SCHOOL OF PERFORMING & DIGITAL ARTS
DEPARTMENT OF DRAMA, THEATRE & DANCE

POSTGRADUATE TAUGHT STUDENT HANDBOOK

2020/2021
Disclaimer

This document was published in September 2020 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 courses of study, to discontinue courses, or merge or combine courses 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 ‘departments’, ‘Centres and Schools’. Students on joint or combined degree courses should check both departmental handbooks.
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1 Introduction to your department

1.1 Welcome

Welcome to Royal Holloway. Royal Holloway, University of London (hereafter 'the College') is one of the UK’s leading research-intensive universities, with six academic schools spanning the arts and humanities, social sciences and sciences.

We're looking forward to working with you over the coming year and hope you have a really enjoyable, productive and stimulating time studying in the Department of Drama, Theatre and Dance 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 throughout the 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 Georgina.Guy@rhul.ac.uk.

If staff need to contact you during the year we 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 Georgina Guy
Director of MA Programmes

1.2 How to find us: the Department

The Department of Drama, Theatre & Dance is located primarily in the Katharine Worth building on the opposite side of Egham Hill to the main Royal Holloway campus. This can be found on College campus maps as building 74. The Department also has spaces on the main campus, including the Boilerhouse Theatre and its adjacent spaces. Students will find themselves making use of central spaces, such as lecture theatres, but also Royal Holloway’s distinctive grounds and its famous buildings.
Please note, student parking is very limited and is not available if you live in Halls or within 1.5 miles of campus. If you do live more than 1.5 miles away or have a particular reason why you need to come to campus by car, you must apply for a parking permit. If you have a motorbike or scooter you must also register the vehicle with College. Find more information about the Parking Permit portal here.
1.4 How to find us: the staff

**CONTACT DETAILS**

<table>
<thead>
<tr>
<th>Position</th>
<th>Name</th>
<th>Phone Number</th>
<th>Email Address</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Head of School:</strong></td>
<td>Jen Parker-Starbuck</td>
<td>+44 (0)784 414106</td>
<td><a href="mailto:Jen.Parker-Starbuck@rhul.ac.uk">Jen.Parker-Starbuck@rhul.ac.uk</a></td>
</tr>
<tr>
<td><strong>Head of Department:</strong></td>
<td>Bryce Lease</td>
<td>+44 (0)784 443939</td>
<td><a href="mailto:Bryce.Lease@rhul.ac.uk">Bryce.Lease@rhul.ac.uk</a></td>
</tr>
<tr>
<td><strong>Academic Staff:</strong></td>
<td>Emma Brodzinski</td>
<td>+44 (0)784 414015</td>
<td><a href="mailto:E.Brodzinski@rhul.ac.uk">E.Brodzinski@rhul.ac.uk</a></td>
</tr>
<tr>
<td>Katharine Worth Building</td>
<td>Emma Cox</td>
<td>+44 (0)784 443925</td>
<td><a href="mailto:Emma.Cox@rhul.ac.uk">Emma.Cox@rhul.ac.uk</a></td>
</tr>
<tr>
<td></td>
<td>Maria Estrada-Fuentes</td>
<td>+44 (0)784 27685</td>
<td><a href="mailto:Maria.EstradaFuentes@rhul.ac.uk">Maria.EstradaFuentes@rhul.ac.uk</a></td>
</tr>
<tr>
<td></td>
<td>Lynette Goddard</td>
<td>+44 (0)784 443930</td>
<td><a href="mailto:L.P.Goddard@rhul.ac.uk">L.P.Goddard@rhul.ac.uk</a></td>
</tr>
<tr>
<td></td>
<td>Georgina Guy</td>
<td>+44 (0)784 276274</td>
<td><a href="mailto:Georgina.Guy@rhul.ac.uk">Georgina.Guy@rhul.ac.uk</a></td>
</tr>
<tr>
<td></td>
<td>Aneta Mancewicz</td>
<td>+44 (0)784 414336</td>
<td><a href="mailto:Aneta.Mancewicz@rhul.ac.uk">Aneta.Mancewicz@rhul.ac.uk</a></td>
</tr>
<tr>
<td></td>
<td>Dick McCaw</td>
<td>+44 (0)784 276785</td>
<td><a href="mailto:Dick.McCaw@rhul.ac.uk">Dick.McCaw@rhul.ac.uk</a></td>
</tr>
<tr>
<td></td>
<td>Chris Megson</td>
<td>+44 (0)784 443924</td>
<td><a href="mailto:Chris.Megson@rhul.ac.uk">Chris.Megson@rhul.ac.uk</a></td>
</tr>
<tr>
<td></td>
<td>Rebecca McCutcheon</td>
<td>+44 (0)784 414399</td>
<td><a href="mailto:Rebecca.McCutcheon@rhul.ac.uk">Rebecca.McCutcheon@rhul.ac.uk</a></td>
</tr>
<tr>
<td></td>
<td>Helen Nicholson</td>
<td>+44 (0)784 443944</td>
<td><a href="mailto:H.Nicholson@rhul.ac.uk">H.Nicholson@rhul.ac.uk</a></td>
</tr>
<tr>
<td></td>
<td>Sophie Nield</td>
<td>+44 (0)784 414169</td>
<td><a href="mailto:Sophie.Nield@rhul.ac.uk">Sophie.Nield@rhul.ac.uk</a></td>
</tr>
<tr>
<td></td>
<td>Prarthana Purkayastha</td>
<td>+44 (0)784 443929</td>
<td><a href="mailto:Prarthana.Purkayastha@rhul.ac.uk">Prarthana.Purkayastha@rhul.ac.uk</a></td>
</tr>
<tr>
<td></td>
<td>Dan Rebellato</td>
<td>+44 (0)784 443927</td>
<td><a href="mailto:D.Rebellato@rhul.ac.uk">D.Rebellato@rhul.ac.uk</a></td>
</tr>
<tr>
<td></td>
<td>Liz Schafer</td>
<td>+44 (0)784 443923</td>
<td><a href="mailto:E.Schafer@rhul.ac.uk">E.Schafer@rhul.ac.uk</a></td>
</tr>
<tr>
<td></td>
<td>Will Shuler</td>
<td>+44 (0)784 443938</td>
<td><a href="mailto:Will.Shuler@rhul.ac.uk">Will.Shuler@rhul.ac.uk</a></td>
</tr>
</tbody>
</table>
1.5 How to find us: the School office

