
MA/MFA VOICE STUDIES: TEACHING AND COACHING

PROGRAMME SPECIFICATION 2019/20

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1 INTRODUCTION TO THE PROGRAMME

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 international MA/MFA Voice Studies programme 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 Voice Studies programme is a full-time, one-year programme leading to the award of Master of Arts. The MFA Voice Studies programme is a full-time, two-year programme leading to the award of Master of Fine Art. They are designed to provide specialised study and practice in Voice and Speech for graduates of appropriate disciplines who wish to follow a career in voice teaching, coaching and directing.

The Voice Studies programme at Central benefits from its unique living history; it is distinguished as the most established programme of its kind in the country, which over the years has developed an international reputation. Many fine voice teachers have graduated from the programme, a number of them among the leading practitioners in the field in Britain and abroad today.

The development of the MA and MFA from their inception as an Advanced Diploma in the 1980s and '90s has been consistently informed and motivated by the programme team's desire to develop highly qualified and professional voice teachers who are able to reflect upon and improve their own practice while contributing to the development of the profession as a whole. Such teachers will be committed, conscientious individuals who place a consistent emphasis on the needs of their students and make well-judged, imaginative efforts to respond to those needs effectively and appropriately. They will be effective communicators who establish professional relationships with colleagues and students and recognise the benefits of research, scholarship and practice within their own continuing professional development.

The philosophy of voice on the course, and of teaching and learning, is informed by the belief that the voice is a prime means of self-expression and, as such, is immensely personal. Indeed, the uniqueness of each individual is reflected in the fact that no two voices are exactly the same, with small differences in anatomical structure and/or habitual usage. Attention is paid to both voice and language in this programme. This eclectic approach eschews any one "method", drawing instead on the work of the leading acknowledged voice teachers of today, such as Cicely Berry, Kristin Linklater, Frankie Armstrong and Patsy Rodenburg. The emphasis is on exploring and developing the natural potential of the voice, paying equal attention to physiological function and imaginative intention so that fundamental work on breathing, alignment, resonance and articulation is coupled with applied work on text and other aspects of vocal expression. We aim to encourage you to develop your own qualities and skills within the framework of each programme. The MFA provides a sustained experience and further development over two years in two phases. The MA comprises one year.

We believe that each student's experience and knowledge is a major resource both for their own learning and that of the whole group. As a result, we place equal weight on individual development and group process, with regular tutorials in the MA and year 1 of the MFA and weekly group seminars exploring issues of common concern.



The MA and first year of the MFA integrates your practical, academic and experiential learning. To this end, the programme seeks to build on your prior learning and experience to develop reflective practitioners who are committed to a pattern of life-long learning. It follows from this that you are central to your own learning and that it is through practice, and the reflection on and analysis of that practice, that you will recognise, develop and master the professional competencies of the voice teacher. You are encouraged to develop your own areas of interest and enquiry as you engage in projects that require you to work at progressively greater levels of professionalism and independence. The one-year MA and first year of the MFA comprises three streams of development.

- **Practice** develops your personal voice, speech and movement vocabularies and the application of these in a range of expressive contexts. Practice offers the opportunity to develop your critical ability to observe and analyse your own and others' practice.
- **Pedagogy** develops your voice teaching practices by embodying, synthesizing and nuancing the theoretical knowledge gained in a series of progressively autonomous projects and classes in subjects such as vocal anatomy and phonetics and teaching practice placements. Pedagogy develops your professional awareness of issues and practices in voice with particular reference to the work of leading practitioners in the fields of voice, speech and text.
- **Research** develops your professional and practical knowledge of voice, speech and performance related theories in both the sciences and the arts along with pedagogical theory and methodologies of research.

You complete the one-year MA programme by submitting an MA Sustained Independent Project (MA SIP) which comprises, usually, a dissertation.

In the MFA second phase - year two - you will work independently with one-on-one tutorials and support from Central staff. You may work offsite for the year, making use of connections away from

London. During the year you are encouraged to specialize in one or more directions that build on the first year's work.

