

Drama Postgraduate Taught Degrees

Module Information

Course Breakdown

Full-Time

| MA Live Art (180 credits) | MA Theatre and Performance (180 credits) | MSc Creative Arts and Mental Health (180 credits) |
|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Semester 1: Live Art Histories (DRA7712) Performance Lab (DRA7004) | Semester 1: Contemporary Theatre and Performance (DRA7001) in semester one ONE elective module | Semester 1: 1) Critical Mental Health Sciences — module run by the Wolfson Institute 2) Performing Mental Health (DRA7010) — module run by the Department of Drama |
| Semester 2: Disciplines of Live Art (DRA7713) and the non-credit-bearing module Research Design (DRA7103) in semester 2 ONE elective module | Semester 2: Performance Research (DRA7100) in semester one and Research Design (DRA7103) in semester two TWO elective modules | Semester 2: 3) ONE elective module from: Cultural Industries: Policy and Practice (DRA7205) , Independent Practical Project (DRA7002) , Independent Written Project (DRA7005) , Theatre for Young People: Pedagogy in Practice (DRA7204) . 4) Key Critical Figures in Mental Health Practice — module run by the Wolfson Institute |
| Dissertation (DRA7000, 60 credits) OR Practice-Based Dissertation (DRA7711, 60 credits) - Summer | Dissertation (DRA7000) which you will complete over the summer and submit in August | Dissertation (60) |

Part-Time (over 2 years)

| MA Live Art (180 credits) | MA Theatre and Performance (180 credits) |
|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Year 1: Live Art Histories (DRA7712) in semester one Disciplines of Live Art (DRA7713) and the non-credit-bearing module Research Design (DRA7103) in semester two | Year 1: Contemporary Theatre and Performance (DRA7001) in semester one Performance Research (DRA7100) in semester one and Research Design (DRA7103) in semester two ONE elective module in semester two |
| Year 2: Performance Lab (DRA7004) in semester one ONE elective modules in semester two | <ul style="list-style-type: none"> Year 2: TWO elective modules, one in each semester the compulsory Dissertation (DRA7000), which you will complete over the summer and submit in August |

MA Live Art

Compulsory Modules

DRA7712 Live Art Histories Semester 1

'Live Art Histories' explores histories, social contexts, and genealogies of live art in the UK and internationally after 1960, in its emergence from visual art, as well as from intersections with other histories including those of theatre, dance, video, installation and activism. Key histories and case studies may include solo and autobiographical, endurance and durational, intimate and one-to-one, interventionist and collaborative performances, among other forms of live art practice. The module reflects upon the aesthetic, methodological, historiographical and other implications of encountering live art in its live manifestations and through documentation (such as scores, photographs, videos or oral accounts). In addition, the module will introduce you to key research methods and provide essential research training you will need on the rest of the programme. Teaching will include archival research at a venue such as the Live Art Development Agency, Tate Archives or Whitechapel Gallery Archive.

Assessment:

1. Presentation (6-10 minutes) 20%
2. Essay (3500 words) 80%

DRA7004 Performance Lab - Semester 1

This module is a studio-based research laboratory that focuses on and experiments with performance process. In tandem with these practical activities students formulate creative strategies for documenting and disseminating process. Through weekly workshops the group will be introduced to a range of performance-making approaches, tools and techniques, and will be encouraged to devise their own methodologies for creating performance languages. Each student raises a series of research thematics that are explored through practical group experiments, individual development of performative prototypes, critical analysis, evaluative writing and collaborative dialogue and feedback sessions. The module leads towards a Performance Lab Research Event where students present the practical and process-based outcomes of their research investigations.

