

ROYAL CENTRAL
SCHOOL OF SPEECH & DRAMA

UNIVERSITY OF LONDON

MA/MFA ACTOR TRAINING AND COACHING

PROGRAMME SPECIFICATION AND UNITS

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PROGRAMME SPECIFICATION

INTRODUCTION TO THE PROGRAMME

MA / MFA Actor Training and Coaching at Royal Central School of Speech and Drama are currently the only programmes in Britain to address the training and development of actors from the perspective of the trainer, coach or director of actors. These programmes aim to prepare you for professional practice as specialists in actor training, developing your own work through a rigorous engagement with existing approaches to acting, through the lens of a cutting - edge approach to the pedagogy / andragogy.

As part of the Postgraduate area of Central, you will work with expert practitioners, your peers and within the larger community at Central, in which diverse cultures and artistic interests are represented. You'll be part of a thriving community – with a shared vision of practice – encouraged to research your own particular interest, and to develop your own response to existing actor training paradigms. As a participant in the international MA / MFA Actor Training and Coaching community, supported by this school-wide framework for research and experimentation, you will be one of a carefully selected group of theatre and drama facilitators – aiming to imagine the practice of the future.

The MA Actor Training and Coaching programme is a full-time (12-month) or part-time (24-month) programme leading to the award of Master of Arts. The MFA Actor Training and Coaching is a full-time two year programme leading to the award of Master of Fine Art. In the first year, students of the MFA combine with the MA students for terms one to three of their programme. The MFA then extends into a second year that involves workplace attachments, mentorships and practice, in close liaison with members of related industries.

.Actor training at Central enjoys international recognition and has helped to produce some of the best-known actors in British theatre, cinema and television. Studying on MA / MFA ATC at Central you will undergo a systematic introduction to a range of principles and practices that lie behind the training, education and support of actors in the contemporary theatre. You may expect to encounter work associated with, for example, Michael Chekhov, Konstantin Stanislavski, Jerzy Grotowski Ann Bogart, Jacques Lecoq, Sanford Meisner. You will also explore ways of developing aptitude in the fundamentals of performance (voice, movement, focus and presence) and develop a reflexive approach to the field. Equal to the importance that the programme places on practical methodology, the programme also address the critical pedagogy / andragogy of embodied, collaborative learning appropriate for the training actors.



Reversion, public screening

The programmes are taught in groups of various sizes, tutorials, seminars and workshops. Practical sessions are designed to enhance both your understanding of acting processes and your skills in pedagogy / andragogy. You will work with actors in practical settings at Central or elsewhere in Terms Two and Three. You will address the place and scope of the contemporary actor, and the role of the actor trainer/coach within an increasingly diverse performance culture.

Those studying the MA programme then complete your programme of studies in Term 4, over the summer, by submitting a portfolio or dissertation that details your research into a specialist area, showing your capacities as an actor trainer/coach, reflecting upon your learning and includes a plan for future professional development.

The MFA second year widens opportunities to practice knowledge within a professional context. You are expected to undertake one or two work place attachments, as well as tutorials and occasional seminars throughout the year as part of an on-going process of pedagogical reflection and engagement leading to the submission of your final assessment – a portfolio or dissertation.

By the end of the programmes you should be able to demonstrate an ability to teach and understand of actor training practices, synthesise this with an awareness of contemporary pedagogy / andragogy, critically reflect upon your place within the industry and undertake further research and self-development in the field.

As a result of studying on the course you will be able to recognize your own emergent position and approach within the field of working with actors. Potential career pathways include work in professional theatre, film and television, and within Higher Education including drama schools.



WHO IS THE PROGRAMME FOR?

The MA / MFA Actor Training and Coaching programmes are designed for:

- Graduates with a performance background, who are keen to develop a more specialist profile.
- Those who want to work in education and the performing arts as actor trainers/coaches.
- Movement/voice teachers, and directors in film, theatre or television who want to work more effectively as educators, coaches or directors of actors.
- Suitably qualified applicants who are keen to pursue postgraduate studies in London.
- Whilst the programmes will give some consideration to voice and movement techniques, those interested in developing a more specialist approach in these areas might benefit from taking either the MA / MFA Voice Studies or MA / MFA Movement: Directing and Teaching at Central.

