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

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

The MA Acting will focus on your acting process in relation to the inherent challenges of live performance in today's diverse employment landscape. The programme is vocational, combining specialist training, study and research in order to develop your acting and your career-sustainability as a 21st-century actor. You will work on two professional-standard public productions and an industry showcase. The programme comprises 42 weeks of taught practical training, and demands particularly high levels of commitment and stamina to sustain the intensity of training with short vacation periods.

It is required of students to take creative risks as part of the programme. Failure is part of the learning process and we encourage risk-taking, providing always that students remain mindful of the health and safety of themselves and of others, respect the needs of other students and staff, and reflect on failure in order to promote success. Students are expected to promote a supportive working environment where creative risk-taking is encouraged.
Both course cohorts within the MA Acting programme, Classical and Contemporary, undertake postgraduate conservatoire training encompassing voice, acting, movement and the history and theory of performance. The programme offers artistic, intellectual and practical advantages distinguishing it from other postgraduate acting programmes; not least in that it is located within Central's thriving postgraduate community of other long-established training programmes including the internationally-respected MA/MFA Voice Studies: Teaching and Coaching, MA/MFA Movement: Directing and Teaching and MA Actor Training & Coaching. The MA Acting is situated within a vibrant acting portfolio comprising BA (Hons) Acting, MA Acting for Screen and MA Music Theatre.

The intellectual and practical focus of each course shifts regularly through the year, but is underpinned throughout by structured skills teaching in which you will explore the demands of different modes of performance. Production opportunities provide the framework for the demonstration of your embodiment of the work. You will address matters of taste and style, and historical and critical contexts within each key performance mode.

The Sustained Independent Project runs concurrently with your vocational training through seminars on a wide variety of scholarly and practical approaches. This unique combination of advanced scholarship and practice inspires you to reflect critically on your practice, developing artistic and academic rigour in your research and practice founded in experiential knowledge. You will explore the cultural mechanisms behind the premises of acting.

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

The structure of the Classical course embodies the development of the theatrical art form from its ritual and political roots in antiquity to the modern era. Our work combines the pedagogic theories and practice of Konstantin Stanislavski and Michel Saint-Denis, training the expressive body voice and imagination. Working with some of the greatest dramatic texts ever written, you are asked to consider what they mean now, and how their 21st-century reinterpretation and re-imagining still holds a “mirror up to nature”.

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

You will explore:
- Greek Tragic chorus: physicality, musicality and experimentalism
- European comic tradition: *commedia dell'arte* and clown
- Shakespeare and Early Modern drama
- Stanislavski, Chekhov and the Method: Realism and Naturalism
- Expressionism and physical theatre: neutral mask, improvisation, animal study and Laban

The structure of the *Contemporary course* embodies a number of different approaches with an emphasis on the creation of the ensemble and new work. This is underpinned by physical training techniques alongside Stanislavski-derived acting methodologies. You will have the opportunity to investigate the relationship between the actor and the writer both in key moments of history and contemporaneously with writers in a room today. You will also collaborate as an ensemble and experiment with devising processes.

You will leave the course with the skills and ability to work with text and scripts in a variety of contexts, studying some of the finest plays written in the 20th and 21st centuries, in order to develop psychologically evolved and embodied character as well as an ability to create character from scratch while developing your craft as a creative artist. These are latterly applied in the creation of productions that reflect the course ethos, one of which is usually commissioned for the specific group by an established playwright.

You will explore:
- Stanislavski and contemporary acting techniques
- Observation, imagination and transformation in creating character
- Neutral mask, storytelling, clown, animal study and Laban
- New writing and the development of new work including working with the professional playwright
- Collaborative processes alongside personal development of yourself as an actor and creative artist

The 21st-century actor must be resilient and resourceful, able to draw effectively on a wide range of performance-based methodologies and creative and critical strategies. As a student on the MA Acting programme you will engage with a variety of differing conventions, idioms and strategies for performance. It is the aim of the programme to produce graduates who are informed, flexible actors, able to make choices and to see opportunities. You will be able to analyse and articulate your own
process, and will be encouraged to enhance your capacity to relate to others in a field of activity that depends upon a creative and sophisticated approach to teamwork.

2 WHO IS THE PROGRAMME FOR?

MA Acting is designed for:

- actors with a conservatoire training who wish to hone a specialism working with either Classical or Contemporary texts in depth;
- professional actors who have not undertaken formal training and wish to develop their practice and knowledge;
- arts and humanities graduates with significant student drama experience with some studio-based training or professional experience;
- exceptional candidates from other backgrounds wishing to change career and become actors.