Assessment:

1. Practical Process Project 60%
2. Artist Website (2000 words equivalent) 40%

DRA7713 Disciplines of Live Art – Semester 2

'Disciplines of Live Art' explores the material conditions and social infrastructures for live art as a practice and an object of study. You will consider the institutional pressures and considerations that shape performance, while giving special attention to the cultural politics of live art specifically. In addition, you will study how the practice of live art relates to other disciplines of art making- such as visual art, theatre, music, and more -- and how research into live art requires engagement with multiple academic disciplines -- such as Art History, Performance Studies, Musicology and more. The module examines how artists, curators and researchers negotiate funding structures, engage with cultural policy, and seek to intervene into a range of political and cultural issues.

1. Presentation (8-10 minutes) 20%
2. Essay (3500 words) 80%

DRA7103 Research Design – Semester 2

This module aims to help you build skills and methods in research design. Moreover, it helps to prepare you for your MA dissertation by providing guidance and skills in designing and completing research projects. Seminars will include discussions of assigned readings and research workshops. By the end of the semester, you will have prepared and submitted a final draft of your dissertation proposal if you're studying full time; if you're studying part time, you will have the option of submitting a final draft of your dissertation proposal or preparing a field statement.

1. Proposal/Field Statement (750 words) 100%

You must select one of the following:

| DRA7000 Dissertation – Semester 1 and 2 | DRA7711 Practice-Based Dissertation – Semester 1 and 2 |
|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <p>This independent research project culminates in a dissertation of 12,000-15,000 words. Working with the support of a supervisor, students pursue their own independent investigation of the theory and practice of performance. Research development is also encouraged by a dissertation colloquium in late May/early June, in which students present their research in progress and receive feedback from academic staff and other graduate students. Recent dissertation topics have included studies of illness and performance, performance and second language acquisition, the performance of rural spaces and identities, contemporary performance and relational aesthetics, circus performance in Victorian Britain, cultural value and performance and performance and social conflict.</p> <p>1. Dissertation (12000 - 15000 words) 100%</p> | <p>This independent research project offers the opportunity of a practice-based dissertation consisting of a sustained piece of practice-based research that is documented in a submittable format, and a critical analysis (or written reflection) of 4,000-6,000 words. The form and scope of the practice is to be agreed between you and the supervisor and the MA Live Art convener. The documentation may accompany a live performance; or may document or otherwise consist of practice taking another form, including but not limited to performances with incidental audiences, one-to-one performances, performance for video or camera, online interventions, organising, or curating. Research development is enabled and supported by participation in a Dissertation Colloquium and Festival in May/June, in which you will present your research in progress and receive feedback from academic staff and other postgraduate students.</p> <p>1. Critical Analysis (4000-6000 words) 40%</p> <p>2. Documentation of Practice-Based Research 60%</p> |

Elective Modules

[Cultural Industries \(WITH a placement \[DRA7003\], or WITHOUT \[DRA7205\], 30 credits\)](#)

This module explores cultural industries - both their practices, and the issues (ethical, practical, political, economic, etc.) they raise. It examines the political and economic contexts and practices that give rise to and affect them. It evaluates their aims as well as the practices they do and might employ to achieve those aims. Module convenor(s) facilitate students' placements

with an appropriate industry partner and students develop industry-based projects to complete within the context of the industry partner's work. Students' work on this module will be partly seminar-based, and partly based on work with the industry partner.

Assessment:

1. Project Plan (1500 words) 30%
2. Project Report (3000 words) 70%

[Independent Practical Project \(DRA7002, 30 credits\)](#)

This module requires students to devise an individual project that focuses on a chosen area of performance practice. The aim of the module is for each student to raise a series of research questions that are addressed as a result of and through their practical work. This could encompass playwriting, applied drama, directing, dramaturgy, acting, new technologies, site-specific performance and live art. Working under the supervision of the module convenor and a mentor, each student will craft a professional project that also provides an opportunity for critical reflection on the processes of performance practice.

Whilst the work developed on the module will be undertaken within the confines of academia, and subsequently critically rigorous, the importance of the public economy in which performance takes place will not be overlooked.

