

MANCHESTER
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The University
of Manchester

The University of Manchester
Faculty of Humanities
School of Arts, Languages and Cultures
MA Handbook 2012-2013
Drama

Drama

Welcome and Introduction to Drama

Welcome to Drama in the School of Arts, Languages and Cultures. This handbook provides information regarding our range of postgraduate programmes, facilities, and members of staff. Further information may be obtained from Taught Programmes Office of the School of Arts, Languages and Cultures, Room A6, Alexander Building.

Founded in 1961, the original Department of Drama owed its existence to a generous gift from Granada Television and has developed an international reputation for the quality of its research. Within the structure of the new single University, the discipline of Drama continues to provide innovative research and teaching in theatre, performance and screen studies, combining an emphasis on historical and theoretical perspectives with practical exploration and understanding.

In 2003, we moved to the Martin Harris Centre for Music and Drama: a new, purpose-designed venue that we share with our colleagues in Music. The Martin Harris Centre provides state-of-the-art facilities for students and an unrivalled setting for research and further study in drama, theatre and screen studies. The John Thaw Studio Theatre is our main 'laboratory' and is used for many different kinds of performances, rehearsals and workshops, and occasionally as a venue for visiting professional companies.

Professor Maggie Gale – Head of Drama

Graduate Study in Drama

Postgraduate study in Drama at Manchester offers a stimulating intellectual environment of world-class, innovative research; an emphasis on interdisciplinarity and international collaboration; theoretical and practice-based research; excellent teaching and supervision; and superb facilities.

All our staff are research-active within the three main strands that comprise our particular profile: theatre and performance studies, applied theatre, and screen studies.

These areas interlink, with both staff and students keen to cross the boundaries from one area of research to another. The notion of 'dialogue' – with ideas, practices, and communities – is at the heart of all our practical and intellectual explorations. There are currently two main research centres in Drama: **the Centre for Applied Theatre Research**, and the **Centre for Screen Studies**. The Centres initiate research projects, present seminar series and host conferences. More information about the Centres can be found on the Drama website, at <http://www.arts.manchester.ac.uk/subjectareas/drama/research/>

Our research centres, academic staff and postgraduate students play an active role in the Institute for Cultural Practices at the University of Manchester. The Institute for Cultural Practices provides a platform for innovative research, postgraduate teaching and professional development which engages with cultural producers and organisations in Greater Manchester and beyond. More information about the Institute can be found at <http://www.arts.manchester.ac.uk/icp/>

A regular series of seminars entitled **Cultivating Research** provides valuable opportunities for students on all postgraduate programmes within Drama to articulate and develop aspects of their research, in company with Drama staff who similarly use the seminars as a testing ground for their latest research findings. All postgraduate students are encouraged to attend and contribute to the seminars.

Postgraduate students are also urged to take advantage of the wider academic life within Drama. Wherever possible, attendance at other lectures, seminars, screenings and performances within Drama outside the boundaries of programmes and course-units is welcomed, and enables students to engage in a broader and more diverse intellectual experience.

POSTGRADUATE PROGRAMME OVERVIEW

We offer the following taught postgraduate programmes in Drama:

- MA APPLIED THEATRE (pathway of MA THEATRE AND PERFORMANCE) (12 months full-time or 24 months part-time)
- MA THEATRE AND PERFORMANCE (12 months full-time or 24 months part-time)
- MA SCREEN STUDIES (12 months full-time or 24 months part-time)

MA in APPLIED THEATRE (pathway of MA THEATRE AND PERFORMANCE)

The Applied Theatre pathway of the MA in Theatre and Performance is designed to provide opportunities for intensive practical and theoretical exploration of the uses and applications of drama within a variety of community and institutional settings. Topics for research extend across the range of issues and methods arising from socially engaged theatre throughout the last century. There are five course units including the option to undertake self-directed project work and a placement with a professional theatre or applied theatre organisation. There is also a dissertation covering a wide range of areas of Applied Theatre. There are opportunities to submit a Practice-Based Dissertation.

MA in THEATRE AND PERFORMANCE

The MA in Theatre and Performance explores contemporary theories in performance and theatre, enabling students to engage with performance research through both academic and practical course units. Topics for research extend across a broad historical period, with an emphasis largely on the past two centuries. The programme provides a thorough training in the research methodologies and skills necessary for graduate studies; it also offers students the chance to independently explore directorial techniques and practices in a broad artistic context, plus the opportunity to undertake a placement with a professional theatre organisation. There are opportunities to submit a Practice-Based Dissertation.

MA in SCREEN STUDIES

Although based in Drama, this interdisciplinary programme brings together film and television expertise from a number of different disciplines in the Faculty of Humanities: particularly those in Modern Languages, English and Linguistics. The programme is designed both for candidates with substantial prior experience of Screen Studies and also for those who are relatively new to this area of study. It offers the opportunity to explore a varied range of topics in Screen Studies in European, American, Latin American and Asian cinema through a mixture of taught courses and independent research. There are opportunities to submit a Practice-Based Dissertation

STAFF IN DRAMA

Head of Drama

Professor Maggie Gale

Postgraduate Officer

Dr Jenny Hughes

PROGRAMME DIRECTORS

MA Applied Theatre (pathway of MA Theatre and Performance): Dr Jenny Hughes
MA Theatre and Performance: Dr Jenny Hughes
MA Screen Studies: Dr Rajinder Dudrah

SUPPORT STAFF

Technical Manager, Martin Harris Centre,
Technician, Music
Technician, Drama

Karl Spencer
Andy Davison
Dan Power

TEACHING STAFF

Stephen Bottoms, Professor of Contemporary Theatre and Performance

stephen.bottoms@manchester.ac.uk

Research interests include contemporary playwriting and dramaturgy, site-specific performance, theatre and ecology/environment, live/performance art, applied theatre. Publications to date have focused particularly on U.S. American contexts, and include *The Theatre of Sam Shepard* (1998), *Albee: Who's Afraid of Virginia Woolf?* (2000), *Playing Underground: A Critical History of the 1960s Off-Off-Broadway Movement* (2004), *Small Acts of Repair: Performance, Ecology and Goat Island* (with Matthew Goulish, 2007), and *Sex, Drag, and Male Roles: Investigating Gender as Performance* (with Diane Torr, 2010). Steve is also editor of *The Cambridge Companion to Edward Albee* (2005), two special editions of the journal *Performance Research* ("Performing Literatures" in 2009, "On Ecology" in 2012) and of 'Tim Crouch, The Author, and the Audience', a forum edition of *Contemporary Theatre Review* (2011). Steve is a practising theatre-maker as well as a researcher: his recent site-specific projects including Red Route (Leeds, 2011) and Multi-Story Water (Shipley, 2012).

David Butler, Lecturer in Screen Studies david.g.butler@manchester.ac.uk

Research interests include film music, film noir, ideology in film, film and history, literary adaptations, fantasy and science-fiction cinema/television and the absurd and grotesque on screen. Publications include *Jazz Noir: Listening to Music from Phantom Lady to The Last Seduction* (2002), an edited volume of critical essays entitled *Time and Relative Dissertations in Space: Critical Perspectives on Doctor Who* (2007), and a number of essays on film music. Recent practice-based research has centred on speech and sound projects, such as The Voice (in collaboration with composer Davide Shea) and The Cairn (in collaboration with John Surman).

Felicia Chan, RCUK Fellow in Film, Media and Transnational Cultures

felicia.chan@manchester.ac.uk

Research interests include cross-cultural, transnational and 'world' cinemas, film festival cultures, culture and technology, theories of intertextuality, diaspora and identity politics, and modernism and modernity in film, literature and culture. Publications include a number of critical essays on the above topics for various academic journals, including *Inter-Asia Cultural Studies*, *EnterText*, and *Critical Studies in Television*.

Rachel Clements, Lecturer in Drama clements.rach@gmail.com

Research and teaching interests include: contemporary theatre practice, and in particular, British playwriting; dramaturgy; documentary theatre; feminist practice; and the relationships between performance and politics, and performance and philosophy. Current work focuses on the late work of Derrida, representations of soldiers in contemporary culture, and Caryl Churchill's recent plays. Publications include the commentary and notes for the forthcoming Methuen Student Edition of Joe Penhall's *Blue/Orange*.

Rajinder Dudrah, Senior Lecturer in Screen Studies rajinder.dudrah@manchester.ac.uk

Teaching and research interests are in the areas of 'Bollywood' cinema, Black British representation, popular music, diaspora and globalisation. His doctoral work was a combined textual and qualitative analysis of the popular cultural texts of British Bhangra music, Bollywood films, and the non-terrestrial Zee TV channel as they are used by British Asians in processes of identity formation. Books include, amongst others, *Theorising World Cinema*, with L.Nagib and C.Perriam (2012); *Bollywood: Sociology Goes to the Movies* (2006), and a number of journal articles and book chapters on the above topics. Dr Dudrah is also a founding editor of the international peer reviewed journal, *South Asian Popular Culture* (Routledge, 2003).

