

MA/MFA Voice Studies: Teaching and Coaching

PROGRAMME SPECIFICATION 2023/24

Table of Contents

[1 KEY INFORMATION 3](#_Toc146205052)

[2 PROGRAMME OVERVIEW 5](#_Toc146205053)

[2.1 Educational Aims 5](#_Toc146205054)

[2.2 Programme Structure 5](#_Toc146205055)

[2.3 Learning and Teaching 7](#_Toc146205056)

[2.4 Assessment 8](#_Toc146205057)

[2.5 Placements 11](#_Toc146205058)

[2.6 Learning Outcomes 11](#_Toc146205059)

[3 UNITS 14](#_Toc146205060)

[3.1 THE PRACTICE AND PEDAGOGY OF VOCAL ANATOMY 15](#_Toc146205061)

[3.2 PEDAGOGIES: VOICE 17](#_Toc146205062)

[3.3 PERFORMING RESEARCH 20](#_Toc146205063)

[3.4 PRACTICAL PHONETICS 23](#_Toc146205064)

[3.5 PRACTICES: VOICE 25](#_Toc146205065)

[3.6 MA SUSTAINED INDEPENDENT PROJECT (SIP) 28](#_Toc146205066)

[3.7 MFA SUSTAINED INDEPENDENT PROJECT (SIP) 30](#_Toc146205067)

[4 READING LIST 33](#_Toc146205068)

# **KEY INFORMATION**

|  |  |
| --- | --- |
| **Award Title** | Voice Studies: Teaching and Coaching |
| **Award Aim** | Master of Arts – 180 creditsMaster of Fine Art – 240 credits  |
| **Possible Exit Awards** | Postgraduate Certificate – 60 creditsPostgraduate Diploma – 120 credits |
| **Awarding Body**  | University of London |
| **Mode(s) of Study**  | Full-time only |
| **Full Length of Study**  | 1 year (MA), 2 years (MFA) |
| **Admissions Requirements** | An understanding of voice informed by appropriate work experience of at least two years is normally an essential prerequisite, or a degree (or equivalent) in a subject which has included an element of voice and speech studies. Graduates of other disciplines will be considered if they can provide evidence of previous training in voice and/or speech. You will also normally be required to have the equivalent of 20 hours teaching experience in the field of voice and/or performance-related subjects. Applicants without an undergraduate degree (or equivalent), but who have professional experience working with voice for at least two years, e.g. actors and directors, will be considered for interviews for non-standard entry. An offer will normally only be made after interview.A top-up year for those with an existing MA or PGDip in this subject is available.*We particularly encourage applications from groups currently under-represented in higher education, such as students with disabilities and members of Black, Asian and Minority Ethnic groups. Find out more information on*[***Central’s commitment to equality and diversity***](https://www.cssd.ac.uk/about-central/equity-at-central)*.** **English Language Requirements**

Applicants for whom English is not their first language are required to prove their English language proficiency by gaining an overall score of 7.0 in an [**IELTS test**](http://www.ielts.org/). We do accept equivalent English language qualifications. Applicants are advised to gain this certification as early as possible and more information can be found through the [**English Language Requirements**](https://www.cssd.ac.uk/english-language-requirements) page. * **Interviews**

If you are selected for an interview for a place on the MA or MFA Voice Studies course, we will require you to provide/ prepare the following ahead of an online interview:* an essay (1000 words) on your understanding of the nature of Voice Studies and its application to an area of professional training, e.g. actor training, oral communication skill, public speaking
* a poem of your own choice which you can speak from memory and which is not to last longer than two minutes
* written evidence of your academic qualifications, together with a passport-sized photo.

Please wear clothes suitable for a voice/movement session.The interview process will also give you an opportunity to find out more about the course and the school.* **International Interviews**

Each year Central hosts a number of interviews outside of the UK, with a team of tutors from Central travelling to meet applicants. The international interviews are designed to replicate the London-based interview experience in every aspect (other than a tour of our site!). See our [**Event Finder**](https://www.cssd.ac.uk/discover-central/visit-us) for listings of upcoming interview locations and dates.* **Distance Interviews**

Central does allow applicants to undertake a distance interview for this course. If you live abroad and are unable to attend an interview in person you may, at the discretion of the Admissions Tutor, be offered the opportunity of a distance interview. If you are selected for interview in this manner you will be contacted (normally by email) in order to arrange a suitable time for an interview. This will be conducted on Skype, telephone or by ‘live’ email exchange and will normally be based upon material you will have been asked to submit in advance. The interview will be conducted by the Admissions Tutor in liaison with a colleague who will have sight of your submitted materials. |
| **Location of Study** | London |
| **Professional Accreditation** | None |

# **PROGRAMME OVERVIEW**

## Educational Aims

The aims and learning outcomes of the MA and MFA in Voice Studies are closely informed by Central’s M (Masters) Framework principles.

The MA and MFA in Voice Studies at Central both enable you to:

* gain knowledge at the forefront of, or informed by, a focussed approach to the academic and professional discipline of voice practice and pedagogy. For example, develop a range of skills in the teaching of voice and its allied subjects; an informed awareness of vocal anatomy and physiology; and an understanding of the nature of phonetic differences in speech sounds and transcription
* take risks, be intellectually rigorous and show originality in your application of knowledge in, for example, practical presentations, on-going skills development necessary for effective communication and sustained written arguments debating the field
* understand how the boundaries of voice practice 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 voice and speech-related issues in a range of contexts
* develop a sensitive, imaginative, and creative approach to personal vocal practice and scholarship pertinent to the field with particular emphasis on vocal technique and interpretation of dramatic and verse texts, for your own and others’ performance.

In addition to the above the MFA programme will:

* extend experience and outputs through a prolonged engagement with relevant practice, practitioners of voice and the wider subject of Voice Studies.

## Programme Structure

**MA & MFA YEAR ONE ONLY**

|  |  |  |  |
| --- | --- | --- | --- |
| Term 1 | Term 2 | Term 3 | Term 4 |
| 20 Credits The Practice and Pedagogy of Vocal Anatomy |  |  |  |
| 20 CreditsPedagogies: Voice |  |
|  | 20 CreditsPerforming Research |  |  |
| 20 CreditsPractical Phonetics |  |
| 40 Credits Practices: Voice |  |
|  |  |  | 60 Credits(**MA ONLY**) Sustained Independent Project |

**MFA Year 2**

|  |  |  |
| --- | --- | --- |
| **Term 1** | **Term 2** | **Term 3** |
| **MFA SIP** |

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.

MA route students may not undertake the Sustained Independent Project (SIP) unit before completing the programme work for all previous programme units comprising the MA programme.

MFA students may not progress to the second year of the programme without passing all 120 credits of the first year of the MFA programme.

**MA and MFA year 1**

|  |  |  |  |
| --- | --- | --- | --- |
| **TERMS** **(10 weeks)** | **INDICATIVE DATES** | **UNIT / ELEMENT** | **NOTES** |
| AUTUMN | Week 1-10 | **Practices: Voice** |  |
| Week 1-10 | **Pedagogies: Voice** |  |
| Week 1-10 | **Vocal Anatomy** |  |
| Week 1-10 | **Practical Phonetics** |  |
| SPRING | Week 1 Week 2-10 | **Performing Research** | (Note: **Performing Research** Intensive in week one) |
| Week 1-10 | **Pedagogies: Voice** |  |
| Week 1-10 | **Practices: Voice** |  |
| Week 1-10 | **Practical Phonetics** |  |
| SUMMER | Week 1 | **Performing Research** | (Note: **Performing Research** conference in week one) |
| Week 1-10 | **Practices: Voice** |
| Week 1-10 | **Practical Phonetics** |
| Week 1-10 | **Pedagogies: Voice** |  |
| TERM 4 (MA only) | Independent study | **MA SIP** |  |

**MFA 2nd Year**

|  |  |  |  |
| --- | --- | --- | --- |
| **TERMS** **(10 weeks)** | **INDICATIVE DATES** | **UNIT / ELEMENT** | **NOTES** |
| AUTUMN | Weeks 1-10 | **MFA SIP** |  |
| SPRING | Weeks 1-10 | **MFA SIP** |  |
| SUMMER | Weeks 1-10 | **Performing Research Conference (optional attendance by MFA students in second year)****MFA SIP** |

## Learning and Teaching

The MA route runs over one year (full-time). The year is made up of three terms of ten weeks and a fourth/seventh term of sixteen weeks. You will attend activities at Central during the first three terms. The fourth term is given over to the writing up of the Sustained Independent Project (SIP).

