

ROYAL CENTRAL
SCHOOL OF SPEECH & DRAMA

UNIVERSITY OF LONDON

MA ACTING

PROGRAMME SPECIFICATION AND UNITS

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INTRODUCTION TO THE PROGRAMME

The MA Acting (Classical/ Contemporary) started in 2010 and is a direct development from the School's previous MA Classical Acting course. The programme is an intensive one year full-time conservatoire programme running from September to August. It specifically prepares actors to work in text-based classical or contemporary theatre although many of the skills developed are transferable when acting for devised theatre, film, TV, radio etc. You will audition for the MA Acting and may indicate a preference for strand although you may be offered a place on either strand. Most classes will be strand specific although there will be combined teaching throughout the induction, for some masterclasses and as preparation for the Sustained Independent Project. The two strands will also work together to produce a joint industry showcase. You will watch each other's work at key points and offer constructive peer feedback on performance work.

As part of the postgraduate area of Central, you will be part of a thriving community of practitioners – with a shared vision of learning – able to research your own particular field, and push forward the boundaries within your own chosen area of practice. As a participant in the international MA Acting supported by this school-wide framework for research and experimentation, you will be one of a carefully selected group of actors – preparing to work at the forefront of the industry.



As You Like It by William Shakespeare, public production

The MA Acting will focus on your acting process in relation to the inherent challenges of live performance in today's diverse employment landscape. Located predominantly within the classical or contemporary, you will study acting at Masters level, informed both by current professional developments in the field and research; be it practice-based, academic or scholarly. The programme is vocational, combining specialist training, study and research in order to develop your acting and your career-sustainability as a 21st century actor. You will work on two full productions and an industry showcase (to agents, directors, casting directors, producers etc.). This will be explored during three intensives each lasting 4 weeks with 35 hours of taught contact a week either in rehearsal or intensive training. In addition 3 studios each lasting 7-10 weeks will deliver 16-24 hours of taught contact a week with time for independent study, research, practice and reflection. In total you will have 42 weeks of taught practical training. This programme

demands particularly high levels of commitment and stamina to sustain the intensity of training with short vacation periods.

It is required of students to take creative risks as part of the programme. Failure is part of the learning process and we encourage risk taking providing that students remain within health and safety guidance, respect the needs of other students and staff, and reflect on failure in order to promote success. Students are expected to promote a supportive working environment where creative risk taking is encouraged.



The Bacchae by Euripides, public production

The MA Acting is a postgraduate conservatoire training that will include voice, acting, movement and the theory of performance. This structure is common to both strands. The programme offers artistic, intellectual and practical advantages that distinguish it from other postgraduate acting programmes in that it is located within a thriving postgraduate community of other long established training programmes including the internationally distinguished MA Voice Studies, MA Movement Studies and MA Actor Training & Coaching. The MA Acting is situated within a vibrant acting portfolio comprising BA (Hons) Acting, MA Acting for Screen and MA Music Theatre.

The actor who has emotional, technical, intellectual, physical and vocal access is equipped for almost anything. The intellectual and practical research focus will shift each term, but will be underscored by a continuing portfolio of skills teaching, providing a studio structure in which you will explore the demands of different modes of performance. Production opportunities will provide the framework for the demonstration of your practical understanding of the programme. Practical projects will be supported by voice and movement classes as well as relevant theoretical discussion and enquiry. You will address historical and critical contexts within each key performance mode studied.

The Sustained Independent Project runs concurrently with your vocational training. Seminars run alongside appropriate practical study so you may, for example, study Aristotle's *Poetics* and the fundamentals of rhetoric alongside the practical exploration of Greek Tragedy. This unique structure and combination of advanced scholarship and practice inspires you to critically reflect on your practice and develop academic rigour in your research founded in experiential knowledge. You will explore the cultural mechanisms behind the premises of acting,

The philosophical ideals of the MA in Acting posit the notion of theatre as one of the great cultural engines of society, highlighting this by examining and interrogating the role and shape of theatre within society, both historically and in the present day.

In drawing a thread from the Greek theatre in democratic Athens to the birth of naturalism in the maelstrom of the early twentieth century, the Classical strand fosters an intellectual appreciation of the continuing evolution and vitality of dramatic tradition, and affords the students a deep awareness of their place in that long tradition. Links may be forged with classical companies (e.g. Shakespeare's Globe and the RSC).

The Contemporary strand begins by exploring Shakespeare's influence on contemporary playwriting and the impact of this on the actor before continuing to examine key practitioners and writers of the 20th and 21st Centuries. It provides the opportunity to work with both young and established playwrights on the development of new plays today, thus connecting you to a tradition of actors working with and alongside writers. One production may be of a specifically commissioned play and links may be forged with leading new writing companies (e.g. the Royal Court, Hampstead Theatre, Live Theatre in Newcastle and The Traverse in Scotland.). This is combined with a practical exploration of the differing methods that actors may use to explore and embody very different types of text.



Contemporary strand, *Cause Célèbre* by Terrance Rattigan, public production



Classical strand, *The Broken Heart* by John Ford, public production

The contemporary actor must be resilient and resourceful, able to draw effectively on a wide range of performance-based processes and appropriate critical strategies. As a student on the MA Acting programme you will develop your own practice as an actor. You will engage with a variety of differing conventions, idioms and strategies for the performance of texts. It is the aim of the programme to produce graduates who are informed, flexible actors, able to make choices and to see opportunities. You will increasingly be able to analyse and articulate your own process, and will be encouraged to enhance your capacity to relate to others in a field of activity that depends upon a creative and sophisticated approach to teamwork.

The exact timing of work on the final performance project and SIP submission may be subject to change dependent on performance opportunities (e.g. the Edinburgh Festival may lead to later performance dates). The length of terms may change in order to accommodate the annual Easter bank holidays.

WHO IS THE PROGRAMME FOR?

The MA Acting is designed for:

- those actors with a conservatoire training who would like to specialise in working on either Classical or Contemporary texts in depth;
- professional actors who have not undertaken formal training and wish to develop their practice and locate it within a considered knowledge base;
- those Arts-based graduates with significant student drama experience and some studio based training or professional experience who want to undertake an intensive actor training;
- exceptional candidates from other backgrounds wishing to change career and become actors.

The programme seeks to recruit:

- an international student cohort;
- diverse groups from differing cultures and acting traditions.

Core programme competences:

- punctuality and high levels of attendance;
- professional conduct to industry standards;
- confidentiality must be respected and maintained;
- willingness to engage and share personal experiences in a constructive manner within appropriate boundaries;
- confidence in communicating in the English language;
- willingness to engage in vocal and movement work which may necessitate the use of touch;
- ability to engage with complex play texts and conceptual theories;
- ability to learn lines from a range of complex sources;
- ability to work both individually and in groups;
- high levels of stamina/ fitness necessary to sustain an intensive programme of physical and intellectual practical training lasting 42 weeks a year with up to 35 hours taught a week.

DISTINCTIVE FEATURES OF THE PROGRAMME AT CENTRAL

- A professional training for actors has been an integral part of the Royal Central School of Speech and Drama since its foundation in 1906. This MA Acting is an innovative programme within a deeply embedded tradition.
- It is an intense practice-based programme in acting for existing professionals and exceptional postgraduate students who wish to develop their skills through a series of ongoing practical classes and designated rehearsal periods.
- Excellent industry connections stem from working with a range of visiting professionals through to a full directed industry showcase and two public productions.
- This programme enshrines the core values of Central's world-renowned training in acting, voice and movement, but necessarily interrogates these values in relation to the needs of the contemporary actor of classical and/or contemporary texts.
- You are given the opportunity to take advantage of Central's research environment to enhance your evolving enquiry into acting at Masters level.

EDUCATIONAL AIMS

The aims and learning outcomes of the MA in Acting are closely informed by Central's M (Masters) Framework principles.

The MA in Acting at Central enables you to:

- gain knowledge at the forefront of, or informed by, a focused approach to the academic and professional discipline of acting;
- take risks, be intellectually rigorous and show originality in your application of knowledge in, for example, practical performances, ongoing skills development and sustained written arguments debating the field;
- understand how the boundaries of acting are advanced through sustained and intense practice and research;
- share learning with students on other programmes;
- in collaboration with peers and independently, show originality in tackling and solving problems and deal systematically and creatively with complex acting-related issues in unpredictable environments;
- develop practice and scholarship pertinent to the field with particular emphasis on classical or contemporary texts.