The MFA second year widens the opportunities to practice voice knowledge within a context and framework where pertinent questions can be asked, protocols can be examined and new structures suggested. The second year comprises working towards your MFA Sustained Independent Project (MFA SIP). Within the 1200 hours of the MFA second year, Voice Studies students will undertake one or two attachments as well as further independent research and development. In negotiation with the programme team, the student may use their own, previously contracted (i.e. Central does not source work for you) work-based learning (paid work) as the attachment or they may undertake unpaid attachments with key, experienced leaders or leading organisations in the field. This experience may take place in any organisation within which voice work has a high professional profile, including theatre, broadcasting, education and film, amongst others. It is most important that students are able to generate working relationships in which their specialism of voice can be extensively exercised and developed. Each student will contribute to the development of voice studies by creating a 'manifesto' for the MFA SIP, a 15,000 word short monograph which will be rooted in the weaving together of theoretical understanding and practical experimentation, utilising their field experience. This will be a substantive artefact that the MFA graduate will take with them into further professional contexts; it will contribute to the field and form part of a developing archive in the International Network of Voice. In addition, students will reflect upon their experience in the field through one summative four thousand word document and two short five hundred word seminar papers (formative, non-assessed) at which issues pertaining to their field experience are raised in a critical fashion for discussion at two key seminar points.

2 WHO IS THE PROGRAMME FOR?

The MA and MFA Voice Studies programmes are designed for:

- those who wish to work in the field of voice for actor training and/or voice direction in theatre/film/opera/animation/puppetry/etc
- those who have been working in education at any level who wish to specialise or develop a career in voice and speech teaching (such as teachers of drama)
- those who may have an understanding of any voice discipline (practicing speech therapists/singers) and wish to advance their work at Masters level
- those who have a first degree or considerable practical acting or voice experience to replace a formal or academic prior qualification.

The programmes seek to recruit:

- an international student cohort
- diverse groups from differing cultures.

In addition, the MFA route is designed for those with a desire for extended independent enquiry into professional practice.

3 DISTINCTIVE FEATURES OF THE PROGRAMME AT CENTRAL

- These are unique programmes in the UK – the only comparable programmes known are in the USA, Canada and Australia. The programme has developed an international reputation for producing many fine voice teachers.
- The programme draws on a long history of voice studies at Central. Elsie Fogerty, the first Principal of Central, was the leading voice teacher of her day, and the School's alumni include Gwynneth Thurburn, Clifford Turner, Cicely Berry, Joan Washington, Patsy Rodenburg, David Carey, Jane Boston and Barbara Houseman.
- The programme features teaching placements for MA students and in the second year for MFA students, attachments. Both occur within drama schools or similar establishments in the London area. Regular placements include Central, Royal Welsh College of Music & Drama, East 15 Acting Schools, Rose Bruford and Bristol Old Vic.
- You will be a member of an adult learning group of experienced professionals from Britain and abroad. This learning group is an important feature of the programmes, in that it allows for a sharing of experiences and discoveries and also helps to open up discussion to encompass personal values, embodied practices and performance theory.
- You benefit both from a prestigious active researching postgraduate area and also from close partnership with leading arts organisations. It is both research informed and practice-led.

4 EDUCATIONAL AIMS

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

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

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

In addition to the above the MFA programme will:

- extend experience and outputs through a prolonged engagement with relevant practice and practitioners of voice.

5 LEARNING OUTCOMES

Learning outcomes describe what you should know and be able to do if you make full use of the opportunities for learning which the programme provides. If you successfully complete the MA Voice Studies programme at Central:

You will obtain knowledge and understanding of:

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

You will develop the thinking skills that will enable you to:

- (B1) demonstrate your systematic understanding and critical awareness of relevant theoretical knowledge and its impact upon vocal practice and pedagogy within broader political, social and historical contexts
- (B2) develop intellectual rigour and conceptual understanding enabling you to: undertake advanced scholarship and sustained research; critically evaluate and reflect upon your own and others' relevant current practice, research and research methodologies
- (B3) plan, conduct and reflect critically on personal vocal practice as an expressive communicator and teacher.

