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**BA (HONS) ACTING  
COLLABORATIVE AND DEvised  
THEATRE**

PROGRAMME SPECIFICATION AND UNITS

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### INTRODUCTION TO THE PROGRAMME

The BA (Hons) Acting programme takes as its focus the practical, intellectual and imaginative training of the contemporary professional actor whose employment will be located within a context of fast changing culturally diverse performance opportunities. 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.

#### Acting CDT (Collaborative and Devised Theatre) course

This innovative and rigorous training for actor creators emphasises ensemble and company based methods alongside your individual development. The psychophysical approaches ensure that you emerge with the technical and imaginative skills to create truthful and embodied work across a wide range of genres.

The course is designed to develop your experience and understanding of the wider contexts of theatre making, and expand your appreciation of acting and performance through a range of contemporary approaches, including text and movement-based work, devising, dance theatre and multimedia processes.



Ongoing collaborations with professional practitioners and BA Theatre Practice designers ensure that physical, sonic, visual and narrative explorations are central to rehearsal processes.

You will emerge with the skills to work in theatre, film, television and radio as well being an accomplished maker of your own work.

### 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.

We will encourage students to become effective and inspiring advocates, collaborators, and leaders in their own professional and personal communities.

### DISTINCTIVE FEATURES OF THE COURSE AT CENTRAL

There are many distinctive features of the BA Acting course at Central - not least that you will be studying in London, and be part of the UK's largest and most wide-ranging specialist drama institution. You will study acting in a vital, up-to-the-minute culture at the meeting-point between current professional practice and academic thought.

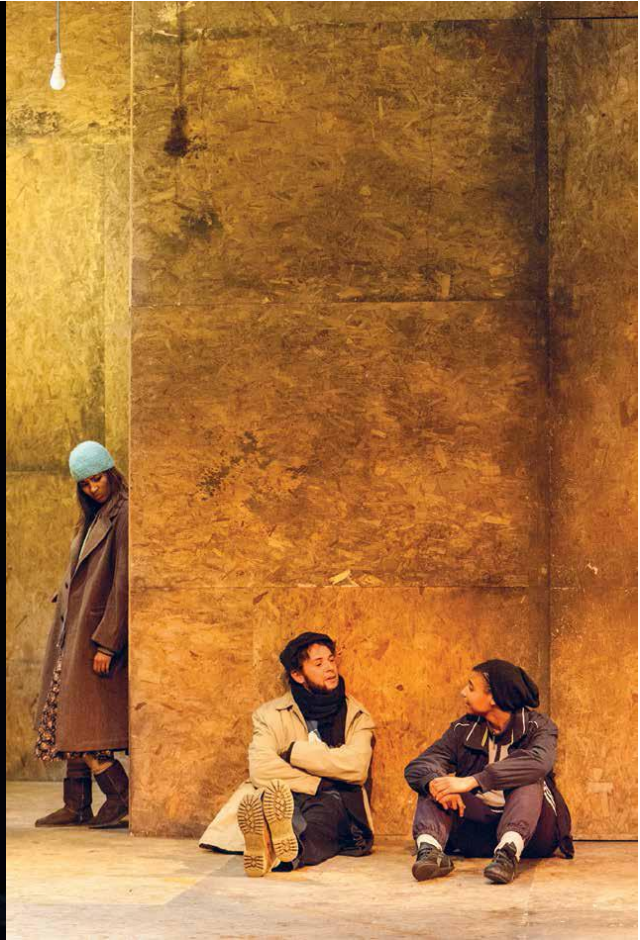
The course makes full use of Central's enviable closeness to the London performance scene. You will be encouraged to explore the institutions and products of this scene as you develop your knowledge and competence in dealing with both traditional and cutting-edge forms. Other distinctive features include:

- study in London
- part of the UK's largest and most wide-ranging specialist drama institution
- the only undergraduate acting course within a Centre for Excellence in Theatre Training
- collaboration with BA Theatre Practice in specialist professional performance contexts.

- BBC Carleton Hobbs audition - Level 6
- Public Productions & Showcases - Level 6
- Equity status upon successful completion of Level 6
- industry links.



*Festen* by Vinterberg, Rukov and Hansen,  
public production



*As You Like It* by William Shakespeare,  
public production

## 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 aims of the degree are designed to provide you with an integrated academic and 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.

## LEARNING OUTCOMES

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 the listed Acting, Movement, Voice and Devising 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 listed Recorded Media Competencies.

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

- (D1) demonstrate acquisition of the listed 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 and 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.

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.

## **LEARNING, TEACHING AND ASSESSMENT METHODS**

The course features a number of learning and teaching styles. Sessions are led by the course leader and team, visiting lecturers, skills tutors and 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 master classes)
- staff-led lectures including staff/student discussions
- showings of ongoing text, 'pre-text' and stimulus exploration work
- student research (across all the fields of the degree)
- rehearsals (staff-led and student-led)
- 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 Professional Competencies folder..

### **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) Programme 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.



*As You Like It* By William Shakespeare, public production

## 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 and the development of the creative ensemble. The year will also introduce and advance practical and professional 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 your personal acting process through an application and interrogation of the concepts introduced in Level 4 and develop your collaborative working techniques through a variety of devised projects. 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 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 integrate intellectual, imaginative, emotional and technical 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 and original devised work as well as making a short film, voice and show reels. 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.

## COMPETENCIES

### LEVEL 1 COMPETENCIES

1. Use a range of appropriate techniques for creating character within different theatrical genres, including costume.
2. Create and inhabit detailed imaginative worlds.
3. Work with awareness in relationship to self, space, objects, other actors and audience.
4. Find release in the body to allow flow, reaction to impulses and organic emotional responses.
5. Develop the ability to receive, and an understanding that acting is responding.
6. Work sensitively, respectfully and professionally as a company member with other actors, designers, production teams and staff in both rehearsal, performance and independent work.
7. Develop an ability to collaborate artistically.
8. Work to understand that different forms of theatre require different approaches to acting.
9. Develop and explore the relationship between inner life and outer expression.
10. Develop an effective and independent working process, including effective warm-ups and preparation techniques, and employ strategies to monitor and evaluate progress, health and well-being.
11. Develop awareness of how work on the whole play serves the role and vice versa.
12. Explore and understand the role of personal experience in the imaginative process.
13. Use textual analysis, research, observation and imagination in the development of a role and imaginative world.
14. Understand and play subtext, objectives, actions and event within scenes.
15. Develop physical awareness, breath awareness, phonation and resonance as part of an effective vocal technique.
16. Demonstrate effective and affective speech and psychophysical connection to language and vocal expression.
17. Demonstrate the ability to use appropriate tools as a means of understanding and discussing accents.
18. Develop the ability to prepare psychophysically for performance through individually tailored work on body, breath, voice and inner life.
19. Demonstrate the ability to investigate characterization through exploration of words, thoughts, and ideas, and the playwright's use of grammatical and rhetorical devices.
20. Demonstrate an understanding of language in performance through work on a range of texts in verse and prose.
21. Move with ease, release, balance and breath as a sound basis for psychophysical expression
22. Develop awareness of your everyday use of self to progress towards transformation for performance.

### Devising Skills

1. Develop and apply technical, compositional and dramaturgical tools for devised work both individually and in groups.
2. Use detailed observation and re-creation as part of a devising process.
3. Understand the differing but connected roles of personal and artistic self in a creative process.
4. Develop autonomy, listening skills and resilience as part of becoming a confident and generous collaborator.
5. Gradually expanding the complexity and length of devised work through the year.
6. Understand that devising is a form of writing using diverse mediums and processes.

### LEVEL 2 COMPETENCIES

1. Read and interpret texts with accuracy and confidence.
2. Identify style and form of writing and express this effectively within performance.
3. Study text in both prose and verse and make full use of the components and structures of language in order to reveal character intention and the development of the story.

4. Show independence in scene work and production, creating appropriate characters and worlds and making clear choices on the text.
5. Demonstrate the development of an independent actor's process.
6. Extend emotional connection with characters played.
7. Work with availability and spontaneity on stage, staying in relationship to other actors, space, objects and audience throughout.
8. Show evidence of ability to devise or take a directing role in group work.
9. Demonstrate an ability to collaborate effectively, respectfully and sensitively in all contexts.
10. Develop flexible, strong, and expressive psychophysical performances with appropriate range and ease .
11. Apply the skills learnt in the Level 1 and 2 to effectively deliver a variety of performance material.
12. Demonstrate effective psychophysical transformation and the ability to perform in a range of performance spaces.
13. Use music and song with confidence to sensitively express the intention and emotional context of theme and lyrics.
14. Enhance personal preparation and warm-up techniques for varying performance conditions.
15. Realise character and emotional choices through psychophysical embodiment.
16. 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.
17. Evidence the cultivation of sufficient mental, physical and emotional stamina required for the actor's profession: including attendance, the ability to meet deadlines, and to engage wholeheartedly with every aspect of the work.

#### Level 2 Devising Competencies

1. Apply devising, writing and dramaturgical skills to longer form work and more complex material.
2. Explore complex collaborative structures including integrating design and working with a production team.
3. Understand that each collaborator will have a range of roles and responsibilities in a devising process. Develop an awareness of which of these to bring into focus at different stages of the devising and rehearsal process.
4. Make full use of the personal and artistic self to develop an individual authorial voice.
5. Effectively use devising skills in a variety of performance contexts.
6. Understand the role of devising skills within a script based process.

#### LEVEL 3 COMPETENCIES

1. Work professionally within a rehearsal process.
2. Treat all members of the company, including technical, design and production teams with respect and consideration.
3. Communicate effectively with staff, colleagues, director and production teams.
4. Prepare and warm up effectively regardless of production and rehearsal constraints.
5. Apply skills from the first two years of the training appropriately and independently.
6. Sustain a role through a whole play, with a degree of imaginative, physical and emotional complexity.
7. Use make-up, costumes and props effectively to develop and enhance performance.
8. Adjust effectively to the demands of different venues, media and audiences.
9. Extend psychophysical range and transformation in a variety of performance contexts.
10. Demonstrate appropriate sight-reading and audition techniques.
11. Demonstrate an understanding of the performance demands of space and acoustics and the challenges posed by professional production values.
12. Understand and consistently adhere to appropriate personal and professional health and safety guidelines.
13. Communicate in performance with confidence and assurance to meet the needs of both character and the specific context.
14. Maintain stamina through a range of contexts.

## PROFESSIONAL COMPETENCIES

1. Show a responsible and consistent attitude towards self-management.
2. Prepare a selection of appropriate audition pieces and be able to sight-read appropriately.
3. Show competence in self-presentation in correspondence and interview.
4. Choose personal photographs which accurately reveal casting potential.
5. Choose appropriate clothes for warm-ups rehearsals auditions and interviews.
6. Target potential employers and prepare clear and concise CVs that provide accurate and relevant information.
7. Record and maintain potential employment contact in a systematic way.
8. Understand the function of agents, casting directors, theatre companies, directors etc.
9. Show knowledge and understanding of the entertainment industry and its professional organisations, services and opportunities for further training.
10. Treat production teams with courtesy and consideration.
11. Show punctuality and professionalism at auditions rehearsals and performances.
12. Take notes given by directors and be able to absorb and implement them.
13. Plan work within a specific timescale
14. Treat props, costumes, equipment and rehearsal space with respect.
15. Understand the basic current taxation system and how to run personal tax accounts.
16. Understand the professional status which will be conferred by the graduation from the course.
17. Develop a commitment to and understanding of the necessity for continuing a personal practice beyond graduation.

### Recorded Media

#### The Camera

In Acting for the Screen students will need to

- i. 1. Understand and respond to the technical demands of:
  - a. continuity
  - b. eye-lines
  - c. different sizes of shot
- ii. find their mark(s)
- iii. perform in scenes which are being shot or recorded out of sequence
- iv. pick up a scene from any line within it
- v. understand the interview process and the respective roles of the personnel they may meet at interview i.e. casting director, director, producer, executive producer
- vi. understand how to prepare for the interview in those cases where they have been sent a script in advance
- vii. make self-tapes with confidence and skill.
- viii. be capable of dealing with the need for fluent sight-reading
- ix. handle sight-reading in an interview situation with a video camera focussed on them
- x. understand the respective roles of key members of a film or television crew.
- xi. prepare for a screen role in advance without rehearsal or outside assistance.

- xii. respond to circumstances or notes from the director to deliver a performance quite different from that which was anticipated during preparation
- xiii. 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
- xiv. understand the necessity to conserve 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
- xv. be proficient in the processes of post-production in which participation may be required e.g. additional dialogue replacement (ADR)
- xvi. understand the requirements of commercials casting
- xvii. act in front of the camera on exterior locations as well as interior or studio sets

## The Microphone

In work for audio recording students will need to:

- i. Understand that audio recording draws on the full range of acting skills.
- ii. apply the same levels of preparation, concentration and stamina - both physical and mental - as are required to sustain performance in stage work
- iii. understand:
  - a. the microphone's place within the scene and the character's relationship to it
  - b. understand the specific needs of rehearsal for radio drama.
  - c. the listener's imaginative contribution to the process of the drama
  - d. the nature of vocal dynamics in relation to the microphone
  - e. disciplines for entering and leaving studios
- iv. be conversant with the geography of a standard script layout
- v. be adept at:
  - a. vocal and movement skills in mono and stereo.
  - b. avoiding inadvertent noise and handling scripts.
  - c. textual analysis for both drama (including book readings) and commercials.
  - d. aural observation and listening skills;
- vi. master relative sound levels for the voice
- vii. pitch for shouting and equivalent close microphone vocal techniques
- viii. work under the real-time pressures of a commercial studio

## 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, Brightspace, 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.
		Acting Fundamentals.
		Collaborative and Devised Theatre practices.
SPRING	Weeks 1-10 Monday-Friday	Dramatic Technique and Expression 1.
		Acting Fundamentals.
		Collaborative and Devised Theatre Practices.
		Theatrical Interpretation 1.
SUMMER	Week 1-10 Monday-Friday	Dramatic Technique and Expression 1.
		Acting Fundamentals.
		Collaborative and Devised Theatre Practices.
		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	Methodologies.
		Theatrical Interpretation 2.

## YEAR THREE

TERMS (10 weeks)	INDICATIVE DATES	UNIT / COMPONENT
AUTUMN	Weeks Pre-term 2 weeks and weeks 1-9 Monday-Friday	Industries of Performance.
		Public Production.
SPRING	Weeks 1-10 Monday-Friday	Industries of Performance.
		Public Production.
SUMMER	Week 2-9	Industries of Performance.
		Public Production.

### INDICATIVE THREE YEAR PROGRAMME SCHEDULE

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

Year 2: All units run Terms 4-5 except Theatrical Interpretation 2 which runs 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 / Feedback
Year One - Term Two	Intensive	Intensive	Class / Rehearsal	Class / Rehearsal	Class / Rehearsal	Class / Feedback
Year One - Term Three	Intensive	Intensive	Class / Rehearsal	Class / Rehearsal	Class / Rehearsals	Class / Feedback

Year Two - Term One	Intensive	Class / Rehearsal	Class / Rehearsal	Class / Rehearsals	Rehearsals	Class / Feedback
Year Two - Term Two	Intensive	Intensive	Class / Rehearsal	Class / Rehearsal	Rehearsals	Performance / Feedback
Year Two - Term Three	Intensive	Intensive	Intensive	Rehearsal	Rehearsals / Performance	Class / Feedback
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, mask, puppetry, clowning, industry led master classes, devising work, bespoke industry-led master classes that specifically correlate with stated Professional Competencies.

## 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.
- 
- 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 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.

Candidates must be eligible to satisfy the admissions' requirements.

### Entry Requirements

Minimum entry requirements are 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. Speeches are not to be chosen from film scripts).
3. (MT course only) An unaccompanied song of **no more than two minutes** in duration and a song from the Musical Theatre repertoire, to be performed with piano accompaniment. Please provide the piano accompaniment in the correct key. **PLEASE NOTE: a trained singing voice is not required for admission.**

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 no particular order) in an orientation and tour, a course 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) course 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.
- evidence of an ability to devise work and engage with creative processes.

#### **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 SCHEME**

This course requires students to undergo a DBS (Disclosure and Barring Scheme) check for registration on the course. This is to enable students to make observations in settings where there are children and/or vulnerable adults (Unit 3, Collaborative and Devised Theatre Practices: observation project and Unit 6, Methodologies: child observations).

## **HOW IS THE QUALITY OF THE COURSE DEMONSTRATED AND MAINTAINED?**

The quality of the course is demonstrated through:

- 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**

<b>Year 1/Level 4</b>	<b>A1</b>	<b>A2</b>	<b>A3</b>	<b>B1</b>	<b>B2</b>	<b>B3</b>	<b>C1</b>	<b>C2</b>	<b>C3</b>	<b>C4</b>	<b>D1</b>	<b>D2</b>	<b>D3</b>
Dramatic Technique and Expression 1				X			X		X				
Acting Fundamentals			X			X	X		X				X
Collaborative & Devised Theatre					X	X	X		X			X	
Theatrical Interpretation 1	X			X	X	X	X		X				
<b>Year 2/Level 5</b>	<b>A1</b>	<b>A2</b>	<b>A3</b>	<b>B1</b>	<b>B2</b>	<b>B3</b>	<b>C1</b>	<b>C2</b>	<b>C3</b>	<b>C4</b>	<b>D1</b>	<b>D2</b>	<b>D3</b>
Dramatic Technique and Expression 2				X		X	X		X				
Methodologies	X	X			X	X	X	X	X	X			X
Theatrical Interpretation 2	X	X		X	X	X	X	X	X				X
<b>Year 3/Level 6</b>	<b>A1</b>	<b>A2</b>	<b>A3</b>	<b>B1</b>	<b>B2</b>	<b>B3</b>	<b>C1</b>	<b>C2</b>	<b>C3</b>	<b>C4</b>	<b>D1</b>	<b>D2</b>	<b>D3</b>
Public Production	X			X	X	X	X	X	X				X
Industries of Performance			X						X	X	X	X	X

# **YEAR ONE/LEVEL 4 UNIT OUTLINES**

Record System Ref	BAACDTU401			Version:	2.0
				Effective From:	2014/2015
Title	DRAMATIC EXPRESSION & TECHNIQUE 1				
Level	4	Credit Value*	40	ECTS points	20
Notional Student Study Hours	400 (c. 380 scheduled hours; 20 independent study hours)				
Unit Leader	Daron Oram and Lucinka Eisler				
Course(s) for which the unit is mainly intended*	BA (Hons) Acting			<i>Compulsory</i>	
Prerequisite Learning	N/A				

## Aims

This unit aims to develop the required technical and expressive skills in voice and movement that are integral to your acting technique. Body, voice and mind are inseparable and work as a cohesive unit in relation to feeling, emotion, sensation, breath, thought and expression. This unit aims to examine this unity from the various perspectives of voice and movement and will help you to identify your habitual patterns and begin to release these in order to free up and expand your expressive range.

### Term 1 Aims

#### Movement:

- to begin to explore the idea of a body-scan.
- to begin to explore your relationship with the ground and with gravity.
- to begin to explore the idea of breath as connected to the way we use the whole self.
- to begin to explore your relationship with space.
- to begin to explore the role of habitual movement patterns in our functioning.
- to begin to develop awareness of your personal habits and tendencies as a means to broadening your movement range.
- to begin to explore the idea that reducing effort can reduce tension, which can increase sensitivity and availability for movement.
- to begin to explore Feldenkrais' notion of favourable conditions for learning - slowing down, reducing effort, following your curiosity, resting.
- to begin to explore the relationship between listening to the self and listening to others.
- to begin to explore Feldenkrais' notion that feeling, sensing, moving and thinking are inseparable parts of a whole.
- to begin to explore the relationship between physical and imaginative freedom.
- to begin to explore your relationship to balance, rhythmic awareness, physical coordination, responsiveness, precision, strength and dexterity.
- to begin to explore the idea that the actor's body is an expressive, three dimensional form in space.
- to begin to explore your capacity to find freedom in form
- to begin to develop awareness that you are always communicating energetically through space to a target.

#### Voice:

- to develop your awareness of the relationship between physical release, alignment, breath and freeing vibration

- to begin to develop an embodied understanding of the connection between impulse, breath and voice
- to explore a deepening of breath through a connection to the inner abdominal muscles
- to begin to release the vocal channel; jaw, tongue, soft palate, throat
- to enable you to have an embodied understanding of vocal anatomy
- to consider strategies for maintaining vocal health
- to explore the foundations and dynamics of your native accent and compare this with others
- to explore, through work on a self-devised vocal score, a connection between, body, breath, voice, impulse and image
- to begin to explore the application of these skills and awareness to presence in performance
- to begin to develop the sung voice through singing techniques to increase confidence and the skills required to deliver solo and simple part songs
- to begin to develop musicianship skills which include pitch and rhythm training.

## Term 2 Aims

### Movement:

- to deepen your understanding of the body scan and its role in developing awareness.
- to deepen your understanding of your ability to sense yourself and to work with your habits and tendencies.
- to deepen your understanding of the idea that reducing effort can enhance quality and range of movement.
- to deepen your understanding of the relationship between the breath and the organisation and functioning of the whole self.
- to deepen your understanding of reversibility, freedom of breath, absence of effort and absence of restriction as hallmarks of well-organised action.
- to deepen your understanding of Feldenkrais' notion of favourable conditions for learning - slowing down, reducing effort, following your curiosity and resting, and take responsibility for self-regulating.
- to gain an understanding of Feldenkrais' four hallmarks of well-organised action: reversibility, freedom of breath, absence of effort and absence of restriction.
- to understand and explore the notion of reversibility of movement as a means to increase both freedom and control.
- to understand Feldenkrais' notion of self-image as a key player in the way that we move.
- to gain an embodied understanding of the way that our individual functioning is connected with our environment.
- to understand Feldenkrais' idea of 'cross-motivation' in order to move towards a more efficient, functional use of yourself, in particular through reference back to your work on Neutral Mask.

### Voice:

- to continue to work on freeing the vocal channel in preparation for work on resonance
- to develop vocal power through work on the resonators of the chest, mouth and teeth
- to develop the effective and affective qualities of speech within your own accent
- to begin to develop skills of notation and voice/speech necessary for verbatim work
- to continue the development of connection to impulse and imaginative and creative connection to text
- to explore text in a poetic context and apply vocal, physical skills to the delivery of poetry in a devised solo performance
- Voice to continue to develop vocal technique and musicianship skills for the sung voice and apply these techniques directly to solo and/or duet song material. These techniques will extend to accessing different vocal qualities to allow students to explore a range of vocal styles
- to develop interpretative skills by considering the sense and meaning of song lyrics, finding a connection with these lyrics and observing the musical dynamics and directions of any given song.



## Term 3 Aims

### Movement:

- to have an embodied understanding of the ways that reducing effort, restrictions and cross-motivation can make you more available for physical, vocal and imaginative transformation as you move towards character creation.
- to have a strong sense of what you need to work on in order to reduce any restrictions to the flow of free expression - physical, vocal and imaginative - and to have acquired specific tools to work on this autonomously.
- to have developed the ability to find freedom of movement, breath, and expression within the greater physical demands and constraints posed by your work on animal study and dance.
- to have developed a strong, embodied sense of the relationship between listening/ responding to self and listening/ responding to others.
- to have developed strong, detailed observational skills and the ability to apply these to your work as an actor.
- to begin to be able to take the tools you have learnt for psychophysical transformation and apply them to your work on character.
- to have a strong sense of the conditions that you find helpful for effective learning or creating.
- to begin finding ways of accessing these within the external constraints and demands of a class or rehearsal room.
- to have acquired a wide range of tools for effective psychophysical self-preparation, taking into account the interconnectedness of movement, voice and imagination.

### Voice:

- to continue to develop a free expressive/responsive voice in native accents
- to develop clarity of speech, thought and communication in native accents
- to be able to notate accurately and recreate recorded voice/speech through verbatim work
- to be able to apply vocal skills to animal study and verbatim work
- to explore the context and structure of Shakespearean text
- to develop skills in performing blank verse and sonnet forms
- to synthesise the work on text with the work on body, breath, emotion and thought
- to begin to consider the application of vocal skills to dramatic contexts
- to continue to develop musicianship and vocal skills that can then be utilised as an expressive tool for devising
- to continue to develop interpretative skills required for both solo and ensemble singing and to actively engage in amalgamating these with vocal technique.

## Learning Outcomes

By the end of this unit you will have

- (B1) analysed and reflect upon critical evaluations (critiques) of your process and performance work
- (C1) demonstrated acquisition of Acting, Movement and Voice Competencies appropriate to your level of study
- (C3) demonstrated independence and self-reliance within the creative process, applying skills autonomously and sustaining a professional working ethos.

## Indicative Unit Content

### Term 1

**Movement:** In this element of the unit you will study fundamental principles of movement through three techniques: Feldenkrais technique, Meyerhold's Theatrical Biomechanics and Contemporary Dance. The

focus of the term will be on working with a range of unfamiliar movement patterns in order to rediscover familiar actions such as walking, turning, reaching, arching and bending. You will learn about your habitual movement patterns and begin to broaden your movement palette. You will be introduced to the idea of 'awareness through movement' central to the Feldenkrais Method. You will be introduced to elements of the Lecoq approach to movement which will complement the Lecoq work in other units. You will investigate a range of approaches to preparation for work and appropriate warm up exercises. You will be assessed continuously on your work during classes and have a short informal presentation in Biomechanics at the end of the term.

**Voice:** In this element of the unit you will be taken through the initial stages of the Linklater voice progression: physical awareness, natural rhythm of breathing, touch of sound, freeing vibrations and some initial work on freeing the vocal channel. This work will help you to reflect upon your habitual physical and vocal use and begin to explore techniques to free your body and breath so as to be better able to respond to impulses. You will explore the application of this foundation work to an exploration and there will also be some introductory work on language through exploring a personal self-devised vocal score.

**Introduction to Accents:** In this element of the course you will explore the foundations and dynamics of accents. There will be a practical exploration of the variety of consonant and vowel sounds used within the group and students will complete an analysis of the key components of their own personal accent along with some reflection on the socio-geographic influences of their speech patterns.

**Singing:** Introduction to singing technique and aural training through unaccompanied own choice solo/duet song material and simple part songs which will include traditional folk melodies.

## Term 2

**Movement:** . In this term you will be set Moshe Feldenkrais' aim: 'to make the impossible possible, the possible easy, and the easy elegant.' You will conduct an in depth study into Feldenkrais' notion of reversibility, applying the principle to a broad range of movements, including exploration of more dynamic action through space. Your work in movement classes will support the progression of the Lecoq neutral mask work in other units. You will continue to explore approaches to preparation for work and you will begin to gather a range of material for use in a warm up. You will continue to explore released expression through contemporary dance, moving between learned sequences and improvising from stimuli.

**Voice:** In this term you will continue to work on freeing the channel and in order to begin work on vocal power and resonance in the chest, mouth and teeth. This work will continually be tied back to connection to physical, emotional and mental impulses. This will be applied to work on text through an exploration of poetry which will lead to an assessed showing of a devised poetry performance.

**Accents:** Building on your knowledge of your own accent you will begin to enhance the effective and affective qualities of your speech in preparation for the assessed poetry showing.

**Singing:** : Students continue in the development of their vocal technique and aural training through further practical study of British and European solo, part-song and/or duet material from the folk tradition. Study will also extend to spoken/sung forms such as Broadside and more contemporary Ballad song material and through vocal improvisation sequences.

## Term 3

**Movement:** In this term you will build on your understanding of the principles introduced in previous terms, now with an emphasis on finding freedom within constraints and looking at ways of connecting to your work in other classes e.g. verbatim project and Shakespearean text. You will develop your own approach to warming-up using tools you have learnt throughout the year - addressing your individual needs and that of others whilst demonstrating an awareness that these needs are constantly evolving. You will work towards leading your fellow students in a short warm-up at the end of term.

**Animal Studies:** You will undertake detailed animal observations and will be led through physical explorations of a variety of animals. In class you will be expected to improvise and devise small scenes individually and in groups. This work will culminate in an assessed devised solo presentation and scene based on the particular animals you have studied as well as an ensemble piece based on animal observations.

**Voice:** The progression of the Linklater voice work is consolidated during this term. The voice work will begin to link with your work in accent classes, where you will work on verbatim techniques. This term's focus is on Shakespearean text and you will spend time exploring the structures and forms of sonnets and blank verse in preparation for the Shakespeare comedy assessment in Theatrical Interpretation. The term culminates with the Shakespeare Comedy showing in which your voice and speech work will be assessed through the skills and technique learning criteria.

**Singing:** Students continue their vocal and aural development with practical study and interpretation of solo and more complex part songs including Shakespeare song arrangements, Elizabethan Jigs and Madrigals. Students will also source and study own choice solo and duet material.

