



DEPARTMENT OF DRAMA, THEATRE AND
DANCE

POSTGRADUATE TAUGHT STUDENT HANDBOOK



2017/2018



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Disclaimer

This document was published in September 2017 and was correct at that time. The Department* reserves the right to modify any statement if necessary, make variations to the content or methods of delivery of programmes of study, to discontinue programmes, or merge or combine programmes if such actions are reasonably considered to be necessary by the College. Every effort will be made to keep disruption to a minimum, and to give as much notice as possible.

* Please note, the term 'Department' is used to refer to both 'Departments' 'Centres' and 'Schools'. Students on joint or combined degree programmes will need to use two departmental handbooks.

An electronic copy of this handbook can be found on your departmental website
<https://www.royalholloway.ac.uk/dramaandtheatre/documents/pdf/handbooks/pgtstudenthandbook.pdf> where it will be possible to follow the hyperlinks to relevant webpages.

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1 Introduction to the Department

1.1 Welcome

Welcome to the Department of Drama, Theatre and Dance. We're looking forward to working with you over the next few months and hope you have a really enjoyable, productive and stimulating time studying at Royal Holloway.

In order to help you to become familiar with the Department, we have produced this booklet which includes important practical information about your course and the postgraduate working culture. It's very important to keep this to hand during the coming year since it will answer many of your queries and provide a useful source of reference. However, if you have any additional questions then please feel free to email bryce.lease@royalholloway.ac.uk.

If staff need to contact you during the year they will use your Royal Holloway email address so please ensure that you check this every day.

Once again, on behalf of our colleagues, we extend a warm welcome to you and look forward to supporting your work as it progresses over the next few months.

Dr Bryce Lease

Director of MA Programmes

1.2 How to find us: the Department

We are one of the leading theatre departments in the country. Our 22 academic members of staff offer an unrivalled breadth of historical, global, and practice-based approaches to the field. The Department has a vibrant undergraduate body and hosts one of the largest postgraduate communities in the country. The Department is situated in a beautiful grade II listed building just off the main campus. This can be found on the College campus map as building 74.

1.3 Map of the Egham campus



Student parking is limited and a parking permit is required. This can be obtained online via <http://royalholloway.firstparking.co.uk>

1.4 How to find us: the staff

The departmental administrative staff will often be your first point of contact. They are available during the advertised office hours to answer any queries.

Below you will find a list of staff who are most likely to be relevant to your concerns. Members of academic staff either keep one office hour per week, which are posted on the electronic display in the foyer of the Katharine Worth Building, or run an appointment system using email. If you have any questions or concerns about your study or course work then your first port of call would be your personal tutor.

A full listing of all staff can be found at the back of the handbook as well as a map of Katharine Worth Building detailing all the room locations.

For urgent issues which cannot wait for office ours, the Director of MA Programmes will try and arrange to see you as soon as possible at a mutually convenient time. Any student may make an appointment to see the Head of the Department by contacting the Senior Faculty Administrator, Angela Krzeminski.

Head of Department	Dr Lynette Goddard (Autumn term) l.p.goddard@royalholloway.ac.uk Dr Jennifer Parker-Starbuck (from Spring term) (email tbc)	KWB102
Director of MA Programmes	Dr Bryce Lease bryce.lease@royalholloway.ac.uk	SL2
MA Contemporary Performance Practices	Dr Nik Wakefield nik.wakefield@royalholloway.ac.uk	KWB009
MA Playwriting	Professor Dan Rebellato dan.rebellato@royalholloway.ac.uk	SL5
MA Theatre Directing	Dr Bryce Lease bryce.lease@royalholloway.ac.uk	SL2

Support Staff:	Angela Krzeminski Departmental Manager angela.krzeminski@royalholloway.ac.uk	01784 276420	KWB103
	Ally Williams Faculty Administrator (Postgraduate) ally.williams@royalholloway.ac.uk	01784 443818	KWB002

Sean Brennan
Production Manager
s.brennan@royalholloway.ac.uk

01784 443933

KWBoo8

1.5 How to find us: the Departmental office

The Drama departmental office is located on the ground floor of Katharine Worth Building

The Department of Drama, Theatre and Dance
Royal Holloway, University of London
Katharine Worth Building
Egham
Surrey, TW20 0EX

Telephone: 01784 443818
drama@royalholloway.ac.uk

1.6 The Department: practical information

The Departmental Office (Room 002) is the first place to go if you have a general question. It is open Mondays to Fridays from 09:00 – 17:00. The Postgraduate Administrator is available from 10:00 – 14:00.

1.7 Staff research interests

Detailed information on staff profiles and interests can be found [online](https://pure.royalholloway.ac.uk/portal/en/organisations/department-of-drama-and-theatre%281d1e8c5a-afec-4fbe-9989-ff5b3dc3a770%29/persons.html?ordering=personOrderByLastName&descending=false&filter=current) at <https://pure.royalholloway.ac.uk/portal/en/organisations/department-of-drama-and-theatre%281d1e8c5a-afec-4fbe-9989-ff5b3dc3a770%29/persons.html?ordering=personOrderByLastName&descending=false&filter=current>

2 Communication

It is vitally important that you keep in touch with us and we keep in touch with you. Members of staff will often need to be able to contact you to inform you about changes to teaching arrangements, special preparations you may have to do for a class or meetings you might be required to attend. You will need to be able to contact members of the Department for example, if you are unable to attend a class, or wish to arrange a meeting with a tutor or your Personal Tutor.

Email to your College email address is routinely used and **you should check regularly** (at least daily) if any official communication has been sent to your email address. **Do not** ignore the email as it will be assumed that it will have been received by you within 48 hours, excluding Saturdays and Sundays.

You should also make a habit of checking the student pigeonholes in the Department.

2.1 Email

The College provides an email address for all students free of charge and stores the address in a College email directory (the Global Address List). Your account is easily accessed, both on and off campus, via the [Student Portal](#) (Campus Connect) or direct via [Outlook.com](http://outlook.com) [http://outlook.com/](http://outlook.com) **Email to this address will be used routinely for all communication with students.** Email may be used for urgent communication and by course tutors to give or confirm instructions or information related to teaching so it is important that you build into your routine that you **check your emails once a day.** Email communications from staff and all the Faculty Administrators should be treated as important and read carefully. The College provides a number of PC Labs around Campus for student use, and you can also use your own laptop/smart phone etc., so the Department expects you to check your email regularly. It is also important that you regularly clear your College account of unwanted messages or your in-box may become full and unable to accept messages. **Just deleting messages is not sufficient; you must clear the 'Sent Items' and 'Deleted Items' folders regularly. It is your responsibility to make sure your College email account is kept in working order.** If you have any problems contact the [IT Service Desk](#).

The Drama Department will only use the address in the College Global Address List and **does not** use private or commercial email addresses, such as Hotmail or Gmail. Students who prefer to use commercial email services are responsible for making sure that their College email is diverted/forwarded to the appropriate commercial address. Detailed instructions on how to forward mail can be accessed by visiting <http://help.outlook.com/> and searching for **forwarding** (you may need to use IE browser to access this as the link does not work on some browsers). This process is very easy, but you do have to maintain your College account. When you delete a forwarded message from, say, Hotmail, it will not be deleted from the Royal Holloway account. **Please ensure you log on to your College account regularly** and conduct some account maintenance or your account may become full and therefore will not forward messages.

If you send an email to a member of staff in the Department during term time you should normally receive a reply within 3-4 working days of its receipt. Please remember that there are times when members of staff are away from College at conferences or undertaking research.

2.2 Post

All post addressed to students in Drama is delivered to the student pigeonholes (alphabetical by surname) outside the entrance to Rehearsal Room C. At the end of each term student pigeonholes are cleared of accumulated mail which is then destroyed. Important information from Academic Services is often sent by internal post and tutors sometimes return work to you via the pigeonholes so you are advised to check them regularly.

2.3 Telephone and postal address

Please ensure that your telephone number (mobile and landline) and postal address (term-time and forwarding) are kept up to date on the [Student Portal](#) (Campus Connect). There are occasions when the Department needs to contact you urgently by telephone or send you a letter by post.

The Department does not disclose students' addresses and telephone numbers to anybody else (including relatives and fellow students) without the student's specific permission to do so.

2.4 Notice boards

The official student notice boards are on the walls in Katharine Worth Building. We also have an electronic display screen outside the Drama Office. Every effort is made to post notices relating to class times well in advance, but occasionally changes have to be made at short notice and in that case email will be used.

It is your responsibility to check the times and venues of all class meetings and of any requirements (eg. essay deadlines) relating to your courses, so, if in doubt, please ask!

2.5 Personal Tutors

The course convenor for your MA programme will also act as your personal adviser. Advisers are there for you to see if you have any questions or concerns about your programme or if you need to talk through any other situations/ circumstances that may affect your studies.

You will be expected to meet with them twice during the autumn term. After that you can arrange to see your adviser as necessary. Further care of an academic nature is provided by the tutor assigned to supervise your dissertation. If necessary, please feel free to consult the Director of MA Programmes, preferably by emailing first.

2.6 Questionnaires

Questionnaires relating to the Royal Holloway courses you are taking will be distributed to students at the end of each course. These evaluations provide valuable feedback to the staff and the time you put into completing them is much appreciated.

2.7 Space

Please note that eating, drinking and smoking are not permitted in any of the department's teaching spaces. In addition to this, the special flooring in the **Boilerhouse, Rehearsal Room C, Studio 1** and the **Noh Theatre** (when the protective coverings have been removed) means that shoes must not be worn in these rooms, and furniture must *never* be used.

3 Teaching

3.1 Dates of terms

Term dates can be found on the College website [here](#).

You are expected to be in the UK and engaging with your studies during term time. In the case of an emergency which requires you to leave the country and/ or miss lectures/

seminars/ practical's etc., you are expected to keep your department informed and fill in a Notification of Absence Form (see 3.4 below). During the summer term, after the summer examination period, you are expected to attend all required academic activities organized by your department(s) and to be available should you be required to meet with College staff for any reason. Furthermore, as Master's programmes run for one calendar year from September to September you are required to engage with your studies and be available to meet with staff after the end of the Summer Term until your programme end date in September. For Master's programmes there is no summer vacation period.

Autumn Term: Monday 18 September to Friday 8 December 2017

Spring Term: Monday 8 January to Friday 23 March 2018

Summer Term: Monday 23 April to Friday 8 June 2018

AUTUMN TERM 2017

Week 1 (Welcome Week) Monday 18 September

Week 2 (Teaching begins) Monday 25 September

Week 3 Monday 2 October

Week 4 Monday 9 October

Week 5 Monday 16 October

Week 6 Monday 23 October

Week 7 (Reading Week) Monday 30 October

Week 8 Monday 6 November

Week 9 Monday 13 November

Week 10 Monday 20 November

Week 11 Monday 27 November

Week 12 Monday 4 December

End of term Friday 8 December

SPRING TERM 2018

Week 17 (Teaching begins) Monday 8 January

Week 18 Monday 15 January

Week 19 Monday 22 January

Week 20 Monday 29 January

Week 21 Monday 5 February

Week 22 (Reading Week) Monday 12 February

Week 23 Monday 19 February

Week 24 Monday 26 February

Week 25 Monday 5 March

Week 26	Monday 12 March
Week 27	Monday 19 March
End of term	Friday 23 March

SUMMER TERM 2018

Week 32 (Term Begins) Monday 23 April

Week 38 (End of Term) Friday 8 June

Graduation Ceremonies December 2018

3.2 Academic Timetable

Your individual timetable is available to see online via Campus Connect. You can download this to a personal calendar if you wish. You should check your timetable regularly as it links to the live Timetabling system, so will update automatically to reflect any changes. Timetable changes within two working days will be notified by email to your RHUL account. You will receive separate communications by email and on Campus Connect about exactly how to access and download your timetable.

3.3 Reading weeks

Although there is no structured teaching during these weeks, students are expected to be available for rescheduled classes, compulsory workshops, rehearsals and project work. In addition, as essay deadlines often fall just after reading week, it provides an opportunity to concentrate on essays without the pressures of class preparation and attendance. Classes which have been cancelled during the first half of term may be rescheduled for Reading Week. Failure to attend the rescheduled class will be counted as an absence.

3.4 Attending classes and engaging with your studies

The College has a responsibility to ensure that all students are attending regularly and progressing with their studies. While it is essential that you attend all the compulsory learning activities related to your programme of study, the College understands that emergencies may occur at any time throughout the year. In light of this, the Drama Department has set a minimum attendance level at 80%. You should be aware that you may also study courses that have different and specific course attendance requirements, particularly if you are taking courses in another department, so it is essential that you check all programme and course handbooks to ensure you are fully aware of the requirements.

Your regular attendance in class and consistent engagement with your studies are fundamental requirements of your learning experience with the College. As such, failure to attend and/or absence without permission can result in serious consequences and may lead to disciplinary action, including the termination of your registration (see 3.4.6 below). Your 'classes' are any learning or teaching activity deemed essential to your programme of study. The term is used to encompass a variety of different activities, including lectures, seminars, tutorials, workshops, field work, laboratory work, and meetings your Personal Tutor.

It is vital that you manage your time effectively, so that any paid employment, voluntary work, extracurricular activities or social commitments do not interfere with periods where you are required to attend classes. With regard to paid employment during the course of your programme of study with the College, the [Postgraduate Taught Regulations](#) stipulate that the amount of paid work undertaken by a student enrolled with the College on a full-time basis shall not exceed 20 hours per week during term time. No student may undertake paid work which may conflict with his/her responsibilities as a student of the College.

If you face difficulty in attending any classes or undertaking an assessment it is very important that you inform the department(s) in which you are studying as early as possible, citing the reasons for your non-attendance. The department will make a decision on whether or not to authorize your absence. If you are experiencing such difficulties on an ongoing basis, please contact your Personal Tutor or Year Tutor. In addition, an extensive range of additional support, guidance and advice is readily available from the College's Welfare & Wellbeing services (Academic Services Directorate) (<https://www.royalholloway.ac.uk/students/help-support/help-and-support.aspx>). The Students' Union also operate an Advice and Support Centre, details on which can be found here <http://www.su.rhul.ac.uk/advice/>.

