

Course Information Sheet

BA (Hons) Drama

Mode and course length – Full-Time (4 years)

Location – ARU Cambridge Campus

Awarding Body – Anglia Ruskin University. As a registered Higher Education provider Anglia Ruskin University is regulated by the Office for Students.

Overview

Our BA (Hons) Drama will help you grow into a confident, versatile and exciting drama practitioner, whichever field you hope to work in.

With a strong focus on performance, you'll work on public productions and smaller-scale projects, exploring practices from the 20th century onwards as well as devising your own original productions.

You'll be encouraged to create innovative and daring performance practice and develop expertise in group collaboration, alongside your own solo performances.

With our optional modules, you can choose to weight your studies towards 80% performance and practice or specialise further towards a particular career, such as Applied Theatre, dramatherapy or backstage production skills in lighting, sound, video or theatre administration and marketing.

Our close links with local companies, including venues such as Cambridge Junction, will help you make contact with industry leaders and gain work experience in professional theatre environments, both backstage and front of house.

During your first year of study, you'll work on a performance at Covent Garden Studio as soon as you arrive, and then at our on-campus Mumford Theatre in your second Trimester. Your second year will begin with another major production for the Mumford Theatre and, in your third year, at a commercial venue in Cambridge. Besides these major productions, the majority of your compulsory and optional modules will also be based on and assessed by practical or performative work. For your course-ending major project, you can even propose a project that is 100% practical.

Our internships and optional modules will give you the chance to experience the production side of running a professional touring theatre company, such as with the award-winning New International Encounter. Outside of the course, you'll find opportunities for work experience at the Mumford, as well as the chance to see regular performances by professional touring companies and musicians. You can also volunteer for our Anglia Ruskin Community Theatre Company, putting on workshops and performances at local schools to get more experience of being part of a professional ensemble.

All this experience will make it easier for you to find work with theatre companies when you graduate - or even to create your own.

Course Delivery

Our courses are delivered through teaching and learning methods which provide students with the widest possible exposure to a modern and innovative higher education experience.

These methods vary and could include attendance at lectures and seminars, undertaking laboratory exercises or work-based activities, practical work, performances, presentations, field trips, other relevant visits and e-learning through Canvas, our online learning management system.

Each course is divided into a number of 'modules' which focus on particular areas, each of which has a specific approach to its

delivery. This information is published to students for each module they take via the Module Definition Form (MDF) and Canvas.

Assessment

You'll show your progress mainly through performance and practical work, with some small written components or longer essays if you choose theoretical options. Methods of assessment will include studio and public performances, presentations, critical reflections, and a Major Project, which can be practical or written work.

Fees

Information about your course fee including any annual fee increases or deposits (if required) can be found in your offer letter.

Modules

Core Modules

Year 1: Foundation in Humanities, English, Media, Social Sciences and Education

This module will provide students with the necessary skills to begin studying at level 4 in courses related to the Humanities, Social Sciences, English, Media and Education.

Students will be introduced to the core skills necessary to succeed in higher education, including thinking critically, researching, and referencing appropriately, demonstrating appropriate numeracy and ICT skills, and communicating effectively verbally and in writing.

In addition to these fundamental study skills, Students will be given an introduction to a broad range of disciplines whose skills and theories are widely applicable.

Students will study a variety of writing styles in order to recognise, deconstruct and replicate various forms of persuasive, analytical, and informative writing. Students will learn the basics of intercultural studies and how these theories can be applied to real-world problems. Students will consider social perceptions held across western cultures, and the difference between social and self-perception, participating in structured discussion and argument. Students will be introduced to the core principles of psychology and will explore various current applications of psychological theory. Students will also be introduced to ethics and will learn about some of the key theories and thinkers in the development of current ethical considerations in a range of scenarios.

The module is made up of the following 8 constituent elements:

- Interactive Learning Skills and Communication (ILSC)
- Information Communication Technology (ICT)
- Critical Thinking
- Intercultural Studies
- Psychology
- Composition and Style
- Ethics
- Social Perceptions

Year 2: Studio Performance

This module will introduce you to effective working methodologies in both performance and production. This will be tested through the production of a studio-based collaborative live performance, which will also explore selected key moments in theatre and performance history through practice. We will begin by considering the historical context of the text chosen for performance, its genre and performance conventions.

