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# MA ACTING

PROGRAMME SPECIFICATION 2022

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## 1 INTRODUCTION TO THE PROGRAMME

**MA Acting** is an advanced-level acting programme, delivered in two specialist ensemble courses, Classical & Contemporary. The programme comprises 40 weeks of intensive training in acting, voice, movement and stage combat, with an average of 30 hours per week contact time, and an additional 4 weeks of independent work to complete the submission of a solo creative research project. The final term entails the rehearsal and performance of two ambitious, professional-standard public productions, each of which is a six-week process supported by highly experienced creative and production teams. Additionally both courses participate in a West End showcase.



### The History

The School first validated a postgraduate acting programme in 2002. The MA/PG Dip in Classical Acting was created in response to the need for a one-year post-graduate acting course with a specialism in Shakespeare's works.

The course team rapidly evolved to include the current course leaders for MA Acting (Classical) and MA Acting (Contemporary). Between 2005 and 2010, the then Classical Acting course developed a more intensive teaching pattern and began to evolve into an advanced actor-training programme.

In 2010 MA Acting was validated to succeed MA Classical Acting. The programme's design offered greater intensity of conservatoire teaching, including enhanced contact hours, with regular acting, voice and movement classes, an industry showcase and two fully realised public productions supported by professional creative and production teams. The programme also offers the choice between two specialist and parallel ensemble companies in training. Alongside this, all students benefit from the opportunity to develop the research skills to work on a Sustained Independent Project that can manifest itself as a combination of a solo created performance and written critical reflection. The new iteration of MA Acting, consists of two intensive, conservatoire, acting courses, teaching intensively for 40 weeks of the year with a further four to five weeks of individual study. We offer a choice in specialism between Classical and Contemporary work, allowing students to work at an appropriate depth for a Master's programme.

The programme is primarily vocational, preparing actors with a specialist training, drawing on the latest professional and research based knowledge, in order to develop acting technique and career sustainability in the 21<sup>st</sup> Century. This is primarily a theatre-based programme but our alumni work in the creation of major feature films, television series, computer games, music, classical and contemporary theatre, around the world and across the breadth of industry. This programme demands particularly high levels of commitment and stamina to sustain the intensity of training with

shorter than usual vacation periods but the student's needs are met with higher than average staff/student ratio and considerable support for student wellbeing.

Both courses within the programme are designed primarily for students with previous experience and/or training but students arrive with a particularly diverse range of backgrounds from around the world and having undertaken previous study and careers in differing environments. What they all share is a passion for the humanistic art form of theatre and the particular technical craft of the actor. 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 as part of society, both historically and in the present day.

All students:

- Perform in two professionally made public productions and an industry showcase
- Hone the individual technical craft of the actor, and release your collaborative and imaginative creativity within a small ensemble company (typically 14-16 students)
- Take part in regular practical group classes in acting for stage, movement, voice and stage combat training, in-depth analysis of theatrical texts and an introduction to working as an actor on screen.

The structure of the **Classical** course embodies the development of the theatrical art form from its ritual and political roots to the early 20<sup>th</sup> century.

The course combines the pedagogic theories and practice of Konstantin Stanislavsky and Michel Saint-Denis, training the expressive body voice and imagination. Working with some of the greatest dramatic texts ever written, you are asked to consider what they mean now, and how their 21<sup>st</sup> Century reinterpretation and re-imagining still holds a "mirror up to nature".

You are encouraged to understand the demands of both art and craft, as participants in, and practitioners of, the Western theatrical tradition, by exploring and embodying the styles and ideas of key moments of dramatic innovation and transition, and the connections between them. These are latterly applied in the creation of productions that reflect the course's ethos, normally including an Early Modern play.

You will explore:

- Greek Tragic chorus: physicality, musicality and experimentalism
- European comic tradition: Commedia and clown
- Shakespeare and Early Modern drama
- Stanislavsky, Chekhov and the Method; Realism and Naturalism
- Expressionism and physical theatre; neutral mask, animal study and Laban
- Vocal skills including voice production, characterisation, text and accent/dialect appropriate to a career as a professional actor



The structure of the **Contemporary** course embodies a number of different approaches with an emphasis on the creation of the ensemble and new work. This is under-pinned by physical training techniques alongside Stanislavsky-derived acting methodologies.

You will have the opportunity to investigate the relationship between the actor and the writer both in key moments of history and contemporaneously with writers in a room today. You will also collaborate as an ensemble and experiment with devising processes, developing characters from scratch utilising those devising skills alongside improvisation.