Ann Featherstone, Lecturer in Performance History ann.featherstone@manchester.ac.uk

Research and teaching interests centre on popular performance, with a particular emphasis on nineteenth-century provincial entertainment (theatres, fit-ups, waxworks, menageries, circuses, fairs), freak shows and penny theatres. Published papers include "Shopping and looking: trade advertisements in the Era, and performance history research," *Nineteenth Century Theatre* Volume 28; "'Goose Fair is with us once more'- the journals of Sydney Race, a Nottingham lad," *Nineteenth Century Theatre*, Volume 28; "Showing the freak," in *Visual Delights: Essays on the Popular and Projected Image in the Nineteenth Century*; and (with Jacky Bratton) *The Victorian Clown* (2006) and *The Journals of Sydney Race* (2007). Please note that Dr Featherstone is on study leave in Semester 2, 2012/2013.

Maggie B. Gale, Professor, Chair in Drama maggie.gale@manchester.ac.uk

Research and teaching interests centre on theatre history and historiography, gender and representation in theatre and performance, solo women performers, autobiography and performance, and twentieth century British theatre. Publications include *West End Women: Women on the London Stage 1918-1962*; *British Theatre Between the Wars: 1918-1939* (co-editor), *Women, Theatre and Performance: New Histories, New Historiographies* (co-editor), *Women, Theatre and Performance: Auto/Biography and Identity* (co-editor); *The Cambridge Companion to the Actress* (co-editor); *J.B. Priestley* (Routledge Modern and Contemporary Dramatists), with John Deeney ed., *The Routledge Drama Anthology and Sourcebook: from Modernism to Contemporary Performance* (2010) and Maggie B. Gale and Gilli Bush-Bailey (2012), *Plays and Performance Texts by Women 1880-1930*, Manchester University Press.

Jenny Hughes, Lecturer in Drama jenny.hughes@manchester.ac.uk

Broad research and academic teaching interests focus on the 'applications' of theatre practices within a range of social settings including institutional environments such as education, criminal justice settings, mental health services and non-institutional environments such as places of conflict and urban communities in the process of 'regeneration'. Specific research interests include: theatre in states of emergency and crisis (poverty, war, terrorism); theatres in the Middle East; theatre with 'excluded' or 'marginalised' communities; theatre in mental health service settings; research and evaluation methodologies in applied theatre; and theatres of protest/politics of performance more generally. Publications include *Performance in a time of terror: critical mimesis and the age of uncertainty* (Manchester University Press, 2011) and *Performance in place of war* (co-authored with James Thompson and Michael Balfour, Seagull/Chicago, 2010)

Alison Jeffers, Lecturer in Drama alison.jeffers@manchester.ac.uk

Teaching and research interests include: applied theatre practice and research methodologies; participatory theatre with marginalised groups, particularly with refugees; community arts history and practice; performances of citizenship and belonging; storytelling in performance; documentary and verbatim theatre; new performance, especially devised, physical and new writing. Alison's practice includes storytelling and adaptation in performance, site specific and autobiographical performance. She has worked with refugees and asylum seekers, most extensively with Torturecare in Manchester. Alison's publications include *Refugees, Theatre and Crisis: performing global identities* (Palgrave, 2011)

Victoria Lowe, Lecturer in Drama victoria.lowe@manchester.ac.uk

Research and teaching interests centre on stage to screen adaptation, intermediality, screen acting and stardom, the voice on film and contemporary British cinema. My doctoral thesis examined the relationship between performance and stardom in British Cinema in the 1930s, drawing extensively on the collection of the actor Robert Donat's personal papers in the Donat Archive, John Rylands University Library, Manchester. Publications include "'The best speaking voices in the world": Robert Donat, stardom and the voice in British Cinema', in the *Journal of Popular British Cinema and Television*; 'Acting with Feeling: Robert Donat, the 'Emotion Chart' and The Citadel (1938) in *Film History*. Professional experience includes work in radio, film and television. Please note that Dr Lowe is on study leave in Semester 2, 2012/2013.

Simon Parry, Lecturer in Drama and Arts Management simon.parry@manchester.ac.uk

Teaching and research cover a range of contemporary theatre and other arts practices. Particular areas of interest include theatre and drama within formal and non-formal education which might include cross-curricular practices and practice within schools, museums, youth and community work or other cultural organisations; engagements between performance and science including in theatre, education, popular performance, healthcare and activism; policy developments in arts education; and the politics of arts management practices. Publications include *Creative Encounters: New conversations in*

science, education and the arts (co-edited with Ralph Levinson and Helen Nicholson, Wellcome Trust, 2008)

Johannes Sjöberg, Lecturer in Screen Studies johannes.sjoberg@manchester.ac.uk

Teaching and research interests focus on the development of the documentary film genre and its challenges, with a particular interest in screen practice as research, authenticity and subjectivity in documentary films, ethnographic film and visual anthropology, crossovers between applied theatre and participatory video, film genres, and the use of fiction and projective improvisation in ethnographic filmmaking. Publications include a number of essays on the above topics. Also active as an ethnographic filmmaker and actor in Sweden, United Kingdom and Latin America, his films include *Transfiction* (2007) and *Nothing Can Stop Us!* (2008).

Programme Aims and Learning Outcomes

Below you will find broad descriptions of the structure and main elements of each of the postgraduate programmes. Further information on individual programmes will be issued by each programme director at the beginning of the semester, where appropriate.

- **MA in Theatre and Performance**
- **MA in Applied Theatre (pathway of MA Theatre and Performance)**
- **MA in Screen Studies**

All Masters programmes are taught by lectures, seminars, small group tutorials and practical workshops. One-to-one supervision is offered on all dissertations. Assessment is primarily by written assignment: essays, reports, self-assessments and dissertations. In some cases, practice is also assessed.

MA in Theatre and Performance

Programme director - Dr Jenny Hughes

The MA Theatre and Performance degree course is designed to cater both for students wishing to enhance their artistic and professional careers, and those seeking to prepare for doctoral study. For both experienced, skilled practitioners and recent graduates, there are opportunities to focus on research through practice and explore a range of performance methods and concepts.

Core elements (totalling 120 credits) include a research methodologies course, a critical performance theory and practice course, and a 15,000-word dissertation. You will select a further 60 credits drawn from a number of MA study options, or 'directed reading' courses.

Programme aims and learning outcomes

The MA Theatre and Performance aims to:

1. Enhance students' capacity to systematically engage in advanced research and practice in theatre and performance studies, both on an independent basis and in collaboration with their peers, and thereby to prepare students for further academic study and/or employment in the field.
2. Facilitate the study of a comprehensive range of specialist areas within theatre and performance studies, enabling students to interrogate their own, their peers' and professional practices.
3. Foster students' skills in critically evaluating current and advanced scholarship in theatre and performance studies, to develop critiques of that scholarship, and offer original, independent responses.
4. Build links between the University of Manchester and diverse professional contexts and communities in Greater Manchester and beyond.
5. Encourage the research and practice of theatre and performance that engages with creative methods, non-traditional and/or community sites, and with issues relating to social transformation, critique and responsibility.

On successful completion of the programme a typical student should be able to:

A. Knowledge & Understanding

- Analyse and evaluate current problems and critical debates in the field of theatre and performance studies
- Demonstrate a critical and conceptual grasp of contemporary, theoretical and historical issues in theatre and performance studies
- Show a systematic understanding of the techniques applicable to analysing different examples of theatre and performance practice
- Display a systematic understanding of the creative processes and techniques in theatre and performance through analysis, research and/or practical engagement in areas such as writing, staging, performance or applied theatre practice

B. Intellectual Skills

- Plan, conduct and report on theatre and performance practice, including their own practical projects
- Respond creatively to diverse, complex and unpredictable problems that arise in research and practice
- Solve research problems with a high degree of imagination and critical insight
- Undertake sustained research for dissertation

C. Practical Skills

- Plan and coordinate theatre and performance projects, including projects for arts-related and/or community contexts and settings
- Execute theatre and performance projects, including projects in arts-related and/or community contexts and settings
- Search, retrieve and analyse information from a range of specialist, academic and professional sources
- Demonstrate creative and independent responses to complex and unpredictable problems that emerge in the process of research and practice in professional settings
- Communicate project objectives and plans in written and verbal form, for specialist and non-specialist audiences, and demonstrating critical insight into the process

D. Transferable Skills and Personal Qualities

- Communicate effectively in academic writing exercises and seminars
- Search, retrieve and analyse information from a variety of sources
- Apply creative and practical theatre and performance skills to diverse professional and/or community settings
- Manage time and work to deadlines
- Exercise initiative and personal responsibility

Course structure

1. THEATRE STUDIES RESEARCH METHODS (Semester one: 30 credits)

Introduces you to salient research methodologies and the University's relevant research facilities and archival collections, and equips you for independent postgraduate study.

2. PERFORMANCE IN THEORY AND PRACTICE (Semester one: 30 credits)

Introduces you to the key concepts relevant to contemporary performance theory and practice, and its responses to a changing social and political context. Through seminars and presentations, you will engage with contemporary theories of performance (live and recorded), performance history and historiography, and performance analysis. In addition, you consider themes relevant to performance, including interdisciplinarity, multimedia work and digital technology.

3. MA STUDY OPTION (Semester two: 15 or 30 credits)

Options totalling 60 credits may be selected from a number of course units in Drama. Students wishing to focus on practice may opt to choose the **INSTITUTE FOR CULTURAL PRACTICES WORK PLACEMENT unit in Drama** (30 credits) and/or a **DIRECTED READING or DIRECTED READING (PRACTICE)** (15 credits or 30 credits).