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

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

You will develop the broader workplace skills that will enable you to:

- (D1) negotiate the challenges of working in complex and unpredictable situations e.g. making decisions independently or in dialogue with peers and/or external bodies
- (D2) operate autonomously and effectively within professional and interpersonal environments (e.g. manage time and deadlines; engage confidently in discussion and debate; exercise initiative and personal responsibility; make decisions in complex and unpredictable situations, structure and communicate ideas effectively; engage with relevant institutions)
- (D3) take creative risks.

In addition to the above, MFA students will also:

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

6 LEARNING, TEACHING AND ASSESSMENT METHODS

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

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

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

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

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

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

Within the programmes, therefore, attention is given to:

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

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

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

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

Each unit within the degree has approximately four or five learning outcomes which are directly drawn from the overall degree learning outcomes. Each unit has formal assessment tasks - with a 'magnitude' (i.e. amount or size of task) - which will give students the opportunity to demonstrate that s/he has achieved the learning outcomes of the degree. Assessment criteria show what students will need to demonstrate - or do - to achieve the learning outcomes and in the assessment tasks (e.g. effective use of research). Assessment (or level) descriptors are directly linked to the assessment criteria and indicate the level the student has reached and therefore the level to which the student has achieved the learning outcomes (and the mark awarded to the unit therefore).

Placement and Work-Based Learning Opportunities

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

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

7 DISCLOSURE AND BARRING SERVICE (DBS)

Application and registration on this programme has no DBS requirements for entry. Depending on the context, placement and work-based learning opportunities may require a DBS check.

8 INDICATIVE TIMETABLE

MA & MFA YEAR ONE ONLY

Term 1	Term 2	Term 3	Term 4
20 Credits The Practice and Pedagogy of Vocal Anatomy			
20 Credits Pedagogies: Voice			
	20 Credits Performing Research		
20 Credits Practical Phonetics			
40 Credits Practices: Voice			
			60 Credits (MA ONLY) Sustained Independent Project

MFA Year 2

Term 1	Term 2	Term 3
MFA SIP		

9 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.
- 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.
- International Centre for Voice.
- 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 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) or, for MFA students, the 120 MFA 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 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 (for example, in Critical Contexts).
- 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.



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.

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. MA Candidates may not substitute more than one third of the MA programme (i.e. 60 credits) with prior experiential learning and/or academic credit. MFA candidates may apply for 120 APCL credits if entering directly into the second year of the programme.

Attainment of English Language Level

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

11 HOW IS THE QUALITY OF THE PROGRAMME DEMONSTRATED AND MAINTAINED?

The methods by which quality and standards are maintained include:

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

The quality of the MA/MFA Voice Studies has been demonstrated through:

- internationally renowned programme responsible for training voice, speech and dialect teachers now at work in Britain, Canada, America, South East Asia and Australia. Graduates are currently working at the Royal Shakespeare Company, RADA, Central, The Guildhall School of Music and Drama, and the Oregon Shakespeare Festival, for example.
- The programme has exceptionally high employment rates.
- Excellent completion statistics.
- The programme is linked with the International Network of Voice (INV).

12 ASSESSMENT CRITERIA AND MARKING DESCRIPTORS

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 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.