The programmes seek to recruit:

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

DISTINCTIVE FEATURES OF THE PROGRAMME AT CENTRAL

- The programme draws upon a long and distinguished tradition of actor training at Central.
- You will be introduced to a broad range of principles and practices that lie behind the training of actors. You will encounter the principles and techniques of a range of teachers, trainers and performers of international significance and stature - for example, Michael Chekhov, Konstantin Stanislavsky, Jerzy Grotowski, Anne Bogart and Jacques Lecoq.
- You will develop your expertise as an actor trainer/coach by working on projects and/or placements.
- The programmes allow you to create a learning programme that is best suited to your own experience, needs and interests, drawing on opportunities at Central and elsewhere.
- You will have access to a range of experts based at Central.
- You will have access to a range of students working on acting projects as part of Central's prestigious undergraduate and postgraduate programmes.

- You will undertake some class-work alongside students from Central's MA / MFA Voice Studies and MA / MFA Movement: Directing and Teaching programmes, so that you are part of a cluster of actor training specialists.
- Elements of the programmes are designed to help you prepare for professional practice on completion.
- You will benefit from Central's location in London. You will have the opportunity to see major works of interest to students of actor training, and to draw on Central's contacts with the theatre and performance industries.

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.

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.

LEARNING, TEACHING AND ASSESSMENT METHODS

Learning processes include the following:

- Tutor-facilitated meetings, workshops and presentations.
- The Learning Group (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 in a variety of settings.
- Preparation and updating of your individual learning plan.

You may work as actor trainers and coaches with students from BA Acting, MA Music Theatre, MA / MFA Advanced Theatre Practice, MA Acting, MA / MFA Performance Practices and Research and MA Acting for Screen. You will take some elements of study alongside students from MA / MFA Movement: Directing and Teaching and MA / MFA Voice Studies. 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 MA students, and over the 2nd year for MFA students. Written feedback is provided to students on specific units of assessment. Students receive oral feedback on general progress at regular intervals throughout the programme.

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 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).

PLACEMENT LEARNING

All MA and MFA students will undertake actor training and coaching 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 professional theatre company or at another drama school) if it was thought that the particular opportunity would more appropriately benefit your development as a practitioner. Placements will be contacted initially during Term 1 to establish current availability and suitability. Suitable placement hosts will be able to offer a placement that will normally involve training/coaching for a minimum of 10 hours in a term.

Programme structures and requirements, levels, modules, credits and awards: Summary

Unit/element	Credit Rating	Work for assessment	Req. for award	Weighting in final mark for award of MA with distinction	Weighting in final mark for award of MFA with distinction	Indicative Date of assessment	Nature of feedback
Approaches to Acting	40	20 minute presentation (70%)	Pass	22%	17%	Term 2	Mark sheet.
		Supporting notes, 2,000 words (30%)				Term 2	.
Pedagogies: Actor Training and Coaching	20	30 minutes teaching exercise (60%)	Pass	11%	8%	Scheduled in term 1	
		1,500 word critical analysis (40%)				January	Mark sheet
Performing Research	20	Group conference presentation (100%)	Pass	11%	8%	Wk 1, summer term	Written comments.
Practices (double): Actor Training and Coaching	40	Observation (50%)	Pass	22%	17%	Spring and Summer term.	Verbal and written feedback
		Placement portfolio (50%)				Spring and Summer term.	
Depending on route students will either undertake the MA SIP or MFA SIP							
Sustained Independent Project	60	A 12,000 word dissertation Or Portfolio.	Pass	34%	N/A	September	Written feedback.
MFA Sustained Independent Project	120	A 20,000 word dissertation or portfolio.	pass	N/A	50%	June in Year 2	Written feedback

*Please note that all assessment tasks (e.g. word count, time limit) have a 10% margin either side before marks are docked. (Please see individual unit outlines in document for detail of assessment tasks. Please see M Level assessment criteria and descriptors in this programme handbook to see level of attainment required. Feedback will be aligned to these descriptors. Central's Assessment policy indicates that normally you will receive feedback within 6 weeks of completing assignment - excluding winter and spring vacations. Usually it is earlier than this. Much feedback is within sessions.) The assessment dates are **indicative** only. Actual dates for a given academic year are published on the School's VLE, Learnzone.*

REGULATIONS FOR ASSESSMENT

Full assessment regulations are published for students. This is a summary only.

- You must pass every unit to achieve the credit required for the MA or MFA.
- A percentage mark is given for each unit. The pass mark for each unit is 50%.
- Unless otherwise stated, you must pass each separate element of assessment in the unit in order to pass the unit as a whole. The value of each separate task in the assessment of the unit is listed in the unit outline.
- If you fail a unit, you may be reassessed once. For that reassessment, the maximum mark given is 50%.
- For the award of an MA with distinction, you must achieve an average mark (weighted in proportion to credit) of 70% or more, *and* a mark of at least 60% in the final 60-credit Sustained Independent Project (SIP).