The **INSTITUTE FOR CULTURAL PRACTICES WORK PLACEMENT unit in Drama** offers you an opportunity to gain experience in a 'real-world' professional theatre context. During this unit, you complete an enhanced placement in a professional setting, working to a brief set out in advance by the theatre organisation. Work placements have taken place in theatre organisations such as Bolton Octagon, Contact Theatre, the Library Theatre, the Royal Exchange and TIPP. The unit enables you to develop imaginative and critically perceptive solutions to practical, organisational and creative problems.

The **Directed Reading (Practice)** unit follows the structure and principles of the Directed Reading option (see below), but here the learning process takes place primarily through an engagement with creative, hands-on, practical exploration. The unit allows you to test and explore theory through practice and apply technical and interpretative skills through directing and/or devising. Through workshops, seminars and rehearsals, you will develop your own projects in directing and/or devising.

You may also select 60 credits from a range of other course units in Drama. Recent examples include:

- Performing America
- Performance and war
- Boal in action

Please note: the availability of optional course units and work placements varies from year to year.

Alternatively, you may take an appropriate MA level unit offered by another discipline within the School of Arts, Languages and Cultures, or within the Faculty of Humanities.

4. DIRECTED READING (Semester two: 15 or 30 credits)

Options totalling 60 credits may be taken as 'directed reading' course units. These independent study course units engage students in the independent study of an area not currently offered as an MA option. They provide an opportunity to work one-to-one with a tutor on an area of interest to the student and research specialism of the member of staff. You may also take a **Directed reading (practice)** unit, where the learning process takes place primarily through an engagement with creative, hands-on, practical exploration.

5. DISSERTATION (60 credits)

A compulsory element of 15,000 words on an approved topic.

MA in Applied Theatre (pathway of MA Theatre and Performance)

Programme director – Dr Jenny Hughes

The MA in Applied Theatre focuses on the practice and research of socially engaged theatre in a diverse range of contexts, from prisons, schools, community agencies, public and voluntary sector organisations, and health and development settings. It offers a diverse and flexible programme of study, with opportunities to combine a specialist focus on applied theatre with the study of cutting-edge examples of contemporary performance practice. The MA integrates theory and practice, and caters for students wishing to enhance their artistic and professional careers as well as those preparing for doctoral study.

Previous students have worked in a range of locations – from Manchester’s Strangeways Prison, to local schools, to factories in Peru. Students have researched creative work ranging from arts programmes with vulnerable or excluded young people, to theatre-based anger management courses with prolific offenders.

Core elements (totalling 120 credits) include a research methodologies course, a critical performance theory and practice course, and a 15,000-word dissertation. You will select a further 60 credits drawn from a number of MA study options, or ‘directed reading’ courses.

Students taking the Applied Theatre pathway must choose 30 credits in the second semester from applied theatre study options, and must complete their dissertation in an area of applied theatre research or practice. They are also expected to devise an essay question that engages with an area of applied and social theatre practice and theory for assessment taking place as part of the semester one Performance in theory and practice module.

Programme aims and learning outcomes

The MA in Applied Theatre aims to:

- 1) Enhance students’ capacity to systematically engage in advanced research and practice in theatre and performance studies, both on an independent basis and in collaboration with their peers, and thereby to prepare students for further academic study and/or employment in the field.
- 2) Facilitate the study of a comprehensive range of specialist areas within theatre and performance studies, enabling students to interrogate their own, their peers’ and professional practices.
- 3) Foster students’ skills in critically evaluating current and advanced scholarship in theatre and performance studies, to develop critiques of that scholarship, and offer original, independent responses.
- 4) Build links between the University of Manchester and diverse professional contexts and communities in Greater Manchester and beyond.

- 5) Encourage the research and practice of theatre and performance that engages with creative methods, non-traditional and/or community sites, and with issues relating to social transformation, critique and responsibility.

On successful completion of the programme a typical student should be able to:

A. Knowledge & Understanding

- Analyse and evaluate current problems and critical debates in the field of theatre and performance studies
- Demonstrate a critical and conceptual grasp of contemporary, theoretical and historical issues in theatre and performance studies
- Show a systematic understanding of the techniques applicable to analysing different examples of theatre and performance practice
- Display a systematic understanding of the creative processes and techniques in theatre and performance through analysis, research and/or practical engagement in areas such as writing, staging, performance or applied theatre practice

B. Intellectual Skills

- Plan, conduct and report on theatre and performance practice, including their own practical projects
- Respond creatively to diverse, complex and unpredictable problems that arise in research and practice
- Solve research problems with a high degree of imagination and critical insight
- Undertake sustained research for dissertation

C. Practical Skills

- Plan and coordinate theatre and performance projects, including projects for arts-related and/or community contexts and settings
- Execute theatre and performance projects, including projects in arts-related and/or community contexts and settings
- Search, retrieve and analyse information from a range of specialist, academic and professional sources
- Demonstrate creative and independent responses to complex and unpredictable problems that emerge in the process of research and practice in professional settings
- Communicate project objectives and plans in written and verbal form, for specialist and non-specialist audiences, and demonstrating critical insight into the process

D. Transferable Skills and Personal Qualities

- Communicate effectively in academic writing exercises and seminars
- Search, retrieve and analyse information from a variety of sources
- Apply creative and practical theatre and performance skills to diverse professional and/or community settings
- Manage time and work to deadlines
- Exercise initiative and personal responsibility

Course structure

1. THEATRE STUDIES RESEARCH METHODS (Semester one: 30 credits)

Introduces you to salient research methodologies and the University's relevant research facilities and archival collections, and equips you for independent postgraduate study.

2. PERFORMANCE IN THEORY AND PRACTICE (Semester one: 30 credits)

Introduces you to the key concepts relevant to contemporary performance theory and practice, and its responses to a changing social and political context. Through seminars and presentations, you will engage with contemporary theories of performance (live and recorded), performance history and historiography, and performance analysis. In addition, you consider themes relevant to performance, including interdisciplinarity, multimedia work and digital technology.

3. MA STUDY OPTION (Semester two: 15 or 30 credits)

Options totalling 60 credits may be selected from a number of course units in Drama. Students wishing to focus on practice may opt to choose the **INSTITUTE FOR CULTURAL PRACTICES WORK PLACEMENT unit in Drama** (30 credits) and/or a **DIRECTED READING** or **DIRECTED READING (PRACTICE)** (15 credits or 30 credits).

The **INSTITUTE FOR CULTURAL PRACTICES WORK PLACEMENT unit in Drama** offers you an opportunity to gain experience in a 'real-world' professional theatre context. During this unit, you complete an enhanced placement in a professional setting, working to a brief set out in advance by the theatre organisation. Work placements have taken place in theatre organisations such as Bolton Octagon, Contact Theatre, the Library Theatre, the Royal Exchange and TIPP, as well as a range of community and educational organisations. The unit enables you to develop imaginative and critically perceptive solutions to practical, organisational and creative problems.

The **Directed Reading (Practice)** unit follows the structure and principles of the Directed Reading option (see below), but here the learning process takes place primarily through an engagement with creative, hands-on, practical exploration. The unit allows you to test and explore theory through practice and apply technical and interpretative skills through directing and/or devising. Through workshops, seminars and rehearsals, you will develop your own projects in directing and/or devising.

You may also select 60 credits from a range of other course units in Drama. Recent examples include:

- Performing America
- Performance and war
- Boal in action

Please note: the availability of optional course units and work placements varies from year to year.

Alternatively, you may take an appropriate MA level unit offered by another discipline within the School of Arts, Languages and Cultures, or within the Faculty of Humanities.

4. DIRECTED READING (Semester two: 15 or 30 credits)

Options totalling 60 credits may be taken as 'directed reading' course units. These independent study course units engage students in the independent study of an area not currently offered as an MA option. They provide an opportunity to work one-to-one with a

tutor on an area of interest to the student and research specialism of the member of staff. You may also take a **Directed reading (practice)** unit, where the learning process takes place primarily through an engagement with creative, hands-on, practical exploration.

5. DISSERTATION (60 credits)

A compulsory element of 15,000 words on an approved topic.

MA in Screen Studies

Programme director - Dr Rajinder Dudrah

The MA in Screen Studies is a diverse and flexible programme of study, providing students with opportunities to study areas of screen theory, practice, history and culture. It caters for students wishing to enhance their artistic and professional careers as well as those seeking to prepare for doctoral study. The course provides opportunities for students who are new to the subject area to establish a foundation in the discipline as well as those who wish to pursue further study. It prepares students for doctoral study and/or employment in the screen, media and creative industries.

This is an interdisciplinary MA, taught collaboratively between the Drama subject area and other subject areas across the Faculty. Courses are offered in a range of areas including European (German, Spanish, French, Russian, British) cinemas, Latin-American cinema, Hollywood, and Asian cinema. As well as a thorough introduction to film theory, you will be given the opportunity to cover issues such as film style, auteurism, theories of stardom and star culture, and new technologies. The degree provides a mixture of taught courses and opportunities to research independently, with individual supervision.

