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MA/MFA Actor Training and Coaching

PROGRAMME SPECIFICATION 2023/24

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# **KEY INFORMATION**

|  |  |
| --- | --- |
| **Award Title** | Actor Training and Coaching |
| **Award Aim** | Master of Arts – 180 credits  Master of Fine Art – 240 credits |
| **Possible Exit Awards** | Postgraduate Certificate – 60 credits  Postgraduate Diploma – 120 credits |
| **Awarding Body** | University of London |
| **Mode(s) of Study** | Full-time (MA and MFA), Part-time (MA only) |
| **Full Length of Study** | 1 year (MA full-time), 2 years (MFA full-time and MA part-time) |
| **Admissions Requirements** | You will normally have a degree or an equivalent qualification in a subject that includes an element of theatre or performance practice; or have a degree and can provide evidence of previous training and experience with performance disciplines; or have a strong acting or actor training background and at least two years’ professional experience in the acting industry. An offer will normally only be made after audition and interview.  An MFA top-up year for those with an existing MA in this subject is also 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 on 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 Actor Training and Coaching, MA or MFA courses, we will require you to create a short film which should include the following:   * **Two excerpts (max 4 mins each)**showing you working with an individual actor (different actor in each excerpt) in order to address elements of the actors’ performances. At least one of the performances must be recorded by a fixed camera without any editing of the material (that is, in a single shot, without any camera movement or changes of focus - the intention is that we see you working with the actor rather than we see the work of a video director or editor), if space/ travel does not allow you to, you are also able to film a Zoom session with your actors; * **A short account (max 3 mins)** of your experience in relation to acting/ actor training (including your perceived strengths and needs), your understanding of issues relating to acting and performance and your preparedness for the course.   The interview process will also give you an opportunity to find out more about the course and the School and will be undertaken online via Zoom.   * **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.  For further information see the [**How to Apply section**](https://www.cssd.ac.uk/how-to-apply/postgraduate-applications). |
| **Location of Study** | London |
| **Professional Accreditation** | None |

# **PROGRAMME OVERVIEW**

## Educational Aims

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

The MA and MFA in Actor Training and Coaching at Central enable you to:

* gain knowledge at the forefront of, or informed by, a focussed approach to the academic and professional discipline of acting and its training;
* take risks, be intellectually rigorous and reflexive and show originality in your application of knowledge in, for example, practical coaching, on-going skills development and sustained written arguments debating the field;
* understand how the boundaries of the field are advanced through sustained and intense practice, reflection 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 actor training and coaching issues in unpredictable environments;
* develop practice and scholarship pertinent to the field with particular emphasis on safe methods for the teaching/direction of others and to learn how to apply them within the context of professional practice.

In addition to the above the MFA programme will:

* extend experience and outputs through a prolonged engagement with relevant practices of actor training.

## Programme Structure

MA FULL-TIME AND MFA YEAR ONE

|  |  |  |  |
| --- | --- | --- | --- |
| **Term 1** | **Term 2** | **Term 3** | **Term 4** |
| Approaches to Acting (40 credits) | |  |  |
| Pedagogies (20 credits) |  |  |  |
|  | Performing Research (20 credits) |  |  |
|  | Practices: Actor Training and Coaching (40 credits) | |  |
|  |  |  | Sustained Independent Project (60 credits) NB- Not MFA |

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| --- | --- | --- |
| **Year 2 MFA** | | |
| **Term 1** | **Term 2** | **Term 3** |
| Unit 8: Sustained Independent Project (120 credits) | | |

**MA PART TIME YEAR 1**

|  |  |  |
| --- | --- | --- |
| **Term 1** | **Term 2** | **Term 3** |
| Approaches to Acting (40 credits) | |
| Pedagogies (20 credits) |  |  |
|  |  | Workshop Series and Laboratory |
|  |  |  |

**MA PART TIME YR 2**

|  |  |  |  |
| --- | --- | --- | --- |
| **Term 1** | **Term 2** | **Term 3** | **Term 4** |
| Practices: Actor Training and Coaching (40 Credits) | | |  |
|  | Performing Research (20 credits) |  |  |
|  |  | Sustained Independent Project (60 credits) | |

## Learning and Teaching

Learning processes include the following:

* Tutor-facilitated meetings, workshops and presentations.
* The Learning Ensemble (a group composed of peers that sets the agenda for discussion, learning and some group activities).
* Deep knowledge of your own strengths and specialisms in relation to acting, as explored, critiqued and challenged through reflexive praxis.
* Articulation of your unique position in the field in relation to the curriculum.

You may work as actor trainers and coaches with students from BA Acting, MA Music Theatre, MA / MFA Advanced Theatre Practice, MA Acting, and MA Acting for Screen. You will take elements of the Performing Research unit with all other MA students at Central.

