



Postgraduate Level

MFA
Linklater Teaching Practice
(Voice and Theatre Arts)

Programme Specification

September 2025

Introduction: What are programme specifications?

Programme specifications focus on single programmes of study, and outline the intended knowledge, understanding, skills and attributes of a student successfully completing that programme. A programme specification also gives details of teaching and assessment methods as well as linking the programme to the Framework for Higher Education Qualifications and any subsequent professional qualification and career path.

This programme specification forms one part of a set of different types of documents about your programme that also includes the prospectus, module specifications and information on the College's website and VLE. The Programme Specification is published on the College's website.

There may be concern that 'specifying' what a student will have learnt at the end of the programme might inhibit innovation within that programme. For this reason, it is important not to see programme specifications as 'tick lists'. They offer broad indications of what students might be expected to learn and the types of skills and abilities they might be expected to gain.

1. General Information

Award	Programme Title	Duration	Mode of study
MFA	Linklater Teaching Practice (Voice & Theatre Arts)	24months	Full-time
PGDip	Linklater Teaching Practice (Voice & Theatre Arts)	18months	Full-time

Institution	Rose Bruford College
Awarding Institution	Rose Bruford College
External Examiner	TBC
Programme Accreditation	Level 7
Relevant QAA benchmark(s)	QAA Characteristics Statement for master's Degrees (2020). Subject Benchmark Statement Dance, Drama and Performance December (2024)

The following definition and explication of acronym may be of use while reading this document:

DLT	Designated Linklater Teacher
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2. Aims of the Programme

At the conclusion of their studies, MFA candidates will be able to:

- 1) Manifest the Linklater Method voice work in their own voices and bodies with a high degree of skill and embodied subtle self-awareness, including of the psychophysical processes that enable the human voice to grow in depth, breadth and expressivity, moving toward potentiality.
- 2) Integrate Pure Movement, the movement methodology developed by Arnold and regularly woven by Linklater into her work, into the individual tapestry of their personal voice and acting praxis.
- 3) Approach the art and craft of Acting through the lens of Chekhov's work, but in a manner thoroughly synthesized with Linklater Voice and Pure Movement. That is, approach an Acting task with a holistic, psychophysical methodology that fuses these three approaches into a dynamic, responsive, flexible and malleable, lived whole.
- 4) Discuss and teach Linklater Voice with a deep and confident understanding of the nature and purpose of each exercise or technique – the 'causal thought' as it was termed by Linklater herself, while

locating it on a decolonized, post-cultural plane, with respect and sensitivity toward the diversity of background and points of view of all members of any cohort in an educational setting, cast in a theatrical production, or members of a community group, etc.

- 5) Work successfully with individuals and groups from a wide variety of backgrounds, but especially with neurodiverse individuals, individuals who may be differently abled, and those from global majority and/or other groups which may be historically underrepresented in Higher Education broadly, and Voice Teaching specifically.
- 6) Embody and interrogate Boal's Theatre of the Oppressed games and techniques, using the above outlined synthesis of Linklater Voice/Pure Movement and Chekhov Acting as an entry point, with the express intention of disrupting conventional responses to oppression, informing spontaneity, and engaging participants who may previously have been marginalized, silenced or even dehumanized.
- 7) Successfully use Theatre of the Oppressed techniques with groups to sharpen and dynamize sensory responses and provide active choices to members of previously marginalized populations.

3. Programme intended learning outcomes

Upon successful completion of the MFA Linklater Teaching Practice (Voice & Theatre Arts) you will be assessed to the extent that you.

1. Embody and master effective vocal communication that synthesises voice and movement competencies.
2. Facilitate groups demonstrating a complex understanding of vocal pedagogies and the ability to effectively impact on the voices of the participants.
3. Create impactful vocal training embedding the use of Linklater Vocal Technique to a complex level of engagement.
4. Embody, perform and direct using movement and acting methodologies associated with the Linklater Voice method, solving artistic problems within the paradigm of the emerging training.
5. Demonstrate a sophisticated understanding of the impact of Augusto Boal's methodology in relation to the Linklater Voice methodology,
6. Undertake autonomous project designs that require substantial arts-based research into philosophy, pedagogy and scientific frameworks of the Linklater Vocal Methodology.
7. Design, deliver and assess vocally driven actor training, using complex cross-disciplinary thinking and analysis.