You will leave the course with the skills and ability to work with text and scripts in a variety of contexts, studying some of the finest plays written in the 20<sup>th</sup> and 21<sup>st</sup> centuries, in order to develop psychologically evolved and embodied character on stage as a creative artist. These are latterly applied in the creation of productions that reflect the course's ethos, one of which is usually a play commissioned for the group by an established playwright.

You will explore:

- Stanislavsky and contemporary acting techniques
- Observation, imagination and transformation in creating character
- Neutral mask, storytelling, clown, animal study and Laban
- New writing and the development of new work including working with the professional playwright
- Devising and improvising processes
- Vocal skills including voice production, characterisation, text and accent/dialect appropriate to a career as a professional actor

The exact timing of work on MA Acting final productions and SIP submission may be subject to change dependent on performance opportunities at other venues and festivals (e.g. the Edinburgh Festival may lead to later performance dates). The length of terms may change in order to accommodate the annual Easter holiday.

## 2 WHO IS THE PROGRAMME FOR?

MA Acting is designed to appeal to a diverse group of actors and students ready to undertake an intensive, advanced, conservatoire, acting programme. It is specifically designed for:

- those actors with a conservatoire training who would like to specialise in working on either Classical or Contemporary theatre 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;
- Arts-based graduates with significant student drama experience and some studio based training or professional experience;
- exceptional candidates from other backgrounds wishing to change career and become actors who can evidence their ability to benefit from advanced training.

The programme seeks to recruit:

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

It is important that all candidates are capable of engaging with our core competencies, which are important in order to undertake this type of ensemble training:

- punctuality and high levels of attendance;
- professional conduct to industry standards;
- ability to respect and maintain confidentiality;
- 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, movement and acting work which may necessitate the use of touch, within reasonable boundaries and with considered consent;
- 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 40 weeks a year with typical contact hours ranging from 24 to over 40 hours a week;
- a willingness to work with people with different views, political, ideological, and cultural positions and references.

### 3 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. The MA Acting is an innovative programme within a deeply embedded tradition.
- It is an intensive practice-based training in acting for existing professionals and exceptional postgraduate students who wish to develop their skills through a series of ongoing practical classes, professionally supported public productions supported by professional creative and production teams, and a West End industry showcase.
- Excellent industry connections stem from working with a faculty team with considerable professional experience. Recent guest directors include Mike Alfreds, Mark Bell and Dame Janet Suzman. Recent masterclasses and talks have been led by; Riz Ahmed, Ned Bennett, Anne Bogart, John Caird, Dame Judi Dench, Robert Icke, Michael Grandage, Federay Holmes, Nadine Rennie, Vanessa Redgrave, Ian Rickson, Thomas Ostermeier, Polly Teale, Adrian Lester, Inua Ellams and Katie Mitchell and Sergei Tscherkasski
- We are at the forefront of commissioning large-cast plays from women. Recently commissioned playwrights include Tanika Gupta, Chris Bush, Sabrina Mahfouz, Anna Jordan, Amanda Whittington and Rebecca Lenkiewicz.
- We work with industry partner organisations where mutually beneficial. These have included the Brighton Festival, Digital Theatre Plus, Illuminations Media, The Factory, Hampstead Theatre, The Playhouse, Pop-up Globe in New Zealand, Royal Court Theatre, Royal Shakespeare Company, Shakespeare's Globe and The Yard Theatre.
- A choice of two specialisms in Classical and Contemporary plays.
- 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.
- Two small ensembles enabling teaching typically to be delivered in groups of 16 or fewer.
- Regular formative feedback to include one-to-one tutorials in voice, movement and for the Sustained Independent Project alongside termly feedback panels where individuals meet with teachers from the range of disciplines taught.
- International cohorts with diverse experiences.
- The opportunity to take advantage of Central's research environment to enhance your evolving enquiry into acting at Masters level and in the development of the individually led Sustained Independent Project.
- An established MA Acting alumni network allowing information to be shared with actors working across the industry.

## 4 EDUCATIONAL AIMS

The principal aim of this programme is to provide a distinctive, specialist and intensive one-year actor training programme which prepares students to work within a competitive industry.

The aims and learning outcomes of the MA in Acting are closely informed by Central's Masters (M) Framework Handbook (2018). This, in turn, is directly informed by the Framework for Higher Education Qualifications in England, Wales and Northern Ireland (2008).

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, rehearsals, 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.