The programme is assessed through outcomes submitted for each unit, together with a larger-scale personal project (the Sustained Independent Project) produced over the fourth term for Full-time MA students, eighth term for Part-Time students and over the 2nd year for MFA students. Written feedback or feedback dialogues are provided to students on specific units of assessment. Students receive oral feedback on general progressat regular intervals throughout the programme.

## Assessment

**Assessment Tasks**

Each unit within the programme 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 you have 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 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

All MA and MFA students will undertake actor training and coaching observations and/or placements (and attachments in the MFA) that take place after the first term of study. In the first instance placements will be relatively observational in their nature. Many of these first placements will take place in Central. You may be placed on an assignment, however, (e.g. with an individual actor, a public production or at another drama school) if it was thought that the particular opportunity would more appropriately benefit your development as a practitioner. Placement hosts will be contacted initially during Term 1 to establish current availability and suitability. Suitable placement hosts may be able to offer a placement that will normally involve training/coaching/observing for an average of 10 hours in a term.

MFA Attachments are organized by the student, with support from Central. Central do not find hosts or opportunities, although introductions may have been made through the Practices Unit within your first year. It is expected that MFA students will have an attachment plan by the end of their first year and will present this to the Course Leader, MFA tutor and/or supervisor after the Summer break.

## 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 / MFA Actor Training and Coaching at Central:

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

* (A1) current critical debates, concepts and discourses in acting, training and coaching;
* (A2) relevant theories and research methodologies including those most appropriate for students of actor training and coaching;
* (A3) appropriate historical and socio-cultural contexts of actor training;
* (A4) the combination of skills crucial to the contemporary actor, and their application.

**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 actor training;
* (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 your own practice as an actor trainer.

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

* (C1) use and evaluate relevant practices applicable in actor training, sometimes experimenting with new and/or original ideas;
* (C2) enhance discipline-specific skills (e.g. teaching), systematically demonstrating a rigorous critical awareness of the effect.
* (C3) 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 practitioner (e.g. manage time and deadlines; engage confidently in debate; structure and communicate ideas effectively; engage with relevant industries; operate autonomously);
* (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 an extended Dissertation or Portfolio SIP (inclusive of case studies, reflective documentation and plans of work)
* (D4) reflect on extended professional field experience.

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| **Learning Outcomes** | **Approaches to Acting (double)** | **Pedagogies: Actor Training and Coaching** | **Performing Research** | **Practices: Actor Training and Coaching (double)** | **MA SIP** | **MFA SIP** |
| **A1** | X | X | X |  | X | X |
| **A2** |  |  | X |  |  |  |
| **A3** | X |  |  |  |  |  |
| **A4** | X |  |  |  |  |  |
| **B1** | X | X |  |  | X | X |
| **B2** |  | X | X | X | X | X |
| **B3** |  | X |  | X |  |  |
| **B4** |  |  |  |  |  | X |
| **C1** | X | X |  | X |  |  |
| **C2** |  | X |  | X |  |  |
| **C3** |  | X |  |  |  |  |
| **D1** |  |  |  | X | X | X |
| **D2** |  |  |  | X |  |  |
| **D3** |  |  |  | X | X | X |
| **D4** |  |  |  |  |  | X |

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| UNITS |

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| APPROACHES TO ACTING | | | | | | |
| **Level** | 7 | Credits | 40 | ECTS | | 20 |
| Notional Student Study Hours | 400 (250 taught hours; 150 student managed) | | | | | |
| Unit Leader | Dr Gerald ‘Jay’ Paul Skelton | | | | | |
| Programme(s) for which the unit is mainly intended | MA / MFA Actor Training and Coaching | | | | Core | |
| **Prerequisite Learning** | None | | | | | |

In this unit you will explore the work and shared thematic concerns of selected acting practitioners, acting systems and different training methods that have influenced the teaching of performers and the world of live and recorded performance. Historical and cultural perspectives will challenge and contextualise these systems, as will observational work that you undertake as part of the *Pedagogies* unit. By understanding a diverse body of practices you will be able to locate your own actor training and coaching system/s, and by looking at the sources of acting teaching understand the eclectic nature of theatre training. The exploration of acting systems is both experiential and practical as well as reflective and analytical.

Workshops will explore particular aspects of actor training. They will address the work of specific practitioners insofar as this reveals principles, possibilities or problematics. The unit is not designed to cover lineages of actor training in a canonical way, but rather to examine and contextualise approaches to acting that may have wide application in a range of settings. The unit enables you to engage with different approaches to acting rather than a single approach, so that you can develop your own perspective with regard to a variety of influences, purposes, narratives and discourses. This unit takes a *critical* perspective on the training of actors to locate the student within the field and lineage directly.