4. Learning and teaching

Learning

The learning will offer physical, kinaesthetic, and auditory experiences to the student that are repeatedly reflected and diffracted upon through discussion, repetition, and arts-based methods of exploration, allowing for independent entry points into programme and module aims.

The emphasis in year one is to engage the learners in practical, technical actor training that develops with the vocal work at the centre of the practice. Traditionally, the hierarchical structure of actor training has seen acting lessons taking the foreground of time, whereas within this training a substantial amount of the schedule will be spent focusing on the vocal work and integrating these other psychophysical approaches with it.

This reprioritising of the core elements of voice, movement and acting represents a radical departure from established norms, creating space for new and innovative ways of experiencing the intra-disciplinarity of these disciplines. The pedagogy considers how voice exists as acting, as movement.

The types of submissions that will include Arts-based Research Methodologies will include Portfolios, Viva Voce, Reflective Journals and Independent Research Projects.

The use of audio-visual submission will remain within our assessment process on this course. We will continue to encourage the use of podcasts, blogs and video logs to integrate analytical skills and confidence in using technology to present information.

Year two focuses on the application of the ideas, concepts and embodied knowledge received in year one within 'actor-teaching' and performance contexts. An artist-teaching context is a situated relationship where people who embody a professional level of voice/acting and hold extremely high standards of pedagogic practice, teach performers in an environment that is attached to a professional performance ethos. In this instance the learners will, where possible, use Rose Bruford acting students from all courses to apply their practice. The MFA students will, in turn, be observed in their teaching of Rose Bruford students.

Assessment

Each module is assessed separately, and the assessments each form a part of the whole. Assessment both provides a measure of your achievement and also gives you regular feedback on how your learning is developing.

For every module of your course, we will inform you of what you are expected to learn; what you have to submit; how your work will be assessed; and the deadline for presenting your work for assessment. This is made available through Module Information.

You will receive a final mark for each module, which will be recorded on your formal record of achievement (transcript).

All learning outcomes must be passed to successfully complete the module.

You are assessed, broadly speaking in two ways: formative and summative. **Formative assessment** provides feedback that will help you to develop your learning. It should be seen as 'ongoing' assessment in the sense that it enables you to pinpoint strengths and weaknesses and address them appropriately. Formative assessment may take place in tutorials, seminars, critiques and other discussions about your work. Formative assessments are not formally marked.

Summative assessment generally takes place at the end of a module of study. It is an overall evaluation of your acquisition of the skills and knowledge developed in that part of the course.

There will be specific tutorials and formative assessment events once per term to make you fully aware of your progress on the course and monitor your development. Summative assessments will be formally marked.

Feedback on both formative and summative assessments will be available in-line with Rose Bruford's Assessment and Feedback policies.

Assessment of collaborative work

In the event of collaborative work being produced and submitted for *collaborative* assessment it will generally follow the procedure outlined below.

1. The intention for assessed collaboration should be identified through the individual student's Study Plans and PDPs and must have the prior agreement in principle of the Course Leader/relevant tutor(s).
2. A parity meeting will devise and implement an academically rigorous assessment method/procedure that will be submitted for approval of, and ultimately confirmation by, the Course Leader. Such confirmation will be conveyed to each student involved in the collaborative activity and agreement made with each that the procedure is fully understood.
3. An important component of this procedure will be a requirement for each student to provide a written (qualitative and quantitative) self-evaluation and evaluation of others' role within, and contribution to, the development and outcome of the 'submitted work'*. These evaluations will be used to *inform* the assessment process.
4. Following assessment and the subsequent parity meeting, *individual* marks will be agreed that will create the 'practice' component of the overall module mark.

**Submitted work* – understood here as a generic term to cover whatever the manner or form in which this may be offered – *presentation / performance / artefacts / et al.*

Teaching

Linklater's voice work is the foundation of the MFA coursework and sits at the centre of its pedagogy. The course has been imagined in part as a voice-centred actor-training program, underlining the common experience of many students of acting who find Linklater voice work to be fundamental to their growth as actors. In their first year, alongside their voice classes, students will undertake study in three complementary disciplines: Michael Chekhov Acting Technique, Trish Arnold's 'Pure Movement' work, as well as a deep dive into the Applied Theatre techniques of Augusto Boal, known as Theatre of the Oppressed. Boal's work, as interpreted and embodied by Dr. Brent Blair, a DLT and Boal specialist, creates a bridge between voice work and the social justice arena. These four core elements were chosen by Kristin Linklater and together offer MFA candidates a solid grounding in each, as well as providing a gateway into a variety of potential working and collaborative pathways. Graduates of the programme might undertake teaching voice in the conservatoire sector, devise or make theatre as actor-teacher-facilitators or bring the voice work into an Applied Theatre context, working with communities at the margins of power to assist them in finding their own voices and telling their own stories, for example.