### How Your Learn

- 3 x 4 hour voice intensive workshops.
- 3 x 4 hour movement / dance intensive workshops.
- 4 x 2 hour taught classes in voice/accents for 7 weeks per term.
- 2 x 2 hour singing classes for 7 weeks per term.
- 4 x half hour voice tutorials.
- 2 x half hour singing tutorials.
- 2 x half hour RP tutorials.
- 4 x 2 hour movement / dance classes per week for 7 weeks per term.

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%)
Poetry Assessment	5 minutes	Pass/Fail
Movement Assessment	5-10 mins	Pass/Fail
Animal Study Presentation	15-20 mins	Pass/Fail
Verbatim/Accent Assessment	5 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"> <li>• Intellectual engagement (e.g. devising and sustaining arguments and/or solving problems).</li> <li>• Progress in relevant practice-based techniques and skills.</li> <li>• Taking creative risks, as appropriate.</li> <li>• Appreciation of the uncertainty of knowledge.</li> <li>• Self-reflection.</li> <li>• Communication (of, for example, ideas and concepts) within the process of classwork.</li> <li>• Effective use of research.</li> <li>• Successful collaborative/autonomous processes.</li> </ul>		

Record System Ref	BAACDTU402			Version:	2.0
				Effective:	2014/2015
Title	ACTING FUNDAMENTALS				
Level	4	Credit Value*	30	ECTS points	10
Notional Student Study Hours	300 (c. 280 scheduled hours; 20 independent study hours)				
Unit Leader	Sinead Rushe and Catherine Alexander				
Course(s) for which the unit is mainly intended*	BA (Hons) Acting				<i>Compulsory</i>
Prerequisite Learning	N/A				

## Aims

This unit aims to explore and experiment with a variety of acting and text analysis exercises. Over terms 1, 2 and 3 you will be introduced to the techniques of Jacques Lecoq, Michael Chekhov and Konstantin Stanislavski.

You will:

- develop tools for reading, researching and unlocking a play-text in a methodical and rigorous way
- develop skills in improvisation and observation techniques, acting exercises and ways of approaching characterisation, space, action and object
- learn to work from an individual perspective as well as exploring company based approaches to telling stories in performance and consider what it means to communicate clearly both to other actors and the audience
- explore various contrasting provocations and develop an understanding that there isn't necessarily a right or wrong way to approach text analysis, the creation of character or the playing of a scene
- gradually begin to evolve a meaningful, appropriate and rigorous personal approach to activating text and ideas
- develop yourself as a critical, self aware, disciplined, controlled and challenging artist-creator.

The aims are to reach the Level 1 Competencies which are:

23. Use a range of appropriate techniques for creating character within different theatrical genres, including costume.
24. Create and inhabit detailed imaginative worlds.
25. Work with awareness in relationship to self, space, objects, other actors and audience.
26. Find release in the body to allow flow, reaction to impulses and organic emotional responses.
27. Develop the ability to receive, and an understanding that acting is responding.
28. Work sensitively, respectfully and professionally as a company member with other actors, designers, production teams and staff in both rehearsal, performance and independent work.
29. Develop an ability to collaborate artistically.
30. Work to understand that different forms of theatre require different approaches to acting.
31. Develop and explore the relationship between inner life and outer expression.
32. Develop an effective and independent working process, including effective warm-ups and preparation techniques, and employ strategies to monitor and evaluate progress, health and well-being.

33. Develop awareness of how work on the whole play serves the role and vice versa.
34. Explore and understand the role of personal experience in the imaginative process.
35. Use textual analysis, research, observation and imagination in the development of a role and imaginative world.
36. Understand and play subtext, objectives, actions and event within scenes.
37. Develop physical awareness, breath awareness, phonation and resonance as part of an effective vocal technique.
38. Demonstrate effective and affective speech and psychophysical connection to language and vocal expression.
39. Demonstrate the ability to use appropriate tools as a means of understanding and discussing accents.
40. Develop the ability to prepare psychophysically for performance through individually tailored work on body, breath, voice and inner life.
41. Demonstrate the ability to investigate characterization through exploration of words, thoughts, and ideas, and the playwright's use of grammatical and rhetorical devices.
42. Demonstrate an understanding of language in performance through work on a range of texts in verse and prose.
43. Move with ease, release, balance and breath as a sound basis for psychophysical expression
44. Develop awareness of your everyday use of self to progress towards transformation for performance.

## Learning Outcomes

By the end of this unit you will have:

- (A3) personal responsibility and professional codes of conduct
- (B3) analyse literary, dramatic and performance 'texts' using a range of appropriate techniques
- (C1) demonstrate acquisition of Level 1 Acting, Movement and Voice competencies appropriate to your level of study
- (C3) demonstrate independence and self-reliance within the creative process, applying skills autonomously and sustaining a professional working ethos
- (D3) practise generic graduate skills such as communication, decision-making, independent thinking, initiative, problem-solving.

## Indicative Unit Content

### Term 1

**Performance Lab:** This element of the unit introduces you to one of the key notions of personal performance practice - questioning. It addresses a range of questions and concerns that are fundamental to the processes of reading, researching, discussing, watching, rehearsing and performing dramatic texts. Students are encouraged to watch a range of theatre and make a note of authors, directors and actors of interest to build a knowledge base of London's theatrical landscape. Each week you will read and discuss a play. You will read each play prior to class and do a presentation on one of the plays (about the author, the historical and theatrical context, the political climate, and key themes in the play). At the end of term 1, you will submit to course support a written theatre review of one performance you have seen that term.

**Acting Technique:** This element of the unit is psychophysical training inspired by work from three major practitioners: Jacques Lecoq, Michael Chekhov and Konstantin Stanislavski. You will work on *a selected play text* and present a short scene to Acting CDT staff in the last week of term.

This term's work will focus on:

- a. Working from a place of ease and relaxation.
- b. Observation + imagination: building the muscle of the imagination; Stanislavski's circles of attention; Michael Chekhov's three centres and Stanislavski's inner motive forces; living in given circumstances; developing inner monologue; exploring objectives at large and in relation to

character, Lecoq's work on the imagination and creation of space on stage (literal, emotional and dynamic).

- c. Psycho-physicality: receiving/listening, Michael Chekhov's ideal centre, four brothers (ease, beauty, form, feeling of entirety or the whole), qualities of movement; (flowing/flying/moulding/radiating/staccato/legato), archetypal gestures of expansion and contraction.
- d. Lecoq's work on space between actors: developing a sensitive and organic use of space as an ensemble as well as being aware of stage picture, fixed point, rhythm and impulse in improvisations.

**Text analysis:** This element of the unit comprises different ways of reading and understanding a play text. You will learn, through practice, analysis and discussion, Stanislavski's planes of the text (external, social, literary, physical), given circumstances and how to understand a play text in terms of units and titles, events, polarities, climaxes and actions. You will create a journal of extensive research on the world of the play and your character. You will be introduced to objectives - scene objective, through-line objective, super-objective, and explore activating them through Stanislavski's 'grasp' and active analysis. Introductory work on character will involve character lists and finding the lure. You will submit an annotated scene and journal at the end of this term.

You will also explore approaches to text analysis and research that focus on image based research, soundscapes, movement and story-telling work. This will be group work that encourages listening and collaboration skills to practically dig into a play text.

## Term 2

**Performance Lab:** You will continue to read and present on a play each week, and to continue to see a wide range of theatre in London. This term's reading list will be based on the cultural backgrounds of the specific group: international and BME students will recommend for study one play of significance from their culture.

**Acting Technique:** The psycho-physical training continues this term involving practice of tools learned in term 1 as well as the addition of object exercises, Michael Chekhov's directions in space, work on image, further archetypal gestures, and application of movement qualities to character. You will be expected to begin to apply fundamentals learned in term 1 and now in term 2 to your work in rehearsal in the Theatrical Interpretation 1 Unit (Chekhov, Ibsen or other appropriate play). You are also encouraged to explore the Lecoq neutral mask work from Unit 3 in this work.

**Text analysis:** Over the Christmas break you will apply independently all the work you have learned in term 1 to a selected play, including a journal of extensive research on the world of the play and image based sources that evoke sensations of the play in a more abstract way. You will learn how to analyse the structure of each thought and identify whether it is a question, statement, clarification, etc. Throughout the term when you have your casting you will create independently a journal of extensive research on your character, creating character lists and exploring the lure. You will unit and title your scenes in collaboration with your scene partners and apply what you have learned in breaking down the thoughts. You will submit an annotated scene and journal at the end of this term.

## Term 3

**Acting technique:** You will deepen your understanding of objectives and given circumstances by working with 1) Michael Chekhov's psychological gesture and 2) objective atmosphere. You will apply this work to your scenes for the Shakespeare Comedy. You will be assessed on your ability to apply fundamentals learned in terms 1, 2 and now 3 to your work in rehearsal in the Theatrical Interpretation 1 Unit (Shakespeare comedy); this will include Lecoq work on neutral mask, materials, elements and animals.

**Text analysis:** Over the Easter break you will apply independently all the work you have learned in terms 1 and 2 to a Shakespeare comedy, including a journal of extensive research on the world of the play and image based sources that evoke sensations of the play in a more abstract way. Throughout the term when you have your casting you will create independently a journal of extensive research on your character,

creating character lists and exploring the lure. You will unit and title your scenes in collaboration with your scene partners and apply what you have learned in breaking down the thoughts and analysing verse structure and language. You will submit an annotated scene and journal from the Shakespeare comedy at the end of this term. There will be no dedicated classes on text analysis this term; you are expected to consolidate and deepen your method of analysis over three terms of practice.

### How Your Learn

This fundamental text analysis and technique work is gradually incorporated into rehearsals for Unit 4 over the course of the year.

#### Acting Technique:

- 8 hours of intensives per term
- 7 hours per week for seven weeks of term 1
- 4 hours per week for seven weeks of term 2
- 2 hours per week for seven weeks of term 3.