The programme seeks to recruit:

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

Core programme competences and expectations of actors in training:

- punctuality and high levels of attendance;
- professional conduct to industry standards;
- ability to respect and maintain confidentiality;
- willingness to engage and share personal experiences in a constructive manner within appropriate boundaries;
- confidence in communicating in the English language;
- willingness to engage in vocal and movement work which may necessitate the use of touch;
- ability to engage with complex play texts and conceptual theories;
- ability to learn lines from a range of complex sources;
- ability to work both individually and in groups;
- high levels of stamina, resilience and fitness necessary to sustain an intensive programme of physical and intellectual training lasting 42 weeks with up to 35 taught hours a week
- willingness to work with people with different views, political, ideological and cultural positions and references.

3 DISTINCTIVE FEATURES OF THE PROGRAMME AT CENTRAL

- A professional training for actors has been an integral part of the Royal Central School of Speech and Drama since its foundation in 1906. This MA Acting is an innovative programme within a deeply embedded tradition.
- It is an intense practice-based programme in acting for existing professionals and exceptional postgraduate students who wish to develop their skills through a series of ongoing practical classes, designated rehearsal periods and public productions.
- Two small, distinct groups enabling learning in groups of 16 or fewer.
• Regular feedback including 1 to 1 tutorials as well as termly feedback panels where each student meets individually with teachers across the curriculum.
• Excellent industry connections stem from working with a range of visiting professionals through to an industry showcase and two public productions.
• This programme enshrines the core values of Central's world-renowned training in acting, voice and movement, but necessarily interrogates these values at an advanced and specialised level in relation to the needs of the actor of classical and contemporary texts.
• You are given the opportunity to take advantage of Central's research environment to enhance your evolving enquiry into acting at Masters-level.

4 EDUCATIONAL AIMS

The MA Acting programme at Central enables you to:
• gain knowledge at the forefront of, or informed by, a focused practical and scholarly approach to the professional discipline of acting;
• take risks, be intellectually rigorous and show originality in your work
• understand how the art and craft of acting are advanced through sustained and intense practice and research;
• share learning with students on other programmes;
• in collaboration with peers and independently, show originality in tackling and solving problems and deal systematically and creatively with complex acting-related issues in unpredictable environments;
• develop practice and scholarship pertinent to the field with particular emphasis on classical or contemporary text.

5 LEARNING OUTCOMES

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

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

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

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

You will develop the broader workplace skills that will enable you to:
• (D1) negotiate the challenges of working in complex and unpredictable situations e.g. making decisions independently or in dialogue with peers and/or external bodies;
• (D2) operate successfully as a professional actor (e.g. manage time and deadlines; engage confidently in debate; structure and communicate ideas effectively; engage with relevant industries).
• (D3) take creative risks.

6 LEARNING, TEACHING AND ASSESSMENT METHODS

The curriculum is designed to offer an intensive, conservatoire, practice-based actor training. During the programme you will be encouraged to engage with a wide range of learning and teaching methods, including practical classes and workshops, rehearsals, tutorials, seminars, lectures, research projects and masterclasses with important theatre artists.

Students benefit from a high number of taught contact hours, with emphasis on formative feedback; from one-to-one tutorials in acting, voice, movement and scholarship; as well as more formal feedback panels in which students receive verbal feedback from a number of teaching staff. Students can expect approximately four hours of individual tutorials during the year. There is also time for student-led independent study, reflective practice and research. Summative written or recorded feedback is also provided at the end of most units.

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

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

Each unit within the degree has approximately four or five learning outcomes which are directly drawn from the overall degree learning outcomes. Each unit has formal assessment tasks 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 to achieve the learning outcomes and in the assessment tasks. Assessment descriptors are directly linked to the assessment criteria and indicate the level to which the student has achieved the learning outcomes.

Research Ethos

Research and scholarship on MA Acting are seen as part of the professional actor’s process, and are embedded throughout the course: actors are asked to enquire into the skill sets required to perform every day. This research is embodied and takes the form of the physical, psychological and intellectual practices required for an actor to explore complex texts and process them into layered and rich performance. Our actors are asked to reflect on their individual development and engagement with a range of practices informed by teachers steeped in theatrical pedagogies. This reflection must be articulated during classes, tutorials and during feedback panels. Reflective practice is seen as a necessary condition of research and scholarship in the craft of acting, as undertaken by pioneers in acting theory, practice and pedagogy. In this way students on MA Acting become aware of how work at the forefront of the discipline leads to new and original techniques for the actor.

In the SIP students have the option to either write a 12,000-word dissertation or create an original ten-minute solo performance with a 4,000-word critical reflection on their process. The SIP is supported by seminar sessions exploring advanced research skills, critical theories, dramaturgy, storytelling, and principles of embodied practice as research; as well as by individual tutorial supervision.