## 5 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.

## 6 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 and small class sizes (typically 16 or fewer), with a considerable emphasis on formative feedback via one-to-one tutorials in acting, voice, movement and academic study, alongside more formal feedback panels where the integration of students learning is interrogated and explored with a number of teaching staff from different disciplines. Students can expect approximately 3 hours of individual tutorials during the year. There is also time for student-led independent study, reflective practice and research. Summative written or recorded feedback is also provided on the completion of each unit.

Teaching takes place over an extended 40 weeks of the year, starting with intensive practical training and progressing to outward facing work with an industry showcase and rehearsals leading to two fully supported public productions. Alongside this is the opportunity to develop individual advanced scholarship and research through periods of reflective practice and study. After the completion of the taught elements of the programme, there is a further writing-up period for completion of the SIP.

During the programme students are 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. Students are encouraged to attend a range of theatrical productions throughout the programme.

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

Students will be encouraged to keep an audio journal, written journal, e-journal or regular blog as part of their 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 the SIP.

Each unit within the degree has several learning outcomes, which are directly drawn from the overall degree learning outcomes. Each unit has two 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 and Advanced Scholarship, 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 Stanislavsky derived practices, movement theorists including Laban, basic phonetics and vocal physiology. This reflection must be articulated during classes, tutorials and during feedback 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 text 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 programme is to enable actors to engage with a wide range of practices and theoretical models that will help them further develop as actors; this encourages them to develop their own creative voices, as the writer and/or manipulator of complex texts, so they need not rely on directorial input in the creation of their own work

## 7 INDICATIVE TIMETABLE

The timetable can vary according to specific classes and rehearsal projects. This is an intensive programme and therefore days can be long. Typically, classes are 9am-6pm Monday to Friday, with warm-up space available from 8am and an hour for lunch from 1pm-2pm, but this is variable and there is some evening work, normally one or two evenings a week until 9pm. We try to give 4 weeks' notice for Saturday work, wherever possible. Central is not open on Sundays. Students may expect anywhere from 24 to over 40 contact hours a week, except in occasional reading weeks, SIP preparation weeks where work is more self-directed or when Bank Holidays intervene. During technical rehearsal weeks and production weeks, students may be required to work until 11pm on a number of successive nights. This replicates professional practice scenarios.

In addition to attending all timetabled contact hours, students are expected to read plays and relevant theoretical literature, prepare characters and learn lines for scene studies and productions in a timely manner, undertake practical and written research projects, keep their own journal or blog, attend performances and practice exercises as directed.

The programme is delivered over three extended terms, the length may vary due to Easter and performance schedules but a typical pattern is-

Autumn Term- 14 weeks between early September and mid-December.

Spring Term- 13 weeks between early January and Easter.

Summer Term- 13 weeks between Easter and the end of July

Writing up- August, SIP submission date is typically mid to late August.

In order to fulfil the requirements of the programme students are strongly advised to limit their external work during term-time to one night a week and Sunday day times as a maximum. There will be weeks when even this is not possible. This is so students can benefit fully from the programme whilst maintaining a sense of wellbeing. We understand that this can place financial pressures on students and ask that they consider this at the point of application.

**\*\*PLEASE SEE SECTION 9 IN RELATION TO DELIVERY DURING THE GLOBAL PANDEMIC\*\***

## 8 SUPPORT FOR YOUR STUDIES

We offer a number of support services should you need them during your time at Central:

- The Student Centre comprises:
  - The Student Advice Service, for pastoral support, information about accommodation, international student support, managing your finances, wellbeing concerns, formal student letters
  - Counselling services for short term counselling support
  - Our Disability and Dyslexia Service
- We provide support for Care Leavers
- Learning Skills
- Guidance on student finance, scholarships, bursaries and hardship funding

For more information, please look at our website: <https://www.cssd.ac.uk/student-support>

## 9 COVID-19

We have worked with our Course Leaders to develop an approach to learning next year tailored to the individual needs of our courses. This approach is **Hybrid Learning**, involving a combination of onsite teaching and remote teaching activity. Where activities essential to our mission as a small specialist institution for theatre and performance require physical in-person presence, they will take place onsite with appropriate safety protocols and risk assessment. Other learning and teaching activities that can be appropriately and successfully delivered online or remotely, will follow a remote learning approach, for the first term (at least).

