO5, LO6]**
3. Work effectively across mediums and technologies **[LO6]**
4. Design, document, structure and organise artistic models of practice. **[LO6, LO7, LO8]**
5. Utilise and synthesise diverse stimuli, source material, and experience and skills into coherent artistic propositions. **[LO1, LO2, LO3, LO4]**
6. Create original forms for the documentation and presentation of work. **[LO6, LO7, LO8]**

5. Learning and teaching processes

The module is designed as the culmination of the programme and the working methodologies and practices that have been assimilated and acquired.

Learning and teaching is focused on supporting independent self-determined learning and student-led research, creation and presentation. Students will be assigned a supervisor/mentor to support and advise on their journey through this module.

6. Assessment

All of the assessment tasks undertaken in the programme link directly to the learning outcomes outlined for the final module. The final independent project is the culmination of your studies, praxis and research informed by your vision and ambition for your future career. The final work is individually assessed although it could manifest as an individual or group project.

Assessment task	Length	Weighting within module (if relevant)
Final Project	1 hour	60%
Documentation/writing about practice	6000 words	40%

7. Indicative bibliography

Graham, S. and Hoggett, S. (2009) *Frantic Assembly Book of Devised Theatre*: London, Routledge.

Keefe, J. and Murray, S. (eds), (2007) *Physical Theatres*: London, Routledge.

Mamet, D. (1997) *True and False*: London, Pantheon Books.

Pickering, K. (2010) *Key Concepts in Drama and Performance*: Basingstoke, Palgrave Macmillan.

Smith, H. and Dean, R.T. (eds.) (2010) *Practice-led Research, Research-led Practice in the Creative Arts (Research Methods for the Arts and Humanities)*: Edinburgh: University of Edinburgh Press.

Steinman, S. (1995) *The Knowing Body: Artist as Storyteller in Contemporary Performance*: North Atlantic Books.

Tufnell, M. and Crickmay, C. (2015) *A Widening Field: Journeys in Body and Imagination*: London, Dance Books Ltd.