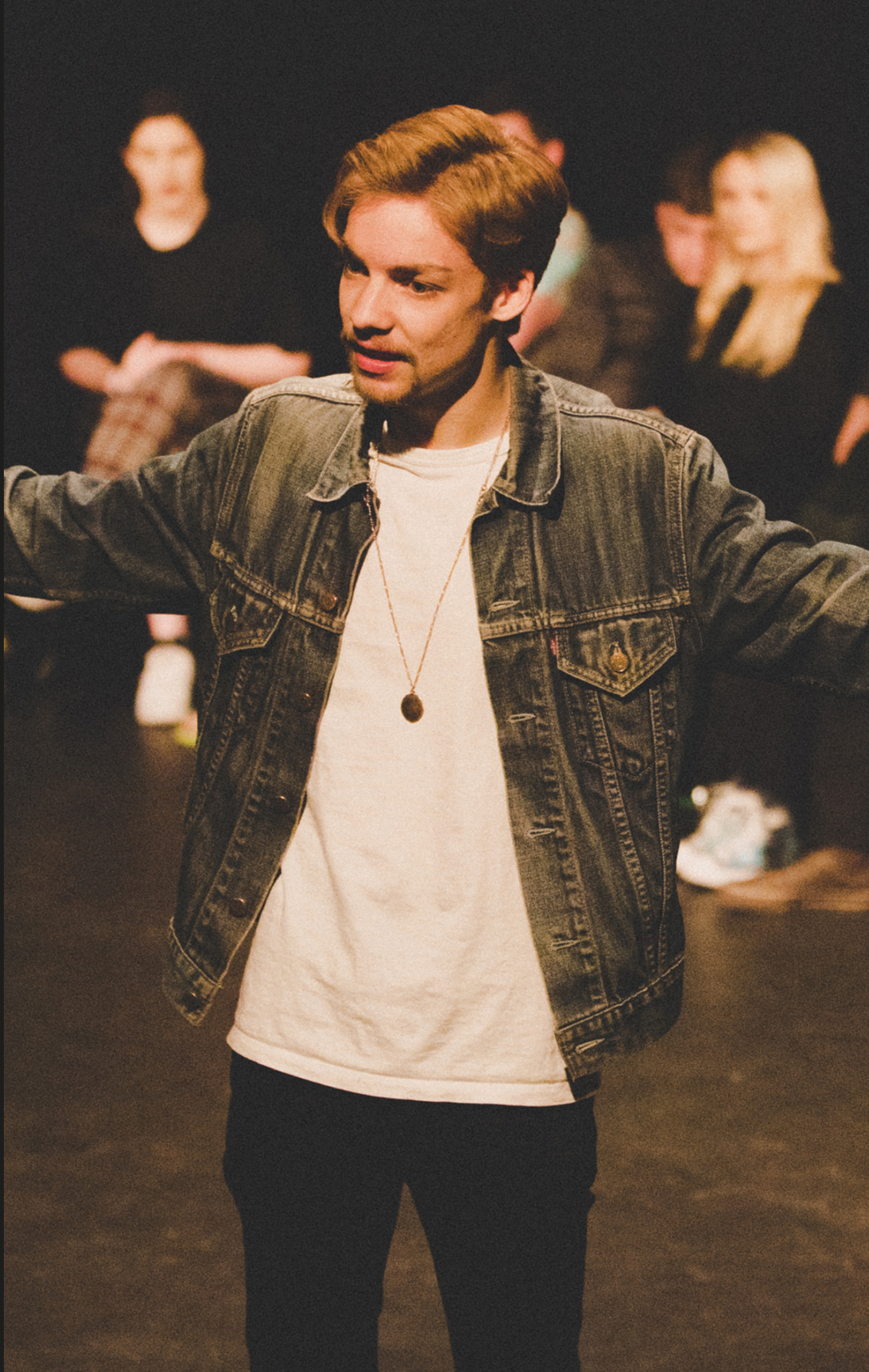


FdA

Performing Arts



Programme Specification

PROGRAMME SPECIFICATION

The Programme Specification provides a summary of the main features of the **FdA Performing Arts** course, and the learning outcomes that a 'typical' student might reasonably be expected to achieve and demonstrate if they pass the course.

Further detailed information on the learning outcomes, content and teaching and learning methods of each unit may be found in the Unit Descriptors, which form part of this Handbook.

<u>Key Course Information</u>	
Final Award	Foundation Degree (FdA)
Course Title	Performing Arts
Award Title	FdA Performing Arts
Teaching institution	Bournemouth and Poole College
Awarding Institution	Arts University Bournemouth
Offered in the School of	Creative Industries
Professional accreditation	None
Length of course / mode of study	2 years full-time
Level of final award (in FHEQ)	Level 5
Progression route: Dedicated articulation to:	BA (Hons) Performing Arts (<i>validated by Arts University Bournemouth</i>)
Subject benchmark statement	Dance, Drama and Performance (2019)
UCAS code	54D2
Language of study	English
External Examiner for course:	Dr Dennis Eluyefa University of Bedfordshire
<i>Please note that it is not appropriate for students to contact external examiners directly</i>	
Date of Validation	May 2023
Date of most recent review	
Date programme specification written/revised	September 2023

Course Description

The FdA Performing arts is a multi-disciplinary degree in which you will be afforded the opportunity to engage with and learn about various arts practices and styles during your study. The course provides you with high quality academic teaching alongside continued rigorous practical training as well as building toward a greater understanding of the employment opportunities in the wider arts community. You will

have the opportunity to work with a highly experienced creative staff team as well as industry professionals during your time with us. You will have the chance to participate in varied performance and industry practice to facilitate a greater understanding of the far-reaching job opportunities open to you as a Performing Arts graduate. On completion of your two years, you can choose to graduate with your FdA Performing Arts (validated by Arts University Bournemouth) or continue your studies by embarking on a BA Top Up which will allow you to gain a full BA (Hons) degree.

The department ethos is one of creativity, aspiration and inclusion in the Arts. The 'Creative Mindset' strategy is embedded across curriculum to assist you in developing both subject specific and transferable skills. We believe in supporting you in the development of your careers by developing your understanding of the importance of social and global responsibilities as you decide on your future path. By exposing you to a wide range of teaching methods, staff expertise and visiting professionals the course is designed to instill a confidence and belief that you can curate a successful and rewarding creative career.

You will work closely within your discipline exploring theatre practice, training methodologies, theatre histories and contexts, social and cultural debates alongside building your creative and critical thinking skills. Our aim is to equip you with the skills required to embark on a successful career and therefore we will be focusing our delivery on the industry of today and what it may mean to enter the industry as a future professional. It is a forward thinking and progressive perspective that will expose you to the type of work that challenges you as an undergraduate and pushes you to work creatively and with ambition in your career. There are many possible career routes in performance that include, actor, musician and dancer, however, we are aiming to prepare you for a portfolio career and that may mean working in varied roles as a freelancer. To support this, you will be encouraged to explore alternative job roles such as arts manager, creative producer, project manager and more.