#### Text Analysis:

- 2 hours per week for seven weeks of term 1
- 2 hours per week for seven weeks of term 2.

#### Performance Lab:

Terms 1 and 2: 2 hours per week for 7 weeks.

Some classes will be devoted to the combination of both Acting Technique and Text Analysis.

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%)
Performance Lab	Submission of theatre review, Term 1, week 8	Pass/Fail
Text Analysis	Submission of annotated scene and journal Term 1, week 9, Term 2, week 10	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"> <li>• Intellectual engagement (e.g. devising and sustaining arguments and/or solving problems).</li> <li>• Analysis and interrogation, demonstrating knowledge and understanding some of which is at the forefront of the theoretical and practical field/industry.</li> <li>• Progress in relevant practice-based techniques and skills.</li> <li>• Communication (of, for example, ideas and concepts).</li> <li>• Successful collaborative and/or autonomous processes.</li> </ul>		

Record System Ref	BAACDTU403			Version:	2.0
				Effective:	2014/2015
Title	COLLABORATIVE AND DEvised THEATRE PRACTICES				
Level	4	Credit Value*	20	ECTS points	10
Notional Student Study Hours	200 (c. 170 scheduled hours; 30 independent study hours)				
Unit Leader	Catherine Alexander				
Course(s) for which the unit is mainly intended	BA Acting CDT			Compulsory	
Prerequisite Learning	N/A				

## Aims

Through this broadly Lecoq based work you will begin with an examination of the body in space and the meaning that this carries as well as exploring the story of yourself that you have as a starting point for all work. You will go on to explore neutrality and economy of movement and gradually explore non-text based sources including observations of the natural world, materials, architecture, visual arts, sound and music. You will explore these stimuli physically and vocally to build a shared vocabulary with which the group can devise creative responses. As you become more expressive you will work with masks and objects and explore how the physical state can translate into character and how visual and emotional landscapes are connected. The unit will encourage a playful and spontaneous approach and aims to stimulate an impulse to devise and create your own work.

The emphasis on collaboration will allow you to learn in relation and reaction to your peers. You will build a sense of trust and impulse together so that you can work instinctively as a group and take risks together.

Each lesson will include movement preparation and an introduction to fundamental acting exercises and improvisations. You will also be introduced to some key devising techniques and structures. You will be required to prepare or develop work between classes.

### Aims of term 1:

- to understand and employ basic notions of ensemble work and to be able to move fluidly and follow shared group impulses
- to have a working knowledge of the key vocabularies used in lessons
- to understand how to create theatrical space and use appropriate spaces between performers
- to be able to complete short group devising tasks and offer appropriate feedback to other group members
- to improvise/play with sensitivity and fluency
- to work from self and engage with an exploration of devising from your individual and unique perspective.

### Aims of term 2:

- to have a broad and embodied understanding of Lecoq based training methods
- to have explored a wide range of specific physical and vocal expressive qualities
- to have understood and embodied the importance of neutrality, clarity and simplicity as a starting point for expression
- to gain confidence, freedom and detail in improvisation and devised work.



### **Aims of term 3:**

- to understand the key technical and expressive requirements of puppet, object and mask work including an automatic use of articulation and varied rhythms
- to conduct observations and interviews and know how to archive, transcribe and script a piece of devised work
- to confidently employ devising strategies and integrate the work of all other units into their devising tasks
- to synthesise various elements of the Level 1 training into a devised performance.

### **Learning Outcomes**

By the end of this unit you will:

- (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
- (C1) demonstrate acquisition of appropriate Level 1 Acting, Movement, Voice and devising Competencies appropriate to your level of study
- (C3) demonstrate independence and self-reliance within the creative process, applying skills autonomously and sustaining a professional working ethos
- (D2) use a range of ICT skills in the selection, communication and management of information.

### **Indicative Unit Content**

#### **Term 1**

The first term aims to equip you with a practically embedded understanding of key languages of collaborative and devised work primarily those evolved by Jacques Lecoq. You will explore the creation of theatrical space, both literal and dynamic, action and articulation, and rhythm and reaction. You will discover the dynamic forces of pushing and pulling and how to employ the seven levels of tension. Physical explorations will be constantly related to character creation and scene development. The group will also be led through an intense exploration of chorus and ensemble work and understand the need for shared impulses and collective creation. Particular emphasis will be laid on developing concentration, spontaneity, belief, imagination, connection with space, risk, stillness, clarity, form, and precision. You also follow a term-long exploration of autobiographical devising where you will start to appreciate how creation starts with the self: your history, experiences and culture. This is the starting point of understanding how your individuality and sense of self is central to your development as an actor creator.

#### **Term 2**

You will follow an intensive week long course exploring Lecoq based neutral mask training using the course's own set of original Sartori leather masks. This will be followed by a term-long exploration of Lecoq based devising and improvisation techniques that may include the study of materials, colours, poems, short stories and paintings. In week 8 or 9 there will be a summative assessment involving the creation of a short group devised piece and solo pieces. The term will develop your stamina both physically and in terms of sustaining imaginative connection with space. You will explore abstraction and embodied movement in relation to non-narrative sources and discover how this work can lead to character, emotion and scene.

#### **Term 3**

In the term three intensive you will explore puppetry, object manipulation and full-face expressive mask work. There will be an exploration of how to structure non-verbal scenes using action, reaction and the building of clear events. This will be applied to text analysis work asking you to consider key issues about dramatic tension, build and structure of scenes. The key project this term is a group devising project based

on observations and interviews from a real location. Students will be given a series of tasks and will explore a range of devising and composition strategies including working with sound, text and movement and playing with notions of literal, abstract and dynamic work. All the interviews will be transcribed and scripted thereby testing student's ITC skills.

### How Your Learn

- 2 x 4 hour workshops per week in 7 weeks of term 1.
- 1 x 4 hour workshops per week in 7 weeks of terms 2 and 3.
- 2 x week long intensives.
- 2 x 4 hour 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%)
Neutral Mask Presentation	c. 10 - 15 minute presentation	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"> <li>• Progress in relevant practice-based techniques and skills.</li> <li>• Taking creative risks, as appropriate.</li> <li>• Appreciation of the uncertainty of knowledge.</li> <li>• Self-reflection.</li> <li>• Effective use of research.</li> <li>• Communication (of, for example, ideas and concepts).</li> <li>• Successful collaborative and/or autonomous processes.</li> <li>• Staff-led workshops and presentations.</li> <li>• Individual/group fieldwork and presentation.</li> </ul>		

Record	BAACDTU404	Version:	2.0
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System Ref		Effective:	2014/2015
Title	THEATRICAL INTERPRETATION 1		
Level	4	Credit Value	30
		ECTS points	10
Notional Student Study Hours	300 (c. 250-280 scheduled hours; 20-50 independent study hours)		
Unit Leader	Catherine Alexander		
Course(s) for which the unit is mainly intended	BA (Hons) Acting		<i>Compulsory</i>
Prerequisite Learning	N/A		

### Aims

This unit aims to enable you to apply the practical experience of your class work through two text-based rehearsal and performance contexts where you will be required to access the range of theories and practical techniques from the other three first year units. In the Spring term you will work on a play working within the form of historical naturalism (for example Chekhov, Gorky or Ibsen) and in the Summer on a classical comedy (Shakespeare, Jonson).

The aim of this unit is to develop your acting craft and understanding of theatre making processes in relation to the particular demands of character work, ensemble story-telling and the performance of script based work. You will be expected to cross reference and practically explore the work from all the first year units within these rehearsal processes. You will be given detailed briefs prior to each project.

### Aims for both terms:

- To conduct comprehensive research and prepare in a detailed way for the start of rehearsals. This will include contextual research and work on the play and character as briefed.
- To understand and employ the voice, movement and acting skills and techniques appropriate for the performance of these plays and exploring the similarities and differences of the two processes.
- To independently employ the skills and techniques of activating a scene, character study and text analysis that you have learned in term one *and* acquire and assimilate new skills during the rehearsal processes.
- To work as an active ensemble member and to be open, engaged, generous and present at all points within the process.
- To focus equally on your individual work on character/scene and the ensemble work of telling the story.
- To work with naturalistic and classical text with increasing understanding and fluency
- to start to develop an individual acting process and attempt to integrate work from acting, voice, movement and devising classes.
- To perform an abridged 'rehearsal room' version of the selected plays to Acting CDT core staff in week 10 of terms 2 and 3.

### Learning Outcomes

By the end of this unit you will have demonstrated that you have obtained knowledge of and/or engaged with:

- (A1) aesthetic, technical, and creative frameworks of a diverse range of performance territories.
- (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
- (C1) demonstrate acquisition of Level 1 Acting, Movement and Voice Competencies appropriate to your level of study
- (C3) demonstrate independence and self-reliance within the creative process, applying skills autonomously and sustaining a professional working ethos.

### Indicative Unit Content

Through a practical exploration of the selected plays in workshop and rehearsal settings you will be expected to independently apply/offer processes, skills and techniques which you have encountered in the first year of training. You will be asked to create credible, dynamic and engaging characterisations, conduct devised elements and work through improvisation to unlock the world of the play. You will also work through improvisational/playful processes to activate other actors, work as an ensemble, tell the whole story of the play and create tangible worlds and spaces.

### Assessment

Assessment criteria for this unit are:

- 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.

These breakdown as follows:

#### Term 2:

Effective use of research:

- your preparation prior to rehearsals: demonstration of having read assigned reading and undertaken research tasks (A1, B2, C3)
- your active participation in and preparation for all sessions (A1, B2, C3).

Progress in relevant practice-based techniques and skills:

- your ability to begin a process of creating believable character and emotion appropriate to the demands of the text (C1)
- your ability to define the objectives of the character and to begin to embody and express these within the context of a play (C1)
- your commitment to working sensitively with other actors, listening and responding in both rehearsal and performance (C1)
- your ability within performance to engage your creative imagination, emotion, thought, concentration and energy (C1).

Successful collaborative and/or autonomous processes:

- evidence that you are developing an effective working process and are using textual analysis, research and observation in the development of a role, drawing useful conclusions in order to serve your playing of the scene (A1, B2, C3)
- independence and self-reliance within the creative process applying skills autonomously (B2, C3)
- your ability to sustain a professional working ethos, respecting the director's and your colleagues' process (B1, C3).

Communication (of, for example, ideas and concepts):

- your ability to communicate with the director, take responsibility for your learning and to grow and develop your performance away from the rehearsal room in response to the director's feedback, and then to offer this work within a rehearsal (B2, C3).

Self Reflection:

- your ability to work with an awareness of vocal and movement skills and techniques (C1).

**Term 3:**

Progress in relevant practice-based techniques and skills:

- your ability to begin to create believable character and emotion appropriate to the demands of the text (C1)
- your ability to define the objectives of the character and to begin to embody and express these within the context of a play (C1)
- your understanding of the structure of a scene and the playing of events (C1)
- your ability within performance to engage your creative imagination, emotion, thought, concentration and energy (level of immersion) (C1)
- your ability to work with an awareness of vocal and movement skills and techniques
- demonstration of daily warm-up in preparation for rehearsals (C1).

Taking creative risks, as appropriate:

- your ability to show active engagement with those areas for development that have been pointed out to you by tutors (C3, A1).

Appreciation of the uncertainty of knowledge:

- your ability to adjust your performance according to the demands of the director and the production overall (C3).

Effective use of research:

- your preparation prior to rehearsals: demonstration of having read assigned reading and undertaken research tasks fully (A1, B2, C3)
- your active participation in and preparation for all sessions (A1, B2, C3).

Self Reflection:

- your active and present tense journaling of the process and your ability to make changes to your process in relation to feedback (C3).

Communication (of, for example, ideas and concepts):

- your commitment to working sensitively with other actors, listening and responding in both rehearsal and performance (C1)
- the development of an effective working dialogue with your director (C2).

Successful collaborative and/or autonomous processes:

- evidence that you are developing an effective working process and are using textual analysis research in the development of a role, drawing useful conclusions in order to serve your playing of the scene (B2, C1)
- independence and self-reliance within the creative process applying voice and movement skills autonomously (B2, C3)
- your ability to sustain a professional working ethos, respecting the director's and your colleagues' process (B1, C3)
- your ability to communicate with the director, take responsibility for your learning and to grow and develop your performance away from the rehearsal room in response to the director's feedback (B2, C3)
- your ability to work as an ensemble member in rehearsal and in telling the story (C1).

**How Your Learn**

- Staff-led rehearsals and workshops.
- Individual writing (Working Journal).

**Term 2:**

- 1 week intensive in week 1 or 2
- 2 x 4 hour classes / rehearsals per week for seven weeks
- 3 days intensive in week 10.

**Term 3:**

- 2 days intensive in week 1 or 2
- 3 x 4 hour classes / rehearsals per week for seven weeks
- 3 days intensive in week 10.

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%)
Term 2 Rehearsal Process	Continuous assessment Submission of annotated scene Submission of working journal	Pass/ Fail
Term 2 Presentation	c. 90 - 120 minutes	Pass/ Fail
Term 3 Rehearsal Process	Continuous assessment	Pass/ Fail
Term 3 Presentation	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"> <li>• Progress in relevant practice-based techniques and skills.</li> </ul>		

- 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	BAACDTU511			Version:	2.0
				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	Daron Oram and Lucinka Eisler				
Course(s) for which the unit is mainly intended	BA (Hons) Acting				<i>Compulsory</i>
Prerequisite Learning	N/A				

## Aims

This unit aims to deepen and enhance the physical and vocal skills that you developed in Unit 1 and to expand your playing range to encompass the dramatic demands that may be made of you as a professional actor. These demands will encompass a full range of emotions, styles, characters, texts and devising contexts and this unit aims to enable you to synthesise your technical abilities to meet these demands with a sense of ease, form, beauty and wholeness.

## Term 4

### Movement:

- to build on the skills and techniques acquired in terms 1-3, developing kinaesthetic awareness and continuing to work with habitual movement patterns in order to increase your availability for psychophysical transformation.
- to apply specific skills learnt in the first year - working with ease, balance, rhythmic awareness, physical coordination, responsiveness, precision, strength and dexterity - to performance situations.
- to be able to apply techniques and approaches learnt in the first year to your work on the American adaptation project.
- to be able to sustain a quality of ease through a full-length performance
- to understand and deepen the connection between the actor's inner and outer life and to manifest this in rehearsal and performance.
- to understand the nature of theatrical space and composition and how the body is an essential part of meaningful composition on stage.
- to collaborate with partners safely in a choreographic situation and understand risk assessment.
- to self-choreograph using text, historical material or character as stimulus.
- to maintain a rigorous daily psychophysical warm-up practise and understand its essential role as professional preparation for any creative process.

### Voice:

- to extend your vocal range and power through work on the ribs and middle and upper resonators
- to extend your vocal skills to meet the needs of heightened emotional contexts and high states of tension
- to deepen your understanding of voice in scene work with a focus on psychological realism
- to gain a broad understanding of American Accents and build on your verbatim techniques

- to apply vocal skills to embody sustainable and believable General American, African American and a Deep South accent
- to continue to develop singing skills to a more advanced level
- to sing successfully in an American accent
- to develop skills in audition technique (including cold read situations).

## Term 5

### Movement:

- to demonstrate a deep understanding of the ways in which movement skills learnt in the first four terms can be applied in a wide range of rehearsal and performance contexts and specifically to your performance in the Restoration Comedy.
- to demonstrate a high level of autonomy in your own movement practise, including the ability to take yourself and others through a wide range of warm-up techniques appropriate to diverse situations.
- to continue to discover a variety of movement styles as tools to widen your range of characterisation and interpretation.
- to reproduce historical works with precision, fidelity and individuality
- to apply movement skills to a performance in a large auditorium.
- to demonstrate deep understanding of the way in which skills learnt in movement, voice and other classes must interconnect in order to achieve psychophysical transformation in a wide variety of contexts.

### Voice:

- to extend your work on text into the heightened demands of comedy of manners
- to continue to explore a full range of vocal skills to enable a truthful and effective delivery of comedy of manners texts
- to apply vocal skills to performance in a large auditorium.
- to embody effectively and perform with an RP accent.
- to complete the synthesis of voice and acting skills into a coherent approach
- to explore the delivery of sung material that requires the actor to work in direct address, whilst employing the skills needed for comedy or sustaining a heightened vocal and physical transformation.

## Learning Outcomes

By the end of this unit you will have:

- (B1) analyse and reflect upon critical evaluations (critiques) of your process and performance work(B3) analysed literary, dramatic and performance ‘texts’ using a range of appropriate techniques
- (C1) demonstrated acquisition of Acting, Movement and Voice Competencies appropriate to your level of study
- (C3) demonstrated independence and self-reliance within the creative process, applying skills autonomously and sustaining a professional working ethos.

## Indicative Unit Content

### Term 4

**Movement:** In this term you will continue to build on the skills acquired in the first three terms, now with a stronger focus on forging connections between your movement work in class, your other classes and the performances you are working on. You will deepen your understanding of the practices already explored and continue developing your capacity for free psychophysical expression. Movement classes

will focus on developing awareness of the pelvis and spine and their central role to the way you function. You will begin applying your findings from work on the Feldenkrais Method to a psychophysical exploration of character. You will also explore ways of applying tools gained in movement classes in the first year to your work on American scene study. You will work towards developing an independent movement practise that you can apply to warm-up, independent study and leading your classmates in short movement sessions. In dance you will create and perform a dance-theatre duet based on your American scene study; this work will be presented in an informal showing.

**Voice:** In this term, you will complete the work on the Linklater vocal progression working through the ribs and the middle and upper resonators to establish an expressive range of 3-4 octaves. This will form the foundation from which to explore more demanding vocal expression such as screaming and shouting and working in high states of tension/energy - this will relate back to the first year Lecoq work. Alongside this, continued work on breath power and an exploration of rhetoric and persuasive speech will link with your work on accents and verbatim and lead to an assessed performance of American political speeches.

**Accents:** This term you will build on your verbatim preparation to focus on General American. You will also study an African American and a Deep South accent. You will utilise these accents in the American political speeches assessment and they will also feed into the American scenes project (Unit 6) and the Adaptation project (Unit 7). This term will use a combination of verbatim and standard accent acquisition.

**Singing:** You will continue to develop your technical understanding, skills and confidence in singing. The work will broaden your knowledge of style by exploring Jazz and Blues. You will also continue to develop your ensemble skills through work on African-American Spirituals and Gospel. This work will be presented in an informal showing.

**Audition Technique:** You will be introduced to appropriate strategies in preparation for auditions/read-throughs.

## Term 5

**Movement:** You will continue to deepen your technical understanding and apply it to meet the needs of the comedy of manners performance. You will explore the movement language shaped by the social norms and demands of the period and demonstrate an understanding of the role of psychophysical transformation in expressing character and situation. You will work to create a performance that is fully embodied and demonstrates an understanding of how the different elements of your learning connect. You will create a solid grounding for your own future independent movement practise and demonstrate an understanding of how you can apply and continue to build on tools learnt during your training to your future practise as an actor and theatre maker. In dance you will undertake detailed research into historical vaudeville or dance pieces from a selection recommended to you - solo, duet, trio - and reproduce one for an assessed performance at the end of term. You will use the discoveries made in recreating this piece - precision, fidelity, transformation, embodiment, truthfulness - and transfer these skills where appropriate to the comedy of manners performance.

