Wrexham Glyndŵr UNIVERSITY

MODULE SPECIFICATION

Module Title:	Practice as Research	**Level**:	6	**Credit Value**:	60

Module code:	HUM633	New ✓ Existing ☐	**Code of module being replaced**:	HUM605

Cost Centre:	GATP	JACS3 **code**:	W400

Trimester(s) in which to be offered:	1	**With effect from:**	September 16

School:	School of Creative Arts	**Module Leader:**	Elen Mai Nefydd & Rebecca Woodford-Smith

Scheduled learning and teaching hours	120 hrs
Guided independent study	480 hrs
Placement	0 hrs
Module duration (total hours)	600 hrs

Programme(s) in which to be offered	Core	Option
BA (Hons) Theatre, Television and Performance	✓	☐

Module Aims

• To give students the opportunity to undertake a substantial practice-as-research project in an area of personal interest.

• To develop the student's capacity for tutor-supported independent study.

• To develop a range of research, practical and creative skills.

• To increase students' confidence in self-motivated and self-disciplined practical project work.

• To prepare students for future postgraduate research.

Intended Learning Outcomes

Key skills for employability

KS1 Written, oral and media communication skills
KS2 Leadership, team working and networking skills
KS3 Opportunity, creativity and problem solving skills
KS4 Information technology skills and digital literacy
KS5 Information management skills
KS6 Research skills
KS7 Intercultural and sustainability skills
KS8 Career management skills
KS9 Learning to learn (managing personal and professional development, self-management)
KS10 Numeracy

At the end of this module, students will be able to		Key Skills	
1	Present an independent practical project.	KS1	KS2
		KS3	KS6
		KS8	KS9
2	Engage in a critical dialogue about their research process and its outcomes.	KS1	KS3
		KS6	KS9
3	Present a 5,500 word essay that contextualises and reflects the research of the practical project.	KS1	KS4
		KS5	KS6
		KS9	
4	Independently gather and analyse research material.	KS4	KS6

		KS9	
5	Use a range of methods to document the process of the project.	KS3	KS4
		KS5	

Transferable/key skills and other attributes
1. Written, oral and media communication skills 2. Leadership, team working and networking skills 3. Opportunity, creativity and problem solving skills 4. Information technology skills and digital literacy 5. Information management skills 6. Research skills 8. Career management skills 9. Learning to learn (managing personal and professional development, self-management)

Derogations
None

Assessment:

The assessment for this module will consist of a 100% coursework and based on two assessments, one practical assessment which is a research led practical project weighting at 60% and one written assessment of an academic reflective essay weighting at 40%.

The students will be assessed on:

Assessment 1 (Practice as Research Project):
The ability to find and apply scholarship in a particular area of theatre, television or performance to your project.
Studentship – attendance of tutorials, and within the tutorials to identify key ideas and issues which have been investigated and the evidence which has been consulted.
The ability to conduct research through practice, to work as a creative practitioner and to solve problems through the development of the project.
The ability to work independently over a period of time and make judgements about how to best use time and resources.
The ability to communicate with team members of the project and the target audience.
The ability to use a range of methods to document the process of the project.
The ability to present an independent practical project in a selective, thorough and clear manner.
The ability to engage in a critical dialogue about the research process and its outcomes.

Assessment 2 (Reflective academic essay):
The ability to contextualise and critically reflect on the research of the practical project.
The ability to demonstrate original thinking.
Use of reference materials.
Technical competence: effective structuring of the dissertation; grammar; use of references; bibliography and appendix.

Assessment number	Learning Outcomes to be met	Type of assessment	Weighting (%)	Duration (if exam)	Word count (or equivalent if appropriate)
1	1, 2, 4, 5	Practical	60%		N/A
2	3, 4, 5	Reflective Practice Assignment	40%		6,000 words

Learning and Teaching Strategies:

This module will be delivered primarily through group sessions and Tutorial supervision, with the supervisor meeting students on a regular basis to discuss proposals for the project and its feasibility. The tutor will give guidance on where to find relevant information, through books, journals, and meetings with practitioners and companies who work in the industry. An introduction to research methods, approaches to practice-as-research, critical theory, performance practice and multimedia performance approaches will be delivered as lecture based sessions at the start of the module. The emphasis of this module is on independent learning, practice and research.
Students will have the opportunity to submit work through Turnitin/Moodle.