You will have the opportunity to work collaboratively with your peers and explore performance possibilities at Level 4. There will be an emphasis on trying new things, experimenting with performance possibilities and sharing work that is not yet polished or refined. You will be encouraged to learn, take risks, fail and flourish in relation to your workshop practice. You will take part in a full-scale production that draws upon the most popular and commercial content including musical theatre. You will work on a small-scale production, being encouraged to consider the importance of community work in art and culture. In level 5 there will be a greater emphasis on specific performance and training that engages with a push toward engaging with critical theories and social/political contexts. You will be supported in immersing your performance skills in alternative settings by exploring the local and regional arts scene and learn how to apply for funding for your own work. You will be assisted in engaging with expectations of sustainability in the management and creation of new work and equality, diversity and inclusion in all units of study. You will be supported by an exemplary pastoral care programme that will encourage you to engage in understanding and reflecting upon your learning journey and the skills you are gaining. Your health and wellbeing are a priority and you will learn techniques and strategies to assure you are able to handle the additional pressures of HE study, some of these will be embedded in your curriculum and others will be supported via a personal development programme with your personal tutor. The year is focused on giving you the tools and encouragement to begin to create and contribute to your

own performance practice.

We as a department continue to foster links with the performance industry establishing successful working relationships with The Lighthouse Poole, Black Cherry Theatre Café, Pavilion Dance South West and multiple freelance writers, directors and creators. You will have a chance to engage with these professionals and other employers formally within your curriculum as well as being encouraged to build your own network outside of the classroom. A foundation degree by its very nature maintains a focus on supporting students in their journey to become valuable employees. As the majority of those working in the arts and related industries are self-employed, the department maintains a continual focus on fostering your entrepreneurial skills.

Transferable skills and graduate attributes are built into the course whether you are studying a theoretical subject or engaging in practical exploration, the ethos of the course will support skills that are relevant to all areas of arts academia and employment. Engaging in class debate, critical thinking, learning presentation and pitching skills, responding to feedback, continual reflection and evaluation alongside the rigor and discipline of rehearsal and performance all contribute to the development of a widely desirable repertoire of personal skills for employment in both contracted or freelance work. As the programme is multidisciplinary in nature you will work alongside peers with varied skills sets and you will be required to discuss and engaged in work beyond your own personal discipline. The arts are not just one discipline; they are ever moving, ever changing and this collaborative element is intended to reflect the future expectations of you in the work place.

The College has built up strong links with the industry in recent years including The National Theatre, Soho Theatre and Ardent Theatre Company, and each year students are encouraged to create work which could be considered for commission outside of the department. The link with Ardent is an exciting one and has provided graduates with training and employment after their studies as they make the leap into employment. Their Artist Development programme (Ardent 8) was designed for students at The College and is now a National, Arts Council project which aims to provide graduates from the regions with an opportunity to work with industry professionals in London and a showcase in West End venue thus enabling the student access to a wider audience, that might otherwise be untapped due to a lack of regional drama training outside of London. [Ardent Theatre Company](#)

The FdA Performing Arts at Bournemouth and Poole College is the beginning of a lifelong journey in the arts and creative industries and is the best place to foster and support students studying at the beginning of this exciting journey.

Course Aims

1. Inspire students' creative individuality by providing a safe, accessible and inclusive working environment in which to foster the development of a strong skills base alongside a professional and entrepreneurial mindset.
2. Encourage students to develop a comprehensive knowledge and application of a wide range of techniques to improve performance skills.

3. Equip students with appropriate research techniques and reflective practices with which to consider the role of performance in a variety of historical contexts, relating to contemporary theory and practice.
4. Students will develop their own creative practice through detailed knowledge and understanding of the underlying concepts and principles associated with seminal practitioners in performance and related disciplines.
5. Support students to reach their creative potential through effective collaboration with diverse groups and in diverse situations.
6. Develop students' academic skills to enable them to access a wide variety of professional creative opportunities and platforms.
7. Prepare students to be imaginative, engaged, culturally aware and connected practitioners with a sound grasp of the importance of social and environmental responsibility in creative arts practice.

Course Outcomes

By the end of this course, you will be able to:

1. Demonstrate an in-depth knowledge of the historical, social, political, cultural and economic aspects of your discipline and be able to apply this to both written and practical work.
2. Engage creatively and critically with a wide range of seminal practitioners and theorists and utilise these principles to inform your creative decisions.
3. Collaborate with others in the co creation of creative work, demonstrating an understanding of group dynamics and sensitivity to personal, creative and interpersonal contexts.
4. Analyse and evaluate key principles and concepts of your theatre, arts and culture, developing a critical understanding of the discipline and related employment opportunities.
5. Utilise reflective practice skills in evaluating personal performance and progress towards career goals to plan further training and skill development.
6. Demonstrate the use of appropriate research methodologies and frameworks and communicate the results of the study/work accurately and reliably, and with structured and coherent arguments.
7. Effectively plan, organise and deliver a performance or creative project demonstrating a resilient and confident approach.

Reference Points

Office for Students, Sector Recognised Standards, May 2022

UK Quality Code for higher education, including:

- Subject Benchmark Statement: Dance, Drama and Performance (2019)
- Framework for Higher Education Qualifications (FHEQ)
- Characteristics Statement for Foundation Degrees (QAA)

AUB Regulatory Framework and Undergraduate Assessment Regulations

Learning, Teaching and Assessment

Learning and Teaching Strategies

1.3 *'There is a traditional intersection between dance, drama and performance and other subject domains, and whose continuation acknowledges a general interdisciplinary focus in the arts and humanities.'*

Dance, Drama and Performance QAA Benchmark Statements 2019

It is in light of the above statement that the FdA Performing Arts aims to promote the collaborative nature of practice within the course of study. While working toward a Performing Arts qualification you will be engaging with musical theatre, contemporary theatre, dance, community practice and both local and regional arts organisations. There will be an opportunity for cross-disciplinary teaching and learning to assure preparation for the wider artistic climate.

6.2 *'The study of dance, drama and performance within any course of study will facilitate progression in terms of subject specific expertise, personal and social development and intellectual maturity through engagement with appropriate ways of thinking and doing.'*

Dance, Drama and Performance QAA Benchmark Statements 2019

From the beginning of the course, you will be encouraged to fully engage with your personal journey. From progress and reflection supported by the tutorial process and by realising creative and practical ideas as part of an experiential learning process. Throughout the FdA, you will engage in tutor led, student led, group work and self-directed study as advised by your lecturers. The primary focus is that you develop the skills to become an independent, motivated and reflective learner.