**Vaudeville and Physical Comedy:** You will undertake detailed research in historical vaudeville or physical dance pieces from a selection given to you - solo, duet or trio - and reproduce one for an assessed performance. You will use the discoveries made in recreating this piece - precision, fidelity, transformation, embodiment, truthfulness and transfer these skills if appropriate to the comedy of manners performance.

**Stage Combat:** You will commence your stage combat training usually held on one evening per week and on some weekends.

**Voice:** Your classes will focus on meeting the needs of the Comedy of Manners performance (Unit 7) and will further synthesise your voice work and your acting into a cohesive whole with an additional focus on performing in a larger performance space. Your vocal work will be assessed through your performance in Unit 7 - comedy of manners.

**Accents:** Drawing on your accent acquisition skills you will learn an RP accent to appropriately meet the needs of the Comedy of Manners performance (Unit 7). A specific focus will be on embodying the accent and text to maintain truth in a heightened context. Your accent work will be assessed through your performance in Unit 7 - Comedy of Manners. You will also use your verbatim techniques as the basis for learning an accent of your own choice.

**Singing:** You will continue to solidify your singing technique through song with the exploration of music hall songs. Each student will work on a solo number. This will lead to a music hall showing towards the end of term.

## Term 6

**Movement:** You may work with a movement director on the Bridge Project (Theatrical Interpretation 2) . One to one tutorials may be offered if needed and you will receive movement notes for dress runs and performances.

**Voice:** You will receive on-going voice and text support as you enter the Bridge Project (Theatrical Interpretation 2). This will take the form of workshops, rehearsal coaching, one to one tutorials and notes for dress runs and performances.

**Stage Combat:** You will take your stage combat exam during this term.

### How Your Learn

- 2 or more 4 hour intensive voice workshops per term.
- 2 x 2 hour classes in voice/accents per week in core term 4 and 5.
- 1 x 2 hour singing classes for 7 weeks per week in core term 4 and 5.
- 2 x 30 minute voice tutorials over terms 4 and 5.
- 3 x 30 minute accent tutorials.
- 3 x 2 hour classes in movement / dance per week per term 4 and 5.

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 Political Speeches	5 minutes	Pass/Fail
Vaudeville Dance	5 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"> <li>• Intellectual engagement (e.g. devising and sustaining arguments and/or solving problems).</li> <li>• Progress in relevant practice-based techniques and skills.</li> <li>• Taking creative risks, as appropriate.</li> <li>• Appreciation of the uncertainty of knowledge.</li> <li>• Self-reflection.</li> <li>• Communication (of, for example, ideas and concepts).</li> <li>• Within the process of classwork.</li> <li>• Effective use of research.</li> <li>• Successful collaborative/autonomous processes.</li> </ul>		

Record System Ref	BAACDTU510			Version:	2.0
				Effective from:	2014/2015
Title	METHODOLOGIES				
Level	5	Credit Value*	40	ECTS points	20
Notional Student Study Hours	400 (c. 300 scheduled hours; 100 independent study hours).				
Unit Leader	Sinead Rushe and Catherine Alexander				
Course(s) for which the unit is mainly intended*	BA (Hons) Acting: Collaborative and Devised Theatre pathway			<i>Compulsory</i>	
Prerequisite Learning	N/A				

## Aims

To apply and integrate, independently and rigorously, the range of embodied acting techniques learned in year 1 to longer and more complex theatrical creations. You are expected to deepen your understanding and demonstrate a greater level of detail and expertise in your work. You will also acquire new performance skills in order to work in a variety of styles and genres such as devised adaptation, American Realism, improvisation and clowning, contemporary comedy, Restoration comedy and classical tragedy.

The aims are to reach the Level 2 competencies which span all Level 2 Units of study:

18. Read and interpret texts with accuracy and confidence.
19. Identify style and form of writing and express this effectively within performance.
20. Study text in both prose and verse and make full use of the components and structures of language in order to reveal character intention and the development of the story.
21. Show independence in scene work and production, creating appropriate characters and worlds and making clear choices on the text.
22. Demonstrate the development of an independent actor's process.
23. Extend emotional connection with characters played.
24. Work with availability and spontaneity on stage, staying in relationship to other actors, space, objects and audience throughout.
25. Show evidence of ability to devise or take a directing role in group work.
26. Demonstrate an ability to collaborate effectively, respectfully and sensitively in all contexts.
27. Develop flexible, strong, and expressive psychophysical performances with appropriate range and ease
28. Apply the skills learnt in the Level 1 and 2 to effectively deliver a variety of performance material.
29. Demonstrate effective psychophysical transformation and the ability to perform in a range of performance spaces.
30. Use music and song with confidence to sensitively express the intention and emotional context of theme and lyrics.
31. Enhance personal preparation and warm-up techniques for varying performance conditions.
32. Realise character and emotional choices through psychophysical embodiment.
33. 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.
34. Evidence the cultivation of sufficient mental, physical and emotional stamina required for the actor's profession: including attendance, the ability to meet deadlines, and to engage whole-heartedly with every aspect of the work.

## Devising Competencies:

1. Apply devising, writing and dramaturgical skills to longer form work and more complex material.
2. Explore complex collaborative structures including integrating design and working with a production team.
3. Understand that each collaborator will have a range of roles and responsibilities in a devising process. Develop an awareness of which of these to bring into focus at different stages of the devising and rehearsal process.
4. Make full use of the personal and artistic self to develop an individual authorial voice.
5. Effectively use devising skills in a variety of performance contexts.
6. Understand the role of devising skills within a script based process.

## Learning Outcomes

By the end of this unit you will have:

- (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
- (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
- (C1) demonstrate acquisition of Acting, Movement, Voice and Devising 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 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 Recorded Media Competencies
- (D3) practise generic graduate skills such as communication, decision making, independent thinking, initiative, problem solving.

## Indicative Unit Content

This unit furthers the work begun in Units 2 and 3 in Year 1: Acting Fundamentals and Collaborative and Devised Practices.

### Term 4: The Americans

**Performance Lab:** This component in year 2 is a practical studio class which calls on the actor to create an individual artistic response to contemporary themes, concerns, texts and/or post-dramatic theatre texts. Examples of work includes plays by Sarah Kane and Harold Pinter. You will seek to articulate how any debates around these playwrights have developed the practice of theatre and acting, and engage with and pose questions of your own.

**Acting Technique:** This consists of two complementary components: American Scene Study and Michael Chekhov Technique.

**Michael Chekhov Technique:** You will learn creative tools for characterisation such as Imaginary Body, Imaginary Centres, Individual Atmosphere, Archetypes, Imaginative Character Biography and Timeline. You will apply this work to build your character in American Scene Study as well as in the American Devised rehearsal and performance in Theatrical Interpretation 2. Your work on this technique will be assessed within the American Scene Study presentation.

**Collaborative and Devised Theatre Practices:** The practice associated with this unit is embedded into the Theatrical Interpretation 2 where you will collaborate with BA Theatre Practice students to research, devise and perform a performance of about 60 minutes which uses collaborative theatre making techniques to explore a contemporary American event or text. The emphasis will be on design led processes and you begin to explore more complex dramaturgical structures.

## Term 5: Comedy

**Performance Lab:** This component continues from term 4 with a similar focus.

**Acting Technique:** You will study Commedia dell'Arte and comedy half mask during the intensive week. Throughout the rest of the term you will study the Lecoq approaches to Bouffon, Improvisation and Child's Play, learning how to embrace different performance styles without compromising on truth as well as taking risks and moving out of your comfort zones. You will be expected to apply the skills learned here to the heightened style necessary for the performance of Restoration Comedy in Theatrical Interpretation 2..

**Collaborative and Devised Theatre Practices:** This component involves an exploration of writing and performing for comedy performance. The teaching will take the form of a series of workshops, master-classes and talks with professional practitioners. You will be expected to gather techniques from these sessions and work independently to create a short solo comedy performance (from a choice of genres) and also write a pair/group comedy sketch. You are encouraged to use Studio in weeks 3 and 6 to test your ideas in front of an audience. The whole group will present an evening of comedy performance of approximately 90 minutes.

**Introduction to radio and recorded voice:** This component is taught in half groups in the sound studio. It provides an introduction to working with microphones and the requirements of acting for radio drama and voice recording. It prepares students with the fundamental skills for subsequent intensive third year work creating sound reels and recording radio drama.

## Term 6: Tragedy

**Acting Technique:** You will have a two-three week clown intensive which is the final part of your formal taught training on the course. Here you will learn to value your individuality through free and uncensored play and improvisation. It is an ideal introduction to the generosity, sensitivity and emotional availability that you will require for the Bridge project in Theatrical Interpretation 2. All of the work learned in acting technique is expected to be integrated in the Bridge Project.

**Collaborative and Devised Theatre Practices:** You will create an individual devised performance. In the Easter break between terms 5 and 6, you will be given a title which relates to your journey so far at Central. Your task is to work over the holiday to develop ideas before spending a week in one of the schools performance studios. Each of you will present a live performance piece of four minutes inspired by your title. This can be a solo performance or even use the whole group but you must perform in your own piece. You can use any style of theatre/dance, from any area of the training or use ideas/skills from elsewhere. The whole event will be orchestrated by the group into an evening event which displays each of your unique creative voices and the strength of the whole group working together.

## How Your Learn

### Performance Lab:

- Terms 4 and 5: 1 x 2 hour session for 8 weeks of term.

### Acting Technique:

- Term 4: 1 x 2 hour and 1 x 6 hour practical exploration in 8 weeks
- Term 5: 1 x 2/4 hour practical exploration in 8 weeks
- Term 6: 2-3 week intensive, full time.

**CDT:**

- Term 4: 1 week full time intensive and work in rehearsal process
- Term 5: 1 week intensive, full time, 1 x 4 and 1 x2 hour for 8 weeks
- Term 6: 1 week intensive full time.