The MFA route runs over two years (full-time). Students will follow the first three terms of the MA programme in the first year comprising 120 credits. Running from October to July, the second year of the programme comprises an additional 120 credits.

Term 1 is concerned with developing awareness of personal and professional needs and provides a foundation in practical skills, related academic disciplines, vocal pedagogy and research methods which will be developed and applied in the following terms. The undertaking of experiential voice practice is sustained and exacting, taking as its model the actor trainee in a voice class at drama school. Students can therefore expect that voice practice will be intensive and immersive from the outset.

Term 2 builds on this foundation by relating acquired knowledge and practical experience to the needs of others and seeks to develop a growing confidence in the ability to observe, analyse and adapt to changing situations within the specialist area of voice studies. Practical experience of teaching in a variety of contexts begins in the term and serves as a focus for developing the ability to deal with contingencies.

Term 3 is seen as a time of further development and consolidation of knowledge and competence. Students will undertake further teaching practice and devise an independently lead practical project. Students will be given advice on preparation for a professional career. Term 4 (MA only) is focused entirely on the preparation and submission of the MA Dissertation or Artefact option, which may or may not develop from the independent practical enquiry undertaken in Term 3 as part of the Practices: Voice unit.

Teaching, learning, and assessment strategies are designed to encourage the development of students’ own areas of interest and enquiry, while engaging in projects which require work at progressively greater levels of professionalism and independence.

Within the programmes, therefore, attention is given to:

* developing knowledge of related academic disciplines - for example, phonetics and vocal anatomy - and their relation to voice teaching
* providing the opportunity to practice and apply particular skills by means of both project-based work and a set of progressively autonomous teaching practice placements
* using reflective journals and group enquiry projects, to develop your critical ability to observe and analyse both one’s own and others' practice.

The programmes therefore feature several learning and teaching methods - practical and experiential workshops, lectures, seminars, student-led sessions, independent study, placement, attachment and project work.

## Assessment

**Assessment Tasks**

The MA is assessed through written and practical outcomes submitted at the end of each unit including self-assessment tasks, together with a larger-scale personal project (a dissertation or a portfolio) produced over the fourth term. Written feedback is provided to students on specific units of assessment. Students receive oral feedback on general progress at regular intervals throughout the year.

The MFA is assessed, additionally, through the final SIP artefact (see Unit 8 unit outline.) Students are offsite for most of the second year although are encouraged to attend on-going research seminars, guest speakers, conferences, and other events at Central. They will undertake a few tutorials with the unit tutor, live or virtually. (Students are entitled to between 20 and 30 hours of SIP-specific contact time (some of which is allocated in the first year), including: supervision tutorials, access to professional workshops in the UK, peer-led opportunities, and live or virtual seminars in the MFA second year.)

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).

**Assessment Criteria**

Not all the assessment criteria apply to each unit although all will be incorporated *across* each Masters’ 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.

**Assessment Descriptors**

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 made 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.

## Placements

The MA offers placement opportunities. The MFA offers both placements (in Year 1) and attachment opportunities (in Year 2). The MA includes one or two placements. These are closely negotiated with tutor and external host prior to completing the School’s formal placement paperwork. Central’s placement protocols are followed.

Students in the second year of the MFA programme may negotiate their own attachment opportunities to facilitate their voice pedagogy (e.g. working alongside an acknowledged leader in the field) with approval and support from the School’s Placements Office; it must be agreed by the programme tutor. The MFA term ‘attachment’ signals a more autonomous relationship than placement where the MFA student will be more independent and less guided. ‘Attachments’ can be work-based (i.e. paid). If the attachment is work-based, this would be work the student already does. Central does not source paid work for attachments. Programme tutors and the Placement Office would need to agree this work as appropriate for the attachment. (See Central’s Placement Guidelines.)

## 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 Voice Studies programme at Central:

**You will obtain knowledge and understanding of:**

* (A1) current critical debates, concepts and discourses in voice practice and pedagogy
* (A2) relevant theories and research methodologies including those most appropriate to the discipline of voice practice
* (A3) voice and speech fundamentals (vocal anatomy and physiology; phonetic classification and transcription using the IPA system)
* (A4) personal voice use and how to develop it
* (A5) a range of methods and materials for the development of embodied vocal practice in relevant situations.

**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 vocal practice and pedagogy within broader political, social and historical contexts
* (B2) develop intellectual rigour and conceptual understanding enabling you to: undertake advanced scholarship and sustained research; critically evaluate and reflect upon your own and others’ relevant current practice, research, and research methodologies
* (B3) plan, conduct and reflect critically on personal vocal practice as an expressive communicator and teacher.

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

* (C1) use and evaluate relevant practices applicable in voice practice and pedagogy, sometimes experimenting with new and/or original ideas
* (C2) develop personal vocal use and its application to expressive and interpretative tasks
* (C3) apply your knowledge of voice and phonetics to the analysis and performance of an accent
* (C4) organise research material for effective communication to an audience
* (C5) design and implement learning activities and outcomes for the development of vocal skills appropriate to a given context
* (C6) demonstrate a critically engaged and informed perspective on vocal pedagogy.

**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 autonomously and effectively within professional and interpersonal environments (e.g. manage time and deadlines; engage confidently in discussion and debate; exercise initiative and personal responsibility; make decisions in complex and unpredictable situations, structure and communicate ideas effectively; engage with relevant institutions)
* (D3) take creative risks.

**In addition to the above, MFA students will also:**

* (B4) assimilate from theoretical and professional contexts significant material to be articulated in the SIP monograph that contributes to the development of the voice field.
* (D4) reflect on your professional field experience.

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
|  |  |  |  |  |  |  |  |
|  | **Vocal Anatomy** | **Pedagogies: Voice** | **Performing Research** | **Practical Phonetics** | **Practices: Voice** | **MA SIP** | **MFA SIP** |
| **Learning****Outcomes** |   |   |   |   |   |   |   |
| **A1** |  | X | X |  |  | X | X |
| **A2** |  |  | X |  |  |  |  |
| **A3** | X |  |  | X |  |  |  |
| **A4** |  |  |  |  | X |  |  |
| **A5** |  |  |  |  | X |  |  |
| **B1** | X | X |  |  |  | X | X |
| **B2** |  | X | X |  |  | X | X |
| **B3** |  |  |  |  | X |  |  |
| **B4** |  |  |  |  |  |  | X |
| **C1** |  | X |  | X |  |  |  |
| **C2** |  |  |  |  | X |  |  |
| **C3** |  |  |  | X |  |  |  |
| **C4** |  |  |  |  | X |  |  |
| **C5** |  |  |  | X |  |  |  |
| **C6** | X |  |  |  |  |  |  |
| **D1** |  |  |  |  |  | X | X |
| **D2** |  |  |  |  | x |  |  |
| **D3** |  |  |  |  |  | X | X |
| **D4** |  |  |  |  |  |  | X |

|  |
| --- |
| UNITS |

|  |
| --- |
| THE PRACTICE AND PEDAGOGY OF VOCAL ANATOMY |
| **Level** | 7 | Credits | 20 | ECTS | 10 |
| Notional Student Study Hours | 200 hours (20 – 40 taught hours; 160-180 student managed) |
| Unit Leader | Programme Leader |
| Programme(s) for which the unit is mainly intended | MA/MFA Voice Studies: Teaching and Coaching  | Core |
| **Prerequisite Learning** | None |

**Aims**

* Provide an informed understanding of the anatomical and physiological aspects of voice and speech.
* Derive new knowledge and explore through applied pedagogical practice and reflection.