Tutors' expectations of professional discipline in practical work will be set in this introductory module. While tutors will direct performance and production work, you will be expected to develop your own independence and initiative. You will contribute creatively to performance and production work and therefore appreciate the importance of collaborative practice on your degree. You may take a variety of roles as a performer or choose to concentrate on the production processes that are essential to effective live performance. You may also help to design lighting, sound, projection or video for the performance, working with professional technical staff. You may alternatively work on creating effective set design, choreography, or costume and make-up. One or more student stage-managers will be needed for the whole performance, working in collaboration with all other performance and production roles.

You will be expected to actively participate in all the aspects of the rehearsal and production processes that are relevant to your role. You must demonstrate reliability as collaborative performers and production staff by full attendance, punctual arrival at rehearsals and high levels of concentration within sessions. These factors and your creative contribution will inform your mark for the process of rehearsals week by week.

Year 2: Production Skills

In this module you will be introduced to the production skills required to stage live performance, and will gain hands-on experience of the main aspects of technical theatre, such as stage management, lighting, design, sound and multi-media. This will allow you to work safely and creatively within our theatre spaces throughout your degree, and will also prepare you for the application and transference of your skills to professional environments.

You will be taught through practical workshops, where you will gain increasing independence in running the theatre space, and you will be allocated a position within a back stage crew to support one of our large-scale productions. As part of this crew you will have responsibility for one aspect of the production, such as lighting design, marketing or stage management, and will be assessed on your contribution to the success and smooth running of the show.

Your role will require you to develop specific technical knowledge and skills, and to engage in both independent research and collaborative working. You will also develop valuable transferrable skills, such as team work, communication skills, working to deadlines and organising public events.

Year 2: Theatre Analysis

This module focusses on theoretical methods of analysing performance, followed by the practical composition of an ensemble live event. Your initial work will focus on how practitioners create meaning on stage and how these meanings can be read and multiplied by an audience at the moment of reception. You will be introduced to the discipline of performance analysis, learning to apply a semiotic reading to your interpretation of live performance.

You will then explore a related range of exercises from *The Viewpoints Book*, focusing on the physical elements that compose a live performance. These will include tempo, duration, repetition, spatial relationships and topography, kinesthetic response, colour, sound, gesture and voice. This practical work is designed to complement your theoretical analysis; whereas your semiotic analysis separates a live performance into its constituent parts, your practical work will now challenge you to arrange a series of physical components into a cohesive ensemble performance. In this way, you will consolidate your theoretical work with experiential learning about the composition of performance. You will work in small groups to devise an original live piece inspired by your exploration of this range of performance elements.

Year 2: Staging and Production

This module will involve the staging of a directed ensemble performance. Students will form a company, each taking on a performance and/or significant backstage role to work alongside the director in the realisation of a contemporary performance text. Students will engage in a full rehearsal process, in which the chosen text will be analysed and explored within the context of students' wider studies of twentieth-century to contemporary performance and associated theories. The rehearsal process will involve active participation in the interpretation and staging of the text, which requires students to engage with post-dramatic practices, such as the adaptation and deconstruction of course materials. This module requires professional discipline, including a willingness to take direction from others, to contribute ideas and work positively towards creative solutions.

Year 2: Applied Drama

In this module you will be introduced to the theories and practices of Applied Theatre. You will study the underlying principles and key skills associated with a range of specialist contexts, such as Prison Theatre, Theatre in Education or Theatre for Social Change. The module will introduce you to a range of pedagogical approaches to facilitating and creating drama, increasing your understanding of the needs and abilities of specific sectors of the community that might be deemed 'vulnerable'. In-class discussion will develop your awareness of ethical issues related to working in this field and will encourage you to relate theatre practices to wider socio-political contexts.