The course builds on links between the University of Manchester and professional contexts and communities in Greater Manchester and beyond. It encourages the research and practice of screen culture that is creative, engages in non-traditional and/or community sites, and combines artistic exploration with a social focus. We support cultural research that engages with issues relating to transformation, critique and social responsibility.

The MA Screen Studies programme aims to:

- 1) Introduce students to diverse approaches to screen media theory and practice, as a social, political and historical medium whilst allowing them to study aspects of the subject to a specialist level.
- 2) Encourage interdisciplinary study and analysis of screen media, which engages with a range of other subject areas.
- 3) Foster students' skills in screen media theory and practice through analysis, argument, independent thinking, and effective written, practice-based and oral self-expression.
- 4) Enable students to refine and develop their research skills and interests in screen studies and/or to provide the tools of analysis for future doctoral study.
- 5) Equip students with a comprehensive range of transferable skills which will prepare them for further study in screen media as well as employment in the field, including a broad range of contexts within the cultural sector and media industries (e.g. the ability to describe and critique film/television structure, write in a manner appropriate to professional academic discourse and similar fora outside academia, develop both verbal and visual presentation skills and develop team- working skills).

- 6) Encourage links between the University of Manchester and diverse professional contexts in Greater Manchester and beyond.

On successful completion of the programme a typical student should be able to:

A. Knowledge & Understanding

- Discuss and articulate the historical and or/current problems and critical debates in the field of Screen Studies.
- Demonstrate a critical and conceptual grasp of the historical and contemporary theoretical issues in Screen Studies.
- Display a systematic understanding of the creative processes and techniques in Screen Studies through contextualisation, analysis and research of different screen texts and/or practical engagement in areas such as screen writing, performance and the production of screen texts.
- Display a systematic understanding of screen media practice as research (where the practice forms an integral part of the theoretical investigation) and, having taken appropriate practice-based options, professional screen media practice (including audio-visual pre-production, production and post-production techniques).

B. Intellectual Skills

- Apply appropriate textual analytical skills to screen texts.
- Consider screen texts and other visual media in their social and cultural contexts.
- Consider and apply appropriate theoretical and methodological approaches to screen phenomena with a high degree of critical insight.
- Undertake sustained research for dissertation.
- Test and explore theory through practice, and/or apply technical and interpretative skills through writing, direction, performance and production for screen.

C. Practical Skills

- Plan and execute research presentations using visual aids, including screen texts.
- Search and retrieve information from a range of databases, including specialist, academic and professional sources.
- Communicate research findings in presentations and written form to an appropriate audience demonstrating critical insight into the process.
- Demonstrate (having taken appropriate practice-based options) creativity and expertise in professional screen media practice, including writing and audio-visual pre-production, production and post-production techniques.
- Initiate (having taken appropriate practice-based options) practical and creative solutions to specific criteria such as the devising or exhibiting of screen work according to a set brief.

D. Transferable Skills and Personal Qualities

- Communicate effectively in academic writing and oral presentation.
- Search, retrieve and analyse information from a variety of sources.
- Demonstrate enhanced teamwork and collaborative skills.
- Critically evaluate personal screen production/practice-based output through monitoring and analytical reflection.
- Apply skills as screen researchers to diverse non-screen settings.
- Apply creative screen practice skills to diverse professional settings.
- Manage time and work to deadlines

Programme Outline

Candidates must take a total of 180 credits. There are two compulsory elements for a pass at Master's level: a research training course (30 credits), and the dissertation (60 credits). The remaining 90 credits are gained through a combination of optional courses.

1. SCREEN RESEARCH METHODS (Semester 1) CORE COURSE: 30 credits

This course introduces key areas in Screen Studies for those students who have no prior background in the area and as a refresher/introduction to new areas for those students who have some undergraduate background in studying film/television. The course will encourage students to practice the analysis of screen media from perspectives they might not normally consider. It will broaden the range of analytical tools they will have at their future disposal. In addition, the course will equip students with an understanding of some of the fundamental skills and practices necessary for the study of screen at postgraduate level.

Students will be introduced to the key methodological challenges posed by research, and learn about selected methods (including audience research, archival research, reception study and practice as research) representing the current range of research endeavour in the disciplinary area. The course unit provides students, both conceptually and practically, with the skills and awareness to carry out independent postgraduate level research.

2. SCREEN THEORIES AND CULTURES (Semester 1) CORE COURSE: 30 credits

This core course complements Screen research methods. It offers students who are new to Screen Studies or have some prior limited knowledge of film theory, a grounding and engagement at Masters level in some key areas of contemporary screen theories and cultures. The course will introduce screen theories through their historical development and how their methods of analysis have been applied in film studies. Students will be given an opportunity to research and engage with a relevant topic each week, alongside close analysis of relevant films, and will present their findings to the group the following week. The course will be assessed via individual presentations and an end of semester researched essay.

3. MA OPTION (Semester 2): 60 credits

Candidates must select a total of 60 credits from the available options (including Directed Reading – see below). Candidates may opt for any of the appropriate film courses offered in the disciplines of Drama, Modern Languages, English and American Studies or elsewhere in

the School of Arts, Languages and Cultures. Examples of possible courses may include: A Score is Born: Meaning and Ideology in Film Music; Bollywood Cinema, Issues in Popular Hindi Cinema; British Cinema. Courses are generally either 15 or 30 credits, with the exception of the 60 credit course, Filming War, Filming History, which has a practical film-making element.

Students may opt to choose the **INSTITUTE FOR CULTURAL PRACTICES WORK PLACEMENT unit in Drama** (15 credits or 30 credits).

The **INSTITUTE FOR CULTURAL PRACTICES WORK PLACEMENT unit in Drama** offers you an opportunity to gain experience in a 'real-world' professional theatre context. During this unit, you complete an enhanced placement in a professional setting, working to a brief set out in advance by the theatre organisation. Work placements have taken place in a range of independent film and radio production contexts as well as local cinemas and community film settings. The unit enables you to develop imaginative and critically perceptive solutions to practical, organisational and creative problems.

Assessment: usually 1 x 6,000 word essay (30 credits), or 1 x 3,000 word essay (15 credits). Courses in other subject areas or Schools may have slightly different requirements.

3. DIRECTED READING (Semester 1 or Semester 2): 15 or 30 credits

As this course allows students to negotiate a research area in consultation with the appropriate programme committee advisor, there is no pre-defined subject area. The course is often seen as partner to the dissertation and might take the form of a literature survey or a critical analysis of the theories to be employed in the dissertation. Please note, however, that items of coursework presented for assessment may not be used to form a substantial part of the dissertation, and where candidates include in the dissertation any of their own coursework previously submitted for assessment, a suitable reference must be made.

Assessment: 1 x 3,000 word essay (15 credits) or 1 x 6,000 word essay (30 credits).

4. DISSERTATION: 60 credits

Compulsory Element: 15,000 words on an approved topic. The topic should be selected by the student and approved by the supervisor through the successful completion of the Research Outline.

Students may also apply via their Programme Director to take the Practice-Based Dissertation: please see guidelines and regulations in the appropriate section of this handbook.

PROCEDURE FOR MA DIRECTED READING COURSE UNITS

Directed Reading course units are taught either as tutorials with one or two students, or through a combination of such tutorials and larger seminars. In either case the required contact hours are as follows:

- For 30-credit directed readings: at least 6 hours of tutorial time spread across at least 8 meetings.
- For 15-credit directed readings: at least three hours of tutorial time spread across at least 4 meetings.

Arrangements for Directed Reading course units should be made before the beginning of the semester, and should involve consultation between the student involved, the proposed course tutor, and the relevant Postgraduate Representative. A title or topic for the unit and an outline of the projected scope, teaching and learning methods, and assessment should

be agreed and submitted to the relevant Postgraduate Committee. Please contact Jenny Hughes for more information (jenny.hughes@manchester.ac.uk).

Self-Directed Learning

In addition to the elements of organised teaching and learning described above, you are expected to undertake your own programme of self-directed learning and skills acquisition. This may involve self-directed reading, languages, computer training, attendance at research seminars in other departments, visits to local galleries and museums, voluntary work on excavations or in arts institutions, and many other forms of encounter.

You are encouraged to record and reflect upon these activities in some form or another (e.g. a dedicated notebook or on computer). Particular attention might be paid to noting down difficult or stimulating ideas that prompt you to think about Drama in new (especially unexpected) ways. It will also be useful to produce commentaries on stimulating books, visits to museums or archaeological sites etc. Such self-directed learning will help you to develop intellectual independence, confidence and creativity.

Facilities for Students

The **Martin Harris Centre for Music and Drama** offers a number of important facilities and resources to support students in their study.

Postgraduate Common Room and Computer Cluster

Dedicated postgraduate facilities include the Postgraduate Common Room (Room F33, MHC) and the Postgraduate Computer Cluster (Room F32, MHC). Both are available for students to work 24/7, via admission by swipe-card.

The Lenagan Library

The Lenagan Library (LG.15) in the Martin Harris Centre for Music and Drama houses a collection of over 1,000 films on video and DVD, which may be accessed via the library's private viewing suites. The listening suite in The Lenagan Library also provides facilities to access the 11,000 records and CDs it holds in its Music collections. Screen and audio material (with some restrictions) may also be loaned to postgraduate students.