6.5 *'In dance, drama and performance experiential learning is a key principle of study.'*

Dance, Drama and Performance QAA Benchmark Statements 2019

The FdA Performing Arts employs a wide and varied teaching strategy as appropriate to the creative discipline. Each unit is underpinned by the key principles of the Performing Arts and Creative Industries: collaboration, creativity, critical thinking, rigour and discipline with a highly engaged staff team working with you closely throughout your time of study.

6.8 *'Throughout the degree, students will normally experience both tutor-led learning including the participation of professional practitioners, and self-directed methods of learning.'*

Dance, Drama and Performance QAA Benchmark Statements 2019

The course aims and objectives are met by deploying a wide range variety of teaching and learning methods including workshops, rehearsals, productions, practical classes, lectures, seminars and tutorials. Students will engage in both group and individual learning programmes as appropriate to the unit and area of study. Students will also engage in professional work-based learning experience in various contexts (in-house and out-house opportunities will vary across the two years). The methods employed induct you to the disciplines required of a creative practitioner and promote the development of graduate attributes and transferable skills.

The study time allocated to each unit in the course incorporates a balance of formal teaching, tutorial support and independent learning. The course is structured as a clear journey to provide increased opportunities for independent learning as you reach the later stages of the course. This journey can be considered as three distinct yet complimentary strands:

- Skills Training and Personal Development
- Theoretical Study and Critical Thinking
- Process, Performance and Industry Engagement

These strands support a clear and focused learning journey throughout levels 4 & 5. With level 4 being an opportunity to learn, explore, collaborate, question and play with level 5 moving you toward refining, creating, problem solving, engaging and debating. It is during this journey that your programme of study will also *'facilitate progression in terms of subject-specific expertise, personal and social development'* (Dance, Drama and Performance QAA Benchmark Statements 2019). Your development as a valuable employee, entrepreneur, socially responsible member of society, global citizen and creative arts practitioner is fostered, encouraged and supported throughout.

The progressive promotion of independent learning reflects your anticipated maturity as a student and allows you to direct your learning towards individual goals. The teaching in Level 4 is directed at providing you with the knowledge, concepts and skills to take increasing responsibility for the management of your own learning. As you move into Level 5 the emphasis moves toward you taking responsibility for your specialism alongside developing the skills to create and develop independent, original material.

The integration of theory and practice is promoted and reinforced through a team-teaching approach. Lectures, seminars and tutorials may be delivered by team members as appropriate, in the creative learning environment.

An outline of learning and teaching strategies:

You are expected to engage independently with your course (around 20 hours a week outside of class to include reading, note taking, reflecting and rehearsing as examples).

The modes of studied are varied at HE level and the expectations of you as a learner are raised.

6.3 *'Teaching, learning and assessment will be underpinned by a commitment to inclusive practice. Curriculum design and delivery and assessment activities will enable reasonable adjustments to be made as appropriate, in recognition of individual learning needs.'*

The learning and teaching strategies are designed to draw upon AUB values on inclusivity to assure that the design is *'meaningful, relevant and inclusive to all.'*

In light of the above your programme of study is likely to include the following:

Skills Workshops offer practical training and exercises in which you will be able to engage in strategies and creative activities relating to a specific practitioner, genre or theorist within a safe, inclusive and supportive environment.

Individual Tutorials provide an opportunity to reflect upon your progress within a skill, unit or the course generally. They are used by either your personal tutor to discuss specific issues arising or by your unit leader to provide constructive feedback and guidance on how to improve.

Group Tutorials allow you to share your experiences with your group and tutors offering opportunities to assure effective strategies are adopted in the management of your work.

Rehearsals will be run with you as company members and unit leaders as Directors. This environment will emulate the expectations of the industry allowing you some insight into the working environment and supporting you with the application of your skill base.

Lectures are oral and/or visual presentations on a particular area of study intended to be delivered in a formal environment.

Seminars are group-based activities to generate discussion and debate around a particular topic and/or theory.

Presentations allow you the opportunity to prepare and present to a group of professionals and/or peers. It enables you engage with a topic within a more formal context assuring you are presenting in line with academic and industry expectations.

Experience of relevant industry events and employment spaces will support you in developing skills to become a valuable employee.

As HE students you are expected to take notes in all classes wherever possible to support your study outside of class and your formal assessment submissions. You may choose to manage this in an alternative format such as recordings and digital notebooks. You will also be referred to academic weekly material and given formative tasks to undertake independently and in small groups.

Assessment

Each unit is assessed separately, and the assessment forms part of the unit. Assessment both provides a measure of your achievement, and also gives you

regular feedback on how your learning is developing.

For every unit of your course, we will inform you of what you are expected to learn; what you have to submit; how your work will be assessed; and the deadline for presenting your work for assessment.

A minimum of one unit at Level 4 will be assessed on a pass/fail basis, with written feedback but no numerical grade. All other units will be given a percentage mark.

You will receive a final mark for each unit in the form of a percentage, which will be recorded on your formal record of achievement (transcript). Each component of assessment is graded using a notched marking scale, whereby only certain marks are used within each grade. The only marks available within any ten-point band are *2, *5 and *8 (eg 62, 65, 68). These marks correspond to a low, mid, and high level of achievement within each grade band.

All learning outcomes must be passed to successfully complete the unit.

On successful completion of your FdA course, you will be awarded a classification based on your unit marks. The final classification is determined using unit marks at Levels 5. If you progress to Honours level study, your degree calculation will be based on your percentage marks at Level 6 only.

For further information on assessment, progression, awards and classifications, please visit <https://aub.ac.uk/regulations>

Course Structure

All students are registered for the award of the Foundation Degree (FdA); however, exit awards are available if you leave the course early, having successfully completed a stage. If you successfully complete a level of the course, you will automatically be entitled to progress to the next level.

For the award of a Certificate of Higher Education (CertHE), you must have achieved a minimum of 120 credits at Level 4. This qualification may be awarded if you leave the University following successful completion of the first year of your course.

For the award of the Foundation Degree (FdA), you must have achieved a minimum of 240 credits of which a minimum of 120 must be at Level 5. This qualification will be awarded upon successful completion of your course.

Core Values and Skills

In developing courses, the University wanted to create a curriculum that reflected its values and ethos. It should prepare you for the future not only in enabling you to have a successful career, but we also want to empower you with the knowledge, skills and passion to have a positive impact on the world and be an agent for change. We have drawn from the United Nations Sustainable Development Goals (SDGs) (<https://sdgs.un.org/goals>) which have informed our values of Equality, Diversity and Inclusion as well as our Graduate Attributes.