**Learning Outcomes**

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

* (A3) demonstrate an understanding of voice and speech fundamentals, such as the functional anatomy of breathing for speech and of phonation
* (B1) demonstrate your understanding of foundational vocal anatomical principles, such as resonance and articulation and their impact upon vocal practice and pedagogy
* (C6) demonstrate a critically engaged and informed perspective on vocal anatomy, taking understanding of voice theory into pedagogical practice.

Transferable Skills Developed

Study, research, analytical and critical thinking and writing, engage with critical thought.

Indicative Unit Content

A series of lectures, practical demonstrations, and student-led practical seminars provides the framework for your academic investigation of human vocal functional anatomy in respect of the basic skeletal structure, respiration, phonation, resonance and articulation.

A summative, multiple-choice test will take place in-class at the end of term 1 to evidence students’ understanding of topographical vocal anatomy, which is worth 40% of the final marks. A take-away exam paper, comprised of 5 questions (for which students must respond to 3) will be completed for the last day of the first term.

**How You Learn**

Students will learn through engaging with the material offered in lectures, practical classes and seminars led by tutors and material obtained through appropriate research and bibliographic work as well as through undertaking any student-managed tasks that are set.

|  |
| --- |
| **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%)*  |
| In-class examination(Late-Autumn) | 60-75 minutes | 40% |
| Vocal Anatomy: Applied Diagnostics (Term 1 Week 10) | 3x 500-,1000 word essay responses | 60% |
| **Assessment Detail** |
| For the Applied Diagnostics examination, students will select three out of five questions for their assessment. Within their answers, students will include a brief bullet point outline of their practical plan for a 30-minute one-to-one session with their student, as well as a prose synthesis of the diagnostic that combines understanding of vocal anatomy and vocal anatomical language with relevant illustration.  |
| **Assessment Notes** |
| * You must achieve a pass in all the above elements of assessment to pass the unit.
* This unit contributes approx. 11% to the mark for the MA degree and approx. 8% for the MFA degree.
 |
| **Assessment Criteria** |
| * Sustained, independent written argument;
* Progress in relevant practice-based techniques;
* 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.) |

|  |
| --- |
| PEDAGOGIES: VOICE |
| **Level** | 7 | Credits | 20 | ECTS | 10 |
| Notional Student Study Hours | 200 hours (20 - 40 taught hours; 160-180 student managed) |
| Unit Leader | Programme Tutors |
| Programme(s) for which the unit is mainly intended | MA/MFA Voice Studies: Teaching and Coaching | Core |
| **Prerequisite Learning** | None |

**Aims**

* Develop and apply specialist pedagogic skills in voice and speech.
* Develop reflective, analytical and interrogative skills in relation to your practice.
* Develop appropriate research and planning skills for pedagogic practice.
* Identify and articulate theoretical underpinning of your practice.
* Develop, through observation and practice, and commitment to the range of activities for which the voice teacher is responsible.

**Learning Outcomes**

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

* (A1) develop conceptual understanding of your field through analysis and evaluation of practice (e.g. through observation)
* (B1) demonstrate critical awareness of contextual pedagogic issues relevant to your practice;
* (C1) Work safely and ethically in the facilitation/ training of others
* (B2) reflect in depth, upon your practice as a facilitator/teacher, drawing upon comparative models of practice
* (C1) plan and deliver appropriate classes, working effectively as a facilitator/teacher within a particular context.

Transferable Skills Developed

Observational analysis, self-reflection, management of a group, learning and teaching competence, discussion skills.

Indicative Unit Content

This unit is undertaken within two ‘phases’, where the first encourages you to experiment with and explore pedagogic strategies and the second provides you with opportunities to demonstrate developing competence. It is described in this way below:

The unit is concerned with pedagogic and training practice and core teaching and reflective skills. You may focus on training in performance-related contexts, or the facilitation of group work in a variety of settings with a variety of ‘client groups’ (including HE students).

You will be involved in teaching, workshop and/ or rehearsal observation throughout the unit, with opportunities to apply your developed understanding in an actual teaching situation.

This unit lays the foundations for teaching. It provides experiential and philosophical bases for the development of your practice. Work in the unit focuses on:

* session planning
* individual learning styles
* teaching modalities
* group dynamics
* holistic and inclusive approaches to teaching and training
* ethics and the ‘safe’ space
* analysis of movement, physicality, voice, meaning-making etc.
* the assessment of individual needs
* assessment of learning and achievement.

You will participate in practice with your peers and tutors.

Observation will enable you to familiarise yourself with a range of teaching situations.

The unit then develops your knowledge and practice in practical settings and class situations for your specialism. You will do this in two ways:

A: Continue to work in class-time with your cohort as you extend your competence in learning and teaching and widen your knowledge of existing voice pedagogies.

B: Move into a placement that will enable you to work as an individual coach or teacher in one to one or group settings, and/or undertake close observation. The placement will be chosen in relation to your developing interest and your developing skills. You may teach whole sessions or parts of sessions depending on the context. Placements will be negotiated with you and will be undertaken in accordance with Central’s Placement Policy.

**How You Learn**

Throughout the unit your learning will be supported by specialist workshops with peers and tutors, theoretical lectures, direct teaching opportunities, undertaking observations, keeping a journal.

|  |
| --- |
| **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%)*  |
| a) Voice Teaching Rationale | 2,000-word rationale and 1,000-word outline teaching scheme  | 30% |
| b) Coaching Verse Presentation: An ethical dialogue  | 10–20-minute presentation in peer groups | 30% |
| c) Teaching/ facilitation session.  | 20-30 minutes | 40% |
| **Assessment Detail** |
| 1. **Voice Teaching Rationale**
	1. A 2,000-word rationale which includes the theory and application to lay out your first term as a teacher in a first-year voice class in a conservatoire acting or corporate context (Term 2 wk 3)
	2. A 1,000-word outline teaching scheme with aims and objectives for ten one and a half hour sessions
	3. A sample lesson plan outline needs to be included as an appendix. This will fall outside of the word limit and will be for student reference only
2. **Coaching Verse Presentation**A live presentation in which you address your own emerging verse-speaking practice and your ability to apply this to the coaching of student actors (Late Spring Term).

The presentation is assessed based on two marks: One is a student self-assessment mark that represents an appraisal of *process* with the task across the term and the second is a summative mark from faculty based on the work shown at the time of the presentation. The *final mark* is an aggregate of the student self-assessment process mark and the faculty summative mark. 1. **Teaching/Facilitation Session**This practical point of assessment focuses on the pedagogical practice you have developed throughout the unit. You may have worked towards leading this one session or have delivered a series of sessions and asked for this one to be assessed. You may be teaching within a peer group or as part of a placement. The 20-30-minute session will be observed and assessed by a tutor and/ or a placement host. (Summer Term)

The observation is assessed based on two marks: One is a student self-assessment mark that represents an appraisal of *process* with the task across the term and the second is a summative mark from faculty based on the work shown at the time of the observation. The *final mark* is an aggregate of the student self-assessment process mark and the faculty summative mark.  |
| **Assessment Notes** |
| * You must achieve a pass in all the above elements of assessment to pass the unit.
* This unit contributes approx. 11% to the mark for the MA degree and approx. 8% for the MFA degree.
 |
| **Assessment Criteria** |
| * progress in relevant practice-based techniques;
* analytical and critical awareness of relevant contemporary issues;
* intellectual engagement;
* tackling and solving problems and dealing with complex situations in professionally-related environments.