LEARNING OUTCOMES

Learning outcomes describe what you should know and be able to do if you make full use of the opportunities for learning which the programme provides. If you successfully complete the MA Acting (Classical/Contemporary) at Central:

You will obtain knowledge and understanding of:

- (A1) current critical debates, concepts and discourses in acting;
- (A2) relevant theories and research methodologies including those most appropriate for students of acting;
- (A3) appropriate historical, socio-cultural, aesthetic and dramaturgical contexts;
- (A4) systematic approaches to textual and performance analysis, and performance presentation.

You will develop the thinking skills that will enable you to:

- (B1) demonstrate your systematic understanding and critical awareness of relevant theoretical knowledge and its impact upon practice in acting;
- (B2) develop intellectual rigour and conceptual understanding enabling you to: undertake advanced scholarship and/or sustained research; critically evaluate and reflect upon your own and others' relevant current practice, research and research methodologies;
- (B3) Engage productively in the performance and evaluation of theatre, in terms of current epistemologies of acting in classical and/or contemporary texts as used in contemporary cultural contexts.

You will develop the practical skills that will enable you to:

- (C1) use and evaluate relevant practices applicable in acting, sometimes experimenting with new and/or original ideas;
- (C2) enhance discipline-specific skills (e.g. vocal, physical and acting), systematically demonstrating a rigorous critical awareness of the effect;
- (C3) construct character in performance (e.g. through interrogation of 'text', imaginative interpretation, observed behaviours, contextual research);
- (C4) work successfully in a collaborative ensemble.

You will develop the broader workplace skills that will enable you to:

- (D1) negotiate the challenges of working in complex and unpredictable situations e.g. making decisions independently or in dialogue with peers and/or external bodies;
- (D2) operate successfully as a professional actor (e.g. manage time and deadlines; engage

confidently in debate; structure and communicate ideas effectively; engage with relevant industries).

- (D3) take creative risks.

LEARNING, TEACHING AND ASSESSMENT METHODS

The curriculum is designed to offer an intensive, conservatoire, practice-based actor training. Students benefit from a large number of taught contact hours with a considerable emphasis on formative feedback via one-to-one tutorials in acting, voice, movement and academic study, alongside more formal critical panels where students are assessed by a number of teaching staff. Students can expect approximately 4 hours of individual tutorials during the year. There is also time for student-led independent study, reflective practice and research. Summative written feedback is also provided at the end of most units.

Teaching takes place over an extended 42 weeks of the year and the combination of “Intensives” and “Studios” allow for continued practical development leading to periods of production activity and periods of reflective practice and training.

During the programme you will be encouraged to engage with a wide range of teaching methods, including regular practical classes and workshops, rehearsals, and one-to-one tutorials. Supporting this will be a number of seminars, lectures, individual and group self-directed research projects, and masterclasses.

You will be assessed by a combination of continuous assessment and practical project work, and by the submission of a Sustained Independent Project.

You will be encouraged to keep an audio journal, written journal, e-journal or regular blog as part of your reflective process. This will not be formally assessed or submitted but extracts may be used either in quotation or in appendices as supporting evidence for your SIP.

Each unit within the degree has approximately four or five learning outcomes which are directly drawn from the overall degree learning outcomes. Each unit has formal assessment tasks - with a ‘magnitude’ (i.e. amount or size of task) - which will give students the opportunity to demonstrate that s/he has achieved the learning outcomes of the degree. Assessment criteria show what students will need to demonstrate – or do - to achieve the learning outcomes and in the assessment tasks (e.g. effective use of research). Assessment (or level) descriptors are directly linked to the assessment criteria and indicate the level the student has reached and therefore the level to which the student has achieved the learning outcomes (and the mark awarded to the unit therefore).

RESEARCH ETHOS

Research on MA Acting is seen as part of the professional actor's process. Research is embedded throughout the course in several forms. Actors are asked to enquire into the skill sets required to perform every day. This research is embodied and takes the form of physical, psychological and intellectual practices required for an actor to explore complex texts and process them into layered and rich performance. Our actors are asked to reflect on their individual development and engagement with a range of practices informed by teachers steeped in the pedagogies of voice, movement and acting theories. This is likely to include exploring a range of post Stanislavski derived practices, movement theorists including Laban, basic phonetics and vocal physiology. This reflection must be articulated during classes, tutorials and during crit panels. Reflective practice is seen as an extension of research and development in the craft of acting, as undertaken by pioneers of this kind. In this way students on MA Acting become aware of how work at the forefront of the discipline leads to new and original techniques for the actor.

More formally students have the option in the SIP to either write a 12,000 word dissertation or create an original solo performance starting from an extant script and write a critical reflection on their process. The SIP is supported by a number of seminar sessions exploring advanced library research

skills, the critical theories of cultural materialism, new historicism, dramaturgy, storytelling, and principles of embodied practice as research, as well as two hours individual supervision.

The aim of research on this course is to enable actors to engage with a wide range of practices and theoretical models that will help them further develop as actors and to encourage them to develop their own creative voices as the writer and/or manipulator of complex texts so they need not rely on directorial input and can create their own work.

PROGRAMME STRUCTURE: PROGRAMME STRUCTURES AND REQUIREMENTS, LEVELS, MODULES, CREDITS AND AWARDS

Unit/element	Credit Rating	Work for assessment	Req. for award	Weighting in final mark for award of MA with distinction	Indicative Date of assessment	Nature of feedback
Acting 1 (Double Unit)	40	Intensive 1: acting, vocal and physical diagnostic (not assessed)	Pass	22%	Performance Intensive 1	1. Two formative critical panels, one at the end of each studio. 2. 20 minute tutorial/seminar feedback 3. * Written/ audio summative feedback at the end of the unit.
		Studio 1: Movement Performance (25%)			Studio 1	
		Studio 2: Scene Performance (25%)			Wk 8/9 Autumn Term	
		Studio 1 & 2 continuous assessment in acting, voice and movement (50%)			Studio 2 Wk 7 Spring Term	
Practices 1: Public Production	20	50% continuous assessment	Pass	11%	Performance Intensive 2	*Written/ audio summative feedback
		50% performance outcome				
Acting 2	40	Industry showcase (pass/fail)	Pass	22%	c. May during Studio 3	Group verbal feedback
		Studio 3 short scene/mono/duologue (50%)			Studio 3	1. Verbal feedback
		Studio 3 continuous assessment in acting, voice and movement (50%)			Studio 3 Wk 8/9 Summer term	1. 20 minute tutorial/ seminar feedback 2. Written/ audio summative feedback
Practices 2: Public Production	20	50% continuous assessment	Pass	11%	Performance Intensive 3	*Written/ audio summative feedback
		50% performance outcome				
Sustained Independent Project**	60	12,000 word dissertation OR	Pass	34%	Friday 25 th August 2017, 1.30 – 2pm, Student Advice Service	1. Two hours of individual formative tutorials spread throughout the year 2. *Written/ audio summative feedback
		Theatre artefact (70%) and Critical Reflection (30%)				

Please note that all assessment tasks (e.g. word count, time limit) have a 10% margin either side before marks are docked.

Please see individual unit outlines in document for detail of assessment tasks. Please see M Level assessment criteria and descriptors in this programme's handbook to see level of attainment required. Feedback will be aligned to these descriptors. Central's Assessment policy indicates that normally you will receive feedback within 6 weeks of completing assignment - excluding winter and spring vacations. Usually it is earlier than this. Much feedback is within session. *The assessment dates are **indicative** only. Actual dates for a given academic year are published on the School's VLE, Learnzone.*

* Written feedback will usually be given unless a student requests audio feedback for a specific reason, e.g. they are partially sighted.

**Subject to Turnitin submission

REGULATIONS FOR ASSESSMENT

Full assessment regulations are published in the Handbook of Academic Regulations available on the School's virtual learning environment (VLE), Learnzone. This is a summary only.

