

ASSIGNMENT SPECIFICATION BRIEF:

Student name:		Student P number:	
Programme:	BA Acting/ BA Design & Production		
Module:	Touring Theatre	Module Level (4, 5, 6):	6
Module code:	HP AC 6001	Contribution to Overall Module Assessment (%):	
Module Tutor:	Dave Ainsworth	Internal Verifier:	Lynne Seymour
Assignment Title:		Assignment No (x of x):	
Hand Out Date:		Submission deadline:	

Referencing:	In the main body of your submission you must give credit to authors on whose research your work is based. Append to your submission a <i>bibliography</i> that indicates the books, articles, etc. that you have read or quoted in order to complete this assignment (e.g. for books: surname of author and initials, year of publication, <u>title of book</u> , edition, publisher: place of publication).		
Disclosure:	In presenting my work for this assessment through Turnitin, I declare that this submission is my own work and that I have acknowledged all materials used from the published or unpublished works of other people. All references have been duly cited.		
Turnitin: Lecturer to tick to indicate if an electronic version of the assignment must be submitted to Turnitin. Note: Turnitin is the primary submission and acts as a receipt for the student.		YES	✓
		NO	

Learning Outcomes tested (from module syllabus)	Assessment Criteria :
apply performance, design or production skills acquired at previous levels of the programme;	Your ability to apply performance, design or production skills acquired at previous levels of the programme was; - You will be observed in rehearsals and meetings - Directors and Production Staff will provide feedback and a written report - You will reflect on your contribution through tasks
demonstrate critical understanding of the relationship between the artistic potential of touring theatre and the technical/practical limitations inherent to it;	Your ability to demonstrate critical understanding of the relationship between the artistic potential of touring theatre and the technical/practical limitations inherent

	to it was; - this work should include analysis of the production demands of the play and the opportunities of material - You will be observed in rehearsals and meetings - Directors and Production Staff will provide feedback and a written report - You will reflect on your contribution through tasks
• analyse the relationship between audience, venue and theatre company; (eg. evaluation of the production's tour in relation to the philosophy and practice of community touring, including contextual reading).	Your ability to analyse the relationship between audience, venue and theatre company; - You will be observed in rehearsals and meetings - Directors and Production Staff will provide feedback and a written report - You will reflect on your contribution through tasks
• evaluate the strengths and any limitations of your contribution to the collective enterprise;	Your ability to evaluate the strengths and any limitations of your contribution to the collective enterprise; - You will reflect on your contribution through tasks
• identify and solve production tasks/problems both during the rehearsal period and on tour.	Your ability to identify and solve production tasks/problems both during the rehearsal period and on tour. - You will be observed in rehearsals and meetings - Directors and Production Staff will provide feedback and a written report - You will reflect on your contribution through tasks

TASK DESCRIPTION

You will explore the theory and practice of touring theatre through your participation in a Touring Theatre production.

In addition to your practical work you will be required to carry out the following three tasks and upload them onto Moodle before the closing date.

Task One - The Process Workbook, **which will be submitted through the Moodle system**, should demonstrate work relevant to the rehearsal, preparation and evaluation of your work, using three definite points during the process. You will complete, at appropriate points in the rehearsal period the following three tasks:

Task 1. These tasks are set out by your director.

Task 2. In what ways can touring theatre affect its audience in terms of addressing social, political and cultural issues? Base your response on your specific piece of theatre you are creating.

Upload your response ***no later than*** 5.00pm on Friday November 1st (Tour 1) and Friday November 8th (Tours 3 & 4).

Task 3. Looking back, how has your touring theatre production *realised* in practice elements of Questions 1 & 2?

Upload your response ***no later than*** 5.00pm on Friday November 22nd (Tour 1) and Friday November 29th (Tour 2).

NOTE:

Each uploaded submission should be **NO MORE** than 500 words. Therefore you will need to draft, edit and hone ideas and information with care.

GUIDANCE FOR STUDENTS IN THE COMPLETION OF TASKS

What you will need to do...

1. Participate fully in the rehearsal process. You will need to work appropriately with your peers and your director to achieve a purposeful process to meet the Learning Outcomes set out previously.
2. Work independently to further develop your skills outside the rehearsal room. Meet the demands of the process as set out by your director.
3. Read extensively about the nature and development of Touring Theatre using the Bibliography set out below, internet and other sources, remembering to use reference appropriately and accurately.
4. Carry out your three written tasks and meet the deadlines set.

BIBLIOGRAPHY

Most of the books listed below are still currently available only in hard-copy from the library. There are a number of very interesting articles available through searching journals, and many of these articles are available electronically for instant access. I found a very interesting article about *Touring the Education Theatre* by Alan G. Billings written in 1964 and an article by Kathleen Gallagher and Ivan Service about the impact of applied theater on poverty through the library's catalogue (JSTOR). I would also recommend looking at the Arts Council's *Night Out* scheme, and read the Arts Council report entitled *Delivering our vision: A Strategy for Success* which is available on-line. The list below should certainly not be seen as a comprehensive list capable of providing you with *all* the information you require, you must also play an active and focused role in the acquisition of knowledge. A very useful way to search for materials is to use search terms in the Library catalogue such as 'touring theatre' and 'community theatre/drama'.

Recommended

Anderson, K. *Good Grief! Using the Grief Sheet to Improve Community Theatre Production: telling the story better than it has ever been told.*

Barr, Richard Lewis. *Rooms with a View: the Stages of Community in the Modern Theatre.*

Billingham, P. *Radical Initiatives in Interventionist and Community Drama.*

Billingham, P. *Theatres of Conscience 1939-53: a Study of Four Touring British Community Theatres.*

Beddow, Neil. *Turning Points: the Impact of Participation in Community Theatre.*

Boon, R & Plaistow, J. *Theatre and Empowerment: Community Drama on the World Stage*

Cohen. *Community Theatre Handbook*

Dellar, P. *People Make Plays: Aspects of Community Theatre in Hull since 1955*.

Downing, D. *In Our Neighbourhood: a Regional Theatre and its Local Community*

Gooch, S. *Altogether Now: An Alternative View of Theatre and the Community*, London: Methuen, 1984.

Kershaw, B. & Coult, T. *Engineers of the Imagination: the Welfare State Handbook*, London: Methuen, 1990.

Kershaw, B. *The Politics of Performance: Radical Theatre as Cultural Intervention*, London: Routledge, 1992.

McCarthy, J. & Galvao, K. *Enacting Participatory Development: Theatre-based Techniques*.

McGrath, J. *A Good Night Out*, London: Methuen, 1981.

Nicholson, H. *Applied Drama*, Basingstoke: Macmillan, 2005.

Oddey, A. *Devising Theatre*, London: Routledge, 1994.

Rohd, M. *Theatre for Community*.

Schweitzer, P. *Reminiscence Theatre: Making Theatre from Memories*. **This is an e-book. Access the library catalogue from your pc.**

Taylor, P. *Applied Theatre*, Portsmouth: Heinemann, 2003.

Thompson, J. *Applied Theatre: Bewilderment and Beyond*.

Van Erven, E. *Community Theatre: Global Perspectives*.