
BA (HONS) ACTING

COURSE SPECIFICATION AND UNITS

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COURSE SPECIFICATION

INTRODUCTION TO THE COURSE

The BA (Hons) Acting programme takes as its focus the practical and intellectual construction of the contemporary professional actor whose employment will be predominantly located within a context of fast changing culturally diverse performance opportunities. Why? Because in today's multimedia and multi - faceted landscape it is no longer useful to categorize acting in a single generic or restrictive way - it is not how the industry works and it is not how we want to train you.

The Acting Course

This course is designed to offer a comprehensive training in the skills you will require to work as an actor across the industry. Beginning with the self, you learn openness and truthfulness in your work by finding a released body, a supported voice and a connection to meaning, image and impulse in text. Courage, energy and tenacity are needed to get the most out of the first year and to shed some of your tensions, defence mechanisms and physical habits. As the course progresses you will acquire skills of transformation and heightened theatrical style. The demands of non-realist language and of the tragic form require you to hone your intellectual and performance skills as well as a growing belief in yourself as an artist and a professional. The final year of the course consists of productions, showcases and professional preparation, and completes the training by requiring you to take full ownership of your craft and to interface with industry, including future employers.



WHO IS THE COURSE FOR?

The course is for post-18 students (including mature students) who wish to study acting in a vocational setting at a professional level.

DISTINCTIVE FEATURES OF THE COURSE AT CENTRAL

- Study in London - arguably the centre of Western Theatre.
- Bespoke training with highly respected teachers, small groups and high contact hours.
- Part of the UK's largest and most wide-ranging specialist drama institution.
- Collaboration with BA Theatre Practice in specialist professional performance contexts.
- BBC Carleton Hobbs audition - Level 6.
- Public Productions & Showcases - Level 6.
- Professionally Accredited by the Performance Industry (DRAMAUK).
- Equity status upon successful completion of Level 6.
- Industry links.



NSFW by Lucy Kirkwood, public production

DRAMA UK ACCREDITATION

The purpose of the Drama UK (DRAMAUK) is to promote, enhance and maintain the highest possible standards of vocational training and education for the professional actor/performer and stage manager. The BA (Honours) Acting course recognises the importance of professional accreditation and locates its training within the DRAMAUK Competencies which are skill areas that the industry has identified as being absolutely essential to the profession and the training of those wishing to enter it. The DRAMAUK Competencies are fulfilled through successful completion of the course and the basis of the course's accreditation.

EDUCATIONAL AIMS

The single overarching aim is to develop the intellectual and practical artistry, craft, and attitude of highly trained professional actors whose employment will be predominantly located within a context of fast changing culturally diverse performance opportunities.

The course will provide a safe environment in which experimentation, innovation and creativity are a highly valued part of the learning process. The aim of the degree is to provide you with a vocational training environment conceived and structured in such a way as to enable you to gain the knowledge, understanding and skills to pursue and sustain worthwhile acting careers in the performance industry.

This high quality intensive educational experience will give you opportunities to:

- develop a diversity of acting approaches
- develop, reinforce and test your personal process in relation to these technical and professional skills
- develop your critical thinking skills to articulate the theoretical in the practical and vice versa,
- develop a professional work ethic
- develop independent self-reflection (enabling you to understand, articulate and critically appraise your skills)
- develop as a life-long learner, able to identify both professional and personal goals through Personal Development Planning.

Each degree has learning outcomes that demonstrate what a student is expected to learn by taking the degree. In general there are around 20 learning outcomes in each degree. Each unit has four or five learning outcomes which are directly taken from the overall degree learning outcomes. By the end of the degree, all the degree learning outcomes will have been met as the units, together, will have included them.

Learning outcomes describe what you should know and be able to do if you make full use of the opportunities for learning which the course provides. If you successfully complete the BA Acting course at Central:

You will obtain knowledge and understanding of:

- (A1) aesthetic, technical, and creative frameworks of a diverse range of performance territories
- (A2) current critical and cultural discourses relevant to the practice of different performance processes
- (A3) personal responsibility and professional codes of conduct.

You will develop the thinking skills that will enable you to:

- (B1) analyse and reflect upon critical evaluations (critiques) of your process and performance work
- (B2) engage in independent research, both to inform personal performance practices and to explore practice in diverse professional environments
- (B3) analyse literary, dramatic and performance 'texts' using a range of appropriate techniques.

You will develop the practical skills that will enable you to:

- (C1) demonstrate acquisition of DRAMAUK Acting, Movement and Voice Competencies appropriate to your level of study
- (C2) work thoughtfully, sensitively and responsibly within a range of different productions, and in collaboration with staff and other student groups (e.g. Theatre Practice students) to demonstrate an understanding of relevant theatrical interrelationships within this work
- (C3) demonstrate independence and self-reliance within the creative process, applying skills autonomously and sustaining a professional working ethos
- (C4) demonstrate acquisition of the DRAMA UK Recorded Media Competencies.

You will also develop the broader life skills (transferable skills) that will enable you to:

- (D1) demonstrate acquisition of the DRAMA UK Professional Competencies
- (D2) use a range of ICT skills in the selection, communication and management of information
- (D3) practise generic graduate skills such as communication, decision-making, independent thinking, initiative, problem-solving.

Assessment Tasks

Each unit has assessment tasks, with a 'magnitude' (i.e. amount or size of task) which will allow you the opportunity to show that you have achieved the learning outcomes of the degree.

Assessment Criteria

Assessment criteria show what you will need to demonstrate to successfully achieve the learning outcomes through the assessment tasks. (e.g. effective use of research). Assessment criteria enable assessors to make an informed judgements on the level to which your learning outcomes have been achieved. Your work is assessed through the following criteria:

- intellectual engagement (e.g. devising and sustaining arguments and/or solving problems)
- analysis and interrogation, demonstrating knowledge and understanding some of which is at the forefront of the theoretical and practical field/industry
- progress in relevant practice-based techniques and skills
- taking creative risks, as appropriate
- appreciation of the uncertainty of knowledge
- self-reflection
- effective use of research
- communication (of, for example, ideas and concepts)
- successful collaborative and/or autonomous processes.

Not all assessment criteria will apply to each unit but all assessment criteria will be incorporated at some point within the degree.

The *form* of assessment might include:

- essay
- practical project (process, product and/or reflection)
- performance
- documentation
- presentation
- placement.

The assessment criteria can be used for all these forms of assessment may be applicable to any unit.

Assessment Descriptors

Assessment descriptors indicate the level to which you have achieved the learning outcomes and, therefore the unit. Most of your assessment descriptors will be within the grade level you are awarded.

DRAMA UK COMPETENCIES

The purpose of the Drama UK is to promote, enhance and maintain the highest possible standards of vocational training and education for the professional actor/performer and stage manager. The BA (Honours) Acting course recognises the importance of professional accreditation and locates its training within the DRAMAUK Competencies which are skill areas that the industry has identified as being absolutely essential to the profession and the training of those wishing to enter it.

The Competencies are divided into separate categories - and reflect what has been described earlier in this handbook the 'core' areas of acting, voice and movement. We have divided the Competencies into clusters that we feel are attainable and appropriate for you to attain throughout each year of your course. For example - whilst our emphasis on professionalism is as appropriate on the first day of your course as it is on the last day, we feel that having a lecture from an industry accountant is better placed at year three - and so you will find different stages of your development will require specific Competencies. In addition to this there is a set of course wide indicative Competencies listed below.

Whenever you start a new unit you will be issued with a unit briefing paper that will specify the Competencies expected of you. Your Pathway Leader will discuss them with you at that time.

The DRAMA UK competencies are listed in the Course Handbook for the degree for each level of study.



Easy Virtue by Noel Coward, public production

LEARNING, TEACHING AND ASSESSMENT METHODS

The course features a number of learning and teaching styles. Some sessions are led by the course leader and team, guest teachers, or visiting professionals. A great deal of emphasis is placed on your own interaction with the challenges and opportunities which the course provides and you are expected to develop an independent and self-directed approach to your studies, which will serve you in your continuing professional development as a lifelong learner. The teaching and learning methods used to enable these outcomes to be achieved and demonstrated are:

- practical sessions (voice based, movement based, acting based, specialist skills based, and masterclasses)
- staff-led lectures including staff/student discussions
- showings of on-going text, 'pre-text' and stimulus exploration work
- student research (across all the fields of the degree)
- rehearsals (staff-led and student-led)
- supervised production support work (e.g. craft workshop-based; wardrobe-based)
- productions (Live performance and/or Media based; directed and self-directed)
- tutorials (progress and academic)
- portfolios of collected notes and research
- small group devised projects; staff facilitated and/or assessed
- student presentations.

You will be assessed through the following methods:

Reflective portfolios; assessments of practice (e.g. production work; workshop practice); formal and informal student presentations and performance demonstrations; contribution to practical sessions. (The form and quantity of assessments may vary slightly from year to year.)

Each unit within the degree has approximately four or five learning outcomes which are directly drawn from the overall degree learning outcomes. Each unit has formal assessment tasks - with a 'magnitude' (i.e. amount or size of task) - which will give students the opportunity to demonstrate that s/he has achieved the learning outcomes of the degree. Assessment criteria show what students will need to demonstrate - or do - to achieve the learning outcomes and in the assessment tasks (e.g. effective use of research). Assessment (or level) descriptors are directly linked to the assessment criteria and indicate the level the student has reached and therefore the level to which the student has achieved the learning outcomes (and the mark awarded to the unit therefore).

The Working Journal

Due to the personal and developmental nature of the Journal, students are given explicit briefing in the first year in writing tutorials and Working Journal tutorials that their approach to maintaining the Journal should not be unduly driven by its marginal role in formal assessment. The BA (Hons) Acting course promotes an enquiring, creative, and personal / professional approach to performance. Students are required to keep a Working Journal throughout their training. Each unit will make specific critical demands on the student, including technique profiles, performance analysis, and performative writing. Through specific tutorial and seminar guidance, the student will be required to develop his/her ability to form judgements and enhance their understanding of the acting process. This ongoing evaluative process will be articulated variously by means of critical analysis, personal reflection and self / peer appraisal. A student successfully graduating from the BA (Hons) Acting course will have demonstrated the following indicative qualities in his/her Working Journal:

- an analytical and critical understanding of the acting process in relation to his / her own development
- an effective personal analysis of the performance containing reflection on, and insight into, critical incidents in class, rehearsal and performance
- a structured and relevant response to the personal/professional acting processes identified in relation to class work.

The Working Journal is not a Log Book or diary in which the student has to record slavishly the day to day events of the course. It is seen as the professional equivalent of an Artist's Working Journal - a creative statement that will be of critical and practical use in the future. It represents not only an invaluable record of the student's perception of technical exercises, responses, and discoveries, but also a medium for critical self-appraisal and performance appraisal, and as such, it will be fundamental to the development of a constructive critical discourse. You may use extracts from the Working Journal as evidence in your Year 3 DRAMA UK Professional Competencies grid.

The Personal / Professional

The notion of the personal is seen as central to the professional development of the student actor/performer, rather than secondary or peripheral to intellectual development and the acquisition and mastery of skills. In this sense the 'wholeness' of the student-actor/performer will be explicitly prioritised and evidenced in the Working Journal. The student will be encouraged to notate and evaluate felt-experiences deriving from the learning and teaching process. The confessional is explicitly discouraged. The Working Journal may be used as an assessment reference and will be required (in extract) to assist in both written and/or spoken course self-assessment. The Working Journal is not independently assessed but it may be called in at any time and may be used for moderation of marks and/or general monitoring.