The John Thaw Studio Theatre

The John Thaw Studio Theatre is the main theatrical 'laboratory' of the Drama Department and is used for many different kinds of performances, rehearsals, and lecture/workshops. It is particularly valuable as an experimental arena for new and innovative work.

The Cosmo Rodewald Concert Hall

The Cosmo Rodewald Concert Hall seats 350 spectators, and is the primary venue for the concerts and recitals of our fellow staff and students in Music. It also hosts occasional interdisciplinary events, such as recent stagings of Brecht/Eisler's *The Mother*, Monteverdi's *Il combattimento di Tancredi e Clorinda*, and Harrison Birtwistle and Tony Harrison's *Bow Down*.

Libraries and other research resources in Manchester

The John Rylands University Library is one of the largest academic libraries in the country, and offers a truly extraordinary range of books, periodicals, playtexts and electronic resources; its annex at Deansgate, which normally houses the rare books and special collections, is currently undergoing restoration. Manchester as a city, however, is also extremely well-provisioned with other libraries and archival resources, including one of the

best municipal libraries in Britain: the Central Reference Library (also containing the Henry Watson music library) in St Peter's Square. Other important resources are the Whitworth Art Gallery, the City Art Gallery, Cheetham's Library, the Portico Library, the library of the Royal Northern College of Music, and various library resources at the Manchester Metropolitan University. Further information about these can be obtained from leaflets available in the John Rylands Library, or by direct enquiry at the particular institution.

Libraries beyond Manchester

Most postgraduates may expect at some time to use the resources of the British Library in London. An application form for a Library reader's card should be obtained well before any intended visit, and this will need to be signed by your postgraduate supervisor. Advice on visiting other major libraries beyond Manchester, like those at the universities of Oxford, Cambridge and Edinburgh, as well as specialist theatre libraries such as the Theatre Museum in London, the Shakespeare Library at Birmingham and Stratford, the Theatre Collection at Bristol University, and the library of the British Film Institute (the Department has a reading card for the BFI which is available on request) can be obtained from your supervisor.

Theatres and Cinemas

Manchester and the north-west area has the richest conglomeration of theatres and cinemas in Britain outside London. Contact Theatre, an innovative company specialising in theatre for young audiences, is based on campus in a purpose-built theatre. Close links exist with the staff of the Contact Theatre and various opportunities exist for students to involve themselves in aspects of the company's work. The two main producing houses in Manchester are the Royal Exchange Theatre and the Library Theatre. The visually striking auditorium and the new studio at the Royal Exchange provide a repertoire spanning classical texts and new writing; the slightly smaller Library Theatre stages an eclectic mix of drama and musicals. Large-scale touring works can be seen at the Lowry in Salford Quays, or at the Palace Theatre, the Opera House and the Dancehouse in the city centre. There are a number of fringe theatre pub venues. Only slightly further afield are the Bolton Octagon, the Oldham Coliseum, and various theatres in Liverpool, Sheffield, Stoke-on-Trent, Mold, Lancaster, Leeds, York, Harrogate and Scarborough.

Perhaps the most important local cinema is the Cornerhouse, a centre for contemporary visual arts and film that has an international reputation for innovation. Its programmes are regularly displayed on Drama noticeboards, with particular highlights including the cinema's regular talks by leading performers and filmmakers as well as the annual festival devoted to Spanish film. The Cornerhouse is one of the venues hosting the Kinofilm Manchester International Short Film Festival. Manchester also hosts the Commonwealth Film Festival, an international ten-day event of masterclasses and screenings from filmmakers across the world. Mainstream cinema can be found at the Printworks (complete with IMAX screen and a varied range of films), the Odeon (good for experiencing the cut, thrust and banter of a blockbuster audience) and AMC (usually quieter than the Odeon), amongst other venues. On the outskirts of the city, the Trafford Centre screens both mainstream and Bollywood cinema. Valuable archival resources can be found at The North West Film Archive at Manchester Metropolitan University, and at the the National Museum of Photography, Film and Television, Bradford: the latter is also equipped with IMAX and houses an excellent archive of classic British television drama, documentary and entertainment. In Liverpool, FACT (Film, Art & Creative Technology) is a leading organisation for the exhibition, support and development of artists' films, videos and new media projects.

TIPP Centre

The Theatre in Prisons and Probation Centre (TIPP), originally established as an initiative from staff within Drama, is also based in the Martin Harris Centre for Music and Drama.

Funded by the Arts Council and other bodies, it works through the arts with offenders and related communities in order to stimulate growth and change. It develops and implements participatory arts projects and undertakes training for artists and professionals from the Criminal Justice System. For further information, please see TIPP's website at www.TIPP.org.uk

Practice-based Regulations and Assessment

Practice includes creative writing, theatre direction, performance, film, video or radio production, or an applied theatre project in schools, prisons, museums and other communities here and abroad. In these and other engagements with practice, there are different balances between the elements of theoretical framing and practical investigation within the context of practice-based research. Practice can test hypotheses, extend or prompt theoretical enquiries, develop argument or re-present knowledge; it can be either a part or the final outcome of the research endeavour. Some students therefore might use practice as the central element within the dissertation or directed reading (practice) option, with the written element providing documentation and theoretical contextualisation of a practical experiment. Other students might wish to lay out a predominantly written argument, using practice as one means (amongst others) of testing theory.

Practice is an important part of the study of theatre, performance and screen. At MA level this is recognised by different modules permitting students to submit 'assessed practical components'. All these components must be agreed with the tutor concerned, particularly if they are to take place outside the University. Each course will provide specific guidelines for the requirements of their practice assessments but all MA course units demonstrate the following principles:

1. Practice may be assessed either within the University or in an external site (where possible) as agreed with the MA or Diploma Programme Director and the Postgraduate Officer. All practice must result in some permanent material such as a video/sound-recording/archive.
2. 'Live' practice will be assessed by the course unit tutor, but the resulting permanent material will be second-marked by an internal examiner.
3. Each course unit will have guidelines for assessment of practice, according to the specific aims and learning objectives of the unit, but all will fulfil the following common criteria. Practice will demonstrate:
 - a realisation of the learning within the course within an agreed form, i.e. workshop, performance, composition, video or presentation;
 - an awareness of and competence in the technical requirements of the chosen practice;
 - how research influenced the development of the work, including demonstration of an appropriate and coherent theoretical underpinning to its execution;
 - an investigation into specific and articulated research questions, so that the work expands a student's knowledge of their field and contributes to further theoretical enquiry.

Examples of Practice-based dissertation projects in Drama

- Applied theatre: a research project on the use of 'found objects' in institutional spaces. The MA student devised a creative methodology, drawing on the theory and practice of puppetry, for working with found objects in drab institutional spaces (discarded pens, crisp wrappers, medical implements). She set up workshops to explore and develop the creative methodology in a hospital, school and prison. Her submission consisted of

annotated workshop plans, feedback from participants, visual materials and a critical interrogation of her methodology informed by theories of objects and space.

- **Screen:** a research project on 'POV' (Point-of-View) cinematography or 'subjective camera'. The MA student produced a video to enhance the knowledge on POV cinematography within the field of Screen Studies. Alternative approaches and issues integral to the genre were presented through the practice. The practice was made integral to the written part of the dissertation through critical and analytical reflection on the process. History and current theory on subjective camera and contemporary POV practice were discussed in the dissertation to contextualise the practice within a scholarly apparatus.
- **Theatre and performance:** a research project on the challenges of characterisation in solo performance. The MA student developed a 25 minute solo performance based on a devised character telling a story through taking on the personas of other characters in her life (her husband, sister etc). The research explored the relationship between self, performing self and 'character' and drew on theories of solo performance, autobiographical performance and devising. The submission consisted of the live performance (made available via video recording) and a 7 – 8,000 critical review of her performance process, drawing on critical theory where appropriate.

Supervisory Arrangements – Practice-based MA dissertations

A research proposal workshop takes place every January to prepare students for their dissertation and at this stage supervisors are allocated.

Regular dissertation supervision takes place from the second semester onwards.

Practice-based dissertations will only be approved if there are no detrimental effects on the normal PGT dissertation supervision arrangements.

The need to complete a practical element does not affect the duration of the 'writing-up' period.

A practice-based dissertation is not the same as a work-based placement: any institutions/ organisations that host a student undertaking a practice-based dissertation will be appraised of the reason for the arrangement and the aims and outcomes that the student must achieve through it.

Practice-based MA Dissertation Regulations

The practice should be an integral part of the dissertation research, framed by a scholarly question or research problem. The practice should incorporate a scholarly apparatus that enables other researchers in related disciplines to assess the value and significance of the results of the research and the methods through which they were achieved. Students are asked to submit a clear proposal for their research at the outset, describing how practice is an appropriate method for exploring the research problem. The written element of the dissertation will articulate the critical framework for the research, and show how new perspectives have been generated on the research problem through the practice. It will also place the student's practice in relation to other similar practices in the field.