- You must pass every unit to achieve the credit required for the MA.
- A percentage mark is given for each unit. The pass mark for each unit is 50%.
- Unless otherwise stated, you must pass each separate element of assessment in the unit in order to pass the unit as a whole. The value of each separate task in the assessment of the unit is listed in the unit outline.
- If you fail a unit, you may be reassessed once. For that reassessment, the maximum mark given is 50%.
- For the award of an MA with distinction, you must achieve an average mark (weighted in proportion to credit) of 70% or more, *and* a mark of at least 60% in the final 60-credit Sustained Independent Project (SIP).
- The weight given to each unit in calculating awards will be in proportion to the credit which the unit carries in relation to the award for which the students is a candidate. Thus a 20 credit unit contributes $\frac{20}{180}$ of the overall average mark for an MA or $\frac{20}{120}$ of the weighted overall average mark for the award of a PG Dip.
- A MA will be awarded if you achieve 180 credits of the prescribed curriculum.
- A PG Dip will be awarded if you achieve 120 credits but do not pass the Sustained Independent Project (SIP).



SUPPORT FOR YOUR LEARNING

- Induction to the School and the programme
- Provision of Student Handbook
- Provision of Learnzone, a virtual learning environment (VLE), with a dedicated area for each programme,
- Provision of sessions regarding career development including an industry showcase.
- National Union of Students at Central
- Access to full range of library and IT resources
- Access to Senate House Library (University of London)
- Library and computer inductions
- Access to the Learning Centre (including dyslexia testing and support)
- Staff member with specific remit to support students with a disability.
- E-mail bulletins from the staff members
- Centre for Excellence in Training for Theatre
- Excellent specialist learning facilities e.g. video editing suites, practical spaces, access to costume hire and props store
- A range of inductions (e.g. for library and computers; for international students)

Academic and progress supervision tutorials:

- Each Masters student will have two (or more) individual tutorials during the year in addition to those allocated for the core, 60-credit Sustained Independent Project (SIP).
- Notes of academic tutorials should be made. Unless stated otherwise, these will be drawn up by the student and e-mailed to the tutor who will also store them. See Appendix A for a baseline Tutorial Record Form.
- E-mail or telephone 'tutorials' are included as part of allocated tutorial time.
- All Sustained Independent Project (SIP) students may ask for draft writing to be looked at by the tutor, just as rehearsals or exhibitions may be visited. The normal expectation is that writing will be seen only once and it is not necessary for a tutor to see the entire submission prior to hand-in.
- With the exception of Sustained Independent Project (SIP), students will make use of formative peer assessment for the viewing of draft assignments. It is anticipated that study groups will be established as part of MA inductions. Should there be an exceptional issue arising after peer viewing of drafts have taken place, a tutor may be asked for advice. There is scope for unit-specific variation to this guidance.
- Tutor feedback on draft essays will comprise broad comments on areas in need of improvement, for example that the argument is not sustained or does not unfold fluently; an overall comment about technical errors such as referencing. Specific examples of kinds of improvement may be made by using a 'modelling' example.

ADMISSIONS CRITERIA

Applicants will normally have either undertaken conservatoire training, have professional acting experience or have a degree in the broad field of performance and drama studies. Students from other disciplines may be considered if you have sufficient experience of theatre.

Applicants will normally be able to demonstrate the following:

- relevant qualifications (e.g. undergraduate degree or equivalent) or professional experience which has prepared you equivalently for advanced study;
- appropriate written reference;
- evidence of a specific commitment to the programme with an understanding of relevant issues and

- practices;
- evidence of appropriate level of skills/competencies;
- evidence of the ability to work in collaboration with colleagues and, where relevant, with external parties;
- evidence of a capacity to work at Masters level e.g. engage with complex matters in the field; demonstrate originality in the application of knowledge;
- that they meet the programme's core competencies.

Invitation to interview/audition and admission will be based on the reasonable expectation from your application that you have the potential to complete and contribute positively to the degree and that you would benefit from masters level study.

We actively seek a cohort that is diverse in ethnicity, dis/ability, age range and heritage.

Admission with prior experiential learning and/or academic credit

The MA Acting does not normally accept students with prior experiential learning and/or credit in lieu of completing the entire programme. This is because of the incremental and coherent nature of the MA Acting.

Attainment of English Language Level

Applicants whose first language is not English are required to obtain and present as part of their application a valid Test Report from the International English Language Testing System (IELTS) as administered by the British Council. Applicants will normally be expected to achieve an Overall Band Score of 7.0, and a minimum score of 7.0 in Listening, 7.0 in Academic Reading, 7.0 in Academic Writing and 7.0 in Speaking.

PLACEMENT AND WORK-BASED LEARNING

This course does not comprise any mandatory placement or work-based learning.

DISCLOSURE AND BARRING SERVICE (DBS) AND THE CRIMINAL RECORDS CHECK

This course does not require students to undergo a criminal records check from the Disclosure and Barring Service (DBS) for registration on the course.

OPTIONS

The MA Acting does not offer options currently. All units are therefore *core* components of the course.

HOW IS THE QUALITY OF THE PROGRAMME DEMONSTRATED AND MAINTAINED?

The methods by which quality and standards are maintained include:

- Assessment moderated by external examiners;
- Feedback from and consultation with students through programme committees, surveys and informal discussion;
- Annual monitoring of the programme, through consideration of statistics, feedback, graduate destinations;
- Review of the curriculum and organisation of the programme every five years;
- The involvement of teaching staff in practice, research and staff development.

The MA Acting (Classical/Contemporary) began in 2010 And is a direct development from the MA Classical Acting.

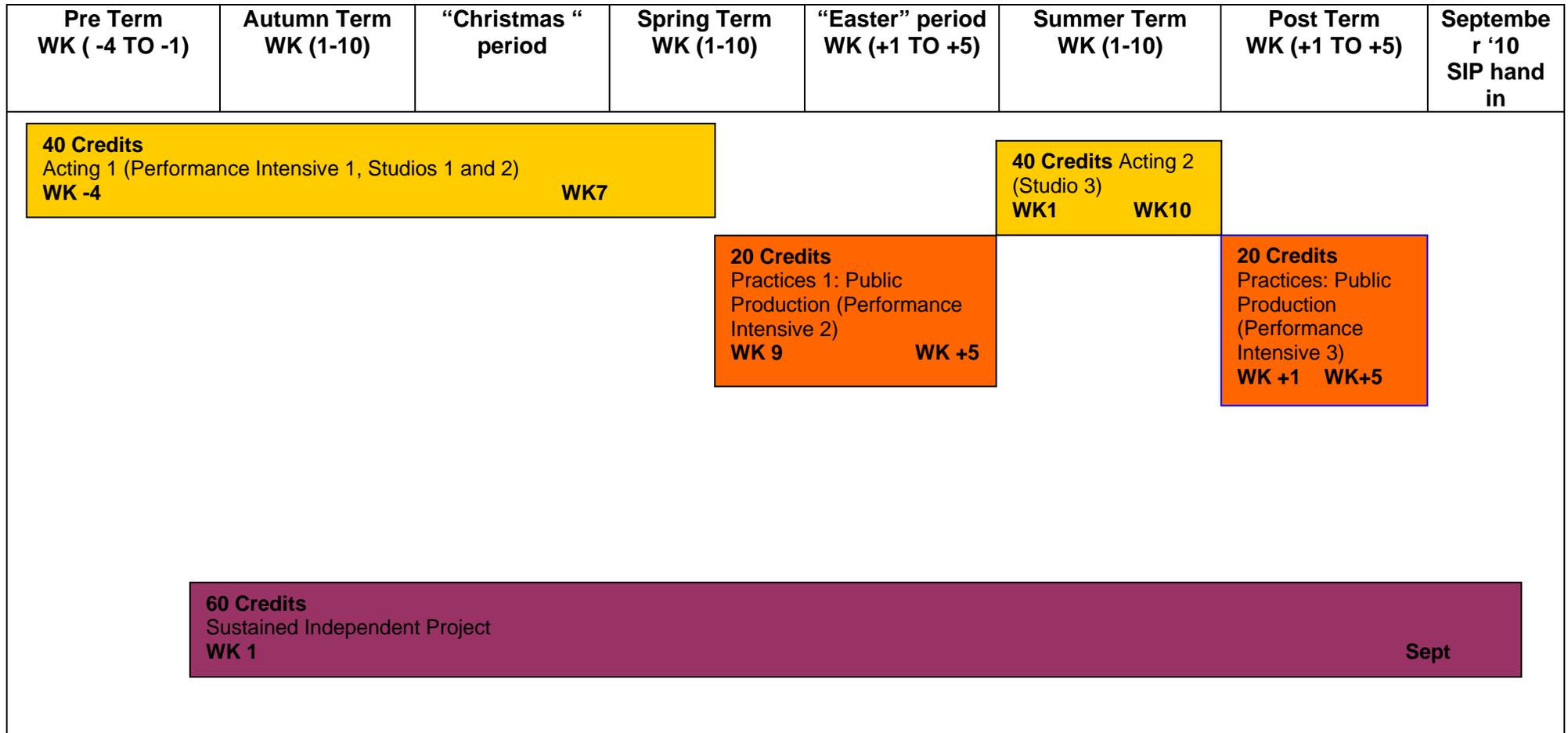
The quality of the programme has been demonstrated through:

- Excellent completion statistics.
- Positive feedback by external examiners.
- Through the high level of achievement of its graduates work- e.g. RSC, RNT, Royal Court, Northern Broadsides, Trafalgar Studios, West End, major feature films and TV dramas.
- The quality of masterclasses – e.g. Sir Donald Sinden, Mark Rylance, Greg Hicks, Claire Higgins,

Jeff Perry, Hannah Miller (casting director RSC), and Patrick Tucker.

- Former students have been awarded both AHRC grants and Fulbright awards.

PROGRAMME DIAGRAM



MAPPING THE LEARNING OUTCOMES

	Acting 1 (Double Unit)	Acting 2 (Single Unit)	Practices 1	Practices 2	SIP
Learning Outcomes					
A1					X
A2					X
A3	X	X			
A4	X	X	X	X	
B1					X
B2					X
B3			X	X	
C1	X	X	X	X	
C2	X	X			
C3	X	X	X	X	
C4	X	X	X	X	
D1			X	X	X
D2	X	X	X	X	
D3	X	X	X	X	X

SCHEDULE OF ACTIVITIES

Full-time students

You will take all units indicated, according to the published schedule of activities. The table below is **indicative** and the specified weeks could change from year to year. The School's VLE, Learnzone, will contain the most up to date timetable.

There are currently no option units on MA Acting.

Note that the MA Acting has extended terms to the other programmes in Central. To prevent confusion, each term will follow the nomenclature of weeks 1-10 as the other programmes. Previous weeks will be known as -1, -2, -3 etc. Weeks beyond the term will be known as +1, +2, +3 etc. Term dates may need to be changed to accommodate the Easter vacation.

TERMS (10 weeks)	INDICATIVE DATES	UNIT / ELEMENT	NOTES	
Pre-Term Wk -4 Wk -3 to -1	September September	Programme Induction Unit 1/2: Acting 1	Intensive 1	
AUTUMN Wk 1 to 10	October to December	Unit 1/2: Acting 1 (cont)	Studio 1	Unit 7: SIP is undertaken throughout the programme. It cannot be consolidated until the other units are completed. It is submitted in September.
SPRING Wk 1-10 Wk 1-7	January (with introduction in Nov/Dec) to April Jan- March	Unit1/2: Acting 1 (cont)	Studio 2	
Post-Term "Easter" period Wk 8 to +4	April-May	Unit 4: Practices 1	Intensive 2 (Public Production)	
SUMMER Wk 1to 10	May to July	Unit 5: Acting 2	Studio 3 (including Showcase)	
Post-Term Wk +1 to +5	July to August	Unit 6: Practices 2	Intensive 3 (Public Production)	

UNITS

Record System Ref				Version:	1.1
				Effective From:	2012/2013
Title	ACTING 1 (COMPRISES INTENSIVE 1, STUDIOS 1 AND 2)				
Level	7	Credit value	40	ECTS points	20
Notional Student Study Hours	378 Taught Hours: Intensive 1 (3 x 35= 105) Studio 1 (9 x 16= 135) Studio 2 (6 x 23= 138) 22 hours Independent Study.				
Unit Leader	Member of the Programme Team				
Programme(s) for which the unit is mainly intended*	MA Acting			<i>Compulsory</i>	
Prerequisite Learning	None				

Aims

This unit aims to enable you to:

- acquire a focussed understanding of current knowledge and practices of classical and/ or contemporary texts and their impact on acting;
- gain a vocabulary and a practical frame of reference for the key processes of acting;
- study the underpinning principles of acting for classical and/or contemporary texts;
- learn through developing voice, movement and acting techniques;
- critically interrogate your own practice.

Learning Outcomes

On successful completion of this unit, you should be able to:

- (A3) demonstrate an understanding of particular historical, socio-cultural, aesthetic and dramaturgical contexts;
- (A4) undertake systematic approaches to textual and performance analysis, and performance presentation;
- (C1, C2) evidence enhanced discipline-specific skills (e.g. vocal, physical and acting) and use them in context, sometimes exploring new ideas;
- (C3) construct character in performance (e.g. through interrogation of 'text', imaginative interpretation, observed behaviours, contextual research);
- (C4, D2, D3) work sensitively as part of a group, supporting creative risk taking, and with a professional attitude.

Transferable Skills Developed

Study, collaborative practice, performance.

Indicative Unit Content

Shared structure:

Intensive 1, Studios 1 and 2 are all built around: discipline-specific skills (acting, voice and movement); contextual knowledge; interrogation and realisation. You will enhance your disciplinary skills, within your specialisation, in acting with either classical or contemporary texts. During the intensive you will be encouraged to focus on developing physical, vocal and textual analysis skills, and begin to develop your own embodied practice. Acting, voice and movement are not seen as discrete elements but as inter-

connected skills. This development will continue in both Studio 1 and 2, during which you will also be encouraged to develop a more reflective and considered individual responses to practice, interrogating a range of theories and their appropriate application. This work will happen alongside work on the SIP and Performing Research Units where you will engage in current critical debates and explore relevant theories and research methodologies.

Indicative syllabus- Classical:

Intensive 1: The Neutral Mask, Greek Tragedy and the Chorus.

The three week intensive entails the study of the most antique and primal of theatrical forms as an introduction to the practice and philosophy of the entire strand. Beginning with physical work coalescing around the neutral mask, you move on to examine the ensemble. This incorporates both the heightened vocal and physical expression of the Greek drama and the crucial dramatic mediator and interlocutor of the form: the chorus.

Studio 1: Commedia, Clowning and Improvisation

Switching focus from Tragedy to Comedy, from “Holy to “Rough” theatre, from the formal to the improvised this term’s work may draw on elements of commedia, Lecoq-based physical training and clowning traditions to examine the co-dependency of the comic “mask” in relation to the Greek’s tragic mask.

Studio 2: Shakespeare and the English Renaissance

The spring term’s work will examine Shakespeare as the lynchpin of our notions of classical theatre and the Renaissance stage as the birthplace of psychological realism.

Indicative syllabus- Contemporary:

Intensive 1: Shakespeare’s influence on Contemporary theatre.

Contemporary theatre can be seen to have started with Shakespeare. Drawing on wide ranging sources that may include Brook, Barton and Donnellan, you will explore how the poetic may begin to be embodied, how soliloquy relates to a character’s sense of identity and how improvisation can enable you to explore psychological contexts.

Studio 1: Stanislavski and early 20th Century drama.

You will gain a practical understanding of Stanislavski’s, and his successors’, influence on the 21st Century acting process through an embodied exploration of a number of early-to-mid 20th Century texts that will include the work of Anton Chekhov.

Studio 2: Naturalism and beyond: the actor and the playwright.

Through a series of extended scene studies, backed by vocal and physical exploration, you will explore how to perform both “well made” plays and fractured narratives, the meaning in codified silence and stillness, and the semiotics of the actor. Writers to be explored may include for example Beckett, Pinter, Kane, Tucker Green from the UK, and Shepherd, Mamet and LaBute from the USA.

How you Learn

You will learn through voice, movement and acting, practical classes, workshops and rehearsals, supported by individual tutorials. You will learn, too, through independent study of the cultural context and through seminar discussions, supported by theatre visits, reading of theory and play texts, and watching a variety of theatre.