**Aims**

* Research and gain knowledge of significant actor training systems, methods and practitioners;
* Develop new understandings of how actor training and coaching systems, methods and practitioners have influenced performance, in particular with regard to a performer’s and trainer’s personal process.
* Understand and reflect upon how influential intercultural and interdisciplinary critical theories and systems are relevant to your practice.

**Learning Outcomes**

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

* (A1) (A4) demonstrate knowledge and understanding of current critical debates, concepts and discourses in acting, training and coaching and the combination of skills crucial to contemporary actor and their application;
* (A3) appropriate historical and socio-cultural contexts of actor training;
* (B1) demonstrate your systematic understanding and critical awareness of relevant theoretical knowledge and its impact upon actor training;
* (C1) use and evaluate relevant practices applicable in actor training, sometimes experimenting with new and/or original ideas.

Transferable Skills Developed

* Critically Reflective Practice on your approach as an actor Trainer.
* Skills in collaboration, communication and team-work.
* Presentation skills
* Oversight of the field and new developments within it.

Indicative Unit Content

Weekly presentations, seminars and experiential workshops will form the basis of this unit. These will cover a variety of actor training methods and pedagogies which may include:

Stanislavski, Bogart, Lecoq, Luckett as well as investigating training for screen acting.

The unit also involves discussions with your peers and discussions with your Lab.

*Questions to be explored in independent research might include*:

* How do the approaches engage with contemporary issues or social discourses?
* What are the underlying principles of these various acting systems?
* How have these systems, methods or the work of the practitioner been misunderstood, appropriated, adapted or diluted?
* What are the physical or psychological assumptions and dispositions underlying this system? Who benefits from that? And who is left out?
* How could this approach be useful to this specific performer/production?

Furthermore, the student-led Laboratory sessions over both terms will allow space for participants to experiment with methodologies, exploring notions of lineage, delivery and adaptation. Notes will be made available for all students to refer to on Brightspace along with appropriate readings.

**How You Learn**

* + Practice-based workshops
  + Staff-led presentations and discussions
  + Individual research and prepared reading
  + Student Learning Group

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| **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%)* |
| Presentation | 20 minutes | 70% |
| Rationale | 2,000 words | 30% |
| **Assessment Detail** | | |
| 1. **20-minute presentation.**   (70% of the mark for this unit) which details your practical engagement with at least TWO approaches to acting (at least one of which should have been studied in the unit).  (A copy of the PowerPoint or Prezi (if used) and script should be made available at the time of presentation).   1. **2,000-word – curated appendix and annotated bibliography**   which demonstrates your systematic understanding and critical awareness of relevant *theoretical* knowledge and its impact upon actor training; (submitted on Brightspace)  Both submissions should be appropriately referenced according to our academic regulations.  You must pass both elements in order to pass the unit. | | |
| **Assessment Criteria** | | |
| * progress in relevant practice-based techniques; * taking creative risks, selecting and implementing from these appropriately; * 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. | | |

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| PEDAGOGIES: ACTOR TRAINING AND COACHING | | | | | | |
| **Level** | 7 | Credits | 20 | ECTS | | 10 |
| Notional Student Study Hours | **200 hours** (90 taught hours; 20 lab/practice, 90 student managed) | | | | | |
| Unit Leader | Dr Jessica Hartley | | | | | |
| Programme(s) for which the unit is mainly intended | MA / MFA Actor Training and Coaching | | | | Core | |
| **Prerequisite Learning** | *None* | | | | | |

**Aims**

* Develop and apply specialist pedagogic skills in actor training;
* Develop reflective, analytical and interrogative skills in relation to your practice;
* Develop appropriate research, planning and assessment practice;
* Identify and articulate theoretical underpinning of your practice.
* Identify ethical concerns within education and the wider field.

**Learning Outcomes**

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

* (A1) demonstrate knowledge and understanding of current critical debates, concepts and discourses in acting, training and coaching (through developing conceptual understanding of your field through analysis and evaluation of practice (e.g. through observation);
* (B1) Demonstrate your systematic understanding and critical awareness of contextual pedagogic issues relevant to your practice;
* (C1) Use and evaluate relevant practices applicable in actor training, sometimes with new and/or original ideas.
* (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 your own practice as an actor trainer.
* (C2 and C3) 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, reflective listening, understanding of equality in practice.