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

|  |
| --- |
| PERFORMING RESEARCH |
| **Level** | 7 | Credits | 20 | ECTS | 10 |
| Notional Student Study Hours | 200 hours (30-40 taught hours; 160-170 student managed) |
| Unit Leader | Nominated unit leader/s and Course Leaders |
| Programme(s) for which the unit is mainly intended | All MA/MFA courses (except MAs Acting, Music Theatre and Acting for Screen) | *Compulsory* |
| **Prerequisite Learning** | None |

**Aims**

This unit aims to enable you to:

* acquire an understanding of current theoretical and practical debates concerning research within the broad discipline of drama
* investigate relevant research methods
* experience the challenges of presenting at a research conference;
* contribute to a research task, collaborating in an appropriate context.

**Learning Outcomes**

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

* (A1, B2) demonstrate your engagement with critical debates, concepts, and discourses relevant to researching in the broad field of drama, theatre and performance
* (A2) identify and apply appropriate research methodologies
* (B2) critically evaluate and contextualise your understanding of research methodologies and specific methods

Transferable Skills Developed

Study, research, analytical and critical thinking, collaborative practice and presentation.

Indicative Unit Content

The unit takes place over three terms, commencing with introductory sessions and culminating with the Postgraduate Conference. You will be given the opportunity to meet other MA students at Central to discuss your research.

You will be introduced to a range of issues and processes, problems and opportunities, theories and methodologies involved in undertaking research at postgraduate level, and tools and resources appropriate to such work, through a one-and-a-half to two-day intensive introduction in the Spring term shared with other MA/MFA students during the first week.

After the ‘intensive’, you will form a group of between 3 and 6 members under the supervision of a unit tutor to focus on a specific research project. You may be working with students from another course. Your research ideas will be identified according to personal and shared specialisms or interests. You will develop an appropriate body of knowledge and relevant skills of analysis as part of this research project. You will work towards a group presentation which explains, summarises and analyses your research project.

The unit concludes with the Postgraduate Conference, which takes place during the first week of the summer term. It is here that you will deliver your group presentation.

**How You Learn**

You will learn through engaging with the material offered in keynotes, practitioner-researcher seminar sessions, lectures and course-specific guidance sessions. You will learn, also, through undertaking a research project with a group of peers in your field and presenting this at a research conference.

|  |
| --- |
| **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%)*  |
| Group conferencepresentation  | Normally 5 minutes each member  | 100% |
| **Assessment Detail** |
| The unit is assessed through one component:* A group conference presentation on a negotiated topic. Each member of the group will be allocated approximately 5 minutes presentation time, so a typical presentation will be between 15-30 minutes in length depending upon the number of people in the group. The presentation may include performance elements and capture e-research methods, as appropriate.
* A single group mark is awarded for the presentation. Where appropriate examiners may choose to viva an individual or group, to help to further clarify the content of the presentation or the contribution of group members. This viva may take place during the conference or up to four weeks after the presentation. The viva provides a means by which the group mark may be moderated - up or down - by up to 10% for individuals.

You must participate in the conference presentation to pass the unit. |
| **Assessment Notes** |
| * You must achieve a pass in all the above elements of assessment to pass the unit.
* This unit contributes approx. 11% to the mark for the MA degree and approx. 8% for the MFA degree.
 |
| **Assessment Criteria** |
| * Taking creative risks, selecting and implementing from these appropriately.
* Originality in the application of knowledge in relation to the matter of the unit (including, for example, using the presentation as an interesting medium for demonstrating your research focus).
* Analytical and critical awareness of relevant contemporary issues (e.g. collecting, considering and using relevant documentation and material within the research into a contemporary issue).
* Intellectual engagement (e.g. articulate the relationship between the concepts investigated and the practical research methods).
* Understanding and effective use of research and advanced scholarship;
* 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.) |

|  |
| --- |
| PRACTICAL PHONETICS |
| **Level** | 7 | Credits | 20 | ECTS | 10 |
| Notional Student Study Hours | **200 hours** (20 - 40 taught hours; 160-180 student managed) |
| Unit Leader | Programme Tutors |
| Programme(s) for which the unit is mainly intended | MA/MFA Voice Studies: Teaching and Coaching | Core |
| **Prerequisite Learning** | None |

**Aims**

* To provide students with sufficient knowledge to describe speech sounds using the IPA classification system and phonetic alphabet.
* To improve auditory awareness of speech differences.
* To provide the opportunity to explore a variety of accents on a practical basis.
* To analyse accents both phonetically and physiologically.
* To introduce a variety of strategies for teaching and coaching accents.

**Learning Outcomes**

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

* (A3) demonstrate voice and speech fundamentals (e.g. demonstrated understanding of the phonetic classification of vowels and consonants; ability to perceive and transcribe a range of speech sounds using the International Phonetic Alphabet (IPA)
* (C1) use and evaluate relevant transcription choices such as, assimilations, appropriate use of stress marks and relevant intonation patterns
* (C3, C5) design, implement apply your knowledge of voice and phonetics to the analysis and performance of an accent (e.g. through demonstrated ability to adapt the vocal usage and speech patterns of another accent and implement learning activities within a given context).

Transferable Skills Developed

Observational analysis, self-reflection, management of a group, learning and teaching competence, discussion skills.

Indicative Unit Content

This unit provides students with a foundation in practical phonetics appropriate to the needs of the voice teacher and accent coach. Following an introduction to the phonetic description of speech, with specific reference to your own accent, the unit will develop and apply students' knowledge of phonetics through a variety of accents used by both native and non-native speakers of English. A formative (non-degree weighted) phonetics ‘test’ will take place as part of the learning in the unit prior to the formal assessed accent and dialects presentation.

Lectures and practical classes will address:

* airstreams
* voicing
* the phonetic description of consonants in terms of place and manner of articulation
* vowels (monophthongs and diphthongs), the Cardinal Vowel system, the vowel chart, and practical transcription exercises
* suprasegmental features: length, stress, and intonation
* the phonetic analysis of an accent

You will work practically on a range of accents of English of use to the actor in the current performance industry. Consideration will also be given to the practical and ethical implications of changing someone's accent.

**How You Learn**

Throughout the unit your learning will be supported by specialist workshops with peers and tutors, theoretical lectures.

|  |
| --- |
| **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%)*  |
|  Phonetics tests (formative) | c.20 minute test each | 0%  |
| Presentation/facilitation session (final assessment in third term).  | 15-20 minute presentation | 50% |
| An accent and dialect written breakdown (submitted in the third term at time of presentation above) | 2,000-2,500 words  | 50% |
| **Assessment Notes** |
| * You must achieve a pass in all the above elements of assessment to pass the unit.
* This unit contributes approx. 11% to the mark for the MA degree and approx. 8% for the MFA degree.
 |
| **Assessment Criteria** |
| * Progress in relevant practice-based techniques.
* Analytical and critical awareness of relevant contemporary issues;
* Intellectual engagement.
* Tackling and solving problems and dealing with complex situations in professionally-related environments.