Equalities Diversity and Inclusion (EDI)

“We are better for our diversity. We are enriched by the depth of respect we have for each other and the strength of our relationships with our people, our places and the planet. Through our commitment to working with those who are different to us, or challenge us, we grow stronger together, creating new synergies, global connections and sustainable futures.” (AUB Strategy 2030)

As an organisation we have moral, social and legal obligations to fulfil in terms of EDI, and in doing so our commitment is to put EDI at the heart of every area of activity. It is not covered as a separate, stand-alone section, rather it forms an integral part of the curriculum, throughout your study here.

Graduate Attributes (GA)

Over recent years, there has been an increasing pace of change, technological, social, environmental. This has been further impacted by the world-wide pandemic effecting significant change in the global economy and the employment market.

In this context, the University has recognised the importance of developing AUB graduates who have the attributes to be able to build their career, adapting to different circumstances and embracing changes. A suite of attributes have been defined that we feel are particularly appropriate to the creative courses that we deliver and to AUB’s core values; during your course, both curricular and extra-curricular activities will give you the opportunity to prepare for your working career.

Course Content

In your first year of student on the FdA you will be supported with your transition into HE studies. The emphasis will be engagement and collaborative practice. You will improve your skill base via technique classes and project rehearsals, encouraging you to work independently and in small groups. You will be encouraged to engage in theoretical study and debate.

Level 4 serves as an introduction to various elements of study at HE level. Your first unit will introduce you to skills training as a means to collaborate, take chances and experiment. You will focus on identifying your own skills and talents while working toward some personal targets for development. This introduction to the arts will be mirrored in theoretical study in which you will be introduced to a number of seminal practitioners and texts as relevant to your creative work. You will be introduced to the rigour of academic and scholarly standards including formal writing, presenting, debating, research and referencing. You will be encouraged to think critically within both theory and practice at every level. You will engage in a public performance which is expected to be of a very high standard. You will have the opportunity to engage with a popular theatre genre and undertake ongoing skills training relevant to that discipline assuring your ongoing acquisition of technique and repertoire.

2.1 ‘Authentic and innovative work-based learning is an integral part of foundation degrees and their design. Work based learning can be achieved through many forms....including integrated work placements and real work environments. Work-based learning requires the identification and achievement of defined and related learning outcomes. Characteristics Statement. Foundation Degree (2020).

As relevant to the FdA key principles outlined above you will engage with at least one work-based learning opportunity at Level 4 in which you will experience a 'real-life' working environment and will be assessed on your ability to function as a valuable and employable member of the arts community. This unit will foster your cultural awareness and understanding of inclusive practice in small scale theatre.

In your second year of study, you will be given the opportunity to further 'explore' the arts world and identify areas of particular interest. You will work on demonstrating key attributes within practical and theoretical study. You will also be expected to apply your skillset in alternative contexts as well as in and outside of the rehearsal room.

Level 5 is a step up in terms of the level of independent engagement expected of you as a student. You will continue to develop your skills and knowledge through the exploration of more challenging and provocative performance styles. You will continue to refine your performance skills and be encouraged to apply this in outward facing environments such as The Lighthouse Poole, responding to varied audience and client needs. You will engage in practical projects that employ the disciplines of interdisciplinary practice and the focused creation of original materials that confronts both the performer and the audience. You will learn to respond to an industry brief both as a creator and as a performer. The key focus in your second year is the identification of possible career routes, transferable skills and the course will place high emphasis on professional expectations and the needs of industry.

Academically you will move beyond the work covered at Level 4 by engaging firmly in current social and political debate, considering works and practitioners that are pioneers within the contexts in scope. You will explore the appropriate critical theoretical methods as appropriate to the content of each unit. The course requires development of increasingly advanced academic skills and knowledge at the appropriate sector standard to meet the challenges of studying at level 6. The intention of this design is to support the theoretical journey for those students to wish to progress to a third year BA (Hons) alongside engaging those that have a more professional/vocational focus.

Level 5 culminates in an industry led unit in which an experienced practitioner will work with you in the creation of an original piece of theatre performance. You will be involved in the curation and selection for material for performance within the context of a specific social or cultural contemporary concern. Building on the skills, discipline, rigour and knowledge of key practitioners in their field covered during the course you will face the challenge of putting this into practice. You will be working in alternative venue contexts such as site-specific performance.

Office for Students Recognised Standards:

Typically, holders of the qualification will be able to:

- *use a range of established techniques to initiate and undertake critical analysis of information, and to propose solutions to problems arising from that analysis*
- *effectively communicate information, arguments and analysis in a variety of forms to specialist and non-specialist audiences and deploy key techniques of the discipline effectively*

- *undertake further training, develop existing skills and acquire new competences that will enable them to assume significant responsibility within organisations. (Descriptor for Higher Education at Level 5 Foundation Degree).*

Throughout the two years of study students are required to engage in evidencing continual professional and personal development via constant reflection and evaluation within individual units as well as via the tutorial process that will track and monitor the student journey.

Specialist resources:

The Jellicoe Theatre

The Jellicoe Theatre is an extensively equipped multi-purpose theatre venue that seats a maximum of 135 audience members and facilitates all live performance for students within the department. Students will use the space for practical assessments and watch a wide range of performances each year. The Theatre features a full scale flown AV rig (run into ETC and DigiCo desks), digital projection and lighting fixtures from industry standard manufacturers including Robe, Martin, Acclaim, Chauvet Professional.

The Dance Studio

The Dance Studio is a full spec studio with ballet bars, mirrors and a sprung floor. Primarily used by students for dance classes and assessment, the studio is also a space that facilitates showcasing student work and has fully equipped changing rooms and showers. Students are able to book the studio (alongside other classrooms) for independent rehearsal. WIFI is installed and available.

Rehearsal Studios

There are four professional standard rehearsal studios (8m x 6m) all featuring dance floors, full scale mirrors, smartboard and computer workstation with audio system. HE students can also access a portable AV rig for independent rehearsal featuring wireless microphones, 12 channel mixing desk and DMX controlled LED lighting.

Recording Studios

The Music Department at The College houses five recording studios which can be booked to record cast recordings, showreels etc.

Information Technology

The College provides a comprehensive range of IT resources, featuring Apple and Windows workstations with relevant industry specific software (QLab, Pro Tools, Microsoft suite, Adobe suite). IT resources are also available via the Learning Resource Centre and laptop PCs.

The MITS section (Media and Information Technology Services) provides a helpdesk

facility for IT enquiries and fault notification. The Helpdesk is open from 8.30am until 5pm from Monday to Friday. Email: helpdesk@bpc.ac.uk

Learning Environment Resources for HE Performing Arts

Bournemouth and Poole College's Learning Environments (formerly LRCs) provide a range of resources, both physical and digital, in support of HE performing arts.

The physical collection consists of over 2000 items related to HE performing arts. This collection is curated according to requests for new stock from teaching staff, and in response to its relevancy and level of use.