The BA (Hons) Acting is a 3-year full-time degree. The course year comprises a total of 30 weeks made up of separate units. The course year is normally arranged as 3 X 10 week terms however this can vary as required. The degree offers 120 credits at Levels 4, 5 & 6 of the credit framework. It is the purpose of course design that units provide you with opportunities for ongoing development. The course leads to opportunities for individual study specialism in the later terms. Units vary in form and structure and include practical sessions, lectures, seminars, workshops, large and small-scale production activity, and small group projects.

Overview of the three years of the course

Year 1 / Level 4 will provide you with the enabling conditions for you to reach a state of intellectual, physical and emotional readiness vital for the development of an effective actor's working process. Learning and teaching strategies will focus on your own identification and awareness of acquired physical, vocal and psychological habits. The year will also introduce and advance DRAMA UK Competencies thus providing the means for you to acquire a personal / professional vocabulary combining theoretical, analytical and technical aspects of the acting process. As honours students you will be introduced to the notion of the reflective practitioner and are required to keep a **Working Journal** throughout the course. This level establishes a common understanding of Acting, taking a broad view of the many processes involved. It could be identified as being similar to a 'foundation' year.

Year 2 / Level 5 Overview

In this level you will focus on developing a solid foundation to your personal acting process through an application and interrogation of the concepts introduced in Level four, and your developing emotional investment in performance. Learning and teaching strategies will make considerable new demands upon you, and your anticipated mastery at Year One of a wide range of basic acting skills and knowledge's will serve as the essential foundation to these new challenges. Having technically identified your own acquired physical, vocal and psychological habits, you will now be required to advance intellectual, emotional and performance competencies. You will be required to continue to develop your notion and experience of the reflective practitioner, in addition keeping a **Working Journal**. At Level five, you will be required to develop your own understanding of the links between the personal and the professional in acting, to recognise individual strengths as well as the limitations these might impose, and to explore the means to begin to experiment beyond these established parameters.

Year 3/Level 6 Overview

This level is conceived and structured in such a way as to enable you to reinforce, test and constructively critique the process of acting, and to broaden your range of technical and professional skills. The key focus throughout is the provision of a range of public performances, with appropriate casting choices made throughout such that you experience a range of challenges, but at different stages throughout the year. In your third year you will be required to take a substantial and individual professional / academic responsibility for your own development and demonstrate a greater capacity for high quality sustained independent work at this level. This is your 'professional' year - where you will demonstrate your understanding of industry standard performance. The year aims to replicate current professional practice, the artistic director placing total emphasis on the professional actor's craft. The year will challenge your creative process with theatrically complex and demanding plays, music theatre and new performance projects selected from non-realistic and realistic modes of performance. You will be required to apply research techniques developed in year 2 and incorporate your own established personal independent routine of daily practice in your acquisition, investigation and interrogation of advanced vocal and physical skills.

FIRST YEAR (LEVEL 4)

| Unit | Credit | Work for Assessment | Required for award | Weighting in overall degree mark | Indicative Date of Assessment | Nature of Feedback |
|--|--------|-----------------------------|--------------------|----------------------------------|---------------------------------|--------------------|
| 1. Dramatic Technique and Expression 1 | 20 | Technical Voice (pass/fail) | Pass | 0 | Continuous to Term 3 Week 10 | Verbal |
| | | Neutral Mask/ (pass/fail) | | | Continuous to Term 3 Week 8 | |
| | | Zoo Study (pass/fail) | | | Presentation Term 2 Week 8 | |
| | | Narrative Verse (pass/fail) | | | Presentation Term 2 week 8 | |
| | | Solo Dance (pass/fail) | | | Presentation Term 3 Week 8 | |
| | | Sonnet (pass/fail) | | | Presentation Term 3 Week 8 | |
| 2. Acting Fundamentals | 40 | Acting Technique | Pass | 0 | Continuous to Term 3 Week 8 | Verbal |
| | | Text Analysis | | | Continuous to term 3 Week 8 | |
| | | Development of Imagination | | | Continuous to Term 3 Week 10 | |
| | | Laboratory | | | Continuous to Term 2 Week 8 | |
| 3. Theatrical Interpretation 1 | 60 | Russians Rehearsal | Pass | 0 | Term 2 Week 10 | Verbal and written |
| | | Russians Presentation | | | Term 2 Week 10 | |
| | | Shakespeare Rehearsal | | | Term 3 Week 10 | |
| | | Shakespeare Presentation | | | Term 3 Week 10 | |
| | | Summative Essay | | | Term 3 Post-term | |

| | | | | | | |
|-----------------|--|--|--|--|--------------------------------|--------|
| Due Requirement | | Critique Summary 1 Critique Summary 2 | | | Term 2 Week 1 Term 3 Week 1 | verbal |
|-----------------|--|--|--|--|--------------------------------|--------|

The assessment dates are indicative only. Actual dates for a given academic year are published on the School's VLE, Learnzone.

SECOND YEAR (LEVEL 5)

| Unit | Credit | Work for Assessment | Required for award | Weighting in overall degree mark | Indicative Date of Assessment | Nature of Feedback |
|--|--------|---|--------------------|----------------------------------|--|--|
| 9. Theatrical Interpretation 2 | 60 | American (20%) | Pass | 25% | Term1, week 9 | Verbal |
| | | Comedy of Manners (25%) | | | Term 2, week 10 | |
| | | Classical tragedy (50%) | | | Term 3, week 9 | |
| | | Summative essay (5%) | | | Term 3, week 10 | |
| 7. Dramatic Technique and Expression 2 | 20 | Technique 1: Limber (pass/fail) | Pass | 0 | Continuous | Verbal |
| | | Technique 2: Technical Voice | | | Continuous | |
| | | Expression 1: Efforts of Action (pass/fail) | | | Term 3 Week 2 | |
| | | Expression 2: American Verse (pass/fail) | | | Term 1 Week 8 | |
| | | Expression 3: Restoration Poem (pass/fail) | | | Term 2 Week 8 | |
| | | Expression 4: Greeks (pass/fail) | | | Term 3 Week 5 | |
| 8. Methodologies | 40 | Acting Methods: Meisner (pass/fail) | Pass | 0 | Continuous Assessment to Term 2 Week 8 | Verbal and written |
| | | Acting Methods: Advanced Text Process (pass/fail) | | | Continuous Assessment to Term 2 Week 8 | Verbal and written |
| | | Performance Lab Classwork (pass/fail) | | | Term 2 Week 8 | Verbal |
| | | Radio extracts (pass/fail) | | | Term 2 Week 10 | Verbal and written |
| | | Camera scene (pass/fail) | | | Term 2 Week 2 | Verbal and written |
| | | Due Requirement | | | | Critique Summary 1 Critique Summary 2 |

The assessment dates are indicative only. Actual dates for a given academic year are published on the School's VLE, Learnzone.

THIRD YEAR (LEVEL 6)

| Unit | Credit | Work for Assessment | Required for award | Weighting in overall degree mark | Indicative Date of Assessment | Nature of Feedback |
|-------------------------------|--------|--------------------------------|--------------------|----------------------------------|-------------------------------|--------------------|
| 10, Public Production | 80 | Public Production (33%) | Pass | 50% | Term 1 | Verbal and written |
| | | Public Production (33%) | | | Term 2 | |
| | | Public Production (33%) | | | Term 3 | |
| 11. Industries of Performance | 40 | Radio (20%) | Pass | 25% | Term 1/2 | Verbal and Written |
| | | Camera (20%) | | | Term 1/2 | |
| | | Showcase (40%) | | | Term 2 | |
| | | Professional Preparation (20%) | | | Term 3 | |

The assessment dates are indicative only. Actual dates for a given academic year are published on the School's VLE, Learnzone.

INDICATIVE SCHEDULE OF ACTIVITIES

FULL-TIME STUDENTS

You will take all units indicated, according to the published schedule of activities. The table below is *indicative* and the specified weeks/times could change from year to year. The School's VLE, Learnzone, will contain the most up to date timetable.

YEAR ONE

| TERMS (10 weeks) | INDICATIVE DATES | UNIT / COMPONENT |
|---------------------|--------------------------|-------------------------------------|
| AUTUMN | Weeks 1-10 Monday-Friday | Dramatic Technique and Expression 1 |
| | | Fundamentals |
| SPRING | Weeks 1-10 Monday-Friday | Dramatic Technique and Expression 1 |
| | | Acting Fundamentals |
| | | Theatrical Interpretation 1 |
| SUMMER | Week 1-10 Monday-Friday | Dramatic Technique and Expression 1 |
| | | Fundamentals |
| | | Theatrical Interpretation 1 |

YEAR TWO

| TERMS (10 weeks) | INDICATIVE DATES | UNIT / COMPONENT |
|---------------------|--------------------------|-------------------------------------|
| AUTUMN | Weeks 1-10 Monday-Friday | Dramatic Technique and Expression 2 |
| | | Methodologies |
| | | Theatrical Interpretation 2 |
| SPRING | Weeks 1-10 Monday-Friday | Dramatic Technique and Expression 2 |
| | | Methodologies |
| | | Theatrical Interpretation 2 |
| SUMMER | Week 1-10 Friday | Dramatic Technique and Expression 2 |
| | | Theatrical Interpretation 2 |

YEAR THREE

| TERMS (10 weeks) | INDICATIVE DATES | UNIT / COMPONENT |
|---------------------|--------------------------|---------------------------|
| AUTUMN | Weeks 1-10 Monday-Friday | Industries of Performance |
| | | Public Production |
| SPRING | Weeks 1-10 Monday-Friday | Industries of Performance |

| | | |
|--------|--------------------------|----------------------------------|
| | Weeks 1-10 Monday-Friday | Public Production |
| SUMMER | Week 1-10 | Industries of Performance |
| | | Public Production |

INDICATIVE THREE YEAR PROGRAMME SCHEDULE

Year 1: All units run Terms 1-3 except Theatrical Interpretation 1 which runs 2-3.

Year 2: All units run Terms 4-5 except Theatrical Interpretation 2 which run Terms 4-6.

Year 3: Both units run Terms 7-9

| | Week One | Week Two | Week Three to Seven | Week Eight | Week Nine | Week Ten |
|-----------------------|-----------|-----------|---------------------|-------------------|------------|-------------------|
| Year One - Term One | Intensive | Intensive | Class | Class | Class | Class / Tutorials |
| Year One - Term Two | Intensive | Intensive | Class / Rehearsal | Class / Rehearsal | Rehearsals | Class / Tutorials |
| Year One - Term Three | Intensive | Intensive | Class / Rehearsal | Class / Rehearsal | Rehearsals | Class / Tutorials |

| | | | | | | |
|---|---|-----------|-------------------|-------------------|--------------------------|--------------------------|
| Year Two - Term One | Intensive | Intensive | Class / Rehearsal | Class/ Rehearsals | Rehearsals | Performance / Tutorials |
| Year Two - Term Two | Intensive | Intensive | Class / Rehearsal | Class / Rehearsal | Rehearsals | Performance / Tutorials |
| Year Two - Term Three | Intensive | Intensive | Intensive | Rehearsal | Rehearsals / Performance | Rehearsals / Performance |
| Year Three - Term One Term Two Term Three | Rehearsals including Voice and Movement Support / Performance of Public Productions / Professional Development / Acting for Camera and Radio / | | | | | |

Intensive

These one/two week periods will be specially designed to meet your group's learning needs and will vary according to those needs. The intensive will reflect previous or forthcoming unit content in such a way as to further develop or enhance a skill area, or to introduce a complementary or contradictory idea or process that will ultimately help you unlock key aspects of your learning.

