

UG Progression Drama Resit Assessments 23-24

Please select your module from the list below. It will link to the resit assessment information.

Please take note of the submission instructions for your module. If you are a student trailing the assessment from a previous academic year or having a deferred resit, you will be given access to the Canvas page so that you are able to submit your work.

If you are unsure how to submit, please refer to the guidance on the Sussex website [Submitting an assessment : University of Sussex](#). Alternatively, please contact the MAH Curriculum and Assessment team for advice (mah-cao@sussex.ac.uk).

You can find your deadlines for resits on Sussex Direct

Drama Progression Resits			
Approaches to Contemporary Performance	Modern and Postmodern Drama	Theatre and Performance Analysis	Writing for Theatre
Critical Theory and Performance	Performing Practices	Theories and Contexts of Drama	
Directing and Composition	Reading and Staging Theatre Texts	Thinking Through Theatre	

Module Title	Module Code	Format & Weighting
Approaches to Contemporary Performance	Q3107	See below

Assessment Details and Expectations

RESIT: ESSAY (50%)

Choose **one** of the following titles. Read them all carefully before making a decision. Develop your idea/argument by focusing on one or two artists/groups (if one, you will need to consider a range of their work not just one piece). In answering the essay title, refer to specific performances and ways of working that are relevant to the essay and particular to your chosen artist. Aim to draw upon a range of detailed examples to support your argument.

1. "We have spent much of the past 20 years searching for a theatre that can speak clearly and truthfully to the times we are living in. It's been a question, very often, of taking as much theatre as possible out of theatre, or putting as much theatre as possible back in again, perhaps in unexpected places." (Tim Etchells, quoted in Lyn Gardner, 'The Crazy Gang', *The Guardian*, 2004). Referring to the work of Forced Entertainment and/or other relevant practitioners, discuss and develop your understanding of this statement.

2. Artist Marcel Duchamp famously proposed: 'An ordinary object [can be] elevated to the dignity of a work of art by the mere choice of an artist.' The use of 'found' materials (or

'readymades', to use Duchamp's term) has become commonplace in contemporary theatre-making, shifting the ways in which performances are made, composed and viewed. Discuss this shift in relation to artists and companies working with found materials and/or Duchampian strategies.

3. 'The absence of dialogue leads to the predominance of the stage picture in the Theatre of Images. This voids all considerations of theatre as it is conventionally understood in terms of plot, character, setting, language and movement' (Marranca, *Theatre of Images*, p x). Paying close attention to the detail of Marranca's quote, discuss its implications in reference to the work of one or two of the groups/artists considered on the module.

4. Performance features not just human bodies, but also objects and materials, e.g. in Selina Thompson's play *salt*, the performer gives audience members a piece of salt to carry after the show is over. Choosing any of the performances from the module, discuss the ways in which objects and materials 'perform' in contemporary theatre, paying close attention to the ways in which objects might exceed plain symbolism, to produce and open up multiple aesthetic, social and political associations, ideas, questions, relations and uses.

5. From the seemingly 'pedestrian' aesthetic used by Jérôme Bel, to Goat Island's motto "We have discovered a performance by making it", contemporary performance is often marked by a particular insistence on *process*. This can manifest through a rehearsal method or an ethos centred on open and 'unfinished' approaches. Discuss some of the implications of this shift, and the ways in which artists and companies have sought to rethink how performance is made and presented.

6. The function and role of the *spectator* is often carefully considered and redrawn by and through the work of contemporary practitioners, from confrontation or direct address (in a theatre show) to public intervention (in social space), to interactivity or participation (including one-to-one), or the way in which audiences are physically arranged in a space. Discuss, paying attention to the implications of such changes.

Your essay should be 2,000-words long. It constitutes 50% of the final mark for this class. Please respect the word limit (which does not include footnotes/bibliography) *and proof read and format your work properly*. Failure to do so will result in a reduction of your mark. Write the title at the top of the first page of your essay (single-spaced). Double-space the rest of your essay and include page numbers. **The essay must be submitted electronically (please consult Canvas for time/date)**. Failure to meet the deadline may result in the reduction of your mark (please refer to Drama Handbook and School of Media, Arts and Humanities exam/assessment rules on this).

Assessment criteria:

1. Critical Thinking: Engage directly with the essay title or question, using a coherent structure to develop your argument. Support points with evidence and examples, including critical analysis of performance works where relevant to the question/title.

2. Understanding: Demonstrate an understanding of concepts, theories and/or practices

from relevant module materials, explaining their significance and relating them to your argument.

3. Research: Draw from a range of appropriate and reliable sources from *and beyond* the essential reading list, using ideas gleaned from research to develop your thinking.

4. Communication: Express ideas clearly and coherently, making accurate use of spelling and grammar. Use academic writing conventions including footnotes and a bibliography.

Additional notes and writing guidelines:

Please *analyse* the material you choose to focus on as you develop your thoughts and ideas, don't just make statements. To help you do this, you will need to describe performance moments *in detail* as you would any text you study or write about (in literature, film, etc.) and unpack the significance of the details that you describe. Where possible, watch performance works closely in order to do this successfully. It is essential that you develop an argument in which you demonstrate your ability to think through what we have studied together rather than simply regurgitating thoughts and ideas of others or your seminar notes.

Avoid generalizing!

