Department of Drama, Theatre and Dance
Katharine Worth Building
Royal Holloway, University of London
Egham Hill, Egham
Surrey TW20 0EX

Telephone +44 (0)1784 3818
drama@royalholloway.ac.uk

Disclaimer

This document was published in September 2016 and was correct at that time. The Department* reserves the right to modify any statement if necessary, make variations to the content or methods of delivery of programmes of study, to discontinue programmes, or merge or combine programmes if such actions are reasonably considered to be necessary by the College. Every effort will be made to keep disruption to a minimum, and to give as much notice as possible.

* Please note, the term ‘Department’ is used to refer to both ‘Departments’ ‘Centres’ and ‘Schools’. Students on joint or combined degree programmes will need to use two departmental handbooks.

An electronic copy of this handbook can be found on your departmental website https://www.royalholloway.ac.uk/dramaandtheatre/documents/pdf/handbooks/pgstudenthandbook.pdf where it will be possible to follow the hyperlinks to relevant webpages.
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1 Introduction to the Department

1.1 Welcome

Welcome to the Department of Drama, Theatre and Dance. We're looking forward to working with you over the next few months and hope you have a really enjoyable, productive and stimulating time studying at Royal Holloway.

In order to help you to become familiar with the Department, we have produced this booklet which includes important practical information about your course and the postgraduate working culture. It's very important to keep this to hand during the coming year since it will answer many of your queries and provide a useful source of reference.

However, if you have any additional questions then please feel free to email libby.worth@royalholloway.ac.uk.

If staff need to contact you during the year they will use your Royal Holloway email address so please ensure that you check this every day.

Once again, on behalf of our colleagues, we extend a warm welcome to you and look forward to supporting your work as it progresses over the next few months.

Dr Libby Worth
Director of MA Programmes

1.2 How to find us: the Department

We are one of the leading theatre departments in the country. Our 19 academic members of staff offer an unrivalled breadth of historical, global, and practice-based approaches to the field. The Department has a vibrant undergraduate body and hosts one of the largest postgraduate communities in the country. The Department is situated in a beautiful grade II listed building just off the main campus. This can be found on the College campus map as building 74.

1.3 Map of the Egham campus

https://www.royalholloway.ac.uk/aboutus/locationmap/home.aspx

Please see the back of the handbook for a printed version.

Student parking is limited and a parking permit is required. This can be obtained via Security. You will need proof of insurance and ID before a permit will be issued.
1.4 How to find us: the staff

The departmental administrative staff will often be your first point of contact. They are available during the advertised office hours to answer any queries.

Below you will find a list of staff who are most likely to be relevant to your concerns. Members of academic staff either keep one office hour per week, which are posted on the electronic display in the foyer of the Katharine Worth Building, or run an appointment system using email. If you have any questions or concerns about your study or course work then your first port of call would be your personal tutor.

A full listing of all staff can be found at the back of the handbook as well as a map of Katharine Worth Building detailing all the room locations.

For urgent issues which cannot wait for office ours, the Director of MA Programmes will try and arrange to see you as soon as possible at a mutually convenient time. Any student may make an appointment to see the Head of the Department by contacting the Senior Faculty Administrator, Angela Krzeminski.

<table>
<thead>
<tr>
<th>Head of Department</th>
<th>Dr Elaine McGirr <a href="mailto:elaine.mcgirr@royalholloway.ac.uk">elaine.mcgirr@royalholloway.ac.uk</a></th>
<th>KWB102</th>
</tr>
</thead>
<tbody>
<tr>
<td>Director of MA Programmes</td>
<td>Dr Libby Worth <a href="mailto:libby.worth@royalholloway.ac.uk">libby.worth@royalholloway.ac.uk</a></td>
<td>KWB106</td>
</tr>
<tr>
<td>MA Contemporary Performance Practices</td>
<td>Dr Libby Worth (Autumn and Summer terms) <a href="mailto:libby.worth@royalholloway.ac.uk">libby.worth@royalholloway.ac.uk</a></td>
<td>KWB106</td>
</tr>
<tr>
<td></td>
<td>Prof. David Williams (Spring and Summer terms) <a href="mailto:david.williams@royalholloway.ac.uk">david.williams@royalholloway.ac.uk</a></td>
<td>KWB108</td>
</tr>
<tr>
<td>MA Playwriting</td>
<td>Dr Chris Megson <a href="mailto:chris.megson@royalholloway.ac.uk">chris.megson@royalholloway.ac.uk</a></td>
<td>KWB105</td>
</tr>
<tr>
<td>PG certificate</td>
<td>Dr Libby Worth (Autumn and Summer terms) <a href="mailto:libby.worth@royalholloway.ac.uk">libby.worth@royalholloway.ac.uk</a></td>
<td>KWB106</td>
</tr>
<tr>
<td></td>
<td>Dr Prarthana Purkayastha (Spring term) <a href="mailto:prarthana.purkayastha@royalholloway.ac.uk">prarthana.purkayastha@royalholloway.ac.uk</a></td>
<td>KWB116</td>
</tr>
</tbody>
</table>
Support Staff:  
Angela Krzeminski 01784 276420 KWB103  
Departmental Manager  
angela.krzeminski@royalholloway.ac.uk  

Ally Williams 01784 443818 KWB002  
Faculty Administrator (Postgraduate)  
ally.williams@royalholloway.ac.uk  

Sean Brennan 01784 443933 KWB008  
Production Manager  
s.brennan@royalholloway.ac.uk  

1.5 How to find us: the Departmental office

The Drama departmental office is located on the ground floor of Katharine Worth Building  
The Department of Drama, Theatre and Dance  
Royal Holloway, University of London  
Katharine Worth Building  
Egham  
Surrey, TW20 0EX  

Telephone: 01784 443818  
drama@royalholloway.ac.uk  

1.6 The Department: practical information  

The Departmental Office (Room 002) is the first place to go if you have a general question. It is open Mondays to Fridays from 09:00 – 17:00.  

Please note that the Postgraduate Administrator is available from 10:00 – 14:00.  

1.7 Staff research interests

Detailed information on staff profiles and interests can be found online at  
https://pure.royalholloway.ac.uk/portal/en/organisations/department-of-drama-and-theatre%281d1e8c5a-afec-4fbe-9989-ff5b3dc3a770%29/persons.html?ordering=personOrderByLastName&descending=false&filter=current
2 Communication

It is vitally important that you keep in touch with us and we keep in touch with you. Members of staff will often need to be able to contact you to inform you about changes to teaching arrangements, special preparations you may have to do for a class or meetings you might be required to attend. You will need to be able to contact members of the Department for example, if you are unable to attend a class, or wish to arrange a meeting with a tutor or your Personal Adviser.

Email to your College email address is routinely used and you should check regularly (at least daily) if any official communication has been sent to your email address. Do not ignore the email as it will be assumed that it will have been received by you within 48 hours, excluding Saturdays and Sundays.

You should also make a habit of checking the student pigeonholes in the Department.

2.1 Email

To help you get up to speed with the College’s IT, such as Connecting to the network, accessing your College email, and getting IT help, you should complete the informative session RHUL IT Essentials - What you need to know!: https://www.royalholloway.ac.uk/it/training/home.aspx

The College provides an email address for all students free of charge and stores the address in a Royal Holloway email directory (the Global Address List). Your account is easily accessed, both on and off campus, via the student portal (CampusConnect: https://campus-connect.rhul.ac.uk/cp/home/displaylogin) or direct via Office 365 (http://mail.live.rhul.ac.uk). Email to this address will be used routinely for all communication with students. Email may be used for urgent communication and by course tutors to give or confirm instructions or information related to teaching so it is important that you build into your routine that you check your emails once a day. Email communications from staff and all the Faculty Administrators should be treated as important and read carefully.

The College provides a number of PC Labs around Campus for student use, and you can also use your own laptop/smart phone etc, so the Department expects you to check your email regularly. It is also important that you regularly clear your College account of unwanted messages or your inbox may become full and unable to accept messages. Just deleting messages is not sufficient; you must clear the ‘Sent Items’ and ‘Deleted Items’ folders regularly. It is your responsibility to make sure your College email account is kept in working order. If you have any problems contact the IT Service Desk (http://itservicedesk.rhul.ac.uk/).
The Drama Department will only use the address in the College Global Address List and does not use private or commercial email addresses, such as hotmail or Gmail. Students who prefer to use commercial email services are responsible for making sure that their College email is diverted/forwarded to the appropriate commercial address. Detailed instructions on how to forward mail can be accessed by visiting http://help.outlook.com/ and searching for forwarding (you may need to use IE browser to access this as the link does not work on some browsers). This process is very easy, but you do have to maintain your College account. When you delete a forwarded message from, say, Hotmail, it will not be deleted from the Royal Holloway account. It is your responsibility to log on to your College account occasionally and conduct some account maintenance or your account may become full and therefore will not forward messages.

If you send an email to a member of staff in the Department during term time you should normally receive a reply within 3-4 working days of its receipt. Please remember that there are times when members of staff are away from College at conferences or undertaking research.

2.2 Post

All post addressed to students in Drama is delivered to the student pigeonholes (alphabetical by surname) outside the entrance to Rehearsal Room C. At the end of each term student pigeonholes are cleared of accumulated mail which is then destroyed. Important information from Registry is often sent by internal post and tutors sometimes return work to you via the pigeonholes so you are advised to check them regularly.

2.3 Telephone and postal address

It is your responsibility to ensure that your telephone number (mobile and landline) and postal address (term-time and forwarding) are kept up to date on the student portal (Campus Connect: https://campus-connect.rhul.ac.uk/cp/home/displaylogin). There are occasions when the Department needs to contact you urgently by telephone or send you a letter by post.

The Department does not disclose students’ addresses and telephone numbers to anybody else (including relatives and fellow students) without the student’s specific permission to do so.

2.4 Notice boards

The official student notice boards are on the walls in Katharine Worth Building. We also have an electronic display screen outside the Drama Office. Every effort is made to post notices relating to class times etc. well in advance, but occasionally changes have to be made at short notice and in that case email will be used.
It is your responsibility to check the times and venues of all class meetings and of any requirements (e.g. essay deadlines) relating to your courses, so, if in doubt, please ask!

2.5 Personal Advisers

Each student is allocated a personal adviser – a member of the permanent teaching staff. Advisers are there for you to see if you have any questions or concerns about the programme or if you need to talk through any other situations/circumstances that may affect your studies.

You will be expected to meet with them twice during the autumn term. After that you can arrange to see your adviser as necessary. Further care of an academic nature is provided by the tutor assigned to supervise your dissertation. If necessary, please feel free to consult the Director of MA Programmes, Libby Worth, preferably by emailing first.

2.6 Questionnaires

Questionnaires relating to the Royal Holloway courses you are taking will be distributed to students at the end of each course. These evaluations provide valuable feedback to the staff and the time you put into completing them is much appreciated.

2.7 Space

Please note that eating, drinking and smoking are not permitted in any of the department’s teaching spaces. In addition to this, the special flooring in the Boilerhouse, Rehearsal Room C, Studio 1 and the Noh Theatre (when the protective coverings have been removed) means that shoes must not be worn in these rooms, and furniture must never be used.
3 Teaching

3.1 Dates of terms

Term dates can be found on the College website: http://www.royalholloway.ac.uk/aboutus/collegecalendar/home.aspx.

You are expected to be in the UK and engaging with your studies during term time. In the case of an emergency which requires you to leave the country and/or miss lectures/seminars/practicals etc., you are expected to keep your department informed and fill in a Notification of Absence Form (see 3.3 below). During the summer term, after the summer examination period, you are expected to attend all required academic activities organized by your department(s) and to be available should you be required to meet with College staff for any reason. Furthermore as Masters programmes run for one calendar year from September to September you are also supposed to be available to meet with staff after the official end of term should this be required, that is, during the summer vacation period.

Autumn Term: Monday 19 September to Friday 9 December 2016
Spring Term: Monday 9 January to Friday 24 March 2017
Summer Term: Monday 24 April to Friday 9 June 2017

AUTUMN TERM 2016
Week 1 (Welcome Week) Monday 19 September
Week 2 (Teaching begins) Monday 26 September
Week 3 Monday 3 October
Week 4 Monday 10 October
Week 5 Monday 17 October
Week 6 Monday 24 October
Week 7 (Reading Week) Monday 31 October
Week 8 Monday 7 November
Week 9 Monday 14 November
Week 10 Monday 21 November
Week 11 Monday 28 November
Week 12 Monday 5 December
End of term Friday 9 December

SPRING TERM 2017
Week 17 (Teaching begins) Monday 9 January
Week 18 Monday 16 January
Week 19 Monday 23 January
Week 20 Monday 30 January
Week 21 Monday 6 February
Week 22 (Reading Week) Monday 13 February
Week 23 Monday 20 February
Week 24 Monday 27 February
Week 25 Monday 6 March
Week 26 Monday 13 March
Week 27 Monday 20 March  
End of term Friday 24 March

**SUMMER TERM 2017**  
Week 32 (Term Begins) Monday 24 April  
Week 38 (End of Term) Friday 9 June

### 3.2 Dates of terms for PG Certificate students only

**Course Dates 2016-17**
- Weekend 1: 15/16 October 2016
- Weekend 2: 12/13 November 2016
- Weekend 3: 14/15 January 2017
- Weekend 4: 25/26 February 2017
- Weekend 5: 25/26 March 2017
- Weekend 6: 29/30 April 2017
- Weekend 7: 20/21 May 2017 (technical)
- Weekend 8: 10/11 June 2017
- Full Week: 19-23 June 2017

### 3.3 Attending classes and engaging with your studies

The College has a responsibility to ensure that all students are attending regularly and progressing with their studies. While it is essential that you attend all the compulsory learning activities related to your programme of study, the College recognises that emergencies may occur at any time throughout the year. In light of this, the Drama Department has set a minimum attendance level at 80%. You should be aware that you may also study courses that have different and specific course attendance requirements, particularly if you are taking courses in another department, so it is essential that you check all programme and course handbooks to ensure you are fully aware of the requirements.