Indicative examples might include: induction, specialist workshops and lectures (first year); camera and microphone classes, combat, clowning, industry led master classes, specialist workshops and lectures (second year); bespoke industry-led master classes that specifically correlate with stated DRAMA UK Professional Competencies (third year).

REGULATIONS FOR ASSESSMENT

Full assessment regulations are published for students. This is a summary only.

- You must pass every unit to achieve the credit required for the BA with Honours.
- A percentage mark or a pass/fail grade is given for each unit. The pass mark for each unit is 40%. A Pass grade is equivalent to 40%.
- Unless otherwise stated, you must pass each separate element of assessment in the unit in order to pass the unit as a whole. The value of each separate task in the assessment of the unit is listed in the unit outline.
- If you fail a unit, you may be reassessed once. For that reassessment, the maximum mark given is 40%.

All assessment is conducted in accordance with the procedures and regulations described in School's Handbook of Academic Regulations, which is available for consultation, and in accordance with criteria which are published in the unit outlines and course handbook, which you are given at the beginning of a unit and course.

You must normally pass all elements of assessment in a unit in order to pass the unit, and you must normally pass all units in order successfully to complete the course. If you fail an element or a unit, you will be offered an opportunity to retrieve the appropriate assessment(s). Normally there is only one retrieval opportunity for any element of assessment, and if you fail the same assessment a second time you will normally fail the course.

- To qualify for Cert HE, 120 credits at Level four must be reached (at pass level).
- To qualify for Dip HE, a further 120 credits at Level five must be reached (at pass level, minimum).
- To qualify for BA (Hons), a further 120 credits at Level six must be reached (at pass level, minimum).

Progression:

Students must achieve 120 credits to progress from one level (year) to the next.

Breakdown of assessment:

- all Level 4 (first year) units are assessed as Pass/Fail
- 60 credits from level 5 (second year) will contribute 25% to your overall degree mark
- 120 credits at level 6 (final year) will contribute 75% to your overall degree mark.

Final awards are based on the overall degree mark and are as follows:

- 1st class - 70-100%
- 2.1 (Upper second) - 60-69%
- 2.2 (Lower second) - 50-59%
- 3rd - 40-49%.

The Examination Board meets once a year in July. External Examiners are appointed from the academic community in the role of a moderator to review a sample of all percentage-based units and to attend the Examination Boards.



- Inductions to academic learning and practical skills.
- Centre for Excellence in Theatre Training.
- Levels of contact with tutors / visiting professionals as appropriate to the subject.
- Extensive e-mail bulletins from the staff team.
- Detailed unit outlines with clear assessment criteria.
- Excellent learning facilities e.g. video editing suites, sound studio, state-of-the-art. theatre and performance spaces.
- Extensive Production support (technical, craft, wardrobe).
- Induction to the School and the course.
- Provision of virtual learning environment and course related information.
- Academic and progress supervision by Personal Academic Tutor.
- Provision of sessions regarding career development.
- National Union of Students at Central.
- Access to full range of library and IT resources.
- Access to Learning Centre (including dyslexia testing and support).
- Access to Senate House Library (University of London).
- Library and computer inductions.
- Access to costume hire and props store - i.e. sign up surgery times.
- Staff member with specific remit to support students with a disability.
- A range of inductions (e.g. for international students).

Academic and progress supervision tutorials:

- Notes of academic tutorials should be made. Unless stated otherwise, these will be drawn up by the student and e-mailed to the tutor who will also store them. See Appendix A for a baseline Tutorial Record Form.
- E-mail or telephone ‘tutorials’ are included as part of allocated tutorial time.
- Tutor feedback on draft essays will comprise broad comments on areas for improvement e.g. that the argument is not sustained or does not unfold fluently; an overall comment about technical

errors such as referencing. Specific examples of kinds of improvement may be made by using a 'modelling' example.

CRITERIA FOR ADMISSION

Candidates must be eligible to satisfy the admissions' requirements.

Entry Requirements

Minimum entry requirements are normally two Cs at A Level and three Cs at GCSE. Offers may be higher than this depending upon expected grades and performance at audition. Equivalent requirements apply to other post-16 and Access courses. Exceptionally, applicants who do not meet these requirements but do demonstrate appropriate potential may be accepted. Selection for audition will normally depend on your meeting, or being predicted to meet, minimum entry requirements, and on written references and demonstration of the following in the UCAS written statement:

- engagement with theatre and acting at national/local level
- evidence of a real commitment to acting and a long-standing interest in acting and theatre
- knowledge of a range of theatrical forms and genres
- experience gained in post-education contexts such as the workplace, travel and voluntary settings.

Invitation to interview/audition and admission will be based on the reasonable expectation from your application that you have the potential to complete and contribute positively to the degree.

We actively seek a cohort that is diverse in ethnicity, dis/ability, age range and heritage.

Suitable candidates are invited for an audition/interview. The interview process will also give you an opportunity to find out more about the course and the School.

Audition Process

If you are selected for an audition for a place on the BA (Hons) Acting course, we will require you to prepare the following:

1. Two memorized classical speeches from the [audition speech list](#).
2. A memorized contemporary speech (written after 1960 and **no more than two minutes** in duration).

We recommend that you do not select extracts from audition speech books. Candidates must be prepared to answer questions about the entire play from which your selection is chosen; therefore an extract will not help in the preparation of the chosen piece, so please make sure you read the whole play. We are not able to discuss the choice of audition material prior to your audition date. Please note that the two-minute time limit for each speech and song will be strictly adhered to.

Candidates are asked to wear/bring sensible, plain clothes that provide for a freedom of movement (i.e. flexible and comfortable). Please do not wear jeans, skirts, hipster trousers or revealing tops. Candidates should wear no make-up and also have only necessary jewellery (preferably only earring studs, if required, and no rings).

First round audition (all applicants)

1. The First Round audition begins with a short morning talk, which provides information about the structure of the audition day and further information on the curriculum of the course offered. During the talk the candidates are assigned to a specific audition group and asked to fill in a form indicating the speeches that the candidate has chosen.
2. Following the talk, candidates will be involved in (in no particular order) an orientation and tour, a pathway specific vocal and physical workshop, and a panel audition.

3. The orientation and follow-up tour provides the candidates with an opportunity to ask questions about the curriculum and see the facilities of the School. The physical and vocal workshop allows the panel to observe the candidates working in a group situation.
4. All candidates will audition before an audition panel - performing their contemporary speech and one of their speeches chosen from the set classical list.
5. Following lunch (not provided), candidates being asked to stay for the afternoon will be notified.

Afternoon session (selected applicants)

Some candidates may be asked to stay for the afternoon (until 6.00pm at the latest) so that panellists can investigate their suitability for the course in more detail. Candidates may be asked to do any or all of the following in their second round audition: repeat their audition speeches, perform the second speech from the classical speeches list, workshop their speeches, undertake improvisations, participate in a physical and vocal workshop, sing unaccompanied, participate in a vocal assessment, participate in a brief interview. Those candidates selected by the Acting (Musical Theatre) pathway for the afternoon session will be required to sing their accompanied songs.

Candidates who are successful at the initial audition day will be invited for a final recall audition at a later date.

Final recall audition (selected applicants)

Candidates who are called back at a later date for a final recall audition will normally participate in further intensive workshop sessions involving voice, movement and acting, and focus further on their original choice of speeches. Candidates may be asked to present a self-devised piece of theatre and those selected for the Acting (Musical Theatre) pathway will be required to prepare two accompanied songs from the musical theatre repertoire. Selected candidates will be notified by email, which will also detail exactly what they will need to prepare for the session.

**We reserve the right to vary the content and structure of the auditions without prior notice.
Criteria and Qualities for Acceptance**

In auditioning and interviewing potential students, we look for:

Essential

- evidence of a serious, ongoing commitment to an acting career in the professional theatre
- evidence of fluent written and spoken English (equiv to IELTS level 7.0)
- evidence of trainable vocal, physical and imaginative/emotional skills
- evidence of potential benefit from the study in acting offered at Central School
- evidence of an ability to understand, interpret and embody a dramatic text
- evidence of an ability to participate actively in group or ensemble situations.

Desirable

- presence of a readiness to take risks, and an open, receptive and enquiring mind
- presence of enthusiasm and readiness for hard, rigorous work requiring sustained concentration
- presence of a sense of language and rhythm, and the potential for identification with the thought process of a dramatic text
- presence of the ability to portray and inhabit an imagined or fictional situation
- presence of physical, vocal and imaginative/emotional skills with significant theatrical potential.

International auditions

Central hosts international auditions for many of its undergraduate and postgraduate courses. In the past auditions have taken place in Singapore, Hong Kong, Toronto, New York, Chicago, Los Angeles and San

Francisco. Dates for these auditions will vary, but they generally take place in the spring (typically February/March/April).

ADMISSION WITH PRIOR EXPERIENTIAL LEARNING AND/OR ACADEMIC CREDIT

The course does not currently consider applications for admission with prior experiential learning and/or academic credit.

ATTAINMENT OF ENGLISH LANGUAGE LEVEL

Applicants whose first language is not English are required to obtain and present as part of their application a valid Test Report from the International English Language Testing System (IELTS) as administered by the British Council. Applicants will normally be expected to achieve an Overall Band Score of 7.0, and a minimum score of 7.0 in Listening, 7.0 in Academic Reading, 7.0 in Academic Writing and 7.0 in Speaking.

PLACEMENT AND WORK-BASED LEARNING

This course does not comprise any mandatory placement or work-based learning.

DISCLOSURE AND BARRING SERVICE (DBS) AND THE CRIMINAL RECORDS CHECK

This course does not require students to undergo a criminal records check from the Disclosure and Barring Service (DBS) for registration on the course.

HOW IS THE QUALITY OF THE COURSE DEMONSTRATED AND MAINTAINED?

The quality of the course is demonstrated through:

- Drama UK Accreditation
- our graduates' performances have been recognised by major award-giving bodies such as the British Academy of Film and Television (BAFTAs), the American Academy Of Motion Pictures (Oscars), the Laurence Olivier Awards, the Antoinette Perry (Tony) Awards, the London Evening Standard Awards and the Sunday Times/Royal National Theatre Ian Charleson Awards
- excellent completion statistics.

The methods by which quality and standards are maintained include:

- assessment moderated by external examiners
- feedback from and consultation with students through course committees, surveys and informal discussion
- annual monitoring of the course, that includes consideration of statistics, feedback, graduate destinations
- review of the curriculum and organisation of the course every five years
- the involvement of teaching staff in practice, research and staff development.

