

## Programme Specification

Every taught course of study leading to a UAL award is required to have a Programme Specification. This summarises the course aims, learning outcomes, teaching, learning and assessment methods, and course structure. Programme Specifications are developed through course validation and are formally approved by UAL Validation Sub Committee (VSC). They are available to prospective students through the course web page, and must be reviewed on an annual basis to ensure currency of information (for example, following any modifications or local developments).

Awarding Body  Professional, Statutory or Regulatory Body (PSRB)	University of the Arts London (UAL)
Teaching Institution	Central Saint Martins
Final Award	MA Screen: Acting
Length of Course	1 year full time (45 weeks)
UCAS code	n/a
Date of production/revision	May 2017

### Course Aims

The aims of the course identify the rationale underlying the student's educational experience and own personal achievement from studying on the course and its affect upon the student's long term achievement and career.

The MA Screen: Acting course enables the student actor to work creatively and collaboratively with Directors across a broad range of narrative filmed drama that is centred on the actor and the text. The course fosters a profound understanding of various acting methodologies but concentrates on the work of Stanislavsky. It enables the actor as an artist to grow and develop their talent whilst strengthening the actor's core skills and techniques. It nourishes and develops a range of transferable skills to maximise employment opportunities in a profession in which there is a growing need to share skills and roles, and adapt to new technologies.

### Course Outcomes

The course enables the student to demonstrate the following subject knowledge and understanding, intellectual and academic skills, practical subject skills, key attributes and transferable skills. Each outcome should be detailed below.

The outcomes that you will have demonstrated upon completion of the course, are:

Outcome:	A mastery of the technical skills and techniques needed to enable truthful screen performances;
Outcome:	A profound understanding of the creative relationship between actor and director and the artistic possibilities within that relationship;
Outcome:	An ability to critically locate yourself within the discipline and the capability to innovate through practice based research methods;
Outcome:	Career management skills to place yourself professionally within the contemporary industry.

### **Learning and Teaching Methods:**

Provide a summary of the relevant learning and teaching methods for the course (i.e. lectures, seminars, independent learning).

Classes, lectures, workshops, discussions and critiques. Individual and group tutorials, assignment guidance and assessment arrangements:

- Induction, exploration of course handbook and expectations;
- An introduction to personal reflection and the development of a reflective journal, making use of peer and self-evaluation;
- A Unit Brief that provides details of timetable, assignment guidance and assessment arrangements;
- History and criticism of film and television – lectures, viewings and seminars exploring key narrative films and directors, related artistic and social movements, genre and the development of film grammar and the evolution of image and narrative from the early silents through to current cinema;
- Coverage of key terms of critical language for film and related critical theory;
- Consideration of narrative structures and delivery through image and gesture and their relationship to verbal expression;

- Improvisation classes;
- Camera-related acting skills workshops;
- Characterisation; action playing; relationships; the sequence reaction – action – variation;
- Movement and Voice classes;
- Feedback tutorial with the Course Leader and the core skills teachers.

### **Scheduled Learning and Teaching**

State the notional learning hours and provide a percentage breakdown of timetabled teaching and learning activities per level.

**Scheduled Learning and Teaching** – this is the percentage of your time spent in timetabled learning and teaching. You are expected to study for 1,800 hours over 45 weeks; below is the amount of time which is timetabled activity. The rest of your learning time will be self-directed, independent study.

Percentage of time spent in timetabled learning and teaching – 71%

### **Assessment Methods:**

Provide a summary of the relevant assessment methods for the course.

The course is credit-rated at 180 credits and comprises three assessed units. Summative assessment is conducted for each unit. All units must be passed in order to achieve the MA but the classification of the award of MA is derived from the mark for Unit 3 only.

A reflective journal of 2,000 words for each unit. This journal should also include selected, relevant and labelled support materials generated, such as DVDs, storyboards, photographs, production related paperwork, directors notes and planning material to evidence individual development and contributions to small group work.

The submission of finished films.

Holistic assessment of classroom, studio and location work.

## Reference Points

List any policies, descriptors, initiatives or benchmark statements used in the development of the course.

The following reference points were used in designing the course:

- UAL creative attributes framework;
- QAA framework for HE qualifications in England, Wales and Northern Ireland;
- QAA UK quality code for higher education – Subject benchmark statements.

## Programme Summary

Programme structures, features, units, credit and award requirements:

List the course details that constitute the agreed student entitlement for this course. This should include unit titles and credit, types of learning, and details of tutorial support. If the course includes a work or study placement (including Dip Professional Studies), the duration and a summary of expectations around arrangements must be highlighted.

