

# **MODULE SPECIFICATIONS**

**MA Theatre for Community and Education**

Validated by the University of East Anglia

## CONTENTS

<b>INTRODUCTION.....</b>	<b>2</b>
<b>INFORMATION IN ALTERNATIVE FORMATS.....</b>	<b>2</b>
<b>COURSE OVERVIEW.....</b>	<b>3</b>
<b>GRADUATE KEY SKILLS.....</b>	<b>5</b>
<b>LEVEL 7 MODULES.....</b>	<b>6</b>
TCE700 APPLIED THEATRE PRACTICES AND PEDAGOGIES .....	7
TCE710 CREATIVE APPROACHES TO EDUCATION AND LEARNING .....	11
TCE720 BUSINESS AND MANAGEMENT .....	15
TCE730 POLICIES AND AGENDAS .....	18
TCE740 CONTEMPORARY ARENAS AND PRAXES OF APPLIED THEATRE .....	21
TCE750 CREATIVE LEARNING AND CULTURAL LEADERSHIP .....	25
TCE760 DISSERTATION .....	29
<b>MODULE BREAKDOWNS: AT A GLANCE.....</b>	<b>33</b>
LEVEL 7 THEATRE FOR COMMUNITY AND EDUCATION .....	34

## INTRODUCTION

This document provides information on the academic content covered throughout the course, including details regarding modules, component subjects, and assessment formats and weightings.

The course is delivered on our campus at Peckham in Southeast London.

No document can answer every question – Student Services, academic staff and a range of external support services are here to help you if you need them.

A full list of staff can be found at: <https://www.mountview.org.uk/about/people/staff/>

## INFORMATION IN ALTERNATIVE FORMATS

If you need the information in a different format, such as Braille or large print, please contact Amy Barber, Student Welfare Manager (020 8826 9215, [amybarber@mountview.org.uk](mailto:amybarber@mountview.org.uk)). To help us respond promptly, please be as specific as you can about what you need.

This document was updated in 2025 and the information presented is correct as of this date.

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### » MOUNTVIEW

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## COURSE OVERVIEW

The MA Theatre for Community and Education is a two-year part-time vocationally focused course that develops skills across the applied theatre and socially engaged arts sector. In a society where access to the arts is at risk of being marginalised, this course develops the next generation of interdisciplinary theatre practitioners and cultural leaders who will lead the way in providing meaningful arts experiences that address social, political and educational issues in a broad range of settings.

This is a considered course designed to develop a rigorous knowledge and critical awareness of contemporary practice through engagement with leading industry practitioners and academics. Students examine complex issues in holistic, critical and creative ways, engaging with collaborative and reflective practice. They graduate with a robust knowledge and skillset paired with a conscientious approach to learning, which will equip them for their vocation, continuing professional development, and/or continuing education.

The course adheres to the standards set for Level 7 benchmarks in this field and the delivery enables students to understand how their current and future creative practice is cultivated through academic enquiry. Assessments are both formative and summative, allowing for creative and accessible forms of delivery scheduled at timely intervals throughout the study period. The course exposes students to a wide range of practitioners, companies and academics in the field during their two years of study.

### » LEARNING, TEACHING & ASSESSMENT STRATEGY

Mountview is committed to nurturing and developing industry ready professionals who are confident to meet the demands of the modern workplace. As musical directors at the start of their careers, there is an emphasis in the job market for a diverse range of skills which, though in the past would have traversed a number of different roles, have now been assimilated into the role embodied by the musical director.

These are approached through a range of mediums of study including: group tutorials, individual tuition, study seminars and workshops with visiting top-level industry professionals.

Through the five modules of this course, students develop: their practical abilities; their intellectual understanding of technical and ethical concepts relating to music and singing for theatre; and a methodology for combining and synthesising practical skills with theoretical concepts and ideas to produce critical awareness, considerate clear communication and a solution based approach that will stand them in excellent stead for the range of challenges they will face throughout their working lives as musical directors.

### » COURSE LEARNING OUTCOMES

The learning outcomes of the course are informed by the FHEQ level 7 descriptors of the UK Quality Code for Higher Education. These describe the knowledge and skills students will be able to demonstrate if they make full use of the opportunities for learning that the course provides.

Through practice-based research, peer learning, team teaching and professional and reflective practice, Mountview aims to provide a transformational learning and teaching experience of the highest quality, challenging students to develop as independent learners and creative leaders. Inspirational teaching contributes to maintaining our high academic standards and ensures the quality of learning opportunities offered to our students.

On completion of this course students will be able to:

#### Knowledge & Understanding

- Demonstrate a developed understanding of applied theatre theories and practices
- Engage with significant and challenging ideas and practices of theatre in community and education
- Demonstrate a conceptual and practical understanding of their own work in various contexts

- Demonstrate a developed understanding of techniques applicable to their own intellectual skills
- Rigorously question their own methodology and contextual understanding of practice
- Articulate the process and practice of their work
- Reflect upon and critically evaluate their experiential learning
- Demonstrate the ability to critique methodologies and, where appropriate, to propose innovation

### **Practical Skills**

- Demonstrate skills in creating theatre for community and education work
- Act with awareness and knowledge of the practicalities of working with theatre, in the fields of community and education
- Apply skills in teaching/facilitating/leading/making theatre work in various community and educational settings
- Articulate a strong and developed vision of their work in language and practice.

### **Graduate / Transferable Skills**

- Work productively and collaboratively in a group
- Show the ability to make significant contributions to projects with thought and care
- Communicate clearly and meaningfully in writing, speech and through practice across multiple mediums, and for various audiences/recipients
- Demonstrate skills in project management and planning
- Learn to approach life and work as learning

## GRADUATE KEY SKILLS

Graduate Key Skills	TCE700	TCE710	TCE720	TCE730	TCE740	TCE750	TCE760
Applied knowledge of theatre and cultural sectors	✓	✓	✓	✓	✓	✓	✓
Research skills	✓	✓	✓	✓	✓	✓	✓
Active listening	✓	✓	✓	✓	✓	✓	✓
Critical and analytical skills	✓	✓	✓	✓	✓	✓	✓
Creative and imaginative skills	✓	✓	✓	✓	✓	✓	✓
Sustaining focus and concentration for extended periods	✓	✓	✓	✓	✓	✓	✓
Interpersonal confidence and group skills	✓	✓	✓	✓	✓	✓	✓
Managing personal workloads and meeting deadlines	✓	✓	✓	✓	✓	✓	✓
Planning, organising and managing research for projects	✓	✓	✓	✓	✓	✓	✓
Communication skills – oral	✓	✓	✓	✓	✓	✓	✓
Communication skills – written	✓	✓	✓	✓	✓	✓	✓
Reflective, reflexive and independent thinking	✓	✓	✓	✓	✓	✓	✓
Devising and Collaboration skills	✓	✓	✓	✓	✓	✓	✓
Decision making	✓	✓	✓	✓	✓	✓	✓

# LEVEL 7 MODULES

**TCE700 APPLIED THEATRE PRACTICES AND PEDAGOGIES**

**TCE710 CREATIVE APPROACHES TO EDUCATION AND LEARNING**

**TCE720 BUSINESS AND MANAGEMENT**

**TCE730 POLICIES AND AGENDAS**

**TCE740 CONTEMPORARY ARENAS AND PRAXES OF APPLIED THEATRE**

**TCE750 CREATIVE LEARNING AND CULTURAL LEADERSHIP**

**TCE760 DISSERTATION**

## TCE700 APPLIED THEATRE PRACTICES AND PEDAGOGIES

Module Leader	Credits	Indicative Learning Hours
Maria Askew	20	200

### » RATIONALE

The content of this module will ground students in the knowledge and practices of theatre for community and education and its various pedagogies. Students will encounter principles and methodologies of applied theatre and rigorously explore their various ideas and practices. They will be invited to think critically about ethical practice in socially engaged arts with consideration for power dynamics. This will necessarily involve an introduction to historical and contemporary manifestations of colonialism and systems of oppression. To this end, the module is taught through two complementary components: 'Practices' and 'Pedagogies'. Students will investigate practices in applied theatre techniques and approaches, including investigating established practitioners, and theoretical and practical pedagogies, all of which will challenge and develop their own thinking and practice. Students will consider how we might apply critical pedagogies and practices to the applied theatre arena. Throughout, students will be proactive in questioning and developing their own practice, and in beginning to identify theatrical specialisms in the fields related to their own employability and/or further study.

### » TYPICAL STUDY HOURS

This module is made up of approximately 50 hours of teaching / practical work and 150 hours of self-directed learning (which involves studying weekly materials, preparing tasks, delivering assessments), totalling 200 study hours.