Indicative Unit Content

The unit is concerned with pedagogic training practice and core teaching skills. It lays the foundations for workshop leading and teaching and provides experiential and philosophical bases for the development of your practice. You will develop your knowledge and practice in practical settings and class situations for your particular specialism. Work on the unit focuses on:

* session planning
* Approaches to Learning
* holistic approaches to teaching and training
* ethics and ‘safer’ spaces
* analysis of movement, physicality, voice, meaning-making etc.
* the assessment of individual needs
* assessment of learning and achievement.
* Coaching
* Reframing Curricular and exercises
* Pedagogy and Intersectionality
* Pedagogy and Imperialism
* Pedagogy and (dis)ability

The format for the unit is:

Lectures on the theories of learning, pedagogy, planning practice, reflection, assessment and evaluation.

Application: Pedagogic practice. Teaching structures and strategies will be explored with your peer group. Students will teach and receive feedback throughout the term. Teaching groups and coaching in various contexts will be examined. Students will teach a 20 minute session as a part of the assessment for this unit.

Laboratory: (also contained within the student managed hours for Approaches to Acting across terms 1 and 2 for FT students and throughout 1, 2 and 3 for PT students): in term one you will meet weekly (for FT students) and fortnightly (for PT students) to discuss and explore practical aspects of the work from the previous or forthcoming week.

**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 reflective document.

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| **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%)* |
| Presentation of your work/practices | A 20 minute teaching/ facilitation session. | 60% |
| Critical Analysis | 1,500 | 40% |
| **Assessment Detail** | | |
| 1. **Presentation of your work/practices (20mins):**   This practical point of assessment focuses on the pedagogical practice you have developed throughout the unit. You will be teaching a 20 minute ‘class’ within your peer group. You must submit a paper copy of your plan on the day of the presentation.   1. **Critical Analysis:**   A 1,500 word critically framed personal reflection which addresses your own emerging/ developing pedagogic practice in relation to broader considerations, such as the context of your work, the needs of specific groups or the pedagogical or theatrical movements and theories that have influenced you.  (B1) Demonstrate your systematic understanding and critical awareness of contextual pedagogic issues relevant to your practice.  (B3) Reflect Critically on your practice as an Actor Trainer  Both Submissions should be referenced according to Central’s Academic Regulations. | | |
| **Assessment Criteria** | | |
| * progress in relevant practice-based techniques; (planning, preparation, structuring material, organisation of time and space, effective teaching skills, ability to present practical pedagogical exercises of imagination and depth) * 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.) | | |

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| PERFORMING RESEARCH | | | | | | |
| **Level** | 7 | Credits | 20 | ECTS | | 10 |
| Notional Student Study Hours | 200 hours (30-40 taught hours; 160-170 student managed) | | | | | |
| Unit Leader | Esmee West-Agboola | | | | | |
| 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 methods and 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 two 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.

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| **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 conference  presentation | 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 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.) | | |

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| PRACTICES (DOUBLE): ACTOR TRAINING AND COACHING | | | | | | |
| **Level** | 7 | Credits | 40 | ECTS | | 20 |
| Notional Student Study Hours | 400 hours (30 hours tutor – led and peer learning. 20 – 60 hours on observation or placement activity)  The nature of the practical work will determine the particulars of contact time with a tutor, placement host, director etc, and the time spent learning independently. Study hours in this unit are likely to include ‘taught’ sessions; time spent being directed, contact time with a placement host, as well as time working independently and in small groups.  This unit may comprise one or two practical or observational projects within the 400 hours. | | | | | |
| Unit Leader | Members of the programme team (Dr. Jessica Hartley, Dr.Gerald Paul ‘Jay’ Skelton and others). | | | | | |
| Programme(s) for which the unit is mainly intended | MA / MFA Actor Training and Coaching | | | | MA / MFA Actor Training and Coaching | |
| **Prerequisite Learning** | Successful completion of the Pedagogy Unit: Actor Training and Coaching. | | | | | |

**Aims**

The unit aims to enable you to:

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

**Learning Outcomes**

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

* (C1) Demonstrate a capacity to apply practical understanding and skills of your field in relevant contemporary contexts;
* (C1, D1, D3) Demonstrate an ability to operate at a professional level appropriate to your discipline or field e.g. take decisions in complex and unpredictable situations independently and in dialogue with peers and/or external bodies; take creative risks;
* (B2, D2) Evaluate your specialist practice, interrogating the application of current principles and ideas in your field paying particular attention to extended learning gained through a sustained engagement, possibly in different contexts.
* (B3) plan, conduct and reflect critically on your own practice as an actor trainer
* (C2) enhance discipline-specific skills (e.g. teaching), systematically demonstrating a rigorous critical awareness of the effect.

Transferable Skills Developed

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

Indicative Unit Content

This unit will start in term two when you will explore the nature of what observation and placement will entail. Through a series of lectures, taught or demonstration sessions or a project you will interrogate the nature of teaching, coaching and facilitation in rehearsal, class or filming context.