Your regular attendance in class and consistent engagement with your studies are fundamental requirements of your learning experience with the College. As such, failure to attend and/or absence without permission can result in serious consequences and may lead to disciplinary action, including the termination of your registration (see 3.9 below). Your ‘classes’ are any learning or teaching activity deemed essential to your programme of study. The term is used to encompass a variety of different activities, including lectures, seminars, tutorials, workshops, field work, laboratory work, and meetings your Personal Advisor.

It is vital that you manage your time effectively, so that any paid employment, voluntary work, extracurricular activities or social commitments do not interfere with periods where you are required to attend classes. With regard to paid employment during the course of
your programme of study with the College, the Postgraduate Taught Regulations (http://www.royalholloway.ac.uk/ecampus/academicsupport/regulations/home.aspx) stipulate that the amount of paid work undertaken by a student enrolled with the College on a full-time basis shall not exceed 20 hours per week during term time. No student may undertake paid work which may conflict with his/her responsibilities as a student of the College.

If you face difficulty in attending any classes or undertaking an assessment it is very important that you inform the department(s) in which you are studying as early as possible, citing the reasons for your non-attendance. The department will make a decision on whether or not to authorize your absence. If you are experiencing such difficulties on an ongoing basis, please contact your Personal Adviser or Year Tutor. In addition, an extensive range of additional support, guidance and advice is readily available from the College’s Student Advisory Service (https://www.royalholloway.ac.uk/ecampus/welfare/home.aspx). The Students’ Union also operate an Advice and Support Centre, details on which can be found here http://www.su.rhul.ac.uk/advice/.

3.4 Your responsibilities in relation to attendance

Your responsibilities around attendance and engagement include:

- attending all classes necessary for the pursuit of your studies (including lectures, seminars, practicals and personal tutorials);
- undertaking all summative and formative assessment requirements for your courses;
- attending all meetings and other activities as required by the department(s) in which you are studying;
- where you experience any form of difficulty in attending classes, for whatever reason, contacting the department(s) in which you are studying to notify them of your circumstances at the earliest possibility.

You are expected to fully engage in your classes, undertaking any reading, research or further preparation identified between these sessions alongside punctual attendance. It is essential that you make suitable arrangements for travel to your classes and plan to arrive in good time, as teaching will start at five minutes past the hour and finish five minutes before the hour. You will normally be marked absent if you turn up late without good reason.

3.5 Departments’ responsibilities for monitoring attendance

The Drama Department will monitor your attendance at lectures, seminars and all other activities associated with each course. It is your responsibility to complete any attendance register that is circulated and to make sure that your attendance has been noted. The activities
at which your attendance is monitored may vary depending upon the
discipline in which you are studying or the department in which you are
taking courses in the case of electives, for example.

It is important that you attend all the learning activities related to your
programme of study. Whilst attendance is compulsory at all learning
activities, it is recognised that emergencies may occur at any time
throughout the year and therefore as indicated above a minimum
attendance requirement has been set.

You will be contacted in the event that:

i. you fail to attend for two weeks without providing notification of
   your absence;
ii. you display a pattern of absence that the department feel is
   affecting or is likely to affect your work
iii. you display a pattern of absence that the department feel is a
   cause for concern over your wellbeing or may point to a disability
   which you may not have disclosed.

3.6 College’s responsibilities for monitoring attendance

The College has a number of important obligations in relation to
monitoring your attendance and engagement, including legal
responsibilities under the Equality Act (2010). As a result, the College
may adjust the attendance requirement for your programme but will
only do this when such adjustment does not compromise competence
standards or your ability to reach the learning outcomes of your
programme. Any need to adjust attendance requirements will be
treated case by case and discussed by the department with the
Disability and Dyslexia Services (DDS) and Academic Quality & Policy
Office (AQPO).

The College also has obligations placed on it by UK Visas and
Immigration (UKVI) – see 3.10 below.

3.7 Missing classes

If you are unable to attend College for whatever reason you must
advise the department in which you taking the course(s) in question
and complete the relevant Notification of Absence Form, which is
available online.

https://www.royalholloway.ac.uk/ecampus/academicsupport/attendance/notificationofabsence.aspx
Figure 1 - Notification of Absence Form – Absence Due to Illness

This must be submitted to the relevant department(s) together with the relevant supporting documentation either before your absence or within five working days of the end of the period of absence.

You should ensure:

a. that you advise the departments(s) Postgraduate Administrator and the course tutor by email.
b. that you complete the Notification of Absence Form, copies of which are also available from the Health Centre.
c. that you submit the paperwork to your department(s) either before your absence or within five working days of the end of the period of absence. Failure to do so may result in the absence being counted as unacceptable and counting against the minimum attendance level. Forms should be submitted by email to the Postgraduate Administrator.
d. that you meet any departmental requirements concerning notification of absence or request for leave of absence as you may be required to meet formally with an academic tutor.

This table shows the documentation that is required should you be absent for any reason.
<table>
<thead>
<tr>
<th>Reason for absence</th>
<th>Documentation required</th>
</tr>
</thead>
<tbody>
<tr>
<td>Illness up to and including 5 consecutive term-time days (excluding Saturdays and Sundays)</td>
<td>Completed <strong>Notification of Absence Form - Self Certification</strong></td>
</tr>
<tr>
<td>Illness for more than 5 consecutive term-time days (excluding Saturdays and Sundays)</td>
<td>Completed <strong>Notification of Absence Form - Self Certification</strong> plus Formal Medical Certification signed by the Health Centre, your GP or hospital consultant</td>
</tr>
<tr>
<td>Unrelated to sickness</td>
<td><strong>Notification of Absence Form</strong> plus supporting evidence</td>
</tr>
<tr>
<td>Leave of absence request</td>
<td><strong>Notification of Absence Form</strong> plus any departmental requirement must be met</td>
</tr>
</tbody>
</table>

**Note:**
- If you are absent for a prolonged period it is essential that you keep in touch with the Department (e.g. through regular emails with your Personal Advisor).
- The Department will monitor the frequency of self-certified absences and the Head of Department may request a doctor’s medical certificate from you in the event of multiple and/or sustained instances of self-certified illness.
- The departments in which you are studying are responsible for monitoring your attendance and engagement, and deciding whether a period of absence is deemed acceptable or unacceptable (for further information please refer to the online guidance [http://www.rhul.ac.uk/ecampus/academicupport/attendance/notificationofabsence.aspx](http://www.rhul.ac.uk/ecampus/academicupport/attendance/notificationofabsence.aspx) for details of what constitutes ‘acceptable’ and ‘unacceptable’ circumstances relating to absence). If deemed unacceptable the absence will be recorded as such and will count against your minimum attendance level.

### 3.8 Missing an examination

In the event that you are unable to attend an exam (e.g. through reasons of sudden illness), it is essential that you notify Student Administration at the very earliest possibility. Wherever possible, please try to ensure you contact them via e-mail at student-administration@rhul.ac.uk before the scheduled start of the exam with your name, student ID and confirmation of the exam that you are unable to attend. Please include a brief explanation within the email outlining the reasons for the non-attendance.

This notification will then be forwarded by Student Administration to your department so that they are aware of your non-attendance.

**Please note, this notification is not a substitute for formally notifying your**
It is essential that you inform your department and Chair of the Sub-board of Examiners by completing the Extenuating Circumstances form. For further information, please refer to the website https://www.royalholloway.ac.uk/ecampus/academicupport/examinations/extenuatingcircumstances.aspx.

In the event that you do not complete the Extenuating Circumstances form, your department will be unable to consider the reasons for your non-attendance at your departmental Sub-Board of Examiners.

### 3.9 Consequences of failing to attend

As indicated in 3.3 above the Department may contact you if there are concerns about your attendance.

Should it become apparent that there are no acceptable reasons for your non-attendance and/or general lack of engagement with your studies, the Department may issue you with a formal warning which can escalate to the termination of your registration at the College. You are strongly advised to read the guidance on the formal warning process and the consequences of receiving such a warning on http://www.royalholloway.ac.uk/ecampus/academicupport/formalwarning/formalwarnings.aspx and in the relevant regulations. http://www.royalholloway.ac.uk/ecampus/academicupport/regulations/home.aspx.

In situations where you are experiencing documented severe difficulties the Department and College will make every effort to support you and counsel you as to the best course of action. However, there may be cases where, although non-attendance is explained by an acceptable reason, your level of attendance falls to a level which compromises educational standards and/or your ability to reach the learning outcomes of the course. In such cases it will be necessary to implement disciplinary procedures as detailed above.

### 3.10 Withdrawal of visa

If you are in receipt of a Tier-4 (General) Student Visa sponsored by Royal Holloway, it is a requirement of your Visa that you attend classes and complete assessments. This is also a requirement of the College’s academic regulations. The College has a legal responsibility to report any student admitted to the College on a student visa who does not appear to be in attendance to UK Visas and Immigration (UKVI).

Therefore if you fail to meet UKVI visa requirements and/or fail to respond to informal and formal warnings from the College in this regard you could have your sponsorship withdrawn, your Visa cancelled and your registration with the College terminated. The termination of registration due to a breach in Visa requirements is conducted.
independently of the College's formal warning process and the decision is not open to appeal.

Please see the College Postgraduate Taught Regulations (http://www.rhul.ac.uk/ecampus/academicsupport/regulations/home.aspx)

3.11 Fees for Trips

Some of the MA courses will involve occasional field trips to see performances and exhibitions, or explore resources in London. Wherever possible the department will help support these trips through special deals on tickets, subsidy for transport etc. However students should expect to pay for at least one field trip per term (maximum £20).

4 Degree Structure

Full details about your programme of study, including, amongst others, the aims, learning outcomes to be achieved on completion, courses which make up the programme and any programme-specific regulations are set out in the programme specification available through http://www.royalholloway.ac.uk/coursecatalogue/home.aspx or http://www.royalholloway.ac.uk/studyhere/progspecs/home.aspx.

4.1 Course registrations

While you have the option of changing course unit registrations within the first three weeks after the start of teaching (excluding Welcome Week) subject to agreement from the department, once you have submitted assessment for the course, you may not replace it with another either in that term or in a subsequent term (e.g. Spring term). Any courses that you wish to take on an extracurricular basis (that is, as extra and not counting towards your degree) must be identified at the start of the academic year or before any assessment has been completed for the course.

4.2 MA in Playwriting

Component structure

DT5100 Playwriting (80 credits)
DT5203 Making Performance (40 credits)
DT5210 Dissertation (60 credits)

Part-time students

The part-time programme lasts 102 weeks, beginning in September of year one. Students taking this programme part-time are recommended to complete:

Year 1

DT5100 Playwriting (80 credits)
Year 2
- DT5203 Making Performance (40 credits)
- DT5210 Dissertation (60 credits)

4.3 MA in Contemporary Performance Practices

Component Structure
- DT5211 Contemporary Performance Practices: Workshop (40 credits)
- DT5212 Contemporary Performance Practices: Independent Practical Project (40 credits)
- DT5203 Making Performance (40 credits)
- DT5210 Dissertation (60 credits)

Part-time students
The part-time programme lasts 102 weeks, beginning in September of year one. Students taking this programme part-time are recommended to complete:

Year 1
- DT5211 Contemporary Performance Practices: Workshop (40 credits)
- DT5212 Contemporary Performance Practices: Independent Practical Project (40 credits)

Year 2
- DT5203 Making Performance (40 credits)
- DT5210 Dissertation (60 credits)

4.4 Postgraduate Certificate
Postgraduate Certificate in Physical Theatre for Dancers and Actors
(This is a part-time 80 credit course.)

Successful completion of the PG Certificate is equivalent to two modules of the MA in Contemporary Performance Practices. On completion, suitably qualified students are eligible to apply to the Drama Department to complete the MA in Contemporary Performance Practices part-time one year.

Component structure
- Module 1 - Process of Creating a Physical Character
- Module 2 - Voice with a demanding physicality
- Module 3 - Other visual elements
- Module 4 - Creating a physical relationship/narrative
- Module 5 - Performance Making

Course work:
- Creation of studio-based performance piece (70%)
- Reflective logbook (3,000 words) and Performance critique (1,000 words) (30%)
4.5 Course information

DT5100 Playwriting

Course Co-ordinator: Chris Megson  
Taught: Over three terms  
Course Tutor(s): Members of Academic and College staff as appropriate.

Content
The classes in the first term concentrate on a series of dramaturgical themes (structure, story, dialogue, character, subtext, time, place, etc.) while the classes in the second and third terms are dedicated to the hands-on development of the students’ work.

Structure
The sessions will be a mixture of writing exercises in class, discussion of each other’s work and appreciation of existing texts (classic and modern). This will all be pointed toward an ongoing process of becoming one’s own dramaturg in order to develop greater control as a writer. Students will comment on each other’s work during the course, and the emphasis will shift progressively towards discussion of the students’ own projects.

Key Bibliography

Formative Assessment
Students will receive tutor and peer feedback throughout the course on ideas, scenes and drafts. Students will be required to bring drafts of work for discussion and feedback and each student will have the opportunity of a half-class exclusively devoted to critiquing and commenting on their one-act play.

Summative Assessment

Dramaturgical Reports (20%)
Students will be required to submit a portfolio of 5 play reports. These will be assigned by the course tutor and may include reports on new plays in print, unpublished / unperformed new plays, first productions of new plays, or reports on previously performed plays. Each report will be around 800 words and will take the form of an analysis that assesses a dramaturgical aspect of each play. Deadline: first day of spring term 2015.

Portfolio and supporting statement (80%)
Portfolio: This will contain a one-act play (between 30 and 45 minutes in length, unless agreed otherwise with the course tutor) and a series of 5 shorter pieces. These should be discussed with the course tutor but may include scenes, monologues, structural plans, passages of dialogue, or anything else that can reasonably stand alone.