This module will allow you to explore Applied Theatre through practical workshops and the critique of case studies from within the field. You will be taught through workshops that combine seminar discussion with practical drama activities, with opportunities to share your own research and develop your theatre facilitation skills.

This module will lay a foundation for applying those skills in more specifically defined and challenging employment contexts later in the degree and after graduation in careers such as teaching, arts therapies and community work.

Year 3: Scenes and Shorts

This module provides an opportunity for students to perform in short plays and scene studies that combine together into a substantial themed production. The short play demands intensive work in understanding its variety of forms and often experimental nature; the technical aspects of such works can also be exacting. There is therefore an array of roles to be filled on this module, including performers, technicians to stage managers, with each team working to facilitate efficient turn arounds between separate works.

This module focuses on a series of works that are typically for small casts and of short duration. Indicative content may include

the short plays of Samuel Beckett, Bertolt Brecht, Caryl Churchill, Harold Pinter or Martin Crimp; an alternative focus may be scene extracts from companies such as Forced Entertainment, Complicité, DV8 or Vincent Dance Theatre. A performance style such as naturalism, Dadaism, physical theatre, postmodernism, the post-dramatic or performance art may also be used as a strategy to pull together sequences on the module. The principle intention is to adopt a playwright, company or style as a unifying point for the production and performance of a series of scenes and shorts.

The nature of scenes and shorts allows students to work intensively and independently in small groups in rehearsal before coming together to produce one show featuring all of their work. Small-group rehearsals will be self-managed, requiring professional discipline and full participation to drive work forward. Management of the whole show will be a substantial responsibility for students choosing a production role.

Year 3: Practice as Research

This module introduces students to a research methodology that treats the live, spatial and embodied nature of performance as a means of generating knowledge and understanding. Students will explore how performance can be specifically designed to test or demonstrate ideas that are not amenable to library research alone, but are practice-led. Practice as Research is a methodology that expands the concept of 'knowledge derived through doing' into a research strategy; as such, this module is particularly valuable for students planning any variety of practical work for their Major Project. Discussion of PAR and more traditional research strategies for the Major Project will be as important aspect of this module; practice as research will also be useful in relation to all additional performance-based explorations of ideas that students will encounter on other modules at levels 5 and 6. The purpose of this module is to provide strategies to underpin the research credentials of students' future practical work. It will cover both practice-led research and research-led practice.

Students will explore how an understanding of ideas can be derived from existing of live performance work and how such work can also generate new knowledge. These examples may encompass live art, activist performance, installations and exhibitions, workshops and performance laboratories in acting training.

Year 3: Making Performance

This module offers you the opportunity to perform in, design and produce a large-scale public performance, created from a selected source text. While production work will be led by a tutor, students also must agree effective methods of decision-making, show full commitment to rehearsals and production meetings and demonstrate a willingness to participate in all aspects of work on the production. This module is designed to develop your skills in performance and production work to a high level; there will be a variety of roles on-stage and back-stage for your group to manage and deliver effectively.

Collaborative production modules require professional conduct from all students; measurements of such conduct will include reliable attendance, punctual arrival at rehearsals, high levels of concentration within sessions and a willingness to take direction from others. You will liaise closely with professional staff at the theatre venue during intensive technical rehearsals and your own developing professionalism will be tested during this time.

Year 3: Performing Shakespeare

This module introduces students to the field of contemporary performance theory and practice in relation to Shakespeare. This will include study of a range of twentieth and twenty-first century critical and directorial interpretations of plays by Shakespeare in the theatre and on film. Part of the focus of the module will encompass issues that continue to be contested today, such as power, sexuality, gender, justice, morality, religion and war. This will be supplemented by the study of directorial strategies and creative responses to Shakespeare's plays that follow a variety of practical approaches to acting and performance. Exploration will focus on the ways in which critics, directors and actors generate meanings from Shakespeare's plays, drawing on the details of primary texts, secondary criticism and examples of contemporary creative responses to the plays.