13 MAPPING THE LEARNING OUTCOMES

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

14 SCHEDULE OF ACTIVITIES

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

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

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

MA and MFA year 1

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

MFA 2nd Year

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

UNITS

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

Aims

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

Learning Outcomes

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

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

Transferable Skills Developed

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

Indicative Unit Content

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

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

How You Learn

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

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>
In-class examination (Late-Autumn)	45-60 minutes	40%
Vocal Anatomy: Applied Diagnostics (Term 1 Week 10)	3x 500-,1000 word essay responses	60%
Assessment Detail		
<p>For the Applied Diagnostics examination, students will select three out of five questions for their assessment. Within their answers, students will include a brief bullet point outline of their practical plan for a 30-minute one-to-one session with their student, as well as a prose synthesis of the diagnostic that combines understanding of vocal anatomy and vocal anatomical language with relevant illustration.</p>		
Assessment Notes		
<ul style="list-style-type: none"> • You must achieve a pass in all the above elements of assessment to pass the unit. • This unit contributes approx. 11% to the mark for the MA degree and approx. 8% for the MFA degree. 		
Assessment Criteria		
<ul style="list-style-type: none"> • Sustained, independent written argument; • Progress in relevant practice-based techniques; • Intellectual engagement. • Understanding and effective use of research and advanced scholarship. <p>(Other assessment criteria from the M Framework may be referred to in your feedback.)</p>		

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

Aims

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

Learning Outcomes

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

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

Transferable Skills Developed

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

Indicative Unit Content

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

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

You will be involved in teaching, workshop and/ or rehearsal observation throughout the unit, with opportunities to apply your developed understanding in an actual teaching situation. This unit lays the foundations for teaching. It provides experiential and philosophical bases for the development of your practice. Work in the unit focuses on:

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

You will participate in practice with your peers and tutors.

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

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

A: Continue to work with your programme group as you extend your competence in learning and teaching. You will work in an increasingly more independent and individual way, until you can plan and deliver a teaching demonstration on your own.

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

Or: Where you are already in an appropriate post (e.g. in an HEI), your placement will comprise your work setting and this phase is work-based learning.

How You Learn

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

Assessment Summary		
Type of task <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>
a) Voice Teaching Rationale	2,000-word rationale and 1,000-word outline teaching scheme	30%
b) Coaching Verse Presentation	10-15 minute presentation	20%
c) Teaching/ facilitation session.	20-30 minutes	50%
Assessment Detail		
<p>a) Voice Teaching Rationale</p> <ul style="list-style-type: none"> a. A 2,000-word rationale which includes the theory and application to lay out your first term as a teacher in a first year voice class in a conservatoire acting context (Term 2 wk 3) b. A 1,000-word outline teaching scheme with aims and objectives for ten one and a half hour sessions c. A sample lesson plan outline needs to be included as an appendix. This will fall outside of the word limit and will be for student reference only <p>b) Coaching Verse Presentation</p> <p>A live presentation in which you address your own emerging verse-speaking practice and your ability to apply this to the coaching of student actors (Late Spring Term)</p> <p>c) Teaching/Facilitation Session</p> <p>This practical point of assessment focuses on the pedagogical practice you have developed throughout the unit. You may have worked towards leading this one session or have delivered a series of sessions and asked for this one to be assessed. You may be teaching within a peer group or as part of a placement. The 30-minute session will be observed and assessed by a tutor and/ or a placement host. (Summer Term)</p>		
Assessment Notes		
<ul style="list-style-type: none"> • You must achieve a pass in all the above elements of assessment to pass the unit. • This unit contributes approx. 11% to the mark for the MA degree and approx. 8% for the MFA degree. 		
Assessment Criteria		
<ul style="list-style-type: none"> ▪ progress in relevant practice-based techniques; ▪ analytical and critical awareness of relevant contemporary issues; ▪ intellectual engagement; ▪ tackling and solving problems and dealing with complex situations in professionally-related environments. <p>(Other assessment criteria from the M Framework may be referred to in your feedback.)</p>		

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

Aims

This unit aims to enable you to:

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

Learning Outcomes

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

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

Transferable Skills Developed

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

Indicative Unit Content

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

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

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

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

How You Learn

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

Assessment Summary		
Type of task <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>
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. <p>You must participate in the conference presentation to pass the unit.</p>		
Assessment Notes		
<ul style="list-style-type: none"> • You must achieve a pass in all the above elements of assessment to pass the unit. • This unit contributes approx. 22% to the mark for the MA degree and approx. 16% for the MFA degree. 		