In order to give focus to both creative and theoretical investigation, the module will produce a series of in-progress presentations that will be open to the public, who will be invited to follow the development of the work as it progresses. This is intended not only to invite critical commentary from the public as well as the module tutors, but also to anchor the importance of public presentation as part of artistic creation.

The final assessed presentation will be produced in the context of a public festival of new work during the exam term and each student will design and create a portfolio of documentation to accompany the presentation. Both assessments (presentation and portfolio) are designed to provide public platforms for the dissemination of rigorous practice-based research while maintaining an emphasis on high standards of professional performance making.

Assessment:

1. Continuous Assessment 10%
2. Performance or Presentation 50%
3. Portfolio of documentation 40%

MA Theatre and Performance

DRA7001 Contemporary Theatre and Performance (DRA7001) in semester one

What is contemporary theatre and performance doing? What are its benefits and problems? What does it tell us about contemporary culture? How is it particularly well suited to articulating and influencing cultural change? This module identifies trends in recent theatre/performance and its analysis, and considers what we might understand to be those trends' value - be it aesthetic, political, social, emotional - as well as what they articulate about contemporary culture. Trends examined might include: postdramatic theatre, relational aesthetics, performative public activism, and responses to contemporary contexts such as ecological activism or globalisation. Study is grounded in critical reading and current and recent theatre, performance and art events, especially in London.

Assessment:

1. Written Exercise (1000 words) (Pass/Fail) 0%
2. Presentation 20%
3. Essay (3500 words) 80%

DRA7000 Dissertation – Semester 1 and 2

This independent research project culminates in a dissertation of 12,000-15,000 words. Working with the support of a supervisor, students pursue their own independent investigation of the theory and practice of performance. Research development is also encouraged by a dissertation colloquium in late May/early June, in which students present their research in progress and receive feedback from academic staff and other graduate students. Recent dissertation topics have included studies of illness and performance, performance and second language acquisition, the performance of rural spaces and identities, contemporary performance and relational aesthetics, circus performance in Victorian Britain, cultural value and performance and performance and social conflict.

DRA7103 Research Design – Semester 2

This module aims to help you build skills and methods in research design. Moreover, it helps to prepare you for your MA dissertation by providing guidance and skills in designing and completing research projects. Seminars will include discussions of assigned readings and research workshops. By the end of the semester, you will have prepared and submitted a final draft of your dissertation proposal if you're studying full time; if you're studying part time, you will have the option of submitting a final draft of your dissertation proposal or preparing a field statement.

1. Proposal/Field Statement (750 words) 100%

Elective Modules**[Cultural Industries: Policy and Practice \(DRA7205, 30 credits\)](#)**

This module explores cultural industries - both their practices, and the issues (ethical, practical, political, economic, etc.) they raise. It examines the political and economic contexts and practices that give rise to and affect them. It evaluates their aims as well as the practices they do and might employ to achieve those aims. Module convenor(s) facilitate students' placements with an appropriate industry partner and students develop industry-based projects to complete within the context of the industry partner's work. Students' work on this module will be partly seminar-based, and partly based on work with the industry partner.

Assessment:

1. Project Plan (1500 words) 30%
2. Project Report (3000 words) 70%

[Independent Practical Project \(DRA7002, 30 credits\)](#)

This module requires students to devise an individual project that focuses on a chosen area of performance practice. The aim of the module is for each student to raise a series of research questions that are addressed as a result of and through their practical work. This could encompass playwriting, applied drama, directing, dramaturgy, acting, new technologies, site-specific performance and live art. Working under the supervision of the module convenor and a mentor, each student will craft a professional project that also provides an opportunity for critical reflection on the processes of performance practice.

Whilst the work developed on the module will be undertaken within the confines of academia, and subsequently critically rigorous, the importance of the public economy in which performance takes place will not be overlooked.

In order to give focus to both creative and theoretical investigation, the module will produce a series of in-progress presentations that will be open to the public, who will be invited to follow the development of the work as it progresses. This is intended not only to invite critical commentary from the public as well as the module tutors, but also to anchor the importance of public presentation as part of artistic creation.