The inclusion of research and scholarship on this course is to enable actors to engage with a wide range of practical and theoretical methodologies and ideas, further developing their art and craft and their own creative voices.

7 SUPPORT FOR YOUR LEARNING

- Induction to the School and the programme
- Provision of Student Handbook
- Provision of Brightspace, a virtual learning environment (VLE), with a dedicated area for each programme,
- Provision of sessions regarding career development including an industry showcase.
- National Union of Students at Central
- Access to full range of library and IT resources
- Access to Senate House Library (University of London)
- Library and computer inductions
- Access to the Learning Centre (including dyslexia testing and support)
- Staff member with specific remit to support students with a disability
- E-mail bulletins from the staff members
- 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)
- Central's regular research and scholarship events, including lectures by major international theatre artists
**Academic and progress supervision tutorials:**

- Each Masters student will have two (or more) individual tutorials during the year in addition to those allocated for the core, 60-credit Sustained Independent Project (SIP).

- Notes of academic tutorials should be made. Unless stated otherwise, these will be drawn up by the student and e-mailed to the tutor who will also store them. See Appendix A for a baseline Tutorial Record Form.

- E-mail, Skype or telephone ‘tutorials’ are included as part of allocated tutorial time.

- All Sustained Independent Project (SIP) students may ask for draft writing to be looked at by the tutor, just as rehearsals or exhibitions may be visited. The normal expectation is that writing will be seen only once and it is not necessary for a tutor to see the entire submission prior to hand-in.

- With the exception of Sustained Independent Project (SIP), students will make use of formative peer assessment for the viewing of draft assignments. It is anticipated that study groups will be established as part of MA inductions. Should there be an exceptional issue arising after peer viewing of drafts have taken place, a tutor may be asked for advice. There is scope for unit-specific variation to this guidance.

- Tutor feedback on draft essays will comprise broad comments on areas in need of improvement, for example that the argument is not sustained or does not unfold fluently; an overall comment about technical errors such as referencing. Specific examples of kinds of improvement may be made by using a ‘modelling’ example.
Applicants will normally have either undertaken conservatoire training, have professional acting experience or have a degree in the broad field of performance and drama studies. Students from other disciplines may be considered if they have sufficient experience of theatre.

Applicants will normally be able to demonstrate the following:

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

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**

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

**Attainment of English Language Level**

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

• excellent completion statistics and high satisfaction scores in Postgraduate Taught Experience Surveys;
• consistently positive feedback by external examiners;
• the high level of achievement of our graduates internationally in theatre, film, TV and other art forms, winning major international awards;
• the involvement of major theatre artists and practitioners as masterclass teachers, directors and commissioned writers, including Mike Alfreds, John Caird, Tanika Gupta, Robert Icke, Rebecca Lenkiewicz, Ian Rickson and Dame Janet Suzman
• the award to students of AHRC grants, Leverhulme Scholarships, Fulbright Awards and other international awards and scholarships.

### 10 MAPPING THE LEARNING OUTCOMES

<table>
<thead>
<tr>
<th>Learning Outcomes</th>
<th>Acting 1 (Double Unit)</th>
<th>Acting 2 (Double Unit)</th>
<th>Practices 1</th>
<th>Practices 2</th>
<th>SIP</th>
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Full-time students

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

<table>
<thead>
<tr>
<th>WEEKS*</th>
<th>DATES</th>
<th>UNIT</th>
<th>CLASSICAL</th>
<th>CONTEMPORARY</th>
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<tbody>
<tr>
<td>1-4</td>
<td>9 September - 4 October</td>
<td>Programme Induction Acting 1</td>
<td>The Greeks (tragedy/chorus)</td>
<td>Collaboration, ensemble, devising Shakespeare</td>
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<tr>
<td>5-14</td>
<td>7 October - 14 December</td>
<td>Acting 1</td>
<td>Shakespeare, <em>commedia</em> and clown</td>
<td>Storytelling, clown Stanislavski, Chekhov and contemporary adaptations</td>
</tr>
<tr>
<td>19-21</td>
<td>3 February - 21 February</td>
<td>Acting 2</td>
<td>Industry Showcase</td>
<td>Industry Showcase</td>
</tr>
<tr>
<td>22-27</td>
<td>24 February - 4 April</td>
<td>Practices 1</td>
<td>First Public Production</td>
<td>First Public Production</td>
</tr>
<tr>
<td>28-35</td>
<td>14 April - 12 June</td>
<td>Acting 2</td>
<td>Realism: Chekhov and Stanislavski (also screen acting and masterclasses) SIP</td>
<td>Realism, Naturalism and beyond (cont.) Scene Study: 20th &amp; 21st Century playwrights Working with writers SIP*</td>
</tr>
<tr>
<td>36-42</td>
<td>22 June - 3 August</td>
<td>Practices 2</td>
<td>Second Public Production</td>
<td>Second Public Production</td>
</tr>
</tbody>
</table>

