



Kingston University's Drama modules enable students to explore the practice, history and theory of drama in a range of contexts and settings. Students have the chance to work with leading professionals and be actively involved with productions. The drama team has links with a range of theatre companies and practitioners, a close association with the town's [Rose Theatre](#) and is engaged in cutting-edge research. Within the module range, there are four key themes: performance histories; creative

theatre-making; performance texts; and performance in relation to culture. Each theme integrates theory and practice.

Level 4 modules are introductory and approaches and ideas that are central to the study of drama and theatre and culminates in a performance project. Students will develop their skills as a performer and enhance their knowledge of a variety of methods of theatre-making. Students study key approaches to interpreting performance by examining play texts and productions and will acquire understanding of basic principles in theatre design and explore significant phases in theatre history.

Intermediate level (Level 5) modules develops students' understanding and practical knowledge of theatre arts. They offer practical experience of devised performance and the impact of naturalism on the work of the actor. Students will study modernist directors and playwrights such as Stanislavski, Ibsen and Brecht, and will consider the impact of these practitioners on contemporary performance practices. Other modules allow you to focus on clowning, scriptwriting, directing, Shakespeare, and contemporary British drama.

Advanced (Level 6) modules assume substantial prior study. Subjects covered include popular performance, experimental playwriting or postdramatic performance.

***Updated April 2025/PJW***

**Entry requirements:** GPA of 2.75 or above (out of 4.0) or equivalent

**Pre-requisites:**

- Level 4: there are no formal pre-requisites, though prior study/practice is an advantage.
- Level 5/6: prior study/experience at university-level is essential.

**Taught at:** Penrhyn Road campus

### Key to Module Descriptors

#### Suitability of Module for Students Visiting KU on Study Option \_\_\_\_

Study Option 1 = Whole Year  
Study Option 2 = Autumn  
Study Option 3 = Spring

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The University makes every effort to ensure that module availability & content is correct at the time of publishing, but it cannot accept responsibility for subsequent changes, as part of the University's policy of continuous improvement & development.

**1:** Indicates module is suitable for students visiting KU on Study Option 1 (Whole Year)

**2:** Indicates module is suitable for students visiting KU on Study Option 2 (Autumn)

**3:** Indicates module is suitable for students visiting KU on Study Option 3 (Spring)

**Notes:**

1. All modules are at undergraduate level only.
2. Students enrolled on Study Option 1 are required to study the entire module.
3. Whilst the University makes every effort to ensure that this information is correct at the time of updating (April 2025), it cannot accept responsibility for omissions or subsequent changes. Module availability and content may be subject to change, as part of the University's policy of continuous improvement and development.
4. Details of assessment for students enrolled on either Study Option 2 or 3 where provided are **indicative** only and may also be subject to change as part of the above policy.

**Modules:**

CODE	LEVEL	TITLE	SUITABILITY <a href="#">KEY</a>
<a href="#">DA4003</a>	4	The Actor and the Text	1, 2, 3
<a href="#">DA4007</a>	4	Popular Performance 1: Making Performance	1, 2, 3
<a href="#">DA4008</a>	4	Staging Contexts 1: Histories	1, 2, 3
<a href="#">DA5010</a>	5	Actor/Director: Stage & Screen	1, 2, 3
<a href="#">DA5012</a>	5	Popular Performance 2: Mask and Clown	1, 2, 3
<a href="#">DA5013</a>	5	Staging Contexts 2: The Play	1, 2, 3
<a href="#">DA6016</a>	6	Popular Performance 3: Cabaret and Variety	1, 2, 3
<a href="#">DA6017</a>	6	Staging Contexts 3: The Experimental	1, 2, 3

## LEVEL 4 – INTRODUCTORY

Study Option 1 = Whole Year  
Study Option 2 = Autumn  
Study Option 3 = Spring

**Module Code: DA4003**

**Module Title: The Actor and the Text**

**Credits:**

- Full Year: 8 (US) 15 (ECTS)
- Single Semester: 4 (US) 7.5 (ECTS)

**Level: 4**

**Prerequisites:** none, though previous study/practice useful

**Suitability:**

- Study Options 1 or 2 or 3
- Not open to Erasmus students as Level 4

**Module Content:**

This module focuses on the relationship between the actor and the written playtext. There are two interweaving strands each designed to serve as a foundation for ongoing studies.