For the award of an MFA with distinction, you must achieve an average mark (weighted in proportion to credit) of 70% or more, and a mark of at least 60% in the final 120-credit MFA Independent Project (SIP).

- The weight given to each unit in calculating awards will be in proportion to the credit which the unit carries in relation to the award for which the students is a candidate. Thus a 20 credit unit contributes $\frac{20}{180}$ of the overall average mark for an MA or $\frac{20}{120}$ of the weighted overall average mark for the award of a PG Dip.
- An MA will be awarded if you achieve 180 credits of the prescribed curriculum.
- An MFA will be awarded if you achieve 240 credits of the prescribed curriculum.
- A PG Dip will be awarded if you achieve 120 credits but do not pass the Sustained Independent Project (SIP).
- Students may enter directly into the second year of the MFA programme if they have already completed the MA in Actor Training and Coaching at an earlier date.
- Students may not enter directly into the second year of the MFA programme with accredited prior experiential learning (APEL) only.

OPTIONS

The MA / MFA Actor Training and Coaching does not offer options currently. All units are therefore *core* components of the programme.



SUPPORT FOR YOUR LEARNING

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

Academic and progress supervision tutorials:

- Each Masters level student will have two (or more) individual tutorials during the year in addition to those allocated for the core, 60-credit or 120-credit Sustained Independent Project (SIP).
- Notes of academic tutorials should be made. Unless stated otherwise, these will be drawn up

by the student and e-mailed to the tutor who will also store them. See Appendix A for a baseline Tutorial Record Form.

- E-mail or telephone 'tutorials' are included as part of allocated tutorial time.
- All Sustained Independent Project (SIP) students may ask for draft writing to be looked at by the tutor, just as rehearsals or exhibitions may be visited. The normal expectation is that writing will be seen only once and it is not necessary for a tutor to see the entire submission prior to hand in.
- With the exception of Sustained Independent Project (SIP), students will make use of formative peer assessment for the viewing of draft assignments. It is anticipated that study groups will be established as part of MA / MFA inductions. Should there be an exceptional issue arising after peer viewing of drafts have taken place, a tutor may be asked for advice.
- Tutor feedback on draft essays will comprise broad comments on areas for improvement e.g. that the argument is not sustained or does not unfold fluently; an overall comment about technical errors such as referencing. Specific examples of kinds of improvement may be made by using a 'modelling' example.

ADMISSIONS CRITERIA

Applicants will normally be able to demonstrate the following:

- relevant qualifications (e.g. undergraduate degree or equivalent) or professional experience which has prepared you equivalently for advanced study;
- appropriate written reference;
- evidence of a specific commitment to the programme with an understanding of relevant issues and practices;
- evidence of appropriate level of skills/competencies;
- evidence of the ability to work in collaboration with colleagues and, where relevant, with external parties;
- evidence of a capacity to work at masters' level e.g. engage with complex matters in the field; demonstrate originality in the application of knowledge.

Additionally, for MFA:

- to demonstrate an ability to negotiate and work closely with an organisation for the second year attachment/s.

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

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

Admission with prior experiential learning and/or academic credit

The programme's admissions tutor will consider applications for admission with prior experiential learning and/or academic credit subject to the School's policies in this respect. Candidates may not substitute more than one third of the MA programme (i.e. 60 credits) with prior experiential learning and/or academic credit.

Attainment of English Language Level

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

Distance Interview

Candidates who are unable to attend an interview in person may be offered the opportunity of a Distance Interview.

Candidates who are invited to undertake the interview process will firstly be asked to submit a short video (maximum 10 minutes). The video should include the following:

- An excerpt of you working with an individual actor in order to address elements of the actor's performance (maximum 4 minutes).
- An excerpt of you working with a group of actors in order to address elements of the group's performance (maximum 3 minutes).

(The performances must be from a recognised source (play, film, TV drama). The excerpts 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 an actor rather than that we see the work of a video director or editor.)

- A short account of what you see as your areas of strength and need as an actor trainer/coach, and what you see as the particular challenges of working with actors (maximum 3 minutes).
- A short piece of writing (500 words) that evaluates your own working process as a practitioner.

The video may be presented in a DVD format.

After viewing the video submission, selected candidates may be invited to undertake a short interview in order to discuss further your experience in relation to acting/training, your understanding of issues relating to acting and performance and your preparedness for the programme. The interview may be conducted by telephone or by email. The interview process will also give you an opportunity to find out more about the programme and the School.

Placement and Work-based Learning Opportunities

The MA offers placement opportunities. The MFA offers both placements (in Year 1) and helps the student developing 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 actor 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.)

HOW IS THE QUALITY OF THE PROGRAMME DEMONSTRATED AND MAINTAINED?

The methods by which quality and standards are maintained include:

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

The quality of the MA / MFA Actor Training and Coaching has been demonstrated through:

- Excellent completion statistics;
- Good record of progression to PhD study – including undertaking research degrees at Central, Exeter, Oxford and Goldsmiths Universities.
- Graduates of the programme hold teaching posts in a wide variety Universities and Academies – including Central, Rose Bruford, Arts Educational, RADA, Thames Valley University, Guildford School of Acting, Actors Centre, ALRA, Mountview, Universities in Korea, Canada, Denmark and Malaysia.
- The quality and reputation of the professional contributors including: Eugenio Barba Bella Merlin, Alison Hodge, Mel Churcher, Lorna Marshall, L Alison Cologna, Phillip Zarrilli, John Gillet, etc.
- Through graduates maintaining contact and dialogue with the programme, recent graduates have returned to lead sessions on Stanislavski, Sight reading, Anne Bogart.
- Exceptionally high completion rate to date with very good ‘ distinction’ rates
- Internal placement offers have been developing strongly within Central. Collaborations in teaching placements include; BA Acting (all three strands) BA Theatre Practice; MA Acting, MA Advanced Theatre Practice; BA DATE’s Minack Project in Cornwall, MA Music Theatre, MA Acting for Screen.
- External placements within HE which are developing at a very healthy rate with high satisfaction from students and hosts on the following placements; East 15, Guildford School of Acting, , Rose Bruford, RADA, Mountview Theatre School, , University of East London, Hampstead Theatre, Thames Valley University, London film School, Central Film School.
- Awards have included 2 AHRC funded student awards.

PROGRAMME DIAGRAM MA / MFA (year 1) FULL TIME

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

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)		
		Practices: Actor Training and Coaching

MA PART TIME YR 2

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

MAPPING THE LEARNING OUTCOMES

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

SCHEDULE OF ACTIVITIES

FULL TIME STUDENTS MA / MFA

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

You may not undertake the Sustained Independent Project (SIP) unit before completing the programmework for all previous programme units.

Your tutor will liaise with you during the spring term in order for you to select your options in advance of the summer term

TERMS (10 weeks)	INDICATIVE DATES	UNIT / ELEMENT	NOTES
AUTUMN	Thursday /Friday	Approaches to Acting	8 – 12 hours weekly
	Friday	Pedagogy	4 – 8 hours a week
	Tuesday / Wednesday	Study Group, LAB and Observations	4 – 8 hours a week
	Monday Week 3, 6, 9 early evening	Performing Research	9 hrs over the term
SPRING	Week 1	Performing Research	2 days “intensive and continuance sessions in the term. Weekly sessions of 4 – 6 hours a week.
	Thursday / Friday	Approaches to Acting	6 hours a week
	Across the week	Practices: Actor Training and Coaching	6 – 8 hours a week
SUMMER (Note: Performing Research conference in week one)	Week 1	Performing Research conference	8 hours
	Wednesday am	Study group	2 – 4 hours a week
	Friday	Approaches to Acting (Masterclasses)	6 hours a week
		Practices: Actor Training and Coaching	The hours vary according to the placement.
TERM 4 (MA only. Note the MFA SIP takes place over the 2nd yr for MFA students)._	Independent study	MA SIP	Your own time

MFA only:

TERMS 1,2 and 3 of Year 2	Attachment/s and Independent study	MFA SIP	Your own time and negotiated with hosts.
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PART-TIME STUDENTS

You will normally take one unit per term. The choice as to which of the term's units to follow each term is decided by the student and the tutor, with effort made for all PT students to study together.

Your tutor will liaise with you prior to and during the programme's induction week in order agree a selection of programme units for the year. The programme team needs to receive this information in full at the beginning of the programme in order to assist planning.

Year One

TERMS (10 weeks)	INDICATIVE DATES	UNIT / ELEMENT	NOTES
AUTUMN	Thursday / Friday	Approaches to Acting	8 – 12 hours weekly
	Friday	Pedagogy	4-8 hours a week
SPRING	Thursday pm	Study Group / LAB	
	Thursday / Friday	Approaches to Acting	8-12 hours a week
SUMMER (Note:	Thursday pm	Study Group / LAB	
	Across the week	Observations	
	Friday	Approaches to Acting (Masterclasses)	6 hours a week