The MFA is a practice-based programme. Folded into the second year of learning are observership and placement opportunities with Designated Linklater Teachers as well as established Applied Theatre organisations. Forums, workshops, and mini classes in a variety of related and applicable topics will ensure that candidates are well prepared to enter the profession. The final few weeks of the course will be given over to the capstone designation workshop, an intensive experience led by a senior DLT who has been named a Trainer-Supervisor by Kristin Linklater or senior leadership within the DLT community. Trainer-Supervisors have responsibility for "rigorous and detailed critique of Trainee performance and mentoring a Trainee's performance both as a Linklater practitioner and as a personal exemplar of the work." (Quote from a document authored by Ms. Linklater and shared posthumously with the DLT community through the Kristin Linklater Voice Centre).

Who is this for?

This training programme takes into consideration the changing world of the performing arts industry and traditional actor training. We recognise that many trained actors from traditional conservatoire style programmes wish to continue their training and develop their skills further. This MFA bridges the skill gap and will enable graduates to enter new creative roles with confidence and authority.

Why is this training needed?

When actors create projects with community groups or begin to lead classes in a drama school setting, they often lack the specific skills and ethical preparation to engage effectively with groups.

Combining the Linklater approach with the Applied Theatre Arts methodology of Augusto Boal, movement work developed by Trish Arnold, and the acting techniques of Michael Chekhov, this MFA programme will equip graduates with the skills to develop the capacities of multiple communities to express complex social and political needs and find their voices both metaphorically and physically.

As global culture shifts, there is a growing need for professionals who can lead artistic projects and facilitate groups from a multitude of experiences and beliefs to successfully communicate. This pathway includes deep reflection into the ethical approach of the practitioner in planning, delivery and evaluation, utilising the pioneering practice of contemporary Boal practitioners.

What will the training experience be?

The MFA Linklater Teaching Practice (Voice and Theatre Arts) represents a shift in emphasis in Actor Training by making voice the foundation of the curriculum.

Year 1

Within the first year, students will be immersed in holistic actor training that rebalances the hierarchy of voice, movement and acting. Linklater's work is at the heart of the training, supported and complemented by Trish Arnold's body work, known as 'Pure Movement.'

Building on the foundation of free voices and bodies, acting classes will be based in Michael Chekhov's psychophysical techniques. Within year one blended learning in Boal's work will take place, leading to an intensive three-week experience embodying Theatre of the Oppressed facilitation skills. The group will also experience a residency in Orkney at the Kristin Linklater Voice Centre with the Course Leader or other Senior DLT.

Mid-Programme Attachment

In the months between study, that bridge the end of the taught portion of year one and start of year two, students will organise, in consultation with the Course Leader and core faculty, a professional attachment with a Designated Linklater Teacher, and another with an Applied Theatre Practitioner or other organisation engaged in social or educational activism.

Year 2

Candidates will enter into a focused study and practice stream to prepare them for specialised training as Designated Linklater Teachers. Opportunities to deliver Linklater methodology will involve collaboration with their peers, as well as other teaching opportunities. A particular emphasis will be placed on

the process of pedagogic practice, and the personal and vocal discoveries made in this specialised learning environment.

Students will continue their focus on the Linklater methodology throughout Year Two, with opportunities to work within the community, with other Rose Bruford students, and with their peers.

In addition, all students will develop a final performance project to be presented at the end of the programme. This project will demonstrate an embodiment of the Linklater progression and its artistic application.

Teaching Pattern and Methods

The programme is delivered over two years through a series of modules that consist of workshops, seminars and tutorials. The core disciplines of Voice, Movement and Acting are included weekly.