Supporting statement: This will be a 2000-2500-word essay and is designed to give an account of the decisions made in writing the one-act play, drawing attention to any innovative or advanced features of the text, and outlining the appropriate context for appreciating it. You should also attach a paragraph (of 200-300 words) to each of the shorter texts also place the shorter texts in context, outlining the impetus behind the pieces, the effects aimed at, and any important dramaturgical concepts involved in their writing. Deadline for portfolio and supporting account: first day of summer term.
Deadlines
- **Dramaturgical Reports (20%)** - 1st day of spring term 2016
  - Moodle online submission before 12:00
- **Portfolio and supporting statement (80%)** - 1st day of summer term 2016
  - Moodle online submission before 12:00

DT5211 Contemporary Performance Practices: Workshop

**Course Co-ordinator:** Libby Worth  
**Taught:** Over two terms  
**Course Tutor(s):** Libby Worth and Nik Wakefield (Spring term)

**Content**
The course will span autumn and spring terms with three-hour weekly classes throughout. These will introduce students progressively to concepts, practical strategies, methodologies and models for making performance. The emphasis will be on collaborative working methods to ensure extension of skills and understanding both within and beyond the art discipline familiar to each student. At an advanced level students will be invited to engage with ideas and processes drawn from a range of performing arts and including, for instance, choreography, directing, dramaturgy, theatre texts, improvisation, compositional and score or task-based structures.

Short intensive training sessions to extend the palette of vocal and physical skills will be included in the two terms. Both terms will include contact with dynamic and innovative contemporary performance practitioners, sharing a range of models of practice. Some of this contact will take place off site through theatre/gallery/workshop visits as appropriate and available within the current London season.

Students will be introduced to a range of methods of documenting practice and will be expected to critically examine and explore these both as theoretical models and as a component embedded within their own practice as reflective performance makers.

The practical work will be framed within contemporary cultural, political and social contexts. Throughout the course, students will be encouraged to access a range of archives, print and web-based resources and practice/process documentation to contribute to seminar discussion and practical work, and their own ongoing practices.

**Structure**
This course is primarily practical in nature and will include substantial time within each class for working experientially within a workshop frame to interrogate and explore creatively a wide range of performance structures and concepts. Classes will include a range of teaching and learning methods including mini-lectures, presentations (students and staff), seminar discussions, focused viewings, demonstrations and practical responses to creative tasks/concepts.

In the Autumn Term, the course will incorporate student presentations of short exercises/performances for formative assessment. These solo or duo presentations will subsequently be recombined and reworked in groups of e.g. 4 for performance presentations at the end of term (summative assessment). In the Spring Term, an initial proposal for the Summer Term project (formative) will be developed as a work-in-progress performance presentation (summative assessment). Both of these performance presentations – at the end of Autumn and Spring Terms - will be the focus for related written reflections by students, contextualising approaches employed and critically evaluating associated models of practice (summative assessment). Such critical reflection on developing practice is consistent with academic models of practice-based research, and central to the development of professional practice and the discursive elaboration/representation it increasingly requires in worlds of work. Students will receive written feedback on all summative assessments for this course, and both peer and tutor feedback on formative assessments.
Key Bibliography


Formative Assessment

Term 1
Solo/duet composition: e.g. Week 6
Reflexive presentation in relation to the above, and associated models of practice: Wk 7.

Term 2
Initial proposal for Summer Term Project: presentation + submitted written copy: Week 5.

Summative Assessment: Coursework (100%)

Deadlines

Term 1
Performance 1: duets recombined/reworked in groups (35%): week 11. With short viva, open to other students.
Critically evaluative/reflective essay (1,200-1,500 words), with documentation (15%): submitted at beginning of Spring Term (week 1) by 12:00 in hard copy x2 with cover sheets.

Term 2
Performance 2: initial exploration of Summer Term Project ideas: week 11 (35%) with viva open to other students.
Critically evaluative/reflective essay (1,200-1,500 words), including more developed proposal for final project (15%): submitted at beginning of Summer Term (week 1) by 12:00 in hard copy x2 with cover sheets.

DT5212 Contemporary Performance Practices: Independent Practical Project

Course Co-ordinator: Libby Worth and Nik Wakefield  Taught: summer term
Course Tutor(s): supervising staff

Content
This will be determined by each student and group of students in consultation with their individual supervisor. Where a placement has been negotiated, the supervisor will either visit on at least one occasion, if appropriate, or watch a recording of working practice to support the subsequent final project production.
**Structure**

Students will continue to draw upon the concepts, research processes and practices developed during the ‘Workshop’ course. Since this is largely independent development and application of past learning, the most appropriate method of extending learning will be through supervisory visits to rehearsal and other sessions.

**Key Bibliography**


NB. Students will be required to develop their own bibliographies relevant for their specific project, with advice and support from their supervisors.

**Formative Assessment**

Formative assessment will take place through the term as the supervisor visits and gives verbal feedback on the developing projects.

**Summative Assessment: Coursework (100%)**

This is a deliberately flexible assessment that allows for a range of possible modes and structures of submission. However, each of these possible routes will share a common overarching structure, requiring (1) a period of focused research and development, (2) the showing of outcomes, and (3) evaluative documentation. Possible modes include:

- a performance, with documentation of working processes;
- the curation of an arts project/exhibition/installation, with documentation;
- attachment to a company, with a presentation of creative responses and a portfolio documenting training and process work;
- a series of workshops, with evaluative documentation of development.

Given the collaborative nature of these projects, individual students will be required to articulate their own roles, approaches and contributions to the overall project.

**Term 3**

Independent Final Project with viva (70%).

Evaluative reflection essay (2,500-3,000 words) (30%).

**Deadlines:** Performances will take place indicatively in the final two weeks of the summer term.

Written documentation on process and critique of final outcome will be presented on the first Thursday after the end of summer term by 12:00 in hard copy x 2 with cover sheets.
DT5203 Making Performance
(MA in Playwriting, MA in Contemporary Performance Practices)

**Course Convenor and tutor:** David Overend

**Taught:** Over two terms

**Content**
This is a generic course to be taken by all students on the current MA Programmes in the Department of Drama, Theatre and Dance. It is intended to offer a creative and stimulating environment in which students from the different programmes can collaborate and gain better understanding of varied approaches to performance making. The content will vary year by year dependent on the availability of invited artists. However, there will always be an emphasis on students gaining flexibility in their practical field through encountering and working with a broad range of different performance making processes and contexts. Alongside the practical workshops and devising small group projects, students will be expected to pursue independent research into a chosen field offered within the module. The aim is to support rigorous critical writing of sufficient length and substance to allow thoughtful and thought provoking response to the practices encountered. The reading, primary research and contextual/historical study this entails will also support students in their dissertation module.

**Structure**
This course meets 7 Saturdays over semesters 1 and 2 for workshops by the tutor and invited artist/practitioners. During each semester, these workshops are supplemented by 3 meetings on Tuesday evenings for the purposes of essay planning, formative assessments and small group supervision sessions.

**Key Bibliography**

**Assessment**
Semester 1
Week 10 Formative Assessment (Critical) Essay plan with submitted introduction and bibliography

Semester 2
Week 1 Summative Assessment (Critical) Essay due first day of term
Week 7 Formative Assessment (Creative)
Week 11 Summative Assessment (Creative) – Preparation/Final Group Presentations

Semester 3 (Summer Term)
Week 1 Summative Assessment (Creative) – Logbook/critique due first day of term.
Further information on the written aspects of the assessments:

To be distributed/discussed in class.

**DT5210 Dissertation**  
(MA in Playwriting, MA in Contemporary Performance Practices)

**Course Co-ordinator:** Matthew Cohen  
**Taught:** On alternate Tuesdays during the Autumn Term; thereafter, students work independently, supported by meetings arranged with their Dissertation supervisors.  
**Course Tutor(s):** Members of the teaching staff, depending on the topic to be taught.

**Content**

**Autumn Term**  
**Fortnightly Seminar.**
Topics to be covered are likely to include methodologies for research; resources at Royal Holloway; creating a bibliography; searching on-line databases; modes and problems of citation; using theatrical ephemera: reviews, promptbooks, programmes; engaging critically with research materials; developing research questions; the ethics of research; presentation of research; integrating practice as research; and the roles of student and supervisor.

**Spring and Summer Terms**
There will be individual supervisions with designated supervisors: two hours in the spring term and two hours in the summer term. Content will vary according to the needs of the given student and his or her chosen field of research.

**Structure:**

**Autumn Term**
Seminars will usually take the form of a mini-lecture or presentation, followed by various small-group exercises.

**Spring and summer terms**
Students will be assigned a tutor and will engage in one-to-one tutorials at regular intervals until the end of the Summer Term. It is expected that all students will offer by then a full draft of the dissertation for detailed feedback and written comment. Prior to engaging with the writing of the draft version of the dissertation, students may be asked to write shorter papers relevant to the development of their ideas and the progress of their research at the tutor's discretion. Students electing to do a lecture demonstration/workshop as a part of their dissertation will present this in week 2 or 3 of the summer term. There will be a computer link-up and projector, but no other technical support is required for this assessment.

**Key Bibliography:**

After the bibliographies proffered for the autumn term, students will be expected, with advice from their tutors, to create their own bibliographies in relation to their patterns of reading, practice as research, and research.

**Formative Assessment:**
You will receive ongoing formative feedback through your tutorials (in class and, later, from your supervisor), whether your ideas are presented in discussion, through short papers or drafts.
of the final dissertation. More formal formative feedback will be forthcoming in response to your 5-minute presentations in Week 10 of the Autumn Term. This assessment has a 0% weighting but the feedback you receive will be important to you as you set about preparing for, and writing, Summative Assessment 1: your dissertation proposal.

Summative Assessment:

Coursework (100%)

Assessment 1 (10%)

1,500 word proposal for the dissertation that includes a plan, rationale for the choice of subject matter and summary of major theoretical and methodological approaches. This should be accompanied by an annotated bibliography and must be clearly and consistently referenced.

If a student fails this summative 10% assessment s/he will be receive feedback which should be used to aid their preparation for the dissertation.

Assessment 2 (90%)

The submission of a dissertation on a topic appropriate to the aims and content of the programme. The dissertation should be 9,000-11,000 words, contain an accurate bibliography and appropriate citations, and observe academic rigour in terms of its argumentation and modes of presentation.

OR

Students (MA in Playwriting only) may submit, in consultation with their supervisor, a dissertation comprising a complete, substantial and full-length single play, accompanied by a 6,000-7,000-word dissertation placing the piece in its social and/or artistic context and accounting for the work’s particular contribution to that field. The dissertation and the play will be given a single mark.

OR

Students may submit, in consultation with their tutor, a dissertation comprising a 30-minute lecture demonstration/workshop with 500-750 word rationale/outline in weeks 2 or 3 of the summer term. The written component will articulate the rationale and concept behind the presentation, and specifically how the practice is related to research and might be considered as a contribution to knowledge. Students taking this route will also write a 6,000-7,000 word dissertation placing the practice in appropriate artistic/social context(s) and reflecting on how this contributes to the area of study the student has selected. The dissertation will be due on the first working day of September and the combined lecture/demo and dissertation will be given a single mark.

Deadlines

Assessment 1
Due in first day of spring term. Moodle and one hard copy with cover sheet before 12:00

Assessment 2
Lecture Demonstration/Workshop and 500-750 word rationale/outline: week 2 or 3 summer term (for those choosing this mode of dissertation examination).

All dissertations are due in no later than the first working day of September following the completion of the taught components of the programme. Moodle submission and two hard copies with cover sheet before 12:00.

If students have documented extenuating circumstances, it is possible to apply to defer submission of the dissertation until the following year but, wherever possible, this needs to be negotiated in advance of the deadline.
DT5605 PG Certificate in Physical Theatre for Dancers and Actors

Course Co-ordinator: Libby Worth  Taught: all terms
Course Tutor(s): Members of the Jasmin Vardimon Company

Content
Students will experiment with a variety of aspects of the physical theatre work to include movement, dynamic speech, object integration, media usage and sound. The course will be taught primarily through experiential workshops with students given tasks for improvisation and exploration. The workshop will promote ‘dynamic activity; with time to both experiment practically and to respond with detailed feedback. The dramaturgy of physical theatre will be built upon throughout the course so that aspects of developing narrative, working with text and voice, set, props or multi-media will be incorporated. Towards the end of the training period students will work to create studio-based compositions which reflect the physical and vocal skills that have been developed.

Structure
The unit will be taught at intensive weekend workshops throughout the year, and culminates with a week-long intensive session at the end of the course. Teaching is mainly through practical workshops that will include feedback and discussion.

Key Bibliography:

Formative Assessment:
Half-way, students will devise a short-piece (a 5 minute performance and 5 minutes open viva on their process). They will be given written feedback on this piece.

Summative Assessment:
Creation of studio-based performance piece and performance contribution to at least one other student piece (c. 20 mins own piece plus performance in other(s)). 70%
Electronic Submission: Artist’s reflective logbook to include critique of performance (equivalent of 3000 words) and written critique of 1,000 words. Total 4,000 words. 30%

If you choose to include images, photos and/or drawings, then you **must** integrate all these materials within the electronic submission (e.g. via scanning). Electronic submission of documentation is the norm in the theatre industry and we are following this model in asking you to present all your work to us electronically.

Deadlines: (Full details will be provided in a separate course handbook.)
**Performance piece**: end of summer final full week teaching.
**Logbook and Critique**: 2 weeks after performance
  o Electronic submission, by email, before 12:00
5 Facilities

5.1 Libraries

There are 2 libraries on campus:

- **Founder’s Library**, located on the South Side of Founder’s Building, houses most language, literature, film, music and theatre material;
- **Bedford Library**, located up the hill from the Students’ Union next to the History Department, houses science, social science and history material;

Details, including further resources available, opening times and regulations, can be found online: [http://www.royalholloway.ac.uk/library/home.aspx](http://www.royalholloway.ac.uk/library/home.aspx).

If you cannot find the specific items that you require in the libraries, it is possible to order items from other libraries by inter-library loan or to gain access to the Senate House Library or other university libraries. You can obtain further information on this by asking at the library helpdesks. The Information Consultant for Drama, Theatre and Dance is Rachel Sleeman, who can be contacted at rachel.sleeman@royalholloway.ac.uk.