Assessment Summary		
Type of task (e.g. essay, report, group performance)	Magnitude (e.g. No of words, time, etc)	Weight within the unit (E.g. 50%)
Intensive 1: Acting, vocal and physical diagnostic		Not assessed, diagnostic only.
Studio 1: Movement Performance (e.g.	2 min/ person (or as instructed	25% Movement Performance

clown study or etude or improvisation)	in briefing)	
Studio 2: Scene Performance (Short scene, monologue or duologue from play appropriate to strand)	2 min/ person (or as instructed in briefing)	25% Scene Performance
Studio 1 & 2 Continuous Assessment in Acting, Voice & Movement		50%
Assessment Detail		
You will be briefed on the nature of the performances by strand. Performances will take place in blacks and with limited props and costumes to an audience of other MA Acting students and lecturers in ordinary workshop conditions (no lighting, sound etc.). The focus is on the development of acting techniques and a practical understanding and embodiment of relevant theories.		
Assessment Criteria		
<ul style="list-style-type: none"> ▪ progress in relevant practice-based techniques; ▪ taking creative risks, selecting and implementing from these appropriately; ▪ originality in the application of knowledge in relation to the matter of the unit; ▪ recognising practice that is at the boundaries of the specialism; ▪ successful collaborative processes. 		
(Other assessment criteria from the M Framework may be referred to in your feedback.)		

Record System Ref				Version:	1.1
				Effective From:	2012/2013
Title	PRACTICES 1: PUBLIC PRODUCTION				
Level	7	Credit value	20	ECTS points	10
Notional Student Study Hours	200 taught hours: 140 hours rehearsal 60 hours production and preparation Students will typically not be required for every rehearsal but are required to attend as called.				
Unit Leader	Member of the Programme Team				
Programme(s) for which the unit is mainly intended*	MA Acting			<i>Compulsory</i>	
Prerequisite Learning	None				

Aims

This unit aims to enable you to:

- understand key practical issues and debates of relevance to your own practice(s);
- develop and apply skills and techniques relevant to the relevant contexts;
- engage critically and creatively with current and emergent processes in your field;
- undertake sustained practice/s, possibly in two contexts, developing your understanding, application and critical processes of practice within your discipline through an extended range of experience.

Learning Outcomes

On successful completion of this unit, you should be able to:

- (A4) demonstrate systematic approaches to textual and performance analysis, and performance presentation;
- (B3) engage productively in the performance and evaluation of theatre, in terms of current epistemologies of acting in classical and/or contemporary texts in contemporary cultural contexts;
- (C1) use and evaluate relevant practices applicable in acting, sometimes experimenting with new and/or original ideas;
- (C3) construct character in performance (e.g. through the interrogation of “text”, imaginative interpretation, observed behaviours, contextual research);
- (D1) negotiate the challenges of working in complex and unpredictable situations e.g. making decisions independently or in dialogue with peers and/or external bodies;
- (C4, D2, D3) work sensitively as part of a group, supporting creative risk taking, and with a professional attitude.

Transferable Skills Developed

Practice in your field; evaluation of practice (self and others).

Indicative Unit Content

A fully realised production of a full length or one act play or adaptation. This will typically include in excess of 100 hours cumulative rehearsal culminating in a minimum of 3 public performances. This could take place in a studio theatre, theatre, site specific venue or on tour as appropriate. You will also learn the skills

needed to interrogate complex texts and embody them on stage, this will include research into the socio-historical, aesthetic and dramaturgical contexts for the play.

Classical: Indicatively an Elizabethan or Jacobean play.

Contemporary: Indicatively a 20th or 21st Century existing play text

How you Learn

You will learn through engaging with practical activities appropriate to the particular practice of the field. You will learn, also, from an experienced professional director (either part of the core team or visiting) with whom you will work.

Assessment Summary		
Type of task <i>(e.g. essay, report, group performance)</i>	Magnitude <i>(e.g. No of words, time, etc)</i>	Weight within the unit <i>(E.g. 50%)</i>
Performance	Dependent on production but might typically last between 45 minutes and 2 ½ half hours. This may be made up of several short pieces.	50% Continuous assessment of rehearsal process 50% Performance outcome (including acting, voice and movement).
Assessment Detail		
<p>You will be assessed on both your performance and contribution to rehearsal, including your personal research and preparation for the role. You must play as cast.</p> <p>Your performance will be part of a fully realised production. Typically the production will be staged in a theatre, studio theatre or site specific venue with appropriate set, costume, lighting and sound.</p> <p>In the case of retrieval you will typically be asked to prepare a short one person show (approximately 15 minutes duration). This will have limited technical, design and directorial support.</p> <p>The continuous assessment mark will be given by the director supported by other members of the programme team or visiting professionals as appropriate (e.g. voice and movement teachers, choreographers, MD, stage combat specialists etc.).</p> <p>Each production will be viewed by at least 2 markers (one of whom will not directly have been involved in the production as director).</p>		
Assessment Criteria		
<ul style="list-style-type: none"> ▪ progress in relevant practice-based techniques; ▪ taking creative risks, selecting and implementing from these appropriately; ▪ originality in the application of knowledge in relation to the matter of the unit; ▪ analytical and critical awareness of relevant contemporary issues; ▪ intellectual engagement; ▪ recognising practice that is at the boundaries of the specialism; ▪ successful collaborative processes; ▪ tackling and solving problems and dealing with complex situations in professionally-related environments. <p>(Other assessment criteria from the M Framework may be referred to in your feedback.)</p>		

Record System Ref					Version:	1.2
					Effective From:	2014/2015
Title	ACTING 2 (STUDIO 3)					
Level	7	Credit value	40	ECTS points	20	
Notional Student Study Hours	400 hours (includes classes, rehearsals, showcase and independent study). We would expect there to be in excess of 120 contact hours with staff					
Unit Leader	Member of the Programme Team					
Programme(s) for which the unit is mainly intended*	MA Acting			Compulsory		
Prerequisite Learning	None					

Aims

This unit aims to enable you to:

- acquire a focused understanding of current knowledge and practices of classical and/ or contemporary acting;
- gain a vocabulary and a practical frame of reference for the key processes of acting;
- study of underpinning principles of classical and/or contemporary acting
- learn through developing voice, movement and acting techniques;
- critically interrogate your own practice.

Learning Outcomes

On successful completion of this unit, you should be able to:

- (A3) demonstrate an understanding of particular historical, socio-cultural, aesthetic and dramaturgical contexts;
- (A4) understand systematic approaches to textual and performance analysis, and performance presentation;
- (C1, C2) evidence enhanced discipline-specific skills (e.g. vocal, physical and acting) and use them in context, sometimes exploring new ideas;
- (C3) construct character in performance (e.g. through interrogation of 'text', imaginative interpretation, observed behaviours, contextual research);
- (C4, D2, D3) work sensitively as part of a group, supporting creative risk taking, and with a professional attitude.

Transferable Skills Developed

Study, research, collaborative practice, performance.

Indicative Unit Content

Shared structure- Both strands will take part in an industry showcase for agents, casting directors, producers etc. This will be rehearsed together and presented as a single showcase. The remaining time during Studio 3 will be spent following different areas of study. It is expected that all students will demonstrate progression in their vocal, movement and acting skills from the Acting 1 unit.

Indicative syllabus- Classical:

Studio 3: Stanislavski: Naturalism to Expressionism.

A practical exploration of how the classical tradition influenced the great practitioners of contemporary theatre. Indicatively we might look at Stanislavski, Chekhov, Ibsen, Strindberg, Brecht, Artaud, Laban, Strasberg, Adler and Meisner.

Indicative syllabus- Contemporary:

Studio 3: A practical exploration of how the actor works with and alongside the playwright in the development of new plays. We may work both with writers from the MA Writing for Stage and Broadcast Media on extracts stage plays and/or with established playwrights, possibly on the development of text for the Practices 2 project.

How you Learn

You will learn through voice, movement and acting, practical classes, workshops and rehearsals, supported by individual tutorials. You will learn, too, through independent study of the cultural context and through seminar discussions, supported by theatre visits, reading of theory and play texts, and watching a variety of theatre.