### » FORMATIVE ASSESSMENT STRATEGIES

Strategies to enable formative assessment will involve:

- Regular one-to-one tutorials with students and the Course Leader or Tutor.
- Students required to send one thought or question in response to weekly materials to the course leader which may form the basis of seminar discussions.
- Students tasked with designing and delivering workshops to facilitate for their peers that relate to module content.
- Students will participate in regular peer-to-peer group discussions to process teaching materials and themes, facilitated by the Course Leader or Tutor.
- Students will present a five-minute mini talk in relation to module content.
- Students must submit regular reflective worksheets to the Course Leader to reflect on course learning, creative practice and articulate questions.
- Workshop/ session tasks and check outs will demonstrate student understanding of teaching and course content.
- Two short writing tasks will prepare students for their first summative assessment in academic writing.

### » MODULE LEARNING OUTCOMES

On successful completion of the module students will be able to

1. Critically evaluate and reflect on applied theatre theory and practice
2. Utilise theoretical knowledge and understanding of practitioners and theorists
3. Identify and articulate the intellectual heritage of embedded pedagogies
4. Demonstrate an understanding of applied theatre techniques and ideas in their own practice

## » COMPONENTS

Component	Assessment & Weighting	Learning Outcomes
Practices	Reflective Essay, 40%	1, 2
Pedagogies	Research Talk, 60%	2, 3, 4

## » COMPONENT 1 - PRACTICES

Indicative Content:

**Theatre training and theatre-making applied**

Students will critically engage with practiced conventions of theatre training and theatre-making, including: Diverse Modes of Storytelling, Devised and Collaborative Theatre-making, Forum Theatre, Ritual Theatre, Community Storytelling, Physical Theatre and Inclusive Movement training. Throughout this practical and intellectual activity, students will learn to question and identify the “applied” nature and potential of such activity, including those that might present challenges and ethical dilemmas.

**Assessment**

Reflective Essay

**Summative Assessment Criteria**

Component 1	Practices
<b>Distinction</b> (70%+)	The student offers a controlled, concise, critical and complex exploration of module content which demonstrates compelling thinking. Reflection will be increasingly critical and reflexive, drawing on ideas and practices of significant complexity and importance. Evidence of independent study in reading, thinking, and practice will be evident throughout the essay in concise summations of difficult ideas and pertinent use of references and quotations. Questions asked and addressed will carry implications within the field and beyond and articulate a breadth and depth of thought which synthesise ideas across art forms and disciplines. Awareness of individual practice will be framed within broader concerns, theoretical and practical. At this level, the essay will usually contain no inaccuracies of grammar, syntax, referencing, or otherwise.
<b>Merit</b> (60% - 69%)	The student offers a coherent argument within a robust structure using strong evidence from module content. Proficient understanding of the links between theory and practice are evident as well as an emerging critical voice. The essay works with increasingly complex ideas and concepts within the field and may articulate broader and/or deeper significance. Reflection may suggest potential of reflexivity and articulate a growing awareness of the relations, difficulties, and dilemmas that may be present in their own practice. The questions raised by the essay may not always be answered but will be increasingly important.
<b>Pass</b> (50% - 59%)	The student demonstrates a satisfactory understanding of the subject matter with a line of thinking that is reasonably sustained. There will be some insightful observations supported by evidence of research. But the essay does not work with material in ways which synthesise more developed and complex thinking.

## » COMPONENT 2 - PEDAGOGIES

Indicative Content:



## Theory and Practice

Students will be introduced to the work of various practitioners and theorists covering some of theatre's most compelling ideas, underpinned by critical, diverse and decolonial feminist approaches. This practical and intellectual education will include examining the work of practitioners such as Augusto Boal, Paulo Freire, Cherríe Moraga, Jacques Lecoq, Yoshi Oida and David Diamond amongst others. Students will learn to situate practitioners in their appropriate socio-political contexts and apply relevant/suitable theories and practices to contemporary contexts. Throughout, students will develop their reflective and critical capacity through close and curious questioning of the ideas they encounter.

## Assessment

Research Talk

## Summative Assessment Criteria

Component 2	Pedagogies
<b>Distinction</b> (70%+)	A compelling and skilful talk that fluently presents ideas and research that works towards making significant observations. Ideas, theories, techniques, and practices will be explained with precise detail without sacrificing depth of thought or broader implications carried. Throughout, the talk is accurate and articulates a sustained progression of thought, with clear direction and intention. It draws on multiple sources of inquiry, including those beyond module content, therefore demonstrating engaged and sustained practical and intellectual activity.
<b>Merit</b> (60% - 69%)	A proficient talk that is clearly communicated demonstrating a strong understanding of module content. It includes detailed research while engaging in critical analysis, bringing depth and complexity to ideas presented. It draws on multiple sources to synthesise and demonstrate ideas coherently.
<b>Pass</b> (50% - 59%)	A straightforward talk that remains at the surface of ideas and thought. Good knowledge and understanding is present with evidence of competent research. The talk lacks complexity and depth.

## » MODULE LEARNING MATERIALS

- Arora, S. (2021) A manifesto to decentre theatre and performance studies. *Studies in theatre and performance*. 41 (1), 12-20.
- Barnett, D. (2014) *Brecht in Practice: Theatre, Theory and Performance*. 1st edition.. London: Bloomsbury Publishing Plc.
- Barrett, E. & Bolt, B. (2014) *Practice as Research: Approaches to Creative Arts Enquiry*. I.B.Tauris.
- Boal, A. (2000) *Theatre of the Oppressed*. Pluto Press.
- Boal, A. (2005) *Games for Actors and Non-Actors*. Routledge.
- Brecht, B. (2014) *Brecht on Theatre*. Bloomsbury Publishing.
- Busby, S. (2021) *Applied Theatre: A Pedagogy of Utopia*. Bloomsbury Publishing.
- Campbell, F. (2015) Queer Practice as Research: A Fabulously Messy Business. *Theatre research international*. 40 (1), 83-87
- Campbell, J. (1972) *The hero with a thousand faces*. Second edition, first Princeton/Bollingen paperback printing. Princeton, N.J: Princeton University Press.
- Chemi, T. (2017) *A Theatre Laboratory Approach to Pedagogy and Creativity: Odin Teatret and Group Learning*. Springer
- Diamond, D. (2008) *Theatre for Living: The Art and Science of Community-Based Dialogue* Trafford Publishing.
- Dvoskin, M. (2016) Embracing Excess: The Queer Feminist Power of Musical Theatre Diva Roles. *Studies in musical theatre*. 10 (1), 93-104.
- Fleysher, D. (2020) Via Negativa is Actual Bullshit
- Freire, P. (2000) *Pedagogy of the Oppressed*. 30th anniversary ed. New York: Continuum
- Fox, A. & Macpherson, H. (2015) *Inclusive Arts Practice and Research: A Critical Manifesto*. London: Taylor & Francis Group.
- Gaztambide-Fernández, R. A. (2012) Decolonization and the Pedagogy of Solidarity. *Decolonization: Indigeneity, Education & Society*. Vol. 1, No. 1, 2012, pp. 41-67.

- Gow, S. (2018) Queering Brechtian feminism: Breaking down gender binaries in musical theatre pedagogical performance practices. *Studies in Musical Theatre*. [Online] 12 (3), 343–353.
- Habens, Alison. (2018) "Ink:Well – writing for wellbeing on the 'Hero's Journey'." *Writing in Practice*. 4
- Hughes, J. & Nicholson, H. (2016) *Critical Perspectives on Applied Theatre*. Cambridge University Press.
- Jennings, S. et al. (1994) *The Handbook of Dramatherapy*. London: Routledge
- Johnstone, K. (2017) *Impro: Improvisation and the Theatre*. Bloomsbury Publishing.
- Lecoq, J. (2013) *The Moving Body (Le Corps Poétique): Teaching Creative Theatre*. London: Bloomsbury.
- Mitter, S. (2006) *Systems of Rehearsal: Stanislavsky, Brecht, Grotowski, and Brook*. Routledge.
- Moraga, C. & Rodriguez, C. H. (2011) *A Xicana Codex of Changing Consciousness Writings, 2000-2010*. Durham, NC: Duke University Press.
- Newlove, J. & Dalby, J. (2004) *Laban For All*. London. Nick Hern.
- Nhất Hạnh T (2017) *The Art of Living*. HarperOne.
- Oida, Y. And Marshall, M. (1998). *The Invisible Actor*. Bloomsbury Revelations.
- Prentki, T. & Preston, S. (2013) *The Applied Theatre Reader*. Routledge.
- Preston, S. (2016) *Applied Theatre: Facilitation: Pedagogies, Practices, Resilience*. Bloomsbury Publishing.
- Rogaly, B. (2016) 'Don't Show the Play at the Football Ground, Nobody Will Come': The Micro-Sociality of Co-Produced Research in an English Provincial City. *The Sociological Review*. 64 (4), 657–680.
- Radosavljevic, D. (2013) *The Contemporary Ensemble: Interviews with Theatre-Makers*. Routledge.
- Sepinuck T (2013) *Theatre of Witness: Finding the Medicine in Stories of Suffering, Transformation, and Peace*. GB: Jessica Kingsley Publishers.
- Smith, L. T. (2012) *Decolonizing methodologies: research and indigenous peoples, second edition*. 2nd ed. Zed Books.
- Vettraino, E. & Linds, W. (2015) *Playing in a House of Mirrors: Applied Theatre as Reflective Practice*. Springer.
- Vogler, C. (1992) *The writer's journey : mythic structures for screenwriters and storytellers* . Studio City, CA: M. Wiese Productions.

## » FURTHER INFORMATION TO SUPPORT WITH ESSAY WRITING

[Planning Essays](#) University of East Anglia  
[Reflective Writing](#) University of Salford  
[Reflective or Learning Journal](#) Australian College of Applied Professions  
[Reflective Essay](#) Australian College of Applied Professions  
[Learning Journals and Reflective Writing](#) Queen's University Belfast  
[How to write an essay](#) Alison Phipps  
[Critical Thinking, Reading and Writing](#) University of Leeds

Module Leader	Credits	Indicative Learning Hours
Maria Askew	20	200

### » RATIONALE

This module will develop an intellectual and practical understanding of Creative Approaches to Education and Learning. Students will learn through two complementary components: 'Context and Critique' and 'Practices and Applications'. Context and Critique will engage students in the relation between context, education and social change, with consideration for diverse models of education. Critical attention will be paid to configurations of power in teacher/student and peer-to-peer relations and students will reflect on education as a practice of liberation. Practices and Applications will develop students' workshop facilitation and curation skills, covering various games, exercises, techniques and approaches, and practically exploring workshop styles and strategies. Students will develop general workshop abilities as well as identify and develop specialist areas of knowledge and skill within the field. Part of this study will include the exploration and development of educational resources suitable to specific knowledge areas, environments and contexts. This module includes assessments that work with student learning across components therefore enabling a critical exploration of the relation between theory and practice.

### » TYPICAL STUDY HOURS

This module is made up of approximately 40 hours of teaching / practical work and 160 hours of self-directed learning (which involves studying weekly materials, preparing tasks, delivering assessments), totalling 200 study hours.

### » FORMATIVE ASSESSMENT STRATEGIES

Strategies to enable formative assessment will involve:

- Regular one-to-one tutorials with students and the Course Leader or Tutor.
- Students required to send one thought or question in response to weekly materials to the course leader which may form the basis of seminar discussions.
- Students tasked with designing and delivering workshops for peers that relate to module content.
- Students will participate in regular peer-to-peer group discussions to process teaching materials and themes, facilitated by the Course Leader or Tutor.
- Students will present a five-minute mini talk in relation to module content.
- Students must submit regular reflective worksheets to the Course Leader to reflect on course learning, creative practice and articulate questions.
- Workshop/ session tasks and check outs will demonstrate student understanding of teaching and course content.
- Students will participate in dialogical educational methods such as Open Space Technology to facilitate an exploration of module themes.

### » MODULE LEARNING OUTCOMES

On successful completion of the module students will be able to

1. Demonstrate a developed understanding of creative approaches to education and learning
2. Critically reflect on concepts and practices to inform individual practice
3. Devise theatre workshops for various audiences/participants including young people
4. Produce an education pack to support a theatrical/educational experience

### » COMPONENTS

Component	Assessment & Weighting	Learning Outcomes
Context and Critique	Critical Essay 50%	1,2
Practices and Applications	Education Pack 50%	3,4

## » COMPONENT 1 - CONTEXT AND CRITIQUE

### Indicative Content:

#### Creative Approaches to Learning

Students will study ideas and concepts that have informed the field of applied/ community/ socially engaged theatre and theatre in education. By considering the socio-political landscape and history of the field, students will develop an engagement with context as a central component of creative approaches to learning. Students will consider the role of the teacher/facilitator, practice as research, education for liberation and facilitating dialogue through arts.

#### Models of Education

Students will study diverse theories of education and learning, considering education's role in personal and collective transformation. Part of this investigation will explore alternative education models in community settings locally and at an international level. Particular attention will be paid to co-created, reciprocal and collaborative models of learning.

#### Assessment

Critical Essay

#### Summative Assessment Criteria

Component 1	Context and Critique
<b>Distinction</b> (70%+)	The essay offers a controlled, concise, critical and complex exploration of module content that demonstrates compelling thinking. Content will be increasingly critical, drawing on ideas and practices of significant complexity and importance. Evidence of independent study in reading, thinking and practice will underpin the essay in concise summations of difficult ideas and pertinent use of references and quotations. Questions asked and addressed will carry implications within the field and beyond and articulate a breadth and depth of thought that synthesise ideas across art forms and disciplines. At this level, the essay will usually contain no inaccuracies of grammar, syntax, referencing, or otherwise.
<b>Merit</b> (60% - 69%)	The essay offers a coherent argument within a robust structure using strong evidence from module content. Proficient understanding of the links between theory and practice are evident, as well as an emerging critical voice. The essay works with increasingly complex ideas and concepts within the field and may articulate broader and/or deeper significance. A growing awareness of the relations, difficulties, and dilemmas that may be present in the field will be evident. Questions raised by the essay may not always be answered but will be increasingly important.
<b>Pass</b> (50% - 59%)	The essay demonstrates a satisfactory understanding of the subject matter with a line of thinking that is reasonably sustained. There will be some insightful observations supported by evidence of research. But the essay does not work with material in ways that synthesise more developed and complex thinking.

## » COMPONENT 2 – PRACTICES AND APPLICATIONS

### Indicative Content:

#### Workshop Skills

Students will participate in practical workshops exploring a range of techniques and skills in various disciplines. They will develop an intellectual and practical understanding of the role of teacher/facilitator/leader, learning to identify appropriate practices for specific participation groups. Inherent to this learning will be the questioning and development of students' individual practice. They will gain an understanding of ethical and inclusive approaches to facilitation.

#### Educational Resources

Students will explore various educational resources across the theatre education sector. Through research, students will identify the theoretical, practical, and creative process behind developing educational content that accompanies and enhances learning experiences.

#### Assessment

Education Pack

#### Summative Assessment Criteria

Component 2	Practices and Applications
<b>Distinction</b> (70%+)	An impressive and innovative submission that is educational and engaging, giving an extra dimension to source material, therefore demonstrating a nuanced and significant understanding of creating educational media. Resources are comprehensive and distinctive, providing concise presentation of complex ideas, therefore demonstrating significant intellectual engagement with source material. Multiple resources combine to form a creative educational experience, unique to its specific audience and source material.
<b>Merit</b> (60% - 69%)	A proficient submission that is presented well demonstrating a strong understanding of creating educational media. It includes detailed and comprehensive resources and shows innovation in content and rationale. Content included is educational and engaging for a specific audience and brings an extra dimension to source material.
<b>Pass</b> (50% - 59%)	A straightforward submission that demonstrates a satisfactory understanding of requirements. Sufficient identification of relevant materials and clear presentation. Some satisfactory evidence of research and creative engagement in producing the resources.

## » MODULE LEARNING MATERIALS

- Barrett, E. & Bolt, B. (2014) *Practice as Research: Approaches to Creative Arts Enquiry*. I.B.Tauris.
- Baxter, V. & Low, K. E. (2017) *Applied theatre: performing health and wellbeing*. London: Bloomsbury Methuen Drama.
- Davis, D. (2014) *Imagining the Real: Towards a New Theory of Drama in Education*. Institute of Education Press.
- Diamond, D. (2008) *Theatre for Living: The Art and Science of Community-Based Dialogue* Trafford Publishing.
- de Figueiredo-Cowen, M. (1995) *Paulo Freire at the Institute*. University of London, Institute of Education.
- Dussel, E. (2019) *The Pedagogics of Liberation: A Latin American Philosophy of Education*. punctum books.
- Ellsworth, E. A. (1997) *Teaching Positions: Difference, Pedagogy, and the Power of Address*. Teachers College Press.
- Freire, P. (1972) *Pedagogy of the Oppressed*. Harmondsworth: Penguin.
- Gallagher, K. (2014) *Why Theatre Matters: Urban Youth, Engagement, and a Pedagogy of the Real*. University of Toronto Press.
- Gutiérrez, G. et al. (1973) *A theology of liberation: history, politics, and salvation*. Maryknoll, NY: Orbis Books.
- Freeman, J. (2013) The Tyranny of Structurelessness. *Women's studies quarterly*. [Online] 41 (3/4), 231-246.
- hooks, bell (1995) *Teaching to Transgress: Education as the Practice of Freedom*. New York, Routledge.
- Hutchison, Y. & Ranford, S. (2019) *Creating a network on and off-line, in and out of Africa: African Women Playwright Network*. Research in drama education. [Online] 24 (4), 508-521.
- Illich, I. (1972) *Deschooling Society*. New York. Harrow Books.

- Jennings, S. et al. (1994) *The Handbook of Dramatherapy*. [Online]. London: Routledge.
- Mitchell, K. (2008) *The Director's Craft: A Handbook for the Theatre*. Routledge.
- Neill, A. S. (1960) *Summerhill: a radical approach to child rearing*.
- Prentki, T. & Preston, S. (2013) *The Applied Theatre Reader*. Routledge.
- Prendergast, M. & Saxton, J. (2009) *Applied Theatre: International Case Studies and Challenges for Practice*. Intellect Books.
- Preston, S. (2016) *Applied Theatre: Facilitation: Pedagogies, Practices, Resilience*. Bloomsbury Publishing.
- Robinson, K. (2011) *Out of Our Minds: Learning to be Creative*. John Wiley & Sons.
- Sepinuck T (2013) *Theatre of Witness: Finding the Medicine in Stories of Suffering, Transformation, and Peace*. GB: Jessica Kingsley Publishers.
- Tamale, S. (2020) *Decolonization and Afro-feminism*. Ottawa: Daraja Press.
- Tuhiwai Smith, P. L. (2012) *Decolonizing Methodologies: Research and Indigenous Peoples*. 2nd ed. London: Zed Books.
- Wilson, L. & Moffett, A.-T. (2017) Building bridges for dance through arts-based research. *Research in Dance Education: Dance Futures*. [Online] 18 (2), 135-149.
- Wooster, R. (2016) *Theatre in Education in Britain: Origins, Development and Influence*. Bloomsbury Publishing.

## TCE720 BUSINESS AND MANAGEMENT

Module Leader	Credits	Indicative Learning Hours
Maria Askew	20	200

### » RATIONALE

Understanding business management is an important aspect of 21<sup>st</sup> century cultural practice. Frameworks of creative production, funding and finance, and marketing and communications can be vital to successful artistic endeavours. Turns towards ethical and sustainable business practices, as well as shifting landscapes of innovation, make possible multiple approaches to navigating the cultural sector. In this module, students will engage with an overview of normative standards within community arts in 21<sup>st</sup> century cultural organisations. They will also engage with those generating work in marginalised settings to facilitate students' work in a variety of contexts. To this end, the module will intellectually and practically explore the fundamentals of managing a business as well as thriving as freelance self-managed practitioners and creative leaders, engaging with industry professionals, academic research and divergent organisations. As both a vocational and educational experience, students will examine ways of running organisations and projects as well as developing their ability to critique structural norms, which may raise broader philosophical and socioeconomic concerns. The module is delivered through two components: **Vision and Strategy** and **Funding and Planning**. Assessments in this module will aim to recreate genuine vocational requirements.

### » TYPICAL STUDY HOURS

This module is made up of approximately 35 hours of teaching/practical work and 165 hours of self-directed learning (which involves studying weekly materials, preparing tasks, delivering assessments), totalling 200 study hours.

### » FORMATIVE ASSESSMENT STRATEGIES

Strategies to enable formative assessment will involve:

- Regular one-to-one tutorials with students and the Course Leader or Tutor.
- Students required to send one thought or question in response to weekly materials to the course leader which may form the basis of seminar discussions.
- Students will engage in specific practical individual and collaborative tasks during sessions such as creating a budget and designing a hypothetical marketing campaign.
- Students will participate in regular peer-to-peer group discussions to process teaching materials and themes, facilitated by the Course Leader or Tutor
- Students will present a five-minute mini talk in relation to module content.
- Students must submit regular reflective worksheets to the Course Leader to reflect on course learning, creative practice and articulate questions.
- Workshop/ session tasks and check outs will demonstrate student understanding of teaching and course content.

### » MODULE LEARNING OUTCOMES

On successful completion of the module students will be able to

1. Devise a communication strategy for a specific project utilising relevant research
2. Demonstrate knowledge and understanding of ethical and social imperatives
3. Articulate project vision and strategy, mapping it against set criteria
4. Construct a robust project plan and identify potential funding streams

## » COMPONENTS

Component	Assessment & Weighting	Learning Outcomes
Vision and Strategy	Research Presentation 40%	1,2
Funding and Planning	Funding Application 60%	3,4

## » COMPONENT 1 - VISION AND STRATEGY

Indicative Content:

### Vision and Strategy

This component will explore visionary and strategic goals for realising artistic projects within cultural organisations and as independent practitioners. Students will learn specifics of business management, ethics and social responsibility. Logistical and administrative needs will be considered to facilitate various artistic works and projects in community and education areas.

### Marketing and Communications

Students will gain a broad understanding of marketing and communication strategies. They will reflect on marketing as integral to the creation of an artistic project, considering the impact of language, framing and planning to the realisation of an overall endeavour. They will be invited to re-imagine existing case studies to embody specific philosophies and transformative ideas.

### Assessment

Research Presentation

### Summative Assessment Criteria

Component 1	Vision and Strategy
<b>Distinction</b> (70%+)	A compelling and skilful presentation that fluently presents ideas and research that works towards making significant observations. Ideas, theories, techniques, and practices will be explained with precise detail without sacrificing depth or broader implications carried. Throughout, the presentation is accurate and articulates a sustained progression of thought with clear direction and intention. It draws on multiple sources of inquiry, including those beyond module content, therefore demonstrating engaged and sustained practical and intellectual activity.
<b>Merit</b> (60% - 69%)	A proficient presentation that is clearly communicated demonstrating a strong understanding of module content. It includes detailed research while engaging in critical analysis, bringing depth and complexity to ideas presented. It draws on multiple sources to synthesise and demonstrate ideas coherently.
<b>Pass</b> (50% - 59%)	A straightforward presentation that remains at the surface of ideas and thought. Satisfactory knowledge and understanding is present with evidence of competent research. The presentation lacks complexity and depth.



## » COMPONENT 2 – FUNDING AND PLANNING

### Indicative Content

Funding landscapes will be considered philosophically and politically with a view to informing practical and critical engagement. Relevant funding streams will be sourced and researched culminating in written funding applications.

Students will develop a practical understanding of project/activity budgeting and creative producing, including the knowledge of how to prepare and present a project/business plan. Focus will also be given to the role of the freelance practitioner, the issues specific to them, and their contribution to shaping the future funding landscape.

### Assessment

Funding Application

### Summative Assessment Criteria

Component 1	Funding and Planning
<b>Distinction</b> (70%+)	A distinctive and compelling submission that, while being ambitious, is strategic about its delivery. Project aims and rationale are articulated concisely despite their complexity/ambition demonstrating clear evidence of significant intellectual and practical endeavour. The budget precisely facilitates proposed activity and includes considerations for the projects legacy. Innovation is present where necessary and overall the project presents a commendable vision. At this level, no inaccuracies are expected.
<b>Merit</b> (60% - 69%)	A proficient submission that demonstrates a strong understanding of requirements. The rationale and project aims are articulated coherently and inspire confidence. There is a comprehensive budget, demonstrating an assured understanding of the projects purpose. Project elements present a coherent whole, with some innovative aspects.
<b>Pass</b> (50% - 59%)	A satisfactory submission that demonstrates understanding of requirements. The project aims and rationale are sufficiently communicated and expressed clearly. Budgeting is accurate and straightforward and includes identification of income streams. Satisfactory evidence of research.

## » MODULE LEARNING MATERIALS

- Beckley, R. (2014) *Open Book Theater Management: Ethical Theater Production*. John Hunt Publishing.
- Cfse, K. B. et al. (2013) *The Essential Fundraising Handbook for Small Nonprofits*. Nonprofit Academy.
- Oppenheimer, D. M. & Olivola, C. Y. (2011) *The Science of Giving: Experimental Approaches to the Study of Charity*. Psychology Press.
- Dengler, C. & Seebacher, L. M. (2019) What About the Global South? Towards a Feminist Decolonial Degrowth Approach. *Ecological economics*. [Online] 157246-252.
- Perry, R. & Schreifels, J. (2014) *It's Not Just About the Money: How to Build Authentic Major Donor Relationships*. Createspace Independent Pub.
- Sargeant, A. & Shang, J. (2017) *Fundraising Principles and Practice*. John Wiley & Sons.
- Cohen, K. & Challis, R. (2014) Changing the World: A Young Persons Guide to Social Entrepreneurship. [online]. Available from: <http://unltd.org.uk/wp-content/uploads/2014/04/Beginners-Guide-First-Edition.pdf>. [online].
- Federici, S. (2012) *Revolution at Point Zero: Housework, Reproduction, and Feminist Struggle*. 1st edition. Oakland: PM Press.
- Max-Neef, M. A. et al. (1991) *Human Scale Development: Conception, Application and Further Reflections*. Apex Press.
- Osterwalder, A. & Pigneur, Y. (2013) *Business Model Generation: A Handbook for Visionaries, Game Changers, and Challengers*. John Wiley & Sons.
- Palmer, A. (2015) *The Art of Asking: How I learned to stop worrying and let people help*. Little, Brown & Company.
- Prendergast, M. & Saxton, J. (2009) *Applied Theatre: International Case Studies and Challenges for Practice*. Intellect Books.
- Shippen, N. M. (2014) *Decolonizing time: work, leisure, and freedom*. First edition. New York, NY: Palgrave Macmillan.
- Upchurch, A. R. (2016) *The Origins of the Arts Council Movement: Philanthropy and Policy*. Springer.
- Witts, R. (1998) *Artist Unknown: An Alternative History of the Arts Council*. Warner Books.

**TCE730 POLICIES AND AGENDAS**

Module Leader	Credits	Indicative Learning Hours
Maria Askew	20	200

**» RATIONALE**

The module will examine various policies and agendas that shape the theatre and cultural sector. The module aims to take postcolonial and decolonial approaches to navigate local and global policies and their underlying agendas. Intellectual explorations will include notions of diversity, equity, equality and recognition and their concomitant others. Practical inquiry will centre around the potential and limits of theatre and culture as tools for social/political activism and social change. Critical thought, explorations of power and reflection on the limits of language are integral to this work. This module seeks to interrogate possibilities for socially engaged work in policy and practice. It contains a significant historical component, involving analysis of theoretical context and application to contemporary society. Practical and intellectual activity will be underpinned by the development of an essay that explores barriers and potentialities for transformation through policies and agendas at institutional level. This module aims to reflect and respond to shifts in language and discourse in anti-oppressive policies, practices and agendas.

**» TYPICAL STUDY HOURS**

This module is made up of approximately 40 hours of teaching/practical work and 160 hours of self-directed learning (which involves studying weekly materials, preparing tasks, delivering assessments), totalling 200 study hours.

**» FORMATIVE ASSESSMENT STRATEGIES**

Strategies to enable formative assessment will involve:

- Regular one-to-one tutorials with students and the Course Leader or Tutor.
- Students required to send one thought or question in response to weekly materials to the course leader which may form the basis of seminar discussions.
- Students tasked with designing and delivering workshops for specific participatory groups that relate to module content.
- Students will participate in regular peer-to-peer group discussions to process teaching materials and themes, facilitated by the Course Leader or Tutor.
- Students will present a five-minute mini talk in relation to module content.
- Students will design and deliver a workshop and performance for primary school aged children.
- Students must submit regular reflective worksheets to the Course Leader to reflect on course learning, creative practice and articulate questions.
- Workshop/session tasks and check outs will demonstrate student understanding of teaching and course content.

**» MODULE LEARNING OUTCOMES**

On successful completion of the module students will be able to

1. Articulate an intellectual and practical understanding of theatre as a tool for change.
2. Demonstrate an understanding of the challenges surrounding participation and access.
3. Apply various approaches and practices that may widen participation and minimise restrictions to cultural activity.
4. Show a deep understanding of the complexities surrounding inclusivity and diversity.

## » COMPONENTS

Component	Assessment & Weighting	Learning Outcomes
Policies and Agendas	Critical Essay <i>or</i> Research Presentation 100%	1,2,3,4

## » COMPONENT 1 - POLICIES AND AGENDAS

## Indicative Content

Students examine local and international policies and strategies, with consideration for the effects they have on various areas of culture including engagement, participation and access, and activism & change. Questions addressing the potential and limitations of diversity and inclusion will be addressed as well as problematising the discourse of development within the charity, NGO and governmental sectors. Students will reflect on cultural valuation, education, equality, equity and configurations of power within the cultural arena. More broadly, students will engage critically with the difficulties and dilemmas of terms, policies, and practices that are continuously contested and ask difficult questions of when art fails.

This research involves a deep consideration for theatre and arts as tools for transforming inequities at local, national, and global levels. Students will be invited to explore decolonial, postcolonial and anticolonial approaches in relation to global policies that challenge the Eurocentric paradigm. By considering a variety of perspectives, students will be able to consider the potential for social and political change beyond borders.

## Assessment

Critical Essay *or* Research Presentation

## Summative Assessment Criteria

Component 1	Policies and Agendas: Critical Essay
<b>Distinction</b> (70%+)	The essay offers a controlled, concise, critical and complex exploration of module content that demonstrates compelling thinking. Content will be increasingly critical, drawing on ideas and practices of significant complexity and importance. Evidence of independent study in reading, thinking, and practice will underpin the essay in concise summations of difficult ideas and pertinent use of references and quotations. Questions asked and addressed will carry implications within the field and beyond, and articulate a breadth and depth of thought that synthesises ideas across art forms and disciplines. At this level, the essay will usually contain no inaccuracies of grammar, syntax, referencing, or otherwise.
<b>Merit</b> (60% - 69%)	The essay offers a coherent argument within a robust structure using strong evidence from module content. Proficient understanding of the links between theory and practice are evident as well as an emerging critical voice. The essay works with increasingly complex ideas and concepts within the field, and may articulate broader and/or deeper significance. A growing awareness of the relations, difficulties, and dilemmas that may be present in the field will be evident. Questions raised by the essay may not always be answered but will be increasingly important.
<b>Pass</b> (50% - 59%)	The essay demonstrates a satisfactory understanding of the subject matter with a line of thinking that is reasonably sustained. There will be some insightful observations supported by evidence of research but the essay does not work with material in ways that synthesise more developed and complex thinking.

Component 1	Policies and Agendas: Research Presentation
<b>Distinction</b> (70%+)	A compelling and skilful presentation that fluently presents ideas and research that works towards making significant observations. Ideas, theories, techniques, and practices will be explained with precise detail without sacrificing depth of thought or broader implications carried. Throughout, the talk is accurate and articulates a sustained progression of thought with clear direction and intention. It draws on multiple sources of inquiry, including those beyond module content, therefore demonstrating engaged and sustained practical and intellectual activity.
<b>Merit</b> (60% - 69%)	A proficient presentation that is clearly communicated demonstrating a strong understanding of module content. It includes detailed research while engaging in critical analysis, bringing depth and complexity to ideas presented. It draws on multiple sources to synthesise and demonstrate ideas coherently. The presentation works with increasingly complex ideas and concepts within the field, and may articulate broader and/or deeper significance.
<b>Pass</b> (50% - 59%)	The presentation demonstrates a satisfactory understanding of the subject matter with a line of thinking that is reasonably sustained. There will be some insightful observations supported by evidence of research, but the presentation does not work with material in ways that synthesise more developed and complex thinking.

## » MODULE LEARNING MATERIALS

- Acosta, Alberto 2017 Rethinking the World from the Perspective of Buen Vivir Available from: [http://www.socioeco.org/bdf\\_fiche-document-5248\\_en.html](http://www.socioeco.org/bdf_fiche-document-5248_en.html) [online].
- Anzaldúa, Gloria. (1987) *Borderlands / La frontera ; the new mestiza*. 1st ed. San Francisco: Spinsters/Aunt Lute.
- Balaton-Chrimes, S, & Stead, V. 2017, 'Recognition, power and coloniality', *Postcolonial Studies*, vol. 20, no. 1, pp. 1-17.
- Balfour, M. et al. (2015) *Applied Theatre: Resettlement: Drama, Refugees and Resilience*. Bloomsbury Publishing.
- Baxter, V. & Low, K. E. (2017) *Applied Theatre: Performing Health and Wellbeing*. Bloomsbury Publishing.
- Bhambra, G. K. et al. (2018) *Decolonising the University*. 1st ed. London: Pluto Press.
- Bhattacharyya, G. et al. (2021) *Empire's Endgame: Racism and the British State*. 1st edition. Vol. 4. London: Pluto Press.
- Bristol, L. S. M. (2012) *Plantation Pedagogy: A Postcolonial and Global Perspective*. P. Lang.
- Chin, D. (1995) Asian Performance Tradition and Contemporary Cultural Reality. *PAJ (Baltimore, Md.)*. 17 (1), 97-102.
- Cohn, C. (1987) Sex and Death in the Rational World of Defense Intellectuals. *Signs: Journal of Women in Culture and Society*. 12 (4), 687-718.
- Darder, A. et al. (2017) *International Critical Pedagogy Reader*. Routledge.
- Dunne, J. (2016) *Back to the Rough Ground: Practical Judgment and the Lure of Technique*. University of Notre Dame Press.
- Enloe, C. H. (2014) *Bananas, beaches and bases: making feminist sense of international politics*. Second edition. Berkeley: University of California Press.
- Fanon, F., 2008. *Black skin, White Masks*. London: Pluto. [Original edition 1952]
- Fanon, F. 2001. *The Wretched of the Earth*. London: Penguin Books. [Original edition 1961]
- Haider, A. (2018) *Mistaken identity: race and class in the age of Trump*. London; Verso.
- Hickel, J., 2017. *The divide: A brief guide to global inequality and its solutions*. London: William Heinemann.
- McCormick, S. (2017) *Applied Theatre: Creative Ageing*. Bloomsbury Publishing.
- Nicholson, H. (2015) *Applied Drama: The Gift of Theatre*. Macmillan International Higher Education.
- O'Connor, P. & Anderson, M. (2015) *Applied Theatre: Research: Radical Departures*. Bloomsbury Publishing.
- Olufemi, L. (2020) *Feminism, Interrupted: Disrupting Power*. 1st edition. London: Pluto Press.
- Prentki, T. & Preston, S. (2013) *The Applied Theatre Reader*. Routledge.
- Prentki, T. (2015) *Applied Theatre: Development*. Bloomsbury Publishing.
- Reynolds, B. (2014) *Performance Studies: Key Words, Concepts and Theories*. Bloomsbury Publishing.
- Taylor, P. (2003) *Applied Theatre: Creating Transformative Encounters in the Community*. Greenwood Publishing Group, Incorporated.
- Todorov, T. (1984) 'Columbus and the Indians' in Todorov, T. (1984). *The conquest of America: The question of the other*. University of Oklahoma Press. 34-5
- Tuck, E, & Yang, K. 2012. Decolonization Is Not a Metaphor. *Decolonization, Indigeneity Education*. 1. pp1-40.
- Saavedra, C. M. & Pérez, M. S. (2017) Chicana/Latina Feminist Critical Qualitative Inquiry: Meditations on Global Solidarity, Spirituality, and the Land. *International review of qualitative research*. 10 (4), 450-467.
- Said, E. (1973) *Orientalism*, London: Penguin.

## TCE740 CONTEMPORARY ARENAS AND PRAXES OF APPLIED THEATRE

Module Leader	Credits	Indicative Learning Hours
Maria Askew	20	200

### » RATIONALE

Sites and situations.

Having developed a robust understanding of applied theatre practices and pedagogies in year one, this module will deepen and develop students' knowledge in contemporary praxes and arenas of applied theatre. Students will encounter divergent spaces of activity including areas such as Education, Rehabilitation, Migration and Exile, Health and Wellbeing, Corporate and Professional Development, and rigorously explore their concomitant praxes including educative, transformative, therapeutic, rehabilitative possibilities and difficulties of applied theatre practice in these environments. To this end, the module is taught through two complementary components: **Contemporary Arenas** and **Contemporary Praxes**. Part of the work for students in this module will be to learn and identify specialist skills and techniques relevant to specific groups and environments. It is expected that this will also engage students in developing an area of specialism. Students will enhance skills in workshop design and delivery, reflexive practice and evaluation methods.

### » TYPICAL STUDY HOURS

This module is made up of approximately 55 hours of teaching/practical work and 145 hours of self-directed learning (which involves studying weekly materials, preparing tasks, delivering assessments), totalling 200 study hours.

### » FORMATIVE ASSESSMENT STRATEGIES

Strategies to enable formative assessment will involve:

- Regular one-to-one tutorials with students and the Course Leader or Tutor.
- Students required to send one thought or question in response to weekly materials to the course leader which may form the basis of seminar discussions.
- Students tasked with designing a project for a specific participatory group.
- Students will participate in regular peer-to-peer group discussions to process teaching materials and themes, facilitated by the Course Leader or Tutor.
- Students will present a five-minute mini talk in relation to module content.
- Students must submit regular reflective worksheets to the Course Leader to reflect on course learning, creative practice and articulate questions.
- Workshop/session tasks and check outs will demonstrate student understanding of teaching and course content.
- One critical writing task will prepare students to the deeper examination of module themes.

### » MODULE LEARNING OUTCOMES

On successful completion of the module students will be able to

1. Critically evaluate and reflect on broad arenas of contemporary applied theatre.
2. Articulate a depth of understanding in specific arenas of applied theatre.
3. Identify and articulate the various contested needs of diverse participation groups.
4. Demonstrate an understanding of specialist techniques relevant to specific participation groups.

## » COMPONENTS

Students will choose from one of the following components:

Component	Assessment & Weighting	Learning Outcomes
Contemporary Arenas	Critical Essay 60%	1,2
Contemporary Praxes	Research Talk 40%	3,4

## » COMPONENT 1 - CONTEMPORARY ARENAS

Indicative Content:

### Sites and situations.

Students will explore the contemporary contexts in which the practices of theatre and theatre-making are applied, with consideration for ethics and efficacy. These may include areas of Education, Rehabilitation, Health and Wellbeing, Migration and Exile, and Professional Development. Students will develop their skills in evaluation of applied theatre projects.

Using specific organisations and activities as case studies such as Punchdrunk Enrichment, Clod Ensemble, Kazzum Arts, the Unicorn Theatre, Brixton House, Clean Break Theatre, The Royal Court, Young Vic, amongst others, students will develop an awareness of the breadth and depth of the work, ideas, and issues active in the field. Students will deepen skills in workshop design and delivery, co-creation and collaboration, evaluation methods and reflexive practice.

### Assessment

Critical Essay

### Summative Assessment Criteria

Component 1	Contemporary Arenas
<b>Distinction</b> (70%+)	The student offers a controlled, concise, critical and complex exploration of module content which demonstrates compelling thinking. Reflection will be increasingly critical and reflexive, drawing on ideas and practices of significant complexity and importance. Evidence of independent study in reading, thinking, and practice will be evident throughout the essay in concise summations of difficult ideas and pertinent use of references and quotations. Questions asked and addressed will carry implications within the field and beyond and articulate a breadth and depth of thought which synthesise ideas across art forms and disciplines. Awareness of individual practice will be framed within broader concerns, theoretical and practical. At this level, the essay will usually contain no inaccuracies of grammar, syntax, referencing, or otherwise.
<b>Merit</b> (60% - 69%)	The student offers a coherent argument within a robust structure using strong evidence from module content. Proficient understanding of the links between theory and practice are evident as well as an emerging critical voice. The essay works with increasingly complex ideas and concepts within the field and may articulate broader and/or deeper significance. Reflection may suggest potential of reflexivity and articulate a growing awareness of the relations, difficulties, and



	dilemmas that may be present in their own practice. The questions raised by the essay may not always be answered but will be increasingly important.
<b>Pass</b> (50% - 59%)	The student demonstrates a satisfactory understanding of the subject matter with a line of thinking that is reasonably sustained. There will be some insightful observations supported by evidence of research. But the essay does not work with material in ways which synthesise more developed and complex thinking.

## » COMPONENT 2 - CONTEMPORARY PRAXES

### Indicative Content:

Students will examine various shapes of participation including Elders, Youth, Refugees, Asylum Seekers and Intergenerational, those that might be recognised as 'socially excluded', 'vulnerable', or 'at risk', and examine the various educative, transformative, therapeutic, rehabilitative possibilities and difficulties of applied theatre practice for these groups.

Using specific organisations and activities as case studies, including: London Bubble Theatre, Clod Ensemble, Kazzum Arts, the Unicorn Theatre, Brixton House, The Tate, Clean Break Theatre, The Royal Court, Young Vic, amongst others, students will develop an awareness of the breadth and depth of the work, ideas, and issues active in the field.

### Assessment

Research Talk

### Summative Assessment Criteria

Component 2	Contemporary Praxes
<b>Distinction</b> (70%+)	A compelling and skilful talk that fluently presents ideas and research that works towards making significant observations. Ideas, theories, techniques, and practices will be explained with precise detail without sacrificing depth of thought or broader implications carried. Throughout, the talk is accurate and articulates a sustained progression of thought with clear direction and intention. It draws on multiple sources of inquiry, including those beyond module content, therefore demonstrating engaged and sustained practical and intellectual activity.
<b>Merit</b> (60% - 69%)	A proficient talk that is clearly communicated demonstrating a strong understanding of module content. It includes detailed research while engaging in critical analysis, bringing depth and complexity to ideas presented. It draws on multiple sources to synthesise and demonstrate ideas coherently.
<b>Pass</b> (50% - 59%)	A straightforward talk that remains at the surface of ideas and thought. Good knowledge and understanding is present with evidence of competent research. The talk lacks complexity and depth.

## » MODULE LEARNING MATERIALS

Ackroyd, J. (2007) Applied theatre: An exclusionary discourse. *Applied Theatre Researcher*. 8 (1), 1-11.

Arora, S. (2021) A manifesto to decentre theatre and performance studies. *Studies in theatre and performance*. 41 (1), 12-20.

Bala, S. (2017) Decolonising Theatre and Performance Studies: Tales from the classroom. *Tijdschrift voor genderstudies*. [Online] 20 (3), 333-345.

Barrett, E. & Bolt, B. (2014) *Practice as Research: Approaches to Creative Arts Enquiry*. I.B.Tauris.

Boal, A. (2000) *Theater of the Oppressed*. Pluto Press.

Boal, A. (2005) *Games for Actors and Non-Actors*. Routledge.

Brown, M, A. ( 2017) *Holding Change: The Way of Emergent Strategy Facilitation and Mediation*. Ak Press.