This course will give you an overview of a working film set, enabling the actor to understand and know what all of the key roles on a film set actually do and how they interact with the actor and their process. You will also experience a visceral conservatoire actor training, including voice, movement and acting exercises that will develop your imagination and concentration, freeing up your vocal and physical range to better realise your interpretation of screen characters. The course will focus on developing the actor's ability to reveal complex characters to the camera, and on fostering a deep understanding of the significant amount of preparation the screen actor needs to undertake to deliver a truthful performance within imagined circumstances under industry pressure.

### **Unit 1 Acting and Directing Techniques (60 credits):**

This unit will enable you to develop your contextual, critical and research skills, providing a bedrock of historical context, and contemporary practice as a starting point for further project work. The study programme on this unit will also give you an opportunity to explore roles outside your chosen discipline of directing.

### **Unit 2 The Skills of Film and Audio Production (60 credits):**

The first five weeks of Unit 2 are devoted to the acquisition and development of more advanced acting and directing skills and techniques. These will be applied in the first of the practical studio based projects.

### **Unit 3 The Art of Film (60 credits):**

Unit 3 offers major emphasis on professional preparation and film production. You are asked to contribute to collective endeavour and complete works that showcase your abilities, insights and professional skills.

#### **Distinctive features of the course:**

Identify and list those characteristics that distinguish your course from other, similar courses. Refer to both the student experience on the course and future possible career opportunities.

- This course is unique as it gives the actor a solid and focussed actor training and awareness of many of the key acting methodologies, but also allows the actor to understand how to develop a creative relationship with a director on film. Each of the practical projects where the actors develop their ability to apply their skills, have core professionals attached – DOP, Soundperson, Editor, Line Producer. This ensures a high quality process and product is produced within the course. Every other position within the crew and production team is covered by the actors. They will do every job on a film set; clapper, Art Department, stand by props, props, set dressing, grip, gaffer, runner, continuity. This gives the actors an intimate knowledge of the rhythm of film making as well as an enviable set of skills that they can work with once they graduate. Many actors now form their own production companies and this course gives them the knowledge and skills to thrive in the industry whether in front or behind the camera.
- A creative and rigorous approach to the core skills that professional modern actors need to thrive within the profession. Voice, movement, camera/technical craft as well as an in depth exploration of acting methodologies.
- A small cohort of 16 Acting students working alongside five Directing students.
- We attract a wide range of international students, currently we have students from; Egypt, Italy, Spain and the United States, which helps our diversity and the scope of stories that we cover.

- The course is supported by a highly skilled staff team, ensuring conservatoire levels of teaching and learning across the range skills that the modern actor needs to succeed within the industry.
- Our student cohorts come from numerous subject and educational backgrounds that enrich the learning experience for the students and enhances the originality, type and choice of stories that we choose to tell.
- The course offers a wide range of professional practice and input from many industry professionals. Including; producers, film directors, television directors, agents, legal (rights for intellectual property) and alumni, both recent and those from our first cohort 12 years ago. This reinforces our focus on surviving and thriving within the industry.
- The course makes a range of films; from film and television scripts reimaged for the cohort of actors within the course, to original films, written from the director's idea by the writers on the MA Dramatic Writing course. This is where the filmmakers are encouraged to deal with current social and political themes.
- The cohort are expected and encouraged to work creatively and cooperatively in the film making process, filling every crew role over the three practical projects within the course, so that they understand fully the rhythm and demands of film making.

## **Recruitment and Admissions**

### **Selection Criteria**

The criteria used to make a decision on selection must be fully listed. It must be clear how an applicant's suitability to study on the course as demonstrated at the pre-selection and/or interview stage will be judged (good practice examples are available through the Programme Specification Guidance). Procedures for selection must adhere to the Equal Opportunities Policy of UAL.

### ***What we look for***

We're looking for students ready to take on an extremely demanding profession, who are mature and self-confident, and who are willing to take criticism and turn it to their advantage while preserving a sense of humour. You'll need to be resourceful and committed to following a postgraduate programme of study that's screen-oriented, exploratory and geared to the needs of the profession. We audition all applicants.

MA Screen: Acting is aimed primarily at graduates and mature students who can apply a high degree of independence to their learning. Successful candidates bring to the course an understanding of drama in its various contexts plus an ability to work autonomously for sustained periods with the necessary focus and resilience. As MA Screen: Acting puts a strong emphasis on collaboration within an ensemble, you're expected to show openness, flexibility and generosity in the context of the creative group.

The vocational nature of MA Screen: Acting implies a high degree of proficiency at entry. We do, however, balance this against perceived potential, especially where we identify a clear understanding of the profession and a realistic view of career development and employment prospects.