Assessment Summary		
Type of task (e.g. essay, report, group performance)	Magnitude (e.g. No of words, time, etc)	Weight within the unit (E.g. 50%)
Industry showcase		Pass/fail
Studio 3: Short scene or monologue or duologue from play appropriate to strand or, dependent on opportunity, performance in playlet or scene written by MAWSBM student. This may be performed in front of an industry casting directing, director or agent.	2 min/ person or as instructed in briefing	50%
Studio 3: Continuous Assessment on Acting, Voice & Movement		50%
Assessment Detail		
You will be briefed on the nature of the performances by strand. Performances will take place in blacks and with limited props and costumes to an audience of other MA Acting students and teachers in ordinary workshop conditions (no lighting sound etc). The focus is on the development of acting techniques and a practical understanding and embodiment of relevant theories.		
Assessment Criteria		
<ul style="list-style-type: none"> ▪ progress in relevant practice-based techniques; ▪ taking creative risks, selecting and implementing from these appropriately; ▪ originality in the application of knowledge in relation to the matter of the unit; ▪ recognising practice that is at the boundaries of the specialism; ▪ successful collaborative processes. 		
(Other assessment criteria from the M Framework may be referred to in your feedback.)		

Record System Ref					Version:	
					Effective From:	
Title	PRACTICES 2: PUBLIC PRODUCTION					
Level	7	Credit value	20	ECTS points	10	
Notional Student Study Hours	200 hours: 140 hours rehearsal 60 hours preparation and production. Students will typically not be required for every rehearsal but are required to attend as called.					
Unit Leader	Member of the Programme Team					
Programme(s) for which the unit is mainly intended*	MA Acting			<i>Compulsory</i>		
Prerequisite Learning	None					

Aims

This unit aims to enable you to:

- Understand key practical issues and debates of relevance to your own practice(s);
- Develop and apply skills and techniques relevant to the relevant contexts;
- Engage critically and creatively with current and emergent processes in your field;
- Undertake sustained practice/s, possibly in two contexts, developing your understanding, application and critical processes of practice within your discipline through an extended range of experience.

Learning Outcomes

On successful completion of this unit, you should be able to:

- (A4) demonstrate systematic approaches to textual and performance analysis, and performance presentation;
- (B3) Engage productively in the performance and evaluation of theatre, in terms of current epistemologies of acting in classical and/or contemporary texts in contemporary cultural contexts;
- (C1) use and evaluate relevant practices applicable in acting, sometimes experimenting with new and/or original ideas;
- (C3) construct character in performance (e.g. through the interrogation of “text”, imaginative interpretation, observed behaviours, contextual research);
- (D1) negotiate the challenges of working in complex and unpredictable situations e.g. making decisions independently or in dialogue with peers and/or external bodies;
- (C4, D2, D3) Work sensitively as part of a group, supporting creative risk taking, and with a professional attitude.

Transferable Skills Developed

Developed practice in your field; evaluation of practice (self and others).

Indicative Unit Content

A fully realised production of a full length or one act play, adaptation or devised piece of theatre. This will typically include in excess of 100 hours cumulative rehearsal culminating in a minimum of 3 public performances. This could take place in a studio theatre, theatre, site specific venue or on tour as

appropriate. You will also learn the skills needed to interrogate complex texts and embody them on stage, this will include research into the socio-historical, aesthetic and dramaturgical contexts for the play. It is expected that all students will have progressed in their development of the skills needed to fully realise and embody character from the Practice 1 Unit.

Classical: Indicatively a Chekhov play or other early 20th Century text, Restoration Comedy, Greek Tragedy or Jacobean play.

Contemporary: Indicatively a newly commissioned play developed with the author or other 21st or 20th Century text.

How you Learn

You will learn through engaging with practical activities appropriate to the particular practice of the field. You will learn, also, from an experienced professional (tutor, host, director etc.) with whom you will work.

Assessment Summary		
Type of task (e.g. essay, report, group performance)	Magnitude (e.g. No of words, time, etc)	Weight within the unit (E.g. 50%)
Performance	Dependent on production but might typically last between 45 minutes and 2 ½ half hours. This may be made up of several short pieces.	50% Continuous assessment of rehearsal process 50% Performance outcome (including acting, voice and movement).
Assessment Detail		
<p>You will be assessed on both your performance and contribution to rehearsal, including your personal research and preparation for the role. You must play as cast.</p> <p>Your performance will be part of a fully realised production. Typically the production will be staged in a theatre, studio theatre or site specific venue with appropriate set, costume, lighting and sound.</p> <p>In the case of retrieval you will typically be asked to prepare a short one person show (approximately 15 minutes duration). This will have limited technical, design and directorial support.</p> <p>The continuous assessment mark will be given by the director supported by other members of the programme team or visiting professionals as appropriate (eg voice and movement teachers, choreographers, MD, stage combat specialists etc).</p> <p>Each production will be viewed by at least 2 markers (one of whom will not directly have been involved in the production as director).</p>		
Assessment Criteria		
<ul style="list-style-type: none"> ▪ progress in relevant practice-based techniques; ▪ taking creative risks, selecting and implementing from these appropriately; ▪ originality in the application of knowledge in relation to the matter of the unit; ▪ analytical and critical awareness of relevant contemporary issues; ▪ intellectual engagement; ▪ recognising practice that is at the boundaries of the specialism; ▪ successful collaborative processes; ▪ tackling and solving problems and dealing with complex situations in professionally-related environments. <p>(Other assessment criteria from the M Framework may be referred to in your feedback.)</p>		

Record System Ref				Version:	1.4
				Effective From:	42014/2015
Title	SUSTAINED INDEPENDENT PROJECT (SIP)				
Level	7	Credit value	60	ECTS points	30
Notional Student Study Hours	600 hours The exact breakdown of hourage will be specified in the unit briefing paper. A minimum of ten hours contact time is expected. Each MA has different requirements for teaching depending upon the assessed outcomes of the unit. It is the norm for supervision to be completed by July, however.				
Unit Leader	Member of the Programme Team				
Programme(s) for which the unit is mainly intended*	MA Acting			<i>Compulsory</i>	
Prerequisite Learning	All other units.				

Aims

This unit aims to enable you to:

- Extend your understanding of critical debates and practices within a specific area of drama/theatre/performance;
- Make appropriate, intelligent and informed selections from a wide range of possibilities of approach or research materials;
- Engage in a sustained, focused, independent piece of work that constitutes a summative contribution at the end of your programme;
- Develop as a contributor in the field (including developing your vocabulary of critical reflection).

Learning Outcomes

On successful completion of this unit, you should be able to:

- (A2, B2) undertake sustained and extensive research;
- (A1, B1) demonstrate your understanding of critical debates and practices in your field (including your own process);
- (D1) demonstrate your capacity to manage complex work independently;
- (D1, D3) realise a final piece of work that engages with a relevant specific context or focus, taking appropriate creative risks and that contributes to the field.

Transferable Skills Developed

Independent research, awareness of contemporary and/or historical practice, critical reflexivity, ability to bring an extended, independent piece of work to completion.

Indicative Unit Content

In MA Acting the SIP will run concurrently with all other units. This is partly because of the intensive taught nature of the programme and the number of taught weeks, and partly to encourage you to consider your sustained independent project as an on-going journey that reflects your development across the year. You will be asked to submit elements of your SIP at intervals during the year. The SIP therefore becomes a sustained, summative reflection of your Masters level study. Seminars in preparation for your SIP will also

engage with the content of the rest of your practical work enabling you to critically reflect on your practice and equally allow your experiential work to inspire academic discoveries.

The content of the Sustained Independent Project (SIP) will be programme-defined. The work must be relevant to the matter of the discipline and agreed by tutors.

MA Acting students will submit a SIP consisting of either

1. Theatre Artefact and Critical Reflection on Process submitted at 2 points during the year.

Or

2. A dissertation to be submitted at the end of the academic year.

How you Learn

You will learn through engaging with an individual, sustained task. This will be supported by a nominated supervisor. The SIP is designed to enable you to draw on the practice of the programme and enhance your dramaturgical, research and reflective skills.