Year 4: Undergraduate Major Project

The Undergraduate Major Project represents the culmination of study in the Music and Performing Arts courses and allows students to engage in a substantial piece of individual research and/or creative work, focused on a topic relevant to their specific course. The project topic will be assessed for suitability to ensure sufficient academic challenge and satisfactory supervision by an academic member of staff. The chosen topic will require the student to identify/formulate problems and issues, conduct literature reviews, evaluate information, investigate and adopt suitable development methodologies, determine solutions, develop hardware, software and/or media artefacts as appropriate, develop a performance, process data, critically appraise and present their findings using a variety of media. Regular meetings with the project supervisor should take place, so that the project is closely monitored and steered in the right direction. You will be expected to display, in both your preparatory and your finished

work, an advanced understanding of the methods, techniques, materials and processes available to your chosen media.

Year 4: Performance Showcase

Beginning from pre-existing musical theatre productions, performances or play-texts, students will be engaged in processes of adaptation, creative reworking, re-interpretation and retelling of this material. With guidance from a staff director in first part of the module, students will work towards turning their ideas for adaptation of this material into the creation of increasingly new and devised work for public performance. The first part of the course will involve the negotiation and collation of materials for adaptation, alongside practical exploration of various methodologies of devising through workshops and exercises. Students will also be introduced to the work of various performance and theatre practitioners and companies who utilise devising in their creative process, in order to examine strategies for inventing their own original devised performance.

Students will then engage in a production process, led by a member of staff. They will develop, rehearse, design, market and realise a piece of devised performance drawn from the initial stimuli of pre-existing material. This work will be created as a whole group to be presented to an external audience; the ensemble will take increasing control of their own creative decisions as the rehearsal process goes forward. At this stage, students are expected to demonstrate self-discipline, professionalism and full commitment to additional rehearsal sessions as their show moves towards production. Learning outcomes for the module will be assessed at the end of the trimester. The course aims to offer students a creative, project-based opportunity to synthesise and develop skills and understandings acquired elsewhere on the programme.

Optional Modules

(Subject to availability)

Year 2: Performance Practitioners

This module introduces the work of some key theatre practitioners from influential figures of the twentieth century to those working today. You will examine a range of major practitioners and explore different modes and approaches to their work through both critical and practical engagement with their ideas, methodologies and creative strategies. Delivery of the modules will be through a mixture of theoretical seminars and practical sessions, with space for student-led exploration of the rehearsal techniques studied. The practitioners covered might include, indicatively: Antonin Artaud, Peter Brook, Vsevolod Meyerhold, Yukio Ninagawa, Jerzy Grotowski, Ariane Mnouchkine and Elizabeth LeCompte.

Year 2: A Module from the Anglia Language Programme

Year 3: Principles of Dramatherapy

This module is an introduction to the theory and practice of dramatherapy, as practised by registered professionals in the UK. It does not train you to be a therapist, but will equip you with knowledge of the field and some introductory skills that are useful in considering dramatherapy as a vocation. The module will introduce you to the clinical field and inform you about the principles of dramatherapy and other related professions, such as work in applied theatre, teaching and nursing.

You will be taught through experiential workshops, which will be linked to theoretical seminars and also a possible field trip. Audio-visual presentations will enable clinical work to be viewed in process. Through these activities you will be able to evaluate, develop and analyse your potential in this discipline and explore the application of arts media to therapeutic situations.

The knowledge gained on this module can be applied in other modules; it may involve improvisation, role-play or performance, and can contribute to a basic understanding of groups and how they function.

Year 3: Twentieth-Century Drama

This module tracks the development of drama in the twentieth century via selected European, American and/or non-western plays and/or performances. We will also explore the influence this work has had on contemporary performance practices in the twentieth-first century. The module is largely text-based, but may also include works that encompass dance, music, physical theatre and devising. The module will focus on a range of movements and issues within twentieth century drama. Indicative content may include: for the period 1900-1945, discussion and analysis of the fin de siècle avant-garde; the problematic place of drama within wider Modernism; the 'well-made' plays of the 1930s and 1940s and the explicit political engagement of the 1930s' 'learning play'. In the post-war period, indicative content may include the emergence of an apparently apolitical 'theatre of the Absurd'; the resurgence and subsequent subversion of social realism in British drama; the larger European context of formal innovation and the impact of the abolition of theatre censorship in the UK in 1968. In the later twentieth-century period, indicative topics may include the distinctions between practices and philosophies in 'theatre', 'drama' and 'performance'; the literary play-

text vs. devising and physical theatre and the antecedents of post-modern performance. Other issues relevant to twentieth century drama may be included at the discretion of staff assigned to the module.