MAPPING THE LEARNING OUTCOMES

| Year 1/Level 4 | A1 | A2 | A3 | B1 | B2 | B3 | C1 | C2 | C3 | C4 | D1 | D2 | D3 |
|-------------------------------------|-----------|-----------|-----------|-----------|-----------|-----------|-----------|-----------|-----------|-----------|-----------|-----------|-----------|
| Dramatic Technique and Expression 1 | | X | | | X | | X | | X | | | | |
| Acting Fundamentals | X | X | | | | X | | | X | | | | |
| Theatrical Interpretation 1 | X | | X | | X | | X | | | | | | |
| Year 2/Level 5 | A1 | A2 | A3 | B1 | B2 | B3 | C1 | C2 | C3 | C4 | D1 | D2 | D3 |
| Dramatic Technique and Expression 2 | | | X | | X | | X | | X | | | | |
| Methodologies | | X | X | | | X | | | X | | | | |
| Theatrical Interpretation 2 | | | X | | | | X | X | X | | | | |
| Year 3/Level 6 | A1 | A2 | A3 | B1 | B2 | B3 | C1 | C2 | C3 | C4 | D1 | D2 | D3 |
| Public Production | | | X | | X | | X | X | X | | | | X |
| Industries of Performance | | | X | | | | | | | X | X | X | X |
| Due Requirements | | | | X | | | | | | | | | |

YEAR ONE/LEVEL 4 UNIT OUTLINES

| | | | | | | |
|--|--|---------------|----|-------------|-----------------|-------------------|
| Record System Ref | | | | | Version: | 1.1 |
| | | | | | Effective From: | 2013/2014 |
| Title | DRAMATIC TECHNIQUE AND EXPRESSION 1 | | | | | |
| Level | 4 | Credit Value* | 20 | ECTS points | 20 | |
| Notional Student Study Hours | 400 hours: 370 scheduled hours, 30 independent study hours | | | | | |
| Unit Leader | | | | | | |
| Course(s) for which the unit is mainly intended* | BA (Hons) Acting | | | | | <i>Compulsory</i> |
| Prerequisite Learning | N/A | | | | | |

Aims

- To identify through technique instruction and embodied craft development your individual vocal and physical technical requirements, habits, and their effect on your developing process as a professional actor.
- To identify relationships between voice, movement and the emotional/intellectual impulse in different vocal and physical modes by developing your understanding of the expressive nature of the body and voice.

Voice, body and mind are totally interdependent and form the basis for most forms of dramatic expression. This Unit introduces you to the technical control and flexibility of these elements that the actor must possess, and how fundamentally, all theatrical communication comes from them. Approaching work on your voice and body, through technique instruction and embodied craft development, the unit encourages you to become aware of your personal patterns, natural resources and challenges.

Learning Outcomes

A3, B2, C1, C3

Indicative Unit Content

Work centres on physical and vocal technical awareness, including expansion and enhancement of vocal and physical skills through release of tension, posture, vocal exercises and muscle extension. The student may examine various techniques for body/voice training, including Berry, Cunningham, Graham, Yoga, Grotowski, Lecoq, Lessac, Linklater, and Rodenberg. Through these you will seek to acquire a fundamental technical knowledge about your voice and body, and an appreciation of the interactive relationship between mind, body, voice and will - in process and performance.

Body and Voice form the basis of an actor's theatrical communication and expression. Taught within strands, this unit seeks to develop your awareness of their expressive qualities, and seeks to explore their connection with dramatic and poetic texts: personal, contemporary, and classical.

Through classes in a variety of techniques and an application of independent research you will investigate the application of voice and movement techniques to a variety of texts and performance

situations. You will seek to develop confidence, connection and sensitivity with performative languages both verbal and physical through connection between breath, sound, thought, word, rhythm and emotion. You will also seek to gain technical understanding of ‘narrative voice’ and narrative processes, through active participation in groups, development of listening, concentration, generosity, flexibility and negotiation.

How You Learn

- Staff-led workshops, presentations, rehearsals and technique classes.
- Approx 2 x 2 hour Technique class in Movement over 22 weeks.
- Approx 2 x 2 hour Technique class in Voice over 22 weeks.
- Approx 1 x 2 hour Expression class in Voice over 22 weeks.
- Approx 2 x 2 hour Expression class in Movement over 22 weeks.
- Approx 62 hours in intensives.

| Assessment Summary | | |
|--|--|-------------------------------------|
| Type of task (e.g. essay, report, group performance) | Magnitude (e.g. No of words, time, etc) | Weight within the unit (e.g 50%) |
| Technical Voice | Continuous Terms 1-3 | Pass/ Fail |
| Neutral Mask | Continuous Terms 1-3 | Pass/ Fail |
| Zoo Study | c 15-20 minutes | Pass/ Fail |
| Narrative verse | c. 5-10 minutes | Pass/ Fail |
| Solo Dance presentation | c. 5-10 minutes | Pass/ Fail |
| Sonnet presentation | c. 5-10 minutes | Pass/ Fail |
| Assessment Notes | | |
| You must achieve a pass in all the above elements of assessment to pass the unit. | | |
| Assessment Criteria | | |
| <ul style="list-style-type: none"> • Analysis and interrogation. • Progress in relevant practice-based techniques and skills. • Taking creative risks. • Communication. • Successful collaborative and/or autonomous processes. | | |

| | | | | | |
|--|---|---------------|----|-------------------|-----------|
| Record System Ref | | | | Version: | 1.2 |
| | | | | Effective: | 2014/2015 |
| Title | ACTING FUNDAMENTALS | | | | |
| Level | 4 | Credit Value* | 40 | ECTS points | 20 |
| Notional Student Study Hours | 400 (c. 190 scheduled hours; 210 independent study hours) | | | | |
| Unit Leader | | | | | |
| Course(s) for which the unit is mainly intended* | BA (Hons) Acting | | | <i>Compulsory</i> | |
| Prerequisite Learning | N/A | | | | |

Aims

To acquire, apply and integrate a range of acting techniques and terminologies through active participation in the development of your own personal responsiveness to dramatic writing, acting processes, and appreciation of professional Competencies

To identify, acquire and draw upon a range of practical acting skills, participate as both a critical and creative agent in class, acquire and plan your progressive and developing subject skill-set.'

This unit is composed of four interrelated components:

- Acting Technique
- Development of sensory, visual and spatial imagination
- Text Analysis.
- Laboratory

You will be introduced to the fundamentals of creative, analytical and expressive processes of acting and will involve work on the 'building blocks' of both individual (self) and group (working from the other) expression and analysis. The unit creates opportunities to apply these skills to the interpretation, inhabitation and communication of both contemporary and historically distanced play-texts, characters, ideas and action. This will involve work on discovering how the dramatist conceives and constructs action and ideas. Underpinning your study and experimentation is the explicit desire for the development of critical, self aware, disciplined, controlled and challenging artist-creators.

Learning Outcomes

A2, A3, B3, C3

Indicative Unit Content

Acting Technique

Acting Technique engages you with a diverse range of acting exercises and skills-based classes and considers their potential and relevance to your own emerging/developing work as a creative artist. The unit interrogates key principles and techniques of acting such as character and characterisation; acting

as doing; improvisation; spontaneity and sense of play; motivation for and justification of actions; developing a sense of audience; observation of real life and exterior reality; the expression of personal ‘truth’.

Development of imagination

This class takes you through a series of group and individual exercises in which you will develop techniques for living truthfully in imaginary circumstances such as sensory or physical/spatial environments, or particular back-stories or conditioning forces.

Text Analysis

Text Analysis engages you with a range of established methods of script analysis, and considers their potential and relevance to your own emerging / developing work as a creative artist and reflective practitioner. The unit interrogates key principles and techniques of text and character analysis such as character intentions; obstacles; transitive verb actioning; uniting; back-story; inciting incident; subtext; dramatic climax; resolution; conflict; atmospheres; character spine; super-objective; given circumstances; activities and actions; psycho-physical approaches; speech acts; rhetoric and linguistic idiom.

Laboratory

Laboratory is your opportunity to bring your own lives and experiences, (e.g. a personal story or a favourite playtext), and find ways of presenting them to the group in a way that informs their understanding of a range of issues within acting and playwriting.

How You Learn

- 1 x 2 hour classes each week on Text for 24 weeks.
- 1 x 2 hour classes each week on Scene Rehearsal for 10 weeks.
- 1 x 2 hour classes each week on improvisation for 16 weeks.
- 1 x 2 hour classes on Laboratory for 16 weeks.
- 1 x 2 hour classes on Sensory Imagination for 24 weeks.
- 1 x 1 hour object exercise each week for 9 weeks.

| Assessment Summary | | |
|---|---|--------------------------------------|
| Type of task (e.g. essay, report, group performance) | Magnitude (e.g. No of words, time, etc) | Weight within the unit (e.g. 50%) |
| Acting Technique | Continuous Terms 1-3 | Pass/ Fail |
| Text Analysis | Continuous Terms 1-3 | Pass/ Fail |
| Development of Imagination | Object exercises / sensory work c. 15 minutes | Pass/ Fail |
| Laboratory | Continuous Terms 1-2 | Pass/Fail |
| Assessment Notes | | |
| You must achieve a pass in all the above elements of assessment to pass the unit. | | |
| Assessment criteria | | |
| <ul style="list-style-type: none"> • Intellectual engagement (e.g. devising and sustaining arguments and/or solving problems). • Analysis and interrogation, demonstrating knowledge and understanding some of which is at the forefront of the theoretical and practical field/industry. | | |

- Progress in relevant practice-based techniques and skills.
- Communication (of, for example, ideas and concepts).
- Successful collaborative and/or autonomous processes.
- Taking creative risks, as appropriate.
- Appreciation of the uncertainty of knowledge.
- Self-reflection.
- Effective use of research.

| | | | | | |
|---|--|--------------|----|-------------|------------|
| Record System Ref | | | | Version: | 1.2 |
| | | | | Effective: | 2014/2015 |
| Title | THEATRICAL INTERPRETATION 1 | | | | |
| Level | 4 | Credit Value | 40 | ECTS points | 20 |
| Notional Student Study Hours | 400 (c. 320 scheduled hours; 80 independent study hours) | | | | |
| Unit Leader | | | | | |
| Course(s) for which the unit is mainly intended | BA (Hons) Acting | | | | Compulsory |
| Prerequisite Learning | N/A | | | | |

Aims

To apply the practical experience of your class work through a range of text based and non-text based rehearsal and performance contexts where you will be required to access the wide range of theories and practical techniques that have been encountered in other units'.

Learning Outcomes

A1, A3, B2, C1

Indicative Unit Content

This unit will require you to interrogate selected paradigmatic modes of performance, and through progressive and developmental engagement with these each term, demonstrate your ownership of the processes by which such performances are created. The critical, research and analytical skills explored in Text Analysis and Performance Laboratory will provide the necessary analytical framework from which your practical engagement with this unit will occur. Extended extracts will be selected. As appropriate, research tasks/ presentations will be set prior to the start of rehearsals.

The following indicative genres are given:

- Historical Naturalism/ Realism (Term 2)
Ibsen, Gorky, Chekhov, Strindberg
- Classical Comedy (Term 3)
Shakespeare, Jonson, Moliere.