Syllabus outline:

- This independent research module invites students to critically explore a research project relevant to the subject area though a practice-as-research approach.

- Students will be introduced to practice-as-research methods and approaches and develop their own research proposal.

- Students will be expected to work independently on their project whilst regularly meeting with their tutor, who will give guidance on all aspects of the project.

- Students will be assessed via their independent practical project and will be expected to engage in a critical dialogue about their research process and its outcomes, and via a 6,000 word essay that both illuminates and critically reflects on their research project within a wider context.

- We will deliver sessions based on staff expertise which might include: research concepts, practice as research, critical theory, contemporary performance, digital and new technologies, writing skills, actor audience relationship, television performance, applied theatre, physical theatre, street theatre and intercultural performance.

Bibliography:
Essential reading

Kershaw, B. & Nicholson, H. (2010) *Research Methods in Theatre and Performance*, Edinburgh: Edinburgh University Press.

A bespoke reading list will be developed for individual students according to the research area of their chosen subject.

Other indicative reading

Allegue, L., Jones, S., Kershaw, B., & Piccini, A**.** (2009) *Practice-as-Research in performance and screen*, Basingstoke: Palgrave Macmillan.
Alrutz, M. (2015) Digital Storytelling, Applied Theatre , and Youth, Performing Possibility, London: Routledge.
Baker,H. (1997) *Arguments for a Theatre:* Manchester
Barrett, E. & Bolt, B. (2009) *Practice as Research: Approaches to Creative Arts Enquiry*, London & New York: I. B. Tauris.
Bial, H. & Brady, S. (Editors) (2007) *The Performance Studies Reader: Second Edition*, London & New York: Routledge.
Brayshaw, T. & Witts, N**.** (Editors) (2014) *The Twentieth-Century Performance Reader: Third Edition*, London & New York: Routledge.
De Gay, J. & Goodman, L**.** (2000) *The Routledge Reader in Politics and Performance*, London and New York: Routledge.
Delgado,M.M & Srich C(Ed). (2002) *Theatre in Crisis? Performance manifestos for a new century :* Manchester University Press
Edkins, J. & Kear, A. (2012) *International Politics and Performance: Critical Aesthetics and Creative Practice*, London & New York: Routledge.

Freeman, J. (2009) *Blood Sweat and Theory: Research Through Practice in Performance*,
Etchells, T. (1999) *Certain Fragments: Contemporary Performance and Forced
Entertainment*, London & New York: Routledge.
Faringdon: Libri Publishing.
Freeman, J. (2007) *New Performance/New writing*, London: Palgrave Macmillan.
Harvie, J. & Lavender, A. (Editors) (2010) *Making Contemporary Theatre: International
Rehearsal Processes*, Manchester: Manchester University Press.
Kaye, N. (2007), Multi-media: Video – Installation – Performance, London & New York:
Routledge.
Kaye, N**.** (2000) *Site-Specific Art: Performance, Place and Documentation*, London & New
York: Routledge.
Kelleher, J. & Ridout, N. (2006) (Editors) *Contemporary Theatres in Europe: A Critical
Companion*, London & New York: Routledge.
Kershaw, B. (1999) *The Radical in Performance: Between Brecht and Baudrillard*, London &
New York: Routledge.
Lehmann, H. (2006) *Post Dramatic Theatre* (Translated by Jürs-Munby, K.), London & New
York: Routledge.
Lister, M et.al (2003) *New Media: A Critical Introduction*, New York and London: Routledge.
Schechner, R. (2013) *Performance Studies: An Introduction, Third Edition*, London & New
York: Routledge.
Smith, H. & Dean, R. T. (2009) *Practice-led Research, Research-led Practice in the Creative
Arts*, Edinburgh: Edinburgh University Press.

Electronic Resources:
Research journal database: http://www.jstor.org

Journals:
New Theatre Quarterly, Cambridge: Cambridge University Press
Contemporary Theatre Review, London: Routledge
Performance Research, London: Routledge
Research in Drama Education: The Journal of Applied Theatre and Performance, London:
Routledge
TDR: The Drama Review, Cambridge, Massachusetts: MIT Press
Theatre, Dance and Performance Training, London: Routledge
International Journal of Performance Arts and Digital Media, London: Routledge
Women & Performance: a journal of feminist theory, London: Routledge
Text and Performance Quarterly, London: Routledge