Assessment Summary		
Type of task (e.g. essay, report, group performance)	Magnitude (e.g. No of words, time, etc)	Weight within the unit (E.g. 50%)
Theatre Artefact	8-10 minutes	70%
Critical Reflection	4,000 words	30%
OR		
Dissertation	12,000 words	100%
Assessment Detail		
<p>1. The proposal. This will be submitted to a relevant tutor and agreed by a selected programme-specific date. The student cannot proceed with the Sustained Independent Project (SIP) until the proposal has been accepted by the programme team. Significant changes to the proposal must be approved. (See Sustained Independent Project (SIP) Proposal Form, Appendix B).</p> <p>The proposal is not assessed but has to be 'passed' before you may undertake the work.</p> <p>2. Students have the choice of two assessment options as outlined below, The choice of assessment option must be agreed with the Programme Leader or nominated supervisor using the SIP proposal form.</p> <p>1. A relevant Theatre Artefact (50%) with complementary Critical Reflection on Process of 4,000 words (50%).</p> <p>The individual's role and use of the allocated hours in creating the artefact must be clearly identifiable. The artefact is an original 8-10 minute solo performance piece based on a character relevant to the focus of your MA Acting programme found in, for example, an extant manuscript from Greek Tragedy, an Early Modern play, or from the works of Anton Chekhov. The student would be responsible for the dramaturgical construction of their own "text" which could include the editing/ translation/ re-writing/ adapting/ devising based on/ interpretation through movement/ of a number of different speeches or re-iterations of the same speech or scene. This could include for example examining the differences in performance between a number of translations/ adaptations of the same speech/es, between first folio and bad quarto versions of</p>		

speech/es in one of Shakespeare's plays, or approaching the same speech using a number of different performance styles or approaches.

This is an independent study and the student is responsible for providing his or her own costume and props and the performance will not use lighting, sound or multi media equipment. It will take place in a rehearsal room, under rehearsal conditions, on a given date with limited time for set up. You are expected to develop your own rehearsal process offsite utilising your own resources emulating professional practice. Limited access to rehearsal space on site will comprise one 20 minute rehearsal which your nominated supervisor will watch as part of your 2 hour individual tutorial support. The final piece will be filmed for moderation purposes.

The Critical Reflection will include a description of the dramaturgical process used in creating the "text" and resources used in researching the character alongside a detailed critical account of the rehearsal process and end performance. The final 1000 words should not be written until the end of the taught programme and should include a critical analysis of your performance piece and process. Appendices to the Critical Reflection students may include: a copy of their "text" in print and/ or a single DVD or CD with up to 10 minutes of audio clips or filmed footage from rehearsals or 20 still photography shots or drawings. A detailed annotated bibliography will also be required.

It is your responsibility to ensure that your work demonstrates that you will achieve the learning outcomes of the unit and the assessment criteria. In particular, you will need to demonstrate sustained written argument, rooted in contextual debates, and should consider the 4000 word critical reflection with this in mind.

OR

2. A dissertation of 12,000 words on a relevant research topic of your choice (100%) the title of which and subject matter must be agreed in advance with either the Programme Leader or nominated SIP supervisor using the SIP proposal form.

Whilst a more conventional mode of sustained independent final masters work, students are still expected to consider a range of MA dissertations in the School's library, identifying the range and level of research required, the standard of writing and the nature of topics selected prior to completing the SIP proposal form.

Assessment Criteria

- sustained, independent written argument
- originality in the application of knowledge in relation to the matter of the unit;
- analytical and critical awareness of relevant contemporary issues (including in relation to your own practical process);
- intellectual engagement;
- understanding and effective use of research and advanced scholarship.

(Other assessment criteria from the M Framework may be referred to in your feedback.)

ACTING 1

Key Texts

- Barba, E. & Savarese, N. (2005) *The Secret Art of the Performer: A Dictionary of Theatre Anthropology*, London, Routledge
 Brook, P. (1972) *The Empty Space*, London, Penguin Books
 Donnellan, D. (2005) *The Actor and the Target*, London, Nick Hern Books
 McCallion, M. (1998) *The Voice Book*, London, Faber & Faber
 Oida, Y and Marshall, L. (1997) *The Invisible Actor*, London, Methuen
 Marshall L. (2009) *The Body Speaks*, London, Methuen

Supportive Reading

Supportive Reading for Both Strands:

- Barton, J. (2009) *Playing Shakespeare*, London, Methuen
 Brook, P. (2002) *Evoking (and Forgetting) Shakespeare*, London, Nick Hern Books
 Berry, C. (2001) *Text in Action*, London, Virgin Books
 Berry, C. (2000) *The Actor and The Text*, London, Virgin Books
 Hall, P. (2003) *Shakespeare's Advice to the Players*, London, Oberon Books
 Linklater, K. (1992) *Freeing Shakespeare's Voice*, New York, Theatre Communications Group
 Rokison, A. (forthcoming) *Shakespearean Verse Speaking*, Cambridge, Cambridge University Press
 Rodenburg, P. (2002) *Speaking Shakespeare*, London, Palgrave Macmillan

Classical Strand:

- Bate, J. (2009) *Soul of The Age*, London, Penguin
 Crystal, D. and Crystal, B. (2002) *Shakespeare's Words*, London, Penguin
 Easterling, P.E (ed) (1997) *Cambridge Companion To Greek Tragedy*, Cambridge, CUP
 Hall, P. (2000) *Exposed By The Mask*, London, Oberon
 Lecoq, J. (2006) *The Moving Body: Teaching Creative Theatre*, (trans. D. Bradby), London, Methuen
 Rudlin, J. (1994) *Commedia dell'Arte in the 20th Century: A Handbook*, London, Routledge
 Wiles, D. (2000) *Greek Theatre Performance: An Introduction*, Cambridge, CUP

Contemporary Strand:

- Mamet, D. (1997) *True and False*, New York, Pantheon (also 1998, London, Faber & Faber)
 Saunders, G. (2002) *"Love me or kill me" Sarah Kane and the Theatre of Extremes*, Manchester, Manchester University Press
 Stanislavski, K. (2008) *An Actor's Work*, (trans. J. Benedetti), London, Routledge
 Stanislavski, K. (2008) *My Life In Art*, (trans. J. Benedetti), London, Routledge

ACTING 2 (STUDIO 3)

Key Texts

Both Strands:

- Poynton, K (ed) (2009) *Contacts 2009*, London, Spotlight (NB. a new edition is published annually)

Classical Strand:

- Artaud, A. (2000) *The Theatre and Its Double*, London, Grove/Atlantic
 Newlove, J. (1993) *Laban for Actors and Dancers: Putting Laban's Movement Theory Into Practice*, London, Nick Hern Books
 Stanislavski, K. (2008) *An Actor's Work*, (trans. Benedetti, J.) London, Routledge
 Stanislavski, K. (2008) *My Life In Art*, (trans. Benedetti, J.) London, Routledge

Contemporary Strand:

Benedetti, J. (2005) *The Art of The Actor: The Essential History of Acting*, London, Methuen
Callery, D. (2001) *Through The Body* London, Nick Hern Books
Kustow, M. (2000) *Theatre @ Risk*, London, Methuen
Hodge, A. (2000) *20th Century Actor Training*, London, Routledge
Johnstone, K. (1987) *Impro*, London, Methuen

Supportive Reading**Classical Strand:**

Brecht, B. (1978) *On Theatre*, London, Methuen
Hagen, U. and Frankel, H. (1973) *Respect for Acting*, New York, John Wiley
Hethmon, R. H. (ed) (1992) *Strasberg at the Actor's Studio*, New York, TCG
Mamet, D. (1998) *True and False*, London, Faber and Faber
Meisner, S. (1990) *On Acting*, London, Vintage
Strasberg, L. (1998) *A Dream of Passion*, New York, G P Putnam's

Contemporary Strand:

Abbott, J. (2007) *The Improvisation Book*
Mitchell, K. (2008) *The Director's Craft: A Handbook for the Theatre*, London, Taylor & Francis
Fuchs, E. (1996) *The Death of Character: Perspectives on Theater After Modernism*, Bloomington, Indiana University Press
Hornby, R. (2000) *Script Into Performance: A Structuralist Approach*, London, Applause
Hornby, R. (2000) *The Death of Acting: A Radical View...* London, Applause
Lehmann, H. T. (2006) *Postdramatic Theatre* (trans. K. Jubs-Munby) London, Routledge
Zarrilli, P.B. (2009) *Acting (Re)Considered: A Theoretical And Practical Guide*, London, Routledge
Zinder, D. (2002) *Body Voice Imagination: A Training for the Actor*, London, Routledge

PRACTICES: PUBLIC PRODUCTION 1 & 2

The key texts and supportive reading will be entirely dependent upon the production, your role, the subject matter and the requirements of the director and/or creative support team. It is expected that you will use texts and resources referred to earlier in the programme as well as material new to you in this particular unit. This may also include appropriate film and visual research material, trips to art galleries, specific research into the relevant context/s for both the play and production, the necessity to interview people or spend time in particular environments (for example visiting important locations).

