

# MA Screen Acting

## Programme Specification

**Awarding Institution:**

University of London (Interim Exit Awards made by Goldsmiths' College)

**Teaching Institution:** Goldsmiths, University of London

**Final Award:** MA in Screen Acting

**Programme Name:** MA in Screen Acting

**Total credit value for programme:** 180

**Name of Interim Exit Award(s):**

Postgraduate Certificate in Screen Acting

Postgraduate Diploma in Screen Acting

**Duration of Programme:** 1 year

**UCAS Code(s):** Not applicable

**HECoS Code(s):** (100069) Drama

**QAA Benchmark Group:** Dance, Drama and Performance

**FHEQ Level of Award:** Level 7

**Programme accredited by:** Not applicable

**Date Programme Specification last updated/approved:** March 2023

**Home Department:** Theatre and Performance

**Department(s) which will also be involved in teaching part of the programme:**

Not applicable

## Programme overview

This Programme is developed for the Oklahoma City University (OCU) cohort with the unique performance demands, contexts and cultural meanings of screen acting, using a UK tradition of studio-based actor training for global application.

You will be given the opportunity to refine key skills in acting for screen through a diverse range of specialist pedagogies in studio acting, movement, voice and creative production. This includes engagement with both classical and contemporary practices and a dynamic range of acting methodologies. You will also collaborate on projects that showcase film making and performer skills, within an understanding of key film-making aesthetics and structures that underpin the presentation of focused acting work.

You will receive creative stimulus from tutors, which includes mentorship as to the writing and performance of the projects and may include opportunities in historical adaptation and diverse cultural texts, leading towards scene studies and a thesis project, realised in groups, with evidence of originality and polished execution, commensurate with acting work at a Masters Level.

The Programme is based in the department of Theatre and Performance, where you will be taught by staff from the Department of Theatre and Performance, professional practitioners from film and television and technicians from the Goldsmiths Film School and Theatre and Performance. The training model will place you as the actor, your identity, agency and wellbeing at the centre of the pedagogic process. You are supported to consider yourselves in the role of actor-creator (sometimes called the actor-plus). This model of creative empowerment and critical capacity for theatre and performance practitioners underpins the identity of the department of Theatre and Performance at Goldsmiths.

You will benefit from the dynamic environment of Goldsmiths where there is a strong community of theatre, performance, music and film postgraduates, within reach of the imaginative, theatrical and cinematic stimulus of London's cultural and creative locations. You as student practitioners are encouraged to develop creative, critical, self-reflexive, technical and professional, entrepreneurial strategies for driving independent career pathways, while working collaboratively.

## **Programme entry requirements**

Entry requirements are determined by our International Partners, who will deliver the first year of the MFA [Screen Acting](#) in the United States and conduct their own audition and interview process. Information about this can be found at: <https://www.okcu.edu/theatre/mfa-screen-acting>. In terms of professional and relevant work experience, some familiarity with performer training and past presentation opportunities would be required. Further and holistic criteria for entry to the programme emphasises: the discipline in collaborating with others, artistic risk-taking in opening up to the pedagogic practices and a commitment to exploring the research contexts to acting for screen and stage independently, commensurate with the level of postgraduate learning.

## **Programme learning outcomes**

For the Postgraduate Certificate to be awarded, modules to the value of at least 60 credits (Styles and Techniques I, Production Project) will have been passed and the following Learning Outcomes will have been achieved

## Knowledge and understanding

Code	Learning outcome	Taught by the following module(s)
A1	Present advanced and systematic embodied knowledge and understanding of recent and relevant debates, concepts and issues relating to the field of screen acting.	Style and Techniques I  Production Project

## Cognitive and thinking skills

Code	Learning outcome	Taught by the following module(s)
B1	Show understanding of, and ability to, apply skills in critical thinking and performance in the field of screen acting.	Style and Techniques I  Production Project

## Subject specific skills and professional behaviours and attitudes

Code	Learning outcome	Taught by the following module(s)
C1	The development of vocal, physical and acting skills related to classical and contemporary text / performance.	Style and Techniques I: Classical  Production Project

## Transferable skills

Code	Learning outcome	Taught by the following module(s)
D1	Demonstrate advanced preparation, communication and performance skills in professional contexts.	Style and Techniques I: Classical  Production Project