Our hybrid approach focuses on a number of key features:

- We want to provide certainty over how your course will be delivered in the first instance whilst explaining our planning for changing circumstances
- Our campus will be Covid-secure. You can be confident that all on-site activity will be rigorously assessed to ensure your safety
- You will meet and train with fellow students on campus as part of your course delivery, ensuring opportunities to bond, share experiences and develop your practice

Individual course plans have been put together following discussions with students and staff across Central as well as taking into account guidance from the Government, Public Health England and the NHS. Our overarching priority is the safety of students and staff at all times; should further restrictions on lockdown come into force we would look to revert to a more fully virtual model so that your professional and academic development is not delayed. In the same way, should social distancing measures be completely removed then we would look to revert to on campus teaching as soon as safely possible. The first term however will be fixed in line with the plans below.

The School has compiled a list of frequently asked questions so students and staff can know '[What to Expect on Campus](#)' and how they can use the facilities safely and responsibly.

To find out more about the changes to programmes during the pandemic, and how we are delivering our programmes, in response to public guidance, please visit our website to see more detail:

<https://www.cssd.ac.uk/approach-course-delivery-autumn-2021>

## 10 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 the prospective student's application that the applicant have the potential to complete and contribute positively to the degree and 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.

## 11 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.

MA Acting 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.
- High level of achievement of its graduates employment- e.g. RSC, RNT, Royal Court, Royal Exchange Manchester, National Theatre of Scotland, Pop-Up-Globe New Zealand, West End, major feature films and TV dramas.
- The quality of guest directors, commissioned playwrights, visiting professionals and masterclasses – e.g. Riz Ahmed, Mike Alfreds, Mark Bell, Anne Bogart, Rachel Bown-Williams, Chris Bush, John Caird, Michael Grandage, Tanika Gupta, Anna Healey, Robert Icke, Rebecca Lenkiewicz, Natasha Fedorova, Ian Rickson, and Sir Stanley Wells.

## 12 MAPPING THE LEARNING OUTCOMES

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

## 13 ASSESSMENT CRITERIA AND MARKING DESCRIPTORS

### Assessment criteria

Not all the assessment criteria apply to each unit although all will be incorporated *across* each Master's degree. (The 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 the extent to which you have met the learning outcomes demonstrated through:

- 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.

### **Marking 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 (merit)

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.

## 14 SCHEDULE OF ACTIVITIES

MA Acting is only available for study full-time.

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, Brightspace, will contain the most up to date timetable. There are currently no options on MA Acting.

Note that the MA Acting has extended terms, lasting 13 or 14 weeks, rather than the usual 10 week terms on most of Central's programmes. For clarity we have not included term in week numbers as this could be confusing and have instead provided indicative dates.

**\*\* PLEASE SEE SECTION 9 ON DELIVERY DURING THE GLOBAL PANDEMIC \*\***

TERMS	INDICATIVE DATES	UNIT/ELEMENT	NOTES
AUTUMN TERM (TYPICALLY 14 WEEKS)	Early September to mid-December	<b>Programme Induction Acting (Triple Unit)</b>	<b>Unit 7: SIP</b>  This unit is undertaken throughout the course, with classes starting in early October and writing-up being completed in August, after the completion of the taught elements of the programme.
SPRING TERM (TYPICALLY 13 WEEKS)	Early January to Pre-Easter	<b>Acting (Triple Unit, continued)</b>	
SUMMER TERM (TYPICALLY 13 WEEKS)	Post-Easter to late July	<b>Practices (Triple Unit)</b>	
SIP WRITING-UP (TYPICALLY 4 WEEKS)	August	<b>SIP</b>	
			The industry showcase make take place in the Spring Term despite being part of the Practices Unit.  Public production dates may vary to take advantage of co-production opportunities or festivals (e.g. Edinburgh)  Theatre Artefacts may be presented earlier in the programme. Critical Reflections and Dissertations will be submitted in late August

UNITS

15.1 ACTING					
Level	7	Credits	60	ECTS	30
Notional Student Study Hours	22 weeks x 30 hours (average, not including SIP and stage combat) Total 660 Contact Hours + 200 Independent Study= 880 total				
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 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;
- develop collaborative practices
- 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:**

The Acting unit aims to develop 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 September you will be encouraged to focus on developing physical, vocal and ensemble 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 the Autumn and Spring terms, during which you will also be encouraged to develop skills in textual analysis, 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 where you will engage in current critical debates and explore relevant theories and research methodologies. It is appropriate that both courses will engage with a shared programme of work whilst allowing space for the specialist in depth study of particular texts and approaches. Not every element of the indicative syllabus will necessarily be delivered every year but what is described below is typical.