5. The structure of the programme

Postgraduate Diploma – Exit award only				
Module code	Module title	Credits	ETCs	Study hours
LTPF701	Linklater Voice	30	15	300
LTPF702	Movement	20	10	200
LTPF703	Acting	20	10	200
LTPF704	Applied Theatre Arts	30	15	300
LTPF705	Creative Attachment	20	10	200
Year One		120	60	1200

MFA Award				
Module code	Module title	Credits	ETCs	Study hours
LTPF701	Linklater Voice	30	15	300
LTPF702	Movement	20	10	200
LTPF703	Acting	20	10	200
LTPF704	Applied Theatre Arts	30	15	300
LTPF705	Creative Attachment	20	10	200
		120	60	1200

Year Two

MFA Award				
Module code	Module title	Credits	ETCs	Study hours
LTPF706	Linklater Voice Teaching Practice (Voice & Theatre Arts)	60	30	600
LTPF707	Contextualising Linklater Voice Theatre Arts Practice	60	30	600
		120	60	1200

Detailed outlines of each of the modules can be found in the programme and module specifications..

In line with similar postgraduate awards, students who complete 120 credits may be awarded a **Postgraduate Diploma in Linklater Teaching Practice (Voice & Theatre Arts)**. However, it should be noted that is offered as an exit award only.

YEAR ONE

Sept	Oct	Nov	Dec	Jan	Feb	Mar	Apr	May	Jun	Jul	Aug	Sept
Movement												
Acting												
Linklater Voice												
Applied Theatre Arts												
				Creative Attachment								

YEAR TWO

Sept	Oct	Nov	Dec	Jan	Feb	Mar	Apr	May	Jun	Jul
Linklater Voice Teaching Practice										
Creative Attachment				Contextualising Linklater Voice Theatre Arts Practice						

Pattern of assessment:

Key

F is for Formative

S is for Summative

Year 1												
MODULE	CORE/ OPTION	O c t	N o v	D e c	J a n	F e b	M a r	A p r	M a y	J u n	J u l y	Sept
Acting	Core		F				S	S				
Movement	Core		F	S			S					
Linklater Voice	Core		F				S		S			
Applied Theatre	Core						F			S	S	
Year 2												
MODULE	CORE/ OPTION	O c t	N o v	D e c	J a n	F e b	M a r	A p r	M a y	J u n	J u l y	Sept
Creative Attachment	Core			F	S	S						
Linklater Teaching Practice	Core						F		S	S		
Contextualising Linklater Theatre Arts	Core								F	S		

6. Student induction, support and development

The experience the subject team members have gained in teaching postgraduate students has informed the support systems which have been instituted to assist you and other postgraduate students through your studies.

An induction event is arranged at the Sidcup campus at the beginning of the academic year at which you are introduced to the teaching team and to the campus and to other key support staff such as the librarian. A follow-up session will take place in the postgraduate teaching space.

The Programme Director has overall responsibility for leading the programme and for your academic and professional development with the support of a Programme Administrator. You will be encouraged to discuss module-related issues with your Programme Director or module co-ordinator.

At the start of the academic year, you will be introduced to the VLE where you can find course outline and appropriate module specifications and briefs. The module specifications detail the syllabus, teaching and learning arrangements, assessment requirements with clearly articulated assessment criteria, and will provide an appropriate bibliography.

Student representation from the MFA Programme will be sought in order to participate in a number of appropriate committees and various other College-wide panels and committees.

Services signposted within the College's Student Life normally include general, health and financial advice, counselling, and support for disabled students.

At the programme level:

- You will receive key programme information at Registration
- Each module throughout the programme is introduced with a briefing by the module coordinator
- Peer learning and mentoring are intrinsic to the programme's learning and teaching strategy
- You will receive written feedback on all assessment tasks and will be debriefed in a tutorial following the majority of practical projects, to encourage reflection on practice and to identify future learning goals.

At the College level:

- Welfare advice and counselling is available to all students.
- You are contacted at the admissions stage and invited to disclose any disabilities/medical conditions
- Dyslexia and general study support is available
- At key points during the programme, you will discuss your personal and professional development with a programme tutor, and plan future action
- You will be introduced to the Learning Resources Centre at induction, and receive both targeted and ongoing research skills and information literacy instruction and support during the remainder of your programme
- Ongoing academic support is available through the academic team, and through online support materials
- Placements operate within the College's Placement Policy, to ensure that you, employers and tutors have a common understanding of the purpose of the placement and of your various responsibilities.

7. Curriculum map of modules against programme intended learning outcomes

Module Title and Code	C/0	1	2	3	4	5	6	7
	Linklater Voice	C	X		X			
Movement	C	X			X			
Acting	C	X			X			
Applied Theatre Arts	C		X			X	X	
Creative Attachment	C		X			X	X	
Linklater Voice Teaching Practice (Voice & Theatre Arts)	C	X	X	X	X		X	X

Contextualising Linklater Voice Theatre Arts Practice	C	X			X		X	
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x = intended learning outcomes of the programme are assessed within this module; C = compulsory module; O = optional module

8. Criteria for Admission

8.1 Applications

An applicant wishing to join a postgraduate taught degree programme at Rose Bruford College should satisfy or expect to meet the College's general requirements for entry outlined in our postgraduate degree regulations.

Applications for the **MFA Linklater Teaching Practice (Voice & Theatre Arts)** are made directly to the College. As part of the application process, you will be required to make a written statement outlining your interest in the subject area and the programme. In all cases, the selection panel will look for a high degree of explicit ability, of self-motivation and criticism with an informed enthusiasm capable of sustaining you within the more rigorous and challenging conditions of the MFA programme.

Additionally, applicants will submit a ten-minute video of themselves doing a portion of the Linklater voice progression. This is not leading the progression but simply taking themselves through the exercises. Applicants will also prepare two monologues, one classical and one contemporary, and a short a cappella song to present during the online audition/interview. Further detailed audition guidance will be provided when candidates apply.

You will normally be expected to hold a first-degree qualification (2.2 or above), hold an equivalent qualification or be able to demonstrate considerable professional or practical experience at a level commensurate with Masters' level study. The award should be in a discipline, which underpins the applicant's proposed programme of study, or which can be shown to have provided appropriate practical or conceptual skills to contribute to the study.

8.2 Recognition of prior learning

The College operates a policy for recognising prior learning (RPL) which may be certificated or experiential. Requests for recognition of prior learning must be accompanied by the appropriate documentary evidence outlined in the College's policy, which is available on application.

A maximum of 60 credits, excluding the final Independent Research Project module may be certified in this way.

8.3 Selection

Selection is by audition and interview, which is intended to ascertain whether the applicant will benefit from the programme and whether the demands of the programme are likely to be fulfilled by the applicant. The audition and interview panel consists of programme tutors.

8.4 Additional requirements for non-UK/EU applicants

All teaching and examination are carried out in English and consequently competence in written and spoken English is a requirement. Non-EU/UK applicants are required to hold an IELTS¹ with an overall minimum score of 6.5 with no less than 6.0 in each section.

To comply with UK immigration legislation, successful non-UK/EU candidates will be required to be in receipt of a Tier 4 visa, (or such documentation required by the UK Government in force at the time), before they can commence their studies.

9. Progression and Assessment Regulations

Progression

You are registered at the College at the beginning of the academic year. This is followed by a period of induction where you are introduced to the academic community, the details of the Programme, the College's facilities, and its links with the industry.

Attendance is compulsory for all classes, workshops and projects. During production periods a detailed schedule is negotiated allowing time for research and reflection.

You will have regular feedback sessions on all areas of the programme, and you will be made aware, therefore, of your academic progress and personal development.

The **MFA Linklater Teaching Practice (Voice & Theatre Arts)** comprises of seven taught modules. Students completing the first five modules may be awarded a **Postgraduate Diploma in Linklater Teaching Practice (Voice & Theatre Arts)** This is an exit award only.

Assessment Schedule

Assessment takes place at the completion of each module. Once your work is marked, you are advised through tutorials with the Module Coordinator and/or Programme Director of the *indicative* grade. You cannot receive your final mark until completion of the degree and following confirmation of those marks by the relevant Examinations Board.

Marking Categories for the MA:

70 – 100%	Distinction
60 – 69%	Merit
50 – 59%	Pass
0 – 49%	Fail

Marks and Classification of Awards

To qualify for the award of the MFA degree (240 credits over all modules), Postgraduate Diploma (120 credits), you must complete all of the programme requirements and must pass all modules.

¹ IELTS (International English Language Testing System) is now the only Secure English language Test (SELT) recognised by UK Visas and Immigration for student requiring a student visa.

(The Postgraduate Diploma is an exit award only. The **MFA Linklater Teaching Practice (Voice & Theatre Arts)** does not have a Postgraduate Certificate option).

Classification	MA/MFA	PGDip
Distinction	Aggregate average mark of all modules of 70-100	
Merit	Aggregate average of all modules of 60-69	
Pass	50-59	50-100

Performance in work for which an award of credit for prior learning has been made is not taken into account in the calculation of the final award.

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