For the Postgraduate Diploma to be awarded, modules to the value of at least 120 CATS. The modules of: Styles & Techniques I, Production Project and the Styles and Techniques II, Reflexive Practitioner and Professional Development modules will have been passed and the following learning outcomes will have been achieved:

**Knowledge and understanding**

<b>Code</b>	<b>Learning outcome</b>	<b>Taught by the following module(s)</b>
A1	As above	As above
A2	Demonstrate a critical knowledge and understanding of current theoretical discourses in relation to the practices of acting for screen-film.	Style and Techniques II: Classical  Reflexive Practitioner and Professional Development

**Cognitive and thinking skills**

<b>Code</b>	<b>Learning outcome</b>	<b>Taught by the following module(s)</b>
B1	As above	As above
B2	Systematically and creatively engage in the analysis and development of a professional and reflective practice – in relation to their own and others' practice.	Style and Techniques II: Classical  Reflexive Practitioner and Professional Development

**Subject specific skills and professional behaviours and attitudes**

<b>Code</b>	<b>Learning outcome</b>	<b>Taught by the following module(s)</b>
C1	As above	As above
C2	Demonstrate a rigorous application and critical awareness of the effect of creatively relevant and developed vocal, physical and acting-performance skills.	Style and Techniques II: Contemporary  Reflexive Practitioner and Professional Development

**Transferable skills**

<b>Code</b>	<b>Learning outcome</b>	<b>Taught by the following module(s)</b>
D1	As above	As Above
D2	Act autonomously and be proactive, as an actor, in planning and	Style and Techniques I: Classical

	implementing tasks, individually and collaboratively.	Reflexive Practitioner and Professional Development
--	---	---

For the award of MA Screen Acting and 180 Credits the modules of: Styles & Techniques I, Production Project and the Styles and Techniques II, Reflexive Practitioner, Professional Development and Research Project will have been passed and the following learning outcomes will have been achieved:

### Knowledge and understanding

Code	Learning outcome	Taught by the following module(s)
A1	As above	As above
A2	As above	As above
A3	Have an advanced understanding of relevant methodologies and approaches to the study and practices of screen acting and the ability to evaluate practice as research critically and systematically.	Thesis Project

### Cognitive and thinking skills

Code	Learning outcome	Taught by the following module(s)
B1	As above	As above
B2	As above	As above
B3	Apply conceptual understanding and knowledge of acting for the screen in coherent and persuasive performances and reflect critically upon the outcome.	Thesis Project

### Subject specific skills and professional behaviours and attitudes

Code	Learning outcome	Taught by the following module(s)
C1	As above	As above
C2	As above	As above

C3	Construct character/s in classical or contemporary performance for screen and stage performance and critically appraise the outcome.	Thesis Project
C4	Ability to deliver a detailed, structured and coherent performance based on in-depth and advanced knowledge of techniques, theory and practice.	Thesis Project

### Transferable skills

Code	Learning outcome	Taught by the following module(s)
D1	As above	As above
D2	As above	As above
D3	Exercise the skills of initiative and personal responsibility, acting on guidance and feedback, in a professional work environment.	Thesis Project
D4	Demonstrate self-direction, creativity and originality in addressing the challenges of complex and unpredictable situations - personal and professional.	Thesis Project
D5	Act autonomously in critical decision making to prepare and undertake research-performances.	Thesis Project

### Grading Criteria

Mark	Descriptor	Specific Marking Criteria
80-100%	Distinction (Outstanding/ Exceptional)	<b>Practical Work</b> In order to achieve 80% or over, the piece of work being assessed would need to demonstrate that the majority of the learning outcomes have been achieved to an Outstanding level. Marks in this category will be awarded for work which demonstrates a professional level of integrated skillset that relies on a conceptual command of the material, is original and potentially shows new insights into the assigned contexts of the acting and the associated skills that support it, via the application of a continually dedicated creative process.