Aim to refer to *at least two productions* in whichever essay you choose, and support your argument with detailed evidence (you must refer to specific moments to demonstrate a point – be sure to watch materials on Canvas, DVD or company websites/YouTube, etc. and make clear what kind of documentation you are working from - it should be included in your bibliography). If you are writing about a performance from a recording, aim to watch it *in its entirety* so you understand it fully (it is obvious when a brief clip or 10 or so minutes of a performance have been watched as the conclusions drawn can demonstrate partial or incorrect knowledge). Make detailed notes you can refer to, just as you would if you were considering a written text such as a poem, novel, or film. Description within the essay is *essential* to analysing material. The same applies to any production you have seen live (if you will be referring to it).

Always include some discussion of the artist/production's relationship to a broader context, to readings, to the group or artist's chronology of work (especially when they have a long history), and to relevant issues or topics discussed throughout the course.

Try not to overquote. Use quotation to *support* your thinking rather than in place of it. Introduce and integrate other authors/quotes properly.

In addition to the materials we have read and watched together for class, your essay *must* show evidence of relevant research from a range of the books/productions on the "Additional Recommended Reading" list (on Canvas for this module at the end of the Reading List).

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RESIT: POF (50%)

You are to create a 2500-word portfolio in two parts. In the first part, 'the performance' (1250 words), you are to set out an idea for the development of a small-scale (roughly 10 minute) performance that you would make using skills, approaches and frameworks explored on the module. This should be based on strategies and methods explored during the module, both in the seminars/readings and suggested by specific artists studied and explored in the workshops. The aim of this part of the portfolio is to demonstrate your understanding of some (and by no means all) of the important developments, themes and concerns that influence contemporary approaches to performance.

In the writing, set out the idea, explain how it might work, how you would work with performers (up to a total of five could be used here), and how it might be realised in physical space. For this assignment, you should prepare a performance to take place in the Creativity Zone.

In the portfolio's second half, 'the reflection' (1250 words), you will reflect upon and rationalise your choices regarding the imagined performance from the portfolio's first half. Here, you should try to map your thinking and creative ideas back to the theoretical content introduced on the module that formed the basis of seminar discussions. You should be guided here by seminar readings and conversations we had in class.

Potential starting points for 'the performance':

You might begin, like many of the practitioners we've examined, by identifying interests, curiosities and impulses. What are the issues, sources, or materials that you want to spend more time investigating? What concerns, strategies and methods have you enjoyed that have come to light via the artists discussed and watched in class? These include: Forced Entertainment, Goat Island, Bobby Baker, Selina Thompson, Mierle Laderman Ukeles, William Pope.L, and Adrian Howells. There is considerable flexibility here: you may choose to be guided by a singular approach (e.g. that of Goat Island or an aspect of Bobby Baker's practice that you really enjoyed), or take a specific concern (autobiographical performance; instructions; intertextuality and layering; working with non-theatrical texts, etc.). Revisit your workshop notes and the Canvas site for each week. Remind yourself of what might inspire you and what has been covered together.

Assessment Criteria

- Understanding of the implications, meanings and performative possibilities of material, and application of ideas central to the module/contemporary performance.
- Show coherence in aesthetic choices (e.g. elements of design, sound, costume) and a considered use of space, positioning the work thoughtfully in relation to its audience.
- Demonstrate an understanding of selected concepts, practices and approaches drawn from relevant module materials, using these to inspire creative ideas.

- Evidence of research creatively applied.
- Evidence of critical reflection linking theoretical sources to proposed performance

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Module Title	Module Code	Format & Weighting
Critical Theory and Performance	Q3260	See below

Assessment Details and Expectations

RESIT: ESSAY (60%)

Please choose one of the following essay titles. They each ask you to discover and discuss connections between theory and performance. In your answer, you should analyse examples from one or two performances you have seen (live or recorded) or read about (if recordings are not available) and or/playtexts to support the points you make.

Your example/s could be a theatrical production or staged drama; a piece of performance art or live art; dance; performance to camera (in cinema, visual art or photography, for example); or performance in a 'non-artistic' situation (a political protest, for example).

Your essay should be 2,000 words long.

1. Olive McKeon explains that she adopts a materialist approach to theorising performance 'in order to show the friction between aesthetic aspirations of the [art] work and the "behind the scenes," offstage social relations' on which art works rely (McKeon, 2020 p.135). How does Marxist theory help us think about the frictions that exist in and behind works of performance? Refer directly to relevant critical readings and to performances that illuminate your ideas.
2. bell hooks describes the disorientating (and reorientating) potential of Black women's defiant spectatorship, writing: 'Not only will I stare. I want my look to change reality' (hooks, 1992, p.116). How does the idea of an 'oppositional gaze' help us understand theatre and/or performance as a site for contesting racism? Refer directly to relevant critical readings and to performances that illuminate your ideas.
3. Discuss how theatre and/or performance can put into embodied practice what Petra Kuppens calls 'crip theorizing' (Kuppens, 2014, p.30). Refer directly to relevant critical readings and to performances that illuminate your ideas.
4. In his introduction to *Orientalism*, Edward Said describes Orientalism as 'a Western style for dominating, restructuring, and having authority over the Orient' (2003/1978, p.3). How does Said's work on Orientalism make

visible 'the configurations of power' around 'ideas, cultures and histories' foregrounding the way the West produces and authorizes non-Western bodies, lives, and their histories (Said, 2003/1978, p.5)? Make reference to performance practices or specific artworks to illuminate, stretch and extend Said's theories and your own analysis. (You do not have to limit yourself to discussing performances from the East/Orient).

5. In relation to art and feminism, Lola Olufemi argues that 'The divide between politics and art is not real. It is politics that dictates who creates art, how it is consumed and sold, the conditions in which it is created, the subjectivities that dominate it' (Olufemi, 2021, chapter 6). Discuss these propositions, drawing upon specific theory and performance(s) to develop your ideas.