Students will explore fundamental components of drama such as plot, action, character and dialogue and examine ways in which each is presented in a series of written playtexts. These plays are studied in detail, and each is identified as a pretext for performance. Students will be introduced to ways of interrogating the texts and develop a deeper knowledge and understanding of the relationship between what is written on the page and what is presented on the stage.

The same playtexts are used to explore a range of differing performance methodologies for identifying the performance potentials of a text in a workshop environment. Students will be led through cycles of Preparation, Exploration and Realisation - understanding what these terms mean and the actions they consist of will be an important aspect of the module - and not only learn appropriate ways in which to create intelligent and imaginative performance informed by a written text but also develop a range of acting skills necessary to perform them effectively.

**Topics covered include:**

- Introduction to key concepts in the Study of playtexts informed by a range of traditional and contemporary approaches.
- Close study of a range of playtexts, both on the page and in production
- Approaches to actor training and psycho-physical preparation.
- Concepts, principles and techniques including neutrality, energy, rhythm, presence and focus.
- Exploration of the relationship between the actor and the character
- The importance improvisation and play
- Development of academic skills in relation to reflective writing

Study Option 1 = Whole Year  
Study Option 2 = Autumn  
Study Option 3 = Spring

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- Introduction of the concept of argument
- Group and collaborative working

➤ **Autumn Semester: Naturalism and Physical Theatre**

❖ **Naturalism**

The first 5 weeks of the module explore the themes and principles of Naturalism in theory and practice. Students study its historical context and conventions alongside the rehearsal techniques of Stanislavski (and Katie Mitchell). The exploration of this key movement in modern theatre is underpinned by practice. Students explore appropriate rehearsal techniques practically through the preparation of a scene from August Strindberg's *MISS JULIE*. This will culminate in a formative performance of the scene.

❖ **Physical Theatre**

The next 6 weeks of the module explore physical approaches to the text in theory and practice. Students study physically expressive rehearsal techniques and their historical context and conventions associated with the rehearsal techniques of Jacques Lecoq, Steven Berkoff and Complicite's ensemble work alongside the tropes of Greek Tragedy. The exploration of this key genre is underpinned by practice. Students explore appropriate rehearsal techniques practically through the preparation of a scene from *ANTIGONE* by Sophocles. This will culminate in a formative performance of the scene.

➤ **Spring Semester: Common Sense approaches to Stanislavski; Guided Practical Process and Rehearsal**

❖ **Common Sense approaches to Stanislavski**

This part of the module explores, for the most part, common sense approaches to the naturalistic text in theory and practice. Students study relevant rehearsal techniques and their historical context and conventions associated with the rehearsal techniques of David Mamet, Max Stafford-Clark and the application of Practical Aesthetics alongside the exploration of Mikhail Chekhov's "psychological gesture" and the tropes of German Expressionism. The exploration of this key genre is underpinned by practice. Students explore appropriate rehearsal techniques practically through the preparation of a scene from *SPRING AWAKENING* by Frank Wedekind. This will culminate in a formative performance of the scene.

**Teaching:** weekly lecture-seminars and practical workshops

**Assessment:**

- Study Option 1:
- Group performance 8-12 minutes (60%)
  - 1,500-word reflective essay – reflection upon an aspect of the creative process undertaken (40%)

**Study Option 2:**

- 10-minute group performance from a playtext (100%)

➤ **Study Option 3:**

- Practical assessment (100%)

***Note: methods of assessment are indicative only***

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**Module Code: DA4007**

**Module Title: Popular Performance 1: Making Performance**

**Credits:**

- Full Year: 8 (US) 15 (ECTS)
- Single Semester: 4 (US) 7.5 (ECTS)

**Level: 4**

**Prerequisites:** none, though previous study/practice useful

**Suitability:**

- Study Options 1 or 2 or 3
- Not open to Erasmus students, as level 4

**Module Content:**

This industry-focused module will introduce students to skills, vocabularies and methods associated with making theatre, creating performance and exploring ways in which these may be applied within a range of dramatic and theatrical contexts.