**Indicative shared syllabus:**

- Classes in Lecoq based techniques including neutral mask and clown.
- Classes in ensemble playing.
- Movement classes from a range of training perspectives including the study of Laban efforts.
- Voice classes including vocal fundamentals and physiology, an introduction to phonetics and accent work.
- Classes in Stanislavski derived acting methodologies (the exact formation of which may differ from year to year depending on who is teaching these classes).
- Classes in Stage-Combat. This may lead to a separately validated stage-combat qualification for which an additional examination fee may be required.
- An introduction to industry to include the role and function of Spotlight, Equity, Headshots, CV's, casting directors and agents.

**Indicative additional Classical syllabus:**

Autumn Term: Twin masks: the 'Holy' and the 'Rough'

The Autumn term considers the Tragic and Comic traditions of classical theatre and the relationship between them, culminating with in-depth work on Shakespeare's plays.

The term begins with an intensive ensemble project on Greek Tragic Chorus, examining the musicality and physicality of text through a variety of experimental theatre methodologies, accompanied by classes in neutral mask. This is followed by practical exploration of the European tradition of physical comedy, with classes in *commedia dell'arte* followed by weekly clown classes in the Lecoq tradition.

The main thrust of the term's work entails one of the most intensive programmes of Shakespearean acting training in any UK drama school, and uncovers how Shakespeare's genre-busting work forms both the paradigm for modern heightened performance and the birth of psychological realism. The

training combines work in a variety of post-Stanislavskyan methodologies alongside rigorous textual analysis, creative improvisation exercises and theatre history. Throughout, the actor is tasked with considering practically their relationship with the audience, and how to create specific sensations and effects in an openly theatrical environment.

Spring term: The Real and the Expressive

The Spring term looks at the Realist and Expressionist traditions of Western drama of the late-19<sup>th</sup> and early-20<sup>th</sup> century. Stanislavsky's work with Chekhov forms the backbone of the training, augmented by the insights of the teachers of the American Method, Stanislavsky's Russian inheritors and physical character work derived from the German Expressionist tradition.

The training considers what it means to be 'real' in performance, and utilises a variety of specific methodologies to achieve realness and relaxation on stage. Subtextual analysis of characters and plays from the realist movement is complemented by exercises designed to focus the actor's attention on the inner life of a character and on the actor's live, moment-to-moment relationship with the scene partner and the stage environment.

### **Indicative additional Contemporary syllabus:**

*Autumn Term: The embodied actor - building the ensemble, physicality, storytelling and clown.*

The Autumn Term begins with an intensive project on building the ensemble, physical work and unlocking the actor's creativity. Drawing on a wide range of sources that may include Lecoq, Viewpoints, movement, games, rhythm and neutral mask; these classes teach rigour, immersion and physical embodiment; you will establish your own vocabulary, processes and provocations which, in turn, will inform your practice. The work here will enable you to create character physically and to be able to collaborate successfully.

*The trained actor – Stanislavsky and early 20<sup>th</sup> Century drama.*

The main thrust of the term's work is then to create character in psychological contexts built on the foundations of the ensemble. You will gain a practical understanding of Stanislavski, and his successors', influence on the 21<sup>st</sup> Century acting process through an embodied exploration of a number of early-to-mid 20<sup>th</sup> Century texts that will include the work of Anton Chekhov. The process is likely to include rigorous text analysis, solo and group improvisation, character biography, background research and scene study.

*Spring Term: The Contemporary actor and the playwright.*

Building on the techniques learnt in the previous term, through a series of extended scene studies, backed by vocal and physical exploration, etude work including animal study, 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, Samuel Beckett,

Harold Pinter, Sarah Kane and Debbie Tucker Green. Students have the opportunity to work on scenes they have self-selected and are encouraged to explore the field of contemporary playwriting as widely as possible.

In addition, students will engage in a number of workshops with the commissioned writer, exploring the beginnings of a new play.

## How You Learn

You will learn through voice, movement and acting, practical classes, workshops and rehearsals, supported by individual tutorials and critical feedback panels. 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%)
Autumn Term: Scene Performance (Short scene, monologue or duologue from play appropriate to strand, or solo character study)	3min/ per person (or as instructed in briefing)	25%
Autumn Term: Continuous Assessment in Acting, Voice & Movement	Ongoing throughout the term	25%
Spring Term: Scene Performance (Short scene, monologue or duologue from play appropriate to strand, or solo character study)	3 min/ person (or as instructed in briefing)	25%
Spring Term: Continuous Assessment in Acting, Voice & Movement	Ongoing throughout the term	25%
Assessment Detail		
You will be briefed on the nature of the performances by course. Performances will take place with limited props and costumes, to be provided by students without use of Central's stores, to an audience of other MA Acting students and lecturers in ordinary workshop conditions (no specialist stage lighting, limited sound equipment etc.). The focus is on the development of acting techniques and a practical understanding and embodiment of relevant theories.		
Assessment Notes		
<ul style="list-style-type: none"> <li>You must achieve a pass in all the above elements of assessment to pass the unit.</li> <li>This unit contributes approx. 33% to the mark for the MA degree</li> </ul>		