6. How might performance enact what José Esteban Muñoz describes as 'disidentification' and its associated challenges to so-called normative or dominant culture? In other words, how might artists reframe, subvert, parody or rework mainstream cultural codes and what is at stake in doing so?

Assessment Criteria

- Clear and appropriate structure
- Use of relevant critical and/or conceptual theories and frameworks drawn from the module
- Contextualised and substantiated argument
- Evidence of an ability to apply critical theory to performance
- Appropriate original ideas and insights
- Detailed critical analysis of performances to demonstrate the theories you are applying
- Appropriate use of examples and evidence, including evidence of reading and research beyond readings assigned for class
- Clear, lucid expression
- Accurate spelling, punctuation, sentence construction (syntax) and referencing
- Full bibliography: this should include all readings and performances consulted

Writing Guidelines

- Focus on critical thinking and demonstrating your own understanding of theory, rather than reproducing verbatim what theorists have said. Here you should begin to demonstrate a more nuanced engagement with theoretical terms and ideas and how they can become useful to you as you consider theatre and performance.
- Whenever you write about theory or performance, pay attention to

the details. Start with a small detail and expand your point or understanding from there.

- To be able to 'stretch' theory and map it onto performance, you must describe performance moments *in detail* as you would any text you write about. You will need to read in-depth around the theoretical frameworks introduced, and watch performance works or read appropriate playtexts. These can be recordings of performances, or if you have enough detailed evidence of a live performance you have seen then you may also write about this.
- Try not to overquote. When you integrate quotation it should be to support or evidence your thinking, rather than stand in place of it. Quotations should prove a point or help to demonstrate an idea. Be sure to unpack any quotations you cite and introduce and integrate other authors.
- Your bibliography *should extend beyond the texts read in class*. Please do your own research around the theorists/theories we have already consulted and refer to the suggested Recommended and Further Reading sections on the online reading list for this module (available through Canvas) as a starting point.

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RESIT: ESSAY (40%)

You are to produce a portfolio of x4 critical Individual Reflection entries. Each entry should be 250 words in length; each one should address one of the topics represented in the module's six weekly topics. Each entry should take the following form:

Choose a complex or substantial quotation from one of the main theoretical texts addressed in that week's session related to a particular kind of theory (eg. Queer Theory, Marxist Theory, Disability Studies, etc.). Choose something that has proven illuminating for you, something that has caught your attention, or something you found particularly challenging or knotty. Write out that quotation. Reflect underneath on:

1. why you are drawn to it

and

- (2) how it invites you to think with and about performance.

At the bottom of your document (after all four entries are complete), please include a bibliography. For each of the four entries it is sufficient to offer a close reading of just that one quotation in your chosen theoretical text. However, should you wish to cite from other works you may do so, making sure to include footnotes. The latter is strongly encouraged.

Assessment Criteria

- Critical analysis of texts
- Engagement with theoretical ideas
- Knowledge and understanding of the source materials

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- Appropriate original ideas and insights
- Appropriate use of examples and evidence
- Evidence of appropriate reading and research
- Accurate referencing according to standard form
- Clear, lucid expression
- Accurate spelling, punctuation and syntax
- Accurate bibliography

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Module Title	Module Code	Format & Weighting
Directing and Composition	Q3261	See below

Assessment Details and Expectations

RESIT: ESSAY (60%)

You are asked to write a 2,500-word essay that interrogates the work of two practitioners explored on the module, focusing on the ways in which their practices engage or work with one of the elements below:

- Chance
- Experiment
- The everyday and/or quotidian materials (including pedestrian movement)
- The grotesque
- Ruination, fragmentation, or the de-composed
- Repetition
- Space and Time
- Performers (human or otherwise)
- Audiences

Additional notes and writing guidelines

- The challenge here is to locate a critical connection between the artists you select to write about and how they work with the elements you choose as a focus. From these materials, you should form an argument – an informed and defensible point of view – based on research that you undertake.
- You cannot consider everything in 2,500 words, so carefully choose your area or topic of study and the examples you will work with. (Do more with less.) Introduce and set up your discussion properly in the introduction so it is clear what you have chosen to write about and what your argument is.
- Avoid the trap of merely describing concepts and ideas. Instead, engage with them through analysing materials and investigating them so you have your own thoughts about them arrived at through careful and detailed enquiry.
- Do not generalise or refer to things loosely from seminar notes. You may need to

watch performance works in detail in order to be able to do this successfully. It is essential that you demonstrate your ability to think through what we have studied together and develop that thinking rather than simply regurgitating the thoughts and ideas of others. Avoid generalisations.

- Always include some discussion of the production or maker/director's relationship to a broader context: to the historical moment for example, to readings, to the artist's broader chronology of work, and to relevant issues or topics discussed throughout the module. The list of elements provided above focusses on formal processes, strategies, and devices, but this, of course, does not preclude you from discussing the cultural, social and political implications of the artists' use of such elements in their work.
- Try not to overquote. Use quotation to support and evidence your thinking rather than in place of it. Always introduce and integrate other authors/quotes properly.
- In addition to the materials we have read together for class your essay must demonstrate evidence of independent research. To assist with this, please review the full Reading List for this module. You will find plenty of recommendations for materials there to get you going.
- Please devise a short title for your essay, one which draws attention to the artistic and critical focus of your chosen topic.

Assessment Criteria

- Clear and appropriate structure
- Contextualized and substantiated argument
- Use of relevant conceptual frameworks and ideas
- Evidence of having understood the materials and concepts covered during the module or uncovered during research
- Detailed aesthetic analysis
- Appropriate use of examples and evidence
- Appropriate original ideas and insights
- Evidence of reading and research (beyond the module reader and seminar discussions)
- Clear, lucid expression
- Full bibliography of all materials consulted
- Accurate spelling, punctuation and syntax
- Accurate referencing according to standard form (e.g. MHRA – please consult handbook and online guide if necessary)

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RESIT: ESSAY (40%)

You are to create 10 minutes of performance material that you have shaped through ways of working encountered over the course of the module. The presentation should consist of a pre-recorded film, soundscape or other digital work submitted via Canvas. The work may involve you or other performers (up to five, maximum) and should be based on extracts of George Perec's text 'Species of Space', which is linked below. Your work should be

accompanied by a 500-word report which explains your creative choices and maps the performance back into the module's theoretical and practical explorations (for this, you should review Canvas to see what was studied weekly).

As you prepare your work, please be mindful of the following:

- With your individual piece, you should draw simultaneously from both strands of the module in a way that cross-pollinates directorial and compositional approaches. This kind of cross-pollination will mean different things to different students, and so you should follow a path that makes the most sense to you and offers the richest possibilities for your own practice. In short: draw from and combine areas of the module that have inspired you to make performance.
- You are responsible for 10 minutes of material. You may not exceed those 10 minutes.
- Please download and work with the following textual extract: (download). How you make use of that material is entirely up to you and should be driven by the particularities, emphases, and (perhaps unexpected) forces contained in the directorial/compositional ways of working you have chosen to explore.

Assessment Criteria

- Evidence of having understood and engaged with practices and materials emergent from particular performance histories and in relation to relevant ideas covered in the module, germane to directing and composing material for live performance.
- Realisation of agreed tasks in the time you have been given.
- Evidence of ability to generate and structure performance material.
- Evidence of attention to performance space, audience, and different elements of the performance.
- Creative and imaginative composition and direction of material.
- Evidence of focused and controlled delivery of performance as a result of rehearsal process and preparation.
- Evidence of creative and imaginative solutions to problems and engagement with performative ideas.
- Ability to work sensitively, responsibly, and supportively with others.
- Commitment to the group: attendance, reliability, negotiation.

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Module Title	Module Code	Format & Weighting
Modern and Postmodern Drama	Q3004	See below

Assessment Details and Expectations

RESIT: ESSAY (100%)

Please write a 2500-word essay on one of the questions below. The word limit does not include footnotes or bibliography.

Essays must be based on TWO of the plays you have studied on the module.

Essay questions

1. 'Theatre constructs space that is not only structured, but in which structures become signifying' (Anne Ubersfeld, quoted in Nicholas Grene, *Home on the Stage: Domestic Spaces in Modern Drama*, p. 20).

Use this quotation as a starting point to compare and contrast any two plays on the module.

2. '[Some critics claim] that if *A Doll's House* is taken to be about women and therefore, inevitably, about feminism, then it would follow that it is not a truly universal, that is to say, truly great work of art' (Toril Moi, "'First and Foremost a Human Being": Idealism, Theatre, and Gender in *A Doll's House*', p. 274).

Use this quotation as a starting point to compare and contrast any two plays on the module.

3. 'Realist drama hides its fictive, theatrical nature in its efforts to reproduce the appearance of the 'real' world. But *Waiting for Godot* is theatre which continually declares its own theatrical artifice.' (Ronan McDonald, *The Cambridge Introduction to Samuel Beckett*, p. 33).

Use this quotation as a starting point to compare and contrast any two plays on the module.

4. 'Leave Taking [...] explore[s] the generational conflicts between first and second generation black British trying to resolve their different attitudes to life in Britain' (Lynette Goddard, 'West Indies vs England in Winsome Pinnock's *Migration Narratives*', p. 24).

Use this quotation as a starting point to compare and contrast any two plays on the module.

5. 'In truth and reconciliation there is hardly a plotline to speak of; the different scenes show different, also nameless speakers who are not presented as psychologically coherent dramatic 'characters' [...]' (Martin Middeke, in *Ethical Speculations in Contemporary British Theatre*, p. 107).

Use this quotation as a starting point to compare and contrast any two plays on the module.

module.

6. 'In *Sing Yer Heart Out for the Lads*, Williams interrogates the racial parameters of national belonging and identity in contemporary Britain.' (Michael Pearce, in *Modern British playwriting: voices, documents, new interpretations* (2000-2009), p. 148).

Use this quotation as a starting point to compare and contrast any two plays on the module.

Specific Assessment Criteria

- Consistent reference throughout to two of the texts studied on the module, including frequent relevant quotation from them.
- Significant discussion both of themes and structural/formal elements of texts (type of dialogue/speeches, use of narration, repetition, recurring motifs, characteristics of language, rhythm etc).
- Reference to and quotation from at least three secondary critical sources
- Two or more examples of sustained close textual/theatrical analysis of selected passages

General Assessment Criteria

- Clear and appropriate structure
- Contextualized and substantiated argument
- Use of appropriate conceptual frameworks
- Critical analysis of texts
- Appropriate original ideas and insights
- Appropriate use of examples and evidence
- Evidence of appropriate reading and research
- Accurate referencing according to standard form
- Clear, lucid expression
- At least one section based on a close reading of a part of the text
- Accurate spelling, punctuation and syntax
- Accurate bibliography

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Module Title	Module Code	Format & Weighting
Performing Practices	Q3284	See below

Assessment Details and Expectations

RESIT: ESSAY (50%)

Please write a 2500-word essay on one of the following questions:

1. Compare and contrast the training practices of two 20th/21st century theatre/performance practitioners. Consider each individual's context, approach and particular practices. Your analysis should take into account the impact of these performance practices on performance, drawing on specific examples.
2. Pick one of the following (breath, play, failure, endurance, absence, presence, via negativa, impulse, spontaneity) and consider this in the context of the work of a particular practitioner. Then critically reflect on your experience of working with this element in your practice.