3.4.1 Your responsibilities in relation to attendance

Your responsibilities around attendance and engagement include:

- attending all classes necessary for the pursuit of your studies (including lectures, seminars, practicals and personal tutorials);
- undertaking all summative and formative assessment requirements for your courses;
- attending all meetings and other activities as required by the department(s) in which you are studying;
- where you experience any form of difficulty in attending classes, for whatever reason, contacting the department(s) in which you are studying to notify them of your circumstances at the earliest possibility.

You are expected to fully engage in your classes, undertaking any reading, research or further preparation identified between these sessions alongside punctual attendance. It is essential that you make suitable arrangements for travel to your classes and plan to arrive in good time, as teaching starts on the hour and finishes at ten minutes before the hour. You will be marked absent if you turn up late without good reason.

3.4.2 Departments' responsibilities for monitoring attendance

The Drama Department will monitor your attendance at lectures, seminars and workshops. It is your responsibility to complete any attendance register that is circulated and to make sure that your attendance has been noted. The activities at which your attendance is monitored may vary depending upon the discipline in which you are studying or the department in which you are taking courses in the case of electives, for example.

It is important that you attend all the learning activities related to your programme of

study. Whilst attendance is compulsory at all learning activities, it is recognised that emergencies may occur at any time throughout the year and therefore as indicated above a minimum attendance requirement has been set.

You will be contacted in the event that:

- i. you fail to attend for **two weeks** without providing notification of your absence;
- ii. you display a **pattern of absence** that the department feel is affecting or is likely to affect your work
- iii. you display a pattern of absence that the department feel is a cause for **concern over your wellbeing or may point to a disability which you may not have disclosed**.

3.4.3 College's responsibilities for monitoring attendance


The College has a number of important obligations in relation to monitoring your attendance and engagement, including legal responsibilities under the Equality Act (2010). As a result, the College may adjust the attendance requirement for your programme but will only do this when such adjustment does not compromise competence standards or your ability to reach the learning outcomes of your programme. Any need to adjust attendance requirements will be treated case by case and discussed by the department with the Disability and Dyslexia Services (DDS) and Academic Quality & Policy Office (AQPO).

The College also has obligations places on it by UK Visas and Immigration (UKVI) – (see 3.4.7 below).

3.4.4 Missing classes

If you are unable to attend College for whatever reason you must advise the department in which you taking the course(s) in question and complete the relevant **Notification of Absence Form**, which is available online.

<https://www.royalholloway.ac.uk/ecampus/academicsupport/attendance/notificationofabsence.aspx>

 **ROYAL HOLLOWAY UNIVERSITY OF LONDON**

IN CONFIDENCE

**NOTIFICATION OF ABSENCE FORM - SELF CERTIFICATION
(absence due to illness)**

Student details * Information which you must complete

* Student Number 100 * UG or PG UG PG

* Department 2nd Department (joint programmes)

* First name * Family name

* Degree programme Year of study

Absence details

If you have been ill for more than 5 consecutive term-time days (excluding Saturday's and Sunday's) a Formal Medical Certificate signed by the Health Centre or your GP is also required.

Period of absence (both dates inclusive) * From * Until

* I confirm that I have been suffering from (maximum 325 characters)

These circumstances did did not necessitate treatment by a medical practitioner

If you do not wish to disclose the nature of the illness on this form please submit such information in a sealed envelope, attach it to this form and tick this box

I have contacted my course tutor(s)/ leader(s) Yes No

I have contacted my personal adviser Yes No

If yes give name(s)

As a result of my illness I have missed the following class(es)** and/or the following assessment(s) have been affected.

Date	Course code	**Class(es) missed and/or assessment(s) affected	Course title/topic/details	Course Tutor(s)/ leaders(s)
		Please select		
		Please select		
		Please select		
		Please select		
		Please select		
		Please select		
		Please select		
		Please select		
		Please select		
		Please select		
		Please select		
		Please select		

**A class is any learning and teaching session such as: lectures, seminars, tutorials, workshops, field work, laboratories etc.

I confirm that the information provided on this form is to the best of my knowledge honest and accurate and that I have read and understood my responsibilities relating to this notification of absence.

*Signed *Date

The information will be held by RHUL and processed by staff in the department/schools in order to keep a record of student absences. The frequency of self-certified absences will be monitored and you may be requested to provide a doctor's medical certificate in multiple and sustained instances of self-certified illness.

For Departmental use only:

I confirm that I have discussed this absence with the student:

Signed Date

Date received

Absence up to and including 5 term-time days Absence more than 5 term-time days

Formal Medical Certificate Required Formal Medical Certificate received

Absence deemed acceptable Absence deemed unacceptable

Email confirmation of receipt of notification sent

Other

Figure 1 - Notification of Absence Form – Absence Due to Illness

This must be submitted to the relevant department(s) together with the relevant supporting documentation either before your absence or within five working days of the end of the period of absence.

You should ensure:

- that you advise the departments(s) Postgraduate Administrator and the course tutor by email.
- that you complete the Notification of Absence Form, copies of which are also available from the Health Centre.
- that you submit the paperwork to your department(s) either before your absence or within FIVE working days of the end of the period of absence. Failure to do so may result in the absence being counted as unacceptable and counting against the minimum attendance level. Forms should be submitted by email to the Postgraduate Administrator.
- that you meet any departmental requirements concerning notification of absence or request for leave of absence as you may be required to meet formally with an academic tutor.

This table shows the documentation that is required should you be absent for any reason.

Reason for absence	Documentation required
Illness up to and including 5 consecutive term-time days (excluding Saturdays and Sundays)	Completed Notification of Absence Form – Self Certification
Illness for more than 5 consecutive term-time days (excluding Saturdays and Sundays)	Completed Notification of Absence Form - Self Certification plus Formal Medical Certification signed by your GP or hospital consultant
Unrelated to sickness	Notification of Absence Form plus supporting evidence
Leave of absence request	Notification of Absence Form plus any departmental requirement must be met

Note:

- If you are absent for a prolonged period it is essential that you keep in touch with the Department (e.g. through regular emails with your Personal Tutor).
- The Department will monitor the frequency of self-certified absences and the Head of Department may request a doctor's medical certificate from you in the event of multiple and/or sustained instances of self-certified illness.
- The departments in which you are studying are responsible for monitoring your attendance and engagement, and deciding whether a period of absence is deemed acceptable or unacceptable (for further information please refer to the online guidance <http://www.rhul.ac.uk/ecampus/academicsupport/attendance/notificationofabsence.aspx> for details of what constitutes 'acceptable' and 'unacceptable' circumstances relating to absence). If deemed unacceptable the absence will be recorded as such and will count against your minimum attendance level.

3.4.5 Missing an examination

In the event that you are unable to attend an exam (e.g. through reasons of sudden illness), it is essential that you notify Student Administration at the very earliest possibility. Wherever possible, please try to ensure you contact them via e-mail at student-administration@rhul.ac.uk before the scheduled start of the exam with your name, student ID and confirmation of the exam that you are unable to attend. Please include a brief explanation within the email outlining the reasons for the non-attendance.

This notification will then be forwarded by Student Administration to your department so that they are aware of your non-attendance.

Please note, this notification is not a substitute for formally notifying your department of Extenuating Circumstances. It is essential that you inform your department and Chair of the Sub-board of Examiners by completing the Extenuating Circumstances form. For further information, please refer to the website <https://www.royalholloway.ac.uk/ecampus/academicsupport/examinations/extenuatingcircumstances.aspx>.

In the event that you do not complete the Extenuating Circumstances form, your

department will be unable to consider the reasons for your non-attendance at your departmental Sub-Board of Examiners.

3.4.6 Consequences of failing to attend

As indicated in 3.3.2 above the Department may contact you if there are concerns about your attendance

Should it become apparent that there are no acceptable reasons for your non-attendance and/or general lack of engagement with your studies, the Department may issue you with a formal warning which can escalate to the termination of your registration at the College. You are strongly advised to read the guidance on the [formal warning](#) process and the consequences of receiving such a warning on and in the relevant [regulations](#).

In situations where you are experiencing documented severe difficulties the Department and College will make every effort to support you and counsel you as to the best course of action. However, there may be cases where, although non-attendance is explained by an acceptable reason, your level of attendance falls to a level which compromises educational standards and/or your ability to reach the learning outcomes of the course. In such cases it will be necessary to implement disciplinary procedures as detailed above.

3.4.7 Withdrawal of visa

If you are sponsored by Royal Holloway on a Tier-4 (General) Visa, should your registration at the College be terminated for non-attendance or a general lack of engagement with your studies, you will be reported to the UKVI and your Tier 4 visa will be withdrawn. Alternatively, in line with the College's legal obligations to UKVI, if you fail to meet the requirement of your Tier 4 visa to attend classes and complete assessments, the College may terminate your student registration without following the disciplinary procedures outlined in the Academic Regulations and the decision is not open to appeal.

Please see the College [Postgraduate Taught Regulations](#).

3.5 Fees for Trips

Some of the MA courses will involve occasional field trips to see performances and exhibitions, or explore resources in London. Wherever possible the department will help support these trips through special deals on tickets, subsidy for transport etc. However students should expect to pay for at least one field trip per term (maximum £20).

4 Degree Structure

Full details about your programme of study, including, amongst others, the aims, learning outcomes to be achieved on completion, courses which make up the programme and any programme-specific regulations are set out in the programme specification available through [Course Finder](#) or the [Programme Specification Repository](#).

4.1 Course Registrations

While you have the option of changing course unit registrations within the first two/ three

weeks after the start of teaching (excluding Welcome Week) subject to agreement from the department, once you have submitted assessment for the course, you may not replace it with another either in that term or in a subsequent term (e.g. Spring term). Any courses that you wish to take on an extracurricular basis (that is, as extra and not counting towards your degree) must be identified at the start of the academic year or before any assessment has been completed for the course.

4.1.1 MA in Playwriting

Component structure

- DT5100 Playwriting (80 credits)
- DT5203 Making Performance (40 credits)
- DT5210 Dissertation (60 credits)

Part-time students

The part-time programme lasts 102 weeks, beginning in September of year one. Students taking this programme part-time are recommended to complete:

Year1

- DT5100 Playwriting (80 credits)

Year 2

- DT5203 Making Performance (40 credits)
- DT5210 Dissertation (60 credits)

4.1.2 MA in Contemporary Performance Practices

Component Structure

- DT5211 Contemporary Performance Practices: Workshop (40 credits)
- DT5212 Contemporary Performance Practices: Independent Practical Project (40 credits)
- DT5203 Making Performance (40 credits)
- DT5210 Dissertation (60 credits)

Part-time students

The part-time programme lasts 102 weeks, beginning in September of year one. Students taking this programme part-time are recommended to complete:

Year1

- DT5211 Contemporary Performance Practices: Workshop (40 credits)
- DT5212 Contemporary Performance Practices: Independent Practical Project (40 credits)

Year 2

- DT5203 Making Performance (40 credits)
- DT5210 Dissertation (60 credits)

4.1.3 MA in Theatre Directing

Component Structure

- DT5120 The Director Prepares (40 credits)
- DT5121 Theatre Directing (40 credits)
- DT5203 Making Performance (40 credits)
- DT5210 Dissertation (60 credits)

4.2 Course information

4.2.1 DT5100 Playwriting

Course Co-ordinator: Dan Rebellato

Taught: Over three terms

Course Tutor(s): Members of Academic and College staff as appropriate.

Content

The classes in the first term concentrate on a series of dramaturgical themes (structure, story, dialogue, character, subtext, time, place, etc.) while the classes in the second and third terms are dedicated to the hands-on development of the students' work.

Structure

The sessions will be a mixture of writing exercises in class, discussion of each other's work and appreciation of existing texts (classic and modern). This will all be pointed toward an ongoing process of becoming one's own dramaturg in order to develop greater control as a writer. Students will comment on each other's work during the course, and the emphasis will shift progressively towards discussion of the students' own projects.

Key Bibliography

- Castagno, Paul C. *New Playwriting Strategies: Language and Media in the 21st Century*. 2nd ed. Abingdon: Routledge, 2012. Print.
- Edgar, David. *How Plays Work*. London: Nick Hern, 2009. Print.
- Gooch, Steve. *Writing a Play*, Writing Handbooks. London: A & C Black, 2001. Print.
- Greig, Noel. *Playwriting: A Practical Guide*. Abingdon: Routledge, 2005. Print.
- Halliwell, Stephen. *Aristotle's Poetics*. Second ed. London: Duckworth, 1998. Print.
- Lehmann, Hans-Thies. *Postdramatic Theatre*. Translated by Karen Jürs-Munby. Abingdon: Routledge, 2006. Print.
- Neipris, Janet. *To Be a Playwright*. New York: Routledge, 2005. Print.
- Wandor, Michelene. *The Art of Writing Drama: Theory and Practice*. London: Methuen Drama, 2008. Print.
- Waters, Steve. *The Secret Life of Plays*. London: Nick Hern, 2010. Print.

Formative Assessment

Students will receive tutor and peer feedback throughout the course on ideas, scenes and drafts. Students will be required to bring drafts of work for discussion and feedback and each student will have the opportunity of a half-class exclusively devoted to critiquing and commenting on their one-act play.

Summative Assessment

Dramaturgical Reports (20%)

Students will be required to submit a portfolio of 5 play reports. These will be assigned by the course tutor and may include reports on new plays in print, unpublished / unperformed new plays, first productions of new plays, or reports on previously performed plays. Each report will be around 800 words and will take the form of an analysis that assesses a dramaturgical aspect of each play. Deadline: first day of spring term 2015.