The final assessed presentation will be produced in the context of a public festival of new work during the exam term and each student will design and create a portfolio of documentation to accompany the presentation. Both assessments (presentation and portfolio) are designed to provide public platforms for the dissemination of rigorous practice-based research while maintaining an emphasis on high standards of professional performance making.

Assessment:

1. Continuous Assessment 10%
2. Performance or Presentation 50%
3. Portfolio of documentation 40%

[Independent Written Project \(DRA7005, 30 credits\)](#)

This module provides students with the opportunity to design and produce an independent written project under the supervision of a member of staff. This module enables students to work independently on topics not provided within existing modules, subject to the availability of a suitable supervisor.

1. Essay (4000 words) 100%

[Performance Lab \(DRA7004, 30 credits\)](#)

This module is a studio-based research laboratory that focuses on and experiments with performance process. In tandem with these practical activities students formulate creative strategies for documenting and disseminating process. Through weekly workshops the group will be introduced to a range of performance-making approaches, tools and techniques, and will be encouraged to devise their own methodologies for creating performance languages. Each student raises a series of research thematics that are explored through practical group experiments, individual development of performative prototypes, critical analysis, evaluative writing and collaborative dialogue and feedback sessions. The module leads towards a

Performance Lab Research Event where students present the practical and process-based outcomes of their research investigations.

Assessment:

1. Practical Process Project 60%
2. Artist Website (2000 words equivalent) 40%

[Performing Mental Health \(DRA7010, 30 credits\)](#)

This module explores the performance of mental health and mental illness as they have been defined across history, and in the contemporary moment. In particular the module asks how the social construction of mental health is reflected in and produced by performance. While the module focuses on the types of subjectivity and selfhood that have emerged in the history of theatre and performance, students are also encouraged to explore ways other creative practices engage these topics. Special attention is given to representations of 'madness' and 'mental illness' produced in historical performance, as well as to how these representations have since been reinterpreted and adapted to reflect current constructions and concerns. In addition we will consider a variety of contemporary and collaborative performance practices that interrogate attitudes relating to normative concepts of mental health, and even try to intervene into policy and care. Students will be introduced to broad debates on mental health from within the Humanities and informed by the approaches of disability studies.

Assessment:

1. Presentation (8-10 minutes) 20%
2. Essay (3500 words) 80%

[Theatre and Performance Theory \(DRA7006, 30 credits\)](#)

This module examines theoretical texts and ideas that have shaped our contemporary understanding of performance, theatre and culture. It offers a distinctive, performance-oriented route into looking at some work of wider theoretical, philosophical, and political importance. It aims to provide students with a diverse range of theoretical and historical starting points from which to consider the study of theatre and performance. It also offers students an historical frame of reference through which to situate the practice and study of theatre and performance in relation to other disciplines and social practices, and to submit the concept of performance and performance studies to critical and historical scrutiny.

Assessment:

1. Essay (4000 words) 100%

[Theatre for Young People: Pedagogy in Practice \(DRA7204, 30 credits\)](#)

This module offers a group placement within a young people's theatre company or other relevant arts organisation working with young people. The organisations offering the group placement will normally be working with young people in mental health contexts, or with young people who have experiences of social and mental health issues. It offers the opportunity to observe, learn and develop arts-based teaching methodologies with and for young people and to explore the social, mental and creative benefits of the arts for young people.

Assessment:

1. Workshop 50%
2. Essay (2000 words) 50%

MSc Creative Arts and Mental Health

Semester 1:

1) **Critical Mental Health Sciences – module run by the Wolfson Institute**

This module sets out the existing state of mental health care and practice, taking account of the historical legacy and the place of power and identity in contemporary practice. Students will learn about assessment and diagnostic practices, their strengths and limitations, and about traditions of research, evaluation and engagement/dissemination methods ranging from medical to social sciences. The module is based on seminal readings and textbooks that investigate the philosophy, social and anthropological perspectives on mental health practice, and the place of representation and stigma in modern policy and practice. The module also addresses historical and contemporary debates within the field of mental health and mental health care.