Year 3: Physical Theatre

This module focuses on physical theatre techniques as developed by key practitioners and companies. Indicative key figures and topics include Jacques Lecoq at the International Theatre School in Paris, experiments in dance theatre by Pina Bausch, the plays and performances of Complicité or Steven Berkoff and the techniques taught by Frantic Assembly. The main focus of weekly workshop sessions will be practical engagement with physical methodologies for creating original performative work. These methods may include improvisation exercises, development of mime and gestural languages, experiments with neutral and expressive masks, 'non-human' movements, multi-role playing, clowning, chair duets, 'pedestrian' dance and the analysis of play-texts for their potential transformation into physical theatre performances.

These topics provide only a starting point for your creativity and not a training technique that necessarily produces interesting results. The movement of the body through space, and what this might be made to mean, will be a central concern in this module. This is a deceptively simple proposition, but the development of physical precision, rhythm and disciplined ensemble performance is a labour-intensive task. You will be expected to be self-critical and able to develop your own physical work towards increasing clarity and complexity.

Weekly sessions are collaborative in nature and you must be prepared to play a full part in the exercises undertaken. It is essential to wear suitable clothing to these sessions to enable you to 'play', according to Lecoq's meaning of that term, which includes maintaining discipline in your work.

Year 3: Professional Theatre Practice 1

Entry to this module requires Course Leader approval. Please be aware that the roles available for professional supervision will vary; you must pick a reserve module in case the role you wish to pursue cannot be offered.

This module is designed to accommodate specialist training under professional supervision in defined area of theatre production. The type of work undertaken will be driven by the staffing requirements of a particular theatre or studio placement. Indicative areas of work may include developing technical skills in lighting, sound, video or specialist software, stage design, stage management, wardrobe and make-up, theatre management or marketing. You will work under the supervision of professional staff to understand the demands of each role and to gain practical skills specific to your defined aspect of theatre production.

This is a module dependent on experiential learning and you must demonstrate a professional attitude to co-operation with the theatre staff under whose supervision you will work. You will be expected to be flexible in adapting to the jobs assigned to you and be willing to work during the particular hours that may be necessary in your role. Your hours will increase during production weeks; you must demonstrate your professionalism as a responsible, reliable and competent member of the production team at this time.

Year 3: New Media Performance

This module will introduce students to recent innovations in contemporary theatre and performance through a practical and theoretical consideration of new technologies and forms of information exchange available to theatre-makers at the start of the twenty-first century. Students will examine the technological interventions that give rise to mediated performance and new methods of its dissemination. These ideas will be explored in practice through the use of technologies of sound, music and video to produce a piece of mediated performance. Students will be expected to engage with the interfaces between live performance, digital technologies, social networking sites, mass participatory sites of video performance, online arts marketing and experimental film-making. This module also seeks to inform and guide students in the production of mediated performance that may be used as a multi-media element within live theatre practice. Selected multi-media practitioners will be studied as they produce, react to and question the value of such technologies in performance.

Year 3: Community Theatre

This is a project based module that will give you direct experience of working as a performer/facilitator within the local community. This will increase your awareness of employability contexts, develop your ability to work with and for vulnerable groups, and hone a wide range of transferable skills. Working as an applied theatre company, you will be set a brief to design and deliver a performance project for an outside organisation, such as a local charity, museum, Sheltered Housing Unit, school or health care provider.

Practical workshops and seminar style teaching will introduce you to the given context, the ethical and practical challenges related to it, and a range of performance styles and methodologies appropriate to successfully meeting the project brief. You will

then engage in a collaborative process to devise and deliver a performance off-site.