Portfolio and supporting statement (80%)

Portfolio: This will contain a one-act play (between 30 and 45 minutes in length, unless agreed otherwise with the course tutor) and a series of 5 shorter pieces. These should be discussed with the course tutor but may include scenes, monologues, structural plans, passages of dialogue, or anything else that can reasonably stand alone.

Supporting statement. This will be a 2000-2500-word essay and is designed to give an account of the decisions made in writing the one-act play, drawing attention to any innovative or advanced features of the text, and outlining the appropriate context for appreciating it. You should also attach a paragraph (of 200-300 words) to each of the shorter texts also place the shorter texts in context, outlining the impetus behind the pieces, the effects aimed at, and any important dramaturgical concepts involved in their writing. Deadline for portfolio and supporting account: first day of summer term.

Deadlines

- **Dramaturgical Reports (20%)** - 1st day of spring term 2018
 - Moodle online submission before 12:00
- **Portfolio and supporting statement (80%)** – 1st day of summer term 2018
 - Moodle online submission before 12:00

4.2.2 DT5211 Contemporary Performance Practices: Workshop

Course Co-ordinator: Nik Wakefield / Libby Worth

Taught: Over two terms

Course Tutor(s): Libby Worth (Autumn term) and Nik Wakefield (Spring term)

Content

The course will span autumn and spring terms with three-hour weekly classes throughout. These will introduce students progressively to concepts, practical strategies, methodologies and models for making performance. The emphasis will be on collaborative working methods to ensure extension of skills and understanding both within and beyond the art discipline familiar to each student. At an advanced level students will be invited to engage with ideas and processes drawn from a range of performing arts and including, for instance, choreography, directing, dramaturgy, theatre texts, improvisation, compositional and score or task-based structures.

Short intensive training sessions to extend the palette of vocal and physical skills will be included in the two terms. Both terms will include contact with dynamic and innovative contemporary performance practitioners, sharing a range of models of practice. Some of this contact will take place off site through theatre/gallery/workshop visits as appropriate and available within the current London season.

Students will be introduced to a range of methods of documenting practice and will be

expected to critically examine and explore these both as theoretical models and as a component embedded within their own practice as reflective performance makers.

The practical work will be framed within contemporary cultural, political and social contexts. Throughout the course, students will be encouraged to access a range of archives, print and web-based resources and practice/process documentation to contribute to seminar discussion and practical work, and their own ongoing practices.

Structure

This course is primarily practical in nature and will include substantial time within each class for working experientially within a workshop frame to interrogate and explore creatively a wide range of performance structures and concepts. Classes will include a range of teaching and learning methods including mini-lectures, presentations (students and staff), seminar discussions, focused viewings, demonstrations and practical responses to creative tasks/concepts.

In the Autumn Term, the course will incorporate student presentations of short exercises/performances for formative assessment. These solo or duo presentations will subsequently be recombined and reworked in groups of e.g. 4 for performance presentations at the end of term (summative assessment). In the Spring Term, an initial proposal for the Summer Term project (formative) will be developed as a work-in-progress performance presentation (summative assessment). Both of these performance presentations – at the end of Autumn and Spring Terms – will be the focus for related written reflections by students, contextualising approaches employed and critically evaluating associated models of practice (summative assessment). Such critical reflection on developing practice is consistent with academic models of practice-based research, and central to the development of professional practice and the discursive elaboration/representation it increasingly requires in worlds of work. Students will receive written feedback on all summative assessments for this course, and both peer and tutor feedback on formative assessments.

Key Bibliography

- Bannerman, Christopher, Sofaer, Joshua and Watt, Jane (eds). *Navigating the Unknown: The Creative Process in Contemporary Performing Arts*, Middlesex: Middlesex University Press, 2006. Print.
- Bogart, Anne. *A Director Prepares: Seven Essays on Art and Theatre*, London: Routledge, 2001. Print.
- Bottoms, Stephen & Goulish, Matthew. *Small Acts of Repair: Performance, Ecology and Goat Island*, London: Routledge, 2007. Print.
- Burrows, Jonathan. *A Choreographer's Handbook*, London: Routledge, 2010. Print.
- Goulish, Matthew. *39 Microlectures in Proximity of Performance*, London: Routledge, 2000. Print.
- Govan, Emma, Nicholson, Helen & Normington, Katie. *Making a Performance: Devising Histories and Contemporary Practices*, London: Routledge, 2007. Print.
- Harvie, Jen & Lavender, Andy (eds). *Making Contemporary Theatre: International Rehearsal Processes*, Manchester: Manchester University Press, 2010. Print.
- Heddon, Deirdre & Milling, Jane. *Devising Performance: A Critical History*, Basingstoke: Palgrave Macmillan, 2005. Print.
- Lehmann, Hans-Thies. *Postdramatic Theatre*, London: Routledge, 2006.
- Pearson, Mike and Shanks, Michael. *Theatre/Archaeology*, London: Routledge, 2001. Print.
- Tufnell, Miranda & Crickmay, Chris. *A Widening Field: Journeys in body and imagination*,

Hampshire: Dance Books, 2004. Print.

Formative Assessment

Term 1

Solo/duet composition: e.g. Week 6

Reflexive presentation in relation to the above, and associated models of practice: Wk 7.

Term 2

Initial proposal for Summer Term Project: presentation + submitted written copy: Week 5.

Summative Assessment: Coursework (100%)

Deadlines

Term 1

Performance 1: duets recombined/reworked in groups (35%): week 11. With short viva, open to other students.

Critically evaluative/reflective essay (1,200-1,500 words), with documentation (15%): submitted at beginning of Spring Term (week 1) by 12:00 in hard copy x2 with cover sheets.

Term 2

Performance 2: initial exploration of Summer Term Project ideas: week 11 (35%) with viva open to other students.

Critically evaluative/reflective essay (1,200-1,500 words), including more developed proposal for final project (15%): submitted at beginning of Summer Term (week 1) by 12:00 in hard copy x2 with cover sheets.

4.2.3 DT5212 Contemporary Performance Practices: Independent Practical Project

Course Co-ordinator: Libby Worth and Nik Wakefield **Taught:** summer term

Course Tutor(s): supervising staff

Content

This will be determined by each student and group of students in consultation with their individual supervisor. Where a placement has been negotiated, the supervisor will either visit on at least one occasion, if appropriate, or watch a recording of working practice to support the subsequent final project production.

Structure

Students will continue to draw upon the concepts, research processes and practices developed during the 'Workshop' course. Since this is largely independent development and application of past learning, the most appropriate method of extending learning will be through supervisory visits to rehearsal and other sessions.

Key Bibliography

Bannerman, Christopher, Sofaer, Joshua and Watt, Jane (eds). *Navigating the Unknown: The Creative Process in Contemporary Performing Arts*, Middlesex: Middlesex University Press, 2006. Print.

Bogart, Anne. *A Director Prepares: Seven Essays on Art and Theatre*, London: Routledge, 2001. Print.

Bottoms, Stephen & Goulish, Matthew. *Small Acts of Repair: Performance, Ecology and Goat Island*, London: Routledge, 2007. Print.

Burrows, Jonathan. *A Choreographer's Handbook*, London: Routledge, 2010. Print.

Goulish, Matthew. *39 Microlectures in Proximity of Performance*, London: Routledge, 2000. Print.

Govan, Emma, Nicholson, Helen & Normington, Katie. *Making a Performance: Devising Histories and Contemporary Practices*, London: Routledge, 2007. Print.

Harvie, Jen & Lavender, Andy (eds). *Making Contemporary Theatre: International Rehearsal Processes*, Manchester: Manchester University Press, 2010. Print.

Heddon, Deirdre & Milling, Jane. *Devising Performance: A Critical History*, Basingstoke: Palgrave Macmillan, 2005. Print.

Lehmann, Hans-Thies. *Postdramatic Theatre*, London: Routledge, 2006.

Pearson, Mike and Shanks, Michael. *Theatre/Archaeology*, London: Routledge, 2001. Print.

Tufnell, Miranda & Crickmay, Chris. *A Widening Field: Journeys in body and imagination*, Hampshire: Dance Books, 2004. Print.

NB. Students will be required to develop their own bibliographies relevant for their specific project, with advice and support from their supervisors.

Formative Assessment

Formative assessment will take place through the term as the supervisor visits and gives verbal feedback on the developing projects.

Summative Assessment: Coursework (100%)

This is a deliberately flexible assessment that allows for a range of possible modes and structures of submission. However, each of these possible routes will share a common overarching structure, requiring (1) a period of focused research and development, (2) the showing of outcomes, and (3) evaluative documentation. Possible modes include:

- a performance, with documentation of working processes;
- the curation of an arts project/exhibition/installation, with documentation;
- attachment to a company, with a presentation of creative responses and a portfolio documenting training and process work;
- a series of workshops, with evaluative documentation of development.

Given the collaborative nature of these projects, individual students will be required to articulate their own roles, approaches and contributions to the overall project.

Term 3

Independent Final Project with viva (70%).

Evaluative reflection essay (2,500-3,000 words) (30%).

Deadlines: Performances will take place indicatively in the final two weeks of the summer term.

Written documentation on process and critique of final outcome will be presented on the first Thursday after the end of summer term by 12:00 in hard copy x 2 with cover sheets.

4.2.4 DT5203 Making Performance

(MA in Contemporary Performance Practices, MA in Directing. MA in Playwriting)

Content

This is a generic course to be taken by all students on the current MA Programmes in the Department of Drama, Theatre and Dance. It is intended to offer a creative and stimulating environment in which students from the different programmes can collaborate and gain better understanding of varied approaches to performance making. The content will vary year by year dependent on the availability of invited artists. However, there will always be an emphasis on students gaining flexibility in their practical field through encountering and working with a broad range of different performance making processes and contexts.

Alongside the practical workshops and devising small group projects, students will be expected to pursue independent research into a chosen field offered within the module. The aim is to support rigorous critical writing of sufficient length and substance to allow thoughtful and thought provoking response to the practices encountered. The reading, primary research and contextual/historical study this entails will also support students in their dissertation module.

Structure

This course meets on selected Thursdays in Autumn and Spring term, for workshops by invited practitioners. These workshops are supplemented by further practical work with the course tutor(s), along with essay planning, formative assessments and small group supervision sessions. The course culminates in an assessed performance in Spring term.

Key Bibliography

The full Making Performance reading list is available at:

rhul.rl.talis.com/modules/dt5203.html

Etchells, Tim. 'On Performance Writing' in *Certain Fragments: Contemporary Performance and Forced Entertainment*. London: Routledge, 1999. pp.98-108

Govan, Emma; Nicholson, Helen; and Normington, Katie. *Making a Performance: Devising Histories and Contemporary Practices*. Abingdon: Routledge, 2007.

Heddon, Dierdre. 'Politics (of Self)' in *Autobiography and Performance*. Basingstoke: Palgrave, 2008. pp.20-52

Lavery, Carl. 'Introduction: performance and ecology: what can theatre do?', *Green Letters: Studies in Ecocriticism*, 20(3), 2016. pp.229-236.

Megson, Chris. 'Beyond Belief: British Theatre and the "re-enchantment of the world"', *Twenty-First Century Drama: What Happens Now*. ed. Sian Adiseshiah & Louise LePage. London: Palgrave Macmillan, 2016. pp.37-57.

Overend, David. 'Clubbing Audiences: Relational Theatre Practice at Death Disco', *New Theatre Quarterly* 28(1), 2012. pp.67-79.

Assessment

Autumn Term

Week 10: Formative Assessment (Critical). Essay plan

Spring Term

Week 1: Summative Assessment (Critical). Essay due first day of term

Week 7: Formative Assessment (Creative). Work-in-progress performances

Week 8: Summative Assessment (Creative). Final group performances

Further information on assessments available on the course Moodle page.

4.2.5 DT5210 Dissertation

(MA in Playwriting, MA in Contemporary Performance Practices, MA Theatre Directing)

Course Co-ordinator: Prarthana Purkayastha

Taught: On alternate Tuesdays during the Autumn Term; thereafter, students work independently, supported by meetings arranged with their Dissertation supervisors.

Course Tutor(s): Members of the teaching staff, depending on the topic to be taught.

Content

Autumn Term

Fortnightly Seminar.

Topics to be covered are likely to include methodologies for research; resources at Royal Holloway; creating a bibliography; searching on-line databases; modes and problems of citation; using theatrical ephemera: reviews, promptbooks, programmes; engaging critically with research materials; developing research questions; the ethics of research; presentation of research; integrating practice as research; and the roles of student and supervisor.

Spring and Summer Terms

There will be individual supervisions with designated supervisors: two hours in the spring term and two hours in the summer term.

Content will vary according to the needs of the given student and his or her chosen field of research.

Structure:

Autumn Term

Seminars will usually take the form of a mini-lecture or presentation, followed by various small-group exercises.

Spring and summer terms

Students will be assigned a tutor and will engage in one-to-one tutorials at regular intervals **until the end of the Summer Term**. It is expected that all students will offer by then a full draft of the dissertation for detailed feedback and written comment. Prior to engaging with the writing of the draft version of the dissertation, students may be asked to write shorter papers relevant to the development of their ideas and the progress of their research at the tutor's discretion. Students electing to do a lecture demonstration/workshop as a part of their dissertation will present this in week 2 or 3 of the summer term. There will be a computer link-up and projector, but no other technical support is required for this assessment.

Key Bibliography:

- Gibaldi, Joseph. *MLA Handbook for Writers of Research Papers*. 7th ed. New York: Modern Language Association of America, 2009. Print.

- Worthen, W.B., and Peter Holland, ed. *Theorizing Practice: Redefining Theatre History*. Basingstoke: Palgrave Macmillan, 2003. Print.

After the bibliographies proffered for the autumn term, students will be expected, with advice from their tutors, to create their own bibliographies in relation to their patterns of reading, practice as research, and research.