Assessment Criteria

- Clear and appropriate structure
- Contextualized and substantiated argument
- Use of relevant conceptual frameworks and ideas
- Evidence of having understood the materials and concepts covered during the module
- Detailed analysis of the work of practitioners.
- Appropriate use of examples and evidence
- Appropriate original ideas and insights
- Evidence of reading and research (beyond the module reader and seminar discussion)
- Clear, lucid expression
- Full bibliography of all materials consulted
- Accurate spelling, punctuation and syntax

Accurate referencing according to standard form (MHRA – please consult handbook and online guide if necessary)

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RESIT: POF (50%)

You are to perform and film two solo pieces which together form between 5-10 minutes of performance. You should work with the propositions from the Anthology on Canvas. Each of your pieces should tackle a particular challenge you face in performance, for example working with vocal expressivity, endurance or specificity. You can upload these onto Canvas under Assignments Resit.

Please see Canvas for further information.

Submit to [Canvas](#)

Module Title	Module Code	Format & Weighting
Reading and Staging Theatre Texts	Q3258	See below

Assessment Details and Expectations

RESIT: ESSAY (60%)

Please write a 2,000-word essay addressing **one** of the following topics in relation to **one** of the plays you've studied on the module. Refer back to the Canvas site for additional guidance or email L.Peck@sussex.ac.uk

- **Representations of social inequality**
- **The construction and representation of masculinity and/or femininity**
- **The relationship between the human and the non-human**
- **The relationship between the individual and the group**

In each case, once you have chosen your topic you will need to narrow your focus (e.g. if tackling 'the relationship between the human and the non-human', you might narrow that down to analyse the role of animals in *Woyzeck*) and then establish early on in your introduction what your objectives are (e.g. I'm interested in how Büchner uses animals to make political points about social organisations of power, or to critique gender stereotypes).

The introduction is where you will show you have understood the title, define any key terms, say what aspects of the topic you are going to deal with and how, and indicate what you are going to argue.

Your analysis should also take into account at least two of the following features:

- **Dialogue/language**
- **The use of space/issues of staging**
- **The role of the body in rehearsal and/or performance**

Assessment Criteria

- Clear and appropriate structure
- Use of appropriate conceptual frameworks
- Contextualised and substantiated argument
- Critical analysis

- Appropriate use of examples and evidence
- Evidence of appropriate reading and research
- Full bibliography of all materials consulted
- Accurate referencing according to standard form
- Accurate spelling, punctuation and syntax
- Appropriate original ideas and insights
- Clear, lucid expression

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RESIT: ESSAY (40%)

This resit replaces the group practical assessment.

For this resit, you are asked to write about **three** of the four plays studied on this module (*Antigone*; *A Midsummer Nights Dream*, *Woyzeck* and *stoning mary*). You should write approximately 500 words on each play (the essay should be split into three sections, with the title of each play introducing each section). Your task is to think about each play in relation to the following question:

How does the medium of drama – and in particular the presentation of characters in action – allow these playwrights to explore political and social ideas?

In each of the three sections, make sure you offer:

- a. close analysis of a short section of the play, which means quoting from it or describing relevant details, explaining their significance to your argument, and;
- b. engagement with at least one critical source on each play, using it to help you develop your ideas about how aspects of that play relate to the question.

For instance, you might engage with: cross-gender casting in Shakespeare; the role and function of the chorus in Greek tragedy; the way female characters inhabit space in *Woyzeck* or *Antigone*; etc. Look back through the Canvas site and the essential readings to identify the sources and concepts you want to work with.

Your essay should have a Bibliography, just like all other essays. The word count **does not** include the Bibliography or references – these are in addition to the word limit.

Assessment Criteria:

- Critical engagement with the question. Do your responses go beyond summarising or describing how the play links to the terms of the question? Are you reflecting critically and analytically on the ways the question opens up the play (e.g. by drawing links to broader themes, issues and concepts, and thinking

about playtexts as performance texts that are written for a live, embodied medium)?

- Coherent structure and organisation. Are your responses logical? Is there clarity to the steps in your reasoning, or are the points hard to follow?
- Knowledge and understanding of the source materials. Do you use the question particular staging challenges and possibilities, or its visual and spatial requirements?
- Evidence of research. This could involve making connections with the critical readings for that week; other case studies; prior learning.
- Written style. Is the written expression lucid and accessible? Are sentences easy to read and is the meaning clear? Are authors, plays and quotations introduced properly? Is spelling, punctuation and syntax accurate or are there lapses?
- Formatting. Is the referencing accurate and consistent, according to a standard referencing protocol? Is there a full bibliography of all materials consulted?

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Module Title	Module Code	Format & Weighting
Theatre and Performance Analysis	Q3259	See below

Assessment Details and Expectations

RESIT: POF (100%)

Instructions

You are to prepare a portfolio of writing that is formed of two parts. The first part will consist of a 1,500-word essay that offers an analysis of a performance studied on the module. The second part should be formed of two pieces of writing, previously submitted during the term, that have been revised and expanded up to a total of 1,000 words. Part 1 of the portfolio (the essay component) is worth 60% of your mark, while Part 2 (the revised writing) is worth 40%. The guidelines for both components of the portfolio appear below.

Part 1: The Essay

You are to write a 1,500-word essay that offers a close reading of a performance we have studied together on this module. A close reading is a form of analysis that aims to show how a 'text' works: it compiles facts and details from a close examination of the text and,

by analysing these, arrives at an informed and persuasive interpretation. Here, given the word count, you are advised to narrow your focus to either singular scenes and/or moments; or to specific signs (or syntax) that appear throughout a work that accumulatively suggest meaning. Your close reading should contain the following:

- An introduction which establishes key contexts and details about the performance you are writing about and introduces us to the scene/moments/signs you will be focusing on. Don't forget to italicise the title of your performance; include key production details; and specify the year the performance was staged. (e.g., Ian Rickson's production of Anton Chekhov's play *Uncle Vanya* (2020)). Don't forget to signpost your essay in the introduction as well (so, tell us what your essay is going to do and how you intend to do it.)
- A suitably detailed and accessible description of your chosen scene or other elements. Do not describe the performance as if the reader has seen the performance: take care to make sure you're writing in such a way so that anyone unfamiliar with the work will be able to follow your description. Also don't forget essential contextual information: make sure you situate your chosen scene within the wider work and, if there are characters, that you provide enough detail so that we understand the relationships between them.
- Develop your analysis out of the signs (and other information) you locate within the performance. Support your thinking with evidence from the wider performance and from academic research on the performance and its maker(s).
- You should find a way to conclude your essay which draws the various elements of your discussion/analysis together and persuasively affirms your interpretation. Think of the conclusion as your last opportunity to convince your reader of the legitimacy of your ideas.

In 1,500 words, you will not have time to focus on every detail of your chosen scene, so you will need to be selective in what you focus on. In making these selections, it is recommended that you lead from your interpretation. That is, intensely study and interrogate your chosen scene so that you have arrived at an interpretation. Then, from there, work backwards thinking about the information you must focus on in the essay so that your interpretation is clear to the reader.

Part 2: Revised Writing

In the Portfolio's second part, you are to return to two pieces of writing submitted on the module in weeks 2-8 and re-develop and/or revised these based on our discussions around academic writing this term. The word limit for this part of the portfolio is 1,000 words, which you are free to distribute as you need (e.g. 500 per piece of writing, or 700 for one and 300 for another – let the piece of writing determine the weighting).

Your aims in revising the writing should be: grammatical accuracy, clarity of expression, and clarity of thought. Let our weekly discussions about the writing tasks guide your work to

revise your own writing.

Formatting Requirements

Your Portfolio must be formatted in the following way:

1. Your candidate number should appear in the top left-hand corner of the first page.
2. Under your candidate number, you should list the title of the module and the name of the assignment, i.e., Theatre & Performance Analysis: Portfolio.
3. Your essay and writing samples will follow this. Use the headings **Part 1: Essay** and **Part 2: Revised Writing** to help readers know what they are reading.
4. You are also encouraged to give each piece of writing a title that tells us something about what it is, e.g. A Family in Ruins: An Analysis of Deterioration in *Uncle Vanya*, although this is not a formal requirement.
5. Your essay must be double spaced.
6. Your Portfolio should include citations in the form of footnotes and a bibliography of all sources cited in your essay. You should use MHRA style

Assessment Criteria

- Clear and appropriate structure
- Use of appropriate conceptual frameworks
- Contextualised and substantiated analysis
- Appropriate use of examples and evidence
- Evidence of appropriate reading and research
- Full bibliography of all materials referenced
- Accurate referencing
- Correct formatting, as per the instructions above.
- Accurate spelling, punctuation and syntax
- Appropriate original ideas and insights
- Clear, lucid expression

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Module Title	Module Code	Format & Weighting
Theories and Contexts of Drama	Q3256	See below

Assessment Details and Expectations

RESIT: ESSAY (100%)

Write a 2,000-word essay in response to one of the following essay titles.

Assessment aims: Chose *one* of the essay titles below. All of the titles ask you to work with concepts from at least two theorists, and to compare and contrast any two dramas we have studied, making reference to their social and historical contexts.

The essay titles:

1. All of the dramatists featured on this module were, in their own times, theatrical innovators. Paying close attention to two dramas we've studied, discuss how their innovations in dramatic form relate to their social and historical contexts. You should draw on concepts from at least two theorists to develop your argument.
2. Explore the relationship between personal and political experience in the work of any two dramatists studied this term, drawing on concepts from at least two theorists to develop your argument.
3. Paying close attention to two dramas studied this term, and drawing on concepts from at least two theorists, analyse the methods used by your chosen dramatists to activate and politicise audiences in particular times, places and contexts.
4. With detailed comparative reference to two dramas studied this term, and drawing on concepts from at least two theorists, discuss how they use dramatic form to explore racial and/or gender politics.
5. Compare and contrast how any two dramas studied this term use performance to explore questions of time, memory, and/or history, drawing on concepts from at least two theorists to develop your argument.
6. Drawing on concepts from at least two theorists, discuss how any two dramas studied this term use performance to challenge power relations within and/or outside the theatre.

Please note that footnotes and bibliography are NOT part of the word count.

Assessment criteria:

- 1. Critical Thinking:** Engage directly with the essay title or question, using a coherent structure to develop your argument. Support points with evidence and examples, including critical analysis of performance works where relevant to the question/title.
- 2. Understanding:** Demonstrate an understanding of concepts, theories and/or practices from relevant module materials, explaining their significance and relating them to your argument.
- 3. Research:** Draw from a range of appropriate and reliable sources from *and beyond* the essential reading list, using ideas gleaned from research to develop your thinking.

4. Communication: Express ideas clearly and coherently, making accurate use of spelling and grammar. Use academic writing conventions including footnotes and a bibliography.

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Module Title	Module Code	Format & Weighting
Thinking Through Theatre	Q3255	See below

Assessment Details and Expectations

RESIT: ESSAY (60%)

Write a 1,500-word essay (excluding references) on one of the following questions. The essay constitutes 60% of your mark.

Questions

1. Has the role of the actor been challenged by contemporary forms of performance?
2. Is a performance space (or any space) truly ever empty?
3. Discuss some of the major features of postmodern performance.

Guidance

- In your essay you should refer to scholarly texts and artistic examples encountered on the module. Please work with no more than two artistic examples.
- You will not be able to cover all your ideas in 1,500 words so be careful to justify your choice of material in the introduction.
- Use your introduction to set up your response to the essay question. Be sure to take a position and set out how you intend to explain/persuade us of the merits of your ideas. The tone of your introduction and the essay overall should be critical and persuasive.
- Make sure every paragraph answering the essay's question – avoid digression.
- Beware of spending all your time describing but never reflecting on and analysing your points: make sure that you support every suggestion with argument and evidence. You need to be critical and avoid superficial observations and generalizations.
- You should research the issues raised by the essay's question in order to offer suitable justifications for your arguments: each essay must include footnotes and a bibliography formatted according to MHRA style (you can [download a free copy of the guide here](#))

- Treat your chosen topic sensitively: it is complex and should not be reduced to simple positions.
- Be specific: move from particular points to more generalized conclusions. Do not generalize without evidence to support such a position.
- Make sure your essay is double-spaced and that it adheres to the word count; penalties can be levied against work that infringes the set word limit.
- Be sure to put your candidate number and not your name on your essay. It is the university's policy that all written work is anonymized.

Your essay will be assessed on the following criteria and be marked according to the assessment guidelines set out in the Drama Undergraduate Handbook (see Canvas):

- Clear and appropriate structure
- Use of appropriate conceptual frameworks
- Contextualised and substantiated argument
- Critical analysis
- Appropriate use of examples and evidence
- Evidence of appropriate reading and research
- Full bibliography of all materials consulted
- Accurate referencing according to your chosen form
- Accurate spelling, punctuation and syntax
- Appropriate original ideas and insights
- Clear, lucid expression

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RESIT: ESSAY (40%)

You are to create a portfolio in two parts. In the first part (1000 words), you are to set out an idea for the development of a small-scale (roughly 10 minute) performance that you would make using skills taught on the module.

This must be based on a workshop activity (or activities) undertaken in class. (Please review Canvas workshop notes if you're unsure about what these were.) In the writing, set out the idea, explain how it might work, how you would work with performers, and how it might be realised in physical space (here, the Attenborough Centre for the Creative Arts auditorium).

In the portfolio's second half (1000 words), you will reflect upon and rationalise your choices regarding the imagined small-scale performance from the portfolio's first half. Here, you should try to map your thinking and creative ideas back to the theoretical content explored on the module that formed the basis of seminar discussions. You should be guided here by seminar readings and conversations we had in class.

Please note that this must be submitted to Canvas via Turnitin as one document.

Assessment Criteria

- Understanding of the meanings and performative possibilities of the source material used for performance
- Appropriateness of aesthetic decisions regarding the scope of the imagined practical work and any other visual elements
- Full bibliography of all materials consulted
- Accurate referencing according MHRA form (see Canvas)
- Accurate spelling, punctuation and syntax
- Appropriate original ideas and insights
- Clear, lucid expression

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Module Title	Module Code	Format & Weighting
Writing for Theatre	Q3026	See below

Assessment Details and Expectations

RESIT: PORTFOLIO (60%)

*You will submit a portfolio consisting of **two creative pieces** (a maximum of 750-words each) and a **Critical Reflection** (1,500-words). Each element will be given a separate mark; these are added together and divided by two to give the overall mark for the assessment.*

Guidance for the creative pieces:

- You will submit two pieces of writing that demonstrate a range of approaches to writing you have learnt on this module. Depending on the type of work you include (e.g. task, instruction-based or movement-led work), the overall word count could vary considerably. Make sure you discuss your choices with your tutors if you have concerns about word count. The portfolio is for you to show work in addition to your rehearsed reading, which means that you cannot submit that piece as part of your portfolio - although you can refer to it in the Critical Reflective Essay (see below).
- In terms of the materials you consider including, these can draw on any of the written exercises, improvisations, automatic writing, notebook entries, workshop exercises and so on that you have produced for the module including visiting artists and performances attended. **You should revisit, revise and edit these materials, developing them into coherent creative pieces with their own integrity.**
- These pieces will be one of the foundations of your Critical Reflective Essay, so try to choose pieces which you can engage with analytically and which allow you to reflect on how your writing developed during the module.
- The portfolio should be carefully considered, edited and compiled to

showcase the areas you have explored and found productive on the module.

- *NB: All materials should be carefully typed, formatted and referenced in line with academic conventions. Please proof read and check your work carefully before submission.*
- The material should adhere to conventions for performance writing suited to its genre and style: if you are producing play text, you need to ensure you follow a recognisable playwriting style from a publisher, e.g., Faber. If you are producing a more experimental text, the presentation may vary. The page is a space of performance too, so treat it with utmost respect and care.
- Please note that in almost all cases, stage directions will be in italics.
- Please number your pages and label work appropriately so that all markers and assessors can read and follow it.