The Library provides a range of training sessions designed to enhance your existing library and research skills. These are available in both class-based and self-study formats. For information on available sessions and to book a place, go to: [https://www.royalholloway.ac.uk/library/helpandsupport/helpandsupport.aspx](https://www.royalholloway.ac.uk/library/helpandsupport/helpandsupport.aspx).

**Senate House**

You are entitled to a library ticket for Senate House, the University of London Library. This library is particularly good for journals and has excellent online service such as free access to the Times digital archive online. Further information is available online ([http://www.ull.ac.uk/](http://www.ull.ac.uk/)).

5.2 Inter-Library Loan (ILL)

**Inter-library loans (ILL)** are used to acquire items for study and research purposes that we do not hold in our collections. They are available to all students and staff. You can request an inter-library loan via Library Search: [http://librarysearch.rhul.ac.uk/primo_library/libweb/action/search.do?vid=44ROY_VU2](http://librarysearch.rhul.ac.uk/primo_library/libweb/action/search.do?vid=44ROY_VU2)

Further information can be found on the Library website: [https://www.royalholloway.ac.uk/library/usingourlibraries/interlibraryloans.aspx](https://www.royalholloway.ac.uk/library/usingourlibraries/interlibraryloans.aspx).
Archives
The College Archive Service is a valuable resource for Drama students. The Archive contains the institutional records of Bedford and Royal Holloway Colleges, as well as a wealth of information on student life over its 150 year history. This includes information on student productions and societies. The Service holds several theatre collections: the Gay Sweatshop, Half Moon and Red Shift Theatre Companies and the Coton Collection of dance and ballet material from 1930 -1960.

Additionally, the Roy Waters Theatre Collection contains a wide variety of material including programmes, playbills, autograph letters and photographs providing a fascinating insight into theatrical entertainment with an emphasis on well-known actors, actresses and dramatists. The collection spans the 17th-21st centuries, with a particular strength in 19th century theatre.

The reading room is open Monday to Friday by appointment - please email archives@royalholloway.ac.uk or call 01784 443814 to make an appointment or to ask for advice. More information on the collections and service, including a research resource guide can be found online: Archives (https://www.royalholloway.ac.uk/archives/home.aspx).

5.3 Photocopying, printing and computing

Reading materials for courses (when applicable) are available free of charge.

Photocopying
MA students are not allowed to use the photocopier. An exception may be made for MA students preparing for a presentation or production. In these cases students must observe the rules on the use of the photocopiers posted on the notice board by the photocopier. You can use copier-printers (MFDs) located in the libraries, the Computer Centre and many PC labs, which will allow you to make copies in either black and white or colour. Further information is available online: https://www.royalholloway.ac.uk/it/printing/home.aspx.

If you require copying to be done for a seminar presentation, you need to give these materials to your tutor to copy on your behalf. Please make sure that you plan ahead and give the materials to your tutor in plenty of time.

Printing and computing
There are no printing and computing facilities available to MA students in the Katharine Worth Building. Many of the PC labs are open 24 hours a day, 7 days a week. Alternatively, there are computers available for your use in the libraries and Computer Centre.
Departmental staff are unable, in any circumstances, to print anything out on your behalf. Copier-printers (MFDs) are located across the campus in the PC labs, libraries and Computer Centre. Further information on printing is available online:
http://www.royalholloway.ac.uk/it/printing/home.aspx

The Computer Centre provides a range of IT training sessions designed to enhance your current IT skills. These are available in both class-based and self-study formats, and successful completion of the course is rewarded by a College IT Skills certificate. To participate in these sessions, go to:
http://www.royalholloway.ac.uk/it/training/home.aspx.

6 Coursework Essays and Dissertation

6.1 Seminar presentations

Many courses include assessed seminar presentations. These are useful because they allow you to demonstrate your skills of independent research, scholarly method and inquiry (“subject-specific” skills) as well as more general skills of communication (“transferable” skills).

G. Gibbs’ Discussion With More Students (Oxford Centre for Staff Development, 1995, pp. 32-34), which is available in the Bedford Library, offers advice on seminar presentations but you might bear in mind the following:
1. Remember Your Audience
2. Don’t Include Too Much
3. Be Clear About Your Direction
4. Make Sure You Have a Clear Structure
5. Consider Using Visual Materials
6. Give Your Audience Something to Do Other Than Just Listening
7. Invite Questions But Be Prepared to Deal With Them
8. Consider How Best to Initiate Discussion
9. Draw on What Your Audience Knows
10. Never Read Out Your Notes in Full
11. Be Adaptable
12. Be Prepared to Learn – both from your own and others’ presentations

6.2 Recordings of MA and PG Certificate performances

Dress Rehearsals and Performances are digitally recorded at the time of the main performance. Recordings are intended for academic record only.

It will not be possible to re-record or film any productions at any stage other than the above mentioned formal recording. It is therefore strongly recommended that students make photographic and/or video recordings for documentation purposes during their rehearsals.
6.3 Coursework essays

The aim of assessed MA essays is not just to recount facts or tell a story. Since they are not written under examination conditions, you will not gain many marks just for getting your facts right, though you will certainly be penalised for getting them wrong. The aim is to present a cogent thesis or argument in answer to the question and the mark awarded will largely reflect your success in doing that. An important point to remember is that your references to books and articles in footnotes and in the bibliography at the end should be consistent (see sections 6.9-6.12).

The number of essays required, the word count and the submission dates vary depending upon the course studied. It is the student’s responsibility to submit their work in the correct format and by the advertised deadline.

The following important rules apply to all coursework essays and dissertations submitted for the MA:

Each copy of the cover sheet (see section 7.3) carries a declaration that the essay is the student’s own work and that all source materials have been properly acknowledged. By submitting the essay and cover sheet you agree to this declaration and you are presumed to be aware of the consequences of failure to comply with it (see section 7.9).

The word count should be entered at the end of the essay. This should include the whole of your text including any footnotes or endnotes and including quotations. Please remember that in some word-processing programmes you have to do a separate word count for the footnotes and add it in to the word count for the main text. The word count does not include the title sheet, bibliography and appendices. It is very important to pay attention to spelling, grammar, layout and presentation. Most word-processing programmes offer a spelling and grammar check facility (but beware of errors introduced by the spell check; the result of applying a spell check to classical names or a Latin text can often be comic or unintelligible). Regard your essays, and especially major pieces of work such as dissertations, as an opportunity to display and get credit for your presentation skills.

Essays or dissertations which fail in any way to comply with the rules set out here (e.g. lacking an electronic copy, lacking a second hard copy, lacking a cover sheet, submitted more than 24 hours after the deadline without permission, or significantly failing to follow the presentation guidelines) are liable to be returned unmarked.
6.4 The dissertation

The dissertation is to be submitted no later than the first working day in September following the completion of the taught components of the programme.

If students have documented extenuating circumstances, it is possible to apply to defer submission of the dissertation to the following year but, wherever possible, this needs to be negotiated in advance of the deadline. It is possible to apply for a minor extension (of up to one week) to the deadline on the basis of documented extenuating circumstances (see section 7.4).

Please remember that if you are resident in College student accommodation you will be required to move out of your accommodation around the time of the Dissertation deadline; you will need to be prepared for this eventuality and plan accordingly.

6.5 Choice of dissertation topic

Full time MA students and 2nd year part time students will be asked to nominate the field of their research by early November. This may be taken from areas that interested you before you joined the MA programme or that have arisen from your various coursework. If you are stuck for a subject, please see your course convenor or the Dissertation Course Tutor.

6.6 The dissertation supervisor

Your department will assign you a dissertation supervisor who will oversee your work. In most cases students are happy with the supervisory relationship. However, there are occasions where for some reason the supervisory relationship does not work and breaks down. If this happens, you should speak as soon as possible with the Course Convenor or your Personal Advisor to see whether the problem can be resolved informally, e.g. through mediation, changing supervisor. You should not wait until after you have received your final degree results to raise the matter as it is very difficult for the College to resolve such matters or take remedial action at that point.

Students are entitled to a minimum of two hours supervision in the spring term and two hours in the summer term. Please note that supervisions will not continue after the end of the summer term. It is your responsibility to arrange and keep meetings.

6.7 Content of dissertation

The dissertation should be 9,000-11,000 words, contain an accurate bibliography and appropriate citations, and observe academic rigour in terms of its argumentation and modes of presentation.
OR

Students (MA in Playwriting only) may submit, in consultation with their supervisor, a dissertation comprising a complete, substantial and full-length single play, accompanied by a 6,000-7,000-word dissertation placing the piece in its social and/or artistic context and accounting for the work’s particular contribution to that field. The dissertation and the play will be given a single mark.

OR

Students may submit, in consultation with their tutor, a dissertation comprising a 30-minute lecture demonstration/workshop with 500-750 word rationale/outline in weeks 1 or 2 of the summer term, plus a 6,000-7,000 word dissertation placing the practice in appropriate artistic/social context and reflecting on how this contributes to the area of study the student has selected. The dissertation will be due on the first working day of September and the combined lecture/demo and dissertation will be given a single mark.

A dissertation should begin with a brief explanation of the topic chosen and the problem(s) which the dissertation addresses. The main body of the dissertation should consist of a structured argument or survey which discusses the relevant primary material and main scholarly views. There should be a conclusion summarising the candidate’s own response to the problem(s) raised. To aid clarity it often helps to divide a dissertation into a number of sections (and, sometimes, subsections), each clearly marked off with a typographically distinct heading. Sections may also be numbered consecutively.

6.8 Dissertation timetable

This is indicative only:

- **November**: Submit research field;
- **December**: Contact assigned supervisor and hold initial meeting to discuss focus and scope of project;
- **January**: 2nd meeting with supervisor to discuss overall structure of dissertation/workshop/play;
- **March**: 3rd meeting with supervisor to discuss development and sample materials of dissertation/workshop/play;
- **May**: 4th meeting with supervisor to discuss substantial piece of submitted work; Presentation of workshop/demonstrations.
- **June**: Final meeting to discuss first draft of dissertation/play;
- **July/August**: Redraft material and prepare final submission.

**1st working day of September**: Dissertation submission deadline.
- Moodle online submission before 12:00
- Physical copy (x2), Drama Office before 12:00.

(Students need to ensure they meet BOTH of the above deadlines to avoid late penalties.)
6.9 **Presentation of Essays**

Essays must be **double-spaced**; to change line spacing in Word, click ‘format’ and then ‘paragraph’ to access the drop-down menu in ‘line spacing’. You should use a legible size 12 font and **number your pages**; to do the latter, click ‘insert’ and then ‘page numbers’ to access the menu. Always make sure you **indent each new paragraph** by hitting the tab key once; relying on extra spacing without indentation often obscures where a new paragraph begins. We encourage you to print on both sides of paper to save resources.

It is worth taking time to ensure that all work is professionally presented. It indicates that you have taken time and trouble, and that are taking your own work seriously. All MA examiners value professional presentation, and it is a quality upon which Visiting Examiners always place emphasis.

6.10 **Presentation of Written Component of Dissertation**

With a dissertation, it is particularly important to strive for precise, accurate and technically correct expression, a clearly coherent and cogent argument, and originality of research and thought.

The dissertation must be on A4 size paper, typed and double-spaced (see 6.9). The margin on the left should be sufficient to accommodate the binding* (e.g. at least 4 cm for left margin, 2 cm for right margin). You should use a legible size 12 font and all pages are to be numbered.

(*Plastic comb-binding or similar.)

**Dissertation title page example**

(An example of the Dissertation title page can be found in Appendix C.)

This must follow the standard layout and include the following information:

a. the candidate’s full name;
b. title of the dissertation;
c. a statement that the dissertation is submitted as part of the requirement for the award of the Master’s degree;
d. the month and year of submission; and
e. the name of the supervisor.

f. word count
g. Referencing

All submitted work must give clear references to all original material and modern views discussed, so that readers (and the examiners) can locate them easily. A full bibliography of original texts and modern works cited must be given at the end of the dissertation.
6.11 Footnotes

In footnotes the full details of books and articles do not have to be given, as long as clear reference is made in an acceptable form to the full entry in the bibliography. (Adding specific page numbers where appropriate.)

Footnotes should be in single line spacing - clearly demarcated from text - and numbered sequentially throughout each essay or chapter. Footnotes rather than endnotes are strongly preferred, if your word processing package permits.

Note: All notes must be clear and internally consistent, for ease of checking.

6.12 Bibliography

The bibliography should list works in alphabetical order of author/editor, and should give the name of the author(s)/editor(s), the title of the work, and - for books - place and year of publication, or - for articles in journals - the title of the journal, its volume number and year, and the precise pages of the whole article.

6.13 Referencing style

The Department recommends that students use the MLA referencing system. An extensive list of examples which illustrate our referencing style is available as an appendix to this handbook (see Appendix B).

6.14 Illustrations

Illustrations may be included if appropriate. Please ensure that they are given proper titles and numbers, and that the source is indicated. The illustrations must be integrated into the argument i.e. not just ‘extras’.

6.15 Appendices

Statistical, documentary, or other appendices should follow the main text, but only if needed and if fully discussed within the substantive text.

6.16 Word count

A word count should be entered on the cover sheet. This should include the whole of your text including any footnotes or endnotes and including quotations. Please remember that in some word-processing programmes you have to do a separate word count for the footnotes and add it in to the word count for the main text. The word count does not include the title sheet, bibliography, illustrations (with brief identifying captions), tables of data (not including discussion) and appendices.

If a dissertation involves extensive detailed discussion of particular
passages of text or manuscript, or sites, monuments or objects, or sets of data, these should be presented in the dissertation as quotations, illustrations or tables.

6.17 Marking criteria

All of your assessed work is marked on a scale of 0-100. The following guidelines (which include sections on written work, presentations and practical performances) show how you are expected to arrive at these marks and should help to clarify what is expected of you in your work.

**Distinction**

(70% or above)

Students may be awarded a postgraduate qualification with Distinction where they achieve a weighted average of 70.00% and at least 50.00% in all courses.

This should be outstanding work which shows some creative or original thought. It should demonstrate a sophisticated grasp of the issues raised by the question or brief, as well as an excellent knowledge of the material that is being investigated. It may be of publishable quality, displaying outstanding research potential, and an ability to plan, organise and execute independently a research project to the highest professional standards. It will demonstrate an ability to make informed judgements, and develop original insights or suggest new approaches to current research or professional practice.

An essay in this class should demonstrate the above and also conduct a sustained coherent argument in a style that is fluent; it will demonstrate good skills in marshalling appropriate evidence, and deliver a penetrating analysis of primary sources of literature and information.

A presentation will demonstrate the above as well as the highest professional standards of competence, expression and presentation (oral, visual); it will also engage its audience and respond to their questions.

Practical work should show a high level of skill, inventiveness and understanding of the processes and practices that have been drawn upon. It may include an exceptional degree of creativity, originality and independence of thought and it will respond precisely to the brief given.

**Merit**

(60 - 69%)

Students may be awarded a postgraduate qualification with Merit where they achieve a weighted average of 60.00% and at least 50.00% in all courses.
This work will demonstrate some degree of flair and clear evidence of the potential to undertake original research. It will exhibit an ability to evaluate published or publicly-presented work and critically to analyse primary sources of literature and information. There will be evidence of some creativity, originality and independence of thought and of the ability to assemble information from different sources to produce well organised and insightful answers.

It is accepted that work within this category may occasionally be uneven, in that some of the material will be of distinction level and other components less convincingly sustained. Creativity and originality or breadth and depth of response could compensate for some weakness or incoherence in style, argument, presentation or execution. Alternatively, thoughtful work that is well-written or well-presented could compensate for narrowness in the range of issues addressed.

An essay in this class should contain little or no irrelevant material and should generally be well constructed, with a good standard of grammar and syntax.

A presentation will demonstrate a very good professional standard of competence, expression and presentation (oral, visual) and good engagement with its audience.

Practical work will be assured, often with a sense that the potential of the material is not consistently maintained or explored.

**Pass**
(50% - 59%)

This work gives evidence that the main thrust of the question or brief is recognised, and adequately addressed. A competency in the skills and knowledge utilised is to be expected. Work will display sound knowledge and understanding of the relevant literature and other key sources of information, an ability to produce satisfactory answers to problems and questions and to construct coherent and relevant answers to questions, though with few signs of original thinking.

An essay will be somewhat restricted and may be unbalanced or of dubious relevance. There is a failure to interrogate material fully.

A presentation will demonstrate a competent standard of organisation and expression, and some engagement with its audience.

Practical work will fulfil the given brief and display competency in the relevant skills.

**Fail**
(less than 50%)
This work makes an attempt to answer the question or fulfil the brief, but without understanding its implications. It may be characterised by insufficient use of materials studied and such attempts as there are will only endorse or repeat ideas studied rather than supporting or extending them. It will display only basic knowledge and understanding of some of the essential literature and other key sources of information, and provide answers that are either incomplete or not entirely coherent. Work will show some grasp of the problem or topic set for assessment but will lack clarity in presentation. There will be little evidence of independent thought or originality.

An essay may be descriptive and brief or repetitive, lacking focus and precision, displaying serious weaknesses in written expression and in use of grammar, syntax and spelling. It will disregard the question set and be poorly structured.

A presentation will fail to engage with its audience and their level of knowledge. It will demonstrate poor standards of organisation and expression.

Practical work will fail to respond to the given brief.

7 Assessment Information

7.1 Illness or other extenuating circumstances

Students are advised to carefully read the Instructions to candidates (https://www.royalholloway.ac.uk/students/study/exams/preparation/instructions-to-candidates.aspx) as well as the Extenuating circumstances - Guidance for students (https://www.royalholloway.ac.uk/students/study/exams/sitting-or-submitting/home.aspx).

Extenuating circumstances are defined as unforeseen circumstances which are outside a student's control and which may temporarily prevent a student from undertaking an assessment or have a marked/significant detrimental/adverse impact on their ability to undertake assessment by coursework or examination to the standard normally expected.

This means that such circumstances rarely occur. They are outside your control as they are:

- Unforeseeable - you would not have prior knowledge of the event (e.g. you cannot foresee that you will be involved in a car accident);
- Unpreventable - you could not reasonably do anything in your power to prevent such an event (e.g. you cannot reasonably prevent a burst appendix).
It is these short-term (temporary) circumstances that the College normally regards as extenuating circumstances.

**Inability to submit coursework**

If you are unable to submit coursework through unexpected illness or other acceptable cause (i.e. events which are unpreventable and unforeseeable) it is assumed that you will request an extension to the submission deadline from your department. In order for an extension to be granted you will need to provide the department with adequate documentation in accordance with the guidance in Appendix B of the Extenuating Circumstances – Guidance for students ([https://www.royalholloway.ac.uk/students/study/exams/sitting-or-submitting/home.aspx](https://www.royalholloway.ac.uk/students/study/exams/sitting-or-submitting/home.aspx)). The decision on whether to grant an extension rests with your department.

**Absence from an examination**

The Sub-board of Examiners may take the following into account when considering your results: if you miss an examination through unexpected illness, or other acceptable cause (events which are unpreventable and unforeseeable), if you commence an examination and have to leave due to acute illness or if you believe your performance on the day was seriously compromised by an unexpected and acute illness that you could not reasonably have been expected to have managed otherwise. You will, however, need to submit an Extenuating Circumstances form and have adequate supporting documentation in accordance with Appendix B of Extenuating Circumstances – Guidance for students ([https://www.royalholloway.ac.uk/students/study/exams/sitting-or-submitting/home.aspx](https://www.royalholloway.ac.uk/students/study/exams/sitting-or-submitting/home.aspx)). You should also read the section illness & absences from an examination and departmental assessments and extenuating circumstances in the Instructions to Candidates issued by Student Administration ([http://www.royalholloway.ac.uk/ecampus/academicsupport/examinations/examinations/home.aspx](http://www.royalholloway.ac.uk/ecampus/academicsupport/examinations/examinations/home.aspx)) for full details on how to inform your department about extenuating circumstances relating to missed examinations as well as the deadline for submission of such information.

**Ongoing circumstances**

If you have ongoing circumstances that you believe are adversely affecting your performance during the year, these should be raised with your department and with the College’s Support and Advisory Services ([https://www.royalholloway.ac.uk/studentlife/supporthealthandwelfare/home.aspx](https://www.royalholloway.ac.uk/studentlife/supporthealthandwelfare/home.aspx)) as soon as possible so that strategies to help you manage the situation can be considered e.g. you have an illness that does not constitute a disability, a family member is ill and needs your support or you have suffered an adverse life event.

It may that the circumstances are severely impacting on your ability to
study by causing you to repeatedly miss scheduled teaching and/or impacting on your ability to complete assessments at the designated time. If this is the case and there is not a reasonable method available to enable you to manage the situation, you may need to consider, in consultation with your department and Support and Advisory Services (https://www.royalholloway.ac.uk/studentlife/supporthealthandwelfare/home.aspx), whether it would not be in your best interests to interrupt until the issues have been resolved and you are able to fully commit to and benefit from your academic studies.

Ongoing adverse circumstances do not normally constitute extenuating circumstances as they are not unforeseen and in some cases are not unpreventable. There is therefore very little that the Sub-board can do, in terms of current College regulations, to mitigate such circumstances.

Please read the Extenuating circumstances – Guidance for students, (https://www.royalholloway.ac.uk/students/study/exams/sitting-or-submitting/home.aspx) in particular Section 5.

Support and exam access arrangements for disabled students and those in need of support

Some students at the College may have a physical or mental impairment, chronic medical condition or a Specific Learning Difficulty (SpLD) which would count as a disability as defined by the Equality Act (2010) that is, “a physical or mental impairment which has a long-term and substantial effect on your ability to carry out normal day-to-day activities”. It is for such conditions and SpLDs that Disability and Dyslexia Services (https://www.royalholloway.ac.uk/students/help-support/disabilities-and-dyslexia/home.aspx) can put in place support and exam access arrangements. Please note that a “long-term” impairment is one that has lasted or is likely to last for 12 months or more.

If you have a disability or SpLD you must register with the Disability and Dyslexia Services Office (https://www.royalholloway.ac.uk/students/help-support/disabilities-and-dyslexia/home.aspx) for an assessment of your needs before support and exam access arrangements (‘reasonable adjustments’) can be put in place. There is a process to apply for special arrangements for your examinations. Disability and Dyslexia Services can discuss this process with you when they assess your needs. Please see the section Students in need of support (including disabled students) for further guidance about registering with the Disability and Dyslexia Services Office.

Please note that if reasonable adjustments, including exam access arrangements, have been put in place for you during the academic year, the Sub-board will not normally make further allowance in relation
to your disability or SpLD.

7.2 Submission of written work

All assessed work must be submitted by **midday on the deadline date**.

The dissertation must be submitted BOTH in hard copy AND electronically. Other coursework should normally be submitted electronically, unless instructed otherwise by your tutor, in which case a hard copy will be required.

**Hard copy submission**

Hard copies should be submitted to the submission pigeon holes in the Drama Office, marked for MA submissions. If you choose to submit assessed work by post, please use recorded or other forms of secure delivery and ensure you retain proof and documentation of postage. Do not post assessed work to the department in any form other than recorded, secure postage. Work that is posted must be received in the office by the deadline, otherwise a penalty may be applied.

**Electronic submission**

This is done through each course’s **Moodle** page ([http://moodle.rhul.ac.uk/login/index.php](http://moodle.rhul.ac.uk/login/index.php)). The steps required to submit an electronic copy of assessed assignments are described in detail on the Moodle page ‘Avoiding Plagiarism’.

Your work is uploaded via Moodle to a College service known as ‘Turnitin’, for comparison with the contents of that system’s databank and is returned to the markers at Royal Holloway annotated to show matching text and its source(s).

The purpose of this step is not to detect plagiarism – we do not expect this to occur and would be very disappointed to discover that it had – but to help the markers to check that you are referencing quoted material appropriately.

More information on Turnitin, how it works and why we use it can be found at the Moodle page ‘Avoiding Plagiarism’ (see above).

7.3 Anonymous marking and cover sheets

The marking standards for all courses are verified by an External Examiner. All summative course work is submitted and marked anonymously. Performances and seminar presentations are not necessarily marked anonymously and written evaluations used to moderate performance work is likewise not anonymous.

Please fill in a cover sheet with all work submitted; these can be obtained **online** under the “Postgraduate Taught” tab: [https://www.royalholloway.ac.uk/dramaandtheatre/informationforcurre](https://www.royalholloway.ac.uk/dramaandtheatre/informationforcurre)
In submitting this form with your assignments you make the following declaration:
• I declare that the coursework submitted is my own work and has not (either in whole or in part) been submitted towards the award of any other qualification either at Royal Holloway or elsewhere.
• I have attributed/referenced all sources of information used during the completion of my assignment and I am aware that failure to do so constitutes an assessment offence.
• I have not submitted this work as part of any other coursework.
• I declare that both the hard copy and the online copy submitted are identical.
• I have submitted my essay to MOODLE and included the paper id reference on this coversheet.

7.4 Extensions to deadlines

If you have had extenuating circumstances which have affected your ability to submit work by the deadline these should be submitted in writing, accompanied by any relevant documentary evidence, to your department(s). (All documentation related to extenuating circumstances will be placed on the departmental file.)

Please ensure that ALL extenuating circumstances are documented and submitted to the departmental office by the deadline. You will be emailed confirmation of the deadline during the summer term.

Extensions will be given only for bona fide medical reasons (which must be documented) or for genuinely exceptional and serious personal reasons (e.g. death of a close relative).

If students have documented extenuating circumstances, it is possible to apply to defer submission of the dissertation for submission the following year but, wherever possible, this needs to be negotiated in advance of the deadline set out above.

Alleged unavailability of library books, computer failure, pressure of other work, sporting or social engagements, etc., confusion as to the deadline, transport delays, or unavailability of copies of the cover sheet, will NOT be entertained as reasons for granting an extension or as excuses for submitting work late. It is your responsibility to organise your work so that you submit your essays and other written work before the deadlines.

One of the important learning outcomes of our degrees is the ability to keep to deadlines. Remember that you can submit your work in advance of the deadline: it is better to come in early and have the peace of mind of knowing that you have submitted well before the deadline, than to leave it until the last minute each time and risk losing the mark for the essay if your train or bus is delayed, if your car breaks down or is stuck in traffic, if your printer malfunctions, or if the office is
closed. If you live away from Egham, always give yourself enough time to travel in to submit work.

If you think you will need an extension for a piece of work, you will need to supply the following documentation:
- A completed extension form
- A brief written statement offering the reasons for the application
- Supporting documentation such as certification from the health centre or counselling service

7.5 Penalties for late submission of work

Work submitted after the published deadline will be penalised in line with Section 13 (4) of the College’s Postgraduate Taught Regulations 2016-17 (https://www.royalholloway.ac.uk/ecampus/academic-support/regulations/home.aspx)

Please ensure that you are aware of the deadlines set by your department(s) and also the requirements to meet this deadline, e.g. whether you need to submit electronic and/or paper copies for your submission to be deemed complete (see submission of written work above).

Section 13 (4)
In the absence of acceptable extenuating cause, late submission of work will be penalised as follows:
- for work submitted up to 24 hours late, the mark will be reduced by ten percentage marks;*
- for work submitted more than 24 hours late, the mark will be zero.

*eg. an awarded mark of 65% would be reduced to 55% and a mark of 42% would be reduced to 32%

If you have had extenuating circumstances which have affected your ability to submit work by the deadline these should be submitted in writing, accompanied by any relevant documentary evidence, to your department(s). As with all extenuating circumstances it is the discretion of the examiners whether to accept these as a reason for having not submitted work on time. Please see the section on applying for an extension to the deadlines set, and the section for details on submitting requests for extenuating circumstances to be considered.

7.6 Penalties for over-length work

Work which is longer than the stipulated length in the assessment brief will be penalised in line with Section 13 (5) of the College’s Postgraduate Taught Regulations 2016-17
Although the college acknowledges both that it is disproportionate to penalise students for very small infractions and that markers should also allow a margin of error, it also notes that the discipline of writing to a predetermined specification makes it appropriate to apply penalties for substantially over-length work.

**Section 13 (6)**

Work which exceeds the upper word limit set will be penalised as follows:

(a) for work which exceeds the upper word limit by up to 10%, the mark will be reduced by ten percent of the mark initially awarded;

(b) for work which exceeds the upper word limit by more than 10% but less than 20%, the mark will be reduced by twenty percent of the mark initially awarded;

(c) for work which exceeds the upper word limit by more than 20%, the mark will be reduced by thirty percent of the mark initially awarded.

In addition to the text, the word count should include quotations and footnotes. Please note that the following are excluded from the word count: candidate number, title, course title, preliminary pages, bibliography and appendices.

In Word, you can find out the number of words in a specific section by highlighting it, going to ‘tools’, and clicking on ‘word count’; you can also tick a box to include footnotes and endnotes in the count. Note that if you put spaces between ellipsis dots, Word counts each one as a separate word.

**7.7 Return of written coursework**

The following College policy applies to the return of coursework:

Assessed work (other than formal examinations) should be returned within 4 weeks of the submission deadline, except in cases where it is not appropriate to do so for academic reasons. The deadline for the return of marked work should be made clear to students when they receive their assignments. In the event that the intended deadline cannot be met, the revised deadline must be communicated to students as soon as possible.

It should be noted that any mark shown is provisional and is subject to moderation by internal and external examiners. The mark may go up or down, and this mark should therefore only be taken as a guide.
7.8 Assessment offences

The College has regulations governing assessment offences which can be found on the following webpage:

Assessment offences include, but are not limited to plagiarism (see 7.9 below), duplication of work, that is, submitting work for assessment which has already been submitted for assessment in the same or another course, falsification, collusion, for example, group working would constitute collusion where the discipline or the method of assessment emphasises independent study and collective ideas are presented as uniquely those of the individual submitting the work, failure to comply with the rules governing assessment (including those set out in the ‘Instructions to candidates’).

The Regulations set out some of the types of assessment offences in more detail, the procedures for investigation into allegations of such offences and the penalties. Students are strongly encouraged to read these Regulations and to speak with their Personal Advisors or other members of staff in their department should they have any queries about what constitutes an assessment offence.

The College treats assessment offences very seriously and misunderstanding about what constitutes an assessment offence will not be accepted as an excuse. Similarly extenuating circumstances cannot excuse an assessment offence. Students with extenuating circumstances which affect their ability to submit work should contact their departments about the possibility of an extension or other support.

7.9 Plagiarism

Definition of plagiarism

‘Plagiarism’ means the presentation of another person's work in any quantity without adequately identifying it and citing its source in a way which is consistent with good scholarly practice in the discipline and commensurate with the level of professional conduct expected from the student. The source which is plagiarised may take any form (including words, graphs and images, musical texts, data, source code, ideas or judgements) and may exist in any published or unpublished medium, including the internet.

Plagiarism may occur in any piece of work presented by a student, including examination scripts, although standards for citation of sources may vary dependent on the method of assessment. Identifying plagiarism is a matter of expert academic judgement, based on a comparison across the student’s work and on knowledge of sources, practices and expectations for professional conduct in the discipline. Therefore it is possible to determine that an offence has occurred from
an assessment of the student’s work alone, without reference to further evidence.

Remember that plagiarism is not dependent on intention: plagiarism occurs whenever the work of another is presented as your own, whether or not you intended to present it so.

Students are also referred to the Moodle site ‘Avoiding Plagiarism’ for further help, information and guidance.

7.10 Marking of illegible scripts

It is College policy not to mark scripts which are illegible. If you anticipate that you may have difficulty in handwriting scripts which would lead to your scripts being illegible you should contact the Disability and Dyslexia Services: https://www.royalholloway.ac.uk/ecampus/welfare/disabilityanddyslexiaservices/home.aspx.

7.11 Progression and award requirements

The Regulations governing progression and award requirements are set out in your Programme Specification (http://www.royalholloway.ac.uk/coursecatalogue/home.aspx) and also more generally in the Undergraduate Regulations http://www.royalholloway.ac.uk/ecampus/academicupport/regulations/home.aspx.

For details on the requirements for degree classification please see the section on the Consideration for the Award in the Undergraduate Regulations. http://www.royalholloway.ac.uk/ecampus/academicupport/regulations/home.aspx

7.12 Examination/Assessment results

Please see the Examinations & Assessments website http://www.royalholloway.ac.uk/ecampus/academicupport/examinations/home.aspx for details of how you will be issued with your results. (http://www.royalholloway.ac.uk/ecampus/academicupport/examinations/results.aspx).

The Examinations & Assessments website is the place where you can access the “Instructions to Candidates” and details of the examinations appeals procedures. http://www.royalholloway.ac.uk/ecampus/academicupport/academicappealsandcollegecomplaints.aspx.
8 Student Support

8.1 Non-academic related enquiries & support

The Student Services Centre is located in the Windsor Building and provides a single point of contact for all non-academic related queries including accommodation, fees and funding, enrolment and graduation. For further details please visit: http://www.royalholloway.ac.uk/ssc.

8.2 Students in need of support (including students with special needs)

Your first point of reference for advice within the Department is the Director of MA Programmes. Inevitably, problems will sometimes arise that the Director of MA Programmes is not qualified to deal with. The College offers a high level of student welfare support which includes a comprehensive Health Centre, a highly regarded Counselling Service, dedicated educational and disability support, as well as a wealth of financial, career and other advice. Further details of each service can be found on the College web on the Student Welfare page: http://www.royalholloway.ac.uk/ecampus/welfare/home.aspx.

If you have a disability or specific learning difficulty, it is important that you bring it to our attention as soon as possible. The Departmental Disability and Dyslexia Service (DDS) representative is Emma Brodzinski, Senior Lecturer. You must also contact the DDS (Founders West 143; tel: +44 (0)1784 276473; email: disability-dyslexia@royalholloway.ac.uk) who will arrange for an assessment of needs to be carried out and will advise on appropriate sources of help. Further information is available on the College web on the Support, health and welfare page https://www.royalholloway.ac.uk/ecampus/welfare/home.aspx.

8.3 Academic Skills Support

The Centre for the Development of Academic Skills (CeDAS) www.royalholloway.ac.uk/cedas offers a variety of courses, workshops, 1:1 tutorials, online resources that aim to ensure all students at Royal Holloway reach their full academic potential in a range of areas, including academic writing, oral communication skills and maths and statistics.

Whatever your needs, CeDAS is there to ensure that you can perform to the best of your ability, whether it be through a workshop that introduces you to a crucial academic skill, a session within your department that focuses on writing in the discipline, a course that develops your confidence and competence in academic English language, or a 1:1 tutorial with a specialist to help you master a maths technique or sharpen your essay skills.
The Centre also oversees the Royal Holloway Proofreading Scheme, which enables students to pay for an approved third-party proofreader to identify surface error in final drafts. Please note that Royal Holloway does not permit the use of paid third-party proofreaders who are not part of this scheme.

The CeDAS Office can be found on the ground floor of the International Building, room IN002, and you can follow them on Twitter: @cedasrhul. Further details can be found on the CeDAS webpages: www.royalholloway.ac.uk/cedas.

8.4 Student-staff committee

There is a student-staff committee on which both taught and research students are represented. For constitution see committee’s handbook under Compliance/Governance http://www.royalholloway.ac.uk/iquad/collegepolicies/home.aspx

The Committee meets three times each year and plays an important role in the Department as a forum for airing student views. You can use the Committee to raise any issues which concern students. Reps will also be advised of appropriate training opportunities at the start of the academic year.

One postgraduate student represents each programme. It’s not just a talking-shop: things do change when matters are raised. If you have any problems with the programme and feel that some things might be done differently, then speak to your representative. The minutes of meetings are posted on Moodle and you are advised to read them as decisions made are likely to affect you.

8.5 Students’ Union

The Students’ Union offers a wide range of services and support, from entertainment and clubs/societies to advice on welfare and academic issues. The Advice and Support Centre, situated on the first floor of the Students’ Union, runs a confidential service that is independent from the College. Open 9.30am - 5pm, Monday - Friday, it operates an open door policy exclusively for students during term time. However, during vacation periods students should call to book an appointment. Full details can be found at https://www.su.rhul.ac.uk/advice/.

8.6 Careers information

The College has a careers advisory service, housed in the Horton Building, which is open to any student during normal College hours: https://www.royalholloway.ac.uk/careers/home.aspx.

8.7 Non-academic policies

Please see the College Regulations and Procedures webpage
which includes information on non-academic policies, regulations, and codes of practice as well as the **Student Charter**. This can also be found on the following webpage

### 8.7 Complaints and academic appeals procedure

If you have a complaint relating to any aspect of the Department or its staff or to any academic or College matter, you should first discuss it informally with your Personal Advisor or with another member of staff in the Department. We would hope that the majority of issues of this kind can be resolved by informal discussion. There are, however, procedures that can be invoked in serious cases. These are set out in the **College Complaints Procedures** for students:

You should raise your complaint **as soon as possible**.

If the complaint concerns an academic decision, there is an **academic appeals process**. Please note that an academic appeal can only be submitted once you have received your results. Details of the **appeals procedures** and permitted grounds for appeal can be found on the following webpage:

### 9 Health and Safety Information

#### 9.1 Code of practice on harassment for students

This can be found on the student home pages under College regulations and procedures
http://www.students.royalholloway.ac.uk/study/read-our-college-regulations-and-procedures/

#### 9.2 Lone working policy and procedures

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

Lone working is defined as working during either normal working hours at an isolated location within the normal workplace or when working outside of normal hours. The Department and the type of work
conducted by Drama students is classified as a low risk activity and as such the following advice is relevant.

- Lone working is permitted, but it is good practice to ensure that a second person is aware of the first person’s location and that they have access to means of communication.
- It is recommended that the second person could be a relative/friend who knows where the first person is located and approximate time of return. Relevant details should be exchanged (e.g. campus number and security telephone number).
- Inspections/risk assessments of the work area are by the Departmental Health and Safety Co-ordinator to ensure that hazards have been identified, risks controlled and provisions for emergencies are in place (e.g. escape routes open, fire fighting equipment, first aid etc.).

Any health and safety concerns should be brought to the attention of the Departmental Health and Safety Coordinator or the College Health and Safety Office.

It is likely that most activities will take place on College premises. However, the principles contained in the above section will apply to students undertaking duties off campus.

9.3 Children in the Department

The College requires that children shall at all times be the responsibility of, and under supervision of, an adult. Students with children must not bring their children into the Drama department without first consulting the Departmental Health and Safety Coordinator (Production Manager).

9.4 Specialist equipment

Departmental Health & Safety procedures require that all students participating in workshop/production activities wear steel toe cap boots (safety footwear). The department suggests the following suppliers:

- **Bootsforwork.com:** They supply a wide range of steel toe cap footwear for men and women to buy online and have delivered.

- **Hewden:** Telephone 0800 371565 from a landline to be put through to the local branch. They supply a wide range of steel toe cap footwear for men and women.

- **Thames Valley Tool Hire,** 193-194 High Street, Egham. Telephone 01784 433984. If they do not have the required size it can be ordered in.
10 **Equal Opportunities Statement and College Codes of Practice**

10.1 **Equal opportunities statement**

The University of London was established to provide education on the basis of merit above and without regard to race, creed or political belief and was the first university in the United Kingdom to admit women to its degrees.

Royal Holloway, University of London (hereafter 'the College') is proud to continue this tradition, and to commit itself to equality of opportunity in employment, admissions and in its teaching, learning and research activities.

The College is committed to ensure that:
- all staff, students, applicants for employment or study, visitors and other persons in contact with the College are treated fairly, have equality of opportunity and do not suffer disadvantage on the basis of race, nationality, ethnic origin, gender, age, marital or parental status, dependants, disability, sexual orientation, religion, political belief or social origins
- both existing staff and students, as well as, applicants for employment or admission are treated fairly and individuals are judged solely on merit and by reference to their skills, abilities qualifications, aptitude and potential
- it puts in place appropriate measures to eliminate discrimination and to promote equality of opportunity
- teaching, learning and research are free from all forms of discrimination and continually provide equality of opportunity
- all staff, students and visitors are aware of the Equal Opportunities Statement through College publicity material
- it creates a positive, inclusive atmosphere, based on respect for diversity within the College
- it conforms to all provisions as laid out in legislation promoting equality of opportunity.

10.2 **College codes of practice**

Details of the [College codes of practice](https://www.royalholloway.ac.uk/ecampus/onlinestudenthandbook.asp) can be found here.
11 **APPENDIX A**

11.1 **General use of performance spaces**

Students who work in The Noh Theatre, the Caryl Churchill Theatre (CCT) and the Boilerhouse must recognise that they are designated as **no eating, no drinking and no smoking areas**. The Boilerhouse theatre comprises of a sprung wooden dance floor which is protected by a layer of oil tempered hardboard. Shoes and items of furniture are not permitted on the exposed dance floor. Rehearsal Studio One also comprises of a sprung dance floor. Shoes, bags and items of furniture are not permitted in this room. Shelving is available in the corridor for the safe storage of shoes and bags.

11.2 **Room booking and student lock-up responsibilities**

Room booking for ‘out of class time’ rehearsal space is organized on Friday lunch times between 13:00 and 14:00 by the Production Technician in room 007 (term time only)

Postgraduate students do not need to attend this session. Instead advanced booking of rehearsal space can be made by emailing the Production Technician by 16:00 on the preceding Thursday evening outlining location and requested times for the following Monday to Sunday inclusive.

Priority is given to Postgraduate students during the booking process and the drama department will ensure that spaces are divided equally. A number of rehearsal spaces are reserved for exclusive use by Postgraduates.

Students are reminded that during the final weeks of term there is large demand for additional space and we ask that students are considerate of colleagues when submitting requests.

11.3 **Summer term and vacation arrangements**

During the summer term MA Students can book the CCT for rehearsal during office hours only (the theatre is not available at the weekend or evening).

MA students will also be able to book spaces in the department until the end of June for practical research, subject to availability. Please note that the PG certificate students will take priority in the lead up to their exam.

The department makes every effort to accommodate booking requests during July and August. Any such requests are agreed at the discretion of the Technical team, and depend on a number of factors including staff availability.

Students wishing to book a room within the Drama Department must follow the guidelines laid out below. Failure to follow these guidelines
can result in rehearsal room booking privileges being lost.

- The person who books a room or space for out of hours rehearsal is made responsible for that room or space and must be present for the entire period of the rehearsal.
- Key Note Procedure: the keynote is to be taken to the Security Department in Founders by the responsible person and exchanged for the building key or swipe card. The responsible person will leave their session card with the Security Department as a deposit which will be returned once the key has been given back to the security office at the end of the rehearsal session.
- In exceptional circumstances a key note may be issued for use at the Drama Department Administration office in the Katharine Worth Building. As with Security Department procedure the student’s session card will be left as a deposit in the Administration Office. KEYS MUST BE RETURNED TO THE OFFICE FROM WHICH THEY WERE COLLECTED AND UNDER NO CIRCUMSTANCES ARE KEYS TO BE HANDED OVER TO THIRD PARTIES. Students are reminded that session cards will not be returned to students without the key being first returned to the issuing office in Founders or the Katharine Worth Building.
- The student who has been issued a key or swipe card is responsible for ensuring at the end of the rehearsal session all relevant doors and windows are locked; all lights turned off; curtains closed and where relevant alarms set.
- During weekends, users of Drama Department spaces have a collective responsibility to ensure that rooms and buildings are secure throughout the period they are in use. Guidelines covering lock up and security responsibilities are posted on the notice board next to the room booking timetables.
- All Drama Dept doors are locked at 18.00 on weekday evenings and must remain locked for all evening and weekend rehearsals.

11.4 Evening and weekend rehearsal responsibilities

Students are reminded that the out of hour’s rehearsal facilities are only available to members of the Drama Department.

Students using the out of hour’s rehearsal facility in the Drama Department are expected to be in Drama Department buildings by 18.00 on weekday evenings when exterior doors are locked. After this time students must either knock on the door or use a mobile phone to contact rehearsal colleagues.

Doors to the Katharine Worth Building, the Boilerhouse and the Noh Theatre should never be left open either on the latch or wedged with furniture.
11.5 Bookshops

Fellow students may offer their own used textbooks for sale at reduced prices, so check the notice boards in the common rooms.

**Second-hand book shops:**

**Quinto**
48a Charing Cross Road
London
Tel. 0207 379 7669
Open: 9-9 (Mon-Sat); 12-8 (Sun)

**Skoob**
10 Brunswick Centre
off Bernard Street
London WC1N 1AE
Tel. 0207 278 8760
Open 11-7 (Mon-Sat); 12-5 (Sun)

**Any Amount of Books**
56 Charing Cross Road
London WC2H 0QA
Tel. 0207 836 3697
Open 10.30-9.30 (Mon-Sat); 11.30-7.30 (Sun)

**Judd Two Books**
82 Marchmont Street
London
WC1N 1AG
Tel. 0207 387 5333
Open 11-7 (Mon-Sat); 11-6 (Sun)

**Henry Pordes Books**
58-60 Charing Cross Road
London WC2H 0BB
Tel. 0207 836 9031
Open 10-7 (Mon-Sat)

**Theatre bookshops:**

**National Theatre Bookshop**
National Theatre
South Bank
London
Tel. 0207 452 3456
Open 10.00am-10.45pm (Mon-Sat)

**French's Theatre Bookshop**
52 Fitzroy Street
London W1P
Tel. 0207 387 9373
Open 9.30-5.30 (Mon-Fri); 11-5 (Sat)

11.6 Theatre performances

You are advised to make the best use of the close proximity of London to view a wide variety of performances. Some courses will specify visits to specific events; however, the department does not normally organise group bookings so you will need to arrange theatre visits yourself when productions are set for study. Course tutors should supply booking information.

11.7 Cheap theatre tickets

Although going to the theatre can be very expensive, there is a range of ways of cutting the costs. There are lots of good schemes for getting last minute cheap tickets:

The Society of West End Theatre runs a half-price ticket booth in Leicester Square, and they offer top price tickets at half price plus a handling charge on the day of performance. You should note that with student ID you may well be able to get a better deal by using student standby (a very few theatres do not offer this).

Some theatres, such as the National offer day of performance seats at
reasonable prices although for popular productions you will have to queue in the morning. The cheap way to see hear Wagner at Covent Garden is to buy a standing ticket and hope someone doesn't turn up and the ushers let you sit down halfway through the evening. Travelex subsidise various schemes at the National Theatre and Covent Garden (check the theatre websites) and it is possible if you can leave things to the last minute. Some theatres such as the Royal Court have a £5 price for Monday nights (traditionally a night when it's easy to get spare tickets), and ticket costs are often very low for fringe events, especially with a student card. The Orange Tree Richmond does very good work and is easy to get to, as well as having good student offers.

If you find any really good schemes for getting cheap tickets please let the drama office know so this can be publicised to other students.
12 APPENDIX B - Academic Style Examples

12.1 Referencing and bibliography

When you write essays, you must include a bibliography at the end showing what you have read, and in the body of the essay you must indicate the precise source of any information and ideas not your own, even if you are paraphrasing them. Such referencing enables the reader to engage with your argument fully and also protects you from an accusation of plagiarism. As writer-lecturer John Biggam notes, "Referencing as a skill is incredibly important . . . .If you get into the habit of always referencing, you are not only acknowledging your source, but also showing that you . . . have skills of accuracy, are able to be consistent and methodical, and have the ability [to check] one source against another” (qtd. in Huma Qureshi, ‘A cut and paste affair’, Guardian 18 April 2009, Work sec.: 9).

In order to fulfil their purpose, bibliographies and citations must present the required information in a consistent and precise form. Bibliographical entries must be consistent, so that the reader can understand what kind of source you are using and can find it if they want to consult it too. In-text citations must be precise, so that the reader can understand exactly where the dividing line is between your ideas and those of your sources. For these reasons, in-text citations must always give page references whenever you are using other people's words or ideas, while your bibliography should always list all the pages that an article or a chapter covers, not just those pages from which you have quoted or taken ideas.

Many different styles of referencing have been developed to meet the needs of specific disciplines. The Department requires students to use the Modern Language Association referencing system, commonly known as MLA, which is the one most widely used in the arts and humanities (Joint Honours students who have been taught a different system in their other department may use this system, provided they do so meticulously and correctly). It is very important that you follow the standard format for each kind of entry, which makes it easy for the reader both to assess the nature of your sources and to access them. Just imagine if you opened a telephone directory to find some entries with the name first, some with the phone number first, some with the address first – and some information, such as house numbers or area codes, missing altogether. That is what it is like to provide non-standard documentation in an essay.

MLA documentation style acknowledges sources by giving, in parentheses in the body of your essay, the author’s surname and the page(s) to which you are referring; full bibliographical details are included in a list of Works Cited or of Works Consulted at the end of the essay. (A list of Works Consulted shows all the sources you have used, not just those you have cited.) These lists are presented in alphabetical order of authors’ surnames. We strongly recommend that you purchase the MLA Handbook for Writers of Research Papers, 7th ed. (2009), which contains invaluable advice about evaluating sources, avoiding plagiarism, conducting research, and using correct punctuation; it also allows you to access additional resources at www.mlahandbook.org.
12.2 Sample bibliography


Note: if you include two or more works by the same author, instead of repeating the name, you need only type three hyphens and a full stop after the first entry. If, for example, the author wrote the first two works but edited the third and translated the fourth, the format is as follows:

Megson, Chris.
---.
---, ed.
---, trans.
12.3 Missing information

If a book fails to include necessary bibliographical information, use the following abbreviations for the information you cannot give:


If you know the missing information even though it is not published in the book, include it in square brackets to show that comes from you rather than from the source itself: London: U of Nowhere P, [2005]. If you are unsure about the accuracy of information you supply yourself, add a question mark: London: U of Nowhere P, [2005?].

(Note: MLA style abbreviates ‘University’ as ‘U’ and ‘Press’ as ‘P’ in bibliographical entries.)

12.4 In-text citations and quotations

Suppose you were writing an essay about women and medieval drama, and you used these two paragraphs from Katie Normington’s book Gender and Medieval Drama (listed in the sample bibliography above) as one of your sources:

Records are, however, useful in re-evaluating women’s participation in production aspects of medieval drama. The records reveal that women did serve as stagehands and as audience members. It is these records which should prompt us to re-examine the involvement which women had with shaping the production and reception of medieval dramatic activity.

Women’s backstage duties included preparing the performance space, ensuring the welfare of actors, making props, costumes, banners and maintaining properties. Medieval records show that women received payment for a wide variety of tasks, although some of these entries are vague and without status, sometimes no more than ‘a woman to help in the kechyn’. It is my argument that these tasks reflected both women’s attachment to the home and their lack of public status. The tasks that they generally undertook needed minimal attendance at rehearsal and, simultaneously, afforded them little increased public visibility. The range of activities that women practiced was piecemeal and mirrored their status within the medieval work place. (Normington 41-42)

Long quotations like these should be indented at both left and right and do not take quotation marks (to indent in Word, highlight a paragraph, click ‘format’ on the toolbar followed by ‘paragraph’, and then adjust the left and right indentation about 2 cms or 0.8”). The parenthetical reference to author and page numbers, which in indented quotations follows the full stop, indicates that the reader will find the full details of this source under ‘Normington’ in the bibliography and that the material quoted is from pages 41 and 42. However, if you were using the two sources by Normington listed in the sample bibliography given above, you would need to identify which one this is by adding a short version of the title – e.g., (Normington, Gender 41-42) as opposed to (Normington, ‘Reviving’ 135).

Although long quotations are sometimes necessary, it is best to quote
selectively, using only those parts relevant to your analysis, and to integrate them into your own sentences. Short quotations of fewer than four lines should not be indented: they are signalled by the use of single quotation marks at beginning and end. For instance, you might write the following sentence: According to Normington, ‘[m]edieval records show that women received payment for a wide variety of [production] tasks’ (41). Here the full stop occurs after the parenthetical reference, which is part of the sentence. Note that you do not need to repeat the name of the author if you have already indicated it, and note also that you can use square brackets to make your own insertions into a quotation, whether it is a change of case or tense to fit in with your own syntax or the addition of a word that contextualises or clarifies the quotation. Remember that quotations are always indicated either by the use of quotation marks or by indentation, never by the use of italics.

12.5 Ellipses

You can also omit irrelevant words from a quotation by inserting three ellipsis dots in their place. For instance, you might write the following sentence: According to medieval records, ‘women received payment for a wide variety of tasks, . . . [such as providing] “help in the kechyn”’ (Normington 41-42); in this particular case, you also need to add your own words in square brackets so that the sentence structure is correct. Note that it is not necessary to signal that you have omitted words from the beginning of the quotation: the lower case letter at the start of the quotation indicates that the beginning of the quoted sentence has been cut. Also note that when a quotation contains a quotation, the latter takes double quotation marks within the single ones, as in the example above.

You need to indicate that you have omitted words from the end of a quotation only if your omissions would lead a reader to think the quoted sentence is still complete. For instance, you might write the following sentence: Normington says that ‘The tasks that [women] generally undertook needed minimal attendance at rehearsal . . .’ (42). If it is clear you are using only a phrase, there is no need to include the ellipsis dots at the end of the quotation. For instance, you might write the following sentence: Women were paid ‘for a wide variety of tasks’ (Normington 41).

Finally, remember that it is essential to indicate your source even when you are not quoting directly. For instance, you might write the following sentence: Records indicate that medieval women participated in production work (Normington 41-42). Even though you are paraphrasing your source, you must reference it.

12.6 Authors who use ellipsis points

If you are quoting an author who uses ellipsis points, you need to distinguish them from any ellipses of your own, either by putting your ellipsis points into square brackets or by adding an explanation in parentheses following the quotation. For example, in Caryl Churchill’s play The Skriker (London: Nick Hern Books, 1994), the eponymous character has the following speech: Yes some fateful . . . So that when we met it wasn’t for the first time. You felt that. Some people are meant to be together. I’d walk out of meetings because of this overpowering . . . I’d accelerate to fifty on a short block up to a red light. Anything that wasn’t you my eyes veered off. I couldn’t sleep, of course, not that sleep’s my best – do
you sleep? (46) Suppose you wanted to quote only some of this speech, in a sentence of your own as follows: The Skriker tells Lily ‘that when we met it wasn’t for the first time. [...] Some people are meant to be together. I’d walk out of meetings because of this overpowering . . . I’d accelerate to fifty on a short block up to a red light. [...]’ (46). In this case, the ellipsis points in square brackets indicate that you are omitting words, while the ones without square brackets indicate the ellipsis points are in Churchill’s original text. Alternatively, you could write the sentence in this way: The Skriker tells Lily ‘that when we met it wasn’t for the first time. . . . Some people are meant to be together. I’d walk out of meetings because of this overpowering . . . I’d accelerate to fifty on a short block up to a red light. . . . ’ (46; 2nd ellipsis in original). Remember to include full stops as well as ellipsis points, as appropriate.

12.7 Quoting an author quoted or cited by another author

Sometimes you may find an author quoting material from another author that is useful to your analysis. For example, on page 29, Normington’s Gender and Medieval Drama quotes from P. J. P. Goldberg’s Women, Work and Life Cycle that women ‘became a more conspicuous part of the post-plague labour force’. If you wanted to use or quote this information, you would not cite Goldberg’s book, as you did not consult it; instead, you would have to indicate that the information comes from Goldberg’s book via Normington’s. Your in-text citation would therefore look like this: P. J. P. Goldberg notes that women ‘became a more conspicuous part of the post-plague labour force’ (qtd. in Normington 29). You might also use the following kind of formulation: women ‘became a more conspicuous part of the post-plague labour force’ (P. J. P. Goldberg qtd. in Normington 29). Both citations give the reader enough information to track down the original source.