The School office is located in room KWB-01 on the ground floor of the Katharine Worth Building. Opening hours are Mondays to Fridays between 08:30am and 5:30pm. Michael Masters, the School helpdesk Officer, is your first point of contact for administrative queries.

If you have any issues relating to your ability to perform academically, please consult with your course tutor and/or your personal tutor. You can also contact Louise Mackay, the School Manager, in KWB103 or Jackie Marty, Student & Programme Administration Manager, in KWB001 if any academic or administrative issues arise for which you feel you would benefit from a private consultation. The college website provides much of the information that you will need, plus contact details, during your time with us: www.royalholloway.ac.uk/students.

1.6 The Department: practical information

COVID-19 Adjustments within the Department of Drama Theatre and Dance Buildings.

- Staff, students and visitors are required to maintain social distancing while in department buildings.
- A one-way system is in operation in the Katharine Worth Building (KWB). Signs are displayed along the route.
- The one-way system includes specific doors which have been labelled as Entrance Only and Exit Only. Entrance to the KWB is via the main front door and exits are via the sliding glass door adjacent to the CCT and via the rear door located in the technical corridor.
• Access to the Boilerhouse Theatre (BH) is via the Boilerhouse Courtyard using the door labelled “ENTRANCE ONLY”. Staff and students should refrain from entering the wider Boilerhouse complex where possible.

• Students and staff should not congregate in groups or queue in corridors or foyers within department buildings.

• All spaces and performances venues (excluding offices) display room occupancy levels which must be adhered to.

• Students attending lectures or meetings should knock and enter the room or office at the designated start time.

• The majority of teaching spaces have been divided into 2m² sections to assist with orientation while complying with social distancing requirements.

• Cleaning fluid, wipes and bins are available in all teaching spaces.

• A hand sanitizer station is located at the main entrance to the Katharine Worth Building as well as in the glass foyer area of the Boiler House Complex.

• The use of lifts is discouraged other than for staff and students who require lifts; occupancy is strictly limited to one person.

• Staff and students are expected to exercise social distancing and common sense when using the toilet facilities in the Katharine Worth Building and the Boilerhouse Complex.

1.7 Staff research interests

Our research informs our teaching and learning at all levels, and aims to connect people within and across diverse intellectual disciplines, publics, cultures and communities. Our research places a strong emphasis on how theatre and performance relates to social justice, engagement with the public sphere, understanding the present through critical engagement with the past and international perspectives on performance.