How you learn

- Staff-led rehearsals and workshops.
- Individual writing (Working Journal).
- 3 x 4 hour rehearsals per week for 8 weeks in term two plus 60 hour intensive.
- 3 x 4 hour rehearsals per week for 8 weeks in term three plus 60 hour intensive.
-

| Assessment Summary | | |
|--|--|-------------------------------------|
| Type of task (e.g. essay, report, group performance) | Magnitude (e.g. No of words, time, etc) | Weight within the unit (e.g 50%) |
| Russians Rehearsal | Continuous assessment | Pass/ Fail |
| Russians Presentation | c. 90 - 120 minutes | Pass/ Fail |
| Shakespeare Rehearsal | Continuous assessment | Pass/ Fail |
| Shakespeare Presentation | c. 90 - 120 minutes | Pass/ Fail |
| Summative Essay | 1,500 Words | Pass/ Fail |
| Assessment Notes | | |
| You must achieve a pass in all the above elements of assessment to pass the unit. | | |
| Assessment criteria | | |
| <ul style="list-style-type: none"> • Progress in relevant practice-based techniques and skills. • Taking creative risks, as appropriate. • Appreciation of the uncertainty of knowledge. • Self-reflection. • Effective use of research. • Communication (of, for example, ideas and concepts). • Successful collaborative and/or autonomous processes. | | |

YEAR TWO/LEVEL 5 UNIT OUTLINES

| | | | | | | |
|---|---|---------------|----|-------------|-----------------|-------------------|
| Record System Ref | | | | | Version: | 1.2 |
| | | | | | Effective from: | 2014/2015 |
| Title | DRAMATIC TECHNIQUE AND EXPRESSION 2 | | | | | |
| Level | 5 | Credit Value* | 20 | ECTS points | 10 | |
| Notional Student Study Hours | 200 (c. 190 scheduled hours; 10 independent study hours). | | | | | |
| Unit Leader | | | | | | |
| Course(s) for which the unit is mainly intended | BA (Hons) Acting | | | | | <i>Compulsory</i> |
| Prerequisite Learning | N/A | | | | | |

Aims

To increase the development of your own personal physical and vocal technique by developing an embodied knowledge of the skills required to work with heightened theatrical context and text.

To identify and demonstrate an understanding of the physical and vocal structures and energies that lie in heightened language and heightened physical expression, and in so doing, engage with a wide range of theoretical perspectives from the field of performing heightened text and heightened style.

Learning Outcomes

A3, B2, C1, C3

Indicative Unit Content

In life, the way a person uses (or does not use) language and physical gesture is part of the essence of that person. An actor must seek to apply this principle in developing a level of craft that will bring life to the character and to the play. In this unit, you will explore the relationship between technique and self, and continue to further develop the strength, stamina, flexibility and control of your physical and vocal technique.

Building on the work of Dramatic Technique I and Dramatic Expression I, you will explore the essential 'balance' between the technique and emotional freedom required of the heightened style. You will work further to integrate technique as personally expressed in performance which may lie outside of your personal experience, and is often historically distant.

This unit is composed of two components: dramatic expression and dramatic technique continuing the work begun in the first year. The unit is divided and taught by pathway.

You will continue your development in both voice and movement, through the use of advanced vocal and physical techniques such as contact improvisation, Paul Newman voice work, Laban Efforts. These classes will promote the development of a voice and body of increasing strength and promotes greater flexibility of the voice and body by extending range and capacity, stamina, exploration of rhythm and pitch. Particular attention will be paid to accents and dialects in voice and stamina and clarity in movement.

Throughout this unit you will investigate the voice and body looking at the construction of meaning in performance and language through the use of sound, rhythm, pitch, tempo, bodily component. You will seek clear connection between the technical and expressive strands of the course in the increasing sophistication of the expression of your personal ideas and the ideas of dramatic texts. In the voice and body you will also increase your understanding of the expressive structure of texts including Jacobean, American, and Restoration verse, you will also continue your exploration and knowledge of dialect, this goal will be achieved via assigned monologues/scenes using various dialects, including but not limited to Irish, New York Brooklyn/Bronx, Received Pronunciation (RP), Cockney, Scottish, etc.

How You Learn

- Staff-led presentations and discussions.
- Panel discussions and seminar discussions.
- Individual/group fieldwork and research.
- Individual writing.
- 2 x 2 hour workshops in vocal technique per week for 12 weeks.
- 1 x 2 hour workshops in movement technique per week for 6 weeks.
- 1 x 2 hour workshops in vocal expressive technique per week for 12 weeks.
- 3 x 2 hour workshops in movement expressive technique per week for 12 weeks.
- 32 hours in intensives.

| Assessment Summary | | |
|---|--|--------------------------------------|
| Type of task (e.g. essay, report, group performance) | Magnitude (e.g. No of words, time, etc) | Weight within the unit (e.g. 50%) |
| Technique 1: Limber | Continuous Terms 1-2 | Pass/fail |
| Technique 2: Technical Voice (Accents) | Continuous Terms 1-2 | Pass/fail |
| Expression 1: Efforts of Action Presentation | c. 10-15 minutes | Pass/fail |
| Expression 2: American Verse Presentation | c. 10-15 minutes | Pass/fail |
| Expression 3: Restoration Poem Presentation | c. 10-15 minutes | Pass/fail |
| Expression 4: Greek Drama Self-directed performance | c. 90-120 minutes | Pass/fail |
| Assessment Notes | | |
| You must achieve a pass in all the above elements of assessment to pass the unit. | | |
| Assessment criteria | | |
| <ul style="list-style-type: none"> • Analysis and interrogation, demonstrating knowledge and understanding some of which is at the forefront of the theoretical and practical field/industry. • Progress in relevant practice-based techniques and skills. • Taking creative risks, as appropriate. • Communication (of, for example, ideas and concepts). • Successful collaborative and/or autonomous processes. | | |

| | | | | | | |
|---|--|--------------|----|-------------|-----------------|-------------------|
| Record System Ref | | | | | Version: | 1.2 |
| | | | | | Effective from: | 2014/2015 |
| Title | THEATRICAL INTERPRETATION 2 | | | | | |
| Level | 5 | Credit Value | 60 | ECTS points | 30 | |
| Notional Student Study Hours | 600 (c. 500-520 scheduled hours; 80-100 independent study hours) | | | | | |
| Unit Leader | | | | | | |
| Course(s) for which the unit is mainly intended | BA (Hons) Acting | | | | | <i>Compulsory</i> |
| Prerequisite Learning | N/A | | | | | |

Aims

To apply the practical experience of your level 5 (second year) class work through a range of text based and non-text based rehearsal and performance contexts where you will be required to access the wide range of theories and practical techniques that have been encountered in other units and develop a clear understanding of the professional expectations of actors in rehearsal and performance.

Learning Outcomes

A3, C1, C2, C3

Indicative Unit Content

This unit involves further practical rehearsal and workshop-based exploration that will enable you to further integrate and interrogate the key principles and methodologies of your chosen specialist area. This unit will require you to interrogate selected paradigmatic modes of performance, and through progressive and developmental engagement with these each term, demonstrate your ownership of the processes by which such performances are created. The critical, research and analytical skills explored in Text Interpretation and Performance Laboratory will provide the necessary analytical framework from which your practical engagement with this unit will occur. Entire or edited texts will be chosen at Level five. As appropriate, research tasks / presentations will be set prior to the start of rehearsals.

The unit will focus on three genres:

- 20th Century American (Term 1)
- Comedy of Manners (Term 2)
- Classical Tragedy (Term 3).

How You Learn

- Rehearsals.
- Research presentations.
- Individual/group fieldwork and research.
- 3 x 4 hour workshops per week in terms one and two over 16 weeks.
- 5 weeks full time rehearsal in term three.
- 60 hours of intensives in terms one and two.

| Assessment Summary | | |
|--|--|-------------------------------------|
| Type of task (e.g. essay, report, group performance) | Magnitude (e.g. No of words, time, etc) | Weight within the unit (e.g 50%) |
| American | c. 120 minutes | 20% |
| Comedy of Manners | c. 120 minutes | 25% |
| Classical tragedy | c. 120 minutes | 50% |
| Summative essay | 1,500 words | 5% |
| Assessment Notes | | |
| You must achieve a pass in all the above elements of assessment to pass the unit. | | |
| This unit contributes 25% of the overall mark for the degree. | | |
| Assessment criteria | | |
| <ul style="list-style-type: none"> • Intellectual engagement (e.g. devising and sustaining arguments and/or solving problems). • Analysis and interrogation, demonstrating knowledge and understanding some of which is at the forefront of the theoretical and practical field/industry. • Progress in relevant practice-based techniques and skills. • Taking creative risks, as appropriate. • Effective use of research. • Communication (of, for example, ideas and concepts). • Successful collaborative and/or autonomous processes. | | |

| | | | | | |
|--|--|---------------|----|-----------------|-------------------|
| Record System Ref | | | | Version: | 1.2 |
| | | | | Effective from: | 2014/2015 |
| Title | METHODOLOGIES (ACTING) | | | | |
| Level | 5 | Credit Value* | 40 | ECTS points | 20 |
| Notional Student Study Hours | 400 (c. 300 scheduled hours; 100 independent study hours). | | | | |
| Unit Leader | | | | | |
| Course(s) for which the unit is mainly intended* | BA (Hons) Acting | | | | <i>Compulsory</i> |
| Prerequisite Learning | N/A | | | | |

Aims

To acquire, apply and integrate a range of acting techniques and terminologies that embody a range of discipline specific skills, techniques and complex aesthetic frameworks as a critical and creative agent in the development of your own personal responsiveness to dramatic writing.

To develop and apply a range of thinking skills that recognise (through performance) various grounds of thought in the historical cultural / social agendas which inform and organise professional performance practice

Learning Outcomes

A2, A3, B3, C3

Indicative Unit Content

This unit is comprised of three components: the Performance Laboratory, Acting Methodologies and a strand specific component.

Acting Methodologies component: building on the work of Acting Fundamentals, this component is composed of two interrelated strands - Acting Approaches and Text Interpretation - and works towards an embedding and articulation of your developing acting process (including script-based analytic strategies). The unit will involve applying the 'building blocks' of Level One study to the practical and theoretical exploration of language and dramatic action in formulating and discriminating between a variety of possible interpretations of play-texts in rehearsal and performance in either real or projected settings. Acting Methodologies engages you with a diverse range of established methods, techniques and theories of, and concerned with, acting methodology and considers their potential and relevance to your own developing work as a creative artist and reflective practitioner. The unit interrogates complex and challenging principles and techniques of acting such as emotional investment, connectedness and availability; specificity of thought, impulse and action; endowment and substitution; the notion and challenge of size, stature and dimension, work 'on' and 'alongside' text; the relation of personal 'truth' to notions of dramatic and aesthetic 'honesty'.

Text Interpretation engages you with a range of established methods / frameworks of play interpretation, and considers their potential and relevance to your own emerging / developing work as a creative artist and reflective practitioner. The unit interrogates key principles and techniques of text and performance analysis such as plot, style, thought, language, action, theatricality, scenography, preferred

meaning, audience reception, and historical period.

Performance Laboratory component: building on Performance Laboratory I, this component introduces you to some of the ‘answers’ presented to philosophical question by theatre makers, playwrights and other theorists/philosophers. Through a range of diverse and contemporary material you will examine how theatre practitioners site themselves around these debates, and you will seek to articulate how these debates develop the theatre and acting around them, particularly how playwrights and theatre makers have engaged and posed answers of their own. Through the lens of varying contemporary and classical theatrical texts, you will investigate how socio cultural positions impact on those texts and the wide variation in answers posed to great unflinching questions. By situating the theatre maker as theoretician this unit investigates how the questions raised by thinkers throughout history have found resonance and development in performance work.

Introduction to Radio and Broadcast Media: This component is based on the philosophy that effective radio and camera acting skills build on the fundamentals of stage training, and that all aspects of the course up to the point at which this unit starts contribute to the skill-base which the actor then adapts to the specific conditions of the recorded media. The teaching instructs actors how to apply their skills in ways appropriate to each medium, and to understand the processes of making TV, film and radio in a professional context. During the Autumn and Spring Terms you will engage with radio work: sightreading; microphone technique; standard script layouts; page-turning; cue lights; vocal choices on microphone. During the Summer Intensive, you will engage with specific skills of camera work: continuity; eye-lines; finding your mark; out of sequence shooting; thought process.

How You Learn

- Staff-led presentations and discussions
- Individual/group fieldwork and research
- Practical sessions
- Guest Speakers
- Directed fieldwork and research

Acting Methodologies: 2 x 4 hour session for 18 of the 30 academic weeks timetables in the second year.

Performance Laboratory: 1 x 2 hour lecture/ seminar or practical exploration per week in 16 weeks.

Radio: 1 x 2 hour practical session per week over 16 weeks

Camera: Around 50 hours of practical workshops usually during the summer intensive

| Assessment Summary | | |
|---|--|-------------------------------------|
| Type of task (e.g. essay, report, group performance) | Magnitude (e.g. No of words, time, etc) | Weight within the unit (e.g 50%) |
| Acting Methods: Meisner repetition | Continuous assessment | Pass/ Fail |
| Acting Methods: Advanced Text Process | Continuous assessment | Pass/ Fail |
| Performance Lab Classwork | Continuous assessment | Pass/ Fail |
| Radio extracts | c. 15 minutes | Pass/ Fail |
| Camera scene | c. 5-10 minutes | Pass/ Fail |
| Assessment Notes | | |
| You must achieve a pass in all the above elements of assessment to pass the unit. | | |
| Assessment criteria | | |

- Progress in relevant practice-based techniques and skills.
- Taking creative risks, as appropriate.
- Appreciation of the uncertainty of knowledge.
- Self-reflection.
- Effective use of research.
- Communication (of, for example, ideas and concepts).
- Successful collaborative and/or autonomous processes.

YEAR THREE/LEVEL 6 UNIT OUTLINES

| | | | | | | |
|--|--|--------------|----|-------------|-----------------|-------------------|
| Record System Ref | | | | | Version: | 1.1 |
| | | | | | Effective from: | 2013/2014 |
| Title | INDUSTRIES OF PERFORMANCE | | | | | |
| Level* | 6 | Credit Value | 40 | ECTS points | 20 | |
| Notional Student Study Hours* | 400 hours (c. 260-300 scheduled hours; 100-140 independent study hours) Recorded Voice (c. 80 hours taught / c.20 hours student managed learning) Performance for Camera (c. 100 hours taught / c. 20 hours student managed learning) Industry Showcase (c80 hours taught / c. 30 student managed learning) Professional Preparation (c. 30 hours taught / c. 40 hours student managed learning) | | | | | |
| Unit Leader | | | | | | |
| Course(s) for which the unit is mainly intended* | BA (Hons) Acting | | | | | <i>Compulsory</i> |
| Prerequisite Learning | N/A | | | | | |

Aims

To prepare you for professional practice by providing you with a broad range of industry skills, recorded media skills and an Industry Showcase.

Learning Outcomes*

A3, C4, D1, D2, D3

Indicative Unit Content*

The unit formalises your transition from personal development planning to a more vocationally orientated model of skills acquisition and updating, career development profiling and industry research. The unit will introduce you to the specialist vocal skills required in the production and commercial application of the recorded and broadcast voice and the skills, techniques and craft vocabularies required by the actor/performer in acting for camera. Additionally, the unit will continue to equip you with a detailed understanding of professional contexts and offers you valuable links to the profession. Visiting professionals and course staff will advise, encourage reflection and articulation of practice, and create appropriate professional opportunities and contacts where appropriate. The unit encourages you to become creative, independent and critically reflective practitioners who upon graduation will have acquired the skills, experience and industry knowledge to enable you to make a significant contribution to the cultural industries as an artist-creator.

Recorded Voice You will be introduced to the specialist vocal skills required in the production and commercial application of the recorded and broadcast voice. You will explore the vocal modifications required by the recorded voice and will be required to evidence your practical and theoretical understanding of the professional recording studio. In association with the BBC, you will be offered a unique opportunity to audition for the BBC Radio Drama Company (The Carleton Hobbs Competition). Though not academically assessed or part of the overall academic requirement, it is felt that the opportunity to test professional standards in this area (in the presence of a distinguished panel of professional radio producers and actors), will be invaluable and appropriate to unit learning outcomes. You must demonstrate quite exceptional virtuosity and broadcast voice ability to be awarded a

professional contract which is externally awarded the BBC. The contract does not contribute to the overall assessment of the unit.

Performance for Camera Having undertaken basic training in camera and studio acting techniques at Level 2, this element offers the opportunity to make a finished piece of work which will then be fully edited and used as the start of your professional showreel. Working with a professional director and crew, you will spend three weeks selecting material, rehearsing and shooting, usually in an offsite location.

Industry Showcase This is your opportunity to ‘present’ your skills and attributes to the industry through carefully chosen duologues which should ideally reveal contrasting aspects of your ‘castability’ and acting range. This is an intensive and exhilarating process, which requires you to apply meticulous process and crafting to very short scenes.

Professional Preparation requires you to develop and demonstrate that you have acquired a range of core skills and industry knowledge through industry career lectures and seminars, mock interviews and auditions, independent research into the business of acting, self-directed career planning and profiling, interviews, mentoring arrangements with working artists. You will improve your capacity to understand what and how you are learning, and to review, plan and take personal responsibility for your own career development, and future learning. You will be required to maintain a ‘live’ folder of professional preparation documents including your emerging cv, industry correspondence, career strategies, research into industry settings etc. This will have a cover page that is the DRAMAUK Professional Competencies grid (see p. 28). This will be seen by a tutor.

How You Learn

- Tutor / Visiting Professional - led sessions and facilitation.
- Intensive short-course under visiting professional guidance and tutelage.
- Self directed research / compilation / evaluation of PDP portfolio materials (CV; audition pieces; songs; ‘Headshots’ etc).
- Practical tutor-led classes in a professional studio or location setting.

| Assessment Summary | | |
|--|--|-------------------------------------|
| Type of task (e.g. essay, report, group performance) | Magnitude (e.g. No of words, time, etc) | Weight within the unit (e.g 50%) |
| Radio | 15 minutes | 20% |
| Camera | 15 minutes | 20% |
| Showcase | 90 minutes | 40% |
| Professional Preparation | Portfolio submission | 20% |
| Assessment Notes | | |
| You must achieve a pass in all the above elements of assessment to pass the unit. This unit contributes 25% to the mark for the degree. | | |
| Assessment criteria | | |
| <ul style="list-style-type: none"> • Analysis and interrogation, demonstrating knowledge and understanding some of which is at the forefront of the theoretical and practical field/industry. • Progress in relevant practice-based techniques and skills. • Taking creative risks, as appropriate. • Self-reflection. • Effective use of research. • Communication (of, for example, ideas and concepts). | | |

- Successful collaborative and/or autonomous processes.

| | | | | | |
|--|---|---------------------|-----------|--------------------|-----------|
| Record System Ref | | | | | |
| Title | PUBLIC PRODUCTION | | | | |
| Level | 6 | Credit Value | 80 | ECTS points | 40 |
| Notional Student Study Hours | 800 (c. 600 scheduled hours; 200 independent study hours) | | | | |
| Unit Leader | | | | | |
| Course(s) for which the unit is mainly intended | BA (Hons) Acting | | | <i>Compulsory</i> | |
| Prerequisite Learning | N/A | | | | |

Aims

To provide the enabling conditions for you to work with in production contexts that replicate as fully as possible current professional practice, the director placing total emphasis on the actor's embodiment of performance craft.

Learning Outcomes

A3, B2, C1, C2, C3

Indicative Unit Content

The Level 6 (final year) **Public Production** will challenge your personal performance process with theatrically complex and demanding plays selected from non-realistic and realistic modes of performance. The unit will offer you the opportunity for collaboration with the technical elements of design, light, sound, costume, etc. Prior to this point, technical collaboration will have been generally quite 'low key' - you will have been introduced to different technical elements in year 2 including light, sound, costume etc, - and may well have used different mediated technologies in the Theatrical Interpretation 2 unit, but in year three you will have the opportunity to work alongside a diverse range of technological and scenographic elements as studied by students of the DRAMAUK accredited BA (Hons) Advanced Theatre Practice course.

How You Learn

- 3 public productions.
- 4 weeks intensive rehearsal.
- 1 production week (approx 5 performances).
- Full time rehearsal and performance.

| Assessment Summary | | |
|---|---|--|
| Type of task <i>(e.g. essay, report, group performance)</i> | Magnitude <i>(e.g. No of words, time, etc)</i> | Weight within the unit <i>(e.g 50%)</i> |
| Public Production | c. 150 minutes | 33.3% |
| Public Production | c. 150 minutes | 33.3% |
| Public Production | c. 150 minutes | 33.3% |
| Assessment Notes | | |
| You must achieve a pass in all the above elements of assessment to pass the unit. | | |
| This unit contributes 50% to the mark for the degree. | | |
| Assessment criteria | | |
| <ul style="list-style-type: none"> • Progress in relevant practice-based techniques and skills. • Taking creative risks, as appropriate. • Successful collaborative and/or autonomous processes. | | |

DRAMATIC TECHNIQUE & EXPRESSION 1

Dramatic Technique:

- Anderson, B. (1980) *Stretching*, New York, Shelter Publications.
 Berry, C (1973) *Voice and the Actor*, London, Harrap Limited.
 Berry, C. (1987/2000) *The Actor and the Text*, London, Virgin.
 Colaianni, L. (1994) *The Phonetics and Accents*, New York, D B Publishers.
 Dennis, A. (2002) *The Articulate Body: The Physical Training of the Actor*, Nick Hern Books
 Feldenkrais, M. (1990) *Awareness Through Movement*, London, Penguin.
 Grant, A. (1991) *Grant's Atlas of Anatomy*, London, Williams & Wilkins.
 Hodge, A. (2004) *Actor Training*, London, Routledge.
 Hughes, A. & Trudgill, P. (1979) *English Accents & Dialects*, Cambridge, Arnold.
 Laban, R. (1980) *Mastery of Movement*, New Jersey, Northcote House.
 Lessac, A. (1997) *Use & Training of the Human Voice*, New York, Mayfield.
 Linklater, K. (1976) *Freeing the Natural Voice*, New York, D B Publishers.

Dramatic Expression:

- Barba, E. (1998) *The Secret Art of the Performer*, London, Routledge.
 Berry, C (1974) *An Actor and the Text*, London, Macmillan Publishers.
 Darwin, C. (1965) *The Expression of Emotion of Men and Animals*, UCP.
 Fletcher, A. (2001) *The Art of Looking Sideways*, London, Routledge.
 Fogerty, E. (1929) *Speaking English Verse*, London, Dent.
 Franklin, E (1996) *Dance Imagery for Technique and Performance*, H K.
 Lecoq, J. (2002) *The Moving Body (Le Corps Poétique)*, London, Methuen.
 Linefeed, P. (2000) *A Course in Phonetics*, New York, Thomson Learning.
 Linklater, K. (1992) *Freeing Shakespeare's Voice*, NY, Theatre Communications.
 McCallion, M. (1988) *The Voice Book*, London, Faber and Faber.
 Richards, Thomas (1995) *At work with Grotowski on Physical Actions* Routledge.
 Rodenburg, P. (1999) *The Need for Words*, London, Methuen.
 Tuffnal, M. (1983) *Body Space Image*, New York, Dance Books.
 Wigman, M. (1996) *The Languages of Dance*, Ohio, Wesleyan UP.