Assessment Criteria

- Taking creative risks, selecting and implementing from these appropriately.
- Originality in the application of knowledge in relation to the matter of the unit (including, for example, using the presentation as an interesting medium for demonstrating your research focus).
- Analytical and critical awareness of relevant contemporary issues (e.g. collecting, considering and using relevant documentation and material within the research into a contemporary issue).
- Intellectual engagement (e.g. articulate the relationship between the concepts investigated and the practical research methods).
- Understanding and effective use of research and advanced scholarship;
- recognising practice that is at the boundaries of the specialism;
- successful collaborative processes.

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

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

Aims

- To provide students with sufficient knowledge to describe speech sounds using the IPA classification system and phonetic alphabet.
- To improve auditory awareness of speech differences.
- To introduce you to the phonetic description and transcription of Received Pronunciation.
- To provide the opportunity to explore practically a variety of accents.
- To analyse accents both phonetically in terms of characteristic sound changes and physiologically in terms of characteristic resonance and points of tension.
- To introduce a variety of strategies for teaching and coaching accents.

Learning Outcomes

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

- (A3) voice and speech fundamentals (e.g. demonstrated understanding of the phonetic classification of vowels and consonants; ability to perceive and transcribe a range of speech sounds using the International Phonetic Alphabet (IPA))
- (C1) use and evaluate relevant practices applicable in voice practices (e.g. demonstrated ability to transcribe phonetically from dictation in Received Pronunciation (or other accent) identifying appropriate assimilations, gradations and elisions, and to make appropriate use of stress marks and intonation patterns)
- (C3, C5) design, implement apply your knowledge of voice and phonetics to the analysis and performance of an accent (e.g. through demonstrated ability to adapt the vocal usage and speech patterns of another accent and implement learning activities within a given context).

Transferable Skills Developed

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

Indicative Unit Content

This unit provides students with a foundation in practical phonetics appropriate to the needs of the voice teacher and accent coach. Following an introduction to the phonetic description of speech, with specific reference to the Cardinal Vowel system and Received Pronunciation, the unit will develop and apply students' knowledge of phonetics through a practical exploration of a variety of accents of English - both British and overseas. A formative phonetics 'test' will take place as part of the learning in the unit prior to the formal assessed accent and dialects presentation.

Lectures and practical classes will address:

- airstreams
- voicing
- the phonetic description of consonants in terms of place and manner of articulation
- vowels (monophthongs and diphthongs), the Cardinal Vowel system and the vowel chart, practical transcription exercises and an historical overview of British English accents
- the vowel and consonant system of Received Pronunciation
- transcription of RP
- suprasegmental features: length, stress and intonation
- the phonetic analysis of an accent.

You will also work practically on a range of accents of English of use to the actor in the current theatrical climate. Received Pronunciation is examined as a reference accent, with the majority of the attention paid to the analysis of the presenting accent from each student. Consideration is given in the second term to some of the principal varieties of world English, such as Australian, Canadian, American and South African. Consideration will also be given to the practical and ethical implications of changing someone's accent.

How You Learn

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

Assessment Summary		
Type of task (<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>)
Phonetics tests (formative)	c.20 minute test each	0%
Presentation/facilitation session (final assessment in third term).	15-20 minute presentation	50%
An accent and dialect written breakdown (third term)	2,000-2,500 words	50%
Assessment Notes		
<ul style="list-style-type: none"> • You must achieve a pass in all the above elements of assessment to pass the unit. • This unit contributes approx. 11% to the mark for the MA degree and approx. 8% for the MFA degree. 		
Assessment Criteria		
<ul style="list-style-type: none"> • Progress in relevant practice-based techniques. • Analytical and critical awareness of relevant contemporary issues; • Intellectual engagement. • Tackling and solving problems and dealing with complex situations in professionally-related environments. <p>(Other assessment criteria from the M Framework may be referred to in your feedback.)</p>		

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

Aims

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

Learning Outcomes

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

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

Transferable Skills Developed

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

Indicative Unit Content

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

Term 1

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

Term 2

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

Term 3

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

The unit asks students to:

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

How You Learn

You will learn through engaging with practical activities appropriate to the particular practice of the field. You will learn, also, from your tutors with whom you will work.

