

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	BA (Honours) Acting
Length of Course	Three years, full time
UCAS code	W410
Date of production/revision	May 2017

This section is available to provide any introductory information on the course. It might include explanation of the position of courses which form a named pathway within an 'umbrella' programme.

BA (Honours) Acting sits in the Drama and Performance Programme. It is also the descendant of the original actor training programme created by the Drama Centre. It is, therefore, one of the major pathways within the 'Drama Centre' suite of courses.

At the inception of Drama Centre in 1963, co-founder John Blatchley produced a mission statement, which was reiterated at the 50th anniversary celebrations of the school in the Platform Theatre. Its sentiments still underpin the ethos of BA (Honours) Acting:

"Although 'tradition' in the theatre is of utmost importance ... it must also recognise that the theatre changes constantly, that we cannot be sure what the future of the theatre is going to be – what forms it will take, what cultures it will embrace, what audiences it will attract, whether it will be in the open-air, in the circus arena, in

cellars, in cafes, whether it will be written down by dramatists or improvised by actors. Recognising this fact, it must be prepared to train actors for all kinds of theatre, and it must try to produce 'people' who will lead the theatre of the future, and not simply follow complacently in the wake of whatever is proposed to them in the way of work as professionals. We believe the day of the dancing, singing or acting 'academy' which is in reality little more than a 'finishing school' for young ladies and gentlemen is over, and that these institutions must be replaced by centres where argument, analysis, experiment and 'CURIOSITY' have pride of place and where honour transcends suspicion and insult."

The course aims to equip students with a range of reliable and systematic approaches to the actor's creative process. The school's approach to the core disciplines of Acting, Movement and Voice are contemporary derivations of the Western tradition of actor training. The primary influences on the acting classes are the 'Movement Psychology' of founding teacher Yat Malmgren, Uta Hagen's interpretation of the Stanislavsky system and contemporary Russian training, particularly work inspired by Vakhtangov's 'Fantastic Realism' and the Moscow Art Theatre School. As one of the UK's leading actor training programmes, we aim to set the very highest standards in our field and to establish in our students a life-long habit of striving for excellence.

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.

This course aims to:

The course aims to provide a conservatoire training for actors. By 'conservatoire', we mean a training designed to produce professional performers with a flexible range of creative, behavioural and technical skills that will equip them to work in a wide range of theatrical genres, and in the wide variety of media available in the 21st Century, including television, film, radio, gaming, recorded voice and internet platforms. It is a rigorous and intensive programme that will challenge the student to develop their creative, critical, physical and emotional capacities to the full. It will therefore also produce graduates who can apply what they have learned to other professions that require inventiveness, resourcefulness, excellent communication skills and the capacity for sustained effort and collaborative working.

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:	Function successfully as an actor in a professional environment, understanding how you might contribute to creative projects, including innovative practice and original ideas.
Outcome:	Engage critically and practically with theatrical traditions, particularly Western performance practice relevant to contemporary industry requirements.
Outcome:	Demonstrate embodied expertise in the acting approaches currently taught through the course, while acknowledging the value of alternative approaches.
Outcome:	Identify creative and practical problems and investigate them through research, analysis and experimentation both autonomously and in an ensemble.

Outcome:	Apply self-discipline, resourcefulness and creativity to challenges specific to the job of an actor, to related careers and/or post-graduate study.
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Learning and Teaching Methods:

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

Staff-led skills training

For eight weeks of each term (Stages 1 and 2), students will have daily skills training in the core disciplines of Acting, Voice and Movement, as well as frequent training in important ancillary disciplines such as Singing and Stage Fighting. The aim of these classes is to maximise the individual's expressive potential and to enable them to acquire mastery of their own body in creative performance.

Independent planned improvisations or text-based projects

Acting classes will frequently include periods of autonomous work in pairs or small groups. The purpose of these exercises is to cultivate the creativity and independent decision-making of the student.

Staff directed rehearsal exercises

At the end of each term, all students will be involved in either a rehearsal exercise or a public performance of a scripted play. These projects will be led by either a permanent member of staff or a freelance director. The primary pedagogical objective of these exercises is to provide opportunities for students to apply their skills to a specific play and role(s), to experience a range of approaches to rehearsal and to acquire the habit of sound professional practice.