Practice will demonstrate:

- a realisation of the research process within an agreed form, i.e. workshop, performance, composition, video or presentation;
- an awareness of and competence in the technical requirements of the chosen practice;
- how research influenced the development of the work, including demonstration of an appropriate and coherent theoretical underpinning to its execution;
- an investigation into specific and articulated research questions, so that the work expands a student's knowledge of their field and contributes to further practical and theoretical enquiry.

The practical component of a Master dissertation by practice consists of a written dissertation (7000-8000 words) and a piece of practice. The expectation is that the practical component will consist of a live performance (30-60 minutes), piece of audiovisual practice (15-30 minutes), or an applied theatre project that takes place over the course of 5 – 10 sessions with an outcome (or equivalent).

The practical project should be appropriate to the student's programme (theatre and performance, applied theatre, screen studies) and an integral part of the dissertation research.

The practical component must be completed by the end of semester 2. This is to allow students adequate time for writing up.

It is likely that planning for the practice-based element needs to begin earlier than for desk-based research dissertations – if you are planning a practice-based dissertation, please see your programme convenor as early in semester 1 as possible.

Where the practical research involves direct interventions with human beings, the dissertation proposal must be submitted for ethical approval prior to the commencement of the practice.

For practice taking place outside of the University, a risk assessment **MUST** be completed and lodged with the programme convenor **BEFORE** the student begins work in that setting.

If taking place inside the Martin Harris Centre, the practical component must adhere to Drama's 'Procedural Guide for Academic/Technical management of assessed modules which require technical labour'.

Successful completion of the Research Outline is a compulsory prerequisite for the Dissertation module. Students are required to submit a written Research Outline and then present their Research Outline as a formal presentation followed by discussion. The proposal for the submission of a practical component must be approved by the MA Programme Director, the Postgraduate Officer and one other member of staff as part of the Research Outline assessment.

For the Dissertation by Practice, the following information must be included in the Research Outline:

- Title
- Description of project
- Evidence of student having sufficient skill and experience in the practice proposed
- Evidence that the practical component is manageable within the time constraints of the period of study
- Research aims of project and relationship of practice to written component

- Where collaboration is involved (e.g. production, film making) the responsibilities of the student and element of the practice to be assessed should be clearly explained and agreed
- Details of how a 'permanent' record of the practice will be created (see assessment details below)
- A list of resources required (please note – resources must be agreed with Head of Drama. Requirements will be carefully assessed and offered subject to availability and equitable treatment for all students)
- Details of other organisations involved and a record of their agreement to take part (actors, venue, technicians etc).
- A schedule for project

Assessment

The following guidelines apply to assessment of the Dissertation by practice:

- Practice may be assessed either within the University or in an external site (where possible) as agreed with supervisor
- The submission as a whole will comprise a dissertation of between 7,000-8,000 words and an appropriate practical component. The length of the written element should be determined by the nature of the project. The decision about what is appropriate to the particular focus of each dissertation will be made in consultation with the student by the MA Programme Director, the Postgraduate Officer and one other member of staff.
- The assessment of the balance between the written and practical submissions will form part of the examiners' remit.
- The student will be expected through their submission as a whole to establish a methodology and a thesis that will demonstrate the link between their theoretical and practical investigations and conclusions.
- All practice must result in some permanent material (such as a video/sound recording/archive), in order to provide evidence for assessment. In exceptional cases, the permanent record of the practice may be assessed in place of the 'live' performance. This must be agreed in advance with both markers and the course convenor.
- The practice will be assessed by two internal examiners, of whom one is normally the supervisor.

The dissertation will receive one mark based on an assessment of the practical and written components together. Examiners will employ the criteria below to assess the dissertation. Written work is expected to meet the standard required for written work at Masters level in SAHC. Standard criteria for written work will therefore be drawn upon to assess the written component where appropriate.

Guidelines on the Assessment of Practice for MA dissertation

Assessment Criteria for Dissertation by practice

- 90-100% Outstanding work, extremely competent, innovative and creative, demonstrating highest order problem-solving abilities, imaginative and original adaptations of creative practices appropriate to the research problem and context of the research, rigorous and insightful judgement, thoroughly original approaches and an innovative and illuminating use – and comprehensive knowledge - of practical methods, techniques or approaches relevant to the research as well as critical and theoretical materials. This work indicates a student doing work in the highest

range of the distinction profile and deserving to be considered as an effective and innovative reflective practitioner.

- 80 - 90% Exemplary work, highly competent, innovative and creative, demonstrating exceptional problem-solving abilities, imaginative and original adaptations of creative practices appropriate to the research problem and context of the research, rigorous and insightful judgement, thoroughly original approaches and an innovative and illuminating use – and comprehensive knowledge - of practical methods, techniques or approaches relevant to the research as well as critical and theoretical materials. This work indicates a student doing work in the high distinction range and deserving to be considered as an effective and innovative reflective practitioner.
- 75 - 80% Excellent work, very competent, innovative and creative, demonstrating very good problem-solving abilities, imaginative and original adaptations of creative practices appropriate to the research problem and context of the research, insightful judgement, approaches to practice that show a level of originality and innovative and illuminating use – and very good level of knowledge - of practical methods, techniques or approaches relevant to the research as well as critical and theoretical materials. This work indicates a student doing work within the mid-distinction profile and approaching a very good level of competency as a reflective practitioner.
- 70 - 75% Excellent work, showing clear evidence of competent, innovative and creative abilities, and demonstrating good problem-solving abilities, imaginative adaptations of creative practices appropriate to the research problem and context of the research, insightful judgement, approaches to practice show an innovative and illuminating use – and good knowledge - of practical methods, techniques or approaches as well as critical and theoretical materials. This work indicates a student doing work within the distinction profile and with a good level of competency as a reflective practitioner.
- 60 - 69% Work shows clear evidence of competent and creative abilities, and demonstrating good problem-solving abilities, imaginative adaptations of creative practices appropriate to the research problem and context of the research, clear judgement, approaches to practice show an competent use – and knowledge - of practical methods, techniques or approaches relevant to the research as well as critical and theoretical materials. This work indicates a student approaching a good level of competency as a reflective practitioner.
- 50 - 59% A Pass at Masters' level, showing a sufficient grasp of the issues raised by the practice, and a reasonably creative response to the challenges of the research and the context within which the research takes place. Reflection is accurate, and demonstrates coherence, consistency and some critical and creative abilities and competencies, but lacks depth and imagination.
- 40 - 49% A Pass at Diploma level, showing a basic grasp of the issues raised by the practice, and a limited creative response to the challenges of the research and the context within which the research takes place. The creative practice, and reflection on practice, lacks the level of creative engagement, competency and insight required at Masters level.
- 30 - 39% The work is insufficient to pass at Diploma level, but sufficient to merit the right of resubmission. It shows an elementary grasp of the issues posed, some evidence of a creative response to those issues and some level of critical insight, albeit

incomplete in its major aspect. The work primarily reproduces practical approaches without applying those practical approaches to a research problem or area of enquiry.

- 20 - 29% The work is not deserving of the right of resubmission. It is not showing even elementary grasp of the issues, and the practical exploration is extremely limited or irrelevant with respect to the initial starting point of enquiry. The written component is neither a cogent narrative or descriptive piece nor a structured reflection.
- 10 - 19% Should be reserved to work displaying ignorance of the most basic creative methodologies or reflective practices. Marks below 10 will be reserved for totally vacuous submissions (no submission or incoherent prose).

Health and Safety

All students must familiarise themselves with the procedures for dealing with an emergency, including discovery of a fire and fire exit points. Similarly, all students are required to familiarise themselves with the Health and Safety at Work regulations, **extracts of which are posted in all Faculty buildings**. Anyone requiring first aid for themselves or for others should contact one of the first-aiders situated in the appropriate building. Their names and telephone numbers are posted in common user areas. The Health and Safety Adviser for Drama is Professor Viv Gardner. **Drama students must additionally familiarise themselves with the Health & Safety Document (available to all students during Registration Week) relating to work undertaken in the John Thaw Studio Theatre and elsewhere on university premises.**

Insurance

Unless special arrangements are made in advance with the Accounting Assistant or the Tutor concerned, items of personal property brought into the university and used in conjunction with students' study assignments are **NOT** covered by university insurance. **Likewise, should you use your own car on business related to your course-work**, the University's insurance will **NOT** cover any accident or theft that may occur. In both sets of circumstances you are strongly advised to check the extent and nature of your own insurance cover (some policies specifically exclude "business use" cover.)

Communication Arrangements and Student Representation

Contacting staff

All members of staff have noticeboards outside their rooms for course information and meeting times. Staff can be contacted via their noticeboards, their pigeon-holes within the Main Office, office telephones and by email. However, we ask students to recognise that staff will generally respond to emails only within normal working-hours Monday to Friday, except in cases of emergency.

University Email

Much of the day-to-day communication within the School and the University happens by email, and it is **essential** that you check it regularly, **preferably every day**.

Postgraduate Notice Boards, Pigeonholes and Common Room

Drama noticeboards are found outside the main offices on the ground floor. Pigeonholes for postgraduate students are situated in the Postgraduate Common Room in the Martin Harris Centre. Students are advised to check noticeboards and their own pigeonholes regularly for information.

You are also advised to check the other notice boards in this building and the Samuel Alexander Building (adjacent to the SAGE Office, A20) for details of relevant grants and awards, suitable conferences and symposia, etc.