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>
Lecture/demonstration with portfolio	A 20-minute lecture/presentation; 20 pages max (or equivalent) portfolio.	100%
Assessment Notes		
<ul style="list-style-type: none">• You must achieve a pass in all the above elements of assessment to pass the unit.• This unit contributes approx. 22% to the mark for the MA degree and approx. 16% for the MFA degree.		
Assessment Criteria		
<ul style="list-style-type: none">• Progress in relevant practice-based techniques.• Analytical and critical awareness of relevant contemporary issues.• Intellectual engagement.• Tackling and solving problems and dealing with complex situations in professionally-related environments. <p>(Other assessment criteria from the M Framework may be referred to in your feedback.)</p>		

15.6 MA SUSTAINED INDEPENDENT PROJECT (SIP)					
Level	7	Credits	60	ECTS	30
Notional Student Study Hours	600 hours <i>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.</i>				
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 the SIP)				

Aims

- Extend your understanding of critical debates and practices within a specific area of voice studies.
- Make appropriate, intelligent and informed selections from a wide range of possibilities of approach or research materials.
- Engage in a sustained, focused, independent piece of work that constitutes a summative contribution at the end of your programme.
- Develop as a contributor to the field.

Learning Outcomes

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

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

Transferable Skills Developed

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

Indicative Unit Content

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

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

How You Learn

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

Assessment Summary		
Type of task (e.g. essay, report, group performance)	Magnitude (e.g. No of words, time, etc.)	Weight within the unit (e.g. 50%)
ONE OF:		
Dissertation	12,000 words	100%
Portfolio	12,000 words	100%
Artefact Option	Artefact & 6,000 word analytical paper	100%
Assessment Detail		
<p>1. The proposal.</p> <p>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)</p> <p>The proposal is not assessed but has to be 'passed' before you may undertake the work.</p> <p>2. The work.</p> <p>This may be one of the following:</p> <ul style="list-style-type: none"> ▪ A dissertation of 12,000 words. ▪ A portfolio comprising three out of four of the following and together adding up to the equivalent of 12,000 words: <ul style="list-style-type: none"> - case study: Vocal Profile Analysis (3,000) - reflective essay: Personal Pedagogy (3,000) - critical assignment: Analytical Enquiry (6,000) <p>Elements of Portfolio:</p> <p><u>1. Case Study: Voice Profile Analysis (c. 3,000 words).</u></p> <p>Using your facility to perceive, analyse and classify phenomena associated with voice and speech function you are required to undertake an in-depth case study of your own vocal function. The phenomena you observe should be placed within appropriate wider contexts. You should research, design, and where possible undertake schemes of practical work aimed at improving your own vocal function.</p> <p><u>2. Reflective Essay: Analysis and critique of personal pedagogical practice (3,000 words)</u></p> <p>Referring to field notes, journals and other relevant data you are required to reflect upon your progress by undertaking an in-depth review and critical analysis of your pedagogical development through the Teaching Practice elements of the programme. Your analysis should address the three areas of consideration given below. You are advised to devote approximately 1,300 words to each area:</p> <ol style="list-style-type: none"> i) Noting your personal practice, your critique should place your work within appropriate contexts, observing the parameters and responsibilities of the placements. ii) Discuss one or more key aspects of the learning that occurred for you during the Teaching Practice Placements and in the wider contexts of your year of study and other relevant experience. 		

- iii) Further exploring and developing issues associated with voice pedagogy, you should make reference to established practitioners in your specialist field, and to broader principles of learning and teaching.

3. Analytical Enquiry (c. 6,000 words).

The enquiry will further develop the work of the Performing Research unit in the context of your developing abilities. You are required to write a research paper that articulates the outcome of an extended analytical research process into a problem or topic from voice studies. You are expected to draw upon a range of materials and research in your chosen area of study including, where appropriate, relevant materials and data in appendices (given in Section 6 of the portfolio: Additional Research Material), which will not be included in the word count. You should include details of relevant professional practitioner outputs. You will be required to submit a scheme of research outlining details your analytical enquiry by an earlier deadline (indicatively, week 3 of Term 3). Where appropriate your enquiry may refer to your own voice and speech practice.

