Published July 2019
This document is for reference only. Every effort was made to ensure that information was correct at time of print, but discrepancies may still occur due to the nature of this document. Any changes will be communicated to you via Moodle or email.
# Contents

**Welcome** .......................................................................................................................................................... 4

- Key Staff at Birkbeck ........................................................................................................................................... 5
- Key Staff at RADA ............................................................................................................................................... 6

**Starting your Course** ....................................................................................................................................... 8

- Enrolment: Important Information ..................................................................................................................... 8
- Fees/Finance .......................................................................................................................................................... 8
- Contact Details/Email ........................................................................................................................................... 8
- Location ............................................................................................................................................................... 9
- The Administrative Office ................................................................................................................................... 9
- Moodle (Birkbeck’s Virtual Learning Environment Platform) ............................................................................. 9
- Books: to buy or borrow? .................................................................................................................................... 9
- Attendance Requirements .................................................................................................................................... 9
- RADA Regulations ................................................................................................................................................ 10

**Programme Structure** ..................................................................................................................................... 12

- Programme Schedule ......................................................................................................................................... 13
- Timetable .............................................................................................................................................................. 14

**Coursework Deadlines** .................................................................................................................................... 15

**Aims of the Degree** .......................................................................................................................................... 17

**Module Descriptions** ..................................................................................................................................... 18

- Theorising the Contemporary (AREN022S7) ...................................................................................................... 18
- Scene Study (AREN030D7) .................................................................................................................................. 20

**Approaches to Theatre & Performance Practice (AREN033S7)** ...................................................................... 26

- Approaches to Theatre & Performance Practice: Dramaturgy ........................................................................ 28
- Approaches to Theatre & Performance Practice: Playwriting pathway ............................................................ 28
- Approaches to Theatre & Performance Practice: Methods for Performing – Acting & Directing .................. 29
- Approaches to Theatre & Performance Practice: Directing Pathway ............................................................... 30
- Approaches to Theatre & Performance Practice: Voice & Language .............................................................. 31
- Approaches to Theatre & Performance Practice: The Language of the Body ................................................ 32

**Dissertation (AREN031D7)** ............................................................................................................................. 34

**Assessment** .......................................................................................................................................................... 35
Preparation and planning: the supervision process .......................................................... 36
Tutorials .......................................................................................................................... 37
Practice-based dissertations .......................................................................................... 37
Rehearsal space ............................................................................................................. 38
Performance space ......................................................................................................... 38
Academic dissertations ................................................................................................. 39
Presentation of dissertations and reflective portfolios .................................................. 40

Extra-curricular activities ............................................................................................ 41

Assessment .................................................................................................................... 42
RADA Assessment Criteria and guidelines ................................................................... 42
Marking criteria for RADA practical classes ............................................................... 42
Birkbeck assessment criteria and guidelines ............................................................... 57
Grade-related criteria .................................................................................................... 58

Essay Submission at Birkbeck ..................................................................................... 62
Submission of Coursework ............................................................................................ 62
Return of Coursework .................................................................................................... 62
Late Submission of work for assessment ..................................................................... 63
Dissertations .................................................................................................................... 63
College Assessment Policy ............................................................................................ 63

Resources ...................................................................................................................... 64
Tickets for theatre productions ....................................................................................... 64
RADA Library .................................................................................................................. 64
Birkbeck College Library ............................................................................................... 67
Other libraries ................................................................................................................ 69
Library Resources: Contact Details ................................................................................. 71
Websites giving UK libraries information ....................................................................... 72
Other Graduate Activities ............................................................................................. 73

Appendices ..................................................................................................................... 75
Appendix A: Degree timetable ........................................................................................ 76
Appendix B: Module Bibliographies ............................................................................... 77
Scene Study (Autumn): Indicative Bibliography ............................................................. 77
Scene Study (Spring): Indicative Bibliography ............................................................... 79
Approaches to Theatre and Performance Practice: Dramaturgy Indicative Bibliography ......................................................................................................................... 80
Approaches to Theatre and Performance Practice: Playwriting Pathway Indicative Bibliography ......................................................................................................................... 81
Approaches to Theatre and Performance Practice: Directing Pathway Indicative Bibliography ......................................................................................................................... 82
Welcome

Birkbeck College

When Birkbeck College was established in 1823, its principal mission was to provide education and training to working adults who earlier in life had lacked educational opportunity. A College of the University of London since 1920, Birkbeck is committed to the concept of lifelong education, and especially within the world of work. Birkbeck and the other member colleges of the University of London have many research interests in common and share the same standards and degrees structures, but in one important respect Birkbeck is unique. Our mission is ‘to provide courses of study to meet the changing educational, cultural and training needs of adults who are engaged in earning their livelihood, and others who are able to benefit’ (Birkbeck College Charter). Birkbeck College has built up special expertise in providing a stimulating, positive learning environment for adult, mature students. We award undergraduate degrees in a full range of disciplines and have an unusually high proportion of students following taught Masters and MPhil/PhD courses.

Theatre and Performance Studies is taught at Birkbeck in the prestigious Department of English and Humanities, one of four departments in the School of Arts. We run programmes in Theatre Studies, Directing and Playwriting (as part of Creative Writing) at BA, MA and doctoral levels, and collaborate with a wide range of theatre institutions such as the Globe Theatre, Theatre Royal Stratford East, the Royal Shakespeare Company and the Lyric Theatre Hammersmith.

We also run a high profile range of public events through the Birkbeck Centre for Contemporary Theatre, which provides a forum for debate and collaboration between leading theatre practitioners and leading academics about the nature, function and future of theatre in the contemporary world. We have hosted a series of Theatre Conversations with contributors such as David Edgar, Sam West, Philip Ridley, Lyn Gardner, Josie Rourke, Aleks Sierz, Richard Bean, Jean Benedetti, Tim Crouch, Tom Stoppard, Paul Heritage and Karen Christopher. We also host major international conferences and symposia. In recent years, we hosted ISTR (Irish Society for Theatre Research) conference The Irish and the City (2013); the artist-led symposia Beyond Glorious: the Radical in Engaged Practices (2013); On Going On: Sustaining Life in Theatre (2015); Gendering Austerity (2015 & 2016), a collaboration between Birkbeck researchers in the arts and social sciences; the multidisciplinary international symposium Conventions of Proximity in Art, Theatre and Performance (2016); Theatres of Contagion: Infectious Performance (2017) and Creative Climate (2018). We also curate and support performances of new work in theatre by visiting artists, Centre Fellows and students, both within Birkbeck and beyond – most recently, two festivals of work staged before and after the EU referendum, in collaboration with Camden People’s Theatre.

Along with Brunel and Royal Holloway, University of London, Birkbeck also co-convenes the
London Theatre Seminar (LTS) during the Autumn and Spring Terms. LTS is an intercollegiate seminar hosted by the Institute of English Studies at Senate House. It meets on Thursday evenings three to four times during term-time and hosts presentations from researchers in theatre and performance studies followed by lively discussion. MA students are always welcome to attend. More information and mailing list subscription is available here: <http://londontheatreseminar.wordpress.com/>

Key Staff at Birkbeck

Programme Director: Dr Fintan Walsh, Reader in Theatre and Performance
Email: f.walsh@bbk.ac.uk

Dr Molly Flynn, Lecturer in Theatre and Performance
Email: m.flynn@bbk.ac.uk

Dr Seda Ilter, Lecturer in Theatre and Performance
Email: s.ilter@bbk.ac.uk

Dr Louise Owen, Lecturer in Theatre and Performance
Email: l.owen@bbk.ac.uk

Isobel Alexis, Programme Administrator
Email: i.alexis@bbk.ac.uk

Seminar leaders
Seminar leaders for Theorising the Contemporary and Scene Study can be contacted via email (on Moodle) for seminar-specific questions, or immediately before or after class. However, any general questions about a module, including the assessment criteria, should be directed to the module convenor (Seda for Theorising the Contemporary, Louise and Fintan for Scene Study). This is intended to keep everyone on the same message, but also because seminar leaders work on a part-time basis. Therefore, only module convenors and your designated tutor are available for meetings outside class time.

RADA
RADA was established in 1904 and has built an outstanding reputation as a centre of excellence, offering specialist facilities, exceptional teaching and strong links within the industries our graduates seek to gain employment. Today, RADA offers world-leading vocational training for actors, stage managers and technical stage craft specialists.

RADA offers a number of vocational conservatoire-level programmes, including a BA (Hons) in Acting, Foundation Degree (with BA completion year) Technical Theatre and Stage Management, a PgD Theatre Costume and a four-term MA Theatre Lab. All of these
programmes are validated by King’s College London.

The Mission Statement of the Royal Academy of Dramatic Art:

To provide the highest standard of excellence in vocational training to the next generation of exceptionally talented actors, technicians, theatre practitioners and theatre-makers, enabling them to achieve their full potential as artists, craftspeople and leaders within their industry who aspire to create experiences that change lives.

Key Staff at RADA

Tom Hunsinger, MA Text and Performance Course Leader
Email: TomHunsinger@rada.ac.uk Tel: 020 7636 7076

Elizabeth Timms, HE Courses and Programming Manager
Email: ElizabethTimms@rada.ac.uk

Holly Morgan, HE Courses Officer (MA and Technical Theatre)
Email: hollymorgan@rada.ac.uk
Tips from graduates and tutors

1. While Birkbeck and RADA work closely together to create and deliver the degree, we will use some different teaching methods and approaches that reflect our specialisms in academia and conservatoire based teaching.

2. The degree is committed to promoting theoretical and practice-based inquiry. But these approaches do not always happen neatly or in synch, so you should not expect for Birkbeck to offer theory that can be easily applied to making performance at RADA, nor expect RADA to produce practice that will readily answer the conceptual problems encountered at Birkbeck. These connections will happen but sometimes develop gradually. This is especially true of Scene Study which approaches similar topics – tragedy and the tragic – from different angles.

3. You have access to resources at both institutions, but these resources are shared with other students and may not always be available when you wish. Students have a tendency to be drawn to RADA spaces, but should use Birkbeck spaces when available.

4. There are a number of people you can turn to if you have a problem: your personal tutors at Birkbeck, your module convenors, or course directors. Please do so sooner rather than later.

5. If you have concerns around your learning or mental health, please contact Student Services asap in the academic year.

6. Speak up in class: it’s your responsibility to your group, and yourself, and you will be graded on participation at RADA.

7. For part-time students: you'll need to do quite a lot of work outside contact hours, particularly towards the end of term when you're rehearsing for performances and reaching essay deadlines, so be careful about time management.

8. For part-time students: you may feel you’re not doing much practical work in year one, but this changes in year two.

9. Be flexible to trying out new things, as these might become your new strengths. Also don’t worry about not getting your first option as some changes of direction might lead to positive, unexpected results.

10. Appreciate that students are coming from a range of countries, cultures and backgrounds, and show respect for this diversity in your work together.
Starting your Course

Enrolment: Important Information
After receiving an offer of a place on the degree course, you need to enroll as soon as possible (see Administrative information, below). The College will expect you to have formally enrolled and to have begun paying your fees by mid-September. Enrolment is completed via your My Birkbeck Profile (see information below). You must complete your enrolment within the first 28 days of term by setting up a payment plan, or making a contribution to your fees. By completing your enrolment you can gain access to your student profile and programme documents. Please ensure you read your contract of enrolment. Students who withdraw or take a break in their studies after the first two weeks will be liable for the full fees for that term.
Fees are not returnable, but requests for ex-gratia refunds of part of the fees paid in cases where a student is obliged to withdraw because of circumstances beyond the student's own control (but normally excluding changes in employment) may be made. The College Fees Policy can be found here www.bbk.ac.uk/mybirkbeck/services/rules/College-Fees-Policy.pdf.

Fees/Finance
College fees may be paid by many methods to Birkbeck. Additional expenses will be incurred and it is important to budget for the purchase of books. Whilst we have great sympathy with students who find difficulties in paying their fees, neither the Programme Convenor nor any of your supervisors have the power to waive fees or sanction delays in payment. The College Finance Office deals with fees and you should communicate and negotiate with them directly on 020 7631 6295. You can find out more about Fees and Finance, as well as who to contact for advice, support and information, by visiting this link: http://www.bbk.ac.uk/student-services/financial-support Students who fail to pay their fees may become ineligible to continue the course or unable to submit assessments. Any student who has a debt to the College at the end of the year will not have their marks relayed to them.

Contact Details/Email
Birkbeck students are required to maintain their personal details via the MyBirkbeck Portal (http://www.bbk.ac.uk/mybirkbeck/- student intranet) throughout their period of study. Failure to maintain this information via your student portal will mean that you may miss important information concerning the course: all documentation, including reading lists, class notices, etc, is sent to students via the Birkbeck e-mail system or via Moodle, as is information about associated events that may be of interest. You may nominate an email via your MyBirkbeck profile. If you encounter any difficulty with this process, please visit the MyBirkbeck Helpdesk in the main Malet Street building. Email is the normal means of communication in the School of Arts.
Location
The School of Arts is housed at 43 Gordon Square, where you will find the Administrative Office and individual staff offices. Teaching often takes place in our building, but your lectures may be held in any of the University of London or University College London buildings. Pigeonholes for communications with students are located at 43 Gordon Square, and should be checked frequently. During term time the Gordon Square entrance is staffed from 8.00am to 9.00pm, Monday to Friday. Urgent messages outside these times can be left at the Malet Street reception desk, which is open until 10.00pm.

The Administrative Office
The School of Arts student advice desk is located in the foyer of 43 Gordon Square, and is open during term time from 5.00pm to 6.00pm Monday to Thursday. Outside these hours, please contact your administrator by phone or e-mail to discuss your query or to book an appointment. 43 Gordon Square is open between 9.00am and 5.00pm on Saturdays during term time for access to student pigeonholes and coursework delivery.

Moodle (Birkbeck’s Virtual Learning Environment Platform)
You will be expected, throughout your studies, to submit relevant coursework through Moodle. You will need your Birkbeck College username and password in order to gain access to Moodle. Your username and password are created by ITS and all enrolled students will receive them. You cannot access this system if you are not enrolled. If you do not have your username and password, please contact ITS Reception in the main Malet Street building or by e-mail at its@bbk.ac.uk. If you have difficulty using Moodle, please contact/visit the ITS Help Desk where they can walk you through the process.

Books: to buy or borrow?
Throughout your degree you will be given reading lists, which will include both essential texts forming the basis of lectures and seminars, and suggestions for wider reading. The distinction between these two categories is clearly marked in this booklet. The first you will normally be expected to buy (particular versions or editions are specified in some cases) or photocopy from the short loan collection in Birkbeck Library. If you have trouble obtaining the recommended edition, or already own an alternative, a substitute will often be acceptable; consult the lecturer concerned if you are in any doubt. If you intend to rely on libraries, bear in mind that many other students will inevitably need the books at exactly the same time as you do. It is your responsibility to obtain these books in time for the classes. If you do find that a book has become unobtainable for any reason, please let the lecturer know as soon as possible.

Attendance Requirements
Taking a degree course at Birkbeck requires a high level of commitment, it is important that you attend lectures and classes consistently. It is your responsibility to make sure your
attendance is noted at every class you attend. Please email both the module leader and administrator if you will be absent. It is accepted that through illness or exceptional pressure at home or at work you may have to miss occasional classes, but if you have to be absent from several classes, or you know that you are going to have difficulties in attending regularly, please inform your programme director. Attendance is compulsory on all modules at Birkbeck. Effective teaching and learning in seminars and lectures depend on all students attending. If you miss three or more classes in any one term on a module without explanation, you may be given a fail mark of zero for that module. Where there are mitigating circumstances that are accepted by the examination board, though, you will not be penalised in this way. Special circumstances are always taken into consideration. If you have difficulties that prevent you from attending, it is very important that you contact the module convenor. The Department is fully committed to enabling our students to complete their degrees. Please note that it is College Policy that students should have attended at least 75% of a Module in order to be regarded as having completed that particular Module.

RADA Regulations

Attendance, punctuality, deadlines
The nature of the RADA modules demand a high degree of group responsibility and 100% attendance at all RADA sessions during the Autumn and Spring Terms and is an essential requirement. It is your responsibility to make sure your attendance is noted at every class you attend. Repeated lateness, absence or failure to hand in written work (including portfolios) by the deadline dates will most certainly have an adverse effect on your final grading. Appointments for office hours and tutorials should be adhered to once they have been arranged.

You will be issued with a RADA email address at the beginning of the course and that will be used for all communications regarding RADA led modules.

Academic failure / retrieval
Should a student fail in the RADA overall mark – or be unable to complete a term they may be asked to repeat the term at RADA in a subsequent year.

Security
All MA Text & Performance students will be issued with a RADA Swipe Card ID badge at the start of the course. It is a condition of entry on the MA Text & Performance course that this must be worn and clearly visible whenever in any of the RADA premises a refundable deposit is required to be paid. Temporary stick-on badges are available from the receptionist should the ID badge be forgotten or temporarily mislaid.

Terminology
Students are reminded to be accurate in representing the degree. Your degree is offered
both by Birkbeck and RADA, and you should make this clear on CVs and social media etc. Graduates should indicate clearly the Birkbeck element of the course and refer to having “studied” rather than “trained” at RADA in any future publicity or promotional material.

**The RADA Ethos**

We hope that you will be able to take full advantage of your time studying at RADA. Students are welcome to attend the public productions and there will be other opportunities for shared activity, especially with the MA Theatre Lab. You are also welcome to see the technical theatre students’ exhibition.

MA Text & Performance students are bound by the rules and regulations of Birkbeck, but the RADA Student Code of Conduct also applies to you this is available on RADA SharePoint.
Programme Structure

The MA Text and Performance core classes are taught on Tuesday, Wednesday and Thursday evenings, Tuesday and Friday afternoons, and some Saturdays. The course runs between 1 October 2018 and 12 July 2019, with some optional weekly classes or weekend courses offered at Birkbeck and RADA. For important dates and a detailed timetable see below.

The degree comprises four core modules:

- Theorising the Contemporary
- Scene Study
- Approaches to Theatre and Performance Practice
- Dissertation

There are various ‘pathways’ through these modules which enable students to focus upon their particular areas of interest. Students can choose to present either practice or theory-weighted work for the Dissertation. In the second half of the Scene Study module, students will select either writing or directing pathways. Approaches to Theatre and Performance Practice also offers writing or directing pathways in the Spring Term.

Credits

Each module has a number of ‘credits’ attached to it which indicates how it is weighted within the degree. (For more on this system, see the information on the Common Award Structure in the Appendices.) For this degree, the number of credits for the modules are as follows:

- Approaches to Theatre and Performance Practice: 30 credits
- Theorising the Contemporary: 30 credits
- Scene Study: 60 credits
- Dissertation: 60 credits
## Programme Schedule

### Part-time Study

<table>
<thead>
<tr>
<th>Year One</th>
<th>Autumn</th>
<th>Spring</th>
<th>Summer</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>October to March</strong></td>
<td>Theorising the Contemporary (1.5 hours per week)</td>
<td>Approaches to Theatre &amp; Performance Practice (6 hours per week)</td>
<td>Optional attendance of guest speaker sessions for the Dissertation classes. Optional participation in dissertation projects of full-time students.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th>Approaches to Theatre &amp; Performance Practice (6 hours per week)</th>
<th>Theorising the Contemporary (3 hours per week, weeks 1-5)</th>
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<table>
<thead>
<tr>
<th>Year Two</th>
<th>Autumn</th>
<th>Spring</th>
<th>Summer</th>
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</thead>
<tbody>
<tr>
<td><strong>October To September</strong></td>
<td>Scene Study (6 hours per week)</td>
<td>Scene Study (6 hours per week)</td>
<td>Research Skills, Seminars &amp; Dissertation preparation for practice- &amp; theory-based work (1.5 hours per week plus 3 supervisions)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th>Research Skills, Seminars &amp; Dissertation preparation for practice- &amp; theory-based work (1.5 hours per week plus 3 supervisions)</th>
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## Full-time Study

<table>
<thead>
<tr>
<th>Year One</th>
<th>Autumn</th>
<th>Spring</th>
<th>Summer</th>
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<tbody>
<tr>
<td><strong>October To September</strong></td>
<td>Theorising the Contemporary (1.5 hours per week)</td>
<td>Approaches to Theatre &amp; Performance Practice (6 hours per week)</td>
<td>Research Skills, Seminars &amp; Dissertation preparation for practice- &amp; theory-based work (1.5 hours per week plus 3 supervisions)</td>
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<table>
<thead>
<tr>
<th></th>
<th>Approaches to Theatre &amp; Performance Practice (6 hours per week)</th>
<th>Scene Study (6 hours per week)</th>
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<table>
<thead>
<tr>
<th></th>
<th>Scene Study (6 hours per week)</th>
<th>Theorising the Contemporary (3 hours per week, weeks 1-5)</th>
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<tr>
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<th>Plus optional Professional Development Seminars</th>
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13
# Timetable

<table>
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<tr>
<th>Term</th>
<th>Tuesday</th>
<th>Wednesday</th>
<th>Thursday</th>
<th>Friday</th>
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<tbody>
<tr>
<td><strong>Autumn Term</strong></td>
<td><strong>Afternoon</strong></td>
<td></td>
<td></td>
<td>Approaches to Theatre and Performance Practice 15:30-18:30 RADA</td>
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<td></td>
<td>Scene Study</td>
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<td>14:00-17:00</td>
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<td>RADA</td>
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<td><strong>Evening</strong></td>
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<td>Theorising the</td>
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<td>Contemporary</td>
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<td>Birkbeck</td>
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<td><strong>Spring Term</strong></td>
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<td>Approaches to Theatre and Performance Practice 18:30-21:30 RADA</td>
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<td>Scene Study</td>
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<td>Contemporary</td>
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<td>(weeks 1-5)</td>
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<tr>
<td><strong>Summer Term</strong></td>
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- Birkbeck’s Summer Term ends 12 July 2019.
- RADA’s Summer Term ends 12 July 2019 and workshop production dissertation presentation week runs 8-12 July 2019

## Inductions:

<table>
<thead>
<tr>
<th><strong>RADA:</strong></th>
<th><strong>Birkbeck:</strong></th>
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<tbody>
<tr>
<td>9:30-15:30, Monday 1 October 2018</td>
<td>18:00-19:00, Thursday 27 September 2018</td>
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14
## Coursework Deadlines

### Theorising the Contemporary

<table>
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<tr>
<th>Assessed exercise</th>
<th>Essay</th>
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<tbody>
<tr>
<td>2 November 2018 by 14:00 at Birkbeck</td>
<td>22 February 2019 by 14:00 at Birkbeck</td>
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</table>

### Scene Study: Autumn term

*Point of assessment exercises during teaching in the Autumn Term*

<table>
<thead>
<tr>
<th>Presentation</th>
<th>Portfolio</th>
<th>Assessed exercise</th>
<th>Research essay</th>
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</thead>
<tbody>
<tr>
<td>10 and 11 December 2018 at RADA</td>
<td>14 December 2018 by 16:00 at RADA</td>
<td>16 November 2018 by 14:00 at Birkbeck</td>
<td>11 January 2019 by 14:00 at Birkbeck</td>
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</tbody>
</table>

### Scene Study: Spring Term

*Point of assessment exercises during teaching in the Spring Term*

<table>
<thead>
<tr>
<th>Presentation Exhibition &amp; Portfolio</th>
<th>Research essay</th>
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<tbody>
<tr>
<td>20 and 21 March 2019 at RADA</td>
<td>26 April 2019 by 14:00 at Birkbeck</td>
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<tr>
<td></td>
<td>29 March 2019 by 16:00 at RADA</td>
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</table>

### Approaches to Theatre and Performance Practice

*Point of assessment exercises during teaching in the Autumn and Spring Terms*

In-class presentations and short pieces of written work to be submitted during Spring Term at RADA
### Dissertation

**Proposal: all students**

15 February 2019 by 14:00 at Birkbeck

This written proposal is not assessed but forms the basis for tutor assignment, feedback and development of your dissertation project.

<table>
<thead>
<tr>
<th>Practice-based dissertation options</th>
<th>Academic dissertation</th>
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<tr>
<td><strong>Work in progress (non-assessed)</strong></td>
<td><strong>Work in progress (non-assessed)</strong></td>
</tr>
<tr>
<td><em>Presentation:</em> Performance of work-in-progress to tutor or tutors in the context of tutorial. In advance of presentation week, arranged subject to tutor(s) availability</td>
<td>Draft of 3,000 words. No later than 28 June 2019</td>
</tr>
<tr>
<td><em>Play &amp; Dramaturgy:</em> Draft of up to 20 minutes of stage time. BBK tutors: no later than 24 June 2016 RADA tutors: up to end of summer term; after end of summer term at tutor’s discretion</td>
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<td><strong>Dissertation (100%):</strong> 9 September 2019 by 14:00</td>
</tr>
<tr>
<td><em>Play:</em> 9 September 2019 by 16.00 at RADA</td>
<td>Two hard copies to be submitted at Birkbeck, and an electronic copy submitted to Turnitin online via Moodle</td>
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<td><em>Dramaturgy:</em> Dramaturgical treatment 9 September 2019 by 16.00 at RADA</td>
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<th>Reflective portfolio (50%):</th>
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<tr>
<td>9 September 2019 by 14:00 BBK and 16.00 at RADA</td>
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</table>

Two hard copies to be submitted at either RADA or Birkbeck depending on your tutor’s base institution, and an electronic copy submitted to Turnitin online via Moodle

*Further information about assessment is available in the Degree Timetable and Module Descriptions below.*
Aims of the Degree

The purpose of the degree is to explore text as a medium for performance and the relationship of text to performance. MA Text and Performance offers classes, seminars, workshops and lectures in the critical methods required to practice and think through theatre, and develops the students’ practical and creative approaches in moving text towards production. The programme offers a unified approach to practice and critical thinking in which the thoughtful practitioner at RADA is enhanced by the practicing thinker at Birkbeck. Both sets of teaching staff work together to ensure that the courses taught by the two institutions complement and develop from each other. This complementary relationship is achieved in particular through the integrated teaching of Scene Study and Dissertation delivered collaboratively by Birkbeck and RADA.

Birkbeck and RADA respectively provide specialisms in academic and practice based study. While we offer different specialisms, both institutions are committed to the investigation of theory and practice, and create opportunities for students to explore this. Do not expect for Birkbeck to offer theory that can neatly be applied to making performance at RADA, and do not expect RADA to produce practice that will readily answer the conceptual problems encountered at Birkbeck. Often connections develop slowly, in unpredictable ways, through the experience of deep research and analysis that assessments enable. Students report that insights really begin to crystalise during the Dissertation module.

The course does not take the place of training in a specific discipline (acting, set design, stage management etc.) and is therefore described as non-vocational. For this reason, your photo will not be publicly displayed by RADA. However, it does offer students an opportunity to deepen their appreciation and critical understanding of texts in practical and social contexts by investigating the relations between disciplinary methods. As such, graduates of MA Text and Performance have found that the support and scrutiny of their work that the programme offers has prepared them for further postgraduate research and career opportunities in a wide range of theatre and media contexts.

Alumni of this course include: Sean Holmes, professional theatre director; Jason Hall and Rachel Wagstaff, writers; Jhelum Gosalia, Event Management Company showhouse in Mumbai, Lucy Pattison, Executive Assistant at the Almeida Theatre. Also, Chris Lawson is Associate Director of the Oldham Coliseum, playwright Allison Smith is on attachment with the Bush, Namsee Khan has commissions for TV writing, Melanie Spencer has commissions from the Royal Court and The National Theatre Studio, Victoria Chanter works for the Ambassador Theatre Group and Ellie Taylor has been Assistant Director to Trevor Nunn and Michael Rudman. Other graduates are working as literary managers, agents, theatre directors, producers and many have moved into the recorded media. Others have completed PhDs at Birkbeck and around the world.
Module Descriptions

Theorising the Contemporary (AREN022S7)

Module convenor: Dr Seda Ilter (Birkbeck)

Autumn Term, Tuesdays 18:00-19:30 (Autumn) & 18:00-21:00 (Spring, weeks 1-5) (Birkbeck)

Theorising the Contemporary functions to introduce and develop skills in the analysis of live performance and in the conceptualisation and contextualisation of theatre practice, in order to support the more specific study of approaches to theatre-making and its contexts, offered by the other core modules in both programmes.

The module aims to:

• Introduce students to key issues in contemporary performance
• Introduce students to a broad range of methodological and conceptual approaches for the study of live performance
• Foster skills in close description, analysis, contextual research, documentation of performance, and archival work
• Introduce students to a range of performance forms and practices
• Engage in theatre visits and work with guests from the theatre industry
• Develop knowledge and understanding through the use of critical practice.

Reading:

Students will be given a detailed reading list at the beginning of term. We don’t recommend that students buy the books on this list, but rather access them in the library. Books that are particularly useful for this module include:

- Peter Barry, *Beginning Theory* (Manchester: Manchester University Press, 1994; 3rd ed. 2009), https://archive.org/stream/BeginningTheoryAnIntroductionToLiteraryAndCulturalTheory/PeterBarryBeginningTheorybyMohamedMbarki_djvu.txt. This will be very useful across modules for key concepts in critical and cultural theory.
- Patrice Pavis, *Analyzing Performance: Theater, Dance and Film* (Ann Arbor:

The *Theatre &* series (these are short and cheap books by a range of authors, published by Palgrave Macmillan and work very well as introductions to key questions and methodologies in theatre studies, such as audience, politics, ethics, the body, etc.)

Assessment:

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<thead>
<tr>
<th>Assessment</th>
<th>Length</th>
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<tbody>
<tr>
<td>Exercise</td>
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<tr>
<td>Research essay</td>
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<td>75%</td>
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</table>
Scene Study (AREN030D7)

Module Convenors: Tom Hunsinger (RADA), Dr Louise Owen (Birkbeck) and Dr Fintan Walsh (Birkbeck)

Tutors: Daniel Sherer and Tom Hunsinger (RADA); Dr Louise Owen, Dr Fintan Walsh and other Birkbeck staff (Birkbeck)

Autumn and Spring Terms:
Tuesdays 14:00-17:00, with some Saturdays and rehearsal weeks (RADA)
Wednesdays 18:00-21:00 (Birkbeck)

Scene Study is taught across both Birkbeck and RADA where the teaching in both institutions is designed to complement and confirm the exploration of performance from text, and to consider the role of text and performance in the context of the histories, contexts, practices and futures of tragic drama.

At RADA, the aim is to introduce students to the advanced interpretive and practical skills necessary to engage with texts through practice and research and to formulate ideas in action through performance. In the Autumn Term, work will be based on Renaissance texts, and in the Spring Term, on modern texts. Students will research the contexts from which the text emerged, including cultural, political and social forces, and critically address other artists and playwrights of the historical moment under review. Students will be introduced to different approaches for exploring the text and the research material with the group. They will be encouraged to develop as writers, directors, dramaturges and performers. In the Spring Term, the student is asked to choose (or is allocated according to their progress and interests in the first term) a pathway chosen from the two disciplines of Writing and Directing. For the end of each term the students are asked to create a presentation that demonstrates their critical understanding of the ideas within the text and their response to its language. Every effort will be made to allocate students to the discipline of their choice, but this cannot be guaranteed, and the final decision rests with the module convenor.

At Birkbeck, students will investigate contexts, histories, and theories to inform the practice-based work being done at RADA. The module investigates questions such as:

How can classical texts be staged today? What is a text? What are the politics of theatre-making? What is the relationship between identity and performance? Students will examine issues raised by the key texts, and a selection of other play-texts and performances from ancient Greece to the present day. Week by week, students will study an accompanying range of historical and contextual materials, and theoretical and critical sources from philosophy, anthropology, politics and queer theory. Students will be encouraged to engage in critical practice through the realization of research essays drawing on both their intellectual considerations and practical experiences of theatre and theatre-making.
For 2018-2019 we will consider drama specifically in relation to the theme of Power & Privilege.

**On the RADA side, the module aims to:**
- Introduce students to the advanced interpretive and practical skills necessary to engage with texts through practice and research and to formulate ideas in action through performance
- Encourage students’ development as writers, directors, dramaturges and performers.
- Through the creation of performance presentations, develop and demonstrate students’ critical understanding of the ideas within a text rather than a mere performance of part of the text

**On the Birkbeck side, the module aims to:**
- Extend the student’s understanding and knowledge of the various ways in which the key plays studied on the module might be featured in the long tradition of tragic drama, focusing particularly on contemporary theatre and performance practices
- To explore the various histories and contexts of the key plays on the module
- To examine approaches to contemporary performance, such as forms of verbatim theatre and the staging of classic texts in contemporary performance
- To complement, extend and develop the theoretical enquiries undertaken in the Theorising the Contemporary module and the research work undertaken for the Dissertation module

**Reading:**

In the Autumn Term, the work of Scene Study at both RADA and Birkbeck hinges around two core texts – a Shakespearean text and another Elizabethan, Jacobean or Caroline text. At RADA, the two Scene Study groups will each study these texts closely. At Birkbeck, the texts provide the departure point for the module’s explorations of the histories, contexts and futures of tragic drama, pursued in lectures and seminars. The texts for 2018-2019 will be:


These choices are directly related to our main theme of Power & Privilege. Each student will be expected to be well acquainted with both texts before the first class.

In the Spring Term, at RADA, students taking the Directing Pathway will focus on European, North American and British drama and its place in the wider social and ethical context of politics and the arts from early 20th century onwards. Students taking the Writing Pathway will look at contemporary plays which explore forces within family and personal relationships within the context of Power & Privilege.
Directing pathway:
- *The Children’s Hour*, Lillian Hellman
- *Agamemnon Returns*, Zinnie Harris
- *We Want You to Watch*, Alice Birch and Rashdash

Writing pathway:
- *A Raisin in the Sun*, Lorraine Hansberry
- *Oil*, Ella Hickson
- *When the Heart went at First but it Alright Now*, Lucy Kirkwood

**Other Recommended Reading before commencement of Module:**

These playtexts should all be available in the RADA library or Birkbeck library. Students may wish to buy copies of these core texts.

In both terms, at Birkbeck, study of a selection of other plays throughout the term, from the Renaissance period to the contemporary, will complement and extend this work. These playtexts will be available from the library as hardcopies or via the Drama Online e-resource.

**Assessment:**

**Autumn: 50% of overall mark**

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<tr>
<td>Participation in group work and final presentation (RADA)</td>
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<td>20% of RADA work</td>
</tr>
<tr>
<td>Analytic portfolio (RADA)</td>
<td>4,000-5,000 words</td>
<td>30% of RADA work</td>
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<tr>
<td>Exercise (Birkbeck)</td>
<td>1,000 words</td>
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<tr>
<td>Research essay (Birkbeck)</td>
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**Spring: 50% of overall mark**

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<tr>
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<td>Analytic portfolio (RADA)</td>
<td>4,000-5,000 words</td>
<td>30% of RADA work</td>
</tr>
<tr>
<td>Research essay (Birkbeck)</td>
<td>5,000 words</td>
<td>50% of Birkbeck work</td>
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</table>
Spring Term

On the RADA side, this aspect of the module aims to introduce the student to advanced critical/practical exploration of dramatic texts. The module objective is to achieve a devised presentation and engagement through practical essay with the critical ideas definable within a specific moment of modern theatre, its texts and the societal formations of which it is a part. This module is underpinned by the students’ developing work in Approaches to Theatre and Performance Practice and Theorising the Contemporary. A further summative pedagogic development on the work of Scene Study in the autumn is that the student is asked to choose, or is allocated according to their progress and interests in semester one, a pathway chosen from the two disciplines of writing and directing. On either pathway the approach to the texts being studied will be governed by the chosen discipline of writing or directing.

At RADA, students will be asked to work on a number of plays or screenplay texts from the chosen period and from this basis to research the geographical/historical/social context from which those texts emerged. This will include cultural, political and social research as well as a familiarisation with other artists and playwrights of the period and location. Students will also be asked to identify differing and complementary concerns within the texts and relate these to the political and cultural events of the historical moment in question. Once these critical areas of interest are identified the students will be encouraged to think through and formulate theories as to the relevance of those concerns to the contemporary moment and how they may have changed or developed.

The students will be expected to develop different approaches to exploring the text and the research material with the group, building on their experience from the Scene Study completed in the Autumn Term. They will be guided through structured teaching to develop their own writing or approaches to directing from this study and research. Each student will take on at least two roles as the work is developed towards the ensemble presentation, a major role of writer, director or dramaturg and a secondary role as performer and/or stage manager. In their work on the modern period the students are expected to create fully devised/written pieces of work that reflect their heightened understanding of the creative process and their ability to draw themes from the plays studied and develop them in their own independent creative work.

During their research period the students are asked to collect together examples from other art forms that illuminate and expand on their individual work. These artefacts form the basis of an exhibition which precedes their presentation. The students are asked to keep a detailed critical record of the work process and the final exhibition and presentation. They are asked to examine the relevance of curating within the world of theatre and how the creator contributes to curating.

The portfolio is completed after the presentation and exhibition so that responses to the
ideas presented can be explored further. The students' own writing or directing plans will form an important part of these portfolios. It is planned that this practice will serve as a preparation for the students’ choices of practical dissertation work. The design of the module demands that the student takes on a significant creative role alongside their research and critical role. Students are expected to invest themselves in a particular creative role and test themselves to the limit within that role. As well as understanding how a text is related to performance the student is now expected to experiment with creating and preparing a text for performance. The teachers will draw on the theatrical and cultural resources that surround the Royal Academy of Dramatic Art and Birkbeck with project visits to relevant theatre productions, curated events and exhibitions.

**Guidelines for writing an Analytic Portfolio**

The purpose of the analytic portfolio is to reflect critically on the process and outcomes of performance making. Reflecting critically requires you to describe, analyse and evaluate your work in thoughtful, imaginative ways. There is no need for your writing to reflect a standard academic style or layout. You can mix subjective, creative and more conventionally academic tones, and design the portfolio visually to reflect your ideas and interests. The analytic portfolio prepares you to write the longer and more substantial reflective portfolio which forms the central written component of the practice-based dissertation.

While the scope of the portfolio is open to interpretation, portfolios might do the following:

- Outline the starting points or inspiration for your work
- Account for the rehearsal process, group dynamics and decision making
- Consider how your project relates to other existing artistic work or sources
- Suggest how secondary reading helped inform your practice
- Reflect on the ideas or questions your practice explored or generated i.e. in what ways was your practice a form of research?
- Propose how you might extend or change your practice if you had the change to do so again

Alongside the RADA marking criteria, these guidelines will be used to assess your portfolio.
Learning outcomes of Scene Study II:

By the end of this aspect of the module, students will:

- be able to demonstrate both through presentation and portfolio an understanding of the requirements and the stages involved in taking a text from the page into performance.
- understand the dramaturgical importance of historical research and the relevance of exploring contemporary references and models from other periods in history.
- understand the varying roles required to make a performance and have had direct experience in the practice of at least two of these roles.
- have acquired first-hand knowledge of the methodology and practice of working within and through a group to produce a thematically cohesive event and they will have developed a consciousness of theatre as a product of collective critical awareness and working methods.
- have embarked on an exploration of creative working through writing, adaptation, performance practice or direction.
- have analysed what ideas and themes were drawn from the text being studied and how these ideas were expressed through physical presentation and critical appraisal in their portfolios.

For a detailed module bibliography see the Appendices
Approaches to Theatre & Performance Practice (AREN033S7)

Module Convenors: Tom Hunsinger (RADA)

Tutors: Adrienne Thomas, Katalin Trencsényi, Paul Sirett, Jane Bertish, Jay-Paul Skelton

Autumn and Spring Terms, Thursdays 18:30-21:30 and Fridays 15:30-18:30

The objective of this module is to enhance and develop the understanding of theatre-practice of the student and to expand the technical/practice-based vocabulary and repertoire of their physical work. Students will also be introduced to the theoretical frameworks that inform the areas of practice engaged through the module and asked to consider upon these. Students will be introduced to group working practices and advance their understanding of the uses of experiment in creating their own techniques for ensemble and solo work. Critically, this module prepares students to put these methodologies into practice through the Autumn and Spring Term Scene Study module.

By the end of the module, the students should be able to demonstrate through physical presentation a confidence in, and critical understanding of, the use of the breath, the voice and the body in motion. They should also have acquired an understanding of the theoretical frameworks that inform this work. They should have developed an understanding of the theories and practice of Stanislavski, Brecht and other theoretician practitioners in relation to both acting and directing. They should have acquired methods for devising work and have experimented with developing their own practice for devising and creating work. They should know how to break down the structure of a script and explore understanding of a play script through analysing and exploring character (as well as being able to critically question the cultural understanding of ‘character’ within the wider context of critical theory and identity politics). They should be confident in improvisational workshop work and be able to develop improvisational ideas for themselves within an ensemble environment. They should have a sophisticated understanding of the importance of the structures of language of texts both in the classical and modern historical moments and be able to link these understandings with those developed as part of the Scene Study sessions.

Every effort will be made to allocate students to the discipline of their choice, but this cannot be guaranteed, and the final decision rests with the module convenor.
## Assessment

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<thead>
<tr>
<th>Approaches: assessment</th>
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<th>0%</th>
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<tr>
<td>Approaches: assessment 1</td>
<td>Spring</td>
<td>50%</td>
<td>Based on observation of class participation throughout the Spring term, with written feedback.</td>
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<tr>
<td>Approaches: assessment 2</td>
<td>Spring</td>
<td>50%</td>
<td>Based on creative outputs including presentations and texts for performance, depending on the pathway, with written feedback.</td>
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## Teaching

Autumn Term: 4 x 1.5-hourly sessions per week for 10 weeks (x 2). This is subject to variation. E.g. Teachers may decide to teach 3-hour sessions alternate weeks.

Spring Term: 2 3-hourly sessions per week for 10 weeks.

In the Spring Term, students, in consultation with the Head of Course, make a choice of two out of four permanent Approaches pathways each of which runs for 3 hours for 10 weeks each. 240 taught hours. 2 x 1-hour Class presentations. First choice pathways cannot be guaranteed.

**The module schedule**

Different classes are taught through the Autumn and Spring Terms. The shortest block unit running for 4 x 1.5-hour sessions and the longest unit running for the whole of 10 x 3-hour sessions in the Spring Term.

Also in the Spring Term, Approaches A divides into 2 pathways: Playwriting, taught by Paul Sirett; Directing, taught by tbc. Students choose between Writing or Directing. These run for 10 x 3-hour sessions. Below we give a sample break down of each pathway.
This module is an examination of the theories and practices of dramaturgy as a critical tool in creating contemporary performance. The emphasis in these sessions will be practical, with the focus on learning about dramaturgy through its application; however, the module will require regular reading of theoretical essays and preparation outside class time. During the sessions the assigned texts will be discussed, and there will be a number of writing, analytical and performance exercises that all students will be expected to participate in.

The module aims to:
- Introduce students to fundamental notions of dramaturgy by giving a comprehensive understanding of key terms, aesthetic formations, ideas, and works.
- Develop the students’ skills in performance analysis and textual analysis.
- Develop skills in using dramaturgical tools when writing or developing a piece of dramatic text, working in the rehearsal room, or directing a performance.
- Develop awareness of various dramaturgical processes.
- Introduce students to a range of performance forms, practices and processes.
- Widen the students’ perspective by looking beyond the UK theatre and performance scene, and investigating contemporary theatre and performance practices globally.

On successful completion of this module students will be expected to be able to:
- Analyse theatrical and cultural texts and performances with originality and precision, and with reference to relevant theories and methodologies.
- Have a basic understanding of dramaturgy.
- Use confidently elementary dramaturgical vocabulary and apply a range of dramaturgical tools in practice.
- Have the skills to make a short presentation on an approved topic to an advanced level.

See the Appendices for an Indicative Bibliography

This module explores the practice of dramatic writing for the theatre. The pathway is open to students with no previous experience of writing for the stage as well as students with playwriting and production experience. All students will be expected to make a commitment to writing a play and sharing what they have written with other students taking the module. There is likely to be a significant level of performance with students reading and performing their own work as well as that of other students. At every session the work
will involve discussing a chapter from a relevant handbook on playwriting, analysing a play together, and collaborative development of the new dramas in the making.

Each student will be required to come prepared, and bring two ideas for a new play for the first session.

See the Appendices for an Indicative Bibliography

| Approaches to Theatre & Performance Practice: Methods for Performing – Acting & Directing |
|---------------------------------|---------------------------------|
| **Tutor:** Jane Bertish         | **Autumn Term: Acting Space**   |
| **Autumn Term: Acting Space**   | (Teaching hours: 10 x 3-hour sessions) |

What is it an actor does? What is the actor’s contribution to a play and to a production? How does a director engage with his actors? How does a playwright create for and with actors?

In these sessions we will explore and experience these questions, working through improvisation and text to discover afresh the presence and aliveness of an actor’s contribution, including ways in which the actor functions, what he or she communicates, how a playwright’s written words can become living expression, and the essential relationship between thinking and feeling.

The emphasis of the class is not on performance but on a greater understanding of the acting process.

**Recommended Reading before commencement of Module:**

William Shakespeare, *Richard III*
Howard Barker, *Gertrude The Cry*
John Webster, *The Duchess of Malfi*
Anton Chekhov, *The Three Sisters*
Martin Crimp, *The Country*
The course is designed with the following objectives:

- To develop practically, theoretically, and artistically, key principles and tools of theatre directing, including but not limited to:
  - Understanding and exploring the thematic content of a variety of plays from the position of theatre directors and theorists – with particular attention to the term’s orienting themes, as agreed with the module tutor.
  - Learning to look at the deep structure of the play, with particular attention to the idea of the Scenic Event(s) as the organising principle; and then using that principle as the foundation from which to develop a directing practice.
  - Experimenting with a variety of directing principles, and techniques, including but not limited to an understanding of textual analysis from the perspective of the director; scenic action; stage aesthetics; behaviour, intentions, obstacles and given circumstances; ‘magic if’; devising/editing; note-giving; improvising; ‘actioning’; organising concepts;

- To prepare and then present an individual Exhibition, preceding the final Scene Study Presentation, exploring the themes of the term’s texts; using those texts as a jumping-off point for a personal and/or interactive artistic response, curated by the student.

- To create in groups original pieces of theatre as your final Scene Study Presentation, no more than an hour long (combined), which brings together the various texts you have been working with; and allows you to apply holistically the techniques and principles with which you have been experimenting. For these Presentations, you will decide amongst your groups how the workload will be divided up: as directors and performers. Please note you are all expected to direct and perform within your final Scene Study Presentations.

Mode of work

- Each week following Week 1, you will work in small groups to present a theatrical reflective performance/criticism based upon your analysis of a particular text; whilst experimenting with a particular directing principle and/or technique.
- Each presentation should be approximately 15 minutes long. You will research and experiment with the given technique during the week, rehearsing and preparing for your weekly presentation on Mondays and Tuesday evening. You will then present during the following class.
- Following your weekly presentation the group will feedback and discuss your work, and critically engage with the directing principles and ideas it contains, both thematically and theatrically.
- Each week, following the presentations, we will explore a new principle of directing which you will apply and experiment with for the following week.
There will be no rehearsal time during class, only time to set-up and walk things through. The class is for presentation, feedback from the group and the tutor, and the introduction of the next technique or principle with which to experiment.

Each week you will also be researching and collecting materials from other art forms for your Exhibition pieces, articulated around your personal responses to the chosen texts and themes, and which illuminate and expand upon your individual work. The exhibition precedes your Final Assessed Presentation. The students are asked to keep a detailed critical record of the work process and the final Exhibition and Presentation. They are asked to examine the relevance of curating within the world of theatre and how the creator contributes to curating.

From week 7 onwards, working in your two final groups, you will be presenting exerts of work towards your Final Assessed Presentation for feedback and critique. The finished final presentation should be a maximum of one hour long. **This is the total length of time for both groups combined.**

**Plays:**

- TBC

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### Approaches to Theatre & Performance Practice: Voice & Language

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<thead>
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<tr>
<td><strong>Tutors:</strong> Adrienne Thomas</td>
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<tr>
<td><strong>Autumn Term: Voice</strong> (Teaching hours: Autumn Term: 1 x 2-hour introductory session followed by 9 x 1.5-hour sessions)</td>
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<tr>
<td><strong>Spring Term:</strong> 10 x 3-hour sessions</td>
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**AUTUMN TERM 2018**

Voice classes will introduce students to the essential elements of voice work. These include physical release, alignment, breath, resonance and articulation. The focus will be on Kristin Linklater’s work as laid out in ‘Freeing the Natural Voice’, with reference to other voice practitioners.

Throughout the term students will be expected to develop their own vocal practice and will be given exercises to work on as homework. They will explore the relationship between practical work and a deeper connection to language by using a classical speech of their choosing. By the end of term all students will have been taken through a progression of exercises which will then be synthesised into an effective vocal workout. This will give both experienced and inexperienced students a shared body of exercises and an understanding of how good vocal use supports not just the sound of the voice but an intellectual and imaginative understanding of text. In addition, it will give each student an insight into an actor’s training and how each actor brings this to their rehearsal and performance process.
In the spring term students choose to work on either a voice or movement project. In the voice project, the first term’s practical work is developed into a more focussed way of exploring a text. Students will continue to free their voices through practical work, and will be invited to have more ownership of their own process by devising vocal warm-ups to teach to the group. This continuing vocal work will then be applied to exploration of language, in particular by using the senses. This will enable students to experience it at a visceral level, and therefore to communicate it more deeply both to each other and to an audience. Again, this process will provide insights into how actors work. In recent years the texts used in the Voice Presentation have included extracts from The Odyssey (trans. Robert Fagle), Maud by Tennyson and Seamus Heaney’s translation of Book VI of the Aeneid.

See the Appendices for an Indicative Bibliography

<table>
<thead>
<tr>
<th>Approaches to Theatre &amp; Performance Practice: The Language of the Body</th>
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<tbody>
<tr>
<td><strong>Autumn and Spring Terms</strong></td>
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<tr>
<td><strong>Tutors:</strong> Dr. Gerald “Jay” Paul Skelton</td>
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<tr>
<td><strong>Autumn Term:</strong> Teaching hours: 1 x 2-hour Introductory Session followed by 9 x 1.5-hour sessions</td>
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<tr>
<td><strong>Spring Term:</strong> 10 x 3-hour sessions.</td>
</tr>
</tbody>
</table>

Viewpoints is a philosophy translated into a technique for creating movement and building ensemble. It is also a set of names given to certain principles of movement through time and space; these names constitute a language for talking about what happens on stage. Viewpoints is, finally, points of awareness that a performer or creator makes use of while working.

Viewpoints was originally articulated by dancer and choreographer Mary Overlie as “the Six Viewpoints”, and subsequently adapted by directors Anne Bogart and Tina Landau into what is referred to as simply “Viewpoints”. It is also used in actor training programmes across the world.

In the autumn term, students are introduced to the theory and practice of Viewpoints, experiencing the technique as an individual and as part of an ensemble. It assists students in the development of physical flexibility, clearer articulation, strength in movement and a heightened level of “360-degree awareness” that can inform any aspect of the students’ work in rehearsal and performance.

In the spring term, one group of students participates in a movement and text project that runs throughout the term. The project uses the principles of Viewpoints toward the creation of a devised composition built on responses to specific materials, including text, visual imagery and sound. There is a one-hour presentation of the class project at the end of the term.
Spring Term

Students apply the principle of Viewpoints to the practice of devising, or “composition”, over the course of the spring term. The project is an ensemble-based performance based upon responses to specific textual and visual resources, but otherwise open-ended to foster individual creativity, expressivity and artistic style within the context of collaboration. The project includes specific requirements that are designed to extend and expand the students’ notions of language and the body. The project will be performed in conjunction with the Voice and Language presentation at the end of the term.

See the Appendices for an Indicative Bibliography
**Dissertation (AREN031D7)**

<table>
<thead>
<tr>
<th>Module convenors:</th>
<th>Tom Hunsinger (RADA) and Dr Fintan Walsh (Birkbeck)</th>
</tr>
</thead>
<tbody>
<tr>
<td>RADA Supervisors:</td>
<td>Tom Hunsinger and selected RADA Associate Teachers</td>
</tr>
<tr>
<td>Birkbeck supervisors:</td>
<td>Dr Fintan Walsh, Dr Seda Ilter and selected Birkbeck Staff</td>
</tr>
<tr>
<td>Summer Term, Wednesdays</td>
<td>18:00-21:00</td>
</tr>
<tr>
<td>(NB: class times will vary weekly depending on the nature of the session)</td>
<td></td>
</tr>
</tbody>
</table>

**Dissertation** combines preparation for writing the final dissertation project with up to three hours of one-to-one tutorials and supervision of practice-based work throughout the Summer Term. The main component of this module is the completion of one of a choice of four types of project:

- Practice-based dissertation: presentation (workshop production format) plus 8,000-word reflective portfolio
- Practice-based dissertation: playwriting plus 8,000-word reflective portfolio
- Practice-based dissertation: dramaturgy plus 8,000-word reflective portfolio
- Academic dissertation: 12-14,000 words

Each student will be allocated a tutor (or tutors) with whom they will work towards the realisation of the project. Alongside this, students will attend weekly classes, workshops and talks that prepare them for their independent creative and scholarly work. Core dissertation research, writing and presentation classes are run at Birkbeck for all to attend, in addition to sessions that feature guest academic and practice oriented researchers. At RADA, some masterclasses and workshops are provided. Past speakers have included: Andrew Dickson (former theatre editor of *The Guardian*); Tim Crouch (playwright and actor); Professor Elin Diamond (Rutgers University); Rebecca Lenkiewicz (playwright and actor), Nina Steiger (Associate Director, Soho Theatre); Curious Directive (theatre company); Bruno Roubicek (performance artist); Karen Christopher (performance artist); Professor Peter Boenisch (University of Kent); and Professor Maaike Bleeker (University of Utrecht), Brian Logan (Artistic Director, Camden People’s Theatre.)

By the end of the module, students will be able to identify, research, and complete a large-scale research project. They will be able to identify an appropriate historical, theoretical and, where appropriate, self-reflexive practice-based framework for their research concerns and construct an argument on page and/or in practice within that framework. They will be able to evaluate research (including practice-based research) in a particular field critically. Students will have training which will develop their writing, editing, and where appropriate, practice as research skills. Students, whether working theoretically or practically, will be able to demonstrate their ability to provide evidence for complex arguments within the work and specific instances of precise thought and (where
appropriate) critically informed practice. All students will be expected to write a clear and
detailed abstract to accompany their dissertation. Finally, students will be able to use
various research tools such as databases, online resources, bibliographies, practice-as-
research archives and a variety of forms of performance documentation.

**Assessment**

<table>
<thead>
<tr>
<th>Type of project</th>
<th>Assessment 1</th>
<th>Assessment 2</th>
<th>Assessment 3</th>
</tr>
</thead>
<tbody>
<tr>
<td>Practice-based dissertation: presentation</td>
<td>Proposal (0%)</td>
<td>Presentation (50%)</td>
<td>Reflective portfolio (50%)</td>
</tr>
<tr>
<td></td>
<td>15 February 2019 by 14:00 at Birkbeck</td>
<td>Workshop production (of 30-55-minutes’ duration)</td>
<td>9 September 2019 by 14:00 at either RADA or Birkbeck depending on your tutor’s base institution</td>
</tr>
<tr>
<td>Practice-based dissertation: playwriting</td>
<td>Proposal (0%)</td>
<td>Minimum: complete first act of play plus treatment of whole play (50%)</td>
<td>Reflective portfolio (50%)</td>
</tr>
<tr>
<td></td>
<td>15 February 2019 by 14:00 at Birkbeck</td>
<td>9 September 2019 by 16:00 at RADA</td>
<td>9 September 2019 by 14:00 at either RADA or Birkbeck depending on your tutor’s base institution</td>
</tr>
<tr>
<td>Practice-based dissertation:</td>
<td>Proposal (0%)</td>
<td>Dramaturgical treatment (50%)</td>
<td>Reflective portfolio (50%)</td>
</tr>
<tr>
<td></td>
<td>15 February 2019 by 14:00 at Birkbeck</td>
<td>9 September 2019 by 16:00 at RADA</td>
<td>9 September 2019 by 14:00 at either RADA or Birkbeck depending on your tutor’s base institution</td>
</tr>
<tr>
<td>Academic dissertation</td>
<td>Proposal (0%)</td>
<td>Draft chapter (0%)</td>
<td>Dissertation (100%)</td>
</tr>
<tr>
<td></td>
<td>15 February 2019 by 14:00 at Birkbeck</td>
<td>3,000 words</td>
<td>12-14,000 words</td>
</tr>
<tr>
<td></td>
<td></td>
<td>No later than 28 June 2019</td>
<td>9 September 2019 by 14:00 at Birkbeck</td>
</tr>
</tbody>
</table>
For full-time students, the theoretical dissertation and the written elements of the practice-based dissertation must be submitted by 14:00 on 9 September 2019. This deadline is not negotiable. If you miss the deadline you will have to wait another twelve months before being awarded your degree, because the exam board meets only once a year. If you get into any difficulties about meeting this deadline talk to your supervisor or course director at the earliest opportunity.

In addition to the formal points of assessment, there are opportunities to receive feedback on work-in-progress which is non-assessed:

<table>
<thead>
<tr>
<th>Type of work-in-progress</th>
<th>Presentation</th>
<th>Play/Dramaturgical treatment</th>
<th>Academic dissertation</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Performance of work-in-progress to tutor or tutors in the context of a tutorial</td>
<td>Draft of up to 15 minutes of stage time</td>
<td>Draft chapter of up to 3,000 words</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Deadline</th>
<th>Presentation</th>
<th>Play/Dramaturgical treatment</th>
<th>Academic dissertation</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>In advance of presentation week, arranged subject to tutor(s) availability</td>
<td>BBK tutors: No later than 28 June 2019</td>
<td>No later than 28 June 2019</td>
</tr>
<tr>
<td></td>
<td></td>
<td>RADA tutors: Up to end of summer term 8 July 2019; after end of summer term at tutor’s discretion</td>
<td></td>
</tr>
</tbody>
</table>

**Preparation and planning: the supervision process**

In the Spring Term students will submit a two-page dissertation proposal for a dissertation meeting held jointly by Birkbeck and RADA. There is nothing ‘official’ or ‘formal’ about this proposal, and we don’t expect a perfectly conceived project. However, it is on the basis of this outline that you will be assigned a supervisor, so it is important that, by this point, you have a fairly clear sense of a topic and form of dissertation, so that you can begin meeting your supervisor from the beginning of the Summer Term. We will try to align your work with the most suitable people on the staff, where this is possible. Allocation of suitable tutors from RADA or Birkbeck, or both, will depend on subject matter and form and the amount of practical or theoretical research involved in the dissertation. Of course, you may approach members of staff (including personal tutors and course tutors) for advice or discussion about the potential of possible projects well before this date – you need to be thinking about the dissertation relatively early.
Tutorials

Once a tutor has been assigned to you, you should not ask other members of staff to comment or provide feedback on your work.

As part of the dissertation process, each student is entitled to three hours of supervision meeting time altogether with their tutor(s). The use of this tutorial time must be negotiated with the tutors. Some tutors are happy to offer 30-minute meetings, while others prefer to work for a full hour. In the case of practice-based projects, some tutorial time can be devoted to observing and responding to work-in-progress.

Tutorials must be planned in advance. In arranging meetings, at least two weeks’ notice should be given to tutors.

Tutorials can be booked with Birkbeck staff up to the end of the summer term, Friday 12 July 2019, subject to availability.

Tutorials can be booked with RADA staff up to the end of the summer term, 8 July 2019, and beyond the end of the summer term at tutors’ discretion and subject to availability.

Practice-based dissertations

It must be stressed that a practice-weighted dissertation is by no means an ‘easy option’. If you are thinking of pursuing a workshop production dissertation you should discuss this at an early stage with the programme director. If you decide to direct a workshop presentation for your dissertation you must obtain agreement from both colleges that this is an appropriate choice for you. This will entail the student submitting, as part of their dissertation proposal, a statement regarding their choice of play or theme for production with reasons, outlining their interpretation and their approach to the practicalities of working on a workshop production of the piece. The choice of workshop presentation must be approved by the joint meeting with RADA and Birkbeck tutors in the Spring Term.

Assessment will be governed by the approach of the student to process and exploration of ideas rather than the objective of achieving a full production. Acting is not accepted for marking in a practical dissertation.
Rehearsal space

Birkbeck:
Space at Birkbeck is available throughout the Summer Term. G10, the studio space in 43 Gordon Square, will be available to students on specified dates before the end of week 6. Other spaces in both 43 Gordon Square and Malet Street may be used on an ad hoc basis throughout the term. The college room bookings policy is as follows:

“Students are able to use any rooms that are free for private study up until 21:00 in buildings other than Malet Street and up to 24:00 midnight in Malet Street. These cannot be booked in advance. Students should always check in on the day with reception to see if anything is free.” [http://www.bbk.ac.uk/roombookings/make-a-booking-enquiry]

In 43 Gordon Square, the optimal spaces for rehearsal are G04 and B07. Other spaces that are sufficiently large for rehearsal are G01, G02, G03, B03, 110, 120, 122, 124, 320 and 324.

As per the instruction above, students should go to reception on the day of rehearsal, and ask if any of the spaces listed above are free to use. Students must take responsibility for negotiating access to space in Birkbeck on an ad-hoc basis themselves – staff should not be involved in brokering access for you.

If students use these spaces, it is essential that they return the furniture in any Birkbeck rooms used to the correct arrangement - there is usually a laminated sheet posted on the wall indicating the format. If no such sheet is there, desks and chairs should be arranged in rows in a conventional classroom style. Failure to do so may result in access to these spaces being withdrawn.

RADA:
On Thursday evenings during the Summer Term at RADA, provision is made for students to meet and workshop their dissertation pieces and from week 8 other rooms will be available at set points during in the week. All rooms should be booked at this time through the Student room facilitator. If students use these spaces, it is essential that they return the furniture in any rooms used to the correct arrangement.

Performance space

A dissertation practice presentation period will be available at RADA towards the end of June/early July.

The presentations for workshop production dissertations will take place at RADA from 8-12 July. A small amount of Technical support will be provided and the Wolfson-Gielgud
MA Text and Performance

Studio will be available for presentations, as well as an adjoining studio for rehearsal all through the specified period. All dissertation students making presentations in the allocated July period are expected to be available until the end of July. If their research/practice takes them away they should only do this having made a prior agreement with their tutor and appropriate Head of Course.

Academic dissertations

Students may have up to three hours of supervision with their dissertation supervisor(s) altogether. Your supervisor should help you to clarify your main thesis and aid you in shaping your ideas for the project to an appropriate scale. Your supervisor will also suggest further reading or lines of library research, and, if necessary, advise you on methods of research. In the course of these meetings, students can ask supervisors to comment on plans and on a draft of up to 3,000 words of written material, which must be submitted no later than 28 June 2019.

Supervision meetings must take place before the end of the summer term. It is advisable to at least pencil in the future meeting dates at your first meeting. You will need to use these meetings wisely, and should be thinking about the last meeting as a point at which you are discussing a draft chapter or some form of written work.

The dissertation should number 12,000-14,000 words. This excludes the bibliography, but includes footnotes or endnotes.
Presentation of dissertations and reflective portfolios

Typing: The dissertation or reflective portfolio supporting a practical dissertation should be typed or word-processed, one and half or double-spaced on A4 paper, leaving generous margins all round. The font should be not less than 11pt.

Binding: Both submitted copies of the dissertation or reflective portfolio must be securely bound (spiral or heat-bound). The Students’ Union offers this service, as do many photocopying and printing shops. After the examiners’ meeting at the end of November, one copy will be returned to you, and one retained by the Department of English and Humanities. The copy you receive will not have comments on the script, but will be accompanied by a short report from your first marker, who is normally your supervisor.

Pagination: All pages, except the title page, should be numbered.

Title Page: You should give the title for your dissertation on a separate page. The following is recommended as a format: Title + Author name, in the middle of the page; then, at the bottom of the page ‘Submitted in partial fulfilment of the requirements for the MA Text and Performance, Birkbeck College, University of London’, followed by the month and year of submission.

Abstract: You should preface your dissertation with a 300-word abstract, which describes succinctly the scope and argument of the dissertation. This does not count towards the overall word count.

Bibliography: All dissertations should include a full bibliography listing all the primary and secondary sources you have cited.

Word Limit: The word limit for an academic dissertation is 12-14,000 words, and 8,000 words for a reflective portfolio supporting a practice-based dissertation, excluding titles, diagrams and tables and bibliography. Footnotes are included in the word limit. Appendices are not included in the word limit – students may include material that will not be assessed but may be referenced in the body of their thesis.

Referencing: In your essays and your dissertation you must use a proper system of referencing. The Department of English and Humanities has adopted the MHRA style in all its programmes. Full details are given in the MHRA Style Guide: A Handbook for Authors, Editors, and Writers of Theses (London: Modern Humanities Research Association), which can be consulted in libraries, or bought in reference sections of good bookshops. It can also be downloaded from: http://mhra.org.uk/publications/books/styleguide/styleguideV1.pdf
Extra-curricular activities

Opportunities for theatre-making and theatre scholarship outside of class are on offer at both Birkbeck and RADA.

Birkbeck

The Birkbeck Centre for Contemporary Theatre runs numerous activities throughout the year, including workshops, symposia and performances.

A research seminar series, GRiT: Graduate Research in Theatre, takes place at least once a term, which is open to postgraduate students and staff across college. Invited PhD students and researchers are invited to present at these sessions. Students are encouraged to attend, especially those interested in PhD study.

We aim to programme a Theatre Conversation featuring speakers from the theatre industry at least once a term. Recent Theatre Conversations include a session entitled ‘Is the theatre becoming less diverse?’, with Ola Animashawun, Jane Deitch and Meera Syal, ‘The Author in Istanbul’, with Tim Crouch and Seda Ilter, and ‘Approaching socially engaged practice’ hosted by creative producer Elizabeth Lynch, with contributions from Omar Elerian (Bush Theatre), Alinah Azadeh (artist), Miriam Nelken (Creative Barking & Dagenham) and Simon Poulter (Close & Remote).

In the summer term, we contribute to Arts Week, the School’s annual festival. A Theatre Scratch Night is on offer, to which students are invited to make submissions.

RADA

TheatreVision

A weekly opportunity for those that want to be writers, directors, dramaturges to explore theatre-making through creative writing and development of scenes up to presentation; TheatreVision is also open to the actors-in-training of the MA Theatre Lab course, providing a forum for the practice of creative collaboration between students of these two MA courses.
Assessment

RADA Assessment Criteria and guidelines

The final assessment of students takes place at an examiners’ meeting in the autumn of the year in which the course has been completed. The assessment is divided according to the proportion of credits being received for each component:

- Approaches to Theatre and Performance Practice: 30 credits
- Theorising the Contemporary: 30 credits
- Scene Study: 60 credits
- Dissertation: 60 credits

RADA assessment and examination

RADA marks are based on an on-going assessment of students’ class-work throughout the Autumn and Spring Terms informed by two course portfolios. The deadlines for these are 14 December 2018 and 29 March 2019, both at 16:00. The portfolio mark is submitted by the Scene Study tutor and the Course Director who is responsible for moderating the points of assessment marks from the Approaches to Theatre and Performance Practice teachers. The style of each portfolio is up to each individual student. They should be a written document, which the student may choose to give a creative format to, or illustrate it with drawings, photographs, theatre programmes or include any other material considered relevant. They are designed to be a critical and analytical record of a ‘journey’ through the two terms focusing on the RADA course-work and containing personal reflections, analysis, insights and observations.

The end-of-term presentation is seen as a chance to try out informally, in front of an audience of fellow students and tutors, ideas and responses to the text, which have arisen from your Scene Study sessions. It is not an acting or directing test and is not assessed as such but on the quality of ideas explored and the means by which they are expressed. The audience is made up of tutors and fellow students from the MA course both RADA and Birkbeck, and possibly the programme’s External Examiner.

Marking criteria for RADA practical classes

During the Autumn Term your contribution towards your Scene Study presentation, your portfolio and your class-work is assessed by your Scene Study tutor plus one other teacher. You will receive this mark and a feedback letter from your Scene Study tutor at the beginning of the Spring Term.

In the Spring Term the same pertains, and class-work, contribution to Scene Study and exhibition, and your portfolio are all taken into account. Again you are marked by your Scene Study tutor, (who may be a different tutor this term) and one other teacher, generally, but not always, the Course Director. NB: Portfolio marking will cover:
Assessment of Scene Study class-work; Record of Scene Study research and preparation; Assessment of Presentation; Assessment of contribution of other classes and modules; Overall Critical understanding and Stylistic Excellence. N.B. RADA markers split their assessment between 40% practical contribution and achievement and 60% response to portfolio writing.

Criteria for Autumn Term marks
70+: Excellent performance in practical class-work, scene study and portfolio
60+: Very good understanding of process demonstrated in scene work and portfolio
50+: Satisfactory but room to broaden and deepen understanding of process
49-: Fail

Criteria for overall RADA mark

<table>
<thead>
<tr>
<th>Grade</th>
<th>Requirement</th>
</tr>
</thead>
<tbody>
<tr>
<td>80-100% Distinction/Outstanding pass</td>
<td>All Levels</td>
</tr>
<tr>
<td>A+</td>
<td>Technical Skills</td>
</tr>
<tr>
<td>70-79% Distinction/Excellent pass</td>
<td>All Levels</td>
</tr>
<tr>
<td>A</td>
<td>Technical Skills</td>
</tr>
<tr>
<td></td>
<td>Process</td>
</tr>
<tr>
<td>Percentage</td>
<td>All Levels</td>
</tr>
<tr>
<td>------------</td>
<td>------------</td>
</tr>
<tr>
<td><strong>60-69%</strong></td>
<td><strong>Merit/Good pass</strong></td>
</tr>
<tr>
<td>Self-reflection</td>
<td>Student demonstrates an excellent level of self-reflection evidenced in their ability to respond to teacher feedback. There is a capacity to realise potential through consistent self-motivation and extensive contextual and critical reflection.</td>
</tr>
<tr>
<td>Professional Development</td>
<td>Student demonstrates excellent professional practice appropriate to a range of contexts. Work responds creatively to complex concepts and situations through a synthesis of extensive personal and professional research and experience.</td>
</tr>
<tr>
<td>Technical Skills</td>
<td>Student demonstrates good application of technical skills.</td>
</tr>
<tr>
<td>Process</td>
<td>Student demonstrates evidence of good process, including the ability to interpret and apply these skills appropriately and creatively. Student consistently works with some depth, breadth and core practice.</td>
</tr>
<tr>
<td>Self-reflection</td>
<td>Student demonstrates a good level of self-reflection evidenced in their ability to respond to teacher or director feedback.</td>
</tr>
<tr>
<td>Professional Development</td>
<td>Student demonstrates good standards of professional practice.</td>
</tr>
<tr>
<td><strong>50-59%</strong></td>
<td><strong>Pass/Satisfactory pass</strong></td>
</tr>
<tr>
<td>Self-reflection</td>
<td>Student demonstrates a satisfactory level of self-reflection evidenced in their ability to respond somewhat to teacher feedback.</td>
</tr>
<tr>
<td>Professional Development</td>
<td>Student demonstrates satisfactory standards of professional practice.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Percentage</th>
<th>All Levels</th>
<th>Details</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>40-49%</strong></td>
<td><strong>Fail</strong></td>
<td>D</td>
</tr>
<tr>
<td>Technical Skills</td>
<td>Student failed to meet the objectives of the course application of minimal or inappropriate skills.</td>
<td></td>
</tr>
</tbody>
</table>

**60-69%**
**Merit/Good pass**
B

**50-59%**
**Pass/Satisfactory pass**
C

**40-49%**
**Fail**
D
<table>
<thead>
<tr>
<th>Process</th>
<th>Student failed to reach the required minimum standard in several elements and demonstrates inadequate understanding of key skills and concepts.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Self-reflection</td>
<td>Student demonstrates limited self-reflection capabilities and lacks the capacity to absorb and synthesise teacher feedback.</td>
</tr>
<tr>
<td>Professional Development</td>
<td>Student demonstrates poor standards of professional practice, with insufficient application of skills and etiquette in personal and professional contexts.</td>
</tr>
</tbody>
</table>

### 30-39% Fail

<table>
<thead>
<tr>
<th>Process</th>
<th>Fail: Limited work that falls below the standards expected of students and which will require retrieval.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Self-reflection</td>
<td>Student has not applied sufficient minimal appropriate skills and the work is of low quality.</td>
</tr>
<tr>
<td>Professional Development</td>
<td>Student demonstrates unsatisfactory standards of professional practice.</td>
</tr>
</tbody>
</table>

### 0-29% Fail

<table>
<thead>
<tr>
<th>Process</th>
<th>Fail: An unacceptable standard of work that displays little understanding or clarity and fails to meet the most basic requirements.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Self-reflection</td>
<td>Student has failed to reach the required minimum standard in all elements, and work reveals a complete absence of breadth, depth or core practice.</td>
</tr>
<tr>
<td>Professional Development</td>
<td>Student demonstrates unsatisfactory standards of professional conduct.</td>
</tr>
</tbody>
</table>

**Birkbeck assessment criteria and guidelines**

For a Distinction to be awarded, the numerical average of submitted work must be at distinction level (70 or above).

For a Merit to be awarded, the numerical average of the submitted work must be at merit level (60-69).
For a Pass to be awarded, the numerical average of the submitted work must be at pass level (50-59).

Students are entitled to make one attempt, per piece of coursework, to make good failed pieces. Resubmission of work submitted in the Autumn Term must take place by the end of the Spring Term; work submitted during the Spring Term must be submitted by the end of the Summer Term. Resubmitted work will normally consist of a second attempt at the same topic, or an equivalent designated by the Course Convenor or the Course Director where it is not possible to undertake a second attempt.

Students are entitled to resubmit a failed MA dissertation on one occasion only. An extension of up to one year may be granted for resubmission.

Students must pass the dissertation in order to pass the degree programme.

Students who fail two pieces of coursework must suspend their studies until they have made good at least one of the failed pieces.

The essays and dissertations are double-marked, and overseen by an external examiner.

The first unassessed piece of work for Theorising the Contemporary is designed to help you confront writing at MA level early; it therefore does not contribute to your final mark. However, it is a compulsory part of the course.

**Birkbeck marking grades**
The overall marks for an MA are divided into Pass (above 50%) Merit (above 60%) or Distinction (above 70%). Work that receives a mark below 50% constitutes a Fail.

In order to gain the degree students must successfully pass all elements of the course including the dissertation.

**Notification of Award**
The examiners’ meeting is usually held in late November, following submission of dissertations; students will be notified of their result as soon as possible after this date.

**Grade-related criteria**

<table>
<thead>
<tr>
<th>Grade</th>
<th>Criteria</th>
</tr>
</thead>
<tbody>
<tr>
<td>80-100%</td>
<td>Possesses all the qualities of work of distinction level, but</td>
</tr>
<tr>
<td>High</td>
<td>performed to an exceptional standard in most areas</td>
</tr>
<tr>
<td>Distinction</td>
<td>Demonstrates the potential for publication</td>
</tr>
</tbody>
</table>
70-79% Distinction
- Shows a sophisticated understanding of the topic, presenting a highly persuasive and original response
- Displays an outstandingly perceptive knowledge of the relevant primary evidence, making creative, incisive and/or subtle use of that evidence
- Presents an elegantly structured argument that displays sustained critical independence and cogent analysis
- Engages critically and imaginatively with secondary and, where relevant, theoretical literature, moving well beyond the material presented in classes and positioning its own argument within academic debates
- Deploys a lively and sophisticated prose style with precision
- Demonstrates an advanced command of critical vocabulary and the rules of grammar, syntax, spelling and punctuation
- Referencing (including quotations, footnotes and bibliography) immaculately presented according to the course handbook

60-69% Merit
- Shows a sound understanding of the topic, presenting a perceptive and relevant response
- Displays detailed knowledge of the relevant primary evidence, making sustained, specific and often thoughtful use of that evidence
- Presents a lucid and well-structured argument that displays critical independence and effective analysis
- Engages critically with secondary and, where relevant, theoretical literature and/or material from classes, doing so in the service of an independent argument
- Deploys a lucid and fluent prose style
- Demonstrates an accurate command of critical vocabulary and the rules of grammar, syntax, spelling and punctuation
- Referencing (including quotations, footnotes and bibliography) presented according to the course handbook

50-59% Pass
- Shows some understanding of the topic, and presents a largely relevant response
- Displays adequate knowledge of the relevant primary evidence under discussion, making appropriate use of that evidence
- Attempts a structured argument, but may be prone to the general, the arbitrary, the derivative, the incomplete and/or the descriptive
- Makes use of secondary and, where relevant, theoretical literature (whether critical, theoretical or historical) and material from lectures and seminars, but not always in the service of an independent argument
- Deploys a fairly fluent prose style
- Demonstrates an adequate command of critical vocabulary and the rules of grammar, syntax, spelling and punctuation
- Referencing (including quotations, footnotes and bibliography) largely presented according to departmental criteria
0-49%  
Fail  
• Shows a limited or scant understanding of the topic and presents a less than competent response that lacks focus  
• Displays a barely adequate or erroneous knowledge of the primary evidence  
• Either fails to present an argument or presents one that is incoherent, incomplete and/or flawed  
• Makes little or no use of secondary or theoretical literature or uses it inappropriately and derivatively; is heavily reliant on material derived from classes without evidence of independent assimilation or understanding of it.  
• Deploys an inaccurate and unclear prose style  
• Demonstrates an insecure command of critical vocabulary and the rules of grammar, syntax, spelling and punctuation  
• Referencing (including quotations, footnotes and bibliography) poorly presented according to departmental criteria  

Notes:  
• The above table is designed to give an indication of the qualities that are required in the different MA classifications, and to show the factors that are taken into account when marking MA work. Frequently, essays do not fall neatly into any one band. For example, an essay might have the 'lucid and well-structured argument' of a Merit while deploying the 'fairly fluent prose style' of a Pass. In such cases the marker has to weigh these qualities against each other and strike a balance in the final mark and classification.  
• These criteria will be applied when assessing the work of disabled students (including those with dyslexia), on the assumption that they receive prior learning support. Students who think they might qualify for support should refer to the Disability Statement in this handbook for further information.  

General  
Students sometimes ask if they may write on a playwright who does not write in English. The bibliographies of a number of our modules include works in translation, especially contextual and theoretical works, and it is fine to discuss these in essays and the dissertation. However, the primary source material of assessed work should normally have been written in English. If you have a strong reason for wanting to write on an author who does not write in English, you should discuss this with the course convenor. Factors relevant to the choice of primary material for essays and the dissertation include whether you will be able to obtain the relevant secondary materials in the libraries open to you, and whether the module convenor is able to evaluate the work properly. Material by foreign language authors must be available in translation.  

The criteria we normally use for making judgements about the range of assessed work,
and their relation to the categories of Pass, Merit and Distinction, are set out formally in the Grade Criteria document above. It acts as a summation of our expectations, and should not be regarded as a check list but as useful guidance.
Essay Submission at Birkbeck

Submission of Coursework
Please use the School of Arts coversheet for coursework submission and fill in all the relevant details, including your name and/or student number, the module title and code (all listed on your student profile), and the title of the assignment as set out on the list of essay topics. You should also sign the declaration that you are submitting your own, original own work (your “signature” may consist of your typed name or your student number).

All work should normally be computer-generated (using a format compatible with Microsoft Word, and not a PDF or similar). All work should be submitted double-spaced. Please note that the word count should include footnotes but excludes the bibliography. Your work should normally be submitted electronically, via Turnitin (or, exceptionally, in case of difficulty with this system, by email to englishandhumanities@bbk.ac.uk). You may, exceptionally, also be asked to leave a paper copy in the coursework box in the entrance hall of 43 Gordon Square. You should also retain a copy yourself. In no circumstances should essays be handed directly to the lecturer or seminar leader.

Paper copies of coursework should be stapled in the top left-hand corner, with your completed coversheet forming the top page. It should be placed in an envelope which is clearly marked with the name of the lecturer and the module title. Please do not put them in a folder or plastic sleeve: markers prefer to receive work simply stapled.

The Coursework Cover Sheet is available on this link http://www.bbk.ac.uk/arts/coversheets-for-coursework-submission (or via your department’s website, and paper copies are available from the entrance hall of 43 Gordon Square).

For further information and instructions on how to submit coursework using Turnitin please see the appendices or visit the ITS Help Desk.

Return of Coursework
Coursework will normally be marked and returned electronically within 4-6 weeks from the stated submission date or the date of handing in, whichever is later. Larger modules and modules with numerous seminar groups, such as core modules, could take longer due to the number of students involved. There may also be a delay if the college is closed or if there are extended holidays during that 4-6 weeks’ period.

Essays are never sent back to students by post. If online submission/return has not been used, your lecturer will advise the method by which your work will be returned – normally either in class or via the student pigeonholes in the entrance
hall of 43 Gordon Square. Your administrator will email you to let you know when coursework has been marked. Please do not phone/e-mail to ask whether your essay has been marked unless the marking periods as above have elapsed.

One copy of the dissertation, or the 8,000-word portfolio supporting your practical dissertation, will be returned to you after the examiners’ meeting in November, when the grades are confirmed. Unlike course essays, markers do not write comments on the script, but you will receive a short and detailed written report.

**Late Submission of work for assessment**
College policy dictates how Schools will treat work that is due for assessment but is submitted after the published deadline. From 2008/9 any work that is submitted for formal assessment after the published deadline is given two marks: a penalty mark of 50% for postgraduate students, assuming it is of a pass standard, and the ‘real’ mark that would have been awarded if the work had not been late. Both marks are given to the student on a cover sheet. If the work is not of a pass standard a single mark is given.

If you submit late work that is to be considered for assessment then you should provide written documentation, medical or otherwise, to explain why the work was submitted late. You will need to complete a standard pro-forma and submit it, with documentary evidence as appropriate, to your Tutor or Programme Director. The case will then be considered by the appropriate sub-board or delegated panel.

If no case is made, then the penalty mark will stand. If a case is made and accepted, then the examination board may allow the ‘real’ mark to stand.

**Dissertations**
It is particularly important to submit dissertations on the deadline date. This deadline is not negotiable. If missed, the candidate may not be examined in the same year and may have to wait another twelve months before being awarded the degree as MA examination boards meet only once a year, in November. Any difficulty in meeting the dissertation deadline should be brought to the attention of the Programme Director at the earliest opportunity.

**College Assessment Policy**
It may also be useful to familiarise yourself with the official college assessment policy. Please see the following link:
http://www.qaa.ac.uk/academicinfrastructure/codeOfPractice/section6/COP_AOS.pdf
Resources

Tickets for theatre productions
Your place on the course allows you to have one complimentary ticket per public production at RADA. All other tickets for productions at RADA must be paid for (RADA Festival Shows are not complimentary). All tickets for productions at RADA, complimentary or purchased, must be booked. Details of the booking process can be found on the RADA SharePoint and details are sent out in the YourStudent Experience Newsletter.

Full-time students are required to attend eight productions at theatres in London over the course of the academic year (part-time students, four) as part of the work of the programme. These productions form the basis of work in class and some pieces of written assessment. We will circulate lists of performances to be attended as soon as possible. Students will need to book for these productions independently unless otherwise indicated.

Occasionally, in the case of very popular shows, we will make group bookings on behalf of students both to secure tickets and to access discounts for the group. In such cases, you will be asked to reimburse the College. Like library fines, non-payment will register as debt on the system.

RADA Library
The RADA Library is a unique collection of around 30,000 theatre-related books, including somewhere in the region of 10,000 plays. MA Text and Performance students may use the RADA library on payment of a returnable deposit of £60.00. This should be paid prior to the first full week of the Autumn Term. The library is on the ground floor of 18 Chenies Street. During term-time the library opening hours are:

Monday – Thursday: 9.15-7.45  
Friday: 10-6  
Saturday: 12-4  
Sunday: closed

Electronic Resources
www.dramaonlinelibrary.com  
www.digitaltheatreplus.com

National Theatre Archive
This is open to the public and the student should book in advance to view a past production.
**Birkbeck College Library**

Birkbeck Library is on the first floor of the main building in Malet Street. To join the Library, bring your College ID card to the Library issue desk. The opening times of the library are designed to meet the needs of part-time students in full-time work. During Term-time the Library is open:

- **Monday – Friday** 8.30 - 23.45 (issue and helpdesk open 10.00 - 20.00)
- **Saturday – Sunday** 8.30 - 23.45 (issue and helpdesk open 10.00 - 18.00)

You can borrow up to 15 items as a postgraduate student, and they can be renewed as long as no-one else has requested them. Most books can be borrowed for 3 weeks. Some books, videos and DVDs can be borrowed for 1 week.

Tours of the Library will be available for you to join at the start of the academic year – watch out for details of times. A more in-depth session with your Subject Librarian may also be arranged.

The College Library ([http://www.bbk.ac/lib/](http://www.bbk.ac/lib/)) has a solid and growing core of books, journals and reference. It is primarily an undergraduate library, but through a careful acquisitions policy we try to provide general resources for MA students (although we cannot hope that the library covers all areas of interest and work). The College Library has a ‘tied Xerox’ system and ‘short loan’ collection to equip you with copies of a number of central core texts.

The long opening hours allow you to borrow books after classes. There is an e-mail enquiry, reservation and renewal service, an on-line catalogue and bibliographical service (including Art Index on CD-ROM).

The College Library also runs an inter-library loan service to enable you to obtain copies of books and articles not held in its own collections. As it can take a couple of weeks to obtain copies of requested materials, you are advised to plan ahead in your general reading and essay preparation so as to make use of this facility. Please note a charge of £1 will be made for each satisfied inter-library loan request.

Should you have any questions about library provision, please contact the Department’s Library Liaison Representative or the Department’s Subject Librarian.

The Library has a separate periodicals’, A/V and “Reading Room Collection”. The latter consists of photocopies of articles and essential books which have been placed there at a lecturer’s request and are for reference use only within the Library.

Information about the layout, collections and services, the Library catalogue and access to the Library’s extensive range of electronic resources is via the Library web site at [http://www.bbk.ac.uk/lib/](http://www.bbk.ac.uk/lib/). It is very important to familiarise yourself with this site. Detailed
information about the Library’s resources can be found in the online Subject Guide.

**Birkbeck Electronic Library**
The Library subscribes to many electronic journals and databases. You can access these from anywhere within College using your Central Computing Services (CCS) username and password, and the majority of these resources can also be accessed from home or work.

The Library website is at [http://www.bbk.ac.uk/lib](http://www.bbk.ac.uk/lib). As well as finding comprehensive information about the Library, its services and collections, you can also:

- Search the Library catalogue, renew your books and place reservations on items out on loan.
- Read articles in over 12,000 electronic journal titles and newspapers.
- Search databases to help you find out what has been written about the subject you are researching, including *Literature Online* (LION), which includes the *MLA International Bibliography* (MLA) and the *Annual Bibliography of English Language and Literature* (ABELL), the *Arts & Humanities Citation Index*, *JSTOR*, *PCI* and *Project Muse*.
- Work through LIFE – an online tutorial to help you make the most of the Library.

As well as its physical holdings, the Library has a comprehensive range of e-resources including bibliographic databases (which tell you what has been written on a topic), and electronic journals. Most of the electronic resources can be accessed from outside the College using your IT Services username and password. If you did not receive this upon enrolment, please ask for them at IT Services reception (Malet Street).

The LAMP Service (LibrAry Materials by Post) is a subscription based service which enables you to have books and photocopies of articles posted to your home address. You may find it particularly useful if you are not able to visit the library frequently. Birkbeck students with disabilities may be able to join the service for free on the recommendation of the College Disability Officer, Mark Pimm. If you think you may be eligible for free membership, please first contact Mark Pimm in the Disability Office.

The College Library also runs an interlibrary loan service to enable you to obtain copies of books and articles not held in its own collections. As it can take a couple of weeks to obtain copies of requested materials, you are advised to plan ahead in your general reading and essay preparation so as to make use of this facility. Please note: a charge of £1 will be made for each interlibrary loan request received and there is a limit of 10 requests in progress at any one time.

An introduction to the Library and bibliographical skills is timetabled at the start of your course at which you will meet the Subject Librarian who looks after the collection. They will introduce you to the Library and its electronic resources. In addition, the Library has
an online tutorial called LIFE (Library Induction for Everyone) which is always available: http://www.bbk.ac.uk/lib/life/ which has a module in it on ‘Researching a topic’.

Other libraries
Birkbeck students can also use a range of other libraries. Students have reference access to most University of London college libraries. In addition, the UK Libraries Plus Scheme allows students reference access to over 135 other higher education libraries and part-time students may also borrow from up to three member libraries. See the Library web site for more information.

Further information and help
If a book you need is not available in the Library or you require any help using the resources or finding information, please ask at the Birkbeck Library enquiry desk (020 7631 6063). Alternatively, contact your Subject Librarian, Charlotte Hobson (0207 631 6062).

Senate House Library
This is a world-class research library, situated next door to RADA and Birkbeck on the fourth floor of Senate House, with extensive collections in twentieth-century British and American fiction and criticism. Staff are very helpful in negotiating this initially confusing library, and you should be able to find most of the materials you require. They have recently purchased a large number of videos which can be viewed in the building. Membership of this library is absolutely vital for your MA.

British Library
A copyright library, which receives all books published in Britain and has a very broad and deep collection of books published elsewhere too. It is only a 15-minutes’ walk from Birkbeck and is an excellent resource for MA study. Books usually take between 50 minutes and 2 hours to arrive at your desk. The library has changed its policy regarding student admission several times in the past year. At the time of going to press, you should be able to join on showing your MA card, but it is worth checking the website for details before you visit for the first time. Queues to the admissions office tend to build up in the middle of the day – try first thing in the morning (from 9:30 am, or 10:00 am on Mondays). The library is open until 8:00 pm Monday-Thursday, and until 5:00 pm on Fridays and Saturdays.

University College Library
This is situated 5 minutes away from Birkbeck, on Gower Street. Students from Birkbeck are admitted to the library, and since it has extensive holdings in English literature, it is worth holding in reserve if texts are proving difficult to obtain. Make sure you have your Birkbeck college card and a photograph when you first visit.
M25 Consortium Libraries and SCONUL Research Extra
Birkbeck participates in an arrangement that allows academics and research students to use other research libraries in the country. It may be convenient for you to have access to the libraries of another university, especially if you do not live or work close to Birkbeck. Some university libraries also have extended hours, which can be useful if you need a quiet place to work later at night. (Imperial, for example, is open for 24 hours during its exam period, including to registered external users.) Opening hours change with some regularity, and libraries have different kinds of restrictions, so check websites for details. Begin with the M25 Consortium Libraries page at www.m25lib.ac.uk/ and www.sconul.ac.uk/use_lib/srx/.

Video Self-Access Centre
This is housed in 43 Gordon Square. You can view (but not borrow) a range of videos and films from this useful collection, and some courses lodge films and videos there to view on site. The opening hours are Monday till Friday, 4.00 – 8.00 pm during Term time.

Birkbeck Computer Services
There are two or three large rooms in the main building and one in the basement of Senate House that make computer Terminals available to Birkbeck students. This gives you free access to word-processing should you require it, as well as an e-mail account and entry to the internet. There are many, constantly growing resources available on the Internet and it is becoming an increasingly vital element of academic research.

The College constantly runs a rotating series of courses introducing students to word processing packages, negotiating the Internet, and other skills: check the notice board outside E101 (meaning the first floor of the Extension block of the main building), and sign up early: these courses are very popular.

College Hardship/Book Buying Funds
It may be possible, if you are having financial difficulties, to apply to the College for assistance with fees and to receive small awards to help with the purchase of essential texts. For information and advice, contact the College Student Awards Office on 020 7631 6362.
## Library Resources: Contact Details

<table>
<thead>
<tr>
<th>Library Name</th>
<th>Address</th>
<th>Contact</th>
<th>Website</th>
<th>Nearest Tube</th>
</tr>
</thead>
<tbody>
<tr>
<td>Birkbeck College Library</td>
<td>Malet Street, London WC1E 7HU</td>
<td>020 7631 6239</td>
<td><a href="http://www.bb.ac.uk/lib/">http://www.bb.ac.uk/lib/</a></td>
<td>Goodge Street or Russell Square</td>
</tr>
<tr>
<td>University of London Library</td>
<td>Senate House, Malet Street, London WC1E 7HU</td>
<td>020 7862 8500</td>
<td><a href="http://www.ull.ac.uk/">http://www.ull.ac.uk/</a></td>
<td>Goodge Street or Russell Square</td>
</tr>
<tr>
<td>University of London Institute of Education Library</td>
<td>20 Bedford Way, London WC1H 0AI</td>
<td>020 7612 6000</td>
<td>[<a href="http://www.ioe.ac.uk/">http://www.ioe.ac.uk/</a>](<a href="http://www.ioe.ac.uk/">http://www.ioe.ac.uk/</a></td>
<td>infoserv/ishome.htm)</td>
</tr>
<tr>
<td>University of London Institute of Historical Research Library</td>
<td>Senate House, Malet Street, London WC1E 7HU</td>
<td>020 7862 8740</td>
<td><a href="http://ihr.sas.ac.uk/cwis/library.html">http://ihr.sas.ac.uk/cwis/library.html</a></td>
<td>Goodge Street or Russell Square</td>
</tr>
<tr>
<td>British Library: Humanities and Social Sciences</td>
<td>96 Euston Road; St Pancras Way, London WC1E 7HU</td>
<td>020 7412 7676 (reading room); 020 7412 7677 (membership enquiries)</td>
<td><a href="http://www.bl.uk/">http://www.bl.uk/</a></td>
<td>Euston or Kings Cross</td>
</tr>
<tr>
<td>British Library Library Newspaper Library</td>
<td>Colindale Avenue, London NW9 5HE</td>
<td>020 7412 7353</td>
<td><a href="http://www.bl.uk/collections/newspapers.html">http://www.bl.uk/collections/newspapers.html</a></td>
<td>Colindale</td>
</tr>
<tr>
<td>Warburg Institute Library</td>
<td>Woburn Square, London WC1H OAB</td>
<td>020 7862 8949</td>
<td><a href="http://www2.sas.ac.uk/warburg/mnemosyne/entrance.htm">http://www2.sas.ac.uk/warburg/mnemosyne/entrance.htm</a></td>
<td>Russell Square</td>
</tr>
<tr>
<td>School of Slavonic and East European Studies Library</td>
<td>Senate House, Malet Street, London WC1E 7HU</td>
<td>020 7862 8523</td>
<td><a href="http://www.ssees.ac.uk/library.htm">http://www.ssees.ac.uk/library.htm</a></td>
<td>Goodge Street or Russell Square</td>
</tr>
<tr>
<td>Little Magazines Library</td>
<td>Little Magazines Department, The Library, University College London, Gower Street, London WC1E 6BT</td>
<td>020 7380 7796 (direct line) or: 020 7387 7050 ext 7796</td>
<td><a href="http://www.ucl.ac.uk/Library/special-coll/litmags.shtml">http://www.ucl.ac.uk/Library/special-coll/litmags.shtml</a></td>
<td>Goodge Street</td>
</tr>
</tbody>
</table>
Websites giving UK libraries information

COPAC
http://www.copac.ac.uk/copac/
Access to the catalogues of all major UK university libraries. If you can’t get the book you need in London, see if you can find it here and ask Birkbeck Library to arrange an inter-library loan.

M25 Consortium
http://www.M25lib.ac.uk/M25/
Links to over 100 libraries in the London area

UK Public Libraries
http://dspace.dial.pipex.com/town/square/ac940/weblibs.html

Libraries Information (via Birkbeck)
http://www.bbk.ac.uk/lib/other.html
Links to academic and other libraries

Specialist Bookshops
If you plan to purchase books as part of this programme there are a number of specialist theatre book shops in London, including French’s on Fitzroy Square.
Other Graduate Activities

Contemporary Poetics Research Centre
Dr. Stephen Willey directs the Contemporary Poetics Research Centre which runs seminars, workshops, conferences and readings by poets throughout the year. The Centre has its own web journals, pores and Readings, and has developed an imprint, Veer Books, along with an active group of postgraduate poets, London Under Construction. Sessions are open and informal. Look out for regular posts on email.

Birkbeck Institute for the Moving Image
Dr Michael Temple directs the Birkbeck Institute for the Moving Image, a research centre devoted to the interdisciplinary exploration of film and the moving image. BIMI runs an extensive programme of talks and screenings in Birkbeck Cinema, most of which are free. Students can sign up to receive events listings here.

Birkbeck-based seminars
The School is home to the London Renaissance Seminar, the 18th Century Seminar, the Nineteenth Century Studies Seminar, the Birkbeck Centre for Contemporary Literature and is a collaborator in the London Modernism seminar. Not all of these might seem immediately relevant to your MA, but they often have interesting and provocative speakers. Groups of PhD students have also set up informal reading groups, including the Modernist reading group. These come and go, but are well worth keeping an eye on.

Birkbeck day conferences
Academics in the School of Arts frequently arrange day conferences and other events. Recent conferences include ‘Remembering the 1990s’, ‘The Inhuman’, ‘Ghosts’, ‘Gendering the Millennium’, ‘Death by Technology’, ‘Magical Thinking’, ‘Narratives in Transition’, ‘Money Talks’. Birkbeck also hosts a series of day conferences on writers who are in attendance, recent writers include Geoff Dyer and Siri Husvedt. MA students are very welcome to attend such events. Information about research in the School of Arts can be found here.

Birkbeck Institute for the Humanities
The Birkbeck Institute for the Humanities offers a huge selection of talks, conferences and workshops in topics across the humanities. Recent events include a series of masterclasses given by the late philosopher Ernesto Laclau, symposia on Postpolitics and Neoliberalism, the art of animation, and fictional dystopias, and the London Critical Theory Summer School. Students can sign up to receive events listings here.

The Institute of English Studies
The Institute of English Studies is located on the third floor of Senate House, and provides a structured sequence of seminars, lectures from distinguished speakers, day
conferences and graduate seminars. Many of these are held during the day, but there are also weekend conferences and late afternoon meetings if you are able to attend. The Centre releases a batch of material at the beginning of each term, announcing the programme for the coming weeks. Events listings can be viewed here.

**Practical resources**
For all Scene Study classes, students are requested to wear loose movement clothes and soft shoes.

For Scene Study presentations, we encourage students to exercise inventiveness, creativity and lateral thinking in all aspects of the creative process and presentation. The presentations are made in a rehearsal studio setting, and any costumes and props used should be sourced by the students themselves. Scenery is not provided or expected. Limited lighting and technical support is offered for the presentations.

In the Autumn term, students will create their end-of-term presentation in Scene Study without recourse to RADA’s props department. In the Spring term, and for the practice-based Dissertation workshop productions in the Summer term, RADA will make available some very simple props and/or simple settings which are otherwise difficult to source, in exceptional circumstances only. Please note that RADA is also a technical theatre teaching institution, and owing to teaching schedules and other demands of these courses, there is limited access available for MA Text & Performance Students. RADA’s Wardrobe is not available at any time. At Birkbeck, a small costume store can be accessed for Spring Term Scene Study and Summer term practice-based Dissertation workshop productions.
Appendices

Appendix A: Degree Timetable
Appendix B: Module Bibliographies
Appendix C: MHRA Style Guide
Appendix D: Degree Regulations & Research Ethics Procedures
Appendix E: Staff Details
Appendix F: Getting Started With Moodle
Appendix G: Disability & Dyslexia Service
Appendix H: Student Support and Resources
Appendix I: Campus Map

Please note that most of these documents are also available online at:
www.bbk.ac.uk/eh/eng/
Appendix A: Degree timetable

This timetable is accurate at the time of printing but some adjustments may have to be made closer to the beginning of the degree. A class-by-class and group-by-group RADA timetable will be issued at the start of Term.

On Monday 1 October RADA will run an induction session from 9.30am to 15.30pm before the first Scene Study class on the following afternoon. On Thursday 27 October, the week before classes begin, Birkbeck will hold an induction session.

Term dates

- **Spring**: 14 January – 29 March 2019 (Easter closing: 18-23 April 2019)
- **Summer**: 29 April - 12 July 2019

<table>
<thead>
<tr>
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<tr>
<td>Jane Bertish</td>
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<td>Tom Hunsinger</td>
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<td>Seda Ilter</td>
<td>SI</td>
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<td>Trilby James</td>
<td>TJ</td>
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<tr>
<td>Jüri Nael</td>
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<tr>
<td>Louise Owen</td>
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<td>Daniel Sherer</td>
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<td>Paul Sirret</td>
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<td>Jay Paul Skelton</td>
<td>JPS</td>
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<tr>
<td>Adrienne Thomas</td>
<td>AT</td>
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<tr>
<td>Katalin Trencsényi</td>
<td>KT</td>
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<tr>
<td>Fintan Walsh</td>
<td>FW</td>
<td>BBK</td>
</tr>
</tbody>
</table>
Appendix B: Module Bibliographies

Scene Study (Autumn): Indicative Bibliography

(Texts may change from term to term)


Ford, John. ‘Tis a Pity She’s a Whore (any edition)
Christopher Marlowe, King Edward the Second; New Mermaids
Rist, Thomas. Revenge Tragedy and the Drama of Commemoration in Reforming England.

General Reading:
The following texts are related to the research that each group focuses upon. This bibliography is a sample of the nature of reading required. This will of course vary with each change of text.


Reformation/Religion

Social History
MA Text and Performance


**Women's History**


**Elizabeth I**


**James I**


**Charles I**


**Stuart Period**


**Politics/Ideology**


**Shakespeare**

MA Text and Performance


Scene Study (Spring): Indicative Bibliography

(This bibliography will change with each new topic chosen but the following list serves as an example of the range of reading and research for either group.)


Beck, Julian, (1972) The Life of the Theatre: City Lights Books (It's out of print so you will have to search on the net)


Braun, Edward. The Director and the Stage (London: Methuen, 1982)


Londre, Felicia Hardison. Words at Play: Creative Writing And Dramaturgy (USA: Southern Illinois University Press, 2005)*


Rebellato, Dan. ‘Because It Feels Fucking Amazing: Recent British Drama and Bodily Mutilation’ in Cool Britannia? British Political Drama in the 1990s. Ed. by Rebecca D'Monté and Graham Saunders (Basingstoke: Palgrave Macmillan, 2007).


Innovative Theatre Practice of the 1960s

Approaches to Theatre and Performance Practice: Dramaturgy Indicative Bibliography

Bharata Muni, Natya Shastra (any edition)
https://archive.org/stream/NatyaShastraOfBharataMuniVolume1/NatyashastraOfBharataMuniVolume1_djvu.txt
Dryden, John, On Dramatick Poesie (any edition)
https://andromeda.rutgers.edu/~jlynch/Texts/drampoet.html
Freytag, Gustav, Technique of the Drama (BiblioBazaar, 2008).
MA Text and Performance


**Approaches to Theatre and Performance Practice: Playwriting Pathway Indicative Bibliography**

Cole, Toby (Ed.), *Playwrights on Playwriting* (New York: Cooper Square Press, 2001)
Mamet, David. *Three Uses of the Knife*
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**Recommended plays (any editions):**

- *Translations* by Brian Friel
- *Black Watch* by Gregory Burke
- *A View from the Bridge* by Arthur Miller
- *The Homecoming* by Harold Pinter
- *Destiny* by David Edgar
- *Gabriel* by Moira Buffini
- *Jumpers* by Tom Stoppard
- *Oleanna* by David Mamet
- *Bedbound* by Enda Walsh
- *Jerusalem* by Jez Butterworth
- *Shraddha* by Natasha Langridge
- *Happy Days* by Samuel Beckett
- *Woyzeck* by Georg Büchner
- *Betrayal* by Harold Pinter
- *The Balcony* by Jean Genet
- *The Chairs* by Eugene Ionesco
- *Baltimore Waltz* by Paula Vogel
- *Look Back in Anger* by John Osborne
- *Woza Albert* by Mtwa, Ngema, Simon
- *Talking to Terrorists* by Robin Soans
- *Waking* by Lin Coghlan
- *Buried Alive* by Philip Osment
- *The Resistible Rise of Arturo Ui* by Bertolt Brecht
- *Marat/Sade* by Peter Weiss
- *Beauty Queen of Leenane* by Martin McDonagh
- *Long Day’s Journey into Night* by Eugene O’Neill
- *The Cherry Orchard* by Anton Chekhov
- The Seagull by Anton Chekhov
- *Our Town* by Thornton Wilder
- *The Brothers Size* by Tarell Alvin McCraney
- *The Wild Duck* by Henrik Ibsen

**Approaches to Theatre and Performance Practice: Directing Pathway Indicative Bibliography**

- Bradwell, Mike. *Inventing the Truth*, 2012
- Paperback – 13 Oct 1983
- Hethmon, Robert. *Strasberg at The Actors’ Studio*, 1965
- Knebel, Maria. *On the Action Analysis of Plays and Roles* 1982 (unpublished in English – ask Dan if you want a translated copy)
- *Mike Leigh on Mike Leigh* (edited by Amy Raphael) 2008
- Merlin, Bella. *Beyond Stanislavsky the psycho-physical approach to actor training*; New
MA Text and Performance


Whyman, Rose. *Stanislavski The Basics*. 2012

**Approaches to Theatre and Performance Practice: The Language of the Body & Voice and Language Indicative Bibliography**

**Voice & Language**

Kristin Linklater Freeing the Natural Voice (2nd ed, pub.2006)
Patsy Rodenburg The Right to Speak
The Need for Words
Cicely Berry The Actor and the Text
(There’s a very good voice workout towards the end of the book which summarises her work effectively plus wonderful text exploration exercises)

Michael McCallion The Voice Book (voice from an Alexander Technique perspective)
David Carey & Rebecca Clark Carey The Vocal Arts Book

**The Language of the Body**


**Dissertation: Indicative Bibliography**

There are many books and online resources that advise on managing dissertations and longer essays. Here is a list of a few that may be helpful:

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There is also a growing body of work available on Practice-as-Research in the performing arts. This is a sample:


Bacon, Jane. 'It ain't what you do, it's the way that you do it', *Studies in Theatre and Performance*, 25.3 (2005), pp. 215-227.


Piccini, Angela, with Baz Kershaw. 'Practice as Research in Performance: from epistemology to evaluation', *Journal of Media Practice*: 4.2 (2003), pp.113-123.


Appendix C: MHRA Style Guide

Style sheet
Your essays must conform to the style described below. This style sheet follows the MHRA Style Guide (London: Modern Humanities Research Association, 2002), which should be consulted for further explanation. Libraries hold copies of this style guide, and you can buy it in good bookshops (including Waterstones, Gower Street). It can also be downloaded for personal use from: http://www.mhra.org.uk/Publications/Books/StyleGuide/download.shtml

Titles in the essay text
Italics are used for the titles of all works individually published under their own titles: books, journals, plays, longer poems, pamphlets, and any other entire published works. The titles of chapters in books or of articles in journals should be enclosed within single quotation marks. The titles of essays which form part of a larger volume or other whole, should also be given in single quotation marks:

Play title: Mother Courage And Her Children

Chapter title: ‘The Actor’

Titles of films, substantial musical compositions, and works of art are italicised. Titles of songs and other short individual pieces are enclosed within single quotation marks.

Quotations
Short quotations (not more than about forty words of prose or two complete lines of verse) should be enclosed in single quotation marks and run on with the main text. If not more than two complete lines of verse are quoted but the quotation includes a line division, this should be marked with a spaced upright stroke (/).

‘If I can find a way/to work revenge on Jason for his wrongs to me’

For a quotation within a quotation, double quotation marks should be used:

‘and cried, “poor darling child, what god destroyed your life so cruelly?”’

If a short quotation is used within a sentence, the final full point should be outside the closing quotation mark; it may also be appropriate to alter the initial capital in such a quotation to lower case:

What Martin Esslin describes as ‘the iconic sign’.

Long quotations (more than about forty words of prose, prose quotations consisting of more than one paragraph even if less than forty words, and verse quotations of more than two lines) should be broken off by an increased space from the preceding and following lines of typescript, and indented an inch (normal new paragraphs of text should always be indented half an inch). They should not be enclosed within quotation marks. Long quotations should normally end with a full point; even though the original may use other punctuation, there is no need (except for a question mark or exclamation mark) to preserve this at the end of a quotation. Omissions within prose quotations should be marked by an ellipsis (three points within square brackets: […]):
He whirls defensively with a snarling, murderous growl, crouching to spring, his lips drawn back over his teeth, his small eyes gleaming ferociously. He sees Mildred, like a white apparition in the full light from the open furnace doors. He glares into her eyes, turned to stone. [...] As she looks at his gorilla face, as his eyes bore into hers, she utters a low choking cry and shrinks away from him, putting both hands up before her eyes to shut out the sight of his face, to protect her own.

References
When you include material in your essay that you have drawn from another work, either from a performance or dramatic text or from another critic, you must provide a footnote or endnote that gives the details of your source. All quotations, therefore, will be accompanied by a note, but so will any information you include that you have learned from the essays, articles, history books, reference works and electronic resources you might have read for your essay. Your marker will want to know what you have consulted for information, and will sometimes want to look at the source themselves. But the even more important reason for citing sources is that failure to provide full details of sources constitutes an act of plagiarism, it suggests that you are passing off someone else’s work as your own, and this offence carries severe penalties that may lead to your expulsion from the course.

Your word-processing software may have a footnote function (usually in the 'Insert' pull-down menu), if it does not, notes should be placed as a numbered list at the end of the essay. Numbers for notes are usually placed at the end of the sentence, after punctuation, such as commas or full stops, and quotation marks:

‘If I can find a way/to work revenge on Jason for his wrongs to me.’¹

If your computer does not have a footnote facility, or the facility to place numbers in superscript, then place the number of the note in brackets:

‘If I can find a way/to work revenge on Jason for his wrongs to me.’ (1)

To convert a number to superscript in Word, highlight it, go to ‘Format’, then to ‘Font’ and tick the ‘superscript’ box.

The footnotes or endnotes themselves should be set out as follows:

Books
Martin Esslin, The Field of Drama: How The Signs of Drama Create Meaning on Stage and Screen (London, Auckland, Melbourne, Singapore & Toronto: Methuen Drama, 1987)

The author’s name is given as written on the title page of the book. The title is given in italics (or can be underlined instead), and the main title is separated from the subtitle by a colon (even if the punctuation on the title page is different). The place of publication (city, not country) comes next, then the name of the press (without secondary matter

such as ‘& Co.’, ‘Ltd.’). Remember to include the page number your quotation is drawn from, preceded by ‘p.’ for ‘page’, or ‘pp.’ for ‘pages’.

If the book you are using has been translated or edited by someone, you should include their name. However, it is the main author, rather than the translator or editor, whose name appears at the beginning of the note (here Euripides, rather than Vellacott).


You should also specify which edition of a book you are using, if it is not the first edition of the work in question, because different editions may contain different material, or have different page numbering.


If the work you are citing is a reference work, such as a dictionary or a guide to English literature, the reference should begin with the title of the work, rather than the name of the editor. If there are more than three editors or authors of a work, use the first name on the title page and ‘and others’. If one volume of a multi-volume work has been used, the volume number should be given in roman numerals (here six has been turned into vi). ‘p’ is usually omitted if a volume number is given.

**Chapters or articles in books**

The title of the chapter or article is put in single quotation marks and followed by the word ‘in’, then the name of the book, with full publication details. The first and last page numbers of the article or chapter should be given, preceded by ‘pp.’, and finally, the page number to which you are referring should be given in brackets, preceded by ‘p.’, or, if you are referring to more than one page, ‘pp.’.


**Articles in journals**

The name of the article is followed directly by the name of the journal in which it appears, without the ‘in’ used for chapters in books (see above). After the title of the journal, give the volume number of the journal (without writing ‘volume’ or ‘vol.’) and if the volume number is given in roman numerals, convert it to arabic numerals (here ‘85’, rather than ‘LXXXV’). Follow this with the year in which the volume was published (here 1990), the first and last page numbers of the article (and when referring to journal articles rather than book chapters, don’t use ‘pp.’), and finally, the page number to which you are referring, in brackets and preceded by ‘p.’ or ‘pp.’.

Phaedra Bell, ‘Fixing the TV: Televisual Geography in the Wooster Group’s *Brace Up!*’, *Modern Drama*, 48, No. 3 (Fall 2005), 565-585 (p. 570).

**Articles in newspapers and magazines**

The method of citation is the same as for journal articles, except that the date of the newspaper should be given, in place of the volume number and year.
MA Text and Performance


Electronic Resources
Electronic resources can provide useful information for use in your essays. However, their quality and authority vary widely. While CD-ROM resources available on library computers are generally reliable, internet resources such as personal websites are much less likely to be—or at least, there is no guarantee that they are. You should use books and journal articles to check any information you find on the internet, and the research for your essays should in any case extend well beyond internet resources.

When citing electronic resources, you should follow the style used for printed publications above as far as possible. Information should be given in the following order: ‘author’s name; title of item; title of complete work/ resource; publication details (volume, issue, date); full address of the resource (URL), in angle brackets; date at which the resource was consulted, in square brackets; location of passage cited, in parentheses.


E.E. (Edward Estlin) Cummings, ‘maggie and milly and molly and may’ in Literature Online <http://lion.chadwyck.co.uk> [accessed 5 June 2014].

References where the original source is not given
If you want to quote something that a critic is quoting, and you are not able to look at the critic’s original source, use the following form for the note:


If the year of the work, or even the title, isn’t given by the critic, you can write:

Goethe qtd in Martin Esslin, The Field of Drama: How The Signs of Drama Create Meaning on Stage and Screen (London, Auckland, Melbourne, Singapore & Toronto: Methuen Drama, 1987), p. 64

You should, however, attempt to look at the original source. Looking at the original context of a quotation is one of the ways you are able to evaluate the critic’s use of their material.

Subsequent References
When you refer to a source for a second time, you must still provide a footnote or an endnote, but you do not need to repeat all the bibliographical details. You can give the reference as the surname of the author, or surname and abbreviated title, if your bibliography holds more than one work by the author: ‘Esslin, p. 63’ or ‘Esslin, The Field of Drama, p. 63’. Do not use the outdated forms of reference ‘ibid.’ or ‘op.cit.’.

Bibliography
All the material referred to in footnotes or endnotes, and any other material you have consulted, must appear in a bibliography at the end of the essay. The form is the same as the notes, except that the works appear in alphabetical order, with the surname of the
author or editor preceding the first name, and the page number you referred to in your essay should be omitted (inclusive page numbers of articles in journals and newspapers, or chapters in books should be retained).


Esslin, Martin, The Field of Drama: How The Signs of Drama Create Meaning on Stage and Screen (London, Auckland, Melbourne, Singapore & Toronto: Methuen Drama, 1987)


It is easier for your reader to find information in your bibliography if you do not divide it up into categories of work (such as ‘primary’ and ‘secondary’ or ‘books’ and ‘films’): include all works in one list. The only exception to this is archival material.
Appendix D: Degree Regulations

Undergraduate and Postgraduate Study

The majority of Birkbeck’s programmes are offered as part of the College’s Common Award Scheme (CAS). Programmes will therefore have common regulations, and a common structure. This will help to ensure greater consistency of practice amongst programmes and will also make it possible for you to take modules from Departments across the College which are outside of your normal programme (subject to programme regulations and timetable constraints).

Some areas covered by CAS Regulations include:

- Degree Structure
- Degree Classification
- Module Weighting
- Marking Scheme
- Failure and Re-Assessment
- Plagiarism and Academic Offences
- Mitigating Circumstances.

You are strongly encouraged to read the information provided here: http://www.bbk.ac.uk/registry/for-students

Research Ethics

All research involving human participants and confidential materials, carried out by students in the School of Arts is subject to an ethics approval process. This is to ensure that the rights of participants and researchers alike are protected at all times, and to underlie our commitment to excellence in research across a wide range of subjects.

If you are undertaking any such research work for a dissertation, project, thesis etc. please complete the form ‘Proposal for Ethical Review template’ and pass this to your academic supervisor. The proposal will be reviewed and assessed as ‘routine’ or ‘non-routine’. In most cases it is envisaged that such work will be routine, and your supervisor will inform you of the outcome. In a small number of cases, the proposal may be referred to the School’s Ethics Committee for further consideration. Again, you will be informed of any outcome.

The proposal form is available through our departmental web pages (current students). If you have any queries, please speak to your supervisor in the first instance.

Further guidelines are available on the MyBirkbeck website at http://www.bbk.ac.uk/mybirkbeck/services/support/research-ethics.
Appendix E: Staff Details

Theatre Studies Staff, Department of English & Humanities, Birkbeck

Daragh Carville is a playwright and screenwriter. His plays include Language Roulette (Tinderbox Theatre Company, 1996/7), Observatory (Peacock, 1999), Family Plot (Tinderbox, 2005), This Other City (Tinderbox, 2009) and The Life and Times of Mitchell and Kenyon (Dukes Theatre Lancaster / Oldham Coliseum, 2014). His new play, What We're Made Of, opens at the Crescent Arts Centre, Belfast in September 2016. His films are Middletown (dir. Brian Kirk, 2006) and Cherrybomb (dir. Lisa Barros d'Sa / Glen Leyburn, 2008.) TV credits include Being Human (BBC3, 2013), 6Degrees (BBC NI, 2013/15) and The Smoke (Kudos/Sky One, 2014). Work for radio includes Regenerations (BBC Radio 3, 2001), which was nominated for the Richard Imison Award, and Dracula (2003) starring Michael Fassbender. Daragh Carville has won both the Stewart Parker and the Meyer Whitworth awards for playwriting. He is currently working on a number of projects for TV, theatre, film and radio, including a major new drama series for BBC Northern Ireland.

David Eldridge's plays have been performed at major new writing institutions in the UK, including the Royal Court Theatre, the Bush Theatre, the Finborough Theatre and the National Theatre. His stage adaptation of the film Festen transferred from the Almeida Theatre to the West End and Broadway. His play Market Boy, informed by his childhood working on a stall at Romford Market, played at the National Theatre's largest space, the Olivier, in June 2006. And in July 2008 his play Under the Blue Sky was revived at the Duke of York's Theatre starring Chris O'Dowd, Catherine Tate and Francesca Annis. In March 2011 his play The Knot of the Heart played at the Almeida Theatre and starred Lisa Dillon, for whom the role of Lucy was written and in February 2012 his play In Basildon, played at the Royal Court Theatre directed by Dominic Cooke starring Linda Bassett and Ruth Sheen. Both plays opened to critical acclaim. The Knot of the Heart won the Off-West End Theatre Award for Best New Play and In Basildon was voted the Guardian Theatre Critics and Arts Writers No.1 Theatre of 2012. In April 2012 the Royal Exchange Theatre presented his new version of Miss Julie by August Strindberg, starring Maxine Peake. In July 2014 his play Holy Warriors played at Shakespeare's Globe. David's screenplay for a ninety-minute single film, The Scandalous Lady W, based upon Hallie Rubenhold's book Lady Worsley's Whim, was broadcast on BBC2 in August 2015 starring Natalie Dormer and directed by Sheree Folkson.

Dr Molly Flynn joined Birkbeck in September 2017. Her research focuses on documentary theatre practices in twenty-first century Russia and Eastern European theatre. She also has research interests in amateur theatre and performance.

Dr Seda Ilter specialises in the theories and practices of modern and contemporary drama, theatre and performance studies. Her research focuses on new writing for theatre, the interactions between media and theatre, and new dramaturgies (multimedia, postdramatic, intercultural). She has written about the theoretical and aesthetic implications of new media and mediatised culture in theatre; the interaction of performance art, political resistance and social media; postdramatic theatre; and intercultural conversations between British and Turkish theatre. Seda is also a freelance translator (of British plays into Turkish) and director. Her recent project involved the
translation and staging of Tim Crouch’s *The Author* in Istanbul, which toured to Germany in November 2015.

**Dr Louise Owen**’s research examines contemporary theatre and performance in terms of economic change and modes of governance. Her recent articles explore theatrical mediations of the financial crisis, site-specific performance, forms of immersive art and theatre, histories of community theatre and performance in London, precarious labour and performance and post-feminism. Her writing has been published in edited collections and journals including *TDR: the Drama Review, Contemporary Theatre Review, Performance Research, frakcija* and *RiDE: the Journal of Applied Theatre and Performance*. Her new project, in collaboration with Dr Marilena Zaroulia (Winchester), is entitled ‘Performing Assemblies: on Institutions and Affect’. Her monograph, *Agents of the Future: Theatre, Performance and Neoliberalization in Britain*, is under contract with Northwestern University Press. She is currently working on *Theatre & Money* for Palgrave’s Theatre& series. She co-convenes the London Theatre Seminar.

**Rob Swain** is a practicing theatre director and the programme director of the MFA Theatre Directing. He has been the artistic director and chief executive of Harrogate Theatre; associate director of the New Vic Theatre in Staffordshire and the London Bubble and is twice winner of the Mentorn Award for best production of a new play. He is also a Council member of Drama UK and chair of the board that oversees the accreditation of acting and technical programmes at UK drama schools. He has recently devised and run workshops for training directors for the RSC and the Globe and is the Globe’s consultant on its relationship to conservatoire training. His book *Directing: A Handbook for Emerging Theatre Directors* (2011) is published by Methuen.

**Colin Teevan** is Professor of Playwrighting and Screenwriting. He is a long-term collaborator with many of the world’s foremost theatre practitioners including Kathryn Hunter, Sir Peter Hall, Hideki Noda, Walter Meirjohann, Dalia Ibelhauptaite, Dominic Hill and Jamie Lloyd. Most recently his adaptation of Kapuscinski’s *The Emperor* premiered at the Young Vic and a sellout run of his adaptation *Dr Faustus* starring Kit Harington at the Duke of York’s Theatre, West End. Other original plays include *The Kingdom* (Soho Theatre), *There Was A Man/There Was No Man* (Tricycle Theatre, The Bomb, Season), *The Lion of Kabul* (Tricycle Theatre, Great Game Season), *How Many Miles to Basra?* (West Yorkshire Playhouse, winner of Clarion Best Play 2007), *Amazonia* (Young Vic), *The Diver and The Bee* (both with Hideki Noda for Soho Theatre and Setagaya Theatre, Tokyo), *Monkey!* (Young Vic), *Missing Persons: Four Tragedies and Roy Keane* (Assembly Rooms/Trafalgar Studios), *Alcmaeon in Corinth* (Live! Theatre) and *The Walls* (National Theatre). His adaptations include *Kafka’s Monkey* (Young Vic), *Don Quixote* (West Yorkshire Playhouse), *Peer Gynt* (National Theatre of Scotland/Barbican) and *Svejk* (Gate Theatre/ Duke, Broadway). His translations include *Bacchai* (National Theatre), *Iph.* (Lyric Theatre, Belfast) from the Greek of Euripides and *Cuckoos and Marathon* (Gate Theatre) from modern Italian. His stage work is published by Oberon Books. He has also written episodes of *Silk* (BBC) *Vera* (ITVE) and is the writer, creator and executive producer of the award winning mini-series *Charlie* (RTE) starring Aidan Gillen, and *Rebellion* (RTE, Sundance and Netflix Originals).

**Dr Fintan Walsh** researches within the fields of modern and contemporary drama, theatre and performance studies. To date his work has focused on subjectivity, identity,
MA Text and Performance

and cultural politics; affective experience and public intimacy; socially engaged performance, in particular queer art practices. His writing has addressed diverse forms including drama, theatre, live art, protest, pageants, film, music and pop culture, drawing on historical and archival research, theoretical inquiry, text and performance analysis. Fintan's books include Queer Performance and Contemporary Ireland: Dissent and Disorientation (Palgrave Macmillan, 2016), Theatre & Therapy (Palgrave Macmillan, 2013) and Male Trouble: Masculinity and the Performance of Crisis (Palgrave Macmillan, 2010). He is editor of That Was Us: Contemporary Irish Theatre and Performance (Oberon, 2013) and Queer Notions: New Plays and Performances from Ireland (Cork University Press, 2010), and co-editor of Crossroads: Performance Studies and Irish Culture (Palgrave Macmillan, 2009) and Performance, Identity and the Neo-Political Subject (Routledge, 2013). Fintan has published in journals including TDR: The Drama Review, Contemporary Theatre Review and Performance Research, and he is Senior Editor of Theatre Research International (Cambridge University Press.)

Dr Gill Woods concentrates on early modern drama in its cultural and historical contexts, with a particular focus on post-Reformation religion, visual arts, nostalgia, and the representations of space. Her prize-winning monograph, Shakespeare’s Unreformed Fictions (Oxford University Press, 2013) explores Catholicism’s imaginative hold on post-reformation drama. The book considers how Shakespeare makes literary capital out of conflicted attitudes to ‘un-Reformed’ material and analyses the interactions between ideological and theatrical fiction, and literary and theological transcendence. She is currently co-editing a collection of essays entitled Stage Directions and Shakespearean Theatre (forthcoming: Arden, 2017). She is also working on Performing Art, a new book-length project which investigates the significance of art (paintings, statues, icons) in early modern drama. Her other publications include Romeo and Juliet: A Reader's Guide to Essential Criticism (Palgrave Macmillan, 2012).