<b>Assessment Summary</b>		
Type of task (e.g. essay, report, group performance)	Magnitude (e.g. No of words, time, etc)	Weight within the unit (e.g 50%)
CDT: Individual Devised Project and Presentation, term 6	Whole Performance C. c. 120 minutes	Pass / Fail
CDT: Devised Comedy Presentation, term 5	Whole Performance c. 90 - 120 minutes	Pass / Fail
<b>Assessment Notes</b>		
You must achieve a pass in all the above elements of assessment to pass the unit.		
<b>Assessment Criteria</b>		
<ul style="list-style-type: none"> <li>• Progress in relevant practice-based techniques and skills.</li> <li>• Taking creative risks, as appropriate.</li> <li>• Appreciation of the uncertainty of knowledge.</li> <li>• Self-reflection.</li> <li>• Effective use of research.</li> <li>• Communication (of, for example, ideas and concepts).</li> <li>• Successful collaborative and/or autonomous processes.</li> </ul>		



Record System Ref	BAACDTU505		Version:	2.0	
			Effective from:	2014/2015	
Title	THEATRICAL INTERPRETATION 2				
Level	5	Credit Value	60	ECTS points	30
Notional Student Study Hours	600 (dc. 500-520 scheduled hours; 80-100 independent study hours)				
Unit Leader	Sinead Rushe and Catherine Alexander				
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

By the end of this unit you will have:

- (A1) knowledge and understanding of aesthetic, technical and creative frameworks of a diverse range of performance territories
- (A2) knowledge and understanding of current critical and cultural discourses relevant to the practice of different performance processes
- (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
- (C1) demonstrate acquisition of Acting, Movement, Voice and Devising 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
- (D3) practise generic graduate skills such as communication, decision making, independent thinking, initiative, problem solving.

### 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. Entire or edited texts will be chosen at Level five and you will devise full length performances as well as work on pre-existing scripts. As appropriate, research tasks/presentations will be set prior to the start of rehearsals and a detailed briefing paper written for each project that articulates the specific learning outcomes and aims.

The unit will focus on three genres:

- American Adaptation Project (devised) (Term 1)
- Comedy of Manners (Term 2)
- Classical Tragedy (Term 3).

### How Your Learn

- Staff-led presentations and discussions.
  - Rehearsals and workshops.
  - Panel discussions and seminar discussions.
  - Individual/group fieldwork and research.
- 1 week full time intensive workshops for adaptation project.
  - 3 x 4 hour rehearsals per week in terms one and two (plus 1 week full time rehearsals).
  - 4 to 5 weeks full time rehearsal in term three.

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. 80 minutes	25% (60% process / 40% performance)
Comedy of Manners	c. 120 minutes	25% (50% process / 50% performance)
Classical tragedy	c. 120 minutes	50% (40% process / 60% performance)
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"> <li>• Intellectual engagement (e.g. devising and sustaining arguments and/or solving problems).</li> <li>• Analysis and interrogation, demonstrating knowledge and understanding some of which is at the forefront of the theoretical and practical field/industry.</li> <li>• Progress in relevant practice-based techniques and skills.</li> <li>• Taking creative risks, as appropriate.</li> <li>• Effective use of research.</li> <li>• Communication (of, for example, ideas and concepts).</li> <li>• Successful collaborative and/or autonomous processes.</li> </ul>		

# **YEAR THREE/LEVEL 6 UNIT OUTLINES**

Record System Ref	BAACDTU601			Version:	2.0
				Effective:	2014/2015
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	Catherine Alexander				
Course(s) for which the unit is mainly intended	BA (Hons) Acting			<i>Compulsory</i>	
Prerequisite Learning	N/A				

### Aims

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

### Learning Outcomes

By the end of this unit you will have:

- (A1) knowledge and understanding of aesthetic, technical and creative frameworks of a diverse range of performance territories
- (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.
- (C1) demonstrate acquisition of Acting, Movement, Voice and Devising 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.
- (D3) practise generic graduate skills such as communication, decision-making, independent thinking, initiative and problem-solving.

### Indicative Unit Content

The Level 6 (final year) **Public Production** will challenge your personal performance process with theatrically complex and demanding plays and devised works selected from a wide range of non-realistic and realistic modes of performance. The unit will offer you the continued opportunity for collaboration with the technical elements of design, light, sound, costume, etc., and in complex teams of creative and production students.

## How Your Learn

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

<b>Assessment Summary</b>		
Type of task (e.g. essay, report, group performance)	Magnitude (e.g. No of words, time, etc)	Weight within the unit (e.g 50%)
Public Production	c. 150 minutes	33.3%
Public Production	c. 150 minutes	33.3%
Public Production	c. 150 minutes	33.3%
<b>Assessment Notes</b>		
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.		
<b>Assessment criteria</b>		
<ul style="list-style-type: none"><li>• Progress in relevant practice-based techniques and skills.</li><li>• Taking creative risks, as appropriate.</li><li>• Successful collaborative and/or autonomous processes.</li></ul>		

Record System Ref	BAACDTU602			Version:	2.0
				Effective from:	2014/2015
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. 80 hours taught / c. 20 hours student managed learning). Industry Showcase (c.80 hours taught / c. 30 student managed learning). Professional Preparation (c. 30 hours taught / c. 40 hours student managed learning).				
Unit Leader	Catherine Alexander				
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\*

By the end of this unit you will have:

- (A3) personal responsibility and professional codes of conduct
- (C3) demonstrated independence and self-reliance within the creative process, applying skills autonomously and sustaining a professional working ethos
- (C4) demonstrated acquisition of Level 3 Recorded Media Competencies
- (D1) demonstrated acquisition of Level 3 Professional Competencies
- (D2) used a range of ICT skills in the selection, communication and management of information
- (D3) practised generic graduate skills such as communication, decision-making, independent thinking, initiative and problem-solving.

### 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. You will be considered for the unique opportunity to represent RCSSD in an 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 fully experienced the diverse range of live performance settings in Levels 1/2/3, you will now be introduced to the additional technical skills required by the actor for camera acting. You must evidence your own practical and theoretical understanding of the indicative stylistic modifications required by camera including the professional recording studio, location shoot, sound and light, continuity, the single and multi-camera shoot, close-up / medium and long shot, and camera voice including voice-over. As part of this unit element you will shoot and edit a show reel and write, shoot, perform and edit a short film.

**Industry Showcase** is implicitly located within the student's own actual performance experience and growing professional orientation - underlying the notion that research and individual responsibility for learning, is by definition an essential element of the thinking actor/performer's craft.

**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.

### How Your 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

- 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.



## DRAMATIC TECHNIQUE AND EXPRESSION 1

## TECHNIQUE

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## DRAMATIC TECHNIQUE & EXPRESSION 2

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## METHODOLOGIES

### PERFORMANCE LABORATORY

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- Kershaw, B (2001), *The Politics of Performance*, Routledge, London
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### AMERICAN SCENE STUDY

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## METHODOLOGIES

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- Carnicke, S. (2009) *Stanislavsky in Focus: An Acting Master for the Twenty-First Century*, London, Routledge.

Chekhov, M (1985) *Lessons for the Professional Actor*, New York, Performing Arts Journal Publications  
Donohoe, J. (2001) *Theatre Sans Frontieres: Essays on the Dramatic Universe of Robert Lepage*, Michigan, Michigan State University Press  
Foreman, R. et. al. (1995) *The Theatre of Images*, New York, PAJ  
Kantor, T (1993) *A Journey through Other Spaces - Essays and Manifestos 1944 - 1990* University of California Press  
Lepage, R. (1999) *Connecting Flights*, New York, TCG  
Morris, E. (1992) *Irreverent Acting*, Los Angeles, Ermor Enterprises  
Oida, Y. and Marshall, L. (2002) *The Invisible Actor*, London, Methuen  
Quadri, F. (1998) *Robert Wilson*, Rome, Rizzoli International Publications  
Segel, H. (1995) *Pinocchio's Progeny: Puppets, Marionettes, Automaton and Robots in Modernist and Avant-garde Drama*, New York, PAJ  
Wright, J (2006) *Why is that so funny - A practical exploration of physical comedy* Nick Hern

## **INDUSTRIES OF PERFORMANCE**

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  
Kemble, S. Hodge, D (2014) *The Voiceover Book: Don't Eat toast*, Oberon Books  
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 A

## 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.

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.

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

## APPENDIX 1: CRITERIA FOR ASSESSMENT AND MARKING DESCRIPTORS

### **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.

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

**KEY FACTS**

<b>PROGRAMME NAME</b>	BA (Hons) Acting
<b>TEACHING INSTITUTION</b>	The Royal Central School of Speech and Drama, London
<b>AWARDING BODY</b>	University of London
<b>FHEQ</b>	The BA(Hons) 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.
<b>AWARD(S)</b>	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)
<b>FINAL AWARD NAME</b>	Bachelor of Arts in Acting
<b>MODE OF STUDY</b>	Full-time only
<b>EUROPEAN CREDIT TRANSFER SCHEME (ECTS)</b>	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)
<b>ACCREDITATION</b>	None
<b>LANGUAGE OF STUDY</b>	English
<b>EXTERNAL BENCHMARKS</b>	Framework for Higher Qualifications (FHEQ) Dance, Drama and Performing Arts QAA Benchmark Statement

**EXTERNAL EXAMINER INFORMATION**

<b>Name</b>	<b>Position</b>	<b>Organisation</b>	<b>Tenure (MM/YY)</b>
Dr. Rose Whyman	Senior Lecturer in Drama and Theatre Arts	University of Birmingham	02/2016 - 12/2019
Ms Grainne Byrne	Head of Course, Theatre Practice	Guildford School of Art, University of Surrey	03/2017 - 12/2020

**COURSE APPROVAL**

<b>Last Periodic Review</b>	2015/16
<b>Specification Version</b>	2018/2019

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