In the previous example, ‘qtd.’ is the abbreviation for ‘quoted’, which indicates that Normington has directly quoted Goldberg’s words. Sometimes, however, authors cite or paraphrase material from another author rather than quote it directly. For example, on p. 19, Normington’s Gender and Medieval Drama refers to Kathleen Ashley’s article entitled ‘Medieval Courtesy Literature’, noting that ‘Ashley suggests that the versatility of the cycles formed part of the cultural code of exchange that occurred in the upper ranking parts of society’. If you wanted to use this point, you might write something like the following: It seems ‘that the versatility of the cycles formed part of the cultural code of exchange that occurred in the upper ranking parts of society’ (Kathleen Ashley ctd. in Normington 19). Here, ‘ctd.’ stands for ‘cited’, indicating that, although you are quoting from Normington, the idea comes from Ashley via Normington’s paraphrase of it. You would use the same in-text citation if you yourself paraphrased the idea, as in the following sentence: It has been suggested that the cycles’ versatility was part of the upper-class ‘cultural code of exchange’ (Kathleen Ashley ctd. in Normington 19). Please note, however, that if you directly quote even a short phrase, such as ‘cultural code of exchange’, you should use quotation marks to indicate it.

12.8 A note on quotation marks

This style guide follows British practice: single quotation marks (‘ ’) for quotations and titles of essays, etc., with double quotation marks (“ ”) for
quotations used within quotations. American sources, including the MLA Handbook, follow American practice, which is the reverse: double quotation marks (" ") for quotations and titles of essays, etc., with single quotation marks (’ ’) for quotations used within quotations. You will not be penalised for using one system rather than another, as long as you use it consistently.

12.9 Reputable web sources

Students should note that the on-line encyclopedia Wikipedia is not a reliable source: its entries often contain many errors of fact. The MLA Handbook, sec. 1.6, offers valuable advice about evaluating the trustworthiness of both print and internet sources.

12.10 Footnotes

MLA does not use footnotes to give bibliographical information; they should be used only to offer information and explanations that are inappropriate to include in the body of your essay or that evaluate sources. Footnotes should be single-spaced, clearly demarcated from the text, and numbered sequentially throughout each essay or chapter. Footnotes rather than endnotes are strongly preferred, if your word processing package permits.

12.11 Illustrations

Illustrations may be used if appropriate, but they must be integrated into the argument, rather than included simply as extras. Please ensure that they are given proper titles and numbers and that the source is indicated.

12.12 Appendices

Statistical, documentary, and other appendices should follow the main text, but only if needed and if fully discussed within the substantive text.

12.13 Word count

A word count should be entered on the coversheet. It should include the whole of your text, including any footnotes/endnotes and quotations. Please remember that in some word-processing programmes you have to do a separate word count for the footnotes and add it to the word count for the main text. The word count does not include the title sheet, bibliography, illustrations (with brief identifying captions), tables of data (not including discussion), and appendices.
Appendix C

13.1 Dissertation front page template

Department of Drama, Theatre and Dance, Royal Holloway, University of London

DISSERTATION TITLE

----------------------------------

MA in Playwriting / MA in Applied and Participatory Theatre /

MA in Contemporary Performance Practices

Student Name

----------------------------------

Supervisor

Prof / Dr.* _______________________

Word Count: __________

September 2017

This dissertation is submitted as part of the requirement for the award of the MA in Playwriting / MA in Applied and Participatory Theatre / MA in Contemporary Performance Practices*  

*Delete as appropriate
POSTGRADUATE SUBMISSION FORM FOR SUMMATIVE WORK

Please ensure that you have completed ALL sections.

CANDIDATE NUMBER (NOT your Student ID number):

DEGREE AND YEAR:

SUBMISSION DATE:

COURSE CODE: DT

COURSE TITLE:

TUTOR:

ESSAY TITLE:

If you are using this to submit a paper copy of your work, please note your Turnitin receipt number here:

If you are registered with DDS and have been issued with green stickers, you should type the text from the green sticker below and highlight it in green (unless you are submitting a paper copy, in which case please add your green sticker to this cover sheet).

PLAGIARISM DECLARATION:
In submitting this form with your assignment you make the following declaration:

I declare that the coursework submitted is my own work and has not (either in whole or in part) been submitted towards the award of any other qualification either at Royal Holloway or elsewhere.

I have attributed/referenced all sources of information used during the completion of my assignment and I am aware that failure to do so constitutes an assessment offence. I have not submitted this work as part of any other coursework.
Staff Contact Details

Staff with special responsibilities:

- **Chair of Examiners:** Libby Worth
  libby.worth@royalholloway.ac.uk
  The Chair of Examiners is responsible for the administration of all formal assessments, adjudication on extensions, moderation of marks, and final examiners’ meetings. You should see the Chair of Examiners if you are concerned about administrative aspects of the assessment of your degree.

- **Access Co-ordinator:** Emma Brodzinski
  e.brodzinski@royalholloway.ac.uk
  If you have a disability that affects your work and you’d like us to know about it, do make an appointment to see the Access Co-ordinator to discuss how we should properly take account of your circumstances.

- **Production Manager:** Sean Brennan
  s.brennan@royalholloway.ac.uk
  If you have an enquiry about the use of performance spaces for production work, you should contact the Production Manager.

- **Production Technician:** Daniel Jones
  daniel.jones@royalholloway.ac.uk
  Booking of rehearsal space can be made by emailing the Production Technician by 16:00 on the preceding Thursday evening outlining location and requested times.
<table>
<thead>
<tr>
<th>Name</th>
<th>Title</th>
<th>Office</th>
<th>Email Address</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dr Melissa Blanco-Borelli</td>
<td>Senior Lecturer in Dance</td>
<td>Lodge5</td>
<td><a href="mailto:melissa.blanco@rhul.ac.uk">melissa.blanco@rhul.ac.uk</a></td>
</tr>
<tr>
<td>Menaka Bora</td>
<td>Postdoctoral Research Fellow</td>
<td>KWB010</td>
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<tr>
<td>Dr Emma Brodzinski</td>
<td>Senior Lecturer in Drama</td>
<td>Lodge3</td>
<td><a href="mailto:e.brodzinski@rhul.ac.uk">e.brodzinski@rhul.ac.uk</a></td>
</tr>
<tr>
<td>Professor Matthew Cohen</td>
<td>Professor of International Theatre</td>
<td>KWB104</td>
<td><a href="mailto:matthew.cohen@rhul.ac.uk">matthew.cohen@rhul.ac.uk</a></td>
</tr>
<tr>
<td>Dr Emma Cox</td>
<td>Senior Lecturer in Drama and Theatre</td>
<td>KWB108</td>
<td><a href="mailto:emma.cox@rhul.ac.uk">emma.cox@rhul.ac.uk</a></td>
</tr>
<tr>
<td>Professor Helen Gilbert</td>
<td>Professor of Theatre</td>
<td>n/a</td>
<td><a href="mailto:helen.gilbert@rhul.ac.uk">helen.gilbert@rhul.ac.uk</a></td>
</tr>
<tr>
<td>Dr Lynette Goddard</td>
<td>Senior Lecturer in Drama and Theatre</td>
<td>KWB114</td>
<td><a href="mailto:l.p.goddard@rhul.ac.uk">l.p.goddard@rhul.ac.uk</a></td>
</tr>
<tr>
<td>Dr Georgina Guy</td>
<td>Lecturer in Theatre and Performance</td>
<td>KWB109</td>
<td><a href="mailto:georgina.guy@rhul.ac.uk">georgina.guy@rhul.ac.uk</a></td>
</tr>
<tr>
<td>Dr Bryce Lease</td>
<td>Senior Lecturer in Drama</td>
<td>Lodge2</td>
<td><a href="mailto:bryce.lease@rhul.ac.uk">bryce.lease@rhul.ac.uk</a></td>
</tr>
<tr>
<td>Dr Dick McCaw</td>
<td>Senior Lecturer in Drama and Theatre</td>
<td>KWB111</td>
<td><a href="mailto:dick.mccaw@rhul.ac.uk">dick.mccaw@rhul.ac.uk</a></td>
</tr>
<tr>
<td>Dr Elaine McGirr</td>
<td>Reader in Theatre History Head of Department</td>
<td>KWB102</td>
<td><a href="mailto:elaine.mcgirr@rhul.ac.uk">elaine.mcgirr@rhul.ac.uk</a></td>
</tr>
<tr>
<td>Dr Chris Megson</td>
<td>Senior Lecturer in Drama and Theatre</td>
<td>KWB105</td>
<td><a href="mailto:chris.megson@rhul.ac.uk">chris.megson@rhul.ac.uk</a></td>
</tr>
<tr>
<td>Professor Helen Nicholson</td>
<td>Professor of Drama and Theatre</td>
<td>KWB115</td>
<td><a href="mailto:h.nicholson@rhul.ac.uk">h.nicholson@rhul.ac.uk</a></td>
</tr>
<tr>
<td>Dr Sophie Nield</td>
<td>Senior Lecturer in Drama</td>
<td>KWB112</td>
<td><a href="mailto:sophie.nield@rhul.ac.uk">sophie.nield@rhul.ac.uk</a></td>
</tr>
<tr>
<td>Dr David Overend</td>
<td>Lecturer in Drama and Theatre</td>
<td>KWB111</td>
<td><a href="mailto:david.overend@rhul.ac.uk">david.overend@rhul.ac.uk</a></td>
</tr>
<tr>
<td>Dr Prarthana Purkayastha</td>
<td>Senior Lecturer in Dance</td>
<td>Lodge1</td>
<td><a href="mailto:prarthana.purkayastha@rhul.ac.uk">prarthana.purkayastha@rhul.ac.uk</a></td>
</tr>
<tr>
<td>Professor Dan Rebellato</td>
<td>Professor of Contemporary Theatre</td>
<td>n/a</td>
<td><a href="mailto:d.rebellato@rhul.ac.uk">d.rebellato@rhul.ac.uk</a></td>
</tr>
<tr>
<td>Professor Elizabeth Schafer</td>
<td>Professor of Drama &amp; Theatre Studies</td>
<td>KWB110</td>
<td><a href="mailto:e.schafer@rhul.ac.uk">e.schafer@rhul.ac.uk</a></td>
</tr>
<tr>
<td>Name</td>
<td>Position</td>
<td>KWB</td>
<td>Email</td>
</tr>
<tr>
<td>--------------------</td>
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<td>-------</td>
<td>------------------------------------------------------------</td>
</tr>
<tr>
<td>Will Shuler</td>
<td>Teaching Fellow</td>
<td>KWB011</td>
<td><a href="mailto:william.shuler.2010@live.rhul.ac.uk">william.shuler.2010@live.rhul.ac.uk</a></td>
</tr>
<tr>
<td>Dr Ashley Thorpe</td>
<td>Senior Lecturer in Drama</td>
<td>KWB116</td>
<td><a href="mailto:ashley.thorpe@rhul.ac.uk">ashley.thorpe@rhul.ac.uk</a></td>
</tr>
<tr>
<td>Nik Wakefield</td>
<td>Teaching Fellow</td>
<td>KWB011</td>
<td><a href="mailto:nikolas.wakefield.2011@live.rhul.ac.uk">nikolas.wakefield.2011@live.rhul.ac.uk</a></td>
</tr>
<tr>
<td>Libby Worth</td>
<td>Senior Lecturer in Drama and</td>
<td>KWB106</td>
<td><a href="mailto:libby.worth@rhul.ac.uk">libby.worth@rhul.ac.uk</a></td>
</tr>
<tr>
<td></td>
<td>Theatre</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Administrative Staff</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Angela Krzeminski</td>
<td>Department Manager</td>
<td>KWB103</td>
<td><a href="mailto:angela.krzeminski@rhul.ac.uk">angela.krzeminski@rhul.ac.uk</a></td>
</tr>
<tr>
<td>Linda Luck</td>
<td>UG Faculty Administrator (Mon-Tues)</td>
<td>KWB002</td>
<td><a href="mailto:drama.UGAdministrators@rhul.ac.uk">drama.UGAdministrators@rhul.ac.uk</a></td>
</tr>
<tr>
<td>Emma Ward</td>
<td>UG Faculty Administrator (Wed-Fri)</td>
<td>KWB002</td>
<td><a href="mailto:drama.UGAdministrators@rhul.ac.uk">drama.UGAdministrators@rhul.ac.uk</a></td>
</tr>
<tr>
<td>Ally Williams</td>
<td>PG Faculty Administrator</td>
<td>KWB002</td>
<td><a href="mailto:ally.williams@rhul.ac.uk">ally.williams@rhul.ac.uk</a></td>
</tr>
<tr>
<td><strong>Technical Staff</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bruce Asher</td>
<td>Digital Media Technician</td>
<td>KWB007</td>
<td><a href="mailto:bruce.asher@rhul.ac.uk">bruce.asher@rhul.ac.uk</a></td>
</tr>
<tr>
<td>Sean Brennan</td>
<td>Production Manager</td>
<td>KWB008</td>
<td><a href="mailto:s.brennan@rhul.ac.uk">s.brennan@rhul.ac.uk</a></td>
</tr>
<tr>
<td>Nicola Hewitt-George</td>
<td>Design Technician</td>
<td>KWB012</td>
<td><a href="mailto:nicola.hewitt-george@rhul.ac.uk">nicola.hewitt-george@rhul.ac.uk</a></td>
</tr>
<tr>
<td>Daniel Jones</td>
<td>Production Technician</td>
<td>KWB007</td>
<td><a href="mailto:daniel.jones@rhul.ac.uk">daniel.jones@rhul.ac.uk</a></td>
</tr>
<tr>
<td>Natalie Jones</td>
<td>Theatre Electrician</td>
<td>KWB007</td>
<td><a href="mailto:natalie.jones@rhul.ac.uk">natalie.jones@rhul.ac.uk</a></td>
</tr>
</tbody>
</table>