The digital collection consists of 3000 play texts via Drama Online, as well as recorded performances, interviews, e-books, essays, and more, provided through Digital Theatre Plus. In addition, students have access to Planet E-Stream, Sound on Sound, British Library Sounds, and Skills for Study.

Subscriptions to digital resources are reviewed annually. Costs, levels of engagement, and relevance to course subjects are taken into consideration.

The Learning Environments provide more than sixty PC and Mac workstations and a further sixty laptops for student use within the Learning Environments.

Multiple break-out study spaces are provided, including pods and project rooms for group work, for which HE students have priority booking.

A team of knowledgeable Learning Environment Advisors are on hand to provide guidance in locating, accessing, and utilising resources. Study Skills sessions are also offered for HE students for support and instruction in referencing, research and evaluation, navigating e-resources, academic writing skills, and assignment planning. In addition to hour-long Study Skills sessions, students attend inductions at the start of the academic year and are provided with an overview of the resources relevant to their course.

Course Units

Unit Code	Unit Title	Credit Weighting
Level 4		
PAT401	Collaborative Practice	40
PAT402	Popular Performance	40
PAT403	Small Scale Theatre	40
Level 5		
PAT501	Interdisciplinary Performance	40
PAT502	Portfolio Artist	40
PAT503	Creative Industry Project	40

Course Diagram

This diagram shows the proposed start/end dates for each unit and shows teaching weeks only; holiday periods are not included.

Level 4																														
0	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30
Autumn Term											Spring Term										Summer Term									
Induction week	PAT401: Collaborative Practice Weeks 1-10 (40 Credits)										PAT402: Popular Performance Weeks 11-20 (40 Credits)										PAT403: Small Scale Theatre Weeks 21-30 (40 Credits)									
	<i>Tutorial / PDP 1.5 hours per week</i>																													

Level 5																														
0	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30
Autumn Term											Spring Term										Summer Term									
	PAT501: Interdisciplinary Performance Weeks 1-15 (40 Credits)															PAT503: Creative Industry Project Weeks 16-30 (40 Credits)														
	PAT502: Portfolio Artist Weeks 1-30 (40 Credits)																													
<i>Tutorial / PDP 1.5 hours per week</i>																														

Reading list for course

L4 – COLLABORATIVE PRACTICE

- Alburger, J.R. (2015). *Art of voice acting: the craft and business of performing for voiceover*. 5th ed. Abingdon: Focal.
- Bartow, A. (ed.) (2008). *Handbook of acting techniques*. London: Nick Hern Books.
- Benedetti, J. (2008). *Stanislavski and the actor*. London: Methuen Drama.
- Berry, C. (2000). *Voice and the actor*. London: Virgin.
- Bicat, T. and Baldwin, C. (eds.) (2002). *Devised and collaborative theatre: a practical guide*. Marlborough: Crowood Press.
- Bogart, A. (2007). *And then, you act: making art in an unpredictable world*. Oxford: Routledge.
- Bogart, A. and Landau, T. (2014). *Viewpoints book: a practical guide to viewpoints and composition*. London: Nick Hern Books.
- Bonczek, R.B. and Storck, D. (2013). *Ensemble theatre making: a practical guide*. Abingdon: Routledge.
- Bonds, R., Cominis, M. and Ramont, M. (2021). *Production collaboration in the theatre: guiding principles*. London: Routledge.
- Britton, J. (ed.) (2013). *Encountering ensemble*. London: Bloomsbury.
- Chaiklin, S. and Wengrower, H. (eds.) (2016). *Art and science of dance / movement therapy: life is dance*. 2nd ed. London: Routledge.
- Cottrell, S. (2017). *Critical thinking skills: effective analysis, argument and reflection*. 3rd ed. London: Palgrave Macmillan.
- Dayme, M.B. (2009). *Dynamics of the singing voice*. 5th ed. New York, NY: Springer.
- Ewan, V. and Green, D. (2015). *Actor movement: expression of the physical being: a movement handbook for actors*. London: Bloomsbury.
- Fisher, J. and Kayes, G. (2016). *This is a voice: ninety-nine exercises to train, project and harness the power of your voice*. London: Wellcome Collection.
- Frisell, A. (2007). *Tenor voice: a personal guide to acquiring a superior singing technique*. Wellesley, MA: Branden Publishing Company.
- Graham, S. and Hoggett, S. (2009). *Frantic assembly book of devising theatre*. London: Routledge.
- Gutekunst, C. and Gillet, J. (2014). *Voice into acting: integrating voice and the Stanislavski approach*. London: Bloomsbury.
- Harvard, P. (2013). *Acting through song: techniques and exercises for musical-theatre actors*. London: Nick Hern Books.
- Homan, S. and Rhinehart, B. (2018). *Comedy acting for theatre: the art and craft of performing in comedies*. London: Bloomsbury Methuen Drama.
- Jones, C. (2005). *Make your voice heard: an actor's guide to increased dramatic range through vocal training*. 2nd ed. New York, NY: Backstage Books.
- Kayes, G. (2004). *Singing and the actor*. 2nd ed. London: A. & C. Black.
- Kogan, S. (2009). *Science of acting*. London: Routledge.
- Lecoq, J. (2006). *Theatre of movement and gesture*. London: Routledge.
- Machlin, E. (2006). *Dialects for the stage*. London: Routledge.
- Malde, M., Allen, M. and Zeller, K. (2013). *What every singer needs to know about the body*. 2nd ed. San Diego, CA: Plural.
- Meisner, S. and Longwell, D. (1987). *Sanford Meisner on acting*. New York, NY: Vintage.
- Melton, J. and Tom, K. (2012). *One voice: integrating singing and theatre voice*

techniques. 2nd ed. Long Grove, IL: Waveland Press.

Merlin, B. (2007). *Complete Stanislavsky toolkit*. London: Nick Hern Books.

Mermikides, A. and Smart, J. (eds.) (2010). *Devising in process*. Basingstoke: Palgrave Macmillan.

Miller, R. (1996). *On the art of singing*. Oxford: Oxford University Press.

Milling, J. and Ley, G. (2000). *Modern theories of performance: from Stanislavski to Boal*. Basingstoke: Palgrave.

Moseley, N. (2005). *Acting and reacting: tools for the modern actor*. London: Nick Hern Books.

Nelson, J. (2015). *Voice exercise book: a guide to health and effective voice use*. London: National Theatre.

Nyman, A. (2012). *Golden rules of acting that nobody ever tells you*. London: Nick Hern Books.

Page, K. (2019). *Psychology for actors: theories and practices for the acting process*. London: Routledge.

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Stanislavski, C. (1968). *Building a character*. London: Methuen Drama.

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Stanislavsky, C. (1991). *Creating a role*. 6th ed. London: Methuen Drama.