Year Two

TERMS (10 weeks)	INDICATIVE DATES	UNIT / ELEMENT	NOTES
AUTUMN	Scheduled according to the placement	Practices: Actor Training and Coaching	Hours vary according to the placement
Monday Week 3, 6, 9 early evening	Performing Research	9 hrs over the term	Monday Week 3, 6, 9 early evening
SPRING	Scheduled according to the placement	Practices : Actor Training and Coaching	Hours vary according to the placement
	Wednesday am	Study Group	
Week 1 / Thursday	Performing Research	2 days "intensive and continuance sessions in the term. Then weekly sessions of 4 – 6 hours a week.	Week 1. Then Thursday pm.
SUMMER	SUMMER (Note: Performing Research conference in week one)	Week 1	Performing Research Conference
	Wednesday am	Study Group	
TERM 4	Independent study	SIP	Your own time

UNITS

Record System Ref	MATCU701				
Title	APPROACHES TO ACTING				
Level	7	Credit Value	40	ECTS	20
Student Study Hours	400 (150 taught hours; 250 student managed)				
Unit Leader	Ian Morgan				
Programme(s) for which the unit is mainly intended	MA / MFA Actor Training and Coaching		Core		
Prerequisite Learning	None				

Introduction

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 analytic.

Workshops will explore particular aspects of actor training. They will address the work of specific practitioners insofar as this illuminates principles, possibilities or problematics. The unit is not designed to cover ‘gurus’ 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 take your own perspective with regard to a variety of influences.

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 the performer’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 disprogrammes 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.

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 including: Stanislavski, Chekhov, Meyerhold, Meisner, Bogart, Grotowski, and Lecoq, as well as investigating training for screen acting.

The unit also involves discussions with your peers and discussions with your Study Group. *Questions to be explored in the Learning Group and in independent research might include:*

- What are the underlying principles of these various acting systems?
- Does this qualify as a system?
- Have these systems, methods or the work of the practitioner been misunderstood or diluted?
- What are the physical or psychological assumptions and dispositions underlying this system?
- How could this approach be useful to this specific performer/production?

Part time students will be provided with access to all learning materials and documentation pertaining to these sessions and encouraged to participate with the discussions in the online community.

Furthermore, the student led Laboratory sessions over both terms will allow space for participants to experiment with methodologies, exploring notions of orthodoxy, delivery and adaptation. Notes will be made available for all students to refer to online.

How you learn

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

Assessment Summary		
Type of task <i>(e.g. essay, report, group performance)</i>	Magnitude <i>(e.g. No of words, time, etc)</i>	Weight within the unit <i>(e.g. 50%)</i>
Presentation	20 minutes	70%
Working notes/rationale	2,000 words	30%
Assessment Detail		
<p>1. 20-minute presentation. (70% of the mark for this unit).</p> <p>2. 2,000-word of working notes/rationale. (30% of the mark for this unit) These should contextualise your workshop with reference to at least two different approaches to actor training.</p> <p>You must pass both elements in order to pass the unit.</p>		
Assessment Criteria		
<ul style="list-style-type: none"> ▪ 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. 		

Record System Ref	MATCU702				
Title	PEDAGOGIES: ACTOR TRAINING AND COACHING				
Level	M	Credit value	20	ECTS points	10
Student Study Hours	200 hours (45 taught hours; 155 student managed)				
Unit Leader	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 a drama-related specialism;
- Develop reflective, analytical and interrogative skills in relation to your practice;
- Develop appropriate research and planning and assessment practice;
- Identify and articulate theoretical underpinning of your practice.

Learning Outcomes

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

- (A1) demonstrate knowledge and understanding of current critical debates, concepts and disprogrammes 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.

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
- individual learning styles
- teaching modalities
- group dynamic
- holistic 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.
- Coaching
- Group dynamics
- Ethics

The format for the unit is:

Lectures on the theories of learning. (Delivered in collaboration with the MA Movement, MA Voice and MA Applied Theatre)

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 30 minute session as a part of the assessment for this unit.

Observation of classes: you will have the opportunity to familiarise yourself with the diverse teaching situations at Central and observe practice led by specialists in the various fields.

Laboratory: (also contained within the student managed hours for Approaches to Acting across terms 1 and 2): in term one you will meet weekly to discuss and explore practical aspects of the work from the previous or forthcoming week. Notes from these sessions will be made available in an online environment, where Part Timers can interact with the sessions and participate with emergent practice.

Study group: (also contained within the student managed hours for Approaches to Acting across terms 1 and 2): this is a largely student led group which focuses on interrogating theories, contemporary research, extending discussion and debate around any relevant topics that may arise from week to week. Students are encouraged to read articles, research papers and chapters on a weekly basis. These discussions will be then taken to an online environment where, Part Timers can interact with the sessions and participate in the forum, allowing them to experiment, clarify and share terms and expressions of practice.