Assessment Criteria

- Evidence of attention to linguistic precision, stage setting and dynamics of delivery
- Evidence of attention to dramatic form and structure
- Evidence of attention to dramatic actions or instruction
- Evidence of attention to performance space and the movements and positions of performers or objects within it
- Evidence of attention to the 'image-text' you create
- Evidence of an engagement with its audience
- Accurate use of playwriting or performance writing conventions for dialogue, stage directions and/or directives
- Accurate spelling, punctuation and syntax

Guidance for the Critical Reflection:

- You will write a critically reflective essay relating to the creative pieces you have submitted and to the other elements of the module that have informed your understanding of writing for theatre. *This is not simply a narrative account or description of what you did.*
- For this essay, *you are asked to apply and reflect on your own process by taking up relevant readings (secondary texts) which offer frameworks for analysis and contexts which enable you to think about writing as a critical practice.*
- You can draw on workshop exercises and the rehearsed reading and any of the relevant materials to demonstrate how your work and your understanding of writing for theatre developed during the module. You should also draw on critical and analytical readings to support your thinking.
- Be selective: this should be a critical analysis of the practical writing process and *not* a narrative account or journalistic summary of what you did. This is not simply a record or a log-book. The analysis should focus upon the most interesting (i.e., *not* all) challenges and problems you encountered.
- It may take the pattern of identifying a particular issue (or topic), analysing the solutions you found within the general framework of the module and, in retrospect, evaluating and assessing the choices/editorial decisions/revisions you made. You can discuss this with the module tutors.

- It may be written in paragraph form with subheadings if you wish to deal with several topics separately (in which case you need not link the aspects you choose to discuss). Otherwise, you may write it as a linear argument (as with other essays).
- Do not be overly descriptive unless the description illustrates your analysis.
- It should be written from your point of view: you do not need to attempt to represent a group view.
- *Be honest and discerning in your self-criticism.* It will not retrospectively affect the assessment of other elements of the work.
- Remember that the Critical Reflective Essay will expect you to make reference to some of the play and performance extracts we have examined on the module, and to include secondary critical material that elucidates their techniques and styles.
- As with other essays, this material must be referenced and contextualised where appropriate i.e., if you use technical terms or critical ideas, they should be referenced, defined, related to secondary critical material and so on. It should have a substantial bibliography demonstrating relevant research.

Assessment Criteria

- A clear statement of the rationale for the contents of your portfolio
- A critical/conceptual framing of your essay which relates your reflection to secondary critical and theoretical sources (from the module reading and your own research)
- Reflection on how extracts studied and/or workshop activities influenced your portfolio
- Critical analysis of one or more key problems you encountered during the creative writing process and how you resolved them
- Explanation and analysis of feedback you received during the module and how you responded to it, explaining and justifying key revisions to your work
- Critical discussion of key editing decisions you made as a result of practical elements of the module in workshops, sessions with practitioners, or during rehearsals
- Clear and appropriate structure
- Contextualized and substantiated argument
- Use of appropriate critical vocabulary
- Appropriate use of examples and evidence
- Accurate referencing according to standard form
- Accurate bibliography
- Clear, lucid expression
- Accurate spelling, punctuation and syntax

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RESIT: ESSAY (40%)

You are asked to submit a pre-recorded film or soundscape of a rehearsed reading that lasts approximately 10 minutes, showcasing your writing for theatre. **This can be one whole**

piece or two shorter pieces. You can perform the text(s) yourself (e.g., if it is a monologue) or enlist others to perform for you. **This material should be different from the creative pieces you submit for the Portfolio assignment.**

A rehearsed reading means that performers can have their script or performance text in hand (should they need it) or work from instructions without the pressure of having to have 'learnt' everything. Performers do not need to learn lines, wear costume, or use realistic props (unless an object is vital to the performance).

In preparing this focus on the delivery of the text and consider the spatial organisation of the 'space' you are in, performer(s), the composition of what we see, basic physical actions and movements that accompany the piece (especially where this is relevant to the work – your piece may not have any text, for example).

Your submission should be accompanied by a 500-word report (maximum word count) which explains your creative choices and maps the performance back into the module's theoretical and practical explorations (for this, you need to review Canvas to remind yourself of what was studied weekly).

As you prepare your work, please be mindful of the following:

- You are responsible for 10 minutes of material. Please do not exceed those 10 minutes though you may decide to present material of a shorter duration. The priority here is *quality of material*, and not quantity.
- Your work can be performed by others, as a solo, or with no human performers at all. *We recommend, where possible, that you do not perform your own piece* so that you are able to work on it from the perspective of a writer (and not director or performer!). Dramaturgical considerations, composition, thinking about text in performance are all important here.
- Please submit a copy of the rehearsed reading piece(s) to the module tutors alongside the recording of the rehearsed reading.

Assessment criteria

- Evidence of understanding of performance possibilities of source material(s) and ability to generate and structure performance material
- Evidence of having engaged with the materials, concepts, ideas and creative strategies covered during the module
- Evidence of attention to performance space (enacted and/or as stage directions), role and positioning of audience (e.g., stage directions or indication of how audience are configured - these can be read out)
- Creative and imaginative composition and direction of source material(s)
- Evidence of focused and controlled delivery of dialogue/verbal text as a result of rehearsal process
- Evidence of creative and imaginative solutions to situation in which you are delivering the work

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