Professional skills such as creative problem solving, collaboration, adaptability, and enterprise are developed alongside theatre-making skills. The main features of this module are the study and practice of key elements of performance such as: the use of movement and voice, play, ensemble collaboration onstage and off, devising methods, professionalism, critically reflective practice, performance structure and dynamics, connecting to an audience, and the creation of dramatic meaning and theatrical effect.

In the first part of the module, students will participate in a variety of tutor-led exercises to develop their understanding and skills in these areas. These are drawn from methodologies and techniques developed by 20th

and 21st century practitioner-theorists such as Jacques Lecoq, Anne Bogart, Ellen Stewart, Philippe Gaulier, Rudolph Laban, Keith Johnstone, Joan Littlewood, and Augusto Boal.

In the second part of the module, students will apply what they have learned in a student-led, staff-supervised project: a 15-minute ensemble-devised performance that draws on the methods and techniques explored in the module.

- **Autumn Semester: Jacques Lecoq, The Nutcracker (2024/5)**
- **Spring Semester: Comic Improv & Sketch Comedy & Special Guest Artists The Bad Clowns (2024/5)**

Topics covered include:

- Principles of warm up
- Exercises in focus and concentration
- Exercises in precision and clarity
- Physical and vocal techniques
- Compositional skills
- Creative play, sketch comedy, improvisation and groupwork
- Creative principles and methodologies of key practitioners such as, e.g. Jacques, Lecoq, Philippe Gaulier, Keith Johnstone, Anne Bogart, Tina Landau, Rudolf von Laban, Bertolt Brecht, Jerzy Grotowski, & Ellen Stewart
- Viewing and analysis of performances by companies such as Complicite, DV8, Improbable, Kneehigh, Sh!t Theatre, Clod Ensemble
- Basic principles of dramaturgy and dramaturgical analysis
- Devising strategies for making performance.
- Reflective writing skills.

**Teaching:** weekly practical workshops

**Assessment:**

➤ **Study Option 1:**

- Group Performance (15 min) (60%)
- Reflective essay (1,500 words) (40%)

➤ **Study Options 2/3:**

Part of assessment for study option 1

***Note: methods of assessment are indicative only***

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<b>Module Code: DA4008</b>
<b>Module Title: Staging Contexts 1: Histories</b>
<b>Credits:</b> <ul style="list-style-type: none"> <li>• Full Year: 8 (US) 15 (ECTS)</li> <li>• Single Semester: 4 (US) 7.5 (ECTS)</li> </ul>
<b>Level: 4</b>
<b>Prerequisites:</b> none, though previous study/practice useful
<b>Suitability:</b> <ul style="list-style-type: none"> <li>• Study Options 1 or 2 or 3</li> <li>• Not open to Erasmus students as Level 4</li> </ul>
<b>Module Content:</b> <p>This module introduces you to approaches and research methods associated with the study of World theatre histories, organised across 4 sections: rituals, formalisations, popularisations and reactions.</p> <ul style="list-style-type: none"> <li>➤ <b>Autumn Semester: Rituals, Formalisations</b></li> <li>➤ <b>Spring Semester: Popularisations, Reactions</b></li> </ul> <p>Within these separate thematic sections, you will study a variety of global historical practices which may include ancient Greek choral practices, Yoruba ritual processions, the Spanish Golden Age, Noh Theatre, Beijing Opera Victorian Melodrama and early twentieth century experiments. You will study a wide range of performance texts and styles to investigate how we make theatre history, what evidence we draw upon, and what implications these histories have for our current performance making.</p> <p>In the first part of the module, you will investigate key periods in theatre history which might include English renaissance, classical Indian dance, the popular Victorian stage, Nritya, postcolonial formal interventions the post-war theatre of the absurd or British and American Black theatre. Particular attention will be given to the material conditions in which theatre artists worked and the relationship with the theatre and the culture at large in any given period and place. In the latter part of the module, you will apply your knowledge and research skills in a performance presentation.</p>
<b>Teaching:</b> Tutor led lectures, seminars and workshops
<b>Assessment:</b> <ul style="list-style-type: none"> <li>➤ <b>Study Option 1:</b></li> </ul>

Study Option 1 = Whole Year  
 Study Option 2 = Autumn  
 Study Option 3 = Spring

- Practical performance presentation (15 minutes) (50%)
- 1,500-word essay (50%)
- Study Option 2:
  - 1,500-word essay (100%)
- Study Option 3:
  - Practical performance presentation (15 minutes) (100%)