This module will offer you direct engagement with the local arts community, such as children's theatre companies at the Junction, primary or secondary schools, or local charities. The preparation of your project will develop your awareness of the ethical, practical and creative issues that must be considered when making performance for specific target audiences and in off-site locations. This module will also enable you to form meaningful links with local arts venues, service providers and community groups. You can explore the diverse career opportunities within this field, while gaining real-world experience in Community Theatre.

Year 4: Contemporary Texts

This module will focus on contemporary drama, theatre and/or performance produced in the 21st century. You will explore, in practice, potential new stagings of the pieces selected, while considering their original reception and production. In the absence of substantial critical evaluation of such recent performances, you will be expected to develop and defend your own independent and evidence-based judgements concerning this work. You will also be asked to conduct internet searches to access available review notices in newspapers or periodicals and to research any relevant recent scholarly articles or chapters. You will encounter a range of performance pieces, such as authored play-texts, and techniques used by contemporary devising, dance theatre, music theatre and physical theatre companies, as appropriate.

Year 4: Acting for Camera

This module will develop students' skills in acting for the camera by producing short dramatic works adapted for video-shooting. The videos produced may form part of a showreel for students' use after completing their degree. Students will explore the preparation of video material for a variety of new media and accordingly develop basic video production skills. Regular video playback will allow for critical reflection on the work produced and highlight where improvements may be made in performances or choice of shots. Students will be expected to participate fully and professionally in all the practical work for this module.

Year 4: Site-Specific and Immersive Theatre

This module focuses on significant developments in contemporary theatre through detailed analysis and exploration of site-specific and immersive practices. You will be asked to consider place and space as theoretical concepts and to explore the influence of performance space on audience reception and on your own creative practices. You will engage with a range of theoretical perspectives from theatre historians, performance scholars, philosophers and cultural geographers and with a range of performance practices such as site-specific, promenade, immersive, digital and applied theatre.

You will be taught through seminar discussion and reading group sessions, and a number of practice based workshops, off-site visits and theatre trips. These activities will allow you to develop a sophisticated understanding of the contemporary theatre context into which you will soon be graduating and working towards the assessment will allow you to imagine your own creative input to that context.

Year 4: Provocations

This module will explore a range of contemporary performance and live art practices that are challenging, often controversial and sometimes disturbing. You will examine how the body can be explicitly staged in performance art and also the ways in which it can be a vehicle for expressing identity positions that are marginalised within dominant western culture. As such, you will encounter contemporary performance practices that articulate racial, gender, transgender, queer, disabled and refugee identity positions. You will be asked to consider the ethical implications of this practice, its relationship to its audience and its effectiveness as a strategy of resistance to mainstream stereotypes. Indicative content may include the extremism of live art by Franko B, Ron Athey, Kira O'Reilly and Marina Abramovic; activist interventions by Richard Dedemonici and Reverend Billy and the Church of Stop Shopping; representations of race in Brett Bailey's Exhibit B; queer identities in Split Britches' Belle Reprieve; transgender performance by Heather Cassils and the representation of disability in dance works by Bill Shannon.

Seminars will explore the relationships between performance, the body and identity through a combination of videos, web material, reviews, interviews and critical essays from major theorists in the field. The practitioners you will study may deploy shock-tactics in the delivery of their work; you will be expected to be intellectually curious, ask questions about this work and be open to new ideas, practices and processes.

Year 4: Postmodernism

This module offers an interdisciplinary perspective on postmodernism, addressing twentieth century works that explore some of the fundamental concepts underpinning postmodern practices. These include, for instance, the themes of the unfinished, of the incomplete, and of openness. Instances will be drawn from both the performing and non-performing arts, highlighting conceptual and pragmatic connections in an interdisciplinary way.

The delivery of this module will include both lectures and workshops. Through the lectures, the above ideas will be discussed in conjunction with examples selected from theatre, music theatre, opera, literature and the visual arts. Examples might include works that develop non-linear structures, multinarrative, open forms, and incomplete and juxtaposed narratives. Indicative examples of practitioners might include Pirandello, Beckett, Berio, Crumb, Calvino, Borges, Zizek and Eco, among others. At the same time, you will encounter some of the principal philosophical and interdisciplinary concepts that have informed these postmodern practices. The themes discussed in this module will enable you to reflect on and critically approach both the meaning and structure of a number of works, which have originated across the last century and in different countries. From this perspective, this module can be highly informative for your Major Project, and it can provide a strong theoretical insight for your Performance Showcase module.