We also focus on developing new forms of creative practice.

Detailed information on staff profiles and interests can be found online at: https://www.royalholloway.ac.uk/research-and-teaching/departments-and-schools/drama-theatre-and-dance/contact-us/?department=drama%2c+theatre+and+dance&page=1.

2 Support and advice

2.1 Support within your School

The School Helpdesk is there to help you with any questions or concerns you might have about your studies. It is situated in 0-01 of the Katharine Worth Building. Opening hours are 8:30am to 5:30pm in term time and 10:00am to 4:00pm during vacation. The Helpdesk is staffed throughout these opening hours. You can call in person during opening hours, ring +44 (0)1784 276885 or email pda-school@rhul.ac.uk. Depending on your query, the Helpdesk will answer your questions then and there, put you in touch with a colleague who can help, or find out the answer and get back to you. If you wish, you may also talk to them in private and they will make sure you receive the support you require.

Your first point of reference for advice within the Department is your personal tutor or course convenor. Inevitably, problems will sometimes arise that staff within the department are 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.
3 Communication

3.1 Notice boards

The official student notice boards (and an information screen) are on the walls in the foyer of the Katharine Worth Building. Every effort is made to post notices relating to classes well in advance.

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

3.2 Personal Tutors

Personal Tutors can help with 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 Personal Tutor as necessary. Further care of an academic nature is provided by the adviser assigned to supervise your dissertation. If necessary, please feel free to consult the Director of MA Programmes, preferably by emailing first.

3.3 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.

3.4 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 and Rehearsal Studio 1 means that shoes must not be worn in these rooms, and furniture must never be used.

4 Teaching

4.1 Study weeks

In light of our blended learning offer in 2020-21, teaching will continue through study weeks this year in both autumn and spring terms.

5 Degree structure

Full details about your course, including, amongst others, the aims, learning outcomes to be achieved on completion, modules which make up the course and any course-specific regulations are set out in the course specification available through the Course Specification Repository.

5.1 Department specific information about degree structure

MA Theatre Directing

Component Structure

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

DT5203 Making Performance

Course Convenor and tutor: Bryce Lease (Bryce.Lease@rhul.ac.uk) and Rebecca McCutcheon
Taught: Over two terms

Content:
Students will be introduced to international theatre directors and practitioners and contemporary approaches to making performance. There is 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.

The autumn term will include seminars on Tuesday afternoons (you will take MA Dissertation Research Methodologies on alternating Tuesdays) that will grapple with the work of Milo Rau, Oliver Frljić, Agnieszka Jakimiak, Thomas Ostermeier, and Marrugeku. These seminars will be in dialogue with practitioners you encounter on Research Methodologies such as Brett Bailey and Romeo Castellucci, and will culminate in an essay assessment. On Thursdays, students will be taught by Katie Mitchell and members of her creative team. You will be introduced to the dramatic texts that you will be directing in collaboration with the Stage Acting module and offered techniques for working with performers. Mitchell will then introduce you to her approach to directing from concept and adapting novels, running a rehearsal and collaborating with sound and set designers. The set designer, Alex Eales, and sound designer, Donato Wharton, will both lead workshops. You will examine the differences between a design and a concept and 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.

The spring term will focus on the development of a practical project with Rebecca McCutcheon. You will work on site-responsive and immersive techniques, engage with a movement director, and work practically around adaptation and dramaturgy. During this term there will be optional opportunities to engage with digital immersive storytelling via contact with our MA programme in Immersive Storytelling and at the Storyfutures lab on campus.

Alongside the practical workshops and small group or solo 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 Tuesday and Thursday afternoons in Autumn and Spring term, for seminars and workshops led by the course tutor and 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 online.
Maria Delgado, Bryce Lease & Dan Rebellato, Contemporary European Playwrights (London: Routledge, 2020)
Peter Boenisch & Thomas Ostermeier, The Theatre of Thomas Ostermeier (London: Routledge, 2016)
Gareth Fry, Sound Design for the Stage (Marlborough: Crowood Press, 2019)

Assessment:
Critical
You will submit a 4000 word essay responding to a specific question chosen from the list distributed by the course convenor in Week 10. Essays will address key issues in the work of practitioners encountered during Autumn term.

Creative
You will develop a detailed production portfolio in response to a commission brief, and present up to 10 minutes of performance in a manner suitable to your proposal. Your production portfolio will demonstrate
your creative and critical engagement with the brief and your appropriate creative response to it. You will select one practitioner or approach to performance-making encountered on the course. For the practical performance component of the assessment you may elect to work with students from the Stage Acting course, from the MA Immersive course, or with collaborators from your MA cohort, by arrangement with the course tutor.