You will be asked to research three possibilities for your placement in your area of interest. Together with the placement officer, the programme team is then responsible for supporting and allocating opportunities with respect to the following criteria: your preference and demonstration of your trajectory: the programme teams assessment of your competencies and learning needs: and the specific placement opportunities.

It is possible for students to undertake more than one opportunity; however, only one will be formally assessed by the unit tutor. This will be in negotiation with you and the programme team. It is preferable that this placement is in term three to allow for you to have developed your pedagogic practice, however, if an opportunity may arise in term two this can be negotiated.

Training placements may take place within HE or FE institutions, or in professional working contexts which provide support for actors. Opportunities may be found at Central or other Drama school within the sector. During the unit you will experience both group learning contexts, which may be rehearsal or class based, and more intimate coaching situations which could be in small groups or on a one to one basis.

F/T You will be informed of your allocated placement during term two.

P/T We will work to schedule your placement in the first term of year two.

**Roles and Responsibilities.**

While you are encouraged to research and develop your own placement opportunities, the programme team will make the final decision and arrangement for placements, and for ensuring that reasonable adjustments are made for learners with additional needs. Once contact has been established between you and your placement host, it is your responsibility to continue liaison with the host institution. Support during your placement is provided by way of group seminars and tutorials, as appropriate. Administrative support is offered by the school’s placement officer.

During placement, you are a representative of the central School of Speech and Drama, and so are expected to behave in a professional manner in terms of attendance, punctuality, preparedness and respect for others within the host institution. Your placement handbook has further information upon how you will be supported.

**Teaching and Learning Pattern**

Upon allocation of placements a meeting with the host will be scheduled during which the details of responsibilities support and any necessary protocols will be confirmed.

**How You Learn**

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

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| **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%)* |
| Observation | 60 minutes | 50% |
| Placement Portfolio | 3,000 words | 50% |
| **Assessment Detail** | | |
| 1. **Observation of a teaching placement in a class, workshop or rehearsal context**.   The session must be 60 minutes in length. 50% of the mark   1. **Placement Portfolio. (3,000 words)**   A portfolio of evidence that documents your practice. This should include an analysis of the development of your planning practice, the principles and processes that lie behind your practice and the ability to make the appropriate changes to your praxis when necessary. It should include class plans, relevant research documentation, a reflective account of the progression of the students and an evaluation of your journey. 50% of the mark.  (B2, D2) Evaluate your specialist practice, interrogating the application of current principles and ideas in your field paying particular attention to extended learning gained through a sustained engagement, possibly in different contexts. | | |
| **Assessment Criteria** | | |
| * progress in relevant practice-based techniques; * taking creative risks, selecting and implementing from these appropriately; * originality in the application of knowledge in relation to the matter of the unit; * analytical and critical awareness of relevant contemporary issues; * intellectual engagement; * recognising practice that is at the boundaries of the specialism; * successful collaborative processes; * tackling and solving problems and dealing with complex situations in professionally-related environments. | | |

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| MA SUSTAINED INDEPENDENT PROJECT (SIP) | | | | | | |
| **Level** | 7 | Credits | 60 | ECTS | | 30 |
| Notional Student Study Hours | 600 hours  A minimum of 20 hours contact time is expected within the Critical Thinking sessions on the timetable. Each MA has different requirements for teaching depending upon the assessed outcomes of the unit. | | | | | |
| Unit Leader | Dr Jessica Hartley | | | | | |
| Programme(s) for which the unit is mainly intended | All MA programmes | | | | All MA programmes | |
| **Prerequisite Learning** | All other units. (Some may run concurrently with the start of SIP.) | | | | | |

**Aims**

* 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 to the field.

**Learning Outcomes**

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

* (B2) Undertake sustained and extensive research;
* (A1, B1) Demonstrated your understanding of critical debates and practices in your field;
* (D1) Demonstrated 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 Sustained Independent Project provides you with an opportunity to extend your research, articulate your unique perspective, refine your thinking regarding your specialism and to evaluate your practice. The format of the project is negotiated with the Unit tutor, the work must be relevant to your discipline.

**How You Learn**

You will learn through engaging with an individual, sustained task. Two hours of tutorial support will be available to you and is to be arranged with your Academic Tutor.

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| **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%)* |
| The proposal |  | PASS / FAIL |
| Dissertation | 12,000 words | 100% |
| OR | | |
| Portfolio | 12,000 in total | 100 % |
| OR | | |
| Artefact | Equivalent to 12,000 words including a 3,000-word academic framing | 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 SiP**  * A dissertation of 12,000 words.   **OR**   * A portfolio comprising the following and together adding up to the equivalent of 12,000 words:   + One or two case studies (3,000 words for each case study) which is an account of the journey of one student over a period of a minimum of 4 teaching sessions.   + An extended piece of research which addresses a topic or challenge associated with actor training and/or coaching. (Either 6,000 words if two cases studies are included or 9,000 words if one is selected.)   **OR**   * An artefact that is equivalent to 12,000 words. It will be framed critically with a (minimum) 3,000 word document. The artefact will document your particular interest/research in Actor Training in relation to your practice as a Trainer or Coach. Artefacts may take the form of (but are not limited to): * A website, blog or virtual presence * A workshop series (Scheme of work, session plan or archive of practice). * A presentation of work * A video/film with commentary. * An installation. * This will be designed in negotiation with the CL and your tutor to ensure equivalence prior to the commencement of the SIP.   The work is assessed to the extent in which you have demonstrated achieving the learning outcomes. Where the work is divided between elements, the weighting will be decided within the validated programme document. | | |
| **Assessment Notes** | | |
| You must pass both/all elements of assessment to pass the unit.  You Must Submit one hard-bound copy of your thesis. This should conform to the Central School of Speech and Drama regulations for the binding of thesis, and to the academic regulations in terms of referencing, formatting and appendix. | | |
| **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 | | |

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| MFA SUSTAINED INDEPENDENT PROJECT (SIP) | | | | | | |
| **Level** |  | Credits |  | ECTS | |  |
| Notional Student Study Hours | Notional student study hours: 1200 Total Hours  Supervision: 30 hours of supervision (per student, some in live or virtual seminars, spaced out across the year.)  Independent study: 1170-1180 hours  Within the 1200 hours of the second year of the MFA programme, students are expected to be autonomous and independent. You will complete a 20,000 word extended portfolio, artifact or dissertation reflecting on an aspect of actor training, ideally in reference to an extended attachment or practical research project within the field. | | | | | |
| Unit Leader | Dr. Jessica Hartley | | | | | |
| Programme(s) for which the unit is mainly intended | MFA Actor Training and Coaching only | | | | MFA Actor Training and Coaching only | |
| **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 or a prolonged period of practice based research.

**Learning Outcomes**

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

* (B2) Undertaken sustained and extensive research;
* (A1, B1) Demonstrated your understanding of critical debates and practices in your field;
* (D1) Demonstrated 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 and professional practice, awareness of contemporary and/or historical practice, reflexivity, ability to bring an extended, independent piece of work to completion.

Indicative Unit Content

The output for this unit comprises a significant piece of independent work. This submission is intended to be flexible in nature, in order to reflect each candidate’s personal focus. It is expected that most students will base their SIP on a range of field experience and attachments, 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, and/or create an unique research project that involves practice. This experience may take place in any organisation within which actor training 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 can be extensively exercised and developed.

However, it is also possible that the student, in discussion with the programme tutors, use their MFA year as a period of independent research, contributing to the development of actor training with their own project or research, resulting in an extended dissertation which will be rooted in the weaving together of theoretical understanding and practical experimentation, utilising, where appropriate, practical studies. This will be a substantive artefact - that may include archival material in various formats - that the MFA graduate will take with them into further professional contexts. It will contribute to the field, referencing, as appropriate, theoretical and other sources.

The MFA SIP is the culmination of your learning on the programme. It gives you the opportunity to develop to a professional, sophisticated standard. Even if you are working independently, you are expected to have reflected on the material / methodological and practical implications for your research.

Your SIP document will be handed 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

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| **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%)* |
| Extended dissertation or portfolio | 20,000 words | 100% |
| OR | | |
| Artefact | Equivalent to 20,000 words including a 6,000 word academic framing | 100% |
|  | OR |  |
| Portfolio | A portfolio comprising the following and together adding up to the equivalent of 20,000 words:  One or two case studies (6,000 words for each case study) which is an account of the journey of over a period of a minimum of 8 teaching sessions.  An extended piece of research which addresses a topic or challenge associated with actor training or coaching. (Either 8,000 words if two cases studies are included or 14,000 words if one is selected.) | 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.  **2.The work.**   * A dissertation of 20,000 words.   **OR**   * A portfolio comprising the following and together adding up to the equivalent of 20,000 words:   + One or two case studies (6,000 words for each case study) which is an account of the journey of over a period of a minimum of 8 teaching sessions.   + An extended piece of research which addresses a topic or challenge associated with actor training or coaching. (Either 8,000 words if two cases studies are included or 14,000 words if one is selected.)   **OR**   * An artefact that is equivalent to 20,000 words – which is framed academically with 6,000 words – the artefact will document your journey or enquiry through the MFA in relation to your practice as a Trainer or Coach. Artefacts may take the form of (but are not limited to): * A website, blog or virtual presence * A workshop series or scheme of work * A presentation of work * A video/film with commentary. * An installation * This will be designed in negotiation with the Course Leader and your tutor to ensure equivalence prior to the commencement of the SIP.   The work is assessed to the extent in which you have demonstrated achieving the learning outcomes.  Where the work is divided between elements, the weighting will be decided within the validated programme document. | | |
| **Assessment Notes** | | |
| The mark awarded for this unit counts for 50% of the final mark for the award of MFA.  You must submit one hard bound copy of your dissertation. This should conform to the Central School of Speech and Drama regulations for the binding of thesis. | | |
| **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**