Student-led work on classical texts or contemporary, original film scripts

The close collaboration with MA Directing and/or Dramatic Writing students gives BA Actors the opportunity to work with peers who are cultivating skills in a different but related discipline. Since this work is student-led it is almost by definition experimental and contemporary in nature. These projects take place primarily in the third year of study.

Research conducted as embodied learning

Analysis projects which take place each term are student-led investigations of a performance-related genre or theme, which take the form of a dramatic performance. Therefore the learning is orientated around research-driven activity that is expressed through an embodied presentation.

Observation of performative events (performances, installations, masterclasses, auditions, screenings, exhibitions).

Students learn through the observation of a wide range of creative activity, in classes, in College and at professional performances and exhibitions. Examples of outstanding work and work in progress that are critically assessed is an essential factor in the development of the actor.

Individual, pair and group work carried out autonomously in preparation for classes or assessments

On a regular basis, students are expected to prepare work to be shown in class, and therefore have frequent opportunities to develop self-reliance and a sense of mutual responsibility.

Seminars

Approximately once a week, analysis classes will include extended discussion to either introduce a topic or to analyse in detail the lessons of a project presented by a group of 3-5 students.

Workshops

While conservatoire training requires a focus on the skills required by the current performing arts industry, there will also be occasional opportunities for students to participate in practical workshops that provide an insight into alternative methods of actor training and non-Western performance traditions.

Lectures and visiting professionals

Approximately once a term, and more frequently for students in stage three, lectures, talks and one-off workshops will be available to enhance the curriculum. These events will focus on a range of relevant topics, such as performance research, expert commentary on an issue related to a public performance, theatre history, acting opportunities in new media, or aspects of life as a professional actor.

Tutorials

Each student is assigned a personal tutor who will offer pastoral support in both year groups and on a one-to-one basis. At the end of each term, students sign up for a 'tutorial carousel', for a tutorial dedicated to formative feedback in each of the three core disciplines; Acting, Voice and Movement. These tutorials will consist primarily of a review of progress during the previous term, target setting for the next term and student self-assessment.

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. In each year you are expected to study for 1,200 hours over 30 weeks; below is the amount of time which is timetabled activity. The rest of your learning time will be self-directed, independent study.

Year 1 – 52%

Year 2 – 58%

Year 3 – 44%

Assessment Methods:

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

Summative assessment

- **Coursework**

Students are assessed by continuous staff evaluation of contribution to and development in classes. Assessment is primarily holistic and takes place at the end of each unit, which in turn coincides with the end of the academic year.

- **Practical skills assessment**

Progress is assessed both formatively and summatively as a 'snapshot' at the end of each term through the presentation of the

outcomes of skills classes and of rehearsal exercises. Assessments are carried out by individual members of staff, by 'marker + second marker' combinations and by panels.

- **Written assessment**

The only time written work is assessed summatively is at the end of Unit 1: Introduction to Higher Education.

Formative assessment

- **Staff**

Students receive frequent formative feedback in classes, usually on a daily basis. Tutors also offer formative feedback during the 'tutorial carousel' at the end of each term.

- **Peers**

During many of the acting and analysis classes, students are encouraged to offer constructive criticism of their peers' work.

- **Self-assessment**

During classes and tutorials, students are encouraged to cultivate the ability to assess their own work with a degree of objectivity for the purposes of self-improvement. They are encouraged to strive for high standards but not to be self-critical to a disabling degree.

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:

The principal guidelines used in the development of the course are those specified by the UK Quality Code Subject Benchmark Statement for Dance, Drama and Performance (2015). Although Drama UK has now been wound up, the course is consistent with the historical accreditation guidelines and also adheres to all the relevant UAL and CSM and credit frameworks. The current course Learning

Outcomes are listed below under the primary Quality Code categories for Dance, Drama and Performance.

Subject knowledge, understanding and abilities

- engage critically and practically with theatrical traditions, particularly Western performance practice relevant to contemporary industry requirements;
- function successfully as an actor in a professional environment, understanding how you might contribute to creative projects, including innovative practice and original ideas

Subject specific skills

- demonstrate embodied expertise in the acting approaches currently taught through the course, while acknowledging the value of alternative approaches.

Generic and graduate skills

- apply self-discipline, resourcefulness and creativity to challenges specific to the job of an actor, to related careers and/or post-graduate study
- identify creative and practical problems and investigate them through research, analysis and experimentation both autonomously and in an ensemble.

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.

Unit titles and credit (in brackets)

Stage 1

- Unit 1: Introduction to Study in Higher Education (20)
- Unit 2: Foundation, Exploration and Work on the Self (40)
- Unit 3: Rehearsal Methods for Realism (40)
- Unit 4: Analysis 1: Archetypes and Storytelling (20)

Unit 1 encompasses the whole of the first term's work, with particular emphasis on core concepts taught in the form of seminars and autonomous preparation for the dramatic presentation of research outcomes. In terms two and three, Unit 1 gives way to Unit 4, which provides students with an opportunity to critically investigate theatrical archetypes and dramatic storytelling from both Western and Eastern perspectives, using the research and presentation methods established in the first term. Unit 2 incorporates a wide range of performance skills required by the contemporary actor and is ongoing throughout the year. Although many of these skills need to be established by regular repetition and staff-led classes, there is also abundant scope for the individual exploration of students' creative response to their personal history and cultural heritage, through improvisation and student-led exercises. For the first eight weeks of each term, Unit 3 offers a gradual introduction to a specific rehearsal methods, applied to a play drawn from the Realist canon. Towards the end of term, skills classes give way to a full-time focus on these rehearsal exercises, which may include contemporary British plays, American Realism of the 30s and 40s and the 'classical realism' of France, Russia and Scandinavia at the turn of the 19th Century.

Stage 2

- Unit 5: Expansion, Consolidation and Work on the Role (40)
- Unit 6: Character Analysis and Composition (20)
- Unit 7: Rehearsal Methods for the Classical Actor (40)
- Unit 8: Analysis 2: Renaissance, Realism, Internationalism (20)

Stage 2 operates on a similar pattern to Stage 1. Skills classes operate a spiral curriculum, in which expertise in voice, movement and acting is refined and reinforced. The central importance of Character Analysis to BA (Hons) Acting is underlined by its allocation to an independent unit, which leads to the performance of 'The Six', i.e. a series of solo scenarios, using each of the character types. Rehearsal exercises during Stage 2 occupy the same position in the structure of the course: they are an opportunity to implement skills practised in Unit 5 in the

rehearsal and performance of text. They also introduce students to additional ways of working, both with staff directors and visiting tutors. The key development from Unit 3 to Unit 7 is that students are introduced to the challenge of dealing with heightened texts and non-naturalistic forms of theatre, frequently using complex language and verse. Plays are likely to be selected from the English Renaissance, the Restoration period, European classics or non-naturalistic material from the contemporary era. Unit 8 extends the work of Unit 4 through a critical examination of key themes from an multinational perspective, Renaissance Europe, Realism and the contemporary play.

Stage 3

- Unit 9: The Skilful Actor (40)
- Unit 10: The Professional Actor (80)

The purpose of Stage 3 is to provide opportunities for students to synthesise the skills learned during Stages 2 and 3, to apply them to a range of creative projects, including both live theatre performance and recorded media and to prepare to apply their skills and talents in the world of the professional actor. The two units in Stage 3 comprise an integrated package of activities that incorporate meetings with industry professionals and showcasing of work, audition practice, further development of skills that relate directly to public productions, participation in radio and screen acting projects and the opportunities for selected students to participate in industry-related events, such as the Wanamaker Festival, the Carleton Hobbes Awards and the Spotlight prize. Public productions normally take place in the Platform Theatre. Each student will be cast in three plays, either involving the entire year group or a sub-division of the cohort.

Types of learning

(See learning and teaching methods above.)

Duration of term and learning hours per week

Each term consists of a 10-week programme consisting of taught classes and student-led work plus one week dedicated to performances and assessment. The standard number of learning hours per week is 35. During production periods, students may be expected to work until 9.00 or 10.00p.m., consistent with normal industry practice.

Tutorial support

Every student has a nominated pastoral tutor, who is responsible for all non-academic support that a student may require during their course. Students meet their pastoral tutors both in year groups and on a one-to-one basis. They are free to make appointments to discuss individual concerns as necessary.

In addition, each term finishes with a 'tutorial carousel', during which students will have individual appointments with staff panels who specialise in the core disciplines of the course, Acting, Movement and Voice. During these meetings, staff offer formative feedback, set targets for future development and encourage students to engage in critical self-assessment.

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.

- BA (Hons) Acting at Drama Centre offers a prestigious and highly-regarded conservatoire training for professional theatre and recorded media. It provides an innovative and methodological approach to developing the actor's unique talent. A very small cohort ensures maximum individual attention and world-class education and training for life.
- Drama Centre is the only institution in the world that teaches the technique of Character Analysis, developed by founding teacher Yat Malmgren.
- You'll be guided by a core team of dedicated and highly gifted teachers whose work is adventurous, modern and international. Our actor training is a unique blend of Character Analysis, contemporary Stanislavsky, and Vakhtangov's 'Fantastic Realism'.
- You'll benefit from close links with the MA Directing Course at Drama Centre and collaborations with students from the vibrant artistic culture of Central Saint Martins and the University of the Arts, including designers, artists, film-makers and writers.
- You'll benefit from strong contacts with the profession, including regular visits from distinguished practitioners, alumni, visiting professors and freelance directors.

- Our Agents Showcase opens doors to professional opportunities during the later stages of the course: in recent years students still in training have secured prestigious professional engagements.
- Five minutes walk from St. Pancras International, we are at the heart of dynamic, multi-cultural London, the theatre capital of the world.

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.

Methods

The selection process is rigorous and detailed. It consists of three stages:

1. candidates present two audition speeches, one contemporary and one classical
2. successful candidates at stage one are redirected in order to gauge their ability to respond to feedback and develop their work
3. at the third and final stage, candidates experience a sample day of the BA course, consisting of workshops led by regular members of staff, a further redirection exercise and presentation of an audition piece to a panel.

Admission Policy

We look for students who are 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. Above all, we look for people who can express themselves freely and with confidence.

We're looking for potential student actors who are committed, sensitive, imaginative, curious and resilient, with a passion for acting and a serious approach to the art of acting. We're looking for people who are not afraid to take creative

risks, who respond to stimuli and who are excited by the idea of being in an ensemble, working generously and openly with others.

Selection Criteria

- Stage presence;
- Ability to work as part of a group;
- Ability to respond to direction;
- A balance between emotional and intellectual engagement;
- Evidence of curiosity and a spirit of enquiry;
- Storytelling ability;
- Knowledge of the demands and realities of the profession;
- Knowledge of theatre and an ability to articulate professional aspirations;
- A genuine interest in Drama Centre London and its particular approach to training;
- Ability to select and understand appropriate material

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.

- A Foundation Diploma in Performance (level 3 or 4);
- A pass in one GCE A Level;
- Passes at GCSE level in three other subjects (grade C or above);

or

- Passes in two GCE A Levels;

- Passes at GCSE level in three other subjects (grade C or above)

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

Stage 1

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
Unit 1: Introduction to Study in H.E. (20 Credits)										Formative assessment	Unit 4: Analysis 1: Archetypes and Storytelling (20 credits)										Formative assessment	Unit 4: continued										Summative
Unit 2: Foundation, Exploration & Work on the Self (40 Credits)											Unit 2: continued											Unit 2: continued										
Unit 3: Rehearsal Methods for Realism (40 Credits)											Unit 3: continued											Unit 3: continued										

Stage 2

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
Unit 5: Expansion, Consolidation and Work on the Role (40 Credits)										Formative assessment	Unit 5: continued										Formative assessment	Unit 5: continued										Summative assessment
Unit 6: Character Analysis and Composition (20 Credits)											Unit 6: continued											Unit 6: continued										
Unit 7: Rehearsal Methods for the Classical Actor (40 Credits)											Unit 7: continued											Unit 7: continued										
Unit 8: Analysis 2: Renaissance, Realism, Internationalism (20 credits)											Unit 8: continued											Unit 8: continued										

Stage 3

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	
Unit 9: The Skilful Actor (40 Credits)										Summative assessment	Unit 9: continued											Summative assessment	Unit 9: continued										Summative assessment
Unit 10: The Professional Actor (80 Credits)											Unit 10: continued												Unit 10: continued										