Text and Performance Staff at RADA

Tom Hunsinger is Course Leader of the MA Text and Performance at RADA. Tom trained as an actor, working with the Royal Shakespeare Company before his first collaboration with Neil Hunter in 1992, Tell Me No Lies, and subsequent feature film Boyfriends, which enjoyed a highly successful run at the ICA and Prince Charles Cinema. In 2002 The Lawless Heart, with a script based on improvisation, was released to critical acclaim. It was shortlisted for the Sundance Institute/NHK International Filmmakers Award and won the Prix CICAE/Arte, Evening Standard Film Award for Best Script and Independent Film Award for Best Script. Tom has collaborated with Julie Balloo, Jenny Éclair and Maria Callous on stage projects, directing Thirtysomehow, Mummy’s Little Girl, Dinner and a Movie, Gabriel & Gabriel, Jenny Éclair’s Bad Behaviour Show and Clay. Tom has taught at Webber Douglas Academy of Dramatic Art, Mountview and Guildford School of Acting. He is currently course leader of the MA Text and Performance course.

RADA Associate Teachers:

Jane Bertish has worked as an actress extensively in theatre, film, television and radio for more than 30 years. She has also directed many productions and projects at RADA,
MA Text and Performance

and other leading drama schools and universities. She has also taught on the RADA summer schools.

Jane is a founding member and associate of The Wrestling School, a unique company that for 23 years has been dedicated to performing the work of one living author, Howard Barker, under his direction, and which has a worldwide reputation for the high aesthetic distinctiveness of its work.

Trilby James read Drama at Bristol University before completing the three-year Acting Course at RADA. She has worked extensively as an actor in theatre and television. In 2000 she also began working as a freelance director and teacher at several leading drama schools including The Royal Academy of Dramatic Art where she is now an Associate Teacher. She is a script reader and dramaturg for Kali Theatre Company and has directed several plays for their ‘Read Drama seasons. She is also the editor of contemporary monologue and duologue guides for Nick Hern Books.

Daniel Sherer is a graduate of the first year of the RADA Post-Graduate Diploma in Theatre Directing (2005). He is the Artistic Director of Real Circumstance Theatre Company and a specialist in the work of Stanislavski, the Method and in creating improvised plays with actors.

Jay Paul Skelton most recently directed Little Man and His Wife for the Playwrights Suite at Canal Café and Mankind at St Paul’s Vauxhall, as well as productions for the Edinburgh Festival Fringe and International Youth Arts Festival. He served as Producing Artistic Director of the Notre Dame Shakespeare Festival, the professional theatre in residence at the University of Notre Dame, from 2005-2012. In addition to RADA, Jay lectures at Kingston University, St Mary’s University Twickenham and the University of Notre Dame London Programme. He received his MFA from The Theatre School at DePaul University, and his MA and PhD from Kingston University. His academic research and professional practice focuses on the intersection of movement, improvisation and aspects of Stanislavsky’s ‘system’ for actors and directors. Jay has written, produced or directed over 125 productions in London, New York, Chicago and Boston.

Paul Sirett is an award-winning playwright and dramaturg.

As a playwright, Paul has over twenty productions to his name including two West End transfers (Rat Pack Confidential and the Big Life – Olivier nomination for Best New Musical, 2005). Recent productions include Bad Blood Blues (Theatre Deli, Sheffield, 2018); Oxy and the Morons (New Wolsey Theatre, Ipswich, 2017); and Reasons to be Cheerful (Graeae, 2017). Future productions include Clear White Light (Live Theatre, Newcastle, Autumn, 2018).

As a dramaturg Paul has worked on numerous productions for companies including the Royal Shakespeare Company, Soho Theatre, Royal Court and the Ambassador Theatre Group. Most recently, Paul adapted The Who’s TOMMY for Ramps on the Moon (a company set up to promote the inclusion and integration of D/deaf and disabled theatre artists in the UK, national tour, 2017).

Adrienne Thomas read Modern History at Oxford University and then trained as an actor
at The Central School of Speech and Drama. She has appeared in a wide variety of modern and classical plays in the West End and throughout the UK, including Stephen Daldry’s production of ‘Search and Destroy’ at the Royal Court Theatre, and she was also in Charlton Heston’s film of ‘A Man for All Seasons’ for US Television.

She returned to The Central School of Speech and Drama to study on their postgraduate voice course, and now works mainly at The Royal Academy of Dramatic Art, and The British American Drama Academy. She has also taught in the U.S., most recently as an artist in residence at Wellesley College, Massachusetts. She has been teaching voice and language on RADA’s MA in Text and Performance since 2000. Her great interest is in inviting students to explore the relationship between practical voice work and the use of language to reveal character and emotion.

In addition she gives private coaching to actors and works with corporate clients on presentation skills and accent reduction. She is a Kristin Linklater designated teacher, and is proud to be one of the few practitioners of this work in the UK.

**Katalin Trencsényi** is a dramaturg, researcher and theatre-maker. She studied Dramaturgy at the Academy of Drama and Film, Budapest and completed her traineeship at the Guildhall School of Music and Drama, London. She gained her PhD in Philosophy (Aesthetics) at the Eötvös Loránd University, Budapest. Katalin's areas of specialisation are: contemporary theatre and performance, dance dramaturgy, collaborative processes, new drama development, and 20th and 21st century European directors’ theatre. As a London-based freelance dramaturg, Katalin has worked with the National Theatre, Royal Court, Deafinitely Theatre, Corali Dance Company and Company of Angels, amongst others. As a theatre-maker she has worked and taught internationally in Belgium, Canada, Hungary, Poland, Russia, and the USA. Katalin is the author of *Dramaturgy in the Making: A User’s Guide for Theatre Practitioners* (2015), editor of *Bandoneon: Working with Pina Bausch.* (2016), and co-editor of *New Dramaturgy: International Perspectives on Theory and Practice* (2014). As a visiting lecturer/tutor Katalin has taught at the University of Kent, the Guildford School of Acting, Kingston University, the Yale in London Program, and the Royal Central School of Speech and Drama.
Appendix F: Getting Started with Moodle

Logging in and getting started

All modules within the School of Arts use Moodle (a Virtual Learning Environment, or VLE) for circulating module information and coursework submission.

- To log in to Moodle you will need your ITS username and password, a computer with a connection to the internet and a web browser such as Internet Explorer or Firefox.

- If you are having login problems, but your password is working for other services, please change your password via the online form at http://www.bbk.ac.uk/its/password (allow one hour after completing this form, and then log in again). If this hasn’t resolved the problem please contact the ITS Helpdesk via email (its@bbk.ac.uk), telephone (020 7631 6543), or in person (Malet St building, next to the entrance to the Library).

- There is support information available in Moodle if you click on the Support menu and select ‘Moodle Support for Students’.

Contact ITS: You can contact the ITS Helpdesk via email (its@bbk.ac.uk), telephone (020 7631 6543), or in person (Malet St building, next to the entrance to the Library).
Appendix G: Disability & Dyslexia Service

At Birkbeck there are students with a wide range of disabilities, specific learning difficulties, medical conditions and mental health conditions. Many of them have benefited from the advice and support provided by the College’s Disability & Dyslexia Service.

The Disability & Dyslexia Service and Mental Health Service

The Disability & Dyslexia Service is located in the Wellbeing Centre G26, on the ground floor of the Malet Street building.

All enquiries should come to the Wellbeing Centre, who will determine the appropriate referral to specialist staff. All enquiries should come to the Wellbeing Centre (+44 (0) 20 3907 0700) who will determine the appropriate referral to specialists in the Disability and Dyslexia Service and Mental Health Service. They can provide advice and support on travel and parking, physical access, the Disabled Students’ Allowance, specialist equipment, personal support, examination arrangements, etc. If you have a disability or dyslexia, we recommend you get in touch with them via the details above to book an appointment.

The Disability & Dyslexia Service can help you to complete your Study Support Plan, confirming your support requirements with your School and relevant Departments at the College so they are informed of your needs.

Access at Birkbeck

Birkbeck's main buildings have wheelchair access, accessible lifts and toilets, our reception desks and teaching venues have induction loops for people with hearing impairments, and we have large print and tactile signage. Accessible parking, lockers, specialist seating in lectures and seminars and portable induction loops can all be arranged by the Disability & Dyslexia Service.

The Disabled Students' Allowance

UK and EU (with migrant worker status) disabled and dyslexia students on undergraduate and postgraduate courses are eligible to apply for the Disabled Students’ Allowance (DSA). The DSA provides specialist equipment including computers with assistive technology and training, personal help e.g. note takers, BSL interpreters, specialist tutors for students with dyslexia and mental health mentors and additional travel costs for students who have to use taxis. It provides thousands of pounds’ worth of support and all the evidence shows that students who receive it are more likely to complete their courses successfully. The Disability & Dyslexia Service can provide further information on the DSA and can assist you in applying to Student...
Finance England for this support.

**Support in your Department**

Your Department will receive a copy of your Study Support Plan from the Disability and Dyslexia Service. This will make specific recommendations about the support you should receive from the Department.

Whilst we anticipate that this support will be provided by the Programme Director, tutors and Programme Administrator in the Department, they will also have a Disability Lead. If you experience any difficulties or require additional support from the Department then they may also be able to assist you. They may be contacted through the Programme Administrator.

**Support in IT Services and Library Services**

There is a comprehensive range of specialist equipment for students with disabilities in IT Services. This includes an Assistive Technology Room, which may be booked by disabled students. We have software packages for dyslexic students (e.g. Claroread and Mind view), screen reading and character enhancing software for students with visual impairments available in our computer laboratories, specialist scanning software, large monitors, ergonomic mice and keyboards, specialist orthopaedic chairs, etc. We have an Assistive Technology Officer, who can be contacted via IT Services.

The Library has an Assistive Technology Centre, where there is also a range of specialist equipment, including an electronic magnifier for visually impaired students, as well as specialist orthopaedic chairs and writing slopes. The Disability and Dyslexia Service Office refers all students with disabilities to the Library Access Support service, who provide a comprehensive range of services for students with disabilities and dyslexia.

**Examinations and Assessments**

Many disabled and dyslexia students can receive support in examination, including additional time, use of a computer, etc. They are often also eligible for extensions of up to two weeks on coursework, which should be requested in writing.

**Specific Learning Difficulties (e.g. dyslexia, dyspraxia)**

Mature students who experienced problems at school are often unaware that these problems may result from their being dyslexic. Whilst dyslexia cannot be cured, you can learn strategies to make studying significantly easier. If you think you may be dyslexic you can take an online screening test in the computer laboratories, the instructions for the screening test are available on the Disability Office website. If appropriate, you will
be referred to an Educational Psychologist for a dyslexia assessment. Some students can receive assistance in meeting this cost, either from their employer or from Birkbeck.

Further information

For further information or to make an appointment to see the Disability & Dyslexia Service, please call the Wellbeing Administrators on +44 (0) 20 3907 0700 or email disability@bbk.ac.uk.
Appendix H: Student Support and Resources

The MyBirkbeck student portal http://www.bbk.ac.uk/mybirkbeck/ holds lots of information that you will find useful during your programme of study, as well as your own student profile (for your contact details, timetable and module results). Some important pages are listed here:

<table>
<thead>
<tr>
<th>Service</th>
<th>URL</th>
</tr>
</thead>
<tbody>
<tr>
<td>Disability &amp; dyslexia support</td>
<td><a href="http://www.bbk.ac.uk/mybirkbeck/services/facilities/disability">http://www.bbk.ac.uk/mybirkbeck/services/facilities/disability</a></td>
</tr>
<tr>
<td>Computing &amp; IT support:</td>
<td><a href="http://www.bbk.ac.uk/its/">http://www.bbk.ac.uk/its/</a></td>
</tr>
<tr>
<td>Birkbeck Library</td>
<td><a href="http://www.bbk.ac.uk/lib/">http://www.bbk.ac.uk/lib/</a></td>
</tr>
<tr>
<td>Senate House Library</td>
<td><a href="http://www.bbk.ac.uk/lib/otherlibs/shl">http://www.bbk.ac.uk/lib/otherlibs/shl</a></td>
</tr>
<tr>
<td>Student support</td>
<td><a href="http://www.bbk.ac.uk/student-services">http://www.bbk.ac.uk/student-services</a></td>
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</tr>
<tr>
<td>Student support</td>
<td><a href="http://www.bbk.ac.uk/student-services">http://www.bbk.ac.uk/student-services</a></td>
</tr>
<tr>
<td>Fees and financial support</td>
<td><a href="http://www.bbk.ac.uk/student-services/financial-support">http://www.bbk.ac.uk/student-services/financial-support</a></td>
</tr>
<tr>
<td>Rules and regulations relating to your MA</td>
<td><a href="http://www.bbk.ac.uk/registry/policies/regulations">http://www.bbk.ac.uk/registry/policies/regulations</a></td>
</tr>
<tr>
<td>Late work and mitigating circumstances</td>
<td><a href="http://www.bbk.ac.uk/registry/policies/documents/MitCircs.pdf">http://www.bbk.ac.uk/registry/policies/documents/MitCircs.pdf</a></td>
</tr>
</tbody>
</table>

Support

Each student is assigned a personal tutor. For advice and information you can turn to this personal tutor, to the lecturers teaching you, to Course Director whom you may contact by e-mail or phone. Any matters concerning the course should be taken up with the course director. You may discuss medical problems in strict confidence. You are strongly advised to maintain regular contact with your personal tutor.

You may also take up issues with the Student Union. You become a member of the Union automatically as a registered Birkbeck student. Information on the services they offer are available on their website: www.bbk.ac.uk/su or phone 020 7631 6335.

Representation

Each year, we ask for two or more students from the MA to represent your concerns to programme tutors. These representatives collate student feedback to present at a ‘staff/student forum’ meeting, where issues specific to your experience as a student on the MA in Text and Performance are discussed.

Complaints

If any issues arise with your MA, you should first speak to a course director. If more serious issues arise at either institution, you can follow Birkbeck’s complaints procedure: http://www.bbk.ac.uk/registry/policies/documents/student-complaints-policy.pdf
Appendix I: Campus Map

RADA: 62-64 Gower Street
Appendix J: Critical Thinking and Writing

In responding to drama, theatre and performance, we expect you to develop your critical thinking and writing skills. By ‘critical’ we do not mean that you must judge something harshly, but rather that you should analyse and evaluate an issue deeply and rigorously, by discussing a play or a performance in light of secondary reading. Critical writing includes elements of description and analysis that ultimately attempts to evaluate what the overall significance might be. Often a piece of good writing builds towards evaluation, having described and analysed aspects of a work or an issue.

<table>
<thead>
<tr>
<th>Descriptive writing</th>
<th>Analytical Writing</th>
<th>Evaluative Writing</th>
</tr>
</thead>
<tbody>
<tr>
<td>The production took place in the Globe Theatre between May and September 2015.</td>
<td>The production took place in the Globe Theatre between May and September 2015. The prominent location of the theatre on London’s busy Southbank, and the timing of the run, suggests that the company was primarily aspiring to target tourists during the summer season.</td>
<td>The production took place in the Globe Theatre between May and September 2015. The prominent location of the theatre on London’s busy Southbank, and the timing of the run, suggests that the company was primarily aspiring to target tourists during the summer season. But in focussing on entertaining this audience base, the company sacrificed exploring some of the play’s more complex ideas, in particular by ignoring its latent misogyny. To really tackle this issue, the production would have needed to focus less on so much comedic interaction with the audience, and more on foregrounding the complexity of the character of Ophelia.</td>
</tr>
<tr>
<td>Descriptive Writing</td>
<td>Critical Writing</td>
<td></td>
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<tr>
<td>---------------------------------------------</td>
<td>----------------------------------------------------------------------------------</td>
<td></td>
</tr>
<tr>
<td>States what happened</td>
<td>Identifies the significance</td>
<td></td>
</tr>
<tr>
<td>States what something is like</td>
<td>Evaluates (judges the value) strengths and weaknesses</td>
<td></td>
</tr>
<tr>
<td>Gives the story so far</td>
<td>Weighs one piece of information against another</td>
<td></td>
</tr>
<tr>
<td>States the order in which things happened</td>
<td>Makes reasoned judgements</td>
<td></td>
</tr>
<tr>
<td>Says how to do something</td>
<td>Argues a case according to evidence</td>
<td></td>
</tr>
<tr>
<td>Explains what a theory says</td>
<td>Shows why something is relevant or suitable</td>
<td></td>
</tr>
<tr>
<td>Explains how something works</td>
<td>Indicates why something will work (best)</td>
<td></td>
</tr>
<tr>
<td>Notes the method used</td>
<td>Indicates whether something is appropriate or suitable</td>
<td></td>
</tr>
<tr>
<td>Says when something occurred</td>
<td>Identifies why the timing is important</td>
<td></td>
</tr>
<tr>
<td>States the different components</td>
<td>Weighs up the importance of component parts</td>
<td></td>
</tr>
<tr>
<td>States options</td>
<td>Gives reasons for the selection of each options</td>
<td></td>
</tr>
<tr>
<td>Lists details</td>
<td>Evaluates the relative significance of details</td>
<td></td>
</tr>
<tr>
<td>Lists in any order</td>
<td>Structures information in order of importance [etc.]</td>
<td></td>
</tr>
<tr>
<td>States links between items</td>
<td>Shows the relevance of links between pieces of information</td>
<td></td>
</tr>
<tr>
<td>Gives information</td>
<td>Draws conclusions</td>
<td></td>
</tr>
</tbody>
</table>

Taken from ‘Critical Thinking’, Learning Development, Plymouth University (2010),
Taken from ‘Critical Thinking’, Learning Development, Plymouth University (2010),