For more on everyday racism, I heartily recommend the work of Akala (for the British perspective particularly)

<https://www.theguardian.com/commentisfree/video/2015/mar/18/everyday-racism-what-should-we-do>

If you would like more information upon intersectionalism, please look at Kimberlé Cremshaw’s TED talk, as a starting point for discussion.

<https://www.ted.com/talks/kimberle_crenshaw_the_urgency_of_intersectionality?language=en>

Beck, K. (2021) *White Feminism* Simon and Schuster UK – Chapter ten ‘The Future Isn’t Female: It is Gender Fluid’

Bhopal, K. and Preston, J. (Eds) (2012) *Intersectionalist and “Race” in Education* London, Routledge

DiAngelo, R. (2018) *White Fragility: Why it is so hard for white people to talk about racism* Penguin Press, London.

Kendi, I. (2019) *How to be an antiracist ,* London Penguin Random House.

Brown, B. and Kendi, I. (2020*)* <https://brenebrown.com/podcast/brene-with-ibram-x-kendi-on-how-to-be-an-antiracist/>

Kwakya, C. and Ogunbiyi, O, (2019) *Taking up Space, The Black Girl’s Manifesto for Change* London, Penguin

Biggs, J (2011) *Teaching for Quality Learning at University*, Oxford, OUP.

Chekhov. M. (1993) *On the technique of Acting*. Harper Collins.

Cowan, J (2002) *Reflection in Action*. Oxford, McGraw-Hill Open University Press.

Evans, M (2015) *The Actor Training Reader*, London Routledge.

Freire, P. (1970) *Pedagogy of the Oppressed* London, Penguin.

Hodge. A. (2000) *Actor Training*, London, Routledge.

hooks, b. (1994) *Teaching to Transgress: Education as the Practice of Freedom* London, Routledge.

Luckett, S. and Shaffer, T. (2017) *Black Acting Methods: Critical Approaches* London, Routledge.

Margolis, E and Rennaud, L. (2010) *The Politics of American Actor Training* New York, Routledge.

Merlin. B. (2007) *The Complete Stanislavsky Toolkit*. London, Nick Hern Books.

Prior, R. (2012) *Teaching Actors. Knowledge Transfer in Actor Training*. London, Intellect.

Stanislavski, K. (2008) *An Actor’s Work*. Translated and edited by J. Benedetti. London: Routledge.

**APPROACHES TO ACTING**

Key Texts

Chekhov, M (2002) *To the Actor: On the technique of Acting*, Routledge

Grotowski, J (1967) *Towards a Poor Theatre*, Methuen

Hodge, A ed. (2000) *20th Century Actor Training*, Routledge

Evans, M ed. (2015) *The Actor Trainer Reader*, Routledge

Merlin, B (2008) *The Stanislavski Toolkit*, Nick Hern

Stanislavski, K (2008) *An Actors Work*, Routledge

Suggested Reading

Aquilina, S. (2023) *Stanislavski and Pedagogy* London, Routledge

Alfreds, M (2008) *Different Every Night*, Nick Hern

Barba, E (1994) *The Paper Canoe*, Routledge

Barba, E and Savarese,N (eds.) (1991)  *A Dictionary of Theatre Anthropology - The Secret Art of the Performer*, Routledge

Bogart, A (2005) *Viewpoints*

Churcher, M (2003) *Acting for Film: Truth in 24 Seconds*, Virgin

Donnelan, D (2005) *The Actor and the Target*, Nick Hern

Ewan, V and Green, D (2014) *Actor Movement: Expression of the Physical Being*, Bloomsbury

Gillett, J (2014) *Stanislavski, a Practical Guide to Stanislavski’s approach and Legacy*, Bloomsbury

Hagan, U (1973) *Respect for Acting*, Wiley

Lecoq, J (1987) *Le Theatre du Geste*, Bordas

Lecoq, J (2001) *The Moving Body*, Routledge

Luckett, S. and Shaffer, T. (2017) *Black Acting Methods; A Critical Approach* London, Routledge