		<p><b>Written Work and Documentation</b></p> <p>In order to achieve 80% or over, the written work would need to meet an outstanding and publishable benchmark for academic or industry writing in the related category and indicate independent critical thinking, an outstanding research strategy which also rests upon independent research and writing, a full socio-historical and cultural appraisal of the relevant material and any other professional, praxis-based insights.</p>
70-79%	Distinction	<p><b>Practical Work</b></p> <p>In order to achieve 70% or over, the piece of work being assessed would need to demonstrate that the majority of the learning outcomes have been achieved to an Excellent level (distinction threshold). Marks in this category will be awarded to work which shows stylistic and technical distinction and conceptual sophistication and insight, relying upon a secure and discerning acquaintance with the field of study.</p> <p><b>Written Work and Documentation</b></p> <p>In order to achieve 70% or over, the written work would need to meet a level of excellence in the related category, indicating academic rigour, independent critical thinking, an excellent research strategy which also rests upon a full socio-historical and cultural appraisal of the relevant material and any other professional, praxis-based insights.</p>
60-69%	Merit	<p><b>Practical Work</b></p> <p>In order to achieve 60-69%, the piece of work being assessed would need to demonstrate that the majority of the learning outcomes have been achieved to a good extent. Some of the qualities of Distinction work may be found in this category but the difference will be either of the degree of skill application in the consistency of the work or in the conceptual basis for the choices made. The work should be of merit in all the areas of the practical work, or of considerable merit in some areas and a higher standard in others.</p> <p><b>Written Work and Documentation</b></p> <p>In order to achieve 60-69%, the work will be characterised by a good effort in collation of research and/or creative materials and soundness of individual written insights, argument or analysis, and a wide acquaintance with the field of study, coherence and relevance.</p>
50-59%	Pass	<p><b>Practical Work</b></p>

		<p>In order to achieve 50-59%, the piece of work being assessed would need to demonstrate that the majority of the appropriate learning outcomes have been achieved to a satisfactory extent. Marks in this range will reflect solid competence and achievement, although the work might be partial rather than consistent in its clarity, precision and effectiveness.</p> <p><b>Written Work and Documentation</b></p> <p>In order to achieve this grade, documentation will rely too heavily on tutorial notes or the repeated use of the same secondary sources at the expense of personal critical activity; notes could be insufficiently detailed; or tend towards description rather than analysis. The work should be of good standard in some areas and of a satisfactory standard in others.</p>
30-49%	Fail	<p><b>Practical Work</b></p> <p>The mark indicates that the work is below the standard of a Masters degree. The piece of work being assessed demonstrates that the majority of the outcomes have been achieved to a less than satisfactory extent. Marks in this range will reflect work that is significantly inconsistent or flawed in relation to all or some of the areas related to practical acting.</p> <p><b>Written Work and Documentation</b></p> <p>This mark indicates a scant effort at documenting the process of learning, little to no evidence of a wider reading or research strategy and only basic description, with little to no insight or analysis.</p>
10-29%	Bad fail	Represents a significant overall failure to achieve the appropriate learning outcomes at Masters standard.
1-9%	Very bad fail	A submission that does not even attempt to address the specified learning outcomes.
0%	Non submission or plagiarised	<p>Non submission or plagiarised</p> <p>A categorical mark representing either the failure to submit an assessment or a mark assigned for a plagiarised assessment.</p>

## Mode of study

This programme will:

- provide students with studio-based and technically-enhanced environments to critically reflect upon and evaluate the specific challenges and dynamics associated with the practice of screen acting.



- train students in specialist skills via experiential learning in studio-based psycho-physical character acting and direction and in movement, voice, collaborative devising and film production elements, with the overarching aim that students embody the specific challenges and dynamics associated with the practice of screen acting.
- give students the opportunity to generate new film texts, under the mentorship of specialist tutors, and in methods of collaboration.
- encourage students to plan and execute self-directed and staff-directed proto-professional project schedules, both independently and in a group, that involve intensive time-sensitive creative decision making, resource access and locational choices while working in a team.
- facilitate student independent research in areas that play to their individual creative interests in relation to skills and projects, including the primary literature of text stimulus, creative practice *auto-cours*, and contextual critical readings.
- enable students to reflect upon the changing nature of screen acting, from an historically-situated model of classical tropes to an ever-emergent and remediated genre of performance.
- identify concepts of place and space in screen acting work, within a contemporary global cultural and environmental standpoint, and in relation to generating new work.