- Corbin, J. & Morse, J. M. (2003) The Unstructured Interactive Interview: Issues of Reciprocity and Risks when Dealing with Sensitive Topics. *Qualitative inquiry*. 9 (3), 335-354.
- Diamond, D. (2008) Theatre for Living: The Art and Science of Community-Based Dialogue Trafford Publishing.
- Dunn, V. & Mellor, T. (2017) Creative, participatory projects with young people: Reflections over five years. *Research for all*. 1 (2), 284-299.
- Freebody, K. et al. (2018) *Applied Theatre: Understanding Change*. 1st ed. 2018 edition. Vol. 22. Netherlands: Springer Nature.
- Hutchings, K. (2019) Decolonizing Global Ethics: Thinking with the Pluriverse. *Ethics & international affairs*. 33 (2), 115-125.
- Prendergast, M. & Saxton, J. (2009) *Applied Theatre: International Case Studies and Challenges for Practice*. Intellect Books.
- Holdsworth, N. (2013) Boys don't do dance, do they? *Research in drama education*. [Online] 18 (2), 168-178.
- Jennings, S. et al. (1994) *The Handbook of Dramatherapy*. [Online]. London: Routledge.
- Prentki, T. & Preston, S. (2013) *The Applied Theatre Reader*. Routledge.
- Preston, S. (2016) *Applied Theatre: Facilitation: Pedagogies, Practices, Resilience*. Bloomsbury Publishing.
- Schutzman, M. & Cohen-Cruz, J. (1994) *Playing Boal theatre, therapy, activism*. London: Routledge.
- Sepinuck T (2013) Theatre of Witness: Finding the Medicine in Stories of Suffering, Transformation, and Peace. GB: Jessica Kingsley Publishers.
- Vettrano, E. & Linds, W. (2015) *Playing in a House of Mirrors: Applied Theatre as Reflective Practice*. Springer.
- White, G. (2015) *Applied Theatre: Aesthetics*. Bloomsbury Publishing.
- Cohen-Cruz, J. (1998) *Radical street performance : an international anthology* . London ;: Routledge.



## TCE750 CREATIVE LEARNING AND CULTURAL LEADERSHIP

Module Leader	Credits	Indicative Learning Hours
Maria Askew	20	200

### » RATIONALE

Now thoroughly grounded in educative theatrical interventions, students will look to domains that are broadly creative to engage and develop meaningful cultural experiences. Content will engender intellectual and practical knowledge and understanding. **Creative Learning** will engage with divergent approaches such as arts-based practices, gamification and cross border thinking, amongst others. Students will consider forms of creative expression found outside of mainstream institutional spaces exploring a diverse range of practices. **Cultural Leadership** will explore various approaches to arts and heritage, such as museums, art galleries, storytelling, music, protest and film. Particular attention will be given to the role of museum and gallery spaces, with consideration for their colonial legacies inviting questions of ownership and repatriation. Students will reflect on ethical and modes of leadership within creative spaces, considering how performance might enrich or provoke institutions and inspire further community interactions. The module invites students to consider their contributions to modes and practices often found outside the applied theatre sector to enrich and enliven their own creative work. As with other modules, the learning is robust in its research and exploration and seeks to identify where/if/how the creative and the cultural converge.

### » TYPICAL STUDY HOURS

This module is made up of approximately 50 hours of teaching/practical work and 150 hours of self-directed learning (which involves studying weekly materials, preparing tasks, delivering assessments), totalling 200 study hours.

### » FORMATIVE ASSESSMENT STRATEGIES

Strategies to enable formative assessment will involve:

- Regular one-to-one tutorials with students and the Course Leader or Tutor.
- Students required to send one thought or question in response to weekly materials to the course leader which may form the basis of seminar discussions.
- Students invited to ask relevant questions of practitioners in field visits.
- Students will participate in regular peer-to-peer group discussions to process teaching materials and themes, facilitated by the Course Leader or Tutor.
- Students will present a five-minute mini talk in relation to module content.
- Students must submit regular reflective worksheets to the Course Leader to reflect on course learning, creative practice and articulate questions.
- Workshop/session tasks and check outs will demonstrate student understanding of teaching and course content.

### » MODULE LEARNING OUTCOMES

On successful completion of the module students will be able to

1. Demonstrate a developed understanding of creative learning and cultural leadership.
2. Identify and implement specific creative/cultural learning styles and strategies.
3. Devise a project which engages participants in meaningful cultural experiences within the museum or gallery setting.
4. Present a breadth and depth of research innovatively, modelling creative approaches to research in practice.

## » COMPONENTS

Students will choose from one of the following components:

Component	Assessment & Weighting	Learning Outcomes
Creative Learning	Creative Essay 50%	1,2
Cultural Leadership	Research Presentation 50%	3,4

## » COMPONENT 1 - CREATIVE LEARNING

Indicative Content:

Students will reflect on creative modes of learning found outside of traditional institutional spaces. This includes delving into areas such as the world of immersive theatre, political art and cross border collaborations. They will reflect on with arts-based practices, storytelling and gamification as educational tools. These approaches will be considered as tools for community engagement and creative education to facilitate social change. Students will engage with creative modes of communication to demonstrate theory in practice.

### Assessment

Creative Essay

### Summative Assessment Criteria

Component 1	Creative Learning
<b>Distinction</b> (70%+)	The essay offers a controlled, concise, critical and complex exploration of module content that demonstrates compelling thinking. Content will be increasingly critical, drawing on ideas and practices of significant complexity and importance. Evidence of independent study in reading, thinking and practice will underpin the essay in concise summations of difficult ideas and pertinent use of references and quotations. Questions asked and addressed will carry implications within the field and beyond and articulate a breadth and depth of thought that synthesises ideas across art forms and disciplines. At this level, the essay will usually contain no inaccuracies of grammar, syntax, referencing, or otherwise.
<b>Merit</b> (60% - 69%)	The essay offers a coherent argument within a robust structure using strong evidence from module content. Proficient understanding of the links between theory and practice are evident as well as an emerging critical voice. The essay works with increasingly complex ideas and concepts within the field and may articulate broader and/or deeper significance. A growing awareness of the relations, difficulties, and dilemmas that may be present in the field will be evident. Questions raised by the essay may not always be answered but will be increasingly important.
<b>Pass</b> (50% - 59%)	The essay demonstrates a satisfactory understanding of the subject matter with a line of thinking that is reasonably sustained. There will be some insightful observations supported by evidence of research, but the essay does not work with material in ways that synthesise more developed and complex thinking.

## » COMPONENT 2 – CULTURAL LEADERSHIP

### Indicative Content:

Students will consider possibilities for cultural leadership found within museums and art galleries. They will critically interrogate these spaces in relation to performance and community processes, with awareness for colonial legacies and sociopolitical historical context. This will inform their own practice and ability to navigate ethical forms of cultural leadership. By critically reflecting on various sites of heritage, students will learn ways in which individuals and organisations develop an individual's understanding of themselves in relation to the world. They will apply these critical skills to the international development arena to consider the limits and potential of the charity/NGO sector.

### Assessment

Research Presentation

### Summative Assessment Criteria

Component 2	Cultural Leadership
<b>Distinction</b> (70%+)	An impressive and innovative submission that is educational and engaging, giving an extra dimension to source material, therefore demonstrating a nuanced and significant understanding of creating educational media. Resources are comprehensive and distinctive, providing concise presentation of complex ideas, therefore demonstrating significant intellectual engagement with source material. Multiple resources combine to form a creative educational experience unique to its specific audience and source material.
<b>Merit</b> (60% - 69%)	A proficient submission that is presented well demonstrating a strong understanding of creating educational media. It includes detailed and comprehensive resources, and shows innovation in content and rationale. Content included is educational and engaging for a specific audience, and brings an extra dimension to source material.
<b>Pass</b> (50% - 59%)	A straightforward submission that demonstrates a satisfactory understanding of requirements. Sufficient identification of relevant materials and clear presentation. Some satisfactory evidence of research and creative engagement in producing the resources.

## » MODULE LEARNING MATERIALS

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Ahmed, S. J. & Hughes, J. (2015) Still wishing for a world without "theatre for development"? A dialogue on theatre, poverty and inequality. *Research in drama education*. 20 (3), 395-406.

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## TCE760 DISSERTATION

Module Leader	Credits	Indicative Learning Hours
Maria Askew	60	600

### » RATIONALE

This 60-credit module will give students the opportunity to create a substantive piece of work. It is the culmination of their learning to date across all modules, and it will challenge them in new ways to further develop their professional practice. Students will be encouraged to engage in a systematic and rigorous research process, where they will critically challenge their own ideas both through practice and their embedded understanding of the practice of others.

This module will support students with the confidence to graduate as practitioners equipped to work in the field of theatre for community and education in a variety of settings and roles.

### » TYPICAL STUDY HOURS

The dissertation module is made up of approximately 50 hours of teaching/practical support and 450 hours of self-directed learning (which may involve independent research, practice-based research, interviews), totalling 600 study hours.

### » FORMATIVE ASSESSMENT STRATEGIES

Strategies to enable formative assessment will involve:

- Regular one-to-one tutorials with students and the Course Leader or Tutor.
- Students required to send one thought or question in response to weekly materials to the course leader which may form the basis of seminar discussions.
- Students invited to ask relevant questions of practitioners in field visits.
- Students will participate in regular peer-to-peer group discussions to process teaching materials and themes, facilitated by the Course Leader or Tutor.
- Students will present a five-minute mini talk in relation to module content.
- Students must submit regular reflective worksheets to the Course Leader to reflect on course learning, creative practice and articulate questions.
- Workshop/session tasks and check outs will demonstrate student understanding of teaching and course content.

### » MODULE LEARNING OUTCOMES

On successful completion of the module students will be able to

1. Demonstrate reflective, reflexive and independent thinking.
2. Engage in rigorous research that enables practice.
3. Work creatively and collaboratively actively responding to difficulties with care, thought, and invention.
4. Apply knowledge critically and creatively in addressing complex issues.
5. Critically evaluate practice within specific research frameworks including those relevant to theatrical works/cultural works.

### » COMPONENTS

Students will choose from **one** of the following components:

Component	Assessment & Weighting	Learning Outcomes
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Practical Dissertation	100%	1,2,3,4,5
or		
Written Dissertation	100%	1,3,4,5

## » COMPONENT 1 - PRACTICAL DISSERTATION

### Indicative Content:

Students will define an area of interest that will lead them to creating a viable practice-based project enabling them to explore practice as research. Possibilities for content are vast, and seminars and tutorials will enable the student to very clearly define both their interests and their goals.

Students will submit a proposal identifying a clear rationale, aims, methodology and any resources required. Following careful consideration by the course leader, it will be discussed and adapted as necessary before final approval. Flexibility towards changes in the project (as it develops) will be provided through regular tutorials.

The practical aspects may be created in collaboration with other students on a shared project and students may choose to work with groups currently existing within Mountview's community or to form collaborations with other community groups. Practical aspects may also be carried out as an entirely independent project. Each student should have their own dissertation project focus and will undergo independent research.

The practical submission will be supported by suitable research materials.

### Assessment

#### Practical

### Summative Assessment Criteria

Component 1	Practical Dissertation: Practical
<b>Distinction</b> (70%+)	A compelling and ambitious piece of work that develops proposed ideas with breadth and depth, and meets the practical dissertation brief. Throughout, the piece is coherent and creative in dealing with nuanced and complex material. Great care is evident in research, process, practice, and performance/presentation demonstrating significant practical and intellectual endeavour. The work carries a deep awareness and understanding of relevant contexts and audiences and addresses them creatively and comprehensively. Overall the work registers as a profoundly affective and thought provoking experience.
<b>Merit</b> (60% - 69%)	A strong piece of work that evolves proposed ideas and meets the practical dissertation brief. There is significant evidence of creativity in research, process, practice, and performance/presentation. Material is curated/created with care, and demonstrates a significant critical awareness of audiences and contexts. The work demonstrates a developed understanding of the relation between theory and practice and registers as a thought provoking experience.
<b>Pass</b> (50% - 59%)	A straightforward piece of work based on proposed ideas that meets the practical dissertation brief. There is evidence of creativity and satisfactory use of research. Process practices are suitable to the project and develop the work.

Material is performed/presented with commitment, demonstrating an awareness of relevant audiences and/or contexts.

Component 1	Practical Dissertation: Supporting Materials
<b>Distinction</b> (70%+)	Materials demonstrate a significant depth of understanding and application. Course content is evident throughout, including theories, and practices from multiple and variant sources. Critical reflection is sophisticated and rigorous, acknowledging difficulties and dilemmas as well as addressing successful practice. The documents work concisely with various nuanced and complex relations of theory and practice, highlighting general and particular examples in their own work and the work of others. As a supporting document, it represents the work accurately and creatively, while revealing an extra dimension to both elements through their relation.
<b>Merit</b> (60% - 69%)	Materials demonstrate a strong understanding of theories and methodologies they have engaged in practice. The submission is critically reflective and sustained in its analysis. The structure of the submission allows for a significant synthesis of theory and practice. As a supporting document, it is effective in articulating the practical work.
<b>Pass</b> (50% - 59%)	Materials demonstrate a clear understanding of the theory and methodology they have engaged with in practice. The submission is critically reflective and examines the use of research in consideration of practice. It is well-structured and acts well as supporting documentation to help articulate the purpose of the practical work.

OR

## » COMPONENT 2 - WRITTEN DISSERTATION

### Indicative Content:

Students will submit a dissertation proposal that defines an area of interest in which they will undertake substantive research.

The written dissertation will use the learning to date, continued research and new knowledge and understanding to explore its hypothesis.

### Assessment

Dissertation

### Summative Assessment Criteria

Component 2	Written Dissertation
<b>Distinction</b> (70%+)	The dissertation offers a controlled, concise, critical and complex exploration of module content and significant independent research that demonstrates compelling thinking. Content will be increasingly critical, drawing on ideas and practices of significant complexity and importance. Evidence of significant independent study in reading, thinking and practice will underpin the dissertation. Questions asked and addressed will carry implications within the field and beyond, and articulate a breadth and depth of thought that synthesises ideas across art forms and disciplines. At this level, the dissertation will usually contain no inaccuracies of grammar, syntax, referencing, or otherwise.

<b>Merit</b> (60% - 69%)	The dissertation offers a coherent argument within a robust structure using strong evidence from independent research and module content. Proficient understanding of the theory/practice relation is evident as well as a developed critical voice. The dissertation works with increasingly complex ideas and concepts within the field, and may articulate broader and/or deeper significance. A growing awareness of the relations, difficulties, and dilemmas that may be present in the field will be evident. Questions raised by the dissertation may not always be answered but will be increasingly important.
<b>Pass</b> (50% - 59%)	The dissertation demonstrates a satisfactory understanding of the subject matter with a line of thinking that is reasonably sustained. There will be some insightful observations supported by evidence of research. But the content does not work with material in ways that synthesise more developed and complex thinking.

## » MODULE LEARNING MATERIALS

- Barrett, E. & Bolt, B. (2014) *Practice as Research: Approaches to Creative Arts Enquiry*. I.B.Tauris.
- Davis, D. (2014) *Imagining the Real: Towards a New Theory of Drama in Education*. Institute of Education Press.
- Gallagher, K. (2014) *Why Theatre Matters: Urban Youth, Engagement, and a Pedagogy of the Real*. University of Toronto Press.
- Hughes, J. & Nicholson, H. (2016) *Critical Perspectives on Applied Theatre*. Cambridge University Press.
- Max-Neef, M. A. et al. (1991) *Human Scale Development: Conception, Application and Further Reflections*. Apex Press.
- Nicholson, H. (2015) *Applied Drama: The Gift of Theatre*. Macmillan International Higher Education.
- O'Connor, P. & Anderson, M. (2015) *Applied Theatre: Research: Radical Departures*. Bloomsbury Publishing.
- Prendergast, M. & Saxton, J. (2009) *Applied Theatre: International Case Studies and Challenges for Practice*. Intellect Books.
- Preston, S. (2016) *Applied Theatre: Facilitation: Pedagogies, Practices, Resilience*. Bloomsbury Publishing.
- Robinson, K. (2011) *Out of Our Minds: Learning to be Creative*. John Wiley & Sons.
- Taylor, P. (2003) *Applied Theatre: Creating Transformative Encounters in the Community*. Greenwood Publishing Group, Incorporated.
- Wooster, R. (2016) *Theatre in Education in Britain: Origins, Development and Influence*. Bloomsbury Publishing.



# **MODULE BREAKDOWNS: AT A GLANCE**

**LEVEL 7 THEATRE FOR COMMUNITY AND EDUCATION**

## LEVEL 7 THEATRE FOR COMMUNITY AND EDUCATION

Module	Component	Assessment
<b>APPLIED THEATRE PRACTICES AND PEDAGOGIES</b> (TCE700)  20 credits	Practices (40%)	100% Reflective Essay
	Pedagogies (60%)	100% Research Talk
<b>CREATIVE APPROACHES TO EDUCATION AND LEARNING</b> (TCE710)  20 credits	Context and Critique (50%)	100% Critical Essay
	Practices and Applications (50%)	100% Education Pack
<b>BUSINESS AND MANAGEMENT</b> (TCE720)  20 credits	Vision and Strategy (40%)	100% Research Presentation
	Funding and Planning (60%)	100% Funding Application
<b>POLICIES &amp; AGENDAS</b> (TCE730)  20 credits	Policies and Agendas (100%)	100% Critical Essay or 100% Research Presentation
<b>CONTEMPORARY ARENAS AND PRAXES OF APPLIED THEATRE</b> (TCE740)  20 credits	Contemporary Arenas (60%)	100% Critical Essay
	Contemporary Praxes (40%)	100% Research Talk
<b>CREATIVE LEARNING AND CULTURAL LEADERSHIP</b> (TCE750)  20 credits	Creative Learning (50%)	100% Creative Essay
	Cultural Leadership (50%)	100% Research Presentation
<b>DISSERTATION</b> (TCE760)  60 credits	Practical Dissertation (100%)	100% Practical
	Written Dissertation (100%)	100% Dissertation