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 working 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%)
Presentation of your work/practices	A 30 minute teaching/ facilitation session.	60%
Critical Analysis	1,500	40%
You must pass both elements of assessment to pass the unit.		
Assessment Detail		
Presentation of your work/practices: This practical point of assessment focuses on the pedagogical practice you have developed throughout the unit. You will be teaching within a peer group.		
Critical Analysis: 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.		

Assessment Criteria
<ul style="list-style-type: none">▪ progress in relevant practice-based techniques; (planning, reparation, 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. <p>(Other assessment criteria from the M Framework may be referred to in your feedback.)</p>

Record System Ref	MAGEU701			Version:	2.0
				Effective From:	2015/16
Title	PERFORMING RESEARCH				
Level	7	Credit value	20	ECTS points	10
Notional Student Study	200 hours (30-40 taught hours; 160-170 student managed)				
Unit Leader	Nominated unit leader/s and Programme Leaders				
Programme(s) for which the unit is mainly intended*	All MA/MFA programmes (except MAs Acting, Music Theatre and Acting for Screen)				
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 programmes 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 keynotes and culminating with the Postgraduate Conference.

A series of lectures in the Autumn term will introduce you to some of the principles of research at postgraduate level.

In the Spring term, 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 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

programme. 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 programme-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 conference presentation	Normally 5 minutes each member	100%
Assessment Detail		
<p>The unit is assessed through one component:</p> <ul style="list-style-type: none"> • 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		
<ul style="list-style-type: none"> • 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. <p>(Other assessment criteria from the M Framework may be referred to in your feedback.)</p>		

Record System Ref	<i>allocated by Academic Records Office</i>				
Title	PRACTICES (DOUBLE): ACTOR TRAINING AND COACHING				
Level	7	Credit value	40	ECTS points	20
Notional Student Study Hours	<p>400 hours (20 hours tutor - led and peer learning. 20 - 100 hours on placement activity, 200 hours research, preparation, reflection, evaluation, 40 hours host/company planning and interaction, 40 hours personal debrief, assessment planning and work for submission.)</p> <p>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.</p> <p>This unit may comprise one or two practical projects within the 400 hours.</p>				
Unit Leader	Member of the programme team				
Programme(s) for which the unit is mainly intended	MA / MFA Actor Training and Coaching			Core	
Prerequisite Learning	Successful completion of the Pedagogy Unit: Actor Training and Coaching.				
External requirements	None				

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 a 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 placements 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 placement; 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 that provide performing arts training or a professional setting. 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 disabilities. 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 schools 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.

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.

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 or rehearsal context. The session must be 60 minutes in length. 50% of the mark		
2. 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.

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.

Record System Ref	MATCU704			
Title	MA SUSTAINED INDEPENDENT PROJECT (SIP)			
Level	7	Credit value	60	ECTS points 30
Notional Student Study Hours	600 hours The exact breakdown of hourage will be specified in the unit briefing paper. A minimum of ten hours contact time is expected. Each MA has different requirements for teaching depending upon the assessed outcomes of the unit. It is the norm for supervision to be completed by July, however.			
Unit Leader	Programme Leaders			
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 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, refine your thinking regarding your specialism and to evaluate your practice. The format of the project is negotiated with the programme 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.

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 %

You must pass both/all elements of assessment to pass the unit

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 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 or coaching. (Either 6,000 words if two cases studies are included or 9,000 words if one is selected.)

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 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.

Record System Ref	MFATCU701				
Title	MFA SUSTAINED INDEPENDENT PROJECT (SIP)				
Level	7	Credit Value	120	ECTS	60
Hours	Notional student study hours: 1200 Total Hours Supervision: 20-30 hours of supervision (per student, some in live or virtual seminars, spaced out across the year.) Independent study: 1170-1180 hours				
Introduction	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 or dissertation reflecting on an aspect of actor training, ideally in reference to an extended attachment with the field.				
Unit Leader	Ian Morgan or unit tutor				
Programme(s) for which the unit is mainly intended	MFA Actor Training and Coaching only				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 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.

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. 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, field 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 implications for your research.

Your dissertation 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

Assessment Summary		
Type of task <i>(e.g. essay, report, group performance)</i>	Magnitude <i>(e.g. No of words, time, etc)</i>	Weight within the unit <i>(e.g. 50%)</i>
Extended dissertation or portfolio	20,000 words	100%
Assessment Notes		
The mark awarded for this unit counts for 50% of the final mark for the award of MFA.		
Assessment Criteria		
<ul style="list-style-type: none"> ▪ 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. <p>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.</p>		

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

- 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
Mamet, D (1997) *True or False*
Marshall, L (2009) *The Body Speaks (2nd Edition)*, Methuen
Meisner, S (1987) *Stanford Meisner on Acting*, Vintage
Merlin, B (2001) *Beyond Stanislavski*, Routledge
Merlin, B (2010) *Acting: The Basics*, Routledge
Moseley, N (2012) *Meisner in Practice*, Nick Hern
Moseley, N (2016) *Actioning and How to Do It*, Nick Hern
Panet, B (2009) *Essential Acting Skills*, Routledge
Richards, T (1995) *At Work with Grotowski on Physical Actions*, Routledge
Schechner, R and Wolford, L (eds.) (1997) *Grotowski Sourcebook*, Routledge
Toporkov, V (2008) *Stanislavski in Rehearsal*, Methuen
Zarilli, P (2009) *Psychophysical Acting*, Routledge

PEDAGOGIES: ACTOR TRAINING & COACHING

Key Texts

- Aronowitz, S., McLaren, P. and Leonard, P. (eds.) (1993) *Paulo Freire: A Critical Encounter*, London, Routledge.
Bruner, J. (1996) *The Culture of Education*, London, Harvard University Press
Butler, J. (1990) *Gender Trouble*, New York, Routledge.
Collins, J., Harkin, J. and Nind, M. (2002) *Manifesto for Learning*, London, Continuum.
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.
Freire, P. Ramos, M B. (trans.) (1974) *Education for Critical Consciousness* London, Continuum.
Giroux, Henry A.,(1997). *Pedagogy and the Politics of Hope: Theory, Culture and Schooling*. Boulder, Westview Press.
Hooks, b. (1994) *Teaching to Transgress*, Routledge: London.
Kant, I. (1960) *Education*. Ann Arbor, University of Michigan Press.
Nicholson, H. (2002) 'Drama Education and the Politics of Trust' *Research in Drama Education* 7:1 p81-93.

Prior, R. (2012) *Teaching Actors: Knowledge Transfer in Actor Training* Bristol Intellect
Pritchard, A (2005) *Ways of Learning* London: David Fulton
Ramsden, P. (1995) *Learning to Teach in Higher Education* London and New York, Routledge
Rancière, J. (1991) *The Ignorant Schoolmaster. Five Lessons in Intellectual Emancipation*, Stanford, Stanford University Press.
Van Manen, M. (1990) *Researching Lived Experience: Human Science for an Action Sensitive Pedagogy*, New York, SUNY Press.

Supportive Reading

Ackroyd J, (2004) *Role Reconsidered: a re-evaluation of the relationship between teacher-in-role and acting*, Stoke, Trentham
Argyle, M (1988) *Bodily communication*. London: Methuen
Barba, E. (1994) *The Paper Canoe*. Routledge
Berne, E (1968) *Games people Play: The psychology of human relationships*. Harmondsworth: Penguin.
Boal, A. (1992) *Games for Actors and Non-Actors*, London, Routledge.
Babbage, F (2004) *Augusto Boal (Routledge Performance Practitioners)*, London, Routledge
Boal, A (2000) *Theatre of the Oppressed*, London, Pluto Press.
Merlin, B. Kirillov, A (2005) *The Path of the Actor*. Routledge
Strasberg, L (1987) *A Dream of Passion*. Plume
Zinder, D. (2002) *Body Voice Imagination: A training for the Actor*. New York and London, Routledge

Audio visual

Alain, P. Suzuki Training – An Introductory file. Arts Archive
Barba, E. Meyerhold's Etude: Throwing the Stone Arts Archive
Odin Theatre. Physical Training at Odin. Odin Theatre and film.

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 B Tauris & Co Ltd.

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

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.

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: ACTOR TRAINING & COACHING (Approaches to Acting and Pedagogies Reading Lists could be added here).

Key Texts

Berry C. (1992) *Voice and the Actor*, London, Virgin.

Houseman, B. (2008) *Tackling Text [and Subtext]*, London, Nick Hern Books.

Mitchell, K. (2009) *The director's Craft: A handbook for the Theatre*. Routledge

Pisk, L (1975) *The Actor and his Body*. London: Harrap.

Rodenburg, P. (1992) *The Right to Speak*, London, Methuen.

Supportive Reading

Abbot, J. (2007) *The Improvisation Book*. Nick Hern

Bogart, A (2007) *And then You Act*. Routledge

Bogart, A (2001) *A Director Prepares*. Routledge

Hagen, U (1973) *Respect for Acting*. Wiley

Hodge, A. (2000) *Twentieth Century Actor training*. Routledge

Krasner, D. (2000) *Method Acting Reconsidered*. Methuen

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

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

Merlin B. (2001) *Beyond Stanislavsky*. Routledge

Murray, S. (2003) *Jacques Lecoq*. Routledge

Oida, Y. (1999) *The Invisible Actor*. Methuen

Pitches, J. (2003) *Vsevolod Meyerhold*. Routledge

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

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.

Appendix A: Template for tutorial record form

ROYAL CENTRAL SCHOOL OF SPEECH AND DRAMA

TUTORIAL RECORD FORM

Name of Student:

Name of Staff member:

Topic (e.g. Sustained Independent Project (SIP) tutorial):

Date:

Record of matters discussed in tutorial:

Actions:

Date of next tutorial, if relevant

Appendix B: Template for Sustained Independent Project (SIP) proposal form

SUSTAINED INDEPENDENT PROJECT (SIP) PROPOSAL FORM

(Two sides of A4 would be usual for this. Additional information may be attached where relevant. The form may be adapted by your Programme Tutors.)

This must be agreed by your tutor before you continue with the work of the Sustained Independent Project (SIP).

Title/Topic:

Nature of work (e.g. Dissertation; portfolio comprising ...; artefact with complementary annotation. Be clear to avoid potential ambiguities.):

Anticipated structure of events (see next page for an example):

Short title of task to be completed	Date	Detail of task

Resource needs, where relevant (ensure these are within the allocations for your programme):

How do you think your title/topic will demonstrate that you have met the learning outcomes for the unit? (You are anticipating how the work will allow you to demonstrate Masters Level.):

Example of structure for a Dissertation choice in MA Sustained Independent Project (SIP). (In this instance, the Dissertation uses practical case study.)

The trajectory of the MFA Dissertation will depend upon discussion with your tutor.

Intro	June 1st tutorial at the end of June: show draft of introduction and possibly Chapter 1 Schedule the other tutorials	Introducing the project Outline what dissertation/ research will be looking at Introducing key questions/ nature of practice that is being explored Indicating the shape/ structure of the dissertation
Chapter 1	June	Set up the theoretical framework that will be informing the research/ practice (what theories will I be using upon which I am basing my enquiry). Critique these theories with reference to the intercultural context in which I am working. This might include a form of literature review
Chapter 2	June/July	Methodology Outline my approach to your research methodology and my own role as researcher/ practitioner
Chapter 3	July 2 nd Tutorial: send a copy of Chapter 2, and possibly chapter 3 to tutor just before the tutorial.	Findings and their interpretation. What did I discover? What did I learn about drama and theatre in this context? I will be doing this through three or four 'sets' of findings as three or four chapters. I will gather examples from the practice around these.
Chapters 4 and 5	July/ August	As above
Conclusion	September 3 rd tutorial	What have I learned as a result of this project? How has my practice developed? How would I take this project forward? What changes would I need to put in place to develop this work? How has the project changed my understanding of my own theoretical framework and or model of practice? How does what I have learned connect with regional, national or international developments in this area?
Submission	e.g. late September Programme Support Office	2 hard bound & 1 soft bound copies. Title on spine: 'MA', with your name and date e.g. 2011.

Criteria for Assessment and Marking descriptors

These will be included in the Programme Handbooks for all programmes in the Framework. They are approved for the Framework as a whole. The assessment criteria for individual units are selected from these criteria.

Assessment criteria

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

Work is assessed on evidence of 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 (relating to the assessment criteria)

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

80% and over (distinction)

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

70% and over (distinction)

Your written work demonstrates sustained, advanced argument at an academically high level. You show outstanding evidence of progress in specific techniques relevant to the practical work of the unit. You have demonstrated an impressive exploration of creative risks and options and selected and implemented ideas with acuity. There is clear evidence of originality in your applications of knowledge in practice. You have demonstrated very good qualities of analysis and critical awareness of contemporary issues in the unit. Your levels of intellectual engagement are impressive; you have developed areas of original knowledge, making

use of extensive and complex research. You display most effective practice, demonstrating an advanced understanding of the boundaries of your specialism. You work at high standards in group situations (if relevant), always exercising effective collaborative strategies. There is evidence of clear ability in tackling and solving problems and addressing complex situations in professionally-related environments. The work is characterised by excellence and is of equivalent achievement to professional practice at the forefront of its field.

60% and over

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

50% and over

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

40-49% (fail)

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

Less than 40% (fail)

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

professionally-related environments. The work is not equivalent to professional practice at the forefront of its field. You have not demonstrated that you have met the learning outcomes of the unit.

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

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

KEY FACTS

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

PROGRAMME APPROVAL

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

EXTERNAL EXAMINER INFORMATION

Name	Position	Organisation	Tenure (MM/YY)
Andrew Visnevski		RADA	09/14/-12/18

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