

This course overview provides a detailed summary of the MA Acting for Stage, Screen & Radio course as offered from September 2019. Please note that whilst the information reflects the programme offered to date, it may be subject to amendment and change in future years. Students are always consulted on such change and details are made available to applicants holding offers. In order to progress through the courses students normally have to pass all modules and achieve 180 credits.

Part 1	Part 2
Acting Skills 1 20 credits	Independent Public Performance (IPP) 60 credits
Acting Skills 2 20 credits	
Vocal Skills 20 credits	
Movement Skills 20 credits	
Public Performance 40 credits	

PART ONE

Acting Skills 1

Credits: 20

Assessment: 4 Continuous Appraisals (25%, 25%, 25%, 25%)

Component 1:

A series of practical sessions and rehearsals designed to prepare students for: i) professional auditions for theatre and television; ii) Showcase presentations, which take place in front of an invited professional audience at theatres in London and Cardiff.

Components 2-4:

Practical classes, workshops and rehearsals create the working environment through which the actor investigates the challenges, opportunities and imperatives i) of a given text with particular emphasis on character development, ii) offered through improvised and spontaneous performance and iii) implicit within Shakespearean and heightened text.

Acting Skills 2

Credits: 20

Assessment: 3 Continuous Appraisals (40%, 40%, 20%)

Components 1 and 2:

Through a practical learning environment students will investigate the challenges, opportunities and particular demands implicit within acting i) for the screen and ii) for radio.

Vocal Skills

Credits: 20

Assessment: Performance & Assessment (70%), Continuous Appraisals (30%)

Component 1:

Classes begin with a thorough introduction to voice and text work - progressing to a level of technique expected of a professional actor. The course initially focuses on removing unhelpful physical habits before enabling the student to explore and extend their voice and use of language in preparation for training him/her to use it effectively in performance without supervision, including dialect and accent work.

Component 2:

A series of classes where the emphasis is on physical skills singing technique, appropriate use of breath and the structure of sound and musicianship. Students will be given the opportunity to develop a secure singing technique through group and chorus work whilst developing an individual repertoire, together with an understanding of the particular performance demands made by professional musical theatre. Critically, the student will be equipped to continue their own professional development through independent identification, evaluation and application of best practice and innovative methodologies.

Movement Skills

Credits: 20

Assessment: 3 Continuous Appraisals (100%, Pass/Fail, Pass/Fail)

Component 1:

A series of practical classes to investigate the student's personal resources for free and expressive movement and how to employ them effectively in theatrical communication. Students will explore and develop an understanding of the importance of a physical approach to the training and life of an actor, allowing them to work on their own initiative and at the highest level.

Component 2:

An introduction to the Alexander Technique, progressing to a level of assimilation and application which may be readily applied to professional performance. Students will seek to identify opportunities whereby advanced alignment techniques may inform the work undertaken in other modules and in the future.

Component 3:

An introduction to stage combat techniques, including fencing and unarmed combat.

Public Performance

Credits: 40

Assessment: 2 Continuous Appraisals (50%, 50%)

The student is given an opportunity to rehearse and perform under professional direction and production conditions, and often under the scrutiny of potential

employers. A wide selection of material is performed in a range of performance contexts, requiring rapid assimilation and synthesis of skills derived from other modules whilst employing appropriate discernment and judgement. The production programme for this year, listed below, provides an idea of the challenging and diverse repertoire to be covered:

The production programme for 2020/2021:

Yen By Anna Jordan
In The Blood By Suzan-Lori Parks
The Moors By Jen Silverman
Twelfth Night Remembered By William Shakespeare
Statements After an Arrest By Athol Fugard

All That I Am By Dafydd James
Everybody By Branden Jacobs-Jenkins
The Writer By Ella Hickson

The Ache By Rob Evans
The Toll By Chinonyerem Odimba
The Electric By Vickie Donoghue
Terroir By Jennifer Lunn

Uncle Vanya By Anton Chekhov. A version by Richard Nelson
Anna Karenina By Leo Tolstoy
Wife By Sam Adamson
A Doll's House By Henrik Ibsen

Independent Performance Project (IPP)

Credits: 60

Assessment: Performance (50%), Presentation (25%),
Reflective Practice (25%)

Component 1:

Students will initiate, develop and produce a 30-minute performance for invited audience, which conforms to a set of criteria. Most of the preparation and rehearsal for the IPP will usually take place during the summer months (July-September) at the end of the academic year. There will be an opportunity to perform the work in the College's theatre spaces in September.

Component 2:

The student will take overall responsibility for the realisation of the production, including budgets, production management, design, marketing and publicity.

Component 3:

Students will be required to keep a production notebook chronicling the development of the IPP from its inception to its final realisation in performance.

Students may be asked to discuss their work with a panel. This discussion should be seen as an opportunity to elaborate and expand upon the written critical evaluation.

Students will receive the support of an assigned tutor; production support for performances in RWCMD venues; and tutorials on writing, devising and the opportunities for expanding the future potential of the IPP.