**Autumn Term**
24 November (Week 10): Essay titles issued.
11 January: Submit Formative Assessment 1 (Critical, essay plan). You will receive written feedback from your tutor with the option of an individual meeting.

**Spring Term**
01 February (Week 20): Submit Summative Assessment 1 (Critical, essay)
11 February (Week 21): Perform Formative Assessment 2 (Creative). You will present 5 minutes material per person (so 20 minutes for a group of 4) and receive feedback from your peers (verbal) and your tutor (written and verbal).
11 March (Week 25): Perform Summative Assessment 2 (Creative)

**DT5210 Dissertation**

**Course Convenor and Tutor:** Georgina Guy

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

**Content:**

**Autumn Term**
Sessions will introduce a range of skills and topics that should inform and guide your dissertation project, including: positionality and responsibility; visuality and performance analysis; and critical writing.

**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 their chosen field of research.

**Structure:**

**Autumn Term**
Sessions will take the form of seminars, involving presentations and 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. Students may be asked to write drafts, as well as shorter papers relevant to the development of their ideas and the progress of their research at the tutor’s discretion.

**Key Bibliography:**
*Contemporary Theatre Review (CTR)* Special Issue on Katie Mitchell (2020).

In addition to the bibliographies provided in 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 11 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:**

**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 12,000 - 15,000 words, contain an accurate bibliography and appropriate citations, and observe academic rigour in terms of its argumentation and modes of presentation.

OR

Students (MA Theatre Directing only) may submit, in consultation with their tutor, a Director’s Log for their dissertation project: 30 minutes of recorded material plus a 7,500 word Dissertation placing the practice in appropriate artistic context and reflecting on how this contributes to the area of study the student has selected. The written and recorded material will receive a single mark.

**Deadlines:**

**Assessment 1**
Due in first day of spring term (Monday 11 January 2021).

**Assessment 2**
Due in 1 September 2021.

**DT5120 A Director Prepares**

**Course Convenor:** Georgina Guy
**Taught:** 14-18 September 2020
**Course Tutor(s):** Katie Mitchell

**Content:**

Katie Mitchell will offer a full overview of the job of the professional director, including the ten hard skills required - working with text, performers, creative team, design, lighting, video, music, sound, movement and concept. The course will then zoom in on 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, and placing the techniques taught 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. Students will encounter key terms (such as event, intention, impression, immediate circumstances). 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 and immediate circumstances; evaluate events and intentions; diagnose genre; and extract key ideas underpinning the text. You will also be asked to consider how the answers you provide to questions raised by the text have consequences for staging concepts.
Key Bibliography:

Assessment:
**Formative Assessment:**
Essay exam

**Summative Assessment:**
Portfolio (4000 words)

Deadlines
Portfolio submitted before 12 noon on Tuesday 3 November 2020.

**DT5121 Theatre Directing**

**Course Convenor:** Georgina Guy  
**Taught:** 12 to 23 April 2021  
**Course Tutor(s):** Katie Mitchell

**Content:**
This two week 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 professional actors 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 working on two etudes with the professional actors. There will be an overview of the use of these techniques in a professional working environment.

Key Bibliography:

**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 1 of the spring intensive.

Assessment 2
End of Week 2 of the spring intensive.

Reflective essay submitted on the first day of the summer term (12 noon on 26 April 2021).

5.2 Change of course
Where provision is made for this in the programme specification, you may transfer to another programme, subject to the following conditions being met before the point of transfer:

(a) you must satisfy the normal conditions for admission to the new programme;
(b) you must satisfy the requirements in respect of mandatory courses and progression specified for each stage of the new programme up to the proposed point of entry;
(c) the transfer must be approved by both the department(s) responsible for teaching the new programme and that for which you are currently registered.
(d) if you are a student with Tier 4 sponsorship a transfer may not be permitted by Tier 4 Immigration rules.
(e) you may not attend a new programme of study until their transfer request has been approved.

Further information about changing programmes is available in Section 8 of the Postgraduate Taught Regulations. If you hold a Tier 4 (General) student visa, there may be further restrictions in line with UKVI regulations.

6 Facilities

6.1 Facilities and resources within your department
The Department of Drama, Theatre and Dance at Royal Holloway boasts a variety of professional-standard performance and rehearsal spaces located across campus.

From the new Caryl Churchill Theatre to the Victorian Boilerhouse Theatre, the Department of Drama, Theatre and Dance has a wide and varied selection of performance and rehearsal spaces for the exclusive use of our students.

Students also have access to 2 dedicated workshops for the creation of costume, props and scenery as well as the Media Studio with industry-level software for the creation of audio and video content.

6.2 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.

The Ground Floor of the Library contains a High Use Collection which includes many of the books assigned for Postgraduate Taught courses. 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 on the ground floor to use in other study areas.

The Information Consultant for Drama, Theatre & Dance is Rachel White, who can be contacted at Rachel.White@rhul.ac.uk.

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.

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.

More information on the collections and service, including a research resource guide can be found online: Archives.

6.3 Photocopying and printing
The departmental printers and photocopier are reserved for staff use. Copier-printers (MFDs) for students are 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 here:

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. 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.

6.4 Computing
How to find an available PC
There are ten open access PC Labs available on campus which you can use, including three in the Computer Centre. For security reasons access to these PC Labs is restricted at night and at weekends by a door entry system operated via your College card.

How to find an available PC

7 Assessment information

7.2 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 200xxxx).

7.3 Submission of 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. 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 below).

**Hard copy submission**
Hard copies should be submitted to the submission box in the School 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 School Office by the midday deadline, otherwise a penalty may be applied.

### 7.4 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, paragraph (6) of the College's Postgraduate Taught Regulations:

**Section 13 (6)**

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

1. **(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;

2. **(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;

3. **(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.
7.5 What to do if things go wrong – Extensions to deadlines

Please refer to the Extensions Policy and guidance on the College’s webpage about Applying for an Extension.

Please note: Not every assessment is eligible for an extension

Listed below are the assessments for which extensions cannot be granted (i.e. are exempt):

On the MA Theatre Directing, the following practical assessments are not eligible for extensions:

DT5203 Making Performance Summative Assessment 2 (Creative)
DT5121 Theatre Directing Summative Assessments Directing Etude 1 and Directing Etude 2

7.6 Support and exam access arrangements for students requiring 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 (DDS) can put in place adjustments, 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 for an assessment of your needs before adjustments, support and exam access arrangements (*) can be put in place. There is a process to apply for special arrangements for your examinations – these are not automatically put in place. Disability and Dyslexia Services can discuss this process with you when you register with them. Please see section 2 above 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 make further allowance in relation to your disability or SpLD.

7.7 Academic misconduct - 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.

8 Engagement Requirements

The Attendance and Academic Regulations webpage provides more information about the attendance and engagement policy.

We will be looking at attendance at all timetabled events – either online or in-person. This includes seminars, workshops, lectures, etc. We will be looking at the following areas to monitor your engagement with the course:
1. Students with 5 or more consecutive days of absence, on a weekly basis
2. Students with less than 50% attendance, on a monthly basis.

9 Health and Safety Information

The Health and Safety webpage provides general information about our health and safety policies.

9.1 Code of practice on harassment for students

The College is committed to upholding the dignity of the individual and recognises that harassment can be a source of great stress to an individual. Personal harassment can seriously harm working, learning and social conditions and will be regarded and treated seriously. This could include grounds for disciplinary action, and possibly the termination of registration as a student.

The College’s Code of Practice on personal harassment for students should be read in conjunction with the Student Disciplinary regulations and the Complaints procedure.

9.2 Lone working policy and procedures

The College has a ‘Lone Working Policy and Procedure’ that can be found here.

- Lone working is permitted and the precise guidelines surrounding this are covered in other Department documents.
- It is good practice to ensure that a second person is aware of the lone workers location and that they have access to means of communication. Relevant details should be exchanged (e.g., campus number and security telephone number).
- Inspections and risk assessments of the work area are completed 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.).

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 performance or rehearsals 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.

9.4 Placements

MA Theatre Directing students may attend rehearsal observations as part of their programme. Students attending these rehearsals will be required to attend a risk assessment meeting in the Department prior to their leaving for the placement.

9.5 Practicals

Drama is a specialist subject and needs specialist facilities that allow you to rehearse, and practice. At Royal
Holloway, we are lucky enough to have probably the best facilities for studying and making theatre in any British university.

Our state-of-the-art Caryl Churchill Theatre and the beautiful Boilerhouse Theatre, with its under-dance floor heating, make up the core of our facilities. These spaces are complemented by a suite of rehearsal rooms, seminar rooms, and workshop spaces.