Streeton, J. and Raymond, P. (2014). *Singing on stage: an actor's guide*. London: Bloomsbury.

Sutil, N.S. (2015). *Motion and representation: the language of human movement*. Cambridge, MA: MIT Press.

Taylor, M. (2008). *Singing for musicals: a practical guide*. Ramsbury: Crowood.

Turner, J.C. (2007). *Voice and speech in the theatre*. 6th ed. London: A. & C. Black.

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Cottrell, S. (2019). *Study skills handbook*. [eBook]. 5th ed. London: Red Globe. Available from: <https://ebookcentral.proquest.com/lib/bpc-ebooks/detail.action?docID=6209017>

Deer, J. and Dal Vera, R. (2008). *Acting in musical theatre: a comprehensive course*. [eBook]. London: Routledge. Available from: <https://www.vlebooks.com/Product/Index/67456>

Elsam, P. (2011). *Acting characters: twenty essential steps from rehearsal to performance*. [eBook]. 2nd ed. London: Methuen Drama. Available from: <https://www.vlebooks.com/Product/Index/316186>

Mills, J. (2004). *Broadcast voice*. [eBook]. Oxford: Focal Press. Available from: <https://www.vlebooks.com/Vleweb/Product/Index/147552>

Panet, B. (2009). *Essential acting*. [eBook]. London: Routledge. Available from: <https://www.vlebooks.com/Vleweb/Product/Index/65849>

ONLINE RESOURCES

Digital Theatre + [Digital Theatre+ \(digitaltheatreplus.com\)](http://digitaltheatreplus.com) Drama Online [Drama Online - Home \(dramaonlinelibrary.com\)](http://dramaonlinelibrary.com)

Gardner, L. (2021). The art of collaboration. [online]. Available from: [The Art of Collaboration | Digital Theatre+ \(digitaltheatreplus.com\)](http://digitaltheatreplus.com)

Skills for Study - study skills modules, including: dissertation writing, research, employability, critical thinking - [Modules | Skills for Study](http://digitaltheatreplus.com)

L4 – Popular Performance

Adiseshiah, S. and LePage, L. (eds.) (2016). *Twenty-first century drama: what happens now*. London: Palgrave Macmillan.

Angelaki, V. (2017). *Social and political theatre in 21st century Britain: staging crisis*. London: Bloomsbury Academic.

Aychbourn, A. (2004). *The crafty art of playmaking*. 2nd ed. London: Faber & Faber.

Barnes, G. (2015). *Her turn on stage: the role of women in musical theatre*. Jefferson, NC: McFarland & Company.

Batra, K. (2012). *Feminist visions and queer futures in Postcolonial drama: community, kinship, and citizenship*. London: Taylor & Francis.

Cox, E. (2014). *Theatre and migration*. Basingstoke: Palgrave Macmillan.

Cramer, L. (2013). *Creating musical theatre: conversations with Broadway directors and choreographers*. London: Bloomsbury.

Deer, J. (2014). *Directing in musical theatre: an essential guide*. Abingdon: Routledge.

Gordon, R., Jubin, O. and Taylor, M. (2016). *British musical theatre since 1950*. London: Bloomsbury Methuen Drama.

Gorman, S. (2020). *Women in performance: repurposing failure*. London: Routledge.

Harvard, P. (2013). *Acting through song: techniques and exercises for musical-theatre actors*. London: Nick Hern Books.

Inglis, D. and Thorpe, C. (2019). *Invitation to social theory*. 2nd ed. Cambridge: Polity.

Jones, J.B. (2003). *Our musicals, ourselves: a social history of the American musical theatre*. London: University Press of New England.

Kenrick, J. (2017). *Musical theatre: a history*. 2nd ed. London: Bloomsbury Methuen Drama.

Kiely, D. (2020). *How to rehearse a play: a practical guide for directors*. London: Routledge.

Lavender, A. (2016). *Performance in the twenty-first century: theatres of engagement*. London: Routledge.

Macpherson, B. (2018). *Cultural identity in British musical theatre, 1890 – 1939: knowing one's place*. London: Palgrave Macmillan.

Mermikides, A. and Smart, J. (eds.) (2010). *Devising in process*. Basingstoke: Palgrave Macmillan.

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Moore, T. and Bergman, A. (2008). *Acting the song: performance skills for the musical theatre*. New York, NY: Allworth Press.

Mordden, E. (2013). *Anything goes: a history of American musical theatre*. New York, NY: Oxford University Press.

Perry, J. (2001). *Rehearsal handbook for actors and directors*. Marlborough: Crowood.

Scott, S. (2015). *Negotiating identity: symbolic interactionist approach to social*

identity. Cambridge: Polity.
Taylor, M. and Symonds, D. (2014). *Studying musical theatre: theory and practice*. London: Palgrave Macmillan.
Van de Water, W. (2012). *Theatre, youth, and culture: a critical and historical exploration*. Basingstoke: Palgrave Macmillan.
Williams, C. (2012). *Gilbert and Sullivan: gender, genre, parody*. Chichester: Columbia University Press.
Wolf, S. (2011). *Changed for good: a feminist history of the Broadway musical*. Oxford: Oxford University Press.
Wright, A. (2010). *Tanner's worth of tune: rediscovering the post-war British musical*. Woodbridge: Boydell.
Wyllie, A. (2009). *Sex on stage: gender and sexuality in post-war British theatre*. Bristol: Intellect.

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Barnes, G. (2015). *Her turn on stage: the role of women in musical theatre*. [eBook]. Jefferson, NC: McFarland & Company. Available from:
<https://www.vlebooks.com/Vleweb/Product/Index/907134>
Frieze, J. (ed.) (2016). *Reframing immersive theatre: the politics and pragmatics of participatory performance*. [eBook]. London: Palgrave Macmillan. Available from:
<https://www.vlebooks.com/Product/Index/962663>

ONLINE RESOURCES

Digital Theatre + (various rehearsal resources): [Search: rehearsal | Digital Theatre+ \(digitaltheatreplus.com\)](https://www.digitaltheatreplus.com)
Merlin, B. (2021). A guide to active analysis in rehearsal. [online]. Available from:
<https://edu.digitaltheatreplus.com/content/guides/a-guide-to-active-analysis-in-rehearsal>

L4 – Small Scale Theatre

Brody, J. D. (2015). *The actor's business plan: a career guide for the acting life*. London: Bloomsbury Methuen Drama.
Dagenais, M. (2012). *Starting your career as a dancer*. New York, NY: Allworth Press.
De Waal, A. (2019). *Job-ready guide: how to set yourself up for career success*. London: Kohan Page.
Fisher, M. (2015). *How to write about theatre*. London: Bloomsbury Methuen Drama.
Fortier, M. (2016). *Theory/theatre: an introduction*. 3rd ed. London: Routledge.
Marshall, H.D. (2016). *Strategies for success in musical theatre: a guide for music directors in school, college, and community theatre*. New York, NY: Oxford University Press.
Moore, R.S. (2016). *The artist's compass: the complete guide to building a life and a living in the performing arts*. London: Touchstone.
L5 – Interdisciplinary Performance
Albright, A.C. (2010). *Choreographing difference: the body and identity in contemporary dance*. New Hampshire: Wesleyan University Press.
Allegranti, B. (2015). *Embodied performances: sexuality, gender, bodies*. Basingstoke: Palgrave Macmillan.
Angelaki, V. (2013). *Contemporary British theatre: breaking new ground*. Basingstoke: Palgrave Macmillan.

- Aragay, M. and Monforte, E. (eds.) (2014). *Ethical speculations in contemporary British theatre*. Basingstoke: Palgrave Macmillan.
- Aston, E. (1995). *An introduction to feminism and theatre*. London: Routledge.
- Aston, E. & Harris, G.M. (2007). *Feminist futures?: theatre, performance, theory*. Basingstoke: Palgrave Macmillan.
- Auslander, P. (1997). *From acting to performance: essays in modernism and postmodernism*. London: Routledge.
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- Bentley, E. (2008). *The theory of the modern stage: from Artaud to Zola, an introduction to modern theatre and drama*. Rev. ed. London: Penguin.
- Brandstetter, G. (2015). *Poetics of dance: Body, image, and space in the historical Avant-Gardes*. New York: Oxford University Press.
- Brewer, M., Goddard, L., and Osborne, D. (eds.) (2015). *Modern and contemporary black British drama*. London: Palgrave Macmillan.
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- Callery, D. (2001). *Through the body: a practical guide to physical theatre*. London: Nick Hern Books.
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- De Marinis, M. (1993). *The semiotics of performance*. Bloomington, IN: Indiana University Press.
- Dolan, J. (2012). *The feminist spectator as critic*. 2nd ed. Ann Arbor, MI: University of Michigan Press.
- Elam, K. (2002). *The semiotics of theatre and drama*. 2nd ed. London: Routledge.
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- Goodman, L. and De Gay, J. (eds.) (2000). *Routledge reader in politics and performance*. London: Routledge.
- Jones, A. and Heathfield, A. (eds.) (2012). *Perform, repeat, record: live art in history*. Bristol: Intellect.
- Jurs-Munby, K., Carroll, J. and Giles, S. (eds.) (2013). *Postdramatic theatre and the political: international perspectives on contemporary performance*. London: Bloomsbury Methuen Drama.
- Kershaw, B. (1992). *The politics of performance: radical theatre as cultural intervention*. London: Routledge.
- Machon, J. (2013). *Immersive theatres: intimacy and immediacy in contemporary performance*. Basingstoke: Palgrave Macmillan.
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- Marker, F.J. and Marker, L.L. (2002). *Strindberg and modernist theatre: post-inferno drama on the stage*. Cambridge: Cambridge University Press.
- Melton, J. and Tom, K. (2012). *One voice: integrating singing and theatre voice techniques*. 2nd ed. Long Grove, IL: Waveland Press.
- Miller, R. (1996). *On the art of singing*. Oxford: Oxford University Press.
- Mitra, R. (2015). *Akram Khan: dancing new interculturalism*. Basingstoke: Palgrave Macmillan.
- Noisette, P. (2011). *Talk about contemporary dance*. Paris: Flammarion.
- Pavis, P. (2003). *Analyzing performance: theatre, dance, and film*. Ann Arbor, MI: University of Michigan Press.

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Rokem, F. (2000). *Performing history: theatrical representations of the past in contemporary theatre*. Iowa City, IA: University of Iowa Press.

Rosenberg, M.D. and LeBorgne, W.D. (2014). *Vocal athlete: application and technique for the hybrid singer*. San Diego, CA: Plural.

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Thomas, J. and Vrtis, R.J. (2020). *Inclusive character analysis: putting theory into practice for the 21st century theatre classroom*. London: Routledge.

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Ainsworth, A., Double, O. and Peacock, L. (eds.) (2017). *Popular performance*. [eBook]. London: Bloomsbury Methuen Drama. Available from: <https://www.vlebooks.com/Product/Index/934260>

Alston, A. (2016). *Beyond immersive theatre: aesthetics, politics and productive participation*. [eBook]. London: Palgrave Macmillan. Available from: <https://www.vlebooks.com/Product/Index/1054467>

Stoneley, P. (2007). *Queer history of the ballet*. [eBook]. London: Routledge. Available from: <https://www.vlebooks.com/Vleweb/Product/Index/69065>

Swaine, J.P. (2002). *Broadway musical: a critical and musical survey*. [eBook]. Lanham, MD: Scarecrow Press. Available from: <https://www.vlebooks.com/Vleweb/Product/Index/123485>

L5 – Creative Industry Project

Angelaki, V. (2017). *Social and political theatre in 21st century Britain: staging crisis*. London: Bloomsbury Academic.

Annett, M. (2004). *Actor's guide to auditions and interviews*. 3rd ed. London: A. & C. Black.

Bluhm, A. (ed.) (2002). *Methuen audition book for men*. Rev. ed. London: Methuen Paperbacks.

Bluhm, A. (ed.) (2002). *Methuen audition book for women*. Rev. ed. London: Methuen Paperbacks.

Callery, D. (2015). *Active text: unlocking plays through physical theatre*. London: Nick Hern Books.

Cole, D. (2020). *Words for the theatre*. London: Routledge.

Davis, R. (2008). *Writing dialogue for scripts: effective dialogue for film, TV, radio and stage*. 3rd ed. London: A. & C. Black.

Dawudu, T. (ed.) (2015). *Hear me now: audition monologues for actors of colour*. London: Oberon.

Ellis, R. (ed.) (2005). *New audition scenes and monologues from contemporary playwrights*. Colorado Springs, CO: Meriwether.

Fairbanks, S.S. (1996). *Spotlight: solo scenes for student actors*. Colorado Springs, CO: Meriwether Publishing.

Hammond, M. (2009). *Thank you - that's all we need for today: a practical guide to musical theatre auditions*. London: Peters Edition.

Harvie, J. and Lavender, A. (eds.) (2010). *Making contemporary theatre: international*

rehearsal process. Manchester: Manchester University Press.

Holdsworth, N. (2010). *Theatre and nation*. Basingstoke: Palgrave Macmillan.

Jeffreys, S. (2019). *Playwriting: structure, character, how and what to write*. London: Nick Hern Books.

Jester, C. and Svich, C. (2018). *Fifty playwrights on their craft*. London: Bloomsbury.

Kiely, D. (2020). *How to rehearse a play: a practical guide for directors*. London: Routledge.

Marlow, J. (2001). *Audition speeches for women*. London: A. & C. Black.