Formative Assessment:

You will receive ongoing formative feedback through your tutorials (in class and, later, from your supervisor), whether your ideas are presented in discussion, through short papers or drafts of the final dissertation. More formal formative feedback will be forthcoming in response to your 5-minute presentations in Week 10 of the Autumn Term. This assessment has a 0% weighting but the feedback you receive will be important to you as you set about preparing for, and writing, Summative Assessment 1: your dissertation proposal.

Summative Assessment:

Coursework (100%)

Assessment 1 (10%)

1,500 word proposal for the dissertation that includes a plan, rationale for the choice of subject matter and summary of major theoretical and methodological approaches. This should be accompanied by an annotated bibliography and must be clearly and consistently referenced.

If a student fails this summative 10% assessment s/he will be receive feedback which should be used to aid their preparation for the dissertation.

Assessment 2 (90%)

The submission of a dissertation on a topic appropriate to the aims and content of the programme. The dissertation should be 9,000-11,000 words, contain an accurate bibliography and appropriate citations, and observe academic rigour in terms of its argumentation and modes of presentation.

OR

Students (MA in Playwriting only) may submit, in consultation with their supervisor, a dissertation comprising a complete, substantial and full-length single play, accompanied by a 6,000-7,000-word dissertation placing the piece in its social and/or artistic context and accounting for the work's particular contribution to that field. The dissertation and the play will be given a single mark.

OR

Students may submit, in consultation with their tutor, a dissertation comprising a 30-minute lecture demonstration/workshop with 500-750 word rationale/outline in weeks 2 or 3 of the summer term. The written component will articulate the rationale and concept behind the presentation, and specifically how the practice is related to research and might be considered as a contribution to knowledge. Students taking this route will also write a 6,000-7,000 word dissertation placing the practice in appropriate artistic/social context(s) and reflecting on how this contributes to the area of study the student has selected. The

dissertation will be due on the first working day of September and the combined lecture/demo and dissertation will be given a single mark.

OR

Students (MA in Theatre Directing only) may submit, in consultation with their tutor, a director's log. This will follow the same format introduced by Katie Mitchell as part of the summer intensive. Students will document and analyse the process of directing a text. This will include a list of essential facts and questions pertaining to a dramatic text, necessary historical and contextual research to address these questions, answers and justifications for the essential questions, character biographies formulated on the basis of the listed facts and answered questions, analysis of the present action of the play, key ideas underpinning the text, reflection on how this analysis has shaped your understanding of the play as a text for theatre performance, and a contextualised concept for staging.

Deadlines

Assessment 1

Due in first day of spring term. Moodle and one hard copy with cover sheet before 12:00

Assessment 2

Lecture Demonstration/Workshop and 500-750 word rationale/outline: week 2 or 3 summer term (for those choosing this mode of dissertation examination).

All dissertations are due in no later than **the first working day of September** following the completion of the taught components of the programme. Moodle submission and two hard copies with cover sheet before 12:00.

If students have documented extenuating circumstances, it is possible to apply to defer submission of the dissertation until the following year but, wherever possible, this needs to be negotiated in advance of the deadline.

4.2.6 DT5120 A Director Prepares (MA Theatre Directing)

Course Convenor: Bryce Lease
Course Tutor(s): Katie Mitchell

Taught: July

Content

This course covers the preparatory work directors need to do before actors enter the rehearsal room, looking at how to study and read a play for performance, dramaturgical strategies, and decisions to take before working with actors. Katie Mitchell will offer a full overview of the job of the professional director and place the role within specific historical contexts. Students will learn how to approach a text as a director, considering facts and non-negotiable information in a dramatic text, interpretable questions and necessary historical research. You will be asked to consider how the answers you provide to questions raised by the text have consequences for staging concepts. Students will encounter key terms (such as event, intension, impression) and will position Mitchell's directing work in broader historical contexts. Analysing texts for staging, you will be asked to make sensible and contextualised choices about information not provided by the playwright; to produce sketches of character biographies; evaluate events and intentions; diagnose genre; and

extract key ideas underpinning the text.

Key Bibliography

Mitchell, Katie. *The Director's Craft: A Handbook for the Theatre*. London: Routledge, 2008.
Benedetti, Jean. *Stanislavski: An Introduction*. London: Methuen, 2008.
Chekhov, Anton. *The Seagull* (trans Martin Crimp) and *The Cherry Orchard* (trans Simon Stephens).
Crimp, Martin. *The Country*. London: Faber & Faber, 2000.
Fowler, Benjamin. '(Re)mediating the modernist novel: Katie Mitchell's live cinema work', in Kara Reilly (ed.) *Contemporary Approaches to Adaptation*. Basingstoke: Palgrave Macmillan, 2016.
Rebellato, Dan. 'Doing the Impossible: Katie Mitchell in Conversation with Dan Rebellato' in Margherita Laera (ed.) *Theatre and Adaptation: Return, Rewrite, Repeat*. London: Bloomsbury Methuen Drama, 2014.

Assessment

Formative Assessment:

Essay exam (72 hours)

Summative Assessment:

Portfolio (4000 words)

Deadlines

Portfolio submitted on the first day of Autumn Term. Moodle with cover sheet before 12:00

4.2.7 DT5121 Theatre Directing

(MA Theatre Directing)

Course Convenor: Bryce Lease

Taught: July

Course Tutor(s): Katie Mitchell

Content

This course builds on A Director Prepares. It takes the prepared text into the rehearsal room and gives students the opportunity to experiment with space, work with actors and other creative collaborators, and begin to develop a personal style and vision. The focus of this course is on rehearsal outcomes. In this intensive two-week course students will learn how to stage time, place and immediate circumstances and to translate textual analysis into practical solutions. There will be an overview of the use of these techniques in a professional working environment. This course will further cover the scheduling and context of the etudes in a rehearsal plan. After preparing two directing etudes, students will be introduced to directorial concept through Katie Mitchell's production examples. Examining differences between a design and a concept, students will unpack directing as interpretation. The class will link the textual analysis and preparation in A Director Prepares to the generation of a directorial concept, which should reflect a deep and thorough understanding of the material.

Key Bibliography

Baron Turk, Edward. *French Theatre Today: The View from New York, Paris and Avignon*. Iowa City: Univ. Iowa Press, 2011.

Boenisch, Peter and Thomas Ostermeier, *The Theatre of Thomas Ostermeier*. London: Routledge, 2016.

Brady, David and Williams, David. *Director's Theatre*. New York: St Martin's Press, 1988.

Carlson, Marvin. *Theatre is More Beautiful than War*. Iowa City, Iowa University Press, 2009.

Kelleher, Joe and Ridout, Nick. *Contemporary Theatres in Europe*. London: Routledge, 2006.

Lease, Bryce, *After '89: Polish Theatre and the Political*. Manchester and New York, 2016.

Lehmann, Hans-Thies. *Postdramatic Theatre*. London: Routledge, 2006.

Shevtsova, Maria, and Christopher D. Innes. *Directors/Directing: Conversations on Theatre*. Cambridge: Cambridge University Press, 2009.

McAuley, Gay. *Space in Performance: Making Meaning in the Theatre*. Ann Arbor: University of Michigan Press, 1999.

Mitter. S. and Maria Shevtsova. *Fifty Key Theatre Directors*. London: Routledge 2005.

Assessment

Formative Assessment:

Workshop etudes, continuous (oral feedback)

Summative Assessment:

Directing Etude 1 (4-6 mins) (40%)

Directing Etude 2 (8-10mins) (60%) and a critically evaluative/reflective essay, 1,200-1,500 words

Deadlines

Assessment 1

End of Week 2 of the summer intensive.

Assessment 2

End of Week 3 of the summer intensive.

Reflective essay submitted on the first day of Autumn Term. Moodle with cover sheet before 12:00

5 Facilities

5.1 The Library

The Library is housed in the **Emily Wilding Davison Building**.

Details, including Library Search, dedicated subject guides and opening times can be found online from the library home page: <http://www.royalholloway.ac.uk/library/home.aspx>

The Ground Floor of the Library contains a High Use Collection bringing together much of the course reading into one area. The rest of the library collections are on the upper floors.

There are plenty of study areas and bookable rooms to carry out group work as well as many areas to work on your own. The Library contains a large number of PCs and has laptops to borrow to use in other study areas.

If you cannot find the specific items that you require in the library, it is possible order an Inter-Library Loan or to gain access to the online resources of Senate House Library as well as access to use the library's physical collections or other university libraries. You can obtain further information on this here:

<https://www.royalholloway.ac.uk/library/usingourlibraries/otherlibraries/using-other-libraries.aspx> . The Information Consultant for Drama, Theatre and Dance is Rachel White, who can be contacted at rachel.white@royalholloway.ac.uk.

The Library provides a range of training sessions designed to enhance your existing library and research skills. These are available in both class-based and self-study formats. For information on available sessions and to book a place, go to:

<http://www.royalholloway.ac.uk/library/helpandsupport/findinginformation.aspx>

Senate House

You are entitled to a library ticket for Senate House, the University of London Library. This library is particularly good for journals and has excellent online service such as free access to the Times digital archive online. Further information is available [online](http://www.ucl.ac.uk/) (<http://www.ucl.ac.uk/>).

Archives

The College Archive Service is a valuable resource for Drama students. The Archive contains the institutional records of Bedford and Royal Holloway Colleges, as well as a wealth of information on student life over its 150 year history. This includes information on student productions and societies. The Service holds several theatre collections: the Gay Sweatshop, Half Moon and Red Shift Theatre Companies and the Coton Collection of dance and ballet material from 1930 -1960.

Additionally, the Roy Waters Theatre Collection contains a wide variety of material including programmes, playbills, autograph letters and photographs providing a fascinating insight into theatrical entertainment with an emphasis on well-known actors, actresses and dramatists. The collection spans the 17th-21st centuries, with a particular strength in 19th century theatre.

The reading room is open Monday to Friday by appointment - please email archives@royalholloway.ac.uk or call 01784 443814 to make an appointment or to ask for advice. More information on the collections and service, including a research resource guide can be found online: [Archives](https://www.royalholloway.ac.uk/archives/home.aspx) (<https://www.royalholloway.ac.uk/archives/home.aspx>).

5.2 Photocopying, printing and computing

5.2.1 Photocopying

Reading materials for courses (when applicable) are available free of charge.

The departmental photocopier is in constant use by office staff and lecturers. For this

reason, we are unable to allow postgraduate students to use it. An exception may be made for MA students preparing for a presentation or production. In these cases students must observe the rules on the use of the photocopiers posted on the notice board by the photocopier.

You can use copier-printers (MFDs) located in the Library, the Computer Centre and many PC labs, which will allow you to make copies in either black and white or colour. Further information is available online: <https://www.royalholloway.ac.uk/it/printing/home.aspx>

If you require copying to be done for a seminar presentation, you need to give these materials to your tutor to copy on your behalf. Please make sure that you plan ahead and give the materials to your tutor in plenty of time.

5.2.2 Printing

There are no printing and computing facilities available to MA students in the Katharine Worth Building. Many of the PC labs are open 24 hours a day, 7 days a week. Alternatively, there are computers available for your use in the Library and Computer Centre.

Departmental staff are unable, in any circumstances, to print anything out on your behalf. Copier-printers (MFDs) are located across the campus in the PC labs, the Library, and Computer Centre. Further information on printing is available online: <http://www.royalholloway.ac.uk/it/printing/home.aspx>

5.2.3 Computing

The Computer Centre provides a range of IT training sessions designed to enhance your current IT skills. These are available in both class-based and self-study formats, and successful completion of the course is rewarded by a College IT Skills certificate. To participate in these sessions, go to: <http://www.royalholloway.ac.uk/it/training/home.aspx>

6 Coursework Essays and Dissertation

6.1 Seminar presentations

Many courses include assessed seminar presentations. These are useful because they allow you to demonstrate your skills of independent research, scholarly method and inquiry ("subject-specific" skills) as well as more general skills of communication ("transferable" skills).

G. Gibbs' *Discussion With More Students* (Oxford Centre for Staff Development, 1995, pp. 32-34), which is available in the Bedford Library, offers advice on seminar presentations but you might bear in mind the following:

1. Remember Your Audience
2. Don't Include Too Much
3. Be Clear About Your Direction
4. Make Sure You Have a Clear Structure
5. Consider Using Visual Materials
6. Give Your Audience Something to Do Other Than Just Listening

7. Invite Questions But Be Prepared to Deal With Them
8. Consider How Best to Initiate Discussion
9. Draw on What Your Audience Knows
10. Never Read Out Your Notes in Full
11. Be Adaptable
12. Be Prepared to Learn – both from your own and others' presentations

6.2 Recordings of MA performances

Dress Rehearsals and Performances are digitally recorded at the time of the main performance. Recordings are intended for academic record only.

It will not be possible to re-record or film any productions at any stage other than the above mentioned formal recording. It is therefore strongly recommended that students make photographic and/or video recordings for documentation purposes during their rehearsals.

6.3 Coursework essays

The aim of assessed MA essays is not just to recount facts or tell a story. Since they are not written under examination conditions, you will not gain many marks just for getting your facts right, though you will certainly be penalised for getting them wrong. The aim is to present a cogent thesis or argument in answer to the question and the mark awarded will largely reflect your success in doing that.

An important point to remember is that your references to books and articles in footnotes and in the bibliography at the end should be consistent ([see sections 6.10-6.11](#)).

The number of essays required, the word count and the submission dates vary depending upon the course studied. It is the student's responsibility to submit their work in the correct format and by the advertised deadline.

The following important rules apply to all coursework essays and dissertations submitted for the MA:

Essays must be **double-spaced**; to change line spacing in Word, click 'format' and then 'paragraph' to access the drop-down menu in 'line spacing'. You should use a legible size 12 font and **number your pages**; to do the latter, click 'insert' and then 'page numbers' to access the menu. Always make sure you **indent each new paragraph** by hitting the tab key once: relying on extra spacing without indentation often obscures where a new paragraph begins. We encourage you to print on both sides of paper to save resources.

It is worth taking time to ensure that all work is professionally presented. It indicates that you have taken time and trouble, and that are taking your own work seriously. All MA examiners value professional presentation, and it is a quality upon which Visiting Examiners always place emphasis.

Each copy of the cover sheet (see [section 13.2](#)) carries a declaration that the essay is the student's own work and that all source materials have been properly acknowledged. By submitting the essay and cover sheet you agree to this declaration and you are presumed to be aware of the consequences of failure to comply with it.

The word count should be entered at the end of the essay. This should include the whole of your text including any footnotes or endnotes and including quotations. Please remember that in some word-processing programmes you have to do a separate word count for the footnotes and add it in to the word count for the main text. The word count does not include the title sheet, bibliography and appendices.

It is very important to pay attention to spelling, grammar, layout and presentation. Most word-processing programmes offer a spelling and grammar check facility (but beware of errors introduced by the spell check; the result of applying a spell check to classical names or a Latin text can often be comic or unintelligible). Regard your essays, and especially major pieces of work such as dissertations, as an opportunity to display and get credit for your presentation skills.

Essays or dissertations which fail in any way to comply with the rules set out here (e.g. lacking an electronic copy, lacking a cover sheet, submitted more than 24 hours after the deadline without permission, or significantly failing to follow the presentation guidelines) are liable to be returned unmarked.

6.4 The dissertation

The dissertation is to be submitted no later than the first working day in September following the completion of the taught components of the programme.

If students have documented extenuating circumstances, it is possible to apply to **defer** submission of the dissertation to the following year but, wherever possible, this needs to be negotiated in advance of the deadline. It is possible to apply for a **minor extension** (of up to one week) to the deadline on the basis of documented extenuating circumstances (see [section 7.3](#)).

Please remember that if you are resident in College student accommodation you will be required to move out of your accommodation around the time of the Dissertation deadline; you will need to be prepared for this eventuality and plan accordingly.

6.5 Choice of dissertation topic

Full time MA students and 2nd year part time students will be asked to nominate the field of their research by **early November**. This may be taken from areas that interested you before you joined the MA programme or that have arisen from your various coursework. If you are stuck for a subject, please see your course convenor or the Dissertation Course Tutor.

6.6 The dissertation supervisor

Your department will assign you a dissertation supervisor who will oversee your work. In most cases students are happy with the supervisory relationship. However, there are occasions where for some reason the supervisory relationship does not work and breaks down. If this happens, you should speak as soon as possible with the Programme Director or your Personal Tutor to see whether the problem can be resolved informally, e.g. through mediation, changing supervisor. You should not wait until after you have received your final degree results to raise the matter as it is very difficult for the College to resolve such

matters or take remedial action at that point.

Students are entitled to a minimum of two hours supervision in the spring term and two hours in the summer term. Please note that supervisions will **not** continue after the end of the summer term. It is your responsibility to arrange and keep meetings.

6.7 Content of dissertation

The dissertation should be 9,000-11,000 words, contain an accurate bibliography and appropriate citations, and observe academic rigour in terms of its argumentation and modes of presentation.

OR

Students (MA in Playwriting only) may submit, in consultation with their supervisor, a dissertation comprising a complete, substantial and full-length single play, accompanied by a 6,000-7,000-word dissertation placing the piece in its social and/or artistic context and accounting for the work's particular contribution to that field. The dissertation and the play will be given a single mark.

OR

Students may submit, in consultation with their tutor, a dissertation comprising a 30-minute lecture demonstration/workshop with 500-750 word rationale/outline in weeks 1 or 2 of the summer term, plus a 6,000-7,000 word dissertation placing the practice in appropriate artistic/social context and reflecting on how this contributes to the area of study the student has selected. The dissertation will be due on the first working day of September and the combined lecture/demo and dissertation will be given a single mark. A dissertation should begin with a brief explanation of the topic chosen and the problem(s) which the dissertation addresses. The main body of the dissertation should consist of a structured argument or survey which discusses the relevant primary material and main scholarly views. There should be a conclusion summarising the candidate's own response to the problem(s) raised. To aid clarity it often helps to divide a dissertation into a number of sections (and, sometimes, subsections), each clearly marked off with a typographically distinct heading. Sections may also be numbered consecutively.

6.8 Dissertation timetable

This is indicative only:

November	Submit research field;
December	Contact assigned supervisor and hold initial meeting to discuss focus and scope of project;
January	2 nd meeting with supervisor to discuss overall structure of dissertation/workshop/play;
March	3 rd meeting with supervisor to discuss development and sample materials of dissertation/workshop/play;
May	4 th meeting with supervisor to discuss substantial piece of submitted work; Presentation of workshop/demonstrations.
June	Final meeting to discuss first draft of dissertation/play;
July/August	Redraft material and prepare final submission.

1st working day of September: Dissertation submission deadline.

- Moodle online submission before 12:00
- Physical copy (x2), Drama Office.

(Students need to ensure they make their submission on Moodle by 12:00 to avoid late penalties.)

6.9 Presentation

With a dissertation, it is particularly important to strive for precise, accurate and technically correct expression, a clearly coherent and cogent argument, and originality of research and thought.

The dissertation must be on A4 size paper, typed and double-spaced. The margin on the left should be sufficient to accommodate the binding* (e.g. at least 4 cm for left margin, 2 cm for right margin). You should use a legible size 12 font and all pages are to be numbered.

(*Plastic comb-binding or similar.)

Dissertation title page example

(An example of the Dissertation title page can be found in [Appendix C.](#))

This must follow the standard layout and include the following information:

- a. the candidate's full name;
- b. title of the dissertation;
- c. a statement that the dissertation is submitted as part of the requirement for the award of the Master's degree;
- d. the month and year of submission; and
- e. the name of the supervisor.
- f. word count
- g. Referencing

All submitted work must give clear references to all original material and modern views discussed, so that readers (and the examiners) can locate them easily. A full bibliography of original texts and modern works cited must be given at the end of the dissertation.

6.10 Footnotes

In footnotes the full details of books and articles do not have to be given, as long as clear reference is made in an acceptable form to the full entry in the bibliography. (Adding specific page numbers where appropriate.)

Footnotes should be in single line spacing - clearly demarcated from text - and numbered sequentially throughout each essay or chapter. Footnotes rather than endnotes are strongly preferred, if your word processing package permits.

Note: All notes must be clear and internally consistent, for ease of checking. See also [section 12.10.](#)

6.11 Bibliography

The bibliography should list works in alphabetical order of author/editor, and should give the name of the author(s)/editor(s), the title of the work, and - for books - place and year of publication, or - for articles in journals - the title of the journal, its volume number and year, and the precise pages of the whole article.

6.12 Referencing style

The Department recommends that students use the MLA referencing system. An extensive list of examples which illustrate our referencing style is available as an appendix to this handbook (see [Appendix B](#)).

6.13 Illustrations

Illustrations may be included if appropriate. Please ensure that they are given proper titles and numbers, and that the source is indicated. The illustrations must be integrated into the argument i.e. not just 'extras'.

6.14 Appendices

Statistical, documentary, or other appendices should follow the main text, but only if needed and if fully discussed within the substantive text.

6.15 Word count

A word count should be entered on the cover sheet. This should include the whole of your text including any footnotes or endnotes and including quotations. Please remember that in some word-processing programmes you have to do a separate word count for the footnotes and add it in to the word count for the main text. The word count does **not** include the title sheet, bibliography, illustrations (with brief identifying captions), tables of data (not including discussion) and appendices.

If a dissertation involves extensive detailed discussion of particular passages of text or manuscript, or sites, monuments or objects, or sets of data, these should be presented in the dissertation as quotations, illustrations or tables.

6.16 Marking criteria

All of your assessed work is marked on a scale of 0-100. The following guidelines (which include sections on written work, presentations and practical performances) show how you are expected to arrive at these marks and should help to clarify what is expected of you in your work.

6.16.1 Distinction

(70% or above)

Students may be awarded a postgraduate qualification with Distinction where they achieve a weighted average of 70.00% and at least 50.00% in all courses.

This should be outstanding work which shows some creative or original thought. It should demonstrate a sophisticated grasp of the issues raised by the question or brief, as well as an excellent knowledge of the material that is being investigated. It may be of publishable quality, displaying outstanding research potential, and an ability to plan, organise and execute independently a research project to the highest professional standards. It will demonstrate an ability to make informed judgements, and develop original insights or suggest new approaches to current research or professional practice.

An essay in this class should demonstrate the above and also conduct a sustained coherent argument in a style that is fluent; it will demonstrate good skills in marshalling appropriate evidence, and deliver a penetrating analysis of primary sources of literature and information.

A presentation will demonstrate the above as well as the highest professional standards of competence, expression and presentation (oral, visual); it will also engage its audience and respond to their questions.

Practical work should show a high level of skill, inventiveness and understanding of the processes and practices that have been drawn upon. It may include an exceptional degree of creativity, originality and independence of thought and it will respond precisely to the brief given.

6.16.2 Merit (60 - 69%)

Students may be awarded a postgraduate qualification with Merit where they achieve a weighted average of 60.00% and at least 50.00% in all courses.

This work will demonstrate some degree of flair and clear evidence of the potential to undertake original research. It will exhibit an ability to evaluate published or publicly-presented work and critically to analyse primary sources of literature and information. There will be evidence of some creativity, originality and independence of thought and of the ability to assemble information from different sources to produce well organised and insightful answers.

It is accepted that work within this category may occasionally be uneven, in that some of the material will be of distinction level and other components less convincingly sustained. Creativity and originality or breadth and depth of response could compensate for some weakness or incoherence in style, argument, presentation or execution. Alternatively, thoughtful work that is well-written or well-presented could compensate for narrowness in the range of issues addressed.

An essay in this class should contain little or no irrelevant material and should generally be well constructed, with a good standard of grammar and syntax.

A presentation will demonstrate a very good professional standard of competence, expression and presentation (oral, visual) and good engagement with its audience.

Practical work will be assured, often with a sense that the potential of the material is not

consistently maintained or explored.

6.16.3 Pass

(50% - 59%)

This work gives evidence that the main thrust of the question or brief is recognised, and adequately addressed. A competency in the skills and knowledge utilised is to be expected. Work will display sound knowledge and understanding of the relevant literature and other key sources of information, an ability to produce satisfactory answers to problems and questions and to construct coherent and relevant answers to questions, though with few signs of original thinking.

An essay will be somewhat restricted and may be unbalanced or of dubious relevance. There is a failure to interrogate material fully.

A presentation will demonstrate a competent standard of organisation and expression, and some engagement with its audience.

Practical work will fulfil the given brief and display competency in the relevant skills.

6.16.4 Fail

(less than 50%)

This work makes an attempt to answer the question or fulfil the brief, but without understanding its implications. It may be characterised by insufficient use of materials studied and such attempts as there are will only endorse or repeat ideas rather than supporting or extending them. It will display only basic knowledge and understanding of some of the essential literature and other key sources of information, and provide answers that are either incomplete or not entirely coherent. Work will show some grasp of the problem or topic set for assessment but will lack clarity in presentation. There will be little evidence of independent thought or originality.

An essay may be descriptive and brief or repetitive, lacking focus and precision, displaying serious weaknesses in written expression and in use of grammar, syntax and spelling. It will disregard the question set and be poorly structured.

A presentation will fail to engage with its audience and their level of knowledge. It will demonstrate poor standards of organisation and expression.

Practical work will fail to respond to the given brief.

7 Assessment Information

7.1 Illness or other extenuating circumstances

Students are advised to carefully read the [Instructions to candidates](#) as well as the [Extenuating circumstances – Guidance for students](#).

Extenuating circumstances are defined as unforeseen circumstances which are **outside a**

student's control and which may **temporarily** prevent a student from undertaking an assessment or have a **marked/ significant detrimental/adverse impact** on their ability to undertake assessment by coursework or examination to the standard normally expected. This means that such circumstances rarely occur. They are outside your control as they are:

- Unforeseeable - you would not have prior knowledge of the event (e.g. you cannot foresee that you will be involved in a car accident);
- Unpreventable – you could not reasonably do anything in your power to prevent such an event (e.g. you cannot reasonably prevent a burst appendix.)

It is these short-term (temporary) circumstances that the College normally regards as extenuating circumstances.

Inability to submit coursework

If you are unable to submit coursework through unexpected illness or other acceptable cause (i.e. events which are unpreventable and unforeseeable) it is assumed that you will request an extension to the submission deadline from your department. In order for an extension to be granted you will need to provide the department with adequate documentation in accordance with the guidance in the [Extenuating Circumstances – Guidance for students](#). The decision on whether to grant an extension rests with your department.

Absence from an examination

The Sub-Board of Examiners may take the following into account when considering your results: if you miss an examination through unexpected illness, or other acceptable cause (events which are unpreventable and unforeseeable), if you commence an examination and have to leave due to acute illness or if you believe your performance on the day was seriously compromised by an unexpected and acute illness that you could not reasonably have been expected to have managed otherwise. You will, however, need to submit an **Extenuating Circumstances form** and have adequate supporting documentation in accordance with [Extenuating Circumstances – Guidance for students](#). You should also read the section **Illness & absences from an examination and departmental assessments and extenuating circumstances** in the [Instructions to Candidates](#) issued by Student Administration
<http://www.royalholloway.ac.uk/ecampus/academicssupport/examinations/examinations/home.aspx> for full details on how to inform your department about extenuating circumstances relating to missed examinations as well as the **deadline for submission of such information**.

Ongoing circumstances

If you have ongoing circumstances that you believe are adversely affecting your performance during the year, these should be raised with your department and with the College's [Welfare & Wellbeing services \(Academic Services Directorate\)](#) as soon as possible so that strategies to help you manage the situation can be considered e.g. you have an illness that does not constitute a disability, a family member is ill and needs your support or you have suffered an adverse life event.

It may be that the circumstances are severely impacting on your ability to study by causing you to repeatedly miss scheduled teaching and/or impacting on your ability to complete assessments at the designated time. If this is the case and there is not a reasonable method available to enable you to manage the situation, you may need to consider, in consultation with your department and [Welfare & Wellbeing services \(Academic Services Directorate\)](#), whether it would not be in your best interests to interrupt until the issues have been resolved and you are able to fully commit to and benefit from your academic studies.

Ongoing adverse circumstances do not normally constitute extenuating circumstances as they are not unforeseen and in some cases may be preventable. As such, it is unlikely that the Sub-board will be able to take action to mitigate such circumstances. For further information, please read the [Extenuating circumstances – Guidance for students](#).

Support and exam access arrangements for disabled students and those in need of support

Some students at the College may have a physical or mental impairment, chronic medical condition or a Specific Learning Difficulty (SpLD) which would count as a disability as defined by the Equality Act (2010) that is, "a physical or mental impairment which has a long-term and substantial effect on your ability to carry out normal day-to-day activities". It is for such conditions and SpLDs that [Disability and Dyslexia Services](#) can put in place support and exam access arrangements. Please note that a "long-term" impairment is one that has lasted or is likely to last for 12 months or more.

If you have a disability or SpLD you must register with the [Disability and Dyslexia Services Office](#) before support and exam access arrangements ('reasonable adjustments') can be put in place. There is a process to apply for special arrangements for your examinations. Disability and Dyslexia Services can discuss this process with you when you register with them. Please see the section [Students in need of support](#) (including disabled students) for further guidance about registering with the Disability and Dyslexia Services Office.

Please note that if reasonable adjustments, including exam access arrangements, have been put in place for you during the academic year, the Sub-board will not normally make further allowance in relation to your disability or SpLD.

7.2 Submission of written work

All assessed work must be submitted by **midday on the deadline date**. The majority of assessed work should be submitted electronically. In some cases tutors may require a hard copy only or in addition to the electronic copy.

If the electronic submission is received after the midday deadline a penalty may be applied for late submission. If submission is by hard copy **only**, then this copy must be submitted by the midday deadline to avoid a late penalty.

Electronic submission

This is done through each course's [Moodle](#) page (<http://moodle.rhul.ac.uk/login/index.php>). The steps required to submit an electronic copy of assessed assignments are described in detail on the Moodle page 'Avoiding Plagiarism'.

Your work is uploaded via Moodle to a College service known as 'Turnitin', for comparison with the contents of that system's databank and is returned to the markers at Royal Holloway annotated to show matching text and its source(s).

The purpose of this step is not to detect plagiarism – we do not expect this to occur and would be very disappointed to discover that it had – but to help the markers to check that you are referencing quoted material appropriately.

More information on Turnitin, how it works and why we use it can be found at the Moodle page 'Avoiding Plagiarism'(see above).

Hard copy submission

Hard copies should be submitted to the submission pigeon holes in the Drama Office, marked for MA submissions. You can also send your work by post. We would also recommend that you use recorded or other forms of secure delivery and ensure you retain proof and documentation of postage. Please note that if your submission is by hardcopy only, you will need to ensure it reaches the Drama Office by the midday deadline, otherwise a penalty may be applied.

7.3 Extensions to deadlines

If you have had extenuating circumstances which have affected your ability to submit work by the deadline these should be submitted in writing, accompanied by any relevant documentary evidence, to your department(s). (All documentation related to extenuating circumstances will be placed on the departmental file.)

Please ensure that ALL extenuating circumstances are documented and submitted to the departmental office by the deadline. You will be emailed confirmation of the deadline during the summer term.

Extensions will be given only for *bona fide* medical reasons (which must be documented) or for genuinely exceptional and serious personal reasons (e.g. death of a close relative).

If students have documented extenuating circumstances, it is possible to apply to defer submission of the dissertation for submission the following year but, wherever possible, this needs to be negotiated in advance of the deadline set out above.

Alleged unavailability of library books, computer failure, pressure of other work, sporting or social engagements, etc., confusion as to the deadline, transport delays, or unavailability of copies of the cover sheet, will NOT be entertained as reasons for granting an extension or as excuses for submitting work late. It is your responsibility to organise your work so that you submit your essays and other written work before the deadlines.

One of the important learning outcomes of our degrees is the ability to keep to deadlines. Remember that you can submit your work in advance of the deadline: it is better to come in early and have the peace of mind of knowing that you have submitted well before the deadline, than to leave it until the last minute each time and risk losing the mark for the essay if your train or bus is delayed, if your car breaks down or is stuck in traffic, if your

printer malfunctions, or if the office is closed. If you live away from Egham, always give yourself enough time to travel in to submit work.

If you think you will need an extension for a piece of work, you will need to supply the following documentation:

- A completed extension form
- A brief written statement offering the reasons for the application
- Supporting documentation such as certification from the health centre or counselling service

7.4 Penalties for late submission of work

Work submitted after the published deadline will be penalised in line with Section 13 (5) of the College's [Postgraduate Taught Regulations](#).

Please ensure that you are aware of the deadlines set by your department(s) and also the requirements to meet this deadline, e.g. whether you need to submit electronic and/ or paper copies for your submission to be deemed complete (see 7.2 above).

Section 13 (5)

'In the absence of acceptable extenuating cause, late submission of work will be penalised as follows:

- *for work submitted up to 24 hours late, the mark will be reduced by ten percentage marks;**
- *for work submitted more than 24 hours late, the mark will be zero.'*

*eg. an awarded mark of 65% would be reduced to 55% and a mark of 42% would be reduced to 32%.

If you have had extenuating circumstances which have affected your ability to submit work by the deadline these should be submitted in writing, accompanied by any relevant documentary evidence, to your department(s). As with all extenuating circumstances it is the discretion of the examiners whether to accept these as a reason for having not submitted work on time. Please see the section for details on [submitting requests for extenuating circumstances](#) to be considered.

7.5 Anonymous marking and cover sheets

All summative coursework is submitted and marked anonymously. Performance and seminar presentations are necessarily not marked anonymously, as are written evaluations used to moderate a performance piece. In order to help this process and ensure that you receive back the correct essay, we ask you to print and complete an anonymous essay cover sheet.

For electronic submissions to Turnitin, you must:

- append the coversheet as the first page of your essay (download the coversheet, and then paste your essay to the bottom of the form. You will then need to save and rename the final file).

- enter the name of your file submission as your candidate number to enable us to easily check your submission (7 digit number with the format 180xxxx)

7.6 Penalties for over-length work

Work which is longer than the stipulated length in the assessment brief will be penalised in line with Section 13 (6) of the College's [Postgraduate Taught Regulations](#).

Although the college acknowledges both that it is disproportionate to penalise students for very small infractions and that markers should also allow a margin of error, it also notes that the discipline of writing to a pre-determined specification makes it appropriate to apply penalties for substantially over-length work.

Section 13 (6)

Any work (written, oral presentation, film, performance) which exceeds the upper limit set will be penalised as follows

- (a) *for work which exceeds the upper limit by up to and including 10%, the mark will be reduced by ten percent of the mark initially awarded;*
- (b) *for work which exceeds the upper limit by more than 10% and up to and including 20%, the mark will be reduced by twenty percent of the mark initially awarded;*
- (c) *for work which exceeds the upper limit by more than 20%, the mark will be reduced by thirty percent of the mark initially awarded.*

The upper limit may be a word limit in the case of written work or a time limit in the case of assessments such as oral work, presentations or films.

In addition to the text, the word count should include quotations and footnotes. Please note that the following are excluded from the word count: candidate number, title, course title, preliminary pages, bibliography and appendices.

In Word, you can find out the number of words in a specific section by highlighting it, going to 'tools', and clicking on 'word count'; you can also tick a box to include footnotes and endnotes in the count. Note that if you put spaces between ellipsis dots, Word counts each one as a separate word.

7.7 Return of written coursework

The following College policy applies to the return of coursework:

Assessed work (other than formal examinations) should be returned within 4 weeks of the submission deadline, except in cases where it is not appropriate to do so for academic reasons. The deadline for the return of marked work should be made clear to students when they receive their assignments. In the event that the intended deadline cannot be met, the revised deadline must be communicated to students as soon as possible.

It should be noted that any mark shown is provisional and is subject to moderation by internal and external examiners. The mark may go up or down, and this mark should therefore only be taken as a guide.

7.8 Assessment offences

The College has regulations governing **assessment offences** which can be found on the following webpage:

<http://www.royalholloway.ac.uk/ecampus/academicsupport/regulations/home.aspx>

Assessment offences include, but are not limited to plagiarism (see 7.9 below), duplication of work, that is, submitting work for assessment which has already been submitted for assessment in the same or another course, falsification, collusion, for example, group working would constitute collusion where the discipline or the method of assessment emphasises independent study and collective ideas are presented as uniquely those of the individual submitting the work, failure to comply with the rules governing assessment (including those set out in the 'Instructions to candidates'. The Regulations set out some of the types of assessment offences in more detail, the procedures for investigation into allegations of such offences and the penalties. Students are strongly encouraged to read these Regulations and to speak with their Personal Tutors or other members of staff in their department should they have any queries about what constitutes an assessment offence. The College treats assessment offences very seriously and misunderstanding about what constitutes an assessment offence will not be accepted as an excuse. Similarly extenuating circumstances cannot excuse an assessment offence.

7.9 Plagiarism

Definition of plagiarism

'Plagiarism' means the presentation of another person's work in any quantity without adequately identifying it and citing its source in a way which is consistent with good scholarly practice in the discipline and commensurate with the level of professional conduct expected from the student. The source which is plagiarised may take any form (including words, graphs and images, musical texts, data, source code, ideas or judgements) and may exist in any published or unpublished medium, including the internet.

Plagiarism may occur in any piece of work presented by a student, including examination scripts, although standards for citation of sources may vary dependent on the method of assessment. Identifying plagiarism is a matter of expert academic judgement, based on a comparison across the student's work and on knowledge of sources, practices and expectations for professional conduct in the discipline. Therefore it is possible to determine that an offence has occurred from an assessment of the student's work alone, without reference to further evidence.

7.10 Marking of illegible scripts

It is College policy not to mark scripts which are illegible. If you anticipate that you may have difficulty in handwriting scripts which would lead to your scripts being illegible you should contact the **Disability and Dyslexia Services**. Please note the deadline for making

an application for Examination Access Arrangements is in January each year. Therefore it is in your interest to contact DDS as soon as you are able in the Autumn Term in order that you have time to get any necessary evidence required for the application.

7.11 Progression and award requirements

The Regulations governing progression and award requirements are set out in your Programme Specification (<http://www.rhul.ac.uk/coursecatalogue/home.aspx>) and also more generally in the Postgraduate Taught Regulations.

For details on the requirements governing the level of award please see the section on the **Consideration and Classification of Candidates for the Award** in the Postgraduate Taught Regulations.

7.12 Examination/assessment results

Please see the **Examinations & Assessments** website for details of how you will be issued with your **results**.

The Examinations & Assessments website is the place where you can access the **Instructions to Candidates** and details of the examinations **appeals** procedures.

8 Student Support

8.1 Non-academic related enquiries & support

The Student Services Centre is located in the Emily Wilding Davison Building and provides a single point of contact for all non-academic related queries including accommodation, fees and funding, enrolment and graduation. For further details please visit <http://www.royalholloway.ac.uk/ssc>.

8.2 Students in need of support (including disabled students)

Your first point of reference for advice within the Department is the Director of MA Programmes. Inevitably, problems will sometimes arise that the Director of MA Programmes is not qualified to deal with. The College offers a high level of student welfare support which, includes a highly regarded Counselling Service, dedicated educational and disability support, as well as a wealth of student wellbeing, financial, career and other advice. There is also an NHS GP practice (the Health Centre) on campus located in Founder's East. Further details of each service can be found on the College web on the **Student Welfare** page:

<https://www.royalholloway.ac.uk/students/help-support/help-and-support.aspx>

If you have a disability or specific learning difficulty, it is important that you bring it to our attention as soon as possible. The Departmental Disability and Dyslexia Service (DDS) representative is Dr Emma Brodzinski, Senior Lecturer. You must also contact the DDS (Founders West 143; tel: +44 (0)1784 276473; email: disability-dyslexia@royalholloway.ac.uk) who advise on appropriate sources of help. Further information is available on the College web on the **Support, health and welfare** page

<https://www.royalholloway.ac.uk/students/help-support/disabilities-and-dyslexia/home.aspx>

8.3 Academic Skills Support

The Centre for the Development of Academic Skills ([CeDAS](#)) offers a variety of courses, workshops, 1:1 tutorials, online resources that aim to ensure all students at Royal Holloway reach their full academic potential in a range of areas, including academic writing, oral communication skills and maths and statistics.

Whatever your needs, CeDAS is there to ensure that you can perform to the best of your ability, whether it be through a workshop that introduces you to a crucial academic skill, a session within your department that focuses on writing in the discipline, a course that develops your confidence and competence in academic English language, or a 1:1 tutorial with a specialist to help you master a maths technique or sharpen your essay skills.

The Centre also oversees the Royal Holloway Proofreading Scheme, which enables students to pay for an approved third-party proofreader to identify surface error in final drafts. Please note that Royal Holloway does not permit the use of paid third-party proofreaders who are not part of this scheme.

The CeDAS Office can be found on the ground floor of the International Building, room IN002, and you can follow them on Twitter: @cedasrhul. Further details can be found on the [CeDAS](#) webpages: www.royalholloway.ac.uk/cedas.

8.4 Student-Staff Committee

There is a student-staff committee on which both taught and research students are represented. For constitution see committee's handbook under Compliance/Governance <http://www.royalholloway.ac.uk/iquad/collegetheries/home.aspx>

The Committee meets three times each year and plays an important role in the Department as a forum for airing student views.

You can use the Committee to raise any issues which concern students. Notices will appear on departmental notice boards giving details of forthcoming elections or the names of current representatives.

8.5 Students' Union

The **Students' Union** offers a wide range of services and support, from entertainment and clubs/societies to advice on housing and academic issues. The Advice and Support Centre, situated on the first floor of the Students' Union, runs a confidential service that is independent from the College. Open 9.30am - 5pm, Monday – Friday, it operates an open door policy exclusively for students during term time. However, during vacation periods students should call to book an appointment. Full details can be found at www.su.rhul.ac.uk/support.

8.6 Learning resources

Moodle

Moodle is a Virtual Learning Environment on campus, where students can access online materials for their courses. All courses in the Department of Drama, Theatre & Dance have a Moodle presence. If you have any queries that you cannot resolve yourself, please e-mail them to E-Learning@royalholloway.ac.uk where they will be logged into a help-desk system to ensure the most efficient handling of the enquiry. Please supply as much of the following information as possible when e-mailing Moodle Support:

- Your name
- CC username
- e-mail address
- title of the course
- code number of the course
- nature of problem
- your operating system and web browser

Enquiries will then be directed to the person best able to respond to the query. All enquiries will be monitored to ensure that an answer is given to the staff/student involved.

8.7 Careers Information

The College has a **Careers & Employability Service**, housed in the Emily Wilding Davison Building, which is open to any student during normal College hours.
<http://www.royalholloway.ac.uk/careers/home.aspx>

8.8 Non-academic policies

Please see the **Regulations and Procedures** webpage which includes information on non-academic policies, regulations, and codes of practice as well as the **Student Charter**.
<http://www.royalholloway.ac.uk/aboutus/governancematters/studentcharter.aspx>

8.9 Complaints and academic appeals procedure

If you have a complaint relating to any aspect of the Department or its staff or to any academic or College matter, you should first discuss it informally with your Personal Tutor or with another member of staff in the Department. We would hope that the majority of issues of this kind can be resolved by informal discussion. There are, however, procedures that can be invoked in serious cases. These are set out in the [College Complaints Procedures](#) for students. You should raise your complaint **as soon as possible**.

If the complaint concerns an academic decision, there is an academic appeals process. Please note that an academic appeal can only be submitted once you have received your results via the College portal. Details of the appeals procedures and permitted grounds for appeal can be found on the following [webpage](#).

9 Health and Safety Information

9.1 Code of practice on harassment for students

This can be found on the student home pages under the [Your Responsibilities as a Student](#) section of the webpage.

9.2 Lone working policy and procedures

The College has a 'Lone Working Policy and Procedure' that can be found at <http://www.royalholloway.ac.uk/iquad/services/healthandsafety/policiesandprocedures/loneworking.aspx>.

Lone working is defined as working during either normal working hours at an isolated location within the normal workplace or when working outside of normal hours. Responsibilities for using rehearsal spaces out of hours are detailed elsewhere in this handbook, but the following advice is also relevant:

- Lone working is permitted, but it is good practice to ensure that a second person is aware of the first person's location and that they have access to means of communication.
- It is recommended that the second person could be a relative/friend who knows where the first person is located and approximate time of return. Relevant details should be exchanged (e.g., campus number and security telephone number).
- Inspections/risk assessments of the work area are by the Departmental Health and Safety Co-ordinator to ensure that hazards have been identified, risks controlled and provisions for emergencies are in place (e.g., escape routes open, fire-fighting equipment, first aid etc.).

Any health and safety concerns should be brought to the attention of the Departmental Health and Safety Coordinator (Sean Brennan) or the College Health and Safety Office.

It is likely that most activities will take place on College premises. However, the principles contained in the above section will apply to students undertaking duties off campus.

9.3 Field trips

On some of your courses you may be required to go off-campus, to attend a performance, or to work in a specific non-college location or with a particular community group. This is an important part of your learning and a chance to make good use of the enviable opportunities and resources available to you.

While we do not anticipate you being asked to take part in very risky activities off-site, be aware that all activities carries some level of risk and you should ensure your own safety by using common sense and exercising discretion.

If you are planning independent work off-site as part of your studies, you must complete a risk assessment in consultation with the course tutor and/or the technical manager. You can find more information about how to carry out a risk assessment here: www.rhul.ac.uk/iquad/services/healthandsafety/policiesandprocedures/riskassessment.asp

[x](#)

9.4 Specialist equipment

To fulfill departmental health and safety procedures when you are participating in workshop/production activities, you must wear safety footwear.

9.5 Children in the department

The College requires that children shall at all times be the responsibility of, and under supervision of, an adult. Students with children must not bring their children into the Drama department without first consulting the Departmental Health and Safety Coordinator (Production Manager).

10 Equal Opportunities Statement and College Codes of Practice

10.1 Equal opportunities statement

The University of London was established to provide education on the basis of merit above and without regard to race, creed or political belief and was the first university in the United Kingdom to admit women to its degrees.

Royal Holloway, University of London (hereafter 'the College') is proud to continue this tradition, and to commit itself to equality of opportunity in employment, admissions and in its teaching, learning and research activities.

The College is committed to ensure that:

- all staff, students, applicants for employment or study, visitors and other persons in contact with the College are treated fairly, have equality of opportunity and do not suffer disadvantage on the basis of race, nationality, ethnic origin, gender, age, marital or parental status, dependants, disability, sexual orientation, religion, political belief or social origins
- both existing staff and students, as well as, applicants for employment or admission are treated fairly and individuals are judged solely on merit and by reference to their skills, abilities qualifications, aptitude and potential
- it puts in place appropriate measures to eliminate discrimination and to promote equality of opportunity
- teaching, learning and research are free from all forms of discrimination and continually provide equality of opportunity
- all staff, students and visitors are aware of the Equal Opportunities Statement through College publicity material
- it creates a positive, inclusive atmosphere, based on respect for diversity within the College

- it conforms to all provisions as laid out in legislation promoting equality of opportunity.

10.2 College codes of practice

Details of the [College codes of practice](#) can be found here:

<https://www.royalholloway.ac.uk/ecampus/onlinestudenthandbook.aspx>.

11 APPENDIX A

11.1 General use of performance spaces

Students who work in The Noh Theatre, the Caryl Churchill Theatre (CCT) and the Boilerhouse must recognise that they are designated as **no eating, no drinking and no smoking areas**. The Boilerhouse theatre comprises of a sprung wooden dance floor which is protected by a layer of oil tempered hardboard. Shoes and items of furniture are not permitted on the exposed dance floor. Rehearsal Studio One also comprises of a sprung dance floor. Shoes, bags and items of furniture are not permitted in this room. Shelving is available in the corridor for the safe storage of shoes and bags.

11.2 Room booking and student lock-up responsibilities

Room booking for 'out of class time' rehearsal space is organized on Friday lunch times between 13:00 and 14:00 by the Production Technician in room 007 (term time only).

Postgraduate students do not need to attend this session. Instead advanced booking of rehearsal space can be made by emailing the Production Technician by 16:00 on the preceding Thursday evening outlining location and requested times for the following Monday to Sunday inclusive.

Priority is given to Postgraduate students during the booking process and the drama department will ensure that spaces are divided equally.

Students are reminded that during the final weeks of term there is large demand for additional space and we ask that students are considerate of colleagues when submitting requests.

11.3 Summer term and vacation arrangements

During the summer term MA Students can book the CCT for rehearsal during office hours only (the theatre is not available at the weekend or evening).

MA students will also be able to book spaces in the department until the end of June for practical research, subject to availability.

The department makes every effort to accommodate booking requests during July and August. Any such requests are agreed at the discretion of the Technical team, and depend on a number of factors including staff availability.

Students wishing to book a room within the Drama Department must follow the guidelines laid out below. Failure to follow these guidelines can result in rehearsal room booking privileges being lost.

- The person who books a room or space for out of hours rehearsal is made responsible for that room or space and must be present for the entire period of the rehearsal.
- Key Note Procedure: the keynote is to be taken to the Security Department in Founders by the responsible person and exchanged for the building key or swipe

card. The responsible person will leave their session card with the Security Department as a deposit which will be returned once the key has been given back to the security office at the end of the rehearsal session.

- In exceptional circumstances a key note may be issued for use at the Drama Department Administration office in the Katharine Worth Building. As with Security Department procedure the student's session card will be left as a deposit in the Administration Office. **KEYS MUST BE RETURNED TO THE OFFICE FROM WHICH THEY WERE COLLECTED AND UNDER NO CIRCUMSTANCES ARE KEYS TO BE HANDED OVER TO THIRD PARTIES.** Students are reminded that session cards will not be returned to students without the key being first returned to the issuing office in Founders or the Katharine Worth Building.
- The student who has been issued a key or swipe card is responsible for ensuring at the end of the rehearsal session all relevant doors and windows are locked; all lights turned off; curtains closed and where relevant alarms set.
- During weekends, users of Drama Department spaces have a collective responsibility to ensure that rooms and buildings are secure throughout the period they are in use. Guidelines covering lock up and security responsibilities are posted on the notice board next to the room booking timetables.
- All Drama Dept doors are locked at 18.00 on weekday evenings and must remain locked for all evening and weekend rehearsals.

11.4 Evening and weekend rehearsal responsibilities

Students are reminded that the out of hour's rehearsal facilities are only available to members of the Drama Department.

Students using the out of hour's rehearsal facility in the Drama Department are expected to be in Drama Department buildings by 18.00 on weekday evenings when exterior doors are locked. After this time students must either knock on the door or use a mobile phone to contact rehearsal colleagues.

Doors to the Katharine Worth Building, the Boilerhouse and the Noh Theatre should never be left open either on the latch or wedged with furniture.

11.5 Bookshops

Fellow students may offer their own used textbooks for sale at reduced prices, so check the notice boards in the common rooms.

Second-hand book shops:

Quinto

48a Charing Cross Road
London

Skoob

10 Brunswick Centre
off Bernard Street
London WC1N 1AE

Any Amount of Books

56 Charing Cross Road
London WC2H 0QA

Judd Two Books

82 Marchmont Street
London
WC1N 1AG

Henry Pordes Books

58-60 Charing Cross Road
London WC2H 0BB

Theatre bookshops:

National Theatre Bookshop

National Theatre
South Bank
London

11.6 Theatre performances

You are advised to make the best use of the close proximity of London to view a wide variety of performances. Some courses will specify visits to specific events; however the department does not normally organise group bookings so you will need to arrange theatre visits yourself when productions are set for study. Course tutors should supply booking information.

11.7 Cheap theatre tickets

Although going to the theatre can be very expensive there is a range of ways of cutting the costs. There are lots of good schemes for getting last minute cheap tickets:

The Society of West End Theatre runs a half-price ticket booth in Leicester Square, and they offer top price tickets at half price plus a handling charge on the day of performance. You should note that with student ID you may well be able to get a better deal by using student standby (a very few theatres do not offer this).

Some theatres, such as the National offer day of performance seats at reasonable prices although for popular productions you will have to queue in the morning. The cheap way to see/ hear Wagner at Covent Garden is to buy a standing ticket and hope someone doesn't turn up and the ushers let you sit down half way through the evening.

Travelex subsidise various schemes at the National Theatre and Covent Garden (check the

theatre websites) and it *is* possible if you can leave things to the last minute. Some theatres such as the Royal Court have a £5 price for Monday nights (traditionally a night when it's easy to get spare tickets), and ticket costs are often very low for fringe events, especially with a student card. The Orange Tree Richmond does very good work and is easy to get to, as well as having good student offers.

If you find any really good schemes for getting cheap tickets please let the drama office know so this can be publicised to other students.

12 APPENDIX B – Academic Style Examples

12.1 Referencing and bibliography

When you write essays, you must include a bibliography at the end showing what you have read, and in the body of the essay you must indicate the precise source of any information and ideas not your own, even if you are paraphrasing them. Such referencing enables the reader to engage with your argument fully and also protects you from an accusation of plagiarism. As writer-lecturer John Biggam notes, “Referencing as a skill is incredibly important . . . If you get into the habit of always referencing, you are not only acknowledging your source, but also showing that you . . . have skills of accuracy, are able to be consistent and methodical, and have the ability [to check] one source against another” (qtd. in Huma Qureshi, ‘A cut and paste affair’, *Guardian* 18 April 2009, Work sec.: 9).

In order to fulfil their purpose, bibliographies and citations must present the required information in a consistent and precise form. Bibliographical entries must be consistent, so that the reader can understand what kind of source you are using and can find it if they want to consult it too. In-text citations must be precise, so that the reader can understand exactly where the dividing line is between your ideas and those of your sources. For these reasons, in-text citations must **always** give page references whenever you are using other people’s words or ideas, while your bibliography should **always** list **all** the pages that an article or a chapter covers, not just those pages from which you have quoted or taken ideas.

Many different styles of referencing have been developed to meet the needs of specific disciplines. The Department requires students to use the Modern Language Association referencing system, commonly known as MLA, which is the one most widely used in the arts and humanities (Joint Honours students who have been taught a different system in their other department may use this system, provided they do so meticulously and correctly). It is very important that you follow the standard format for each kind of entry, which makes it easy for the reader both to assess the nature of your sources and to access them. Just imagine if you opened a telephone directory to find some entries with the name first, some with the phone number first, some with the address first – and some information, such as house numbers or area codes, missing altogether. That is what it is like to provide non-standard documentation in an essay.

MLA documentation style acknowledges sources by giving, in parentheses in the body of your essay, the author’s surname and the page(s) to which you are referring; full bibliographical details are included in a list of **Works Cited** or of **Works Consulted** at the end of the essay. (A list of Works Consulted shows all the sources you have used, not just those you have cited.) These lists are presented in alphabetical order of authors’ surnames. We strongly recommend that you purchase the *MLA Handbook for Writers of Research Papers*, 7th ed. (2009), which contains invaluable advice about evaluating sources, avoiding plagiarism, conducting research, and using correct punctuation; it also allows you to access additional resources at www.mlahandbook.org.