### ***Selection criteria***

Your application, audition and interview will be assessed for:

Essential criteria:

- High level of intellectual engagement;
- High physical awareness and adaptability;
- High vocal awareness and adaptability;
- Highly developed characterisation;
- High interactive awareness and adaptability;
- Confident and flexible collaboration.

Desirable criteria:

- Basic experience of screen;

### ***Interviews, auditions, application advice***

Drama Centre London auditions and interviews all applicants. Once we've received your application form you'll be sent an audition/interview pack and you will be asked to book online and pay a £50 non-refundable audition fee. You must complete the form contained in the pack and return it with the fee of £50. We recommend you choose as early an audition date as possible. From November

onwards, updates on the availability of audition dates (between March and November) and application deadlines will be shown on our website.

Your personal statement should give us information about yourself and why you want to join the course. (Write between 300-500 words):

- What are you doing at the moment educationally, professionally, personally?
- Why do you wish to study on this course?
- Do you have any relevant experience?
- Why do you think you are a suitable candidate for acceptance?

**Admission to MA Screen: Acting is by audition and interview as follows:**

*Stage I*

- Candidates are required to present two contrasting speeches, each lasting no longer than three minutes. Both speeches should be from screenplays or stage plays written later than 1870;
- One or both speeches may be replaced with duologue scenes from screenplays or from stage plays written later than 1870. In this case you'll need to bring a partner with you to present the scene or scenes with;
- All candidates are interviewed, with particular attention given to the texts chosen, their context and meaning;
- You may also be asked to improvise or do some simple exercises.

*Stage II*

Following the initial audition/interview, we use a recall system, normally on the following Thursday after your initial audition. The second phase of your audition may include:

- Work under direction on one or both speeches or scenes;
- A screen test;

- A sight reading exercise;
- A short test of the ability to hear and accurately reproduce rhythm, emphasis and tone;
- An assessment of your ability to work co-operatively through simple improvisations and devising exercises;
- On audition/interview days you'll be looked after by current students who will do their utmost to guide you around Drama Centre London, answer your questions and help you relax so you can give the best account of your potential. Auditions/interviews normally involve at least one member of the profession.

### Entry Requirements

List the academic entry requirements relevant to the course, noting any requirements that are above the UAL minimum, or any course specific grade requirements. Language requirements such as IELTS must also be provided. Entry requirements will constitute the standard, conditional offer for the course.

An applicant will be considered for admission who has already achieved an educational level equivalent to an Honours Degree.

A candidates qualification for the course may be demonstrated by:

- An Honours degree in acting, drama, directing, theatre studies, dance, or a relevant art and design discipline; *or*
- A Level 3 Diploma from a recognised professional drama or dance school (e.g. a member of Drama UK or The Council for Dance Education and Training); *or*
- An Honours degree in a discipline other than those listed above plus demonstrable performance-related experience, either professionally or within an amateur or student context; *or*
- At least three years' appropriate professional experience as a performer, director or writer.

Applicants will normally hold an honours level qualification or equivalent professional recognition or significant and relevant prior experience. However, the possession of entry qualifications alone does not entitle a candidate to be admitted

to the Course. Evidence of ability is demonstrated by the applicant's application and accompanying materials in the form of a portfolio and supporting statement.

The submission is used to evaluate the extent to which a candidate demonstrates:

- an intelligent and mature approach to their practice;
- the capacity for independent research;
- appropriate critical abilities;
- an awareness of the cultural and social context within which they practice;
- appropriate communication skills and a preparedness to participate collaboratively in debate and practice

Advanced entry: applicants may be considered for admitted at a point later than the start of the Course, provided that they have fulfilled, in a way judged to be equivalent, the requirements of the Course prior to the proposed point of entry.

English language ability: If your first language is not English you must demonstrate your competence in English to IELTS Level 7.0 by the production of an IELTS Certificate or evidence of an equivalent level of achievement.

### **Course Diagram**

Insert a course diagram which includes; units and their credit values, plus credit values per year/level, category of units (i.e. core or specialist), progression routes, years/levels of the course, any other relevant characteristics that distinguishes the course

See below.

*1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52				
Term 1 (11 weeks)											Term 2 (11 weeks)											Term 3 (11 weeks)											Term 4 (12 weeks)																						
Unit 1: Acting and Directing Techniques (60 credits) (15 weeks excluding vacation)											Unit 2: The Skills of Film and Audio Production (60 credits) (15 weeks excluding vacation)											Unit 3: The Art of Film (60 credits) (15 weeks excluding vacation)																																	
Formative Assessment											Summative Assessment											Vacation											Formative Assessment											Summative Assessment											

\*numbers denote weeks in calendar year