Progressively, such reflections will inform you to move toward brief devised projects that will take place as part of practical workshops. In these projects, you will interpret and elaborate the themes of unfinished-ness, incompleteness, and openness, as discussed in class. The devised projects have to demonstrate an ability to put the topics explored during the module into practice, and may incorporate movement, spoken and acted text, visual art, music and sound design. Also, they will have to take into consideration the interdisciplinary ideas explored in class.

This module supports and enhances other modules that the students will encounter as part of their third year of study, particularly the Major Project and Performance Showcase.

Year 4: Solo Showreel

This module offers you the opportunity to explore the creative and technical applications of showreel-making, as you design, create and perform in film footage aimed at career promotion. The term showreel is here intended as a form and format in which you can embed your own performative and creative work on video. You can work toward, for instance, filmed monologues, a brief music video, choreographic routines, sequences of theatre or music-theatre performance, or other Drama and Performing Arts applications to be agreed with the module tutor.

As part of the module, you should consider choice of repertoire, performing for the camera, storyboard making, video-shooting techniques and locations, and video editing. Although the showreels will aim at promoting solo work, the production process leading to the final outcomes might include small group work, within which you act as a mini film crew and explore different production roles.

You must demonstrate a willingness to participate in all aspects of the production and efficiently collaborate towards shared goals. As the module focuses on practical and creative work, it requires professional conduct from all students. This will be measured according to a high level of concentration within sessions, a willingness to take directions from the tutor, and an efficient and professional ethic of group working. Similarly, your engagement will be measured according to the preparation shown in class following the independent tasks the tutor will set on a weekly basis.

This module supports and enhances students' future career, allowing them to generate tangible material to be used for future promotion and employability.

Year 4: Workshop Facilitation

This module will encourage you to examine and explore the processes involved in teaching and leading participatory workshops in drama and the performing arts. You will gain practical experience and skills, which can be applied as practicing professionals in educational, professional and community contexts. This module equips you with theoretical and methodological knowledge relevant to a workshop leader and will enable you to practice and develop confidence in delivering effective and well-prepared sessions. Topic areas may include philosophies of education, the sociological and psychological elements of arts pedagogy and the variety of contexts for drama and performing arts workshop education. You will be expected to reflect on the responsibilities of leadership in creative contexts and develop enhanced skills for future employability. You will develop skills in independent learning, research and communication of process and product throughout the module.

As part of the module, students might be invited to identify a work placement as workshop facilitators. This element can be undertaken either in 'sandwich' mode during the trimester or in a 'block' during the Easter vacation. The nature of the student's involvement in the work placement should contribute to ongoing reflection as well as the final, assessed workshop facilitation.

Year 4: Professional Theatre Practice 2

Entry to this module requires Course Leader approval. Please be aware that the roles available for professional supervision will vary; you must pick a reserve module in case the role you wish to pursue cannot be offered.

This module is designed to accommodate specialist training under professional supervision in a defined area of theatre production. The type of work undertaken will be driven by the staffing requirements of the Mumford Theatre, Covent Garden Studio or another regional theatre placement. At level 6, this module will test your skills at an advanced level, with minimal supervision of your role. Your work will often be autonomous, taking a leading role in a production team. Indicative areas of work may be the demonstration of technical skills in lighting, sound, video or specialist software, stage design, stage management, wardrobe and make-up, theatre management or marketing.

This is a module dependent on experiential learning and you must demonstrate a professional attitude to co-operation with the theatre staff, tutor and students, some of whom may be under your guidance. You will be expected to be flexible in adapting to the jobs assigned to you and be willing to work during the particular hours that may be necessary in your role. Your hours will increase during production weeks; you must demonstrate your professionalism as a responsible, reliable and expert member of the production team at this time.