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## LEVEL 5 – INTERMEDIATE

**Module Code: DA5010**

**Module Title: Actor/Director: Stage & Screen**

**Credits:**

- Full Year: 8 (US) 15 (ECTS)
- Single Semester: 4 (US) 7.5 (ECTS)

**Level: 5**

**Prerequisites:** successful completion of study in drama at university level

**Suitability:** study options 1, 2 or 3

**Module Content:**

This module gives students the opportunity to continue advancing their acting training and begin exploring the discipline of directing for live and filmed performance. These two electives complement each other allowing the student actors to be directed by the student directors.

Study Option 1 = Whole Year  
Study Option 2 = Autumn  
Study Option 3 = Spring



This module will advance students' understanding of the theatre industries through collaborative practice that develops specific skills and experience in direction, devising, script reading, but also transferrable skills of time-management, producing, critical thinking, active listening, communication, and presentation skills.

Within the acting elective students will explore the themes and principles of Naturalism in theory and practice on stage and screen.

Within the directing elective, student directors navigate contemporary theatre practitioners and theoreticians and are given the opportunity to lead a group of creative artists towards their own unified vision for a performance. The role of the stage and film director is examined through the lenses of design, script analysis, working with actors, proxemics and semiotics.

- **Autumn Semester: Acting and Directing for Stage**
- **Spring Semester: Acting and Directing for Screen**

#### **Acting Elective:**

- Close study of a range of playtexts both on the page and in production
- Approaches to actor training and psychological preparation such as those developed by Stanislavski
- Contemporary industrial contexts and professional networks
- Analysis of film/TV scenes looking at context, character and structure
- Digital platforms for professional profiles
- Practically exploring methodologies for performing film/TV scripts/scenes
- Rehearsals and practical and technical direction
- Informed risk-taking and learning from failure
- Teamworking
- Time management skills
- Film recording techniques

#### **Directing Elective:**

- Production-focused play analysis including key contextual information from the text
- Interpretation and dramaturgy: identifying key ideas within a play
- Workshopping the text with actors: getting to know the cast, exploring key ideas and themes, establishing shared principles and vocabularies; establishing a way of working; taking creative risks.
- Rehearsing scenes: developing character, scene objectives, shape, rhythm and dynamics; giving notes and feedback; framing or highlighting key moments
- Skills and strategies of leadership, organisation, communication
- Set and costume design:
- Lighting and sound design: basic information about how technical elements work
- Detailed critical analysis of live or recorded theatre productions in relation to direction, dramaturgy, acting and design

- Reflect on personal creative approaches to the tasks of a director

**Teaching:** combination of lecture-seminars and practical workshops

**Assessment:**

- Study Option 1:
  - Acting in or directing a staged scene – 5-8 minutes (50%)
  - Acting in or directing and editing a short film – 8 minutes (50%)
- Study Option 2:
  - Acting in or directing a staged scene – 5-8 minutes (100%)
- Study Option 3:
  - Acting in or directing and editing a short film – 8 minutes (100%)

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**Module Code: DA5012**

**Module Title: Popular Performance 2: Mask and Clown**

**Credits:**

- Full Year: 8 (US) 15 (ECTS)
- Single Semester: 4 (US) 7.5 (ECTS)

**Level: 5**

**Prerequisites:** successful completion of study in drama at university level

**Suitability:** study options 1 or 2 or 3

**Module Content:**

For some, popular performance is simply a style of performance that is well liked by many people. For others it is commercial performance that is produced and sold for mass consumption. Others still believe it is an “authentic” style of performance made by “the people” for “the people”.

These are just some of the definitions of popular performance examined in this highly practical module. This module explores the history, theory and practice of theatre and performance traditions that might include but are not limited to: commedia dell’arte and other forms of masked performance; clown, pantomime and physical comedy; bouffon and political satire; carnival, festival and pageantry. The practical exploration of these traditions, through games, exercises, improvisation, and performance, will enable you to encounter concepts such as presence, play, and the role of the spectator in the creation of meaning as well as common themes such as marginality, transgression, and chaos. This embodied learning will be supported by critical engagement with the work of artists and academics such as Jacques Lecoq, John Rudlin, Dario Fo and Franca Rame, Natalie Palamides, Carlo Mazzone-Clementi, Red Bastard, Domnica Radulescu and Louise Peacock.

Over the course of the module, students will construct knowledge and understanding of histories, theories and methods exemplified by the following:

- popular culture – definitions, meanings, values
- antecedents of European popular performance, for instance, carnival, classical comedy and medieval farce
- the history of specific popular performance forms informed by the work of, for example, Tristan Remy, Mel Gordon
- defining characteristics, concerns and characters associated with these forms, informed by the work of, for example Domnica Radulescu, Carlo Mazzone-Clementi
- theories associated with the mask and its use in practice, drawing on the work of, for example, Jacques Lecoq, John Rudlin
- developing performance material using approaches developed by, for instance, Barry Grantham, Natalie Palamides, P. Nalle Laanela, Red Bastard, and The Dell’Arte Company

Study Option 1 = Whole Year  
Study Option 2 = Autumn  
Study Option 3 = Spring

- theories of presence and play
- the relationship between performer and spectator

**Teaching:** lectures, practical workshops, mentored/supervised rehearsals and performances

**Assessment:**

➤ Study Option 1:

- Performance – 15-20 minutes in length depending on group size (70%)
- Creative portfolio – 1500 words or equivalent in length (30%)

➤ Study Option 2:

- Performance (100%)

➤ Study Option 3:

- Performance – 15-20 minutes in length depending on group size (100%)

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**Module Code: DA5013**

**Module Title: Staging Contexts 2: The Play**

**Credits:**

- Full Year: 8 (US) 15 (ECTS)
- Single Semester: 4 (US) 7.5 (ECTS)

**Level: 5**

**Prerequisites:** successful completion of study in drama at university level

**Suitability:** study options 1 or 2 or 3

**Module Content:**

This module explores the centrality of the play in the Anglophone world across two elective strands: *Global Shakespeares* and *Contemporary Plays and Playwrighting*. Each of these strands will serve to investigate the primacy of dramatic literature in the context of historical and contemporary Anglophone theatre production,

Study Option 1 = Whole Year  
Study Option 2 = Autumn  
Study Option 3 = Spring

through a mix of academic research methods as well as a creative portfolio of work in written or performed form.

Students will delve into details and questions raised by plays assigned over the module, covering the playwright's intention, style of writing, dramatic structure, characters along with the context in which the work was completed – whether this be the social and historical climate or the production environment. Specific attention will be given to the production of Anglophone plays in a global context to reflect on the role of theatrical culture in either maintaining or challenging global hierarchies of power.

➤ **Autumn Semester: Tragedies in a Global Context**

This semester will focus on the close exploration of four separate tragedies and consider them through a series of productions from all over the world. Examples may be *Antigone*, *Othello*, *Richard III* and *Death and the King's Horseman*. Time will be spent considering tragedy's history, importance and philosophical implications importance and why it remains a model for dramatic writing and making today. There will be focus on both the studied tragedies' historical context and how people in other times and places have reappropriated tragedies for political emancipation and adapted their aesthetics.

➤ **Spring Semester: Contemporary Plays in Practice**

This semester will focus more fully on practical playwriting and dramaturgical techniques and will consist of writing exercises that help students develop their summative script submission. Integral to this process is the reading of a draft script or production proposal in part or in whole to garner work in progress feedback. This reading is meant to develop the understanding that script and dramaturgical development within a producing theatre is done with the support of a creative team and in collaboration with directors and actors.

**Teaching:** guided-workshop form, plus some elements of lecture-seminars

**Assessment:**

➤ **Study Option 1:**

- Case study: close analysis of a chosen play or production studied in class – 2000 words (40%)
- One act of a play/one act play or 15 – 20 min recorded scene study (60%)