Mamet, D (1997) *True or False*

Marshall, L (2009) *The Body Speaks* (2nd Edition), Methuen

Merlin, B (2001) *Beyond Stanislavski*, Routledge

Merlin, B (2010) *Acting: The Basics*, Routledge

Panet, B (2009) *Essential Acting Skills*, Routledge

Peck, L. (2021) *Act As A Feminist: Towards a Critical Acting Pedagogy* London Routledge

Richards, T (1995) *At Work with Grotowski on Physical Actions*, Routledge

Scott, S and Skelton, P. J. (2024) *Stanislavski and Race* London Routledge

Schechner, R and Wolford, L (eds.) (1997) *Grotowski Sourcebook*, Routledge

Toporkov, V (2008) *Stanislavski in Rehearsal*, Methuen

Whitfield, P. (2021) *Inclusivity and Equality in Performance Training.* London Routledge

Zarilli, P (2009) *Psychophysical Acting*, Routledge

**PEDAGOGIES: ACTOR TRAINING & COACHING**

**Key Texts**

Ahmed, S. (2012) *On Being Included: Racism and Diversity in Institutional Life* Duke University Press.

Benjamin, J. (2018) *Beyond the Doer and the Done to: Recognition Theory, Intersubjectivity and the Third* London, Routledge.

Bruner, J. (1996) *The Culture of Education*, London, Harvard University Press

Butler, J. (1990) *Gender Trouble*, New York, Routledge.

Csikszentmihalyi, M. (1998) *Finding Flow: The Psychology of Engagement With Everyday Life.* New York, Basic Books.

Freire, P. Ramos, M. B. (trans.) (1970, 1993) *Pedagogy of the Oppressed* London, Penguin.

Giroux, Henry A.,(1997). *Pedagogy and the Politics of Hope: Theory, Culture and Schooling*. Boulder, Westview Press.

Ginther, A. (2023) (Ed). *Stages of Reckoning*: *Antiracist and Decolonial Actor Training* London Routledge

hooks, bell. ‘Choosing the Margin as a Space of Radical Openness’. *Framework: The Journal of Cinema and Media* No.36 (1989): 15–23.

hooks, b. (1994) *Teaching to Transgress*, Routledge: London.

Kant, I. (1960) *Education*. Ann Arbor, University of Michigan Press.

Luckett, S. and Shaffer, T. (2017) *Black Acting Methods; A Critical Approach* London, Routledge

Malague, R. (2012) *An Actress Prepares: Women and "the Method".* London Routledge

Mitchell, R (2022) ‘Not not doing therapy: performer training and the ‘third’ space

*Theatre Dance and Performer Training*, Taylor Francis

Nicholson, H. (2002) ‘Drama Education and the Politics of Trust’ *Research in Drama Education* 7:1 p81-93.

Peck, L (2021) *Act as a feminist: Towards a critical acting pedagogy* London Routledge

Phelps-Ward, R and Kim, W. (2022). *The Power of Names in Identity and Oppression*. London, Taylor & Francis.

Prior, R. (2012) *Teaching Actors: Knowledge Transfer in Actor Training* Bristol Intellect

Pritchard, A (2005) *Ways of Learning* London: David Fulton

Sedgwick, E. and Frank, A. (2003) *Touching, Feeling: Affect, Pedagogy, Performativity* Durham, Duke University Press,

Seton, M. C. (2010), ‘The ethics of embodiment: actor training and habitual vulnerability’, *Performing Ethos*, pp. 5–20, doi: 10.1386/peet.1.1.5\_1

Spatz, B. (2015) *What a Body Can Do* London, Routledge

Ramsden, P. (1995) *Learning to Teach in Higher Education* London and New York, Routledge

Robinson, K. (2006) *Do Schools Kill Creativity?* <https://www.ted.com/talks/sir_ken_robinson_do_schools_kill_creativity?language=en>

Rancière, J. (1991) *The Ignorant Schoolmaster*: *Five Lessons in Intellectual Emancipation*, Stanford, Stanford University Press.

Syler, C. and Banks, D. (2020) *Casting A Movement*

Van Manen, M. (1990) *Researching Lived Experience: Human Science for an Action Sensitive Pedagogy,* New York, SUNY Press.

Whitfield, P (2021) *Inclusivity and Equality in Performance Training Teaching and Learning for Neuro and Physical Diversity* London Taylor and Francis

Zazzali, P. (2022) *Actor Training in Anglophone Countries* London Routledge.

**PERFORMING RESEARCH**

**Each Programme and year will demand different, but here are some we regularly return to.**

Ahmed, S. (2006) *Queer phenomenology: orientations, objects, others*. Durham: Duke University Press.

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**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.