## Programme structure

The programme is structured around the bases of *Style and Techniques I: Classical* and *Style and Techniques II: Contemporary* both of which contain complementary training in voice and movement and a diversity of methodologies and texts. The Production Modules are delivered with a model of mentored collaboration at its core; the *Production Project* delivered in the Autumn term supports and encourages students with their skills in devising, collaborating on and creating a screen-based acting exercise within their own creative means, under the mentorship of a tutor with experience in screen writing and film-making. The culmination of the degree will be the Summer *Thesis Project*, in which an original idea and stimulus is nurtured in group work with a writing and directing mentor and a combined team of professional support staff and students in alternating creative and production roles. This rich and varied learning is all supported with a pastoral care system embedded with the *Reflexive Practitioner and Professional Development* module, which sets various goals of understanding, in exposure to best practice equalities and ethics resources, wellbeing strategies for training and the industry, discussions with the personal tutor and specialist sessions in the professional development module, which sets various goals of understanding, in exposure to best practice equalities and ethics resources, wellbeing strategies for training and the industry, discussions with the personal tutor and specialist sessions in professional development from creative entrepreneurship partners, within Goldsmiths.

## Academic year of study 1

Module Title	Module Code	Credits	Level	Module Type	Term
Style and Techniques I: Classical	DR71XXXA	30	7	Compulsory	1
Production Project	DR71XXXA	30	7	Compulsory	1
Reflexive Practitioner and Professional Development	DR71XXXA	30	7	Compulsory	1 and 2
Style and Techniques II: Contemporary	DR71XXXA	30	7	Compulsory	2
Thesis Project	DR71XXXA	60	7	Compulsory	2 and 3

## Academic support

Support for learning and wellbeing is provided in a number of ways by departments and College support services who work collaboratively to ensure students get the right help to reach their best potential both academically and personally. All students are allocated a Personal Tutor (one in each department for joint programmes) who has overall responsibility for their individual progress and welfare. Personal Tutors meet with their student at least three a year either face-to-face, as part of a group and/or electronically. The first meeting normally takes place within the first few weeks of the autumn term. Personal Tutors are also available to students throughout the year of study. These meetings aim to discuss progress on modules, discussion of the academic discipline and reports from previous years if available (for continuing students). This provides an opportunity for progress, attendance and assessment marks to be reviewed and an informed discussion to take place about how to strengthen individual learning and success. All students are also allocated a Senior Tutor to enable them to speak to an experienced academic member of staff about any issues which are negatively impacting their academic study and which are beyond the normal scope of issues handled by Programme Convenors and Personal Tutors. Students are provided with information about learning resources, the [Library](#) and information available on [Learn.gold \(VLE\)](#) so that they have access to department/ programme handbooks, programme information and support related information and guidance. Taught sessions and lectures provide overviews of themes, which students are encouraged to complement with intensive reading for presentation and discussion with peers at seminars. Assessments build on lectures and seminars so students are expected to attend all taught sessions to build knowledge and their own understanding of their chosen discipline. All assessed work is accompanied by some form of feedback to ensure that students' work is on the right track. It may come in a variety of forms ranging from written comments on a marked essay to oral and written feedback on developing projects and practice as they attend workshops.

Students may be referred to specialist student services by department staff or they may access support services independently. Information about support services is provided on the

[Goldsmiths website](#) and for new students through new starter information and induction/Welcome Week. Any support recommendations that are made are agreed with the student and communicated to the department so that adjustments to learning and teaching are able to be implemented at a department level and students can be reassured that arrangements are in place. Opportunities are provided for students to review their support arrangements should their circumstances change. The [Disability](#) and [Wellbeing](#) Services maintain caseloads of students and provide on-going support. The [Careers Service](#) provides central support for skills enhancement, running [The Gold Award](#) scheme and other co-curricular activities that are accredited via the Higher Education Achievement Report ([HEAR](#)). The [Centre for Academic Language and Literacies](#) works with academic departments offering bespoke academic literacy sessions. It also provides a programme of academic skills workshops and one-to-one provision for students throughout the year

## **Programme-specific requirements**

In addition to your tuition fees, you will be responsible for meeting standard costs associated with your study. Find out more information at <https://www.gold.ac.uk/programme-costs/>

## **Specific programme costs**

The workshop-based Modules which involve performer skills should not incur a cost. However, for the filmed projects, and especially the Thesis Project, there may be costs related to personal items, such as make-up, extra clothing (beyond our costume department's range) and any travel or location costs. These will be managed in accordance with similar postgraduate specialist programme expenses, where the Department will reasonably cover a range of expenses to a capped amount per student.

## **Tuition fee costs**

Information on tuition fee costs is available at: <https://www.gold.ac.uk/students/fee-support/>