2) [Performing Mental Health \(DRA7010\)](#) – module run by the Department of Drama

Semester 2:

3) A choice of one of the following Drama modules:

- [Cultural Industries: Policy and Practice \(DRA7205\)](#)

This module explores cultural industries - both their practices, and the issues (ethical, practical, political, economic, etc.) they raise. It examines the political and economic contexts and practices that give rise to and affect them. It evaluates their aims as well as the practices they do and might employ to achieve those aims. Module convenor(s) facilitate students' placements with an appropriate industry partner and students develop industry-based projects to complete within the context of the industry partner's work. Students' work on this module will be partly seminar-based, and partly based on work with the industry partner.

Assessment:

1. Project Plan (1500 words) 30%
2. Project Report (3000 words) 70%

- [Independent Practical Project \(DRA7002\)](#)

This module requires students to devise an individual project that focuses on a chosen area of performance practice. The aim of the module is for each student to raise a series of research questions that are addressed as a result of and through their practical work. This could encompass playwriting, applied drama, directing, dramaturgy, acting, new technologies, site-

specific performance and live art. Working under the supervision of the module convenor and a mentor, each student will craft a professional project that also provides an opportunity for critical reflection on the processes of performance practice.

Whilst the work developed on the module will be undertaken within the confines of academia, and subsequently critically rigorous, the importance of the public economy in which performance takes place will not be overlooked.

In order to give focus to both creative and theoretical investigation, the module will produce a series of in-progress presentations that will be open to the public, who will be invited to follow the development of the work as it progresses. This is intended not only to invite critical commentary from the public as well as the module tutors, but also to anchor the importance of public presentation as part of artistic creation.

The final assessed presentation will be produced in the context of a public festival of new work during the exam term and each student will design and create a portfolio of documentation to accompany the presentation. Both assessments (presentation and portfolio) are designed to provide public platforms for the dissemination of rigorous practice-based research while maintaining an emphasis on high standards of professional performance making.

Assessment:

1. Continuous Assessment 10%
 2. Performance or Presentation 50%
 3. Portfolio of documentation 40%
- [Independent Written Project \(DRA7005\)](#)

This module provides students with the opportunity to design and produce an independent written project under the supervision of a member of staff. This module enables students to work independently on topics not provided within existing modules, subject to the availability of a suitable supervisor.

1. Essay (4000 words) 100%
- [Theatre for Young People: Pedagogy in Practice \(DRA7204\)](#)

This module offers a group placement within a young people's theatre company or other relevant arts organisation working with young people. The organisations offering the group placement will normally be working with young people in mental health contexts, or with young people who have experiences of social and mental health issues. It offers the opportunity to

observe, learn and develop arts-based teaching methodologies with and for young people and to explore the social, mental and creative benefits of the arts for young people.

Assessment:

1. Workshop 50%

2. Essay (2000 words) 50%

4) Key Critical Figures in Mental Health Practice – module run by the Wolfson Institute

This module examines the work of existing and historical leaders and influential practitioners and researchers in the field of mental health. This module will investigate their approach to mental health care and research. Examples of these figures might be Freud, Jung, Laing, Lacan, Pinel and Basaglia; contemporary pioneers will also be discussed and their work and legacy laid open for its implications for safe and humane mental health care. The implications of the works by these pioneers as well as key pioneers in arts-practice on arts and mental health will be critically examined. The module will explore the links between the work of these leaders and practitioners and contemporary approaches that inform our understanding of arts and mental health, including the work of arts companies. This module is distinct in using and proposing integration of evaluation methods and processes from the arts and humanities and social, anthropological and medical sciences. As per Module 1, this module will be research-driven and provide critical reviews and methodological reflections. The taught component of this module will consist in 1 hours lecture and 2 hours workshop and group work for 12 weeks.