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.

Where appropriate, a percentage of the mark for this unit can be aggregated from a 'group mark', but this must not exceed 20%, and the student must demonstrate, in the commentary, annotation and analysis, his or her own specific contribution, understood as an attempt to contribute to the field and develop an independent piece of work.

OR

An Artefact Submission

This is in two parts:

- Part One: An artefact of between fifteen to twenty minutes duration that is either a video performance or video event, or a podcast performance or recorded event.
- Part Two: An analytical paper that establishes the methodological premise for the artefact and situates it in a wider social and cultural framework: 6,000 words.

Assessment Notes

This unit contributes approx.. 33% to your final MA mark.

Assessment Criteria

- Sustained, independent written argument.
- Originality in the application of knowledge in relation to the matter of the unit.
- Analytical and critical awareness of relevant contemporary issues;
- Intellectual engagement.
- Understanding and effective use of research and advanced scholarship.

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

15.7 MFA SUSTAINED INDEPENDENT PROJECT (SIP)					
Level	7	Credits	120	ECTS	60
Notional Student Study 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				
Unit Leader	Within the 1200 hours of the second year of the MFA programme, students are expected to be autonomous and independent. You will complete an attachment or attachments, a monograph and a reflection. It is expected that very approximately half of the hours will be spent on the attachment/s and half on the written assignments. (It is unlikely for students to undertake more than two attachments in the MFA year.)				
Programme(s) for which the unit is mainly intended	Jane Boston or unit tutor			Core	
Prerequisite Learning	Completion of all taught units				

Aims

- Extend your understanding of critical debates and practices within a specific area of drama/theatre or performance.
- Make appropriate, intelligent and informed selections from a wide range of possibilities of approach or research materials.
- Engage in a sustained, focused, independent piece of work that constitutes a summative contribution at the end of your programme.
- Develop as a contributor to the field.
- Extend experience and outputs through a prolonged engagement with relevant practice.

Learning Outcomes

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

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

Transferable Skills Developed

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

Indicative Unit Content

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

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

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

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

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

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

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

How You Learn

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

Assessment Summary		
Type of task <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>
Monograph (due end of week five in sixth term)	15000 words	80%
Reflection (due in week ten at end of sixth term)	4000 words (plus appendices)	20%
OR		
Artefact	<u>Part One:</u> An artefact of between twenty to thirty minutes that is either a video performance or video event, or a podcast performance or recorded event. <u>Part Two:</u> An analytical paper that establishes the methodological premise for the artefact and situates it in a wider social and cultural framework: 7,500 words	100%
Assessment Notes		
The mark awarded for this unit counts for 50% of the final mark for the award of MFA.		
Assessment Criteria		
<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>		

VOCAL ANATOMY**Key Texts**

- Borden, G. Harris (1994), Wilkins. *Speech Science Primer (3rd edition)*, London, Williams & Wilkins.
- Bunch, M (2005) *The Performers' Voice: Realising your Vocal Potential*, London, W.W. Norton & Company
- Bunch, M. (1997) *Dynamics of the Singing Voice (4th edition)*, New York, Springer-Verlag
- Perkins, W. & Kent, R. (1986) *Textbook of Functional Anatomy of Speech, Language and Hearing*, Boston, Allyn and Bacon
- Seikel, A. King, D. & Drumright, D. (1997) *Anatomy and Physiology for Speech, Language and Hearing*, London, Singular

Supportive Reading

- Denes, P. & Pinson, E. (1993) *The Speech Chain (2nd edition)*, W.H Freeman & Co
- Kapit, W. & Elson, L. (1997) *The Anatomy Coloring Book (3rd Ed)*, San Francisco, Benjamin-Cummings Publishing Co
- McKissock, C (2009) *Great Ways to Learn Anatomy & Physiology*, London, Palgrave
- McMinn, R, Hutchings, R. & Logan, B. (1998) *The Concise Handbook of Human Anatomy*, London, Manson Publishing.
- Mathieson, G. (1989) *The Voice and Its Disorders (5th edition)*, London, Whurr
- Palmer, J. (1993) *Anatomy for Speech and Hearing (4th edition)*, Williams & Wilkins
- Shewell, C. (2009) *Voice Work: Art and Science in Changing Voices*, London, John Wiley & Sons

PEDAGOGIES: VOICE**Key Texts**

- 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.
- Oram, D. (2018) *Losing Sight of Land: Tales of Dyslexia and Dyspraxia in Psychophysical Actor Training*: <https://www.tandfonline.com/doi/full/10.1080/19443927.2017.1415955> and (2018) *Finding a way: More tales of Dyslexia and Dyspraxia in Psychophysical Actor Training*: <https://www.tandfonline.com/doi/full/10.1080/23268263.2018.1518375>
- 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.

Whitbread, Petronilla. (2019) *Teaching Strategies for Neurodiversity and Dyslexia in Actor Training: Sensing Shakespeare*, London: Routledge

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

PRACTICAL PHONETICS

Key Texts

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

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

Supportive Reading

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

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

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

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

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

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

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

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

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

Handbook of the International Phonetic Association: A Guide to the Use of the International Phonetic Alphabet (International Handbook Assoc) (Paperback) by International Phonetic Association (Author) - Cambridge University Press (28 Jun 1999)

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: VOICE

Key Texts

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

Boston, J. (2018) *Voice*, London, Palgrave.

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

Houseman, B. (2002) *Finding Your Voice*, London, Nick Hern Books,

Linklater, K. (2006) *Freeing the Natural Voice, Rev Ed*, New York, Drama Pub.

Lessac, A. (1960) *The Use and Training of the Human Voice: A Bio-Dynamic Approach to Vocal Life (3rd edition)*, California, Mayfield Pub.

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

Supportive Reading

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

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

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

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

Boston, J. and Cook, R. (2009) *Breath in Action*. London, Kingsley.

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

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

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

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

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

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

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

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

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

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

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

Rodenburg, P. (1997) *The Actor Speaks*, London, Methuen.
Rodenburg, P. (2002) *Speaking Shakespeare*, London, Methuen.
Rogers, J. (2002) *The Complete Voice and Speech Workout*, New York, Applause.
Thomaidis, K and Macpherson, B. (2016) *Voice Studies: Critical Approaches to Process, Performance and Experience*, London, Routledge.
Turner, C.J. (1993) *Voice and Speech in the Theatre* (5th edition revised by Jane Boston), London, A&C Black.
Weate Oberon, C. (2012) *Modern Voice Working with Actors on Contemporary Text*

MA SIP

Key Texts/ Supportive reading

The key texts and supportive reading will be entirely dependent upon your choice of subject matter. It is expected that you will use texts and resources referred to earlier in the programme as well as material new to you at this point in the programme.

MFA SIP

Key Texts *Dependent upon chosen field*

Supportive Reading *As above*

17 KEY FACTS

PROGRAMME NAME	MFA Voice Studies (Graduating December 2020 ONLY) MA/MFA Voice Studies: Teaching and Coaching
TEACHING INSTITUTION	The Royal Central School of Speech and Drama, London
AWARDING BODY	University of London
FHEQ	The MA/MFA Voice Studies: Teaching 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) MFA (240 credits) A PG Dip may be awarded on the basis of 120 credits to a student who has not passed the 60 credit MA Sustained Independent Project.
FINAL AWARD NAME	Master of Arts in Voice Studies: Teaching and Coaching ; Masters of Fine Art in Voice Studies: Teaching and Coaching
MODE OF STUDY	Full-time only
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 The MFA is a qualification at the end of the second cycle as defined within the European Higher Education Area, carrying 120 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

Specification Version	2019/20
Last Periodic Review	2016/17

External Examiner Information

Name	Position	Organisation	Tenure (MM/YY)
Mr Matthew Mills	Consultant Speech and Language Therapist	Tavistock & Portman NHS Trust	09/18 – 12/22

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September 2019