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BA(Hons) Acting

Acting PROGRAMME SPECIFICATION 2023/24

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# **KEY INFORMATION**

|  |  |
| --- | --- |
| **Award Title** | Acting (Acting) |
| **Award Aim** | BA(Hons) Acting |
| **Possible Exit Awards** | Certificate of Higher Education – 120 credits  Diploma of Higher Education – 240 credits  Bachelor of Arts (Non-Honours) – 300 credits |
| **Awarding Body** | University of London |
| **Mode(s) of Study** | Full-time only |
| **Full Length of Study** | 3 years |
| **Admissions Requirements** | * **Minimum Entry Requirements**   Our minimum academic entry requirement is 64 UCAS tariff points or above - these can be from any Level 3 qualification (eg. A-levels, BTECs, etc.) which attract UCAS points, and selection by audition.  You can see how many tariff points your qualifications would gain on the [**UCAS Tariff Calculator**](https://www.ucas.com/ucas/tariff-calculator). International qualifications and others not covered within the UCAS tariff can also be accepted.  Normal offers may be higher and depend upon expected grades and audition performance. Exceptional applicants who do not meet this requirement, but demonstrate appropriate potential, may be accepted.   * **Admissions**   This is an intensive professional training course and must be followed in its entirety.  Candidates must be eligible to satisfy the [**general admissions requirements**](https://www.cssd.ac.uk/how-to-apply/undergraduate-applications). Admission will be based on the reasonable expectation that you have the potential to complete and contribute positively to the programme and that you would benefit from honours study. There is no alternative to selection by audition.  Selection for audition will normally depend on you 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.   In the absence of formal qualifications, an indication of academic potential will be sought in your UCAS statement.  *We particularly encourage applications from groups currently under-represented in higher education, such as students with disabilities and members of Black, Asian and Minority Ethnic groups. Find out more information on*[***Central’s commitment to equality and diversity***](https://www.cssd.ac.uk/about-central/equity-at-central)*.*   * **Auditions**   Find out more about the [**audition process for our Acting, BA courses**](https://www.cssd.ac.uk/How-to-Apply/Undergraduate-Applications/audition-process-ba-acting-courses). |
| **Location of Study** | London |
| **Professional Accreditation** | None |

# **PROGRAMME OVERVIEW**

## Educational Aims

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

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

## Programme Structure

The BA (Hons) Acting is a 3-year full-time degree. The course year comprises a total of 30 weeks made up of separate units. The academic 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.

A group of people sitting around a table

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**Chigger Foot Boys By Patricia Cumper**

**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. 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 like a ‘foundation’ year.

**Year 2 / Level 5 Overview**

In this level you will focus on developing a solid foundation to your personal acting process through an application and interrogation of the concepts introduced in Level four, and your developing emotional investment in performance. Learning and teaching strategies will make considerable new demands upon you, and your anticipated mastery at Year One of a wide range of basic acting skills and knowledge will serve as the essential foundation to these new challenges. Having technically identified your own acquired physical, vocal and psychological habits, you will now be required to advance your intellectual, emotional and performance competencies. You will be required to continue to develop your notion and experience of the reflective practitioner, in addition to 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 new performance projects, selected from non-realistic and realistic modes of performance. You will be required to apply research techniques developed in year 2 and incorporate your own established personal independent routine of daily practice in your acquisition, investigation and interrogation of advanced vocal and physical skills.

**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 fictional worlds.
3. Work in relationship to space, objects and other actors.
4. Find release in the body to allow flow, reaction and organic emotional responses.
5. Work sensitively with other actors in both rehearsal and performance.
6. Develop an effective and independent working process, including effective warm-ups and preparation techniques, and employ strategies to monitor and evaluate progress.
7. Draw upon and make use of personal experience to assist in the creation of role.
8. Use textual analysis, research and observation in the development of a role.
9. Understand subtext, objectives and actions and ‘play moments’ within scenes.
10. Work positively and professionally as a company member (this may include group-directed, peer-directed or devised work)
11. Work effectively under basic stage lighting.
12. Develop and use a vocal technique in the areas of posture, breathing, phonation, resonance, and articulation.
13. Demonstrate technical proficiency in voice and speech, including the production of clear articulate and expressive speech by being vocally embodied in the moment of speaking.
14. Demonstrate the ability to use the International Phonetic Alphabet (IPA) as a means of understanding and discussing the sounds of RP.
15. Develop a safe vocal preparation for rehearsal and performance geared to each individual needs.
16. Demonstrate the ability to investigate vocal characterization, not only from resonance and articulacy placement, words, thoughts, and ideas, but also through the playwright’s grammatical and rhetorical devices.
17. Demonstrate an understanding through presentation of voicing stylistic forms of poetry/narrative storytelling, both in verse and in prose.
18. Move with understanding and awareness of space – both personal and general.
19. Move with accuracy, release and balance as a sound basis for the efficient use of expression in the body.
20. Move with full commitment to differing qualities for ownership of action - detail and expression in form *through both experiential and analytic learning.*