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

|  |
| --- |
| PRACTICES: VOICE |
| **Level** | 7 | Credits | 40 | ECTS | 20 |
| Notional Student Study Hours | **400 hours** (240 taught hours; 160 student managed) |
| Unit Leader | Programme Tutors |
| Programme(s) for which the unit is mainly intended | MA/MFA Voice Studies | Core |
| **Prerequisite Learning** | None |

**Aims**

* Develop experience and apply specialist embodied vocal skills in a range of expressive contexts
* Develop reflective, analytical and interrogative skills in relation to your vocal practice.
* Utilise appropriate practical research strategies in the development of your expressive voice
* Identify and articulate the theoretical and pedagogical underpinning of your vocal development

**Learning Outcomes**

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

* (A4) personal voice use and how to develop it
* (A5) a range of methods and materials for the development of embodied vocal practice in relevant situations.
* B3) plan, conduct and reflect critically on personal vocal practice as an expressive communicator and teacher.
* (C2) develop personal vocal use and its application to expressive and interpretative tasks
* (C4) organise research material for effective communication to an audience
* (D2) operate autonomously and effectively within professional and interpersonal environments (e.g. manage time and deadlines; engage confidently in discussion and debate; exercise initiative and personal responsibility; make decisions in complex and unpredictable situations, structure and communicate ideas effectively; engage with relevant institutions)

Transferable Skills Developed

Observational analysis, self-reflection, management of communication and expressive competences, discussion skills.

Indicative Unit Content

This double unit provides an experiential foundation in practical voice, speech and language and the means to apply this synthesis to the oral interpretation of a range of written texts, communication skills and embodied expressive outcomes. This unit also offers the opportunity for developing critical and professional awareness of issues and practices in voice with reference to the work of leading practitioners in the fields of voice, speech and text. Finally, this unit also provides skills towards a career in vocal direction and coaching.

Term 1

The work will support and extend the theoretical work in units such as Vocal Anatomy and Practical Phonetics by synthesising the embodiment of practice and theory. Exercises will be introduced relating to release, alignment, breathing, phonation, resonance, articulation, and language. This work will combine the use of technical exercises in vocal development with movement and expressive body use, images and other creative stimuli. Students will engage both practically with a range of movement and body-based work relevant to vocal development - e.g. Alexander Technique, Fitzmaurice Voicework, Yoga and Laban. Students will explore the application of skills to the oral interpretation of a range of texts.

Term 2

Work will continue on vocal and physical skills with a particular focus on more advanced work - e.g. projection, power and related exercises - linked specifically to the exploration of text and language and the effective communication within classroom presentations. Students will also be responsible for attending regular voice limbers with their peers.

Term 3

The work of this term will continue students’ autonomous development of personal practice. You will work as an individual on an approved practical project, plus engagement with relevant peer collaboration. This practical project provides students with the opportunity to undertake a substantial independent practical exploration of a particular area of voice and speech. Through use and synthesis of learning acquired in the unit on the programme, and supported by staff and further programme activities, the independent practical project provides students with the opportunity to develop their voice, speech and embodied vocal knowledge to an enhanced level.

The unit asks students to:

1. Assess their own voice and speech function in the context of the experiences of the programme to date and the demands appropriate to the contemporary professional voice coach.
2. Identify areas of strength and weakness and define objectives that, when attained, will demonstrate improved competency at a demanding professional level in a range of contrasting professional contexts.
3. Draw upon extant material and devising activities, to research and design a programme of regular practical work and study that will achieve those competencies and appropriately synthesise them into habitual and/or professional practice.
4. Undertake the programme of work in partnership with fellow students or others, using the working partners as a ‘sounding board’ to give feedback on achievements and progress. Partner-students are expected to give feedback enriching the nature of the work, although programme content, learning and skills development is the responsibility of the individual student. Students may utilise a journal where necessary to enable critical and honest self-appraisal.
5. Maintain a portfolio of activities throughout the unit, to be submitted at the same time as the presentation is given. This should not exceed 20 pages (or e-portfolio equivalent) and comprises a selected log, account and commentary/analysis on the work of this unit.
6. Design and undertake a twenty-minute lecture or performative presentation to illustrate working processes and demonstrate achievements and learning outcomes, utilising appropriate resources and materials developed from the work across this unit.

**How You Learn**

You will learn through engaging with practical activities appropriate to the particular practice of the field. You will learn, also, from your tutors and peers 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%)*  |
| Lecture/demonstration with portfolio | A 20-minute lecture/presentation;20 pages max (or equivalent) portfolio. (formative only) | 100% |
| **Assessment Notes** |
| * You must achieve a pass in all the above elements of assessment to pass the unit.
* This unit contributes approx. 22% to the mark for the MA degree and approx. 16% for the MFA degree.
 |
| **Assessment Criteria** |
| * Progress in relevant practice-based techniques.
* Analytical and critical awareness of relevant contemporary issues.
* Intellectual engagement.
* Tackling and solving problems and dealing with complex situations in professionally-related environments.

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

|  |
| --- |
| 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 | Programme Leader and Tutors |
| Programme(s) for which the unit is mainly intended | All MA programmes | Core |
| **Prerequisite Learning** | All other units. (Some may run concurrently with the start of the SIP) |

**Aims**

* Extend your understanding of critical debates and practices within a specific area of voice studies.
* 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 to the field.

**Learning Outcomes**

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

* (B2) undertake sustained and extensive research
* (A1, B1) demonstrate your understanding of critical debates and practices in your field
* (D1) demonstrate your capacity to manage complex work independently
* (D1; D3) realised 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, reflexivity, ability to bring an extended, independent piece of work to completion.

Indicative Unit Content

The SIP will develop the work in the preceding units of the programme but in particular the Performing Research unit and the Independent Practical Project (Practices: Voice). The content of the Sustained Independent Project (SIP) will be discussed with the Programme Leader and will involve either:

* a dissertation
* a portfolio
* a joint artefact and analytical submission

**How You Learn**

You will learn through engaging with an individual, sustained task.

|  |
| --- |
| **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%)*  |
| ONE OF: |
| Dissertation  | 12,000 words | 100% |
| Artefact Option | 15-20 minute audio/visual artefact & 6,000 word analytical paper | 100% |
| **Assessment Detail** |
| 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)The proposal is not assessed but has to be ‘passed’ before you may undertake the work.1. **The work.**

This may be one of the following:* + A dissertation of 12,000 words.
	+ An artefact plus an analytical critique and commentary

**An Artefact Submission**This is in two parts:* Part One: An artefact of between twenty to twenty-five minutes duration that is either a video performance or video event, or a podcast performance or recorded event.
* Part Two: An analytical paper that articulates the methodological premise for the artefact and situates it in a wider social and cultural framework: 6,000 words.
 |
| **Assessment Notes** |
| This unit contributes approx. 33% to your final MA mark.  |
| **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;
* Intellectual engagement.
* Understanding and effective use of research and advanced scholarship.

For the Sustained Independent Project (SIP), other criteria from the M Framework may be added for assessment as appropriate for the individual programme and would then be assessed. For example, “taking creative risks, selecting and implementing from these appropriately” might be appropriate. |

|  |
| --- |
| MFA SUSTAINED INDEPENDENT PROJECT (SIP) |
| **Level** | 7 | Credits | 120 | ECTS | 60 |
| Notional Student Study Hours | Notional student study hours: 1200 Total HoursSupervision: 20-30 hours of supervision (per student, some in live or virtual seminars, spaced out across the year.)Independent study: 1170-1180 hoursWithin the 1200 hours of the second year of the MFA programme, students are expected to be autonomous and independent. You will complete an attachment or attachments, a monograph and a reflection. It is expected that very approximately half of the hours will be spent on the attachment/s and half on the written assignments. (It is unlikely for students to undertake more than two attachments in the MFA year.) |
| Unit Leader | Programme Leader and Tutors |
| Programme(s) for which the unit is mainly intended | All MFA Programmes | Core |
| **Prerequisite Learning** | Completion of all taught units |

**Aims**

* Extend your understanding of critical debates and practices within a specific area of drama/theatre or 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 to the field.
* Extend experience and outputs through a prolonged engagement with relevant practice.

**Learning Outcomes**

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

* (B2) undertake sustained and extensive research
* (A1, B1) demonstrate your understanding of critical debates and practices in your field;
* (D1) demonstrate your capacity to manage complex work independently
* (D1; D3) realised a final piece of work that engages with a relevant specific context or focus, taking appropriate creative risks and that contributes to the field
* (B4) assimilate from theoretical and professional contexts substantial material to be articulated in a monograph that contributes to the development of the voice field
* (D4) reflect on your professional attachment/s.

Transferable Skills Developed

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

Indicative Unit Content

This unit is a significant piece of independent work comprising professional attachment/s, a monograph and reflection.

Voice Studies students will undertake a range of field experience as well as independent research. In negotiation with the programme team, the student may use their own work-based learning (paid work) as the heart of the attachment/s or they may undertake unpaid attachments with key, experienced leaders or leading organisations in the field. This experience may take place in any organisation within which voice work has a high professional profile, including theatre, broadcasting, education and film, amongst others. It is most important that students are able to generate working relationships in which their specialism of voice can be extensively exercised and developed. Each student will contribute to the development of voice studies by creating a 15,000 word short monograph which will be rooted in the weaving together of theoretical understanding and practical experimentation, utilising their attachment, where appropriate, or other case study. This will be a substantive artefact that the MFA graduate will take with them into further professional contexts. It will contribute to the field and also form part of a developing archive in the International Centre for Voice. You will reference, as appropriate, to theoretical and other sources.

Your reflection is a thematically conceived response to your role within one or more attachments undertaken in the SIP year. You are advised to keep a close journal throughout the experience/s. Extracts from this journal may form part of an appendix and be referenced within your reflection. A ‘timeline’ of attendance and activities is expected to form another appendix. It will represent a thorough consideration of the *practical* issues and problems that you have engaged with.

The MFA SIP is the culmination of your learning on the programme. It gives you the opportunity to develop to a professional sophisticated standard. You are expected to have worked closely in and with ‘the industry’. Your monograph will be handed in a month before your reflection allowing you time to cohere your reflections in the final stages of the second year summer term.

Your contact time is to be negotiated according to your own needs, those of other MFA students and your tutor’s availability. Time spent with professional colleagues will be negotiated with him or her and agreed with your tutor.

In undertaking an attachment to support your study, you will follow Central’s Placement Guidelines. Your attachment will not be assessed although you may wish to reference any feedback from your host within your reflective portfolio. This may be paid work (work-based learning). Discussions about your attachment experience will take place within your supervisions.

Supervision tutorials will be spaced out across the year to support assessment.

**How You Learn**

* Tutorials/seminars.
* Individual research and writing.
* Extended experience with professionals.

|  |
| --- |
| **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%)*  |
| Monograph (due end of week five in sixth term) | 15000 words | 80% |
| Reflection (due in week ten at end of sixth term) | 4000 words (plus appendices) | 20% |
| OR |
| Artefact | Part One: An artefact of between twenty-five to thirty-five minutes that is either a video performance or video event, or a podcast performance or recorded event. Part Two: An analytical paper that establishes the methodological premise for the artefact and situates it in a wider social and cultural framework: 7,500 words | 100% |
| **Assessment Notes** |
| The mark awarded for this unit counts for 50% of the final mark for the award of MFA. |
| **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;
* Intellectual engagement.
* Understanding and effective use of research and advanced scholarship.

For the MFA Sustained Independent Project (SIP), other criteria from the M Framework may be added for assessment as appropriate for the individual programme and would then be assessed. For example, ‘taking creative risks, selecting and implementing from these appropriately’ might be appropriate. |

# **READING LIST**

**VOCAL ANATOMY**

**Key Texts**

Bunch, M (2005) *The Performers’ Voice: Realising your Vocal Potential,* London, W.W. Norton & Company

Bunch, M. (1997) *Dynamics of the Singing Voice (4th edition),* New York, Springer-Verlag

Mathieson, Lesley (2001) *Greene and Mathieson’s The Voice and Its Disorders (6th revised edition)*. London, Wiley-Blackwell.

Perkins, W. & Kent, R. (1986) *Textbook of Functional Anatomy of Speech, Language and Hearing,* Boston, Allyn and Bacon

Raphael, Lawrence J., Borden, Gloria J., Harris, Katherine S. (2006) *Speech Science Primer (5th revised edition)*. London, Williams and Wilkins

Sataloff, Robert Thayer (1998) *Vocal Health & Pedagogy (Particularly Chapter 4: Vocal Tract Resonance - Johan Sundberg)*San Diego - London, Singular Publishing Group

Seikel, A. King, D. & Drumright, D. (1997) *Anatomy and Physiology for Speech, Language and Hearing,* London, Singular

**Supportive Reading**

Bozeman, Ken (2013) *Practical Vocal Acoustics.*Vox Musicae

Bozeman, Ken (2017) *Kinesthetic Voice Pedagogy: Motivating Acoustic Efficiency.*Inside View Press

Dimon, Theodore (2018) Anatomy of the Voice: An illustrated guide for Singers, Vocal Coaches and Speech Therapists. US, North Atlantic Books

Denes, P. & Pinson, E. (1993) *The Speech Chain (2nd edition),* W.H Freeman & Co

Harrison, Nicola and Watson, Alan (2019) *A Singer’s Guide to the Larynx*.  Compton Publishing Ltd.

Hixon, Thomas J (2006). *Respiratory Function In Singing.*Tucson, Arizona, Redington

Kapit, W. & Elson, L. (1997) *The Anatomy Coloring Book (3rd Ed),* San Francisco, Benjamin-Cummings Publishing Co

McKissock, C (2009) *Great Ways to Learn Anatomy & Physiology.* London, Palgrave

McMinn, R, Hutchings, R. & Logan, B. (1998) *The Concise Handbook of*

*Human Anatomy.* London, Manson Publishing

Palmer, J. (1993) *Anatomy for Speech and Hearing (4th edition.* Williams & Wilkins

Shewell, C. (2009) *Voice Work: Art and Science in Changing Voices.* London,John Wiley & Sons

**PEDAGOGIES: VOICE**

**Key Texts**

Arora, Swati (2021) A manifesto to decentre theatre and performance studies, Studies in Theatre and Performance, 41:1, 12-20, DOI: 10.1080/14682761.2021.1881730

Bala, S. (2017). Decolonising Theatre and Performance Studies: Tales from the classroom Tijdschrift voor Genderstudies, 20(3), 333-345. https://doi.org/10.5117/TVGN2017.3.

Barton-Farcas, S. (2018) Disability and Theatre : A Practical Manual for Inclusion in the Arts. London: Routledge.

Boston, Jane. and Sitandile Dube. 2022. ‘De-colonising voice’in *Aural/Oral Dramaturgies Post-Verbatim,*

*Amplified Storytelling and Gig Theatre in the Digital Age*. [Podcast Audio] The Royal Central School of

Speech and Drama. https://www.auralia.space/decolonising-the-voice-podcast

Boston, Jane (2022)Voice Praxis: Social Positionality in UK Spoken Word Practice, Voice and Speech Review, DOI: 10.1080/23268263.2022.2092144

Cahill, Ann, Hamel, Christine, Sounding Bodies: Identity, Injustice, and the Voice Bloomsbury, Methuen

Coronel, Joy Lanceta, Moser, Joshua Feliciano-Sanchez, Springfield, Jacqueline (2020) *Strategies for Guiding Actors’ Accent and Linguistic Needs in the Twenty-First Century.* Voice and Speech Review Vol 14 Issue 2 pp 196-212

Kaja Dunn, Sharrell D. Luckett & Daphnie Sicre (2020) Training theatre students of colour in the United States, Theatre, Dance and Performance Training, 11:3, 274-282, DOI: 10.1080/19443927.2020.1791484

Espinosa, M.& Ocampo -Guzman, A. (2011) *Identity Politics and the training of latino actors* in The Politics of American Actor Training. Taylor and Francis. pp150-161

Freire, Paulo (1996) *Pedagogy of the Oppressed*. London, Penguin Books

*Gilligan, Carol (1993) In a Different Voice: Psychological Theory and Women’s Development. Massachusetts,* Harvard Press

Ginther, Amy Mihyang (2015) *Dysconscious racism in mainstream British voice pedagogy.* Voice and
Speech Review *(9) pp 41-60*Ginther, M.A. (2023) *Stages of reckoning: Antiracist and decolonial actor training*. Abingdon, Oxon: Routledge, Taylor & Francis Group.
Hartley, A.J., Dunn K., Berry, C. Pedagogy:Decolonizing Shakespeare of Stage. In Kirwan, P. Arden research handbook of Shakespeare and contemporary performance.
Hirschy, Amy and Wilson, Maureen (2002) ‘The Sociology of the Classroom and Its Influence on Student Learning’, *Peabody Journal of Education*
hooks, bell (1994) *Teaching to Transgress: Education as the Practice of Freedom*. NY and London, Routledge
Jikiemi, P -- Chapter 11 : Decolonising the creative arts curriculum in white spaces. In Nata, R.V. (2019) Progress in education : volume 56. New York: Nova Science Publishers.
Kapadocha, Christina (editor )(2020 )*Somatic Voices in Performance Research and Beyond. London, Routledge*
Kyoko Kishimoto (2018) Anti-racist pedagogy: from faculty’s self-reflection to organizing within and beyond the classroom, Race Ethnicity and Education, 21:4, 540-554, DOI: 10.1080/13613324.2016.1248824
Kumashiro, K. (2000). Toward a Theory of Anti-Oppressive Education. Review of Educational Research, 70(1), 25-53. doi:10.2307/1170593
Liasidou, Anastasia (2012) ‘Inclusive Education and Critical Pedagogy at the intersections of disability, race, gender and class’, *Journal For Critical Education Policy Studies*, 10:1<http://www.jceps.com/archives/698>
Luckett, S.D. and Shaffer, T.M. (eds.) (2016) Black acting methods : critical approaches. Abingdon, Oxon; New York, N.Y.: Routledge
Magnat, Virginie (2019) *The Performative Power of Vocality*. London, Routledge
Mills, M., Stoneham, G. and Robinson, P. (2017) *The Voice Book for trans and non-binary people a practical guide to creating and sustaining authentic voice and Communication*. London: Jessica Kingsley Publishers.
Morrison, Annie (2022) The Moment of Speech: London, Bloomsbury
Newham, Paul *(1993) The Singing Cure: An Introduction to Voice Movement Therapy*. London, Random House
Newham, Paul *(1999) The Healing Voice. London,* Element
Oram, D. (2018) *Losing Sight of Land: Tales of Dyslexia and Dyspraxia in Psychophysical Actor Training:* <https://www.tandfonline.com/doi/full/10.1080/19443927.2017.1415955>
Oram, D. (2018) *Finding a way: More tales of Dyslexia and Dyspraxia in Psychophysical Actor Training:* <https://www.tandfonline.com/doi/full/10.1080/23268263.2018.1518375>
Oram, D (2020) The heuristic pedagogue: navigating myths and truths in pursuit of an equitable approach to voice training, Theatre, Dance and Performance Training, 11:3, 300-309, DOI: 10.1080/19443927.2020.1788272
Peck, L. (2021) Act as a feminist : towards a critical acting pedagogy. London: Routledge.
Pritchard, Alan. (2009 or 2013) *Ways of Learning: Learning Theories and Learning Styles in the Classroom*. London, Routledge
Rockford (Editor), S., 2019. *The History of Voice Pedagogy: Multidisciplinary Reflections on Training*. Abingdon: Routledge.
Takacs, David (2003) ‘How Does Your Positionality Bias Your Epistemology?’.UC Hastings Scholarship Repository: <https://repository.uchastings.edu/faculty_scholarship/1264/>
Whitbread, Petronilla. (2019) Teaching Strategies for Neurodiversity and Dyslexia in Actor Training: Sensing Shakespeare. London, Routledge
Whitfield, Petronilla, (forthcoming) Inclusivity and Equality in Performance Training Teaching and Learning for Neuro and Physical Diversity, Routledge

**PRACTICAL PHONETICS**

**Key Texts**

Collins, B.S. Mees, I.M. (2008) *Practical Phonetics and Phonology: A Resource Book for Students 2nd Ed.* London, Routledge

Lindsey, Geoff (2019) *English After RP. London, Palgrave Macmillan*

Roach, P. (2009) *English Phonetics and Phonology Paperback with Audio CDs (2): A Practical Programme 4th Ed*. Cambridge, Cambridge University Press

**Supportive Reading**

Caban, A., Foh, J. and Parker, J. (2021) Experiencing speech : a skills-based, panlingual approach to actor training. London: Routledge

Carr, P. (1999) *English Phonetics and Phonology: An Introduction*. London, Wiley Blackwell

Catford, J.C. (2001) A *Practical Introduction to Phonetics, 2nd Ed* (Oxford Textbooks in Linguistics). Oxford, Oxford University Press

Colaianni, L. (1994) *The Joy of Phonetics and Accent.* New York, Drama Book Publishers

Crowley, Tony (2017) *The Liverpool English Dictionary*. Oxford, Oxford University Press

Haydn-Rowles, J & Sharpe, E (2012) *How to do Standard English*, London, Oberon

Haydn-Rowles, J. & Sharpe, E (2008) *How to do Accents*, London, Oberon

Hodder, A. Gimson’s (2008) *Pronunciation of English, 7th Revised Ed:* revised by Alan Cruttenden

Hughes, A. Trudgill, P. Watts, D. (2005) *English Accents and Dialects, 4th Ed*, London, Hodder Education.

Oram, D. (2019) *Decolonizing Listening: Toward an Equitable Approach to Speech Training for the Actor* Voice and Speech Review

Daron Oram (2021) Decentering Listening: Toward an Anti-Discriminatory Approach to Accent and Dialect Training for the Actor, Voice and Speech Review, 15:1, 6-26, DOI: 10.1080/23268263.2020.1842455

Tench, P. (2011) *Transcribing the Sound of English: A Phonetic Workbook for Words and Discourse.* Cambridge, Cambridge University Press

Handbook of the International Phonetic Association: A Guide to the Use of the International Phonetic Alphabet , (1999) Cambridge University Press

**PERFORMING RESEARCH**

**Key Texts**

Atkinson, T. & Claxton, G. (2003) *The Intuitive Practitioner: On the Value of not Always Knowing What One is Doing*. Milton Keynes: Open University Press

Bannerman, C., Sofaer, J. and Watt, J. (2006) *Navigating the Unknown*. London: Middlesex University Press

Barrett, E and Bolt, B. (eds.) (2010) *Practice as Research: Approaches to Creative Arts Enquiry* London: I BTauris & Co Ltd

Bolton, G. (1998) *Writing as a Reflective Practitioner with Wisdom*, [www.imi.org.uk/file/download/2585](http://www.imi.org.uk/file/download/2585)

Eidsheim, N.S. and Meizel, K. (eds.) (2019) The Oxford handbook of voice studies. New York: Oxford University Press. (Oxford handbooks)

Fevered Sleep & Fuel (2012) *Stilled*. Fevered Sleep

Harradine, D. (2011) *Invisible things: documentations from devising process*. London: Fevered Sleep

Kershaw, B. and Nicholson, H. (eds.) (2011) *Research Methods in Theatre and Performance Studies*. Edinburgh: Edinburgh University Press

Kimbrough, A., 2011. *Dramatic Theories of Voice in the Twentieth Century*. Amherst: Cambria Press.