Assessment Criteria
<ul style="list-style-type: none"> <li>• progress in relevant practice-based techniques;</li> <li>• taking creative risks, selecting and implementing from these appropriately;</li> <li>• originality in the application of knowledge in relation to the matter of the unit;</li> <li>• recognising practice that is at the boundaries of the specialism;</li> <li>• successful collaborative processes.</li> </ul> <p>(Other assessment criteria from the M Framework may be referred to in your feedback.)</p>



15.2 PRACTICES					
Level	7	Credits	60	ECTS	30
Notional Student Study Hours	(2x 240=480) hours Public Productions to include rehearsals and performances. 120 hours Showcase preparation and performance 40 hours Screen Acting training 40 hours independent study Total 680 study hours				
Unit Leader	Programme Leader				
Programme(s) for which the unit is mainly intended	MA Acting			Compulsory	
Prerequisite Learning	None				

## Aims

This unit aims to enable you to practice your acting skills in a number of outward facing projects including two fully realised public productions:

- understand key practical issues and debates of relevance to your own practice(s);
- develop and apply skills and techniques relevant to the context(s);
- 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:

- (A3) understand appropriate historical, socio-cultural, aesthetic and dramaturgical contexts to a specific production;
- (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

You will play as cast in two fully realised public productions of full length or one act plays, devised performances or adaptations. These will typically include in excess of 100 hours cumulative rehearsal culminating in a minimum of 3 public performances for each production. These could take place in a studio theatre, theatre, site-specific venue, in co-production 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.

You will participate in an industry showcase in material agreed by the Programme Team.

You will participate in practical classes introducing screen acting. These may include working on short filmed scenes and on understanding the process of creating a self-tape for casting purposes. We will not produce a full show-reel although some material may be created which might be included in one.

**Classical:** 2 Classical plays. These could indicatively, but not exclusively, include plays from the Ancient Greek, English Early Modern, Spanish Golden Age, Restoration Comedies, or 19<sup>th</sup>/20<sup>th</sup> century realist or expressionist plays. These may be in new adaptations or translations. In most years, one of the productions will be Shakespearean or other Early Modern play.

**Contemporary:** 2 Contemporary plays. These could indicatively, but not exclusively, include a 20th or 21st century existing play text or a devised play. These may be in new adaptations or translations. In most years, one of the plays will be of a play commissioned for the cohort.

## 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 (e.g. essay, report, group performance)	Magnitude (e.g. No of words, time, etc.)	Weight within the unit (e.g. 50%)
Performance 1	Dependent on production but might typically last between 45 minutes and 3 half hours. This may be made up of several short pieces. You must play as cast.	25% Continuous assessment of rehearsal process
		25% Performance outcome (including acting, voice and movement).

Performance 2	Dependent on production but might typically last between 45 minutes and 3 half hours. This may be made up of several short pieces. You must play as cast.	25% Continuous assessment of rehearsal process
		25% Performance outcome (including acting, voice and movement).
Assessment Notes		
<ul style="list-style-type: none"><li>You must achieve a pass in all the above elements of assessment to pass the unit.</li><li>This unit contributes approx. 33% to the mark for the MA degree and approx. 16% for the MFA degree.</li></ul>		
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		
<p>Work is assessed on evidence of:</p> <ul style="list-style-type: none"><li>analytical and critical awareness of relevant contemporary issues;</li><li>intellectual engagement;</li><li>understanding and effective use of research and advanced scholarship;</li><li>originality in the application of knowledge in relation to the matter of the unit;</li></ul>		

15.3 MA SUSTAINED INDEPENDENT PROJECT (SIP)					
Level	7	Credits	60	ECTS	30
Notional Student Study Hours	600 hours  The exact breakdown of hours 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	600 hours  The exact breakdown of hours 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.				
Programme(s) for which the unit is mainly intended	Member of the Programme Team			Compulsory	
Prerequisite Learning	MA Acting				

## 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		
<b>1. The proposal.</b>		

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).