ACTING FUNDAMENTALS

- Adler, S (2000) *The Art of Acting*. New York: Applause Books
 Benedetti, J. (2000) *Stanislavski: An Introduction*, London, Methuen
 Benedetti, J (2008) *An Actor's Work*, Routledge
 Chaikin, J. (1972) *The Presence of the Actor*, New York, Atheneum
 Chekhov, M (2002) *To the Actor: On the Technique of Acting* London, Routledge
 Chekhov, M. (2005), (eds. Kirillov, A & Merlin, B), *The Path of the Actor*, Routledge
 Donnellan, D (2002) *The Actor and Target*, Nick Hern Books
 Hagen, U. (1991) *Challenge for the Actor*, New York: Scribner
 Hagen, U (1973) *Respect for Acting*. New York: Macmillan.
 Hayman, R. (1999) *How to Read a Play*, Chicago, Oberon
 Merlin, B. (2001) *Beyond Stanislavsky*, Nick Hern Books
 Merlin, B. (2007) *The Complete Stanislavsky Toolkit*, Nick Hern Books
 Merlin, B. (2010) *Acting The Basics*, Routledge
 Moseley, N (2005) *Acting and Reacting* Nick Hern Books
 Stanislavski, K. (1980) *An Actor Prepares*, Methuen

DRAMATIC TECHNIQUE & EXPRESSION 2

Dramatic Technique:

- Allain, P. (2002) *The Art of Stillness: The Theatre Practice of Tadashi Suzuki*, London, Methuen.
Clark, J. (1995) *An Introduction to Phonetics and Phonology* Blackwell
Colaianni, L. (1994) *The Joy of Phonetics and Accents*, London, Drama Pub
Hughes, D. & Trudgill, H. (1995) *English Accents and Dialects* (3rd edition) New York, Arnold
Keen, S. (1999) *Learning to Fly: Trapeze - Reflections on Fear, Trust and the Joy of Letting Go*, New York, Broadway Books
Laban, R. and Ullman, L. (ed) (1988) *Mastery of Movement*, Northcote House, Princeton Books
Ladefoged, P. (1993) *A Course in Phonetics* (3rd edition), New York, Thomson
Roach, P. (2000) *English Phonetics and Phonology: A Practical Course*, Cambridge, Cambridge University Press

Dramatic Expression:

- Banbridge Cohen, B. (1993) *Sensing, Feeling and Action*, US, Contact Editions
Rolfe, B. (1985) *Movement for Period Plays*, London, Personal Books
Rodenburg, P. (1993) *The Need for Words*, London, Methuen Publishing Ltd
Turner, C. (1977) *Voice and Speech in the Theatre*, London, Pitman

METHODOLOGIES ACTING

Performance Laboratory:

- Carlson, M. (1993) *Theories of the Theatre*, Ithaca and London, Cornell UP.
Etchells, T. (1999) *Certain Fragments*, Routledge, London
Kershaw, B (2001), *The Politics of Performance*, Routledge, London
Saint-Denis. M (1960) *Theatre: The Rediscovery of Style*, NY, Theatre Arts.

Acting Methodologies:

- Herrington, J. (1998) *Ain't Sorry for Nothin' I Done: August Wilson's Process of Playwrights*, New York, Limelight Editions.
Morris, E. (1992) *Irreverent Acting*, Los Angeles, Ermor Enterprises
Oida, Y. and Marshall, L. (2002) *The Invisible Actor*, London, Methuen
Richards, T. (1995) *At Work with Grotowski on Physical Actions*, London, Routledge
Stanislavski, K. (1980) *Creating a Role*, London: Methuen
Arnheim, R. (1978) *The Dynamics of Architectural Form*, California, U Press
Aggiss, L and Cowie, B (2006) *Anarchic Dances* Lizz Aggiss
Donohoe, J. (2001) *Theatre Sans Frontieres: Essays on the Dramatic Universe of Robert Lepage*, Michigan, Michigan State University Press
Moseley, N (2012) *Meisner in Practice* Nick Hern Books
Foreman, R. et. al. (1995) *The Theatre of Images*, New York, PAJ
Harding, J. (ed) (2000) *Contours of the Theatrical Avant-Garde, Performance and Textuality*, Michigan: Michigan State University Press
Kantor, T (1993) *A Journey through Other Spaces - Essays and Manifestos 1944 - 1990* University of California Press
Lecoq, J (2006) *Theatre of Movement and Gesture* Routledge
Lepage, R. (1999) *Connecting Flights*, New York, TCG
Pitches, J (2003) *Vsevolod Meyerhold* Routledge Performance Practitioners
Quadri, F. (1998) *Robert Wilson*, Rome, Rizzoli International Publications
Segel, H. (1995) *Pinocchio's Progeny: Puppets, Marionettes, Automatons and Robots in Modernist and Avant-garde Drama*, New York, PAJ
Servo, N and Wright, G (1984) *Pina Bausch: Wuppertal Dance Theater Koln Ballet Buhnen Verlag* Wright, J (2006) *Why is that so funny - A practical exploration of physical comedy* Nick Hern

INDUSTRIES OF PERFORMANCE

You will be directed to appropriate sections of these texts during the unit.

Borwick, J. (1996) *Sound Recording Practice*, Oxford: Oxford University Press

Churcher, M. (2003) *Acting for Film*, London: Virgin Books

Drakakis, J. (1997) *British Radio Drama*, Cambridge: Cambridge University Press

Simmons, B. (1995) *How to get into Radio*, London: Methuen

Taylor, M. (1994) *The Actor and Camera*, London: A&C Black

Tucker, P. (1994) *Screen Acting*, New York: Theatre Arts Press

APPENDIX 1: CRITERIA FOR ASSESSMENT AND MARKING DESCRIPTORS

Assessment criteria

The assessment criteria for individual units are selected from these criteria. Not all the assessment criteria apply to each unit although all will be incorporated *across* the course. The assessment criteria to be considered will be clear in each unit outline. Tutors will give feedback relevant to these criteria with references to specific examples from your work.

Assessment criteria enable assessors to make an informed judgements on the level to which your learning outcomes have been achieved. Your work is assessed through the following criteria:

- intellectual engagement (e.g. devising and sustaining arguments and/or solving problems)
- analysis and interrogation demonstrating knowledge and understanding some of which is at the forefront of the theoretical and practical field/industry
- progress in relevant practice-based techniques and skills
- taking creative risks, as appropriate
- appreciation of the uncertainty of knowledge
- self-reflection
- effective use of research
- communication (of, for example, ideas and concepts)
- successful collaborative and/or autonomous processes.

Not all assessment criteria will apply to each unit but all assessment criteria will be incorporated at some point within the degree.

The *form* of assessment might include:

- essay
- practical project (process, product and/or reflection)
- performance
- documentation
- presentation
- placement.

The assessment criteria can be used for all these forms of assessment.

Assessment descriptors:

Each descriptor refers to one or more of the assessment criteria. It is expected that feedback will give examples from your work that supports this level of comment with reference to the criteria used. To receive a grade, most of the assessment descriptors will be from that level.

85%-100% A mark in this range is indicative of outstanding and exceptional work.

You have demonstrated exceptional intellectual engagement (e.g. devising and sustaining arguments and/or solving problems). Your analysis and critical interrogation demonstrating knowledge and understanding of the theoretical and practical field is at a most advanced level demonstrating a rare understanding of, for example, the ambiguity of knowledge. Your demonstration of the skills, practices and/or techniques in this unit is at an exceptional level. In taking creative risks you stretched the discipline in unpredictable and highly exciting ways. Your self-reflection was comprehensive and demonstrated a rare self-awareness. You have managed your own learning, engaging in unusually detailed and highly focussed research with most rewarding consequences that are unusual at this level. In addition, you have communicated your ideas most impressively, fully engaging your specialist and/or non-specialist audience/reader. You have worked closely with a group of people at a highly commendable level and/or demonstrated an exceptional level of autonomous decision making.

70-84% A mark in this range is indicative that the work is of an excellent standard for the current level of your degree programme

You have demonstrated excellent intellectual engagement (e.g. devising and sustaining arguments and/or solving problems). Your analysis and critical interrogation demonstrating knowledge and understanding of the theoretical and practical field is at an advanced level demonstrating an excellent understanding of, for example, the ambiguity of knowledge. Your demonstration of the skills, practices and/or techniques in this unit is at an outstanding level. In taking creative risks you stretched the discipline in unpredictable and exciting ways. Your self-reflection was comprehensive and demonstrated an unusual level of self-awareness. You have managed your own learning, engaging in detailed and highly focussed research with substantial consequences that is impressive for this level. In addition, you have communicated your ideas to an outstanding level, fully engaging your specialist and/or non-specialist audience/reader. You have worked closely with a group of people at a commendable level and/or demonstrated an excellent level of autonomous decision making.

60-69% A mark in this range is indicative that the work is of a very good standard for the current level of your degree programme.

You have demonstrated a good level of intellectual engagement (e.g. devising and sustaining arguments and/or solving problems). Your analysis and critical interrogation demonstrating knowledge and understanding of the theoretical and practical field is at a high level demonstrating good understanding of, for example, the ambiguity of knowledge. Your demonstration of the skills, practices and/or techniques in this unit is at very good level. In taking creative risks you engaged with the discipline in thoughtful and provocative ways. Your self-reflection was thorough and you demonstrated a good level of self-awareness. You have managed your own learning, engaging in detailed research which has been evidenced thoughtfully in your work. In addition, you have communicated your ideas very well indeed, engaging your specialist and/or non-specialist audience/reader. You have worked closely with a group of people at a skilled level and/or demonstrated a very good level of autonomous decision making.

50-59% A mark in this range is indicative that the work is of a very satisfactory to good standard at the current level of your degree programme.

You have demonstrated a reasonably good level of intellectual engagement (e.g. devising and sustaining arguments and/or solving problems). Your analysis and critical interrogation demonstrating knowledge and understanding of the theoretical and practical field is of a sound level. You have demonstrated a clear understanding of, for example, the ambiguity of knowledge. Your demonstration of the skills, practices and/or techniques in this unit is at a relatively good level. You have taken some creative risks and engaged with the discipline in a reasonably effective way. Your self-reflection was clear and you demonstrated some self-awareness. You have managed your own learning, engaging in some research which has been evidenced in your work on several occasions. In addition, you have communicated your ideas soundly, engaging your specialist and/or non-specialist audience/reader. You have worked closely with a group of people well on the whole and/or demonstrated a reasonable level of autonomous decision making.

40-49% A mark in this range is indicative that the work is of an acceptable standard at the current level of your degree programme.

You have demonstrated some intellectual engagement (e.g. devising and sustaining arguments and/or solving problems). Your analysis and critical interrogation demonstrating knowledge and understanding of the theoretical and practical field is of a satisfactory level. You have demonstrated, on occasion, an understanding of, for example, the ambiguity of knowledge. Your demonstration of the skills, practices and/or techniques in this unit is at a satisfactory level. You have taken occasional creative risks and engaged with the discipline effectively at times. You demonstrated a limited ability in self-reflection and self-awareness. You have managed your own learning on the whole, engaging in some research which has been evidenced in your work to a limited extent. In addition, you have communicated several ideas, engaging your specialist and/or non-specialist audience/reader to some extent. You have worked closely with a group of people to a satisfactory level and/or demonstrated autonomous decision making on occasions.