Nelson, R. (2013) *Practice as Research in the Arts: Principals, Protocols, Pedagogies and Resistances* Basingstoke: Palgrave Macmillan

Pavis, P. (1998) *Dictionary of the Theatre: Terms, Concepts, and Analysis.* Toronto: University of Toronto Press

Reinelt, J.G., and Roach, J. (eds.) (2007) *Critical Theory and Performance.* Ann Arbor: University of Michigan Press

Riley, S. R. and Hunter, L. (eds.) (2009) *Mapping landscapes for performance as research: scholarly acts and creative cartographies.* Basingstoke: Palgrave Macmillan

Romanyshyn, R. (2007) *The Wounded Researcher: Research with Soul in Mind*. New Orleans, LA: Spring Journal Books

Soyini, M, D. (2005) *Critical Ethnography: Methods, Ethics and Performance.* London, Sage

Zarrilli, P, B., McConachie, B.,Williams, G, J., and Sorgenfrei, C.F., (2010) *Theatre Histories: an introduction.* London, Routledge

**PRACTICES: VOICE**

**Key Texts**

Armstrong, Frankie, Pearson Jenny (Editors) (2000) *Well-Tuned Women.* London, The Women’s Press

Armstrong, Frankie and Rodgers B. Janet (2009) *Acting and Singing with Archetypes.* Milwaukee, Limelight Editions
Barker, P. and Huesca, M. (2018) *Composing for voice: Exploring voice, language and music*. New York, NY: Routledge.
Berry C. (1992) *Voice and the Actor.* London, Virgin
Boston, J. (2018) *Voice: Readings in Theatre Practice.* London,Palgrave
Carey, David and Clark Carey, Rebecca (2008) *The Vocal Arts Workbook and Video: A Practical Course for Developing the Expressive Range of your Voice*. London, Methuen Drama
Carey, David and Clark Carey, Rebecca (2015) *The Shakespeare Workbook and Video: A Practical Course for Actors*. London, Bloomsbury Methuen Drama
Carey, David and Clark Carey, Rebecca (2019) *The Dramatic Text Workbook and Video: Practical Tools for Actors and Directors (2nd revised edition)*. London, Bloomsbury Methuen Drama
Fitzmaurice, C., 1997. Breathing is Meaning. In: H. Marion and A. Barbara, ed., *The Vocal Vision: Views on Voice*. New York: Applause.
Houseman, B (2008) *Tackling Text [and Subtext]* London, Nick Hern Books
Houseman, B. (2002) *Finding Your Voice.* London, Nick Hern Books
Knight, Dudley (2012) *Speaking with Skill: An Introduction to Knight-Thompson Speech Work. London,*Bloomsbury
Linklater, K. (2006) *Freeing the Natural Voice. London, Nick Hern Books Limited*Lessac, A. (1960) *The Use and Training of the Human Voice: A Bio-Dynamic Approach to Vocal Life* *(3rd edition),* California, Mayfield Publisher
Morgan, M. (2008) *Constructing the holistic actor : Fitzmaurice voicework ; actor voice training*. Saarbrücken: VDM.
Rodenburg, P. (1992) *The Right to Speak.* London, Methuen
Woods, D.V. (2021) The power of voice : a guide to making yourself heard. New York: HarperOne.

**Supportive Reading**

Alexander, F.M (2001) *The Use Of The Self*. London, Orion

Bartlett, I. and Naismith, M., 2020. An Investigation of Contemporary Commercial Music (CCM) Voice Pedagogy: A Class of its Own?. *Journal of Singing*, 76(3), pp.272-283.

Barton, J. (1984) Playing *Shakespeare*. London, Methuen

Benson, E., 2020. *Training Contemporary Commercial Singers*. Braunton: Compton Publishing Ltd.

Berry, C. (1993) *The Actor and the Text*. London, Virgin

Berry, C. (2001) *Text in Action*. London, Virgin

Berry, C. (2008) *From Word to Play*. London, Oberon Books

Boston, J. and Cook, R. (2009) *Breath in Action.* London, Jessica Kingsley
Bull, M. and Back, Les (eds) (2016) *The Auditory Culture Reader,* London, Routledge, Taylor and Francis Group
Cavavero, A. (2005) *For More Than One Voice: Towards a Philosophy of Vocal Expression,* Redwood City, Stanford University Press

Case, S. (2013*) The Integrated Voice.* London, Nick Hern

Chapman, Janice L (2006) *Singing & the Teaching of Singing.*San Diego, Oxford, Brisbane, Plural Publishing

Connington, Bill (2020) *Introduction to the Alexander Technique – A Practical Guide For Actors.* London, Methuen

Cook, Rena (2012) *Voice and the Young Actor*. London, Blackwells

Goyder, Caroline (2020*Find Your Voice: The Secret to Talking with Confidence in Any Situatio.,* London, Vermillion

Gutekunst, C. (2014) *Voice into Acting.* London, Bloomsbury

Hampton, Marion and Acker, Barbara (1997) *The Vocal Vision. London, A&C Black*

Kayes, G. (2004) *Singing and the Actor*. London, A&C Black

Laban, R. (1998*) The Mastery of Movement* (4th edition revised by Lisa Ulmann). London, Macdonald and Evans

Linklater, K. (1992) *Freeing Shakespeare's Voice.* New York, Theatre Communications Group

Linklater, K. (2006) *Freeing the Natural Voice*. London, Nick Hern

McAllister-Viel, T. (2019) *Training Actor’s Voices Towards an Intercultural Interdisciplinary Approach*. London, Routledge

McCallion, M. (1998) *The Voice Book*. London, Faber

Macdonald, G. (1998) *Complete Alexander Technique*. Bath, Mustard

Madden, Cathy (2014) Integrative Alexander Technique Practice for Performing Artists. Bristol, Intellect Books

Martin, Jacqueline (1991) *Voice in Modern Theatre. London, Routledge*

Morgan, M., 2012. *Constructing the Holistic Actor: Fitzmaurice Voicework*. Createspace Independent Publishing Platform.

Potter, J. (1998). *Vocal Authority: Singing Style and Ideology*, Cambridge: Cambridge University Press

Potter, J. and Sorrell, N., 2012. *A History of Singing*. Cambridge: Cambridge University Press.

Morris, Ron & Hutchinson, Linda (2016) *If in Doubt, Breathe Out: Breathing and Support for Singing based on the Accent Method.*London, Compton Publishing

Roberts, P. D. (1986) *How Poetry Works*. London, Penguin

Rodenburg, P. (1993) *The Need for Words*. London, Methuen

Rodenburg, P. (1997) *The Actor Speaks*. London, Methuen

Rodenburg, P. (2002) *Speaking Shakespeare*. London, Methuen

Rogers, J. (2002) *The Complete Voice and Speech Workout*, New York, Applause

Thomaidis, K and Macpherson, B. (2016) Voice Studies: Critical Approaches to Process, Performance and Experience. London, Routledge

Turner, C.J. (1993) *Voice and Speech in the Theatre* (5th edition revised by Jane Boston). London, A&C Black

Weate Oberon, C. (2012) *Modern Voice Working with Actors on Contemporary Text*

**MA SIP**

**Key Texts/ Supportive reading**

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.

**MFA SIP**

**Key Texts** *Dependent upon chosen field*

**Supportive Reading**  *As above*