The proposal is not assessed but has to be 'passed' before you may undertake the work.

**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.**

**1. A relevant Theatre Artefact (70%) with complementary Critical Reflection on Process of 4,000 words (30%).**

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 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 multimedia 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 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. The subject matter should still relate to the course material in some way, for instance how a specific acting methodology make impact on the playing of a particular classical or contemporary text.

#### **Assessment Notes**

- You must achieve a pass in all the above elements of assessment to pass the unit.
- This unit contributes approx. 33% to the mark for the MA degree.

#### **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.)

## 16.1 KEY TEXTS

### Classical Course:

- Artaud, A. (2000) *The Theatre and Its Double*, London, Grove/Atlantic  
 Brook, P. (1972) *The Empty Space*, London, Penguin  
 Donnellan, D. (2002) *The Actor and The Target*, London, NHB  
 Hagen, U. and Frankel, H. (1973) *Respect for Acting*, New York, John Wiley  
 Johnstone, K. (1979) *Impro*, London, Methuen  
 Lecoq, J. (2006) *The Moving Body: Teaching Creative Theatre*, (trans. D. Bradby), London, Methuen  
 Mamet, D. (1998) *True and False*, London, Faber & Faber  
 Meisner, S. (1987) *On Acting*, London, Vintage  
 Oida, Y. and Marshall, L. (2002) *An Actor Adrift*, London, Routledge  
 St-Denis, M. (1982) *Training for the Theatre*, London, Heinemann  
 Shakespeare, W. (1623) *Mr William Shakespeare's Comedies, Histories & Tragedies*, London, Blount  
 Stanislavski, K. (2008) *An Actor's Work*, (trans. J. Benedetti), London, Routledge

### Supportive Reading:

- Adler, S. (2000) *The Art of Acting*, New York, Applause  
 Barton, J. (1984) *Playing Shakespeare*, London, Methuen  
 Bate, J. (2009) *Soul of The Age*, London, Penguin  
 Berry, C. (1996) *The Actor & The Text* and (2001) *Text In Action*, London, Virgin  
 Block, G. (2013) *Speaking the Speech*, London, Nick Hern Books  
 Brecht, B. (1978) *On Theatre*, London, Methuen  
 Carson, C. & Karim-Cooper, F. (2008) *The Globe: A Theatrical Experiment*, Cambridge, CUP  
 Crystal, D. and Crystal, B. (2002) *Shakespeare's Words*, London, Penguin  
 Duchartre, P.L. (1966) *The Italian Comedy*, London, Dover Publications  
 Easterling, P.E. (ed) (1997) *Cambridge Companion to Greek Tragedy*, Cambridge, CUP  
 Fo, D. (1991) *The Tricks of the Trade*, London, Routledge  
 Gordon, M (ed) (1983) *Lazzi: The Comic Routines of the Commedia Dell'Arte*, New York, PAJ  
 Greenblatt, S. (2014) *Will in the World*, London, Bodley Head  
 Hartnoll, P. (2012) *The Theatre: A Concise History*, London, Thames & Hudson  
 Hethmon, R. H. (ed) (1992) *Strasberg at the Actor's Studio*, New York, TCG  
 Hall, P. (2000) *Exposed By The Mask*, London, Oberon  
 Hall, P. (2003) *Shakespeare's Advice to the Players*, London, Oberon  
 Hodge, A. (2000) *20<sup>th</sup> Century Actor Training*, London, Routledge  
 Kustow, M. (2000) *Theatre @ Risk*, London, Methuen  
 Linklater, K. (2006) *Freeing the Natural Voice*, London, NHB  
 Newlove, J. (1993) *Laban for Actors and Dancers*, London, NHB  
 Noble, A. (2010) *How to do Shakespeare*, London, Routledge  
 Oida, Y. and Marshall, L. (1997) *The Invisible Actor*, London, Methuen  
 Rodenburg, P. (2002) *The Need for Words*, London, Methuen



Rudlin, J. (1994) *Commedia dell'Arte in the 20<sup>th</sup> Century: A Handbook*, London, Routledge  
 Shapiro, J. (2005) *1599 and (2015) 1606*, London, Faber & Faber  
 Sharpe, E & Haydn Rowles, J (2007) *How to do Accents*, London, Oberon Books  
 Stanislavski, K. (2008) *My Life In Art*, (trans. J. Benedetti), London, Routledge  
 Strasberg, L. (1987) *A Dream of Passion*, New York, Little & Brown  
 Wetmore Jr, K.J. (2003) *Black Dionysus*, Jefferson NC, McFarland and Company  
 Wiles, D. (2000) *Greek Theatre Performance: An Introduction*, Cambridge, CUP