SUSTAINED INDEPENDENT PROJECT

The key texts and supportive reading will be entirely dependent upon your choice of subject matter. It is expected that you will use texts and resources referred to earlier in the programme as well as material new to you at this point in the programme.

Assessment criteria

Not all the assessment criteria apply to each unit although all will be incorporated across each Masters programme. (The three compulsory units include all these criteria already.) The assessment criteria to be considered will be clear in each unit outline. Tutors will give feedback relevant to these criteria with references to specific examples from your work.

Work is assessed on evidence of:

- sustained, independent written argument;
- progress in relevant practice-based techniques;
- taking creative risks, selecting and implementing from these appropriately;
- originality in the application of knowledge in relation to the matter of the unit;
- analytical and critical awareness of relevant contemporary issues;
- intellectual engagement;
- understanding and effective use of research and advanced scholarship;
- recognising practice that is at the boundaries of the specialism;
- successful collaborative processes;
- tackling and solving problems and dealing with complex situations in professionally-related environments.

Assessment descriptors (relating to the assessment criteria)

Work that is marked near a borderline is likely to have characteristics of work in the next closest bracket, but these are outweighed by characteristics described in the bracket in which the work is placed. The languages of these descriptors will be used by staff in feedback to make clear the level the student has reached. In addition, tutors will make reference to the learning outcomes and whether these have therefore been achieved.

80% and over (distinction)

Your written work demonstrates a fluent, lucid and advanced argument of a near-publishable level. You show exceptional evidence of progress in specific techniques relevant to the practical work of the unit. You have demonstrated a highly impressive exploration of creative risks and options and selected and implemented ideas with acuity. There is clear and sustained evidence of originality in your applications of knowledge in practice. You have demonstrated excellent qualities of analysis and critical awareness of contemporary issues throughout the unit. Your levels of intellectual engagement are exceptional; you have developed original knowledge making use of extensive and highly complex research. You display strikingly effective practice, demonstrating an advanced understanding of the boundaries of your specialism. You work at the highest of standards in group situations (if relevant), exercising most effective collaborative strategies. There is evidence of exceptional ability in tackling and solving problems and addressing complex situations in professionally-related environments. The work is characterised by its sustained excellence and is of equivalent achievement to striking professional practice at the forefront of its field.

70% and over (distinction)

Your written work demonstrates sustained, advanced argument at an academically high level. You show outstanding evidence of progress in specific techniques relevant to the practical work of the unit. You have demonstrated an impressive exploration of creative risks and options and selected and implemented ideas with acuity. There is clear evidence of originality in your applications of knowledge in practice. You have demonstrated very good qualities of analysis and critical awareness of contemporary issues in the unit. Your levels of intellectual engagement are impressive; you have developed areas of original knowledge, making use of extensive and complex research. You display most effective practice, demonstrating an advanced understanding of the boundaries of your specialism. You work at high standards in group situations (if relevant), always exercising effective collaborative strategies. There is evidence of clear ability in tackling and solving problems and addressing complex situations in professionally-related environments.

The work is characterised by excellence and is of equivalent achievement to professional practice at the forefront of its field.

60% and over

Your written work demonstrates a sustained and clear argument. You show very good evidence of progress in specific techniques relevant to the practical work of the unit. You have demonstrated an effective exploration of creative risks and options and selected and implemented ideas appropriately. There is clear evidence of originality in your applications of knowledge in practice. You have demonstrated good qualities of analysis and critical awareness of contemporary issues in the unit. Your levels of intellectual engagement are good; you have often made use of detailed research. You display effective practice, demonstrating a good understanding of the boundaries of your specialism. You work well in group situations (if relevant), frequently exercising effective collaborative strategies. There is evidence of good ability in tackling and solving problems and addressing complex situations in professionally-related environments. The work is of a good standard and, on several occasions, is equivalent to professional practice at the forefront of its field.

50% and over

Your written work demonstrates a developed argument that is reasonably sustained. You show evidence of progress in specific techniques relevant to the practical work of the unit. You have demonstrated exploration of creative risks and options and selected and implemented ideas appropriately. There is evidence of originality in your applications of knowledge in practice. You have demonstrated reasonably good qualities of analysis and critical awareness of contemporary issues in the unit. Your levels of intellectual engagement are adequate; you have made use of research at times. Your practice is at a reasonable standard, and you have demonstrated an understanding of the boundaries of your specialism. You contribute to group situations, adopting reasonably effective collaborative strategies for most of the time. There is evidence of some ability in tackling and solving problems and addressing complex situations in professionally-related environments. The work is of a fair or good standard and, on occasion, is equivalent to professional practice at the forefront of its field. It is likely to be reasonably strong in some areas but less developed in others, and it may be inconsistent.

40-49% (fail)

Your written work demonstrates an argument but one that is only sporadically sustained. You show limited evidence of progress in specific techniques relevant to the practical work of the unit. You have only occasionally demonstrated exploration of creative risks and options and selected and implemented ideas appropriately. There is limited or little evidence of originality in your applications of knowledge in practice. You have demonstrated limited qualities of analysis and critical awareness of contemporary issues in the unit. Your levels of intellectual engagement were not always adequate; you have made little use of research. Your practice is not always of a reasonable standard, and you have rarely demonstrated an understanding of the boundaries of your specialism. You contribute to group situations, although you do not often adopt effective collaborative strategies. There is limited evidence of ability in tackling and solving problems and addressing complex situations in professionally-related environments. The work is only of a fair standard and is rarely equivalent to professional practice at the forefront of its field. You have not sufficiently demonstrated that you have met the learning outcomes of the unit, although it is likely that your work shows potential.

Less than 40% (fail)

Your written work does not sufficiently demonstrate an argument. You show insufficient evidence of progress in specific techniques relevant to the practical work of the unit. You have rarely or never demonstrated exploration of creative risks and options and selected and implemented ideas appropriately. There is little or no evidence of originality in your applications of knowledge in practice. You have rarely demonstrated qualities of analysis and critical awareness of contemporary issues in the unit. Your levels of intellectual engagement were inadequate; you have made little or no use of research. Your practice is not of a good enough standard, and you have not demonstrated an understanding of the boundaries of your specialism. Your contribution to group situations is very limited, as are your effective collaborative strategies. There is little or no evidence of ability in tackling and solving problems and addressing complex situations in professionally-related environments. The work is not equivalent to professional practice at the forefront of its field. You have not demonstrated that you have met the learning outcomes of the unit.

The following additional information from the Framework Handbook will be included on the virtual learning environment, Learnzone for students

- relevant parts of the assessment strategy and weightings with assessment deadlines;
- programme timetable
- student support and the template for tutorial record-keeping
- details about staff contacts.

KEY FACTS

PROGRAMME NAME	MA Acting (Classical/Contemporary)
TEACHING INSTITUTION	The Royal Central School of Speech and Drama, London
AWARDING BODY	University of London
FHEQ	The MA Acting is a qualification at Level 7 in the Framework for Higher Education Qualifications in England, Wales and Northern Ireland, carrying 180 credits at level 7.
AWARD(S)	MA (180 credits) A PG Dip may be awarded on the basis of 120 credits to a student who has not passed the 60 credit Sustained Independent Project.
FINAL AWARD NAME	Master of Arts in Acting
MODE OF STUDY	Full-time only
EUROPEAN CREDIT TRANSFER SCHEME (ECTS)	The MA is a qualification at the end of the second cycle as defined within the European Higher Education Area, carrying 90 ECTS credits
ACCREDITATION	N/A
LANGUAGE OF STUDY	English
EXTERNAL BENCHMARKS	Framework for Higher Qualifications (FHEQ)

PROGRAMME APPROVAL

Version no:	2.0
Approved:	TBC
Entry from:	2016/2017 onwards

EXTERNAL EXAMINER INFORMATION

Name	Position	Organisation	Tenure (MM/YY)
Debbie Seymour	Deputy Head of Acting	London Academy of Music and Dramatic Arts	09/13-12/17

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