Student Guidance

All students are assigned a personal tutor who is available to deal with academic and pastoral issues. Personal tutors can be contacted in their advertised office hours. The personal tutor for MA students is normally their programme director. If you need advice or clarification on any academic matter, do please seek help straight away. You should initially make use of the formal support structure: namely, your course supervisor, personal tutor, and/or programme director. You may, of course, also contact other members of staff in relation to a particular aspect of your research. The Postgraduate Officer will be pleased to meet with any student to discuss relevant issues during advertised office hours.

Course Unit and Programme Evaluation

Questionnaires are distributed to students on taught courses at various times concerning specific course units and the programme in general. Please do complete and return these forms, which are then considered by the Postgraduate Officer, the Programme Director and the relevant course tutor.

Student Representation in Drama

Student feedback and representation is vital to the continued development of graduate study in Drama, and we welcome your comments.

An effective student representation system is of benefit to all parties involved, enabling the student body to have systematic input regarding their programmes. The role of the representative is threefold:

- to liaise between staff and students on matters of concern to either side;
- to provide two-way feedback on programme and teaching quality;
- to promote active student involvement in programme development.

Representatives will be elected at the beginning of the academic year, by their peers, to sit on the Drama Staff-Student Liaison Committee. Further details will be available following registration.

Drama Staff-Student Liaison Committee

This deals with both academic and non-academic matters concerning Drama, and reports to the appropriate Programme Committees. Student representatives (one from each undergraduate year, one from the MA programmes and one from the research degree programmes) are elected early in the first semester. Student members represent their year or programme and are expected to be proactive in bringing ideas and problems to the notice of the committee.

Channels for Complaints

Minor problems may be brought to the attention of the course lecturer or to the supervisor, but more serious complaints will normally be reported – through the student representative, if necessary – to the Programme Director and the Postgraduate Officer. The nature and outcome of any complaint should be recorded by the Programme Director and made available for the annual programme review. If no satisfactory action is taken, the Director of Graduate Studies of the School of Arts, Languages

and Cultures should be first approached, via the Graduate Office, and later the Head of the School of Arts, Languages and Cultures.

For information about further Faculty procedures, university regulations concerning academic appeals and student complaints, please see section 3 of the Faculty pages in this handbook.

Style Guidance for MA Drama students

The following notes have been prepared for your guidance and, apart from the General Remarks, may be regarded as advisory rather than definitive recommendations. You should regard your supervisor as the principal authority on how essays and dissertations should be produced.

GENERAL REMARKS

Candidates are reminded of the importance of proof-reading their work carefully, so as to eliminate any errors that may exist in the text. If a candidate presents work containing minor errors that are so numerous as to suggest gross carelessness, or so intrusive as to distract the reader's attention from the argument, the examiners may refer the essay or dissertation for re-submission.

All work should be double-spaced (including quotations, footnotes and bibliographies).

Quotations of more than 40 words should be indented. Quotations of less than 40 words should be presented as part of the main text. Quotations should not be given in a smaller font or italicised (except where italicisation should occur, as in the title of a book or the use of a phrase in another language).

Candidates should use either the **short-title system** or the **author-date system** as their consistent form of reference.

USE OF FOOTNOTES

Footnotes should primarily be used for documentation and for citation of original or secondary sources. Alternatively, bibliographical detail can be given by means of the author-date system (see 'citation by author-date system' below). In both cases, footnotes can also be used to remove unnecessary details from the text and keep the argument clear. Footnotes may also be used sparingly:

- to qualify a statement where some of the evidence suggests an alternative interpretation to that given in the text;
- to explain briefly points of technical details;
- for brief bibliographical notes, especially where controversial topics are under discussion;
- to give quotations from original sources to reinforce the argument in the text.

Footnotes should be given at the bottom of each page of text and not at the end of the relevant chapter or at the end of the essay or dissertation.

FORM OF REFERENCES

References (in the body of text or in footnotes) should document the information offered, to allow the reader to check the evidence on which an argument is based. A reference must therefore enable the reader to find the source referred to as quickly and easily as possible.

A work should be quoted or referred to in a satisfactory scholarly edition. If a work is published both in Britain and overseas, the British edition should be used unless there are special reasons for doing otherwise. If an edition other than the first is used, this should be stated. If an unrevised reprint is used (such as a modern facsimile reprint of an out-of-print work or a paperbound reissue of an earlier book), the date of the original edition as well as of the reprint should be given. Details of original publication should also be provided where an article from a journal is reprinted in an anthology of

criticism: a reader looking for the article in a library is often more likely to find the journal than the anthology.

NB: It is important that uniformity of the reference system should be maintained throughout the essay or dissertation.

CITATION BY THE SHORT-TITLE SYSTEM

Full publication details should be supplied the first time a source is mentioned in your footnotes.

Books

For printed books, the information should be given in the following order (note that all titles of books and periodicals should be in italics):

author's or editor's first name(s) or initials
author's or editor's surname
complete title (including subtitle, if any)
compiler or translator, if any
series title, if any
edition, if not the original
number of volumes, if applicable (in arabic numbers)
place of publication
publisher's name
date of publication
volume number (preferably in roman numbers), if applicable
page number(s)

For example:

Joseph R. Roach, *The Player's Passion: Studies in the Science of Acting* (London and Toronto: Associated University Presses, 1985), pp. 9-10.

Bonnie S. Anderson and Judith P. Zinsser, *A History of their Own: Women in Europe from Prehistory to the Present*, 2 vols. (London: Penguin Books, 1990), Vol. I, pp. 75-76.

Pier Francesco Tosi, *Observations on the Florid Song*, trans. J. E. Galliard (1743; repr. London: William Reeves, 1967), p. 37.

Jeffrey Weeks, *Sex, Politics and Society: The Regulation of Sexuality Since 1800* (2nd edn, London and New York: Longman, 1989), p. 75.

Articles in journals

Information about articles in journals should be given in the following order:

author's first name(s) or initials
author's surname
title of the article (in roman type and between single inverted commas)
title of the journal (in italics)
volume number (in arabic numbers)
date of volume
number of jediton (in arabic numbers)
page number(s), if available (without p. or pp.)

For example:

David Halperin, 'How To Do the History of Male Homosexuality', *GLQ: Journal of Lesbian and Gay Studies*, 6 (2000), 1: 93-94.

Phrases in other languages in an article title are usually given in italics:

Daniel E Freeman, 'La guerriera amante: Representations of Amazons and Warrior Queens in Venetian Baroque Opera', in *The Musical Quarterly*, 80 (Fall 1996), 3: 431-460.

Articles in books

Information about articles in books should be given as follows:

Carolyn Abbate, 'Opera; or, the Envoicing of Women', in *Musicology and Difference: Gender and Sexuality in Music Scholarship*, ed. Ruth Solie (Berkeley: University of California Press, 1993), pp. 258-259.

Tracy C. Davis, 'Questions for a Feminist Methodology', in *Interpreting the Theatrical Past: Essays in the Historiography of Performance*, eds. Thomas Postlewait and Bruce A. McConachie (Iowa City: University of Iowa Press, 1989), p. 59.

Films and performances

First references to films in the main text of your essay or dissertation and in the footnotes should include film title, name of director and date of film, eg:

Mrs Miniver (William Wyler, 1942)

Performances should be referenced with name of playwright, title of play, company, theatre venue and date:

J.B. Priestley, *The Inspector Calls*, RNT, The Palace Theatre, 2001.

Manuscripts and unpublished material

Manuscripts and dissertations should be given as follows:

author's first name(s) or initials
author's surname
title of document (in roman type and in single inverted commas)
volume or batch number, where applicable
name of collection, if known
folio number, or call number, if known
depository and where located (or academic institution with date for PhD theses and dissertations)

For example:

'Letter-Book of John Cary', British Library, Add Ms 5540, fol 56.

Letter from A H Strong to W R Harper, 23 Dec 1890, University of Chicago, Archives, Harper Letter File.

Kenneth Stern, 'A Documentary Study of Giuditta Pasta on the Opera Stage (Italy)', Ph.D. dissertation, City University of New York, 1983, p. 55.

Internet citation

Internet sources should be cited by the exact webpage address, and include date of access:

<http://www.vam.ac.uk/tco/>, accessed 2 May 2007.

<http://www.gaetanodonizetti.net/museo.asp?Image=museo>, accessed 11 July 2007.

For the citation of online scholarly articles or electronic databases in JRUL, follow the guidance given by the publisher.

Dates

These should appear both in the body of the text and in the footnotes as 2 October 1789, and not October 2nd, 1789.

Capitals

In general these should be used as sparingly as possible, e.g. 'The archbishop of Canterbury', 'the king of France'. Note, however, that where individual holders of such titles are referred to, capitals are usually employed, e.g. 'Archbishop Lanfranc', or 'King George II'.

Abbreviated titles

In all footnote references to printed authorities after the first occasion, the shortest intelligible title should be used. For example:

Jacques Attali, *Noise: The Political Economy of Music*, trans. Brian Massumi (Manchester: Manchester University Press, 1985), p. 55.

may on later occasions be shortened simply to:

Attali, *Noise*, p. 34.