## Key Texts:

## Contemporary Course:

Alfreds, M. (2007) *Different Every Night*, Nick Hern Books  
 Berry, C. (1991), *Voice and the Actor*, Wiley  
 Bogart, A. & Landau, T. (2005) *The Viewpoints Book*, Theatre Communications Group  
 Brook, P. (1968) *The Empty Space*, Penguin  
 Donnellan, D. (2002) *The Actor and The Target*, Nick Hern Books  
 Johnstone, K. (2007) *Impro*, London, Methuen  
 Lecoq, J. (2000) *The Moving Body: Teaching Creative Theatre*, Methuen  
 Linklater, K. (2006) *Freeing The Natural Voice*, Nick Hern Books  
 Luckett, S. & Shaffer, T. (2016) *Black Acting Methods: Critical Approaches*, Routledge  
 Mamet, D. (1998) *True and False*, Faber & Faber  
 Mitchell, K. (2009), *The Director's Craft*, Routledge  
 Nevitt, L. (2013), *Theatre and Violence*, Red Globe Press  
 Oida, Y. & Marshall L (2002), *The Invisible Actor*, Methuen  
 Stanislavski, K. trans. Benedetti, J. (2008), *An Actor's Work*, Routledge  
 Suzuki, S. (1990), *The Way of Acting*, Theatre Communications Group Inc.

## 16.2 SUPPORTIVE READING

Artaud, A. (2000) *The Theatre and Its Double*, London, Grove/Atlantic  
 Berry, C. (2001) *Text in Action*, London, Virgin Books  
 Block, G. (2013) *Speaking The Speech; An Actor's Guide to Shakespeare*, London, NHB  
 Boal, A (2002) *Games for Actors and Non-Actors*, London, Routledge  
 Graham, S & Hoggett, S. (2009) *the frantic assembly book of devising theatre*, London, Routledge  
 Hartnoll, P. (1968) *The Theatre, A Concise History*, London, Thames & Hudson  
 Hodge, A. (2000) *20<sup>th</sup> Century Actor Training*, London, Routledge  
 Johnstone, K. (1987) *Impro*, London, Methuen  
 Lehmann, H. T. (2006) *Postdramatic Theatre* (trans. K. Jubs-Munby) London, Routledge  
 Marshall L. (2009) *The Body Speaks*, London, Methuen  
 Newlove, J. (1993) *Laban for Actors and Dancers*, London, NH  
 Merlin, B (2007) *The Complete Stanislavsky Toolkit*, London, NHBB  
 Rodenburg, P. (2002) *The Need for Words*, London, Methuen  
 Rushe, S. (2019) *Michael Chekhov's Acting Technique*, London, Methuen

Sharpe, E. and Rowles, J.H. (2009) *How to Do Accents*, London, Oberon Books  
Stanislavski, K. (2008) *My Life In Art*, (trans. J. Benedetti), London, Routledge  
Wright, J. (2006), *Why Is That So Funny?*, London, NHB  
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

## **16.3 OTHER**

### **PRACTICES**

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.

<b>PROGRAMME NAME</b>	MA Acting
<b>TEACHING INSTITUTION</b>	The Royal Central School of Speech and Drama, London
<b>AWARDING BODY</b>	University of London
<b>FHEQ</b>	The MA/MFA Performance Practice as Research 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.
<b>AWARD(S)</b>	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 MA Sustained Independent Project.
<b>FINAL AWARD NAME</b>	Master of Arts in Acting
<b>MODE OF STUDY</b>	Full-time only
<b>EUROPEAN CREDIT TRANSFER SCHEME (ECTS)</b>	The MA is a qualification at the end of the second cycle as defined within the European Higher Education Area, carrying 90 ECTS credits
<b>ACCREDITATION</b>	N/A
<b>LANGUAGE OF STUDY</b>	English
<b>EXTERNAL BENCHMARKS</b>	Framework for Higher Education Qualifications in England, Wales and Northern Ireland (FHEQ).

### Programme Approval

<b>Specification Version</b>	2018/2019
<b>Last Periodic Review</b>	2017/2018

### External Examiner Information

<b>Name</b>	<b>Position</b>	<b>Organisation</b>	<b>Tenure (MM/YY)</b>
Janette Smith	Independent	<i>Arts Educational Schools, London (Formerly)</i>	09/18-05/22

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