Marlow, J. (2001). *Audition speeches for men*. London: A. & C. Black.

Marlow, J. (2006). *Audition speeches for young actors 16+*. 2nd ed. London: Methuen Drama.

Martin, C. (ed.) (2012). *Dramaturgy of the real on the world stage*. Basingstoke: Palgrave Macmillan.

Mermikides, A. and Smart, J. (eds.) (2010). *Devising in process*. Basingstoke: Palgrave Macmillan.

Mitter, S. (1992). *Systems of rehearsal: Stanislavsky, Brecht, Grotowski and Brook*. Abingdon: Routledge.

Nicholson, H. (2009). *Theatre and education*. Basingstoke: Palgrave Macmillan.

Pavis, P. (2003). *Analysing performance: theatre, dance, and film*. 2nd ed. Ann Arbor, MI: University of Michigan Press.

Perry, J. (2001). *Rehearsal handbook for actors and directors*. Marlborough: Crowood.

Piscator, E. (1978). *Political theatre*. New York, NY: Avon.

Profeta, K. (2015). *Dramaturgy in motion: at work on dance and movement performance*. Madison, WI: University of Wisconsin Press.

Rae, P. (2009). *Theatre and human rights*. Basingstoke: Palgrave Macmillan.

Ratcliff, G.L. (1998). *Theatre audition book: 144 monologues from contemporary, modern, period, Shakespeare and classical plays*. Colorado Springs, CO: Meriwether.

Rhine, A. (2018). *Theatre management: arts leadership for the 21st century*. London: Palgrave Macmillan.

Rutherford, N. (2012). *Musical theatre auditions and casting: a performer's guide viewed from both sides of the audition table*. London: Methuen Drama.

Spencer, J.S. (2012). *Political and protest theatre after 9/11: patriotic dissent*. Abingdon: Routledge.

Tidmarch, A. (2014). *Genre: a guide to writing for the stage and screen*. London: Bloomsbury: Methuen Drama.

Tompkins, J. (2014). *Theatre's Heterotopias: performance and the cultural politics of space*. Basingstoke: Palgrave Macmillan.

Trencsenyi, K. and Cochrane, B. (eds.) (2014). *New dramaturgy: international perspectives on theory and practice*. London: Bloomsbury Methuen Drama.

Woolford, J. (2012). *How musicals work and how to write your own*. London: Nick Hern Books.

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Elsam, P. (2011). *Acting characters: twenty essential steps from rehearsal to performance*. [eBook]. 2nd ed. London: Methuen Drama. Available from: <https://www.vlebooks.com/Product/Index/136983>

Fischer-Lichte, E. (2005). *Theatre, sacrifice, ritual: exploring forms of political theatre*. [eBook]. Abingdon: Routledge. Available from: <https://www.vlebooks.com/Product/Index/1997574>

ONLINE RESOURCES

- Chambers, C. (2017). *A concise introduction to political theatre*. [online]. Available from: [A Concise Introduction to Political Theatre | Digital Theatre+ \(digitaltheatreplus.com\)](https://digitaltheatreplus.com)
- Chemers, M.M. (2021). *A concise introduction to dramaturgy*. [online]. Available from: [A Concise Introduction to Dramaturgy | Digital Theatre+ \(digitaltheatreplus.com\)](https://digitaltheatreplus.com)
- Digital Theatre. (2018). *Workshop: first steps with the audition doctor*. [online]. Digital Theatre. Available from: [First Steps with the Audition Doctor | Digital Theatre+ \(digitaltheatreplus.com\)](https://digitaltheatreplus.com)
- Digital Theatre. (2018). *TheatreMakers: Myah Jeffers on dramaturgy interview*. [online]. Digital Theatre. Available from: [TheatreMakers: Myah Jeffers on Dramaturgy | Digital Theatre+ \(digitaltheatreplus.com\)](https://digitaltheatreplus.com)
- Drama Online [Drama Online - Home \(dramaonlinelibrary.com\)](https://dramaonlinelibrary.com)
- Martin, B. (2018). *A guide to active analysis in rehearsal*. [online]. Available from: [A Guide to Active Analysis in Rehearsal | Digital Theatre+ \(digitaltheatreplus.com\)](https://digitaltheatreplus.com)
- Theatre, Film and Digital Production Department of the University of California. (2017). *Active analysis in rehearsal: a documentary learning resource*. [online]. Riverside, CA: Studio Theatre. Available from: [Active Analysis in Rehearsal: A Documentary Learning Resource | Digital Theatre+ \(digitaltheatreplus.com\)](https://digitaltheatreplus.com)

L5 – Portfolio Artist

- Allen, P. (2018). *Artist management for the music business*. 4th ed. Oxford: Routledge.
- Bakoy, E., Puijk, R. and Spicer, A. (eds.) (2017). *Building successful and sustainable film and television businesses: a cross-national perspective*. Bristol: Intellect.
- Capell, L. (2013). *Event management for dummies*. Chichester: John Wiley.
- Cottrell, S. (2011). *Critical Thinking Skills – Developing Effective Analysis and Argument*. 2nd ed. Basingstoke: Palgrave MacMillan.
- Cottrell, S. (2017). *Critical thinking skills: effective analysis, argument and reflection*. 3rd ed. London: Palgrave Macmillan.
- Gardyne, J. (2004). *Producing musicals*. Marlborough: Crowood Press.
- Hannam, C. (2009). *Health and safety management in the live music and events industry*. Cambridge: Entertainment Technology Press.
- McMillan, K. and Weyers, J. (2012). *How to improve your critical thinking & reflective skills*. Harlow: Pearson Education.
- Waddell, R., Barnett, R. and Berry, J. (2007). *The business of concert promotion and touring: a practical guide to creating, selling, organising and staging concerts*. New York, NY: Billboard Books.

AVAILABLE AS AN EBOOK

- Bowdin, G.A.J. et al. (2006). *Events management*. [eBook]. 2nd ed. Oxford: Butterworth-Heinemann. Available from: <https://www.vlebooks.com/Vleweb/Product/Index/49629>
- Tum, J., Norton, P. and Wright, J.N. (2006). *Management of event operations*. [eBook]. Oxford: Butterworth-Heinemann. Available from: <https://www.vlebooks.com/Vleweb/Product/Index/49604>

ONLINE RESOURCES

Digital Theatre. (2014). *On producing: David Babani interview*. Digital Theatre. Available from: [On Producing: David Babani | Digital Theatre+ \(digitaltheatreplus.com\)](https://digitaltheatreplus.com)

Health and safety guidance: [Health and safety in the film, theatre and broadcasting industries \(hse.gov.uk\)](https://www.hse.gov.uk)

Regional and national arts funding: [Our open funds | Arts Council England](https://www.artscouncil.gov.uk)