➤ **Study Options 2/3:**

Part of study option 1 assessment

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## LEVEL 6 – ADVANCED

<b>Module Code: DA6016</b>
<b>Module Title: Popular Performance 3: Cabaret and Variety</b>
<b>Credits:</b> <ul style="list-style-type: none"> <li>• Full Year: 8 (US) 15 (ECTS)</li> <li>• Single Semester: 4 (US) 7.5 (ECTS)</li> </ul>
<b>Level: 6</b>
<b>Prerequisites:</b> substantial and successful completion of study in drama at university level
<b>Suitability:</b> study options 1 or 2 or 3
<b>Module Content:</b> <p>This module provides an opportunity to study a range of contemporary popular performance forms such as cabaret, variety, music hall, revue, stand-up comedy, drag, and burlesque from historical, theoretical, and practical perspectives. Students are supported to develop relevant techniques and performance skills, such as crafting a stage persona, creating rapport with the audience, generating material, presence and spontaneity. Students will have the opportunity to apply ideas and creative skills to explore the role of performance in identity construction, the significance of liveness in performance, perceptions of theatre's agency and issues of power and representational visibility.</p> <p>It therefore enables students to investigate issues such as the impact of Modernism and the emerging avant garde on the cabaret culture that spread throughout Europe and Africa; the importance of these forms in the development of popular culture; the birth of alternative cabaret and subsequently alternative comedy and the current popularity of neo-burlesque. Students are responsible for the overall development of a popular performance piece, enabling them to develop key industry skills related to collaborative working practices as well as practical performance experience in the arts industry.</p>
<b>Teaching:</b> practical workshops, lectures, technical rehearsals, performances
<b>Assessment:</b> <ul style="list-style-type: none"> <li>➤ <b>Study Option 1:</b> <ul style="list-style-type: none"> <li>• Performance task (part of group) – 30-40 minutes (70%)</li> <li>• Creative portfolio – 2,000 words. Collation of research, analysis of application of feedback and interplay between theory and practice (30%)</li> </ul> </li> </ul>

Study Option 1 = Whole Year  
Study Option 2 = Autumn  
Study Option 3 = Spring

Study Options **2/3**:

- Version of Study Option 1 assessment

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Study Option 1 = Whole Year  
Study Option 2 = Autumn  
Study Option 3 = Spring

<b>Module Code: DA6017</b>
<b>Module Title: Staging Contexts 3: The Experimental</b>
<b>Credits:</b> <ul style="list-style-type: none"> <li>• Full Year: 8 (US) 15 (ECTS)</li> <li>• Single Semester: 4 (US) 7.5 (ECTS)</li> </ul>
<b>Level: 6</b>
<b>Prerequisites:</b> substantial and successful completion of study in drama at university level
<b>Suitability:</b> study options 1 or 2 or 3
<b>Module Content:</b> <p>This module explores the breakdown of boundaries between different theatre and performance forms in the late 20th century, focusing on avant-garde performance and how it has developed from the mid-twentieth century to the present day.</p> <p>Postmodern cultural theory and Hans-Thies Lehmann’s notion of the ‘post-dramatic’ provide context for the study of a range of avant-garde approaches to performance such as conceptual performance art, live art, site-specific and autobiographical performance, and a wide array of post-dramatic, experimental theatre practitioners, for example, Forced Entertainment, Gob Squad, Peeping Tom, Rimini Protokoll, Jérôme Bel, Blast Theory and Belarus Free Theatre.</p> <p>➤ <b>Autumn Semester:</b></p> <p>The first part of the module is a practice-based study of live art and performance art lineages You will explore how, e.g. feminist, postcolonial, critical race, queer, crip, and performance theory intersect with your own work and that of such artists as Marina Abramovic, Tehching Hsieh, Hannah Wilke, Coco Fusco, Adrian Piper, Bob Flanagan, Franko B, Maurizio Cattelan, Senga Nengudi, Noemi Lakmaier, and ORLAN.</p> <p>➤ <b>Spring Semester:</b></p> <p>The second part of the module allows students to explore post-dramatic approaches to text across two elective strands: Experimental Playwriting: Beyond Text and Post-dramatic Performance: Creative Research. Each of these strands investigates how avant-garde performance since the mid-twentieth century evolved toward contemporary practice through a mix of academic research methods and creative textual responses.</p>
<b>Teaching:</b> lectures, workshops and work in progress sharing
<b>Assessment:</b>

Study Option 1 = Whole Year  
Study Option 2 = Autumn  
Study Option 3 = Spring



**Study Option 1:**

- Live Art Performance (50%)
- Artist's statement (10%)
- 2000-word research essay or performance text (40%)

➤ **Study Option 2:**

- Live Art Performance (100%)

➤ **Study Option 3:**

- 2000-word research essay or performance text (100%)

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