12.2 Sample bibliography

Cohen, Matthew Isaac. 'Look at the Clouds: Migration and West Sumatran "Popular" Theatre'. *New Theatre Quarterly* 19 (2003): 214-29. Print.

Gilbert, Helen. 'Millennial Blues: Performing the (White) Nation'. *Playing Australia: Theatre, Diaspora, Dialogue*. Ed. Susan Pfisterer and Elizabeth Schafer. Amsterdam: Rodopi, 2003. 12-28. Print.

Goddard, Lynette. 'West Indies vs England in Winsome Pinnock's Migration Narratives'. *Contemporary Theatre Review* 14.4 (2004): 23-33. Print.

Megson, Chris. "'The Spectacle is Everywhere": Tracing the Situationist Legacy in British Playwriting Since 1968'. *Contemporary Theatre Review* 14.2 (2004): 15-26. Print.

Nield, Sophie. 'Popular Theatre, 1896-1940'. *The Cambridge History of British Theatre*, Volume 3: Since 1895. Ed. Baz Kershaw. Cambridge: Cambridge University Press, 2004. 86-109. Print.

Nicholson, Helen. *Theatre, Education and Performance: the Map and the Story*. Basingstoke: Palgrave, 2011. Print

Normington, Katie. *Gender and Medieval Drama*. Woodbridge, Suffolk: D.S.Brewer, 2004. Print. Gender in the Middle Ages.

---. 'Reviving the Royal National Theatre's *The Mysteries*'. *Research Opportunities in Renaissance Drama* 40 (2001): 133-148. Print.

Rebellato, Dan. "'And I Will Reach Out My Hand With A Kind Of Infinite Slowness And Say The Perfect Thing": The Utopian Theatre of Suspect Culture'. *Contemporary Theatre Review* 13.1 (2003): 61-80. Print.

Schafer, Elizabeth, and Peta Tait, eds. *Australian Women's Drama: Texts and Feminisms*. Sydney: Currency Press, 1997. Print.

Williams, David. 'Inappropriate/d Others: or, The Difficulty of Being a Dog'. *Animals and Performance*. Ed. Una Chaudhuri. Spec. issue of *TDR* 51.1 (2007): 92-118. Print.

Worth, Libby, and Helen Poynor. *Anna Halprin*. Routledge Performance Practitioners. London: Routledge, 2004. Print.

Note: if you include two or more works by the same author, instead of repeating the name, you need only type three hyphens and a full stop after the first entry. If, for example, the author wrote the first two works but edited the third and translated the fourth, the format is as follows:

Megson, Chris.

---, ed.

---, trans.

12.3 Missing information

If a book fails to include necessary bibliographical information, use the following abbreviations for the information you cannot give:

- n.p. no place of publication given – N.p.: U of Nowhere P, 2005.
- n.p. no publisher given – London: n.p., 2005.
- n.d. no date given – London: U of Nowhere P, n.d.
- n.pag. no pagination given – London: U of Nowhere P, 2005. n.pag.

If you know the missing information even though it is not published in the book, include it in square brackets to show that comes from you rather than from the source itself: London: U of Nowhere P, [2005]. If you are unsure about the accuracy of information you supply yourself, add a question mark: London: U of Nowhere P, [2005?].

(**Note:** MLA style abbreviates 'University' as 'U' and 'Press' as 'P' in bibliographical entries.)

12.4 In-text citations and quotations

Suppose you were writing an essay about women and medieval drama, and you used these two paragraphs from Katie Normington's book *Gender and Medieval Drama* (listed in the sample bibliography above) as one of your sources:

Records are, however, useful in re-evaluating women's participation in production aspects of medieval drama. The records reveal that women did serve as stagehands and as audience members. It is these records which should prompt us to re-examine the involvement which women had with shaping the production and reception of medieval dramatic activity.

Women's backstage duties included preparing the performance space, ensuring the welfare of actors, making props, costumes, banners and maintaining properties. Medieval records show that women received payment for a wide variety of tasks, although some of these entries are vague and without status, sometimes no more than 'a woman to help in the kechyn'. It is my argument that these tasks reflected both women's attachment to the home and their lack of public status. The tasks that they generally undertook needed minimal attendance at rehearsal and, simultaneously, afforded them little increased public visibility. The range of activities that women practiced was piecemeal and mirrored their status within the medieval work place. (Normington 41-42)

Long quotations like these should be **indented at both left and right** and **do not take quotation marks** (to indent in Word, highlight a paragraph, click 'format' on the toolbar followed by 'paragraph', and then adjust the left and right indentation about 2 cms or 0.8"). The parenthetical reference to author and page numbers, which in indented quotations **follows** the full stop, indicates that the reader will find the full details of this source under 'Normington' in the bibliography and that the material quoted is from pages 41 and 42. However, if you were using the two sources by Normington listed in the sample bibliography given above, you would need to identify which one this is by adding a short version of the title – e.g., (Normington, *Gender* 41-42) as opposed to (Normington, 'Reviving' 135).

Although long quotations are sometimes necessary, it is best to quote selectively, using only those parts relevant to your analysis, and to integrate them into your own sentences. Short quotations of fewer than four lines should **not** be indented: they are signalled by the use of single quotation marks at beginning and end. For instance, you might write the following sentence: According to Normington, '[m]edieval records show that women received payment for a wide variety of [production] tasks' (41). Here the full stop occurs **after** the parenthetical reference, which is part of the sentence. Note that you do not need to repeat the name of the author if you have already indicated it, and note also that you can use square brackets to make your own insertions into a quotation, whether it is a change of case or tense to fit in with your own syntax or the addition of a word that contextualises or clarifies the quotation. Remember that quotations are **always** indicated either by the use of quotation marks or by indentation, **never** by the use of italics.

12.5 Ellipses

You can also omit irrelevant words from a quotation by inserting three ellipsis dots in their place. For instance, you might write the following sentence: According to medieval records, 'women received payment for a wide variety of tasks, . . . [such as providing] "help in the kechyn"' (Normington 41-42); in this particular case, you also need to add your own words in square brackets so that the sentence structure is correct. Note that it is not necessary to signal that you have omitted words from the beginning of the quotation: the lower case letter at the start of the quotation indicates that the beginning of the quoted sentence has been cut. Also note that when a quotation contains a quotation, the latter takes double quotation marks within the single ones, as in the example above.

You need to indicate that you have omitted words from the end of a quotation only if your omissions would lead a reader to think the quoted sentence is still complete. For instance, you might write the following sentence: Normington says that 'The tasks that [women] generally undertook needed minimal attendance at rehearsal . . .' (42). If it is clear you are using only a phrase, there is no need to include the ellipsis dots at the end of the quotation. For instance, you might write the following sentence: Women were paid 'for a wide variety of tasks' (Normington 41).

Finally, remember that it is **essential** to indicate your source even when you are not quoting directly. For instance, you might write the following sentence: Records indicate that medieval women participated in production work (Normington 41-42). Even though you are paraphrasing your source, you **must** reference it.

12.6 Authors who use ellipsis points

If you are quoting an author who uses ellipsis points, you need to distinguish them from any ellipses of your own, either by putting your ellipsis points into square brackets or by adding an explanation in parentheses following the quotation. For example, in Caryl Churchill's play *The Skriker* (London: Nick Hern Books, 1994), the eponymous character has the following speech:

Yes some fateful . . . So that when we met it wasn't for the first time. You felt that. Some people are meant to be together. I'd walk out of meetings because of this overpowering . . . I'd accelerate to fifty on a short block up to a red light.

Anything that wasn't you my eyes veered off. I couldn't sleep, of course, not that sleep's my best – do you sleep? (46)

Suppose you wanted to quote only some of this speech, in a sentence of your own as follows: The Skriker tells Lily 'that when we met it wasn't for the first time. [. . .] Some people are meant to be together. I'd walk out of meetings because of this overpowering . . . I'd accelerate to fifty on a short block up to a red light. [. . .]' (46). In this case, the ellipsis points in square brackets indicate that you are omitting words, while the ones without square brackets indicate the ellipsis points are in Churchill's original text. Alternatively, you could write the sentence in this way: The Skriker tells Lily 'that when we met it wasn't for the first time. . . . Some people are meant to be together. I'd walk out of meetings because of this overpowering . . . I'd accelerate to fifty on a short block up to a red light. . . .' (46; 2nd ellipsis in original). Remember to include full stops as well as ellipsis points, as appropriate.

12.7 Quoting an author quoted or cited by another author

Sometimes you may find an author quoting material from another author that is useful to your analysis. For example, on page 29, Normington's *Gender and Medieval Drama* quotes from P. J. P. Goldberg's *Women, Work and Life Cycle* that women 'became a more conspicuous part of the post-plague labour force'. If you wanted to use or quote this information, you would not cite Goldberg's book, as you did not consult it; instead, you would have to indicate that the information comes from Goldberg's book via Normington's. Your in-text citation would therefore look like this: P. J. P. Goldberg notes that women 'became a more conspicuous part of the post-plague labour force' (qtd. in Normington 29). You might also use the following kind of formulation: women 'became a more conspicuous part of the post-plague labour force' (P. J. P. Goldberg qtd. in Normington 29). Both citations give the reader enough information to track down the original source.

In the previous example, 'qtd.' is the abbreviation for 'quoted', which indicates that Normington has directly quoted Goldberg's words. Sometimes, however, authors cite or paraphrase material from another author rather than quote it directly. For example, on p. 19, Normington's *Gender and Medieval Drama* refers to Kathleen Ashley's article entitled 'Medieval Courtesy Literature', noting that 'Ashley suggests that the versatility of the cycles formed part of the cultural code of exchange that occurred in the upper ranking parts of society'. If you wanted to use this point, you might write something like the following: It seems 'that the versatility of the cycles formed part of the cultural code of exchange that occurred in the upper ranking parts of society' (Kathleen Ashley ctd. in Normington 19). Here, 'ctd.' stands for 'cited', indicating that, although you are quoting from Normington, the idea comes from Ashley via Normington's paraphrase of it. You would use the same in-text citation if you yourself paraphrased the idea, as in the following sentence: It has been suggested that the cycles' versatility was part of the upper-class 'cultural code of exchange' (Kathleen Ashley ctd. in Normington 19). Please note, however, that if you directly quote even a short phrase, such as 'cultural code of exchange', you should use quotation marks to indicate it.

12.8 A note on quotation marks

This style guide follows British practice: single quotation marks (' ') for quotations and titles of essays, etc., with double quotation marks (" ") for quotations used within quotations. American sources, including the *MLA Handbook*, follow American practice, which is the reverse: double quotation marks (" ") for quotations and titles of essays, etc., with single

quotation marks (' ') for quotations used within quotations. You will not be penalised for using one system rather than another, as long as you use it consistently.

12.9 Reputable web sources

Students should note that the on-line encyclopedia *Wikipedia* is not a reliable source: its entries often contain many errors of fact. The *MLA Handbook*, sec. 1.6, offers valuable advice about evaluating the trustworthiness of both print and internet sources.

12.10 Footnotes

MLA does not use footnotes to give bibliographical information; they should be used only to offer information and explanations that are inappropriate to include in the body of your essay or that evaluate sources. Footnotes should be single-spaced, clearly demarcated from the text, and numbered sequentially throughout each essay or chapter. Footnotes rather than endnotes are strongly preferred, if your word processing package permits.

13 Appendix C

13.1 Dissertation front page template



**Department of Drama, Theatre and Dance,
Royal Holloway, University of London**

DISSERTATION TITLE

**MA in Playwriting / MA in Theatre Directing /
MA in Contemporary Performance Practices**

Student Name

Supervisor

Prof / Dr.* -----

Word Count: -----

September 2018

This dissertation is submitted as part of the requirement for the award of the
MA in Playwriting / MA in Theatre Directing / MA in Contemporary Performance
Practices*

*Delete as appropriate

13.2 MA Assignment Submission Form template

*Royal Holloway, University of London
Department of Drama, Theatre and Dance*



POSTGRADUATE SUBMISSION FORM FOR SUMMATIVE WORK

Please ensure that you have completed ALL sections.

CANDIDATE NUMBER (NOT your Student ID number):

DEGREE AND YEAR:

SUBMISSION DATE:

COURSE CODE: DT

COURSE TITLE:

TUTOR:

ESSAY TITLE:

If you are using this to submit a paper copy of your work, please note your Turnitin receipt number here:

If you are registered with DDS and have been issued with green stickers, you should type the text from the green sticker below and highlight it in green (unless you are submitting a paper copy, in which case please add your green sticker to this cover sheet).

PLAGIARISM DECLARATION:

In submitting this form with your assignment you make the following declaration:

I declare that the coursework submitted is my own work and has not (either in whole or in part) been submitted towards the award of any other qualification either at Royal Holloway or elsewhere.

I have attributed/referenced all sources of information used during the completion of my assignment and I am aware that failure to do so constitutes an assessment offence. I have not submitted this work as part of any other coursework.

14 Staff Contact Details

Staff with special responsibilities:

- **Chair of Examiners: Bryce Lease**
bryce.lease@royalholloway.ac.uk
The Chair of Examiners is responsible for the administration of all formal assessments, adjudication on extensions, moderation of marks, and final examiners' meetings. You should see the Chair of Examiners if you are concerned about administrative aspects of the assessment of your degree.
- **Access Co-ordinator: Emma Brodzinski**
e.brodzinski@royalholloway.ac.uk
If you have a disability that affects your work and you'd like us to know about it, do make an appointment to see the Access Co-ordinator to discuss how we should properly take account of your circumstances.
- **Production Manager: Sean Brennan**
s.brennan@royalholloway.ac.uk
If you have an enquiry about the use of performance spaces for production work, you should contact the Production Manager.
- **Production Technician: Claire Walker**
claire.walker@royalholloway.ac.uk
Booking of rehearsal space can be made by emailing the Production Technician by 16:00 on the preceding Thursday evening outlining location and requested times.

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15 Katharine Worth Building floor plan