Use of 'ibid'

Latin abbreviations such as 'op cit', 'ff' should normally be avoided, although 'ibid' may be used in footnotes to refer to the same source as the directly preceding footnote:

1. Jacques Attali, *Noise: The Political Economy of Music*, trans. Brian Massumi (Manchester: Manchester University Press, 1985), p. 11.
2. Ibid., p. 34.

Bibliography

The bibliography must contain a comprehensive list of the printed authorities to which the reference is made. The list should normally be organised in alphabetical order. The surname of the author or editor whose surname governs the alphabetical position will precede the forename(s) or initial(s). Do not reverse the normal order for collaborating authors or editors other than the first quoted, e.g.:

Anderson, Bonnie S. and Judith P. Zinsser, *A History of their Own: Women in Europe from Prehistory to the Present*, 2 vols. (London: Penguin Books, 1990).

Attali, Jacques, *Noise: The Political Economy of Music*, trans. Brian Massumi (Manchester: Manchester University Press, 1985).

Freeman, Daniel E., '*La guerriera amante*: Representations of Amazons and Warrior Queens in Venetian Baroque Opera', in *The Musical Quarterly*, 80 (Fall 1996), 3: 431-460.

CITATION BY THE AUTHOR-DATE SYSTEM

The Author-Date System (known also as the Harvard system) of referencing is widely used in many disciplines, and is increasingly common in linguistic and literary studies. This system requires all bibliographical references to be placed in a list of works cited, arranged alphabetically by names of author(s) or editor(s), and placed at the end of the book, article or thesis. Parenthetical references in the text give the surname of the author, the publication date of the work, and, where necessary, a page reference (separated from the date by a comma), thus:

Some investigators (Fitton and Smith 1979, 48-53; Brown 1980) have found that these theories have not proved reliable.

If two or more works by the same author have the same publication date they should be distinguished by adding letters after the date:

Unmistakable evidence of a medieval field system was found here (Markson 1952b).

When the author's name is given in the text, it should not be repeated in the reference. In such cases, the reference either follows the name or, if this seems stylistically preferable, may come at some other point in the same sentence.

Smith (1977, 66) argues that [...]

Smith, who was known for his contentious views, replied (1977, 66) that [...]

Smith regards this interpretation as 'wholly unacceptable' (1977, 66).

The list of references is arranged in alphabetical order of the authors' surnames. This reference list differs from a normal bibliography see (Bibliographies above) in that the date of publication follows the author's name instead of following the place of publication, in that the author's first names are uniformly reduced to initials, and in that the initials of all authors follow the surname. This arrangement makes it easier for the reader to relate textual reference (author, date) to the final list of references. Other points to be noted are:

- The name of the place of publication of books need not be in parentheses but should be separated from the title of the work by a comma.
- Titles of books or journals are printed in italics; abbreviated titles may be used for publications likely to be well known to the reader. Titles of articles are printed in roman type and are enclosed in quotation marks.
- The words 'editor' and 'edited' may be abbreviated to 'ed.'
- If the work cited is an article in a book or journal, the first and last page numbers of the article should be given.
- If the list includes more than one work by the same author, a long dash should be substituted for the name after the first appearance.

Examples are given below:

Green, M. 1987. 'A votive model shield from Langley Oxfordshire', *Oxford J. Arch.*, 6, 237-42.

Leech, R. 1986. 'The excavation of a Romano-Celtic temple and a later cemetery on Lamyatt Beacon, Somerset', *Britannia*, 17, 259-328.

REFERENCE WORKS ON THE PRESENTATION OF ACADEMIC WRITING

The most useful and comprehensive book currently available is Robert Ritter's *The Oxford Style Manual* (Oxford: Oxford University Press, 2003).

Research Outline Guidance for Drama MA Students

The MA Research Outline

Successful completion of the Research Outline is the compulsory pre-requisite for the completion of the MA dissertation. Students are required to submit a written Research Outline (see key dates) and then present their Research Outline as a formal oral presentation followed by discussion and verbal feedback from their supervisor and peers. Presentations are arranged by the MA Programme Director or Postgraduate Officer in your discipline.

We **strongly recommend** that students should make contact with one or more members of the academic staff with appropriate experience in their chosen field for advice and feedback on the proposed research before submitting the written proposal. Contact details and research interests are provided in the subject area section of this handbook.

Aims:

- To help structure the second semester of the MA leading to the writing of a significant research-based dissertation
- To invite students to plan their project in a concise manner with a clear timetable and concrete attainable research objectives

- To enable students to present orally and in written form their research ideas in order to enable them to obtain rapid feedback at an early stage
- To give students the opportunity to develop skills in research design, project management and other transferable skills essential for their future career
- To help students considering further research to draft a potential funding application

Intended Outcomes:

- a well defined research question
- a clear awareness of sources available to address the question
- a clear awareness of the methodological issues that need to be addressed in the research
- a clear awareness of research planning and timetabling
- correct use of bibliographical conventions applied in the discipline

The Written Research Outline

Written Research Outlines should be submitted following the same guidelines as for other pieces of course-assessed work.

The research outline must consist of a **core document** of 500-750 words followed by an appendix. The core document should state clearly:

- Your reasons for undertaking this project
- The research problems or questions you intend to address
- The research context in which those problems or questions are located. In describing the context, you should refer to the current state of knowledge and any recent debate on the subject.
- The particular contribution to knowledge and understanding in this area that you hope to make. You should explain why the work is important. The fact that an area has not been studied previously is not, in itself, a reason for doing it.
- The methods and critical approaches that you plan to use to address the problems or questions you have set. We don't just need to know what you are going to work on, we need to know how you plan to go about it

In the **appendix** you should provide supporting information:

- A brief breakdown of the chapters or sections of the thesis (1 page maximum)
- A timetable of research and writing (1 page maximum)
- Additional training and preparation you may need, indicating any ethical issues which may arise and could require clearance from the Ethical Committee (1 page maximum)
- A working bibliography of sources that you intend to use. In the case of unpublished or rare materials you will need to state where these sources are located and how these will be accessed. For example, if you are undertaking an archaeology project, do you need a permit to access a particular site and how will this be obtained? It is sometimes helpful to put forward alternative strategies or approaches if you are aware that problems might arise. (2 pages maximum)

The Oral Presentation and Feedback

The oral presentation should be no more than **5 minutes** in length and concentrate on the **context of the question** and **clearly defining the methodology** to be employed. Images and video or sound clips may be used in support of your presentation, but students are **strongly discouraged** from using unnecessary powerpoint or OHP slides in their presentation.

The presentation will take place in a small group as arranged by the programme director.

Discussion and feedback of issues arising from the Research Outline will follow the presentation. This feedback is an opportunity for students to assess the validity of their project in terms of aims and methodology and represents the beginning of supervised guidance.

Guidance for the Assessment of the Research Outline

The Research Outline is marked on a pass/refer basis: it is not given a numerical mark and in that sense does not contribute towards your overall degree result. A successful Research Outline will contain all the elements specified above, and will demonstrate satisfactorily that this is a viable project capable of being brought to completion in the time available. Successful completion of the Research Outline results in an agreement in principle to proceed to the dissertation. Students who do not

achieve the agreement in principle will be allowed to resubmit the research outline up until the final submission date for semester two coursework. Re-submissions can be made at any time before that date and, in agreement with the potential supervisor, students can re-submit as many times as they wish before the final deadline. All submissions and re-submissions should be made to the Taught Programmes office.

A final fail will be recorded if the outline remains grossly inadequate on re-submission or if the student has failed to submit a research outline. Failing to resubmit the research outline will result in the student being ineligible to submit a dissertation.

Key Dates

Key Dates for Full Time Students

Semester One Interim Coursework

Tuesday 30th October 2012

Semester One Coursework

Tuesday 15th January 2013

Submission of Written Research Outline

Tuesday 19th February 2013

Semester Two Coursework

Tuesday 14th May 2013

Semester Two Coursework – with performance element

Tuesday 28th May 2013

Resubmitted Coursework

Friday 16th August 2013

MA Dissertation Submission

Monday 2nd September 2013

Key Dates for Part Time Students

NOTE FOR FIRST YEAR PART TIME STUDENTS: All submission dates in your second year will be confirmed in the 2013-14 handbook. All assessment below is required, but some only in your second year.

Semester One Interim Coursework

Tuesday 30th October 2012

Semester One Coursework

Tuesday 15th January 2013

Submission of Written Research Outline

September 2012 starters – Tuesday 19th February 2013

September 2013 starters – to be confirmed in 2013-14 handbook

Semester Two Coursework

Tuesday 14th May 2013

Semester Two Coursework – with performance element

Tuesday 28th May 2013

Resubmitted Coursework

Friday 16th August 2013

MA Dissertation Submission

September 2011 starters – Monday 2nd September 2013

September 2012 starters – to be confirmed in 2013-14 handbook

Late Submission

Any assessed coursework submitted after the deadline (5pm on the day of submission) without good cause will incur a penalty determined by the lateness of its arrival:

- **ten marks will be deducted for the first day after the deadline**
- **ten additional marks will be deducted for each day thereafter (including weekends)**

If you are registered on units outside of the School, you should ensure that you are aware of the penalties that will be imposed for late course work submission for that School. Schools may operate different penalty schemes for late submission.