20-39% A mark in this range is indicative that the work is below, but at the upper end is approaching, the standard required at the current level of your degree programme.

You have demonstrated little intellectual engagement (e.g. devising and sustaining arguments and/or solving problems). Your analysis and critical interrogation demonstrating knowledge and understanding of the theoretical and practical field does not reach a satisfactory level. You have been unable to demonstrate, for example, an understanding of the ambiguity of knowledge. Your demonstration of the skills, practices and/or techniques in this unit has yet to reach a satisfactory level. You have rarely taken creative risks or engaged with the discipline. You have demonstrated a very limited ability in self-reflection and self-awareness. You have not managed your own learning satisfactorily and you have not evidenced an engagement in research beyond a basic level. In addition, you have had difficulty communicating your ideas and engaging your specialist and/or non-specialist audience/reader. You have not reached a satisfactory level of collaboration with a group of people and/or demonstrated autonomous decision making.

0-19% A mark in this range is indicative that the work is far below the standard required at the current level of your degree programme.

Your work shows very limited intellectual engagement (e.g. devising and sustaining arguments and/or solving problems). Your analysis and critical interrogation demonstrating knowledge and understanding of the theoretical and practical field is weak. You have been unable to demonstrate, for example, any understanding of the ambiguity of knowledge. Your demonstration of the skills, practices and/or techniques in this unit is very limited. There has been very little evidence of you taking creative risks or engaging with the discipline. Your self-reflection and self-awareness is uninformed and/or is not evident. You have not managed your own learning satisfactorily and you have not evidenced an engagement in research. In addition, you have been unable to communicate your ideas or engage your specialist and/or non-specialist audience/reader. You have shown little ability to work in a group and/or you have not demonstrated autonomous decision making.

APPENDIX 2: DRAMA UK COMPETENCIES

DRAMA UK Acting Competencies Level 1

- *Develop and play a character in rehearsal and performance and sustain it before an audience within the framework of production as directed*
- *Create believable character and emotion appropriate to the demands of the text and production*
- *Define the objectives of the character and embody and express these within the context of a production*
- *Work sensitively with other actors in both rehearsal and performance*
- *Show evidence within performance of creative imagination, emotion, thought, concentration and energy*
- *Develop an effective working process and the ability to monitor and evaluate application*
- *Draw upon and make use of personal experience and observation to assist in the creation of role*
- *Use textual analysis research and observation in the development of role*

DRAMA UK Voice Competencies Level 1

- *Use and protect the vocal resources*
- *Respond and listen to other actors and be aware of the audience*
- *Create and communicate character in emotion, thought and narrative, through the use of language spoken and sung*
- *Read and interpret texts and scores with confidence*
- *Express and communicate emotions and thoughts with spontaneity*

DRAMA UK Movement Competencies Level 1

- *Move with understanding and awareness of space*
- *Move economically and expressively and use relaxation and balance as a sound basis for the efficient use of body and voice*
- *Assimilate, commit to memory and recall simple dance patterns demonstrating musicality and use them in the execution of dance movements and sequences*

DRAMA UK Acting Competencies Level 2

- *Combine acting with singing and/or dancing and other appropriate skills within a performance*
- *Communicate to an audience with expression and emotion and spontaneity*
- *Read and interpret texts with accuracy and confidence*
- *Identify style and form of writing in order to reveal and express these elements within a performance*
- *Study text in both prose and verse and make full use of the structures and phrasing in order to reveal character intention and the development of the story*
- *Create and sustain an improvised rehearsal or performance if required with discipline and spontaneity*
- *Show evidence of ability to devise and where appropriate to direct performance*
- *materials and research and observation*

DRAMA UK Voice Competencies Level 2

- *Communicate the meaning of texts of various periods and styles*

- *Achieve vocal characterisation through the use of speech patterns, accents and dialects including received pronunciation*
- *Understand the necessity to prepare and execute suitable warm-up exercises in order to protect the voice and ensure the optimum potential in rehearsal and performance*
- *Use music and song with confidence and communicate and emotion*
- *Singing harmonically*

DRAMA UK Movement Competencies Level 2

- *Use the body to the full in a free safe and flexible manner while taking care of physical resources*
- *Realised character and emotion and narrative through the use of body and movement*
- *Take part effectively in combat and action sequences under specialist direction with an understanding of the requirements for their own safety and that of their fellow performance and the audience*
- *Understand the necessity to prepare and execute personal warm-up exercises in order to avoid personal injury and to facilitate the fullest use of physical skills in performance*

Level Three DRAMA UK Competencies (Third Year)

You will notice that there are considerably more competencies required of you in this final year. These are mostly located in the professional competencies section.

We expect you to be able to demonstrate a high level of professionalism. Where units do not explicit link with these competencies in their stated learning outcomes, PDP tutorial will offer a chance to monitor your progress and achievement of these.

Level 3 DRAMA UK Acting Competencies

- *Make full use of individuality in performance*
- *Prepare and sustain the quality of concentration necessary for each performance*
- *Use make-up, costumes and props effectively to develop performance*
- *Adjust to the demands of different venues and media*
- *- Adjust to the nature and reaction of different audiences*

Level 3 DRAMA UK Voice Competencies

- *Realise individual vocal potential*
- *Adapt the voice with confidence according to different requirements and conditions including the use of microphones*
- *Perform texts and scores in prose, verse and song and be clearly heard by the audience*
- *Communicate with confidence and assurance*
- *Read with clarity and understanding*
- *- Apply vocal techniques of breathing centring and relaxation in relation to pitch, resonance, projection and articulation and sustain long passages of speech in rehearsal and performance*

Level 3 DRAMA UK Movement Competencies

- *Communicate physically in performance with confidence and assurance*
- *Maintain stamina in specific movement tasks*

Level 3 DRAMA UK Professional Competencies

- *Show a responsible and consistent attitude towards self-management*
- *Prepare a selection of appropriate audition pieces*

- *Be able to read at sight effectively*
- *Show competence in self-presentation in correspondence and interview*
- *Choose personal photographs which accurately reveal casting potential*
- *Choose appropriate clothes for warm-ups rehearsals auditions and interviews*
- *Target potential employers and prepare clear and concise CVs that provide accurate and relevant information*
- *Record and maintain potential employment contact in a systematic way*
- *Understand a union's role in relation to the employment process and have the opportunity to meet representatives of equity in order to inform themselves in the trade union to which they should join*
- *Understand the function and powers of agents, casting directors etc*
- *Show knowledge and understanding of the entertainment industry and its professional organisations services and opportunities for further training*
- *Treat production teams with courtesy and consideration*
- *Show punctuality at auditions rehearsals and performances*
- *Take accurate written notes given by directors and be able to absorb and implement them*
- *Show willingness to check boards for calls and changes*
- *Plan work within a specific professional timescale*
- *Take care with props, costumes, wigs and equipment*
- *Understand the basic current taxation system and to understand how to run their personal tax accounts*
- *Understand and appreciate the professional status which will be conferred on them by the graduation from the course and their subsequent eligibility for membership of equity*
- *Develop an attitude to work which fosters professionalism based on a personal code of conduct and practice*
- *Develop a commitment to and understanding of the necessity for continuing a personal training programme beyond graduation*

Level 3 DRAMA UK Competencies - Recorded Media

Camera

- *The student will be required to understand and respond to the technical demands of: continuity, eye-lines, different sizes of shot, find their mark(s), perform in scenes which are being shot or recorded out of sequence, and pick up a scene from any line within it.*
- *understand the interview process and the respective roles of the personnel they may meet at interview i.e. casting director, director, producer, executive producer*
- *understand how to prepare for the interview in those cases where they have been sent a script in advance*
- *be capable of dealing with the need for fluent sight-reading*
- *handle sight-reading in an interview situation with a video camera focussed on them*
- *understand the respective roles of the key members of an average film/television crew*
- *prepare for a screen role on their own in advance without rehearsal or other outside assistance*
- *respond to circumstances or notes from the director which require them to deliver a performance quite different from that which they anticipated in their own private preparation*
- *perform a role in a scene in the time that would normally be allocated to that scene on a television shoot under current industry conditions*
- *understand the necessity to conserve their energy and concentration through a*

long shooting day, sustain it through numerous technical interruptions, draw on it when the moment comes for the take and sustain it for a whole series of takes of the same shot

- *be proficient in the processes of post-production in which their participation may be required e.g. additional dialogue replacement (ADR)*
- *understand the requirements of commercials casting*
- *act in front of the camera on exterior locations as well as interior or studio sets*

Level 3 DRAMA UK Competencies - Recorded Media

Microphone

- *understand that working in radio drama is not to do with voice alone, but to do with acting*
- *apply the same levels of preparation, concentration and stamina - both physical and mental - as are required to sustain performance in stage work*
- *understand: the microphone's place within the scene and the character's relationship to it*
- *the listener's imaginative contribution to the process of the drama*
- *the nature of projection by means of the microphone*
- *the processes of listening as opposed to simply hearing*
- *disciplines for entering and leaving studios*
- *be conversant with the geography of a standard script layout*
- *be adept at:*
- *handling scripts in mono and stereo for drama and in mono for readings*
- *movement skills for both mono and stereo microphones,*
- *avoiding inadvertent noise*
- *textual analyses for both drama (including book readings) and commercials,*
- *aural observation skills and listening skills;*
- *master relative sound levels for the voice*
- *pitch for shouting and equivalent close microphone vocal techniques*
- *work under the real-time pressures of a commercial studio*

The following additional information will be included on the virtual learning environment (VLE), Learnzone, for students:

- relevant parts of the assessment strategy and weightings;
- student support and the template for tutorial record-keeping
- details about staff contacts.

KEY FACTS

| | |
|---|---|
| COURSE NAME | BA (Hons) Acting - Acting |
| TEACHING INSTITUTION | The Royal Central School of Speech and Drama, London |
| AWARDING BODY | University of London |
| FHEQ | The BA is a qualification at Level 6 in the Framework for Higher Education Qualifications in England, Wales and Northern Ireland, carrying 120 credits at level 6. |
| AWARD(S) | Bachelor of Arts (Honours) Exceptionally: Certificate of Higher Education (for students leaving after 1 year with 120 credits) Diploma of Higher Education (for students leaving after 2 years with 240 credits) Bachelor of Arts (for students leaving with 300 credits) |
| FINAL AWARD NAME | Bachelor of Arts in Acting |
| MODE OF STUDY | Full-time only |
| EUROPEAN CREDIT TRANSFER SCHEME (ECTS) | The BA is qualification at the end of the first cycle as defined within the European Higher Education Area, carrying 90 credits in the European Credit Transfer Scheme (ECTS) |
| ACCREDITATION | Drama UK |
| LANGUAGE OF STUDY | English |
| EXTERNAL BENCHMARKS | Framework for Higher Qualifications (FHEQ) Dance, Drama and Performing Arts QAA Benchmark Statement |

EXTERNAL EXAMINER INFORMATION

| Name | Position | Organisation | Tenure (MM/YY) |
|-----------------|---|--------------------------|-------------------|
| Dr. Rose Whyman | Senior Lecturer in Drama and Theatre Arts | University of Birmingham | 02/2016 - 12/2019 |
| TBC | | | |

COURSE APPROVAL

| | |
|--------------------|-------------------|
| Version no: | 4.0 |
| Approved: | TBC |
| From: | 2016/2017 onwards |

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