* Unit 7: SIP is undertaken throughout the programme. It cannot be consolidated until the other units are completed. It is submitted in late August.
Assessment criteria
Not all the assessment criteria apply to each unit although all will be incorporated across each Masters degree. (The compulsory units include all these criteria already.) The assessment criteria to be considered will be clear in each unit outline. Tutors will give feedback relevant to these criteria with references to specific examples from your work.

Work is assessed on evidence of the extent to which you have met the learning outcomes demonstrated through:

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

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

80% and over (distinction)
Your written work demonstrates a fluent, lucid and advanced argument of a near-publishable level. You show exceptional evidence of progress in specific techniques relevant to the practical work of the unit. You have demonstrated a highly impressive exploration of creative risks and options and selected and implemented ideas with acuity. There is clear and sustained evidence of originality in your applications of knowledge in practice. You have demonstrated excellent qualities of analysis and critical awareness of contemporary issues throughout the unit. Your levels of intellectual engagement are exceptional; you have developed original knowledge making use of extensive and highly complex research. You display strikingly effective practice, demonstrating an advanced understanding of the boundaries of your specialism. You work at the highest of standards in group situations (if relevant), exercising most effective collaborative strategies. There is evidence of exceptional ability in tackling and solving problems and addressing complex situations in professionally-related environments. The work is characterised by its sustained excellence and is of equivalent achievement to striking professional practice at the forefront of its field.

70% and over (distinction)
Your written work demonstrates sustained, advanced argument at an academically high level. You show outstanding evidence of progress in specific techniques relevant to the practical work of the
unit. You have demonstrated an impressive exploration of creative risks and options and selected and implemented ideas with acuity. There is clear evidence of originality in your applications of knowledge in practice. You have demonstrated very good qualities of analysis and critical awareness of contemporary issues in the unit. Your levels of intellectual engagement are impressive; you have developed areas of original knowledge, making use of extensive and complex research. You display most effective practice, demonstrating an advanced understanding of the boundaries of your specialism. You work at high standards in group situations (if relevant), always exercising effective collaborative strategies. There is evidence of clear ability in tackling and solving problems and addressing complex situations in professionally-related environments. The work is characterised by excellence and is of equivalent achievement to professional practice at the forefront of its field.

60% and over (merit)
Your written work demonstrates a sustained and clear argument. You show very good evidence of progress in specific techniques relevant to the practical work of the unit. You have demonstrated an effective exploration of creative risks and options and selected and implemented ideas appropriately. There is clear evidence of originality in your applications of knowledge in practice. You have demonstrated good qualities of analysis and critical awareness of contemporary issues in the unit. Your levels of intellectual engagement are good; you have 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.
UNITS
### 13.1 ACTING 1

<table>
<thead>
<tr>
<th>Level</th>
<th>Credits</th>
<th>ECTS</th>
</tr>
</thead>
<tbody>
<tr>
<td>7</td>
<td>40</td>
<td>20</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Notional Student Study Hours</th>
<th>400 taught hours and independent study</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>Unit Leader</th>
<th>Ben Naylor (Classical), Sarah Davey-Hull (Contemporary)</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>Programme(s) for which the unit is mainly intended</th>
<th>MA Acting Core</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>Prerequisite Learning</th>
<th>None</th>
</tr>
</thead>
</table>

### Aims

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

### Learning Outcomes

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

### Transferable Skills Developed

Study, collaborative practice, performance.

### Indicative Unit Content

**Indicative syllabus – Classical:** Weeks 1-14: Twin masks: the ‘Holy’ and the ‘Rough’

Acting 1 considers the Tragic and Comic traditions of classical theatre and the relationship between them, culminating with in-depth work on Shakespeare’s plays.
The term begins with an intensive ensemble project on Greek Tragic Chorus, examining the musicality and physicality of text through a variety of experimental theatre methodologies, accompanied by classes in neutral mask. This is followed by practical exploration of the European tradition of physical comedy, with classes in *commedia dell'arte* followed by weekly clown classes in the Lecoq tradition.

The main body of the term's work entails one of the most intensive programmes of Shakespearean acting training in any UK drama school, and uncovers how Shakespeare's genre-busting work forms both the paradigm for modern heightened performance and the birth of psychological realism. The training combines work in a variety of post-Stanislavskian methodologies alongside rigorous textual analysis, creative improvisation exercises and theatre history. Throughout, the actor is tasked with considering practically their relationship with the audience, and how to create specific sensations and effects in an openly theatrical environment.

Informal cross-course showings of chorus and voice work complement the final assessment performance of scenes from Shakespeare and Early Modern drama and clown work.

**Indicative syllabus - Contemporary:** Weeks 1-14 Autumn: Creativity and actor processes

Acting 1 begins to consider the multiplicity of approaches that the actor requires for contemporary performance.

The term begins with an intensive period where the cohort learns to work collaboratively and successfully as a company. This will involve ensemble work through physical training techniques including Viewpoints, improvisation and devising. Alongside this you will begin to explore Shakespeare's influence on Contemporary theatre; here we begin to explore the relationship between the playwright and the actor. You will explore how the poetic may begin to be embodied, how soliloquy relates to a character's sense of identity and how improvisation can enable you to explore psychological contexts. This is accompanied by neutral mask work, storytelling and clown classes in the Lecoq tradition, exploring the relationship between the actor and the audience.

The main body of the term's work entails a rigorous process driven practical understanding of Stanislavski and his successors as well as his influence on the 21st Century acting process through an embodied exploration of a number of early-to-mid 20th Century texts that will include the work of Anton Chekhov and contemporary adaptations. This will include rigorous text analysis, character biography and creation, solo and group improvisation, background research and scene study.

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

Informal cross-course showings of ensemble and voice work complement the final assessment performance of scenes from Chekhov and/or contemporary adaptations and clown work.

**Indicative learning common to both courses:**

- Classes in Lecoq-based ensemble and improvisational techniques including neutral mask and clown.
- Movement classes from a range of training perspectives including the study of Laban efforts.
- Voice classes including vocal fundamentals and physiology, textual detail and embodiment, and character transformation (including an introduction to accent/dialect work).
- An introduction to self-care and preparation of voice and body for professional longevity, rehearsal and performance.
- Classes in Stanislavski-derived acting methodologies.
- Classes in stage combat.
- An introduction to industry to include the role and function of Spotlight, Equity, Headshots, CV's, casting directors and agents.

**How You Learn**

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

<table>
<thead>
<tr>
<th>Assessment Summary</th>
</tr>
</thead>
<tbody>
<tr>
<td>Type of task (e.g. essay, report, group performance)</td>
</tr>
<tr>
<td>Intensive weeks 1-4: Acting, vocal and physical diagnostic</td>
</tr>
<tr>
<td>Movement Performance (e.g. clown study or etude or improvisation)</td>
</tr>
<tr>
<td>Scene Performance (Short scene, monologue or duologue from play appropriate to strand)</td>
</tr>
<tr>
<td>Weeks 5-14 Continuous Assessment in Acting, Voice &amp; Movement</td>
</tr>
</tbody>
</table>

**Assessment Detail**

You will be briefed on the nature of the performances by course. Performances will take place in blacks or with limited props and costumes to an audience of other MA Acting students and teachers in ordinary workshop conditions (no lighting, sound etc.). The focus is on the development of acting techniques and a practical understanding and embodiment of relevant theories.

**Assessment Criteria**

- progress in relevant practice-based techniques;
- taking creative risks, selecting and implementing from these appropriately;
- originality in the application of knowledge in relation to the matter of the unit;
- recognising practice that is at the boundaries of the specialism;
- successful collaborative processes.

(Other assessment criteria from the M Framework may be referred to in your feedback.)
### 13.2 PRACTICES 1: PUBLIC PRODUCTION

<table>
<thead>
<tr>
<th>Level</th>
<th>7</th>
<th>Credits</th>
<th>20</th>
<th>ECTS</th>
<th>10</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Notional Student Study Hours</strong></td>
<td></td>
<td></td>
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</tr>
<tr>
<td>130 hours rehearsal</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>70 hours production and preparation</td>
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<td></td>
<td></td>
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<td></td>
</tr>
<tr>
<td>Students will typically not be required for every rehearsal but are required to attend as called.</td>
<td></td>
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</tr>
<tr>
<td><strong>Unit Leader</strong></td>
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<td></td>
<td></td>
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<td></td>
</tr>
<tr>
<td>Member of the Programme Team</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Programme(s) for which the unit is mainly intended</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MA Acting</td>
<td></td>
<td></td>
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</tr>
<tr>
<td>Core</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Prerequisite Learning</strong></td>
<td></td>
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<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Acting 1</td>
<td></td>
<td></td>
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</tbody>
</table>

### Aims

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

### Learning Outcomes

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

### Transferable Skills Developed

Practice in your field; evaluation of practice (self and others).
**Indicative Unit Content**

A professionally-realised production of a full-length play. This will typically include in excess of 100 hours cumulative rehearsal culminating in 6 public performances. This could take place in a studio theatre, theatre, site specific venue or on tour as appropriate. You will also learn the skills needed to interrogate complex texts and embody them on stage, including research into the socio-historical, aesthetic and dramaturgical contexts for the play.

Classical course: a classical play. These could indicatively, but not exclusively, include Ancient Greek, English Early Modern, Spanish Golden Age, Restoration, or 19th/20th century realist or expressionist plays. These may be in new adaptations or translations. In most years, one of the two public productions will be of a Shakespearean or other Early Modern play.

Contemporary course: Indicatively a 20th or 21st Century existing play text or a devised play. These may be in new adaptations or translations. In most years, one of the two public productions will be of a commissioned play.

**How You Learn**

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

**Assessment Summary**

<table>
<thead>
<tr>
<th>Type of task (e.g. essay, report, group performance)</th>
<th>Magnitude (e.g. No of words, time, etc.)</th>
<th>Weight within the unit (e.g. 50%)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Performance</td>
<td>Dependent on production but might typically last between 1½ and 2½ hours. This may be made up of several short pieces.</td>
<td>50% Continuous assessment of rehearsal process 50% Performance outcome (including acting, voice and movement).</td>
</tr>
</tbody>
</table>

**Assessment Detail**

You will be assessed on both your performance and contribution to rehearsal, including your personal research and preparation for the role. You must play as cast.

Your performance will be part of a fully realised production. Typically the production will be staged in a theatre, studio theatre or site specific venue with appropriate set, costume, lighting and sound.

In the case of retrieval you will typically be asked to prepare a short one person show (approximately 15 minutes duration). This will have limited technical, design and directorial support.

The continuous assessment mark will be given by the director supported by other members of the programme team or visiting professionals as appropriate (e.g. voice and movement teachers, choreographers, MD, stage combat specialists etc.).

Each production will be viewed by at least 2 markers (one of whom will not directly have been
involved in the production as director).

<table>
<thead>
<tr>
<th>Assessment Criteria</th>
</tr>
</thead>
<tbody>
<tr>
<td>▪ progress in relevant practice-based techniques;</td>
</tr>
<tr>
<td>▪ taking creative risks, selecting and implementing from these appropriately;</td>
</tr>
<tr>
<td>▪ originality in the application of knowledge in relation to the matter of the unit;</td>
</tr>
<tr>
<td>▪ analytical and critical awareness of relevant contemporary issues;</td>
</tr>
<tr>
<td>▪ intellectual engagement;</td>
</tr>
<tr>
<td>▪ recognising practice that is at the boundaries of the specialism;</td>
</tr>
<tr>
<td>▪ successful collaborative processes;</td>
</tr>
<tr>
<td>▪ tackling and solving problems and dealing with complex situations in professionally-related environments.</td>
</tr>
</tbody>
</table>
**13.3 ACTING 2**

<table>
<thead>
<tr>
<th>Level</th>
<th>Credits</th>
<th>ECTS</th>
</tr>
</thead>
<tbody>
<tr>
<td>7</td>
<td>40</td>
<td>20</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Notional Student Study Hours</th>
<th>360 taught hours plus independent study</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>Unit Leader</th>
<th>Ben Naylor (Classical), Martin Wylde (Contemporary)</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>Programme(s) for which the unit is mainly intended</th>
<th>MA Acting</th>
<th>Core</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>Prerequisite Learning</th>
<th>Acting 1</th>
</tr>
</thead>
</table>

**Aims**

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

**Learning Outcomes**

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

**Transferable Skills Developed**

Study, research, collaborative practice, performance.

**Indicative Unit Content**

**Indicative syllabus - Classical:** Weeks 15-21, 28-35: The Real and the Expressive

Acting 2 looks at the Realist and Expressionist traditions of Western drama of the late-19th and early-20th century. Stanislavsky's work with Chekhov forms the backbone of the training, augmented by the insights of the teachers of the American Method, Stanislavsky's Russian inheritors and physical character work derived from the German Expressionist tradition.
The training considers what it means to be ‘real’ in performance, and utilises a variety of specific methodologies to achieve realness and relaxation on stage. Subtextual analysis of characters and plays from the realist movement is complemented by exercises designed to focus the actor’s attention on the inner life of a character and on the actor’s live, moment-to-moment relationship with the scene partner and the stage environment.

**Indicative syllabus - Contemporary:** Weeks 15-21, 28-35: Realism, naturalism and beyond: the actor and the playwright into the 21st Century

Acting 2 builds on the techniques learnt in Acting 1, through a series of extended scene studies, backed by vocal and physical exploration, animal study and etude work, you will explore how to perform both ‘well made’ plays and fractured narratives, the meaning of codified silence and stillness and the semiotics of the actor as well as the idea of actor transformation. You will explore some of the most dynamic and important playwrights of the 20th & 21st century, for example, Samuel Beckett, Harold Pinter, Sarah Kane and debbie tucker green. Actors will also have the opportunity to choose scenes they wish to work on and are encouraged to explore the field of contemporary playwriting as widely as possible.

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

Actors on both courses will work together to prepare duologues for an Industry showcase.

**Indicative learning common to both courses:**

- Classes focusing on individual creative preparation.
- Movement classes from a range of training perspectives including the study of Laban efforts.
- Voice classes including vocal fundamentals and physiology, textual detail and embodiment, and character transformation (including an introduction to accent/dialect work).
- Practical application of self-care methodologies and preparation of voice and body for professional longevity, rehearsal and performance.
- Classes in Stanislavsky-derived acting methodologies.
- Classes in screen acting.
- An industry showcase for agents, casting directors, producers and other theatre professionals. Both course cohorts will rehearse together and present as a single showcase performance.
- Masterclasses with major theatre artists.

**How You Learn**

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

<table>
<thead>
<tr>
<th>Type of task (e.g. essay, report, group performance)</th>
<th>Magnitude (e.g. No of words, time, etc.)</th>
<th>Weight within the unit (e.g. 50%)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Industry showcase</td>
<td></td>
<td>Pass/fail</td>
</tr>
<tr>
<td>Scene Performance</td>
<td>2 min/ person or as instructed in briefing</td>
<td>50%</td>
</tr>
<tr>
<td>Continuous Assessment on Acting, Voice &amp; Movement</td>
<td></td>
<td>50%</td>
</tr>
</tbody>
</table>

### Assessment Detail

You will be briefed on the nature of the performances by course. Performances will take place in blacks or with limited props and costumes to an audience of other MA Acting students and teachers in ordinary workshop conditions (no lighting sound etc). The focus is on the development of acting techniques and a practical understanding and embodiment of relevant theories.

### Assessment Criteria

- progress in relevant practice-based techniques;
- taking creative risks, selecting and implementing from these appropriately;
- originality in the application of knowledge in relation to the matter of the unit;
- recognising practice that is at the boundaries of the specialism;
- successful collaborative processes.

(Other assessment criteria from the M Framework may be referred to in your feedback.)
13.4  PRACTICES 2: PUBLIC PRODUCTION

<table>
<thead>
<tr>
<th>Level</th>
<th>Credits</th>
<th>ECTS</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>7</td>
<td>10</td>
</tr>
</tbody>
</table>

| Notional Student Study Hours | 130 hours rehearsal  
70 hours preparation and production.  
Students will typically not be required for every rehearsal but are required to attend as called. |

| Unit Leader | Member of the Programme Team |

| Programme(s) for which the unit is mainly intended | MA Acting  
Core |

| Prerequisite Learning | Acting 1, Acting 2 |

### Aims

This unit aims to enable you to:

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

### Learning Outcomes

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

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

### Transferable Skills Developed

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

A professionally-realised production of a full-length play. This will typically include in excess of 100 hours cumulative rehearsal culminating in 6 public performances. This could take place in a studio theatre, theatre, site specific venue or on tour as appropriate. You will also learn the skills needed to interrogate complex texts and embody them on stage, including research into the socio-historical, aesthetic and dramaturgical contexts for the play.

Classical course: a classical play. These could indicatively, but not exclusively, include Ancient Greek, English Early Modern, Spanish Golden Age, Restoration, or 19th/20th century realist or expressionist plays. These may be in new adaptations or translations. In most years, one of the two public productions will be of a Shakespearean or other Early Modern play.

Contemporary course: Indicatively a 20th or 21st Century existing play text or a devised play. These may be in new adaptations or translations. In most years, one of the two public productions will be of a commissioned play.

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.

<table>
<thead>
<tr>
<th>Assessment Summary</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Type of task</strong></td>
<td><strong>Magnitude</strong></td>
</tr>
<tr>
<td>(e.g. essay, report, group performance)</td>
<td>(e.g. No of words, time, etc.)</td>
</tr>
<tr>
<td>Performance</td>
<td>Dependent on production but might typically last between 1½ and 2½ hours. This may be made up of several short pieces.</td>
</tr>
</tbody>
</table>

Assessment Detail

You will be assessed on both your performance and contribution to rehearsal, including your personal research and preparation for the role. You must play as cast.

Your performance will be part of a fully realised production. Typically the production will be staged in a theatre, studio theatre or site specific venue with appropriate set, costume, lighting and sound.

In the case of retrieval you will typically be asked to prepare a short one person show (approximately 15 minutes duration). This will have limited technical, design and directorial support.

The continuous assessment mark will be given by the director supported by other members of the programme team or visiting professionals as appropriate (eg voice and movement teachers, choreographers, MD, stage combat specialists etc).
Each production will be viewed by at least 2 markers (one of whom will not directly have been involved in the production as director).

### 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.

(Other assessment criteria from the M Framework may be referred to in your feedback.)
13.5 SUSTAINED INDEPENDENT PROJECT (SIP)

<table>
<thead>
<tr>
<th>Level</th>
<th>Credits</th>
<th>ECTS</th>
</tr>
</thead>
<tbody>
<tr>
<td>7</td>
<td>60</td>
<td>30</td>
</tr>
</tbody>
</table>

Notional Student Study Hours

600 hours

The exact breakdown of hours will be specified in the unit briefing paper. A minimum of ten hours contact time is expected. Each MA has different requirements for teaching depending upon the assessed outcomes of the unit. It is the norm for supervision to be completed by July, however.

Unit Leader

Morwenna Rowe

Programme(s) for which the unit is mainly intended

MA Acting

Core

Prerequisite Learning

All other units.

MAAU705 Sustained Independent Project: Acting Theatre Reflection

MAAU706 Sustained Independent Project: Acting Dissertation

Aims

This unit aims to enable you to:

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

Learning Outcomes

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

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

Transferable Skills Developed

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

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

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

MA Acting students will submit a SIP consisting of either

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

Or

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

**How You Learn**

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

<table>
<thead>
<tr>
<th>Assessment Summary</th>
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<tr>
<td><strong>Type of task</strong> (e.g. essay, report, group performance)</td>
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<tr>
<td>Theatre Artefact</td>
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<tr>
<td>Critical Reflection</td>
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<td>OR</td>
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<tr>
<td>Dissertation</td>
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**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 options**

Students have the choice of two assessment options as outlined below. The choice of assessment option must be agreed with the Programme Leader or nominated supervisor using the SIP proposal form.

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

The individual's role and use of the allocated hours in creating the artefact must be clearly identifiable. The artefact is an original 8-10 minute solo performance piece based on a character relevant to the focus of your MA Acting programme found in, for example, an extant manuscript from Greek Tragedy, Early Modern English or European plays, or early 20\textsuperscript{th} century playwrights including Chekhov, Ibsen and Strindberg. The student would be responsible for the dramaturgical construction of their own text which could include the editing/ translation/ re-writing/ adapting/ devising based on/ interpretation through movement/ of a number of different speeches or re-iterations of the same speech or scene.

This is an independent study and the student is responsible for providing his or her own costume and props and the performance will use only minimal technical equipment. It will take place in a rehearsal room with limited time for set up. You are expected to develop your own rehearsal process offsite utilising your own resources. Limited access to rehearsal space on site will comprise one 20 minute rehearsal which your nominated supervisor will watch as part of your two-hour individual tutorial support. The final piece will be filmed for moderation purposes.

The Critical Reflection essay should include a personal critical analysis of your performance and creative process. The final 1000 words should not be written until the end of the taught programme and should reflect on how the SIP process has impacted on the rest of your year. Appendices may include: a copy of the text in print and/ or a single DVD or CD with up to 10 minutes of audio clips or filmed footage from rehearsals or 20 still photography shots or drawings. A detailed annotated bibliography will also be required.

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

OR

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

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

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

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

Key texts:


Supportive Reading:

Contemporary Course

Key texts:

Brook, P. (1972) *The Empty Space*, London Penguin

Supportive reading:

### Programme Approval

<table>
<thead>
<tr>
<th>Specification Version</th>
<th>2019/20</th>
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<tr>
<td>Last Periodic Review</td>
<td>2018/19</td>
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### External Examiner Information

<table>
<thead>
<tr>
<th>Name</th>
<th>Position</th>
<th>Organisation</th>
<th>Tenure (MM/YY)</th>
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<tbody>
<tr>
<td>Ms Janette Smith</td>
<td>Head of Acting</td>
<td>Arts Educational Schools Ltd</td>
<td>09/2017 – 12/2021</td>
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Embassy Theatre
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www.cssd.ac.uk
September 2019