**LEVEL 2 COMPETENCIES**

1. Read and interpret texts with accuracy and confidence.
2. Identify heightened style and form of writing and express these elements effectively within a performance
3. Study text in both prose and verse and make full use of the structures and phrasing in order to reveal character intention and the development of the story.
4. Show independence in scene work and production, creating appropriate characters and worlds and making clear choices on the text.
5. Find a deeper imaginative and emotional connection with characters played.
6. Work with vulnerability and spontaneity on stage, staying in relationship with other actors throughout.
7. Show evidence of ability to devise or take a directing role in group work.
8. Develop a flexible, strong, and controlled voice with breath support; appropriate vocal range and freedom from vocal and postural tension in rehearsal and performance.
9. Use imagination and craft to clearly and persuasively deliver a variety of texts.
10. Display fully engaging and sophisticated interpretation skills which effectively communicate intention and emotional context.
11. Make vocal characterization choices, through the use of speech patterns’ accents and dialects including Received Pronunciation, together with the ability to project the voice effectively in theatre spaces of varying sizes.
12. Use music and song with confidence to sensitively express the intention and emotional context of theme and lyrics.
13. Demonstrate effective warm-up techniques for varying performance conditions.
14. Us the body in a released, supported and physically articulate way
15. Realise character and emotional choices through embodied and detailed physical understanding
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. Understand the necessity to prepare and execute group limbers as well as personal warm-up in order to facilitate the fullest use of imaginative physical range and ownership in performance.

**LEVEL 3 COMPETENCIES**

1. Work professionally and efficiently within a simulated professional rehearsal process.
2. Treat all members of the company, including technical, design and backstage staff with respect and consideration.
3. Prepare and warm up independently and effectively.
4. Apply skills from the first two years of the training appropriately and independently.
5. Sustain a role though a whole play.
6. Use make-up, costumes and props effectively to develop and enhance performance
7. Adjust to the demands of different venues and media
8. Adjust to the nature and reaction of different audiences
9. Make use of vocal choices that show a clear integration of the first two years of work.
10. Effectively use vocal technique across a range of genres and styles.
11. Demonstrate the effective use of the voice as a means of communicating ideas and feelings.
12. Demonstrate application of the physical, physiological and psychological aspects of speech in characterization.
13. Demonstrate appropriate vocal skill with a range of techniques in performance for the theatre and recorded media.
14. Use a variety of accents and demonstrate character-specific vocal flexibility within a range of dramatic texts.
15. Demonstrate fluent and creative sightreading and audition techniques.
16. Demonstrate an understanding of the vocal demands of space and acoustics and the vocal challenges posed by professional production values.
17. Understand and consistently employ appropriate health and safety initiatives, including warm-up techniques and voice-protective practice.
18. Communicate physically in performance with confidence and assurance to meet the needs of both character and the specific context
19. 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 sightread effectively.
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 and powers of agents, casting 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 accurate written notes given by directors and be able to absorb and implement them.
13. Plan work within a specific professional timescale
14. Take care with props, costumes and equipment.
15. Understand the basic current taxation system and to understand how to run their personal tax accounts.
16. Understand and appreciate the professional status which will be conferred on them by the graduation from the course.
17. Develop a personal code of professional conduct and practice.
18. Develop a commitment to and understanding of the necessity for continuing a personal training programme beyond graduation.
19. Adjust to the nature and reaction of different audiences.

* Recorded Media

**The Camera**

1. understand and respond to the technical demands of:
   1. continuity
   2. eye-lines
   3. different sizes of shot
2. find their mark(s)
3. perform in scenes which are being shot or recorded out of sequence
4. pick up a scene from any line within it
5. understand the interview process and the respective roles of the personnel they may meet at interview i.e. casting director, director, producer, executive producer
6. understand how to prepare for the interview in those cases where they have been sent a script in advance
7. make self-tapes with confidence and skill.
8. be capable of dealing with the need for fluent sight-reading
9. handle sight-reading in an interview situation with a video camera focussed on them
10. understand the respective roles of the key members of an average film/television crew
11. prepare for a screen role on their own in advance without rehearsal or other outside assistance
12. respond to circumstances or notes from the director which require them to deliver a performance quite different from that which they anticipated in their own private preparation
13. 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
14. understand the necessity to conserve their energy and concentration through a long shooting day, sustain it through numerous technical interruptions, draw on it when the moment comes for the take and sustain it for a whole series of takes of the same shot
15. be proficient in the processes of post-production in which their participation may be required e.g. additional dialogue replacement (ADR)
16. understand the requirements of commercials casting
17. act in front of the camera on exterior locations as well as interior or studio sets

**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** |
| SPRING | Weeks 1-10 Monday-Friday | **Dramatic Technique and Expression 1** |
| **Acting Fundamentals** |
| **Theatrical Interpretation 1** |
| SUMMER | Week 1-10 Monday-Friday | **Dramatic Technique and Expression 1** |
| **Acting Fundamentals** |
| **Theatrical Interpretation 1** |

**YEAR TWO**

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

**YEAR THREE**

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

**INDICATIVE THREE YEAR PROGRAMME SCHEDULE**

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

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

Year 3: Both units run Terms 7-9

|  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- |
|  | **Week One** | **Week Two** | **Week Three to Seven** | **Week Eight** | **Week Nine** | **Week Ten** |
| **Year One –  Term One** | Intensive | Intensive | Class | Class | Class | Class / Tutorials |
| **Year One – Term Two** | Intensive | Intensive | Class / Rehearsal | Class / Rehearsal | Rehearsals | Class / Tutorials |
| **Year One –  Term Three** | Intensive | Intensive | Class / Rehearsal | Class / Rehearsal | Rehearsals | Class / Tutorials |
|  |  |  |  |  |  |  |
| **Year Two –  Term One** | Intensive | Intensive | Class / Rehearsal | Class/ Rehearsals | Rehearsals | Performance / Tutorials |
| **Year Two –  Term Two** | Intensive | Intensive | Class / Rehearsal | Class / Rehearsal | Rehearsals | Performance / Tutorials |
| **Year Two –  Term Three** | Intensive | Intensive | Intensive | Rehearsal | Rehearsals / Performance | Rehearsals / Performance |
| **Year Three –** Rehearsals including Voice and Movement Support /  **Term One** Performance of Public Productions /  **Term Two** Professional Development /  **Term Three** Acting for Camera and Radio / | | | | | | |
|  | | | | | | |

**Intensive**

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

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

## Learning and Teaching

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

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

You will be assessed through the following methods:

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

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

## Assessment

**Assessment Tasks**

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 Logbook 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 grid.

**The Personal / Professional**

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

**Assessment Criteria**

**Assessment criteria**

Work is assessed on evidence of the extent to which you have met the learning outcomes demonstrated through:

* Progress in relevant practice-based techniques and skills
* Collaborative skills
* Autonomous processes
* 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
* Identifying appropriate opportunities to take creative risks
* Testing the validity of presented facts, opinions and hypotheses
* Self-reflection
* Effective use of research
* Communication (of, for example, ideas and concepts)

**Assessment Descriptors**

Work that is marked near a borderline is likely to have characteristics of work in the next closest bracket, but these are outweighed by characteristics described in the bracket in which the work is placed. The languages of these descriptors will be used by staff in feedback to make clear the level the student has reached. In addition, tutors will make reference to the learning outcomes and whether these have therefore been achieved.

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 at undergraduate level 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 or explored the territories of inter-disciplinarity in unpredictable and highly exciting ways. Your self-reflection was rigorous and demanding, demonstrating a rare self-awareness. You have managed your own learning at all times and to an impressive level, engaging in unusually detailed and highly focussed research with most rewarding consequences to an exceptional level. 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 outstanding 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 or explored the territories of inter-disciplinarity. Your self-reflection was rigorous 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. 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 very 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 a clear 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, or interdisciplinarity, in thoughtful and provocative ways. Your self-reflection was thorough and you demonstrated a strong level of self-awareness. You have managed your own learning, engaging in detailed research which has been evidenced thoughtfully in your work. 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 or 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. You have communicated several ideas, engaging your specialist and/or non-specialist audience/reader to some extent. You have worked closely with a group of people to a satisfactory level and/or demonstrated autonomous decision making on occasions.

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

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

You 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 or no 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. 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.

## Learning Outcomes

The degree has learning outcomes that demonstrate what a student actor is expected to learn by taking the Course. 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.

In general, there are around 20 learning outcomes. Each unit has four or five learning outcomes that are directly taken from the overall degree learning outcomes. By the end of the degree, all the learning outcomes will have been met as the units, together, will have included them.

If you successfully complete the BA Acting course at Central you will obtain knowledge of the following;:

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

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

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

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

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| UNITS |

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| DRAMATIC TECHNIQUE AND EXPRESSION 1 | | | | | | |
| **Level** | 4 | Credits | 40 | ECTS | | 20 |
| Notional Student Study Hours | 400 hours: 370 scheduled hours, 30 independent study hours | | | | | |
| Unit Leader | Vanessa Ewan | | | | | |
| Programme(s) for which the unit is mainly intended | BA (Hons) Acting | | | | Core | |
| **Prerequisite Learning** | None | | | | | |

**Aims**

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

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

**Learning Outcomes**

A3, B2, C1, C3

Indicative Unit Content

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

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

Through classes in a variety of techniques and an application of independent research you will investigate the application of voice and movement techniques to a variety of texts and performance situations. You will seek to develop confidence, connection and sensitivity with performative languages both verbal and physical through connection between breath, sound, thought, word, rhythm and emotion. You will also seek to gain technical understanding of ‘narrative voice’ and narrative processes, through active participation in groups, development of listening, concentration, generosity, flexibility and negotiation.

**How You Learn**

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

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| **Assessment Summary** | | |
| Type of task  *(e.g. essay, report, group performance)* | Magnitude  *(e.g. No of words, time, etc.)* | Weight within the unit *(e.g. 50%)* |
| Technical Voice | Continuous Terms 1-3 | Pass/ Fail |
| Neutral Mask | Continuous Terms 1-3 | Pass/ Fail |
| Zoo Study | c 15-20 minutes | Pass/ Fail |
| Narrative verse | c. 5-10 minutes | Pass/ Fail |
| Solo Dance presentation | c. 5-10 minutes | Pass/ Fail |
| Sonnet presentation | c. 5-10 minutes | Pass/ Fail |
| **Assessment Notes** | | |
| You must achieve a pass in all the above elements of assessment to pass the unit. | | |
| **Assessment Criteria** | | |
| * Analysis and interrogation. * Progress in relevant practice-based techniques and skills. * Taking creative risks. * Communication. * Successful collaborative and/or autonomous processes. | | |

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| ACTING FUNDAMENTALS | | | | | | |
| **Level** | 4 | Credits | 40 | ECTS | | 20 |
| Notional Student Study Hours | 400 (c. 190 scheduled hours; 210 independent study hours) | | | | | |
| Unit Leader | Peter McAllister | | | | | |
| Programme(s) for which the unit is mainly intended | BA (Hons) Acting | | | | Core | |
| **Prerequisite Learning** | None | | | | | |

**Aims**

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

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

This unit is composed of four interrelated components:

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

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

**Learning Outcomes**

A2, A3, B3, C3

Indicative Unit Content

**Acting** **Technique**

Acting Technique engages you with a diverse range of acting exercises and skills-based classes and considers their potential and relevance to your own emerging/developing work as a creative artist. The unit interrogates key principles and techniques of acting such as character and characterisation; acting as doing; improvisation; spontaneity and sense of play; motivation for and justification of actions; developing a sense of audience; observation of real life and exterior reality; the expression of personal ‘truth’.

**Development of imagination**

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

**Text Analysis**

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

**Laboratory**

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

**How You Learn**

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

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| **Assessment Summary** | | |
| Type of task  *(e.g. essay, report, group performance)* | Magnitude  *(e.g. No of words, time, etc.)* | Weight within the unit *(e.g. 50%)* |
| Acting Technique | Continuous Terms 1-3 | Pass/ Fail |
| Text Analysis | Continuous Terms 1-3 | Pass/ Fail |
| Development of Imagination | Object exercises / sensory work c. 15 minutes | Pass/ Fail |
| Laboratory | Continuous Terms 1-2 | Pass/Fail |
| **Assessment Notes** | | |
| You must achieve a pass in all the above elements of assessment to pass the unit. | | |
| **Assessment Criteria** | | |
| * Intellectual engagement (e.g. devising and sustaining arguments and/or solving problems). * Analysis and interrogation, demonstrating knowledge and understanding some of which is at the forefront of the theoretical and practical field/industry. * Progress in relevant practice-based techniques and skills. * Communication (of, for example, ideas and concepts). * Successful collaborative and/or autonomous processes. * Taking creative risks, as appropriate. * Appreciation of the uncertainty of knowledge. * Self-reflection. * Effective use of research. | | |

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| THEATRICAL INTERPRETATION 1 | | | | | | |
| **Level** | 4 | Credits | 40 | ECTS | | 20 |
| Notional Student Study Hours | 400 (c. 320 scheduled hours; 80 independent study hours) | | | | | |
| Unit Leader | Claudette Williams | | | | | |
| Programme(s) for which the unit is mainly intended | BA (Hons) Acting | | | | Core | |
| **Prerequisite Learning** | None | | | | | |

**Aims**

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

**Learning Outcomes**

A1, A3, B1, B2, C1

Indicative Unit Content

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

The following indicative genres are given:

Historical Naturalism/ Realism (Term 2) Ibsen, Gorky, Chekhov, Strindberg

Classical Comedy (Term 3) Shakespeare, Jonson, Moliere.

**How You Learn**

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

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| **Assessment Summary** | | |
| Type of task  *(e.g. essay, report, group performance)* | Magnitude  *(e.g. No of words, time, etc.)* | Weight within the unit *(e.g. 50%)* |
| Russians Rehearsal | Continuous assessment | Pass/ Fail |
| Russians Presentation | c. 90 – 120 minutes | Pass/ Fail |
| Shakespeare Rehearsal | Continuous assessment | Pass/ Fail |
| Shakespeare Presentation | c. 90 – 120 minutes | Pass/ Fail |
| **Assessment Detail** | | |
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| **Assessment Notes** | | |
| You must achieve a pass in all the above elements of assessment to pass the unit. | | |
| **Assessment Criteria** | | |
| * Progress in relevant practice-based techniques and skills. * Taking creative risks, as appropriate. * Appreciation of the uncertainty of knowledge. * Self-reflection. * Effective use of research. * Communication (of, for example, ideas and concepts). * Successful collaborative and/or autonomous processes. | | |

A group of people in football gear running on a field

Description automatically generated with low confidence

**COLOSSAL by Andrew Hinderaker**

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| DRAMATIC TECHNIQUE AND EXPRESSION 2 | | | | | | |
| **Level** | 5 | Credits | 20 | ECTS | | 10 |
| Notional Student Study Hours | 200 (c. 190 scheduled hours; 10 independent study hours). | | | | | |
| Unit Leader | Claudette Williams | | | | | |
| Programme(s) for which the unit is mainly intended | BA(Hons) Acting | | | | Core | |
| **Prerequisite Learning** | None | | | | | |

**Aims**

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

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

**Learning Outcomes**

A3, B2, C1, C3

Indicative Unit Content

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

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

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

You will continue your development in both voice and movement, through the use of advanced vocal and physical techniques such as contact improvisation, Paul Newman voice work, Laban Efforts.

These classes will promote the development of a voice and body of increasing strength and promotes greater flexibility of the voice and body by extending range and capacity, stamina, exploration of rhythm and pitch. Particular attention will be paid to accents and dialects in voice and stamina and clarity in movement.

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

**How You Learn**

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

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| **Assessment Summary** | | | | | | | | | |
| Type of task  *(e.g. essay, report, group performance)* | | | Magnitude  *(e.g. No of words, time, etc.)* | | | | Weight within the unit *(e.g. 50%)* | | |
| Technique 1: Limber | | | Continuous Terms 1-2 | | | | Pass/fail | | |
| Technique 2: Technical Voice (Accents) | | | Continuous Terms 1-2 | | | | Pass/fail | | |
| Expression 1: Efforts of Action  Presentation | | | c. 10-15 minutes | | | | Pass/fail | | |
| Expression 2: American Verse  Presentation | | | c. 10-15 minutes | | | | Pass/fail | | |
| Expression 3: Restoration Poem  Presentation | | | c. 10-15 minutes | | | | Pass/fail | | |
| Expression 4: Greek Drama Self-directed performance | | | c. 90-120 minutes | | | | Pass/fail | | |
| **Assessment Notes** | | | | | | | | | |
| You must achieve a pass in all the above elements of assessment to pass the unit. | | | | | | | | | |
| **Assessment Criteria** | | | | | | | | | |
| * Analysis and interrogation, demonstrating knowledge and understanding some of which is at the forefront of the theoretical and practical field/industry. * Progress in relevant practice-based techniques and skills. * Taking creative risks, as appropriate. * Communication (of, for example, ideas and concepts). * Successful collaborative and/or autonomous processes. | | | | | | | | | |
| THEATRICAL INTERPRETATION 2 | | | | | | | | |
| **Level** | 5 | | Credits | 60 | ECTS | | | 30 |
| Notional Student Study Hours | 600 (c. 500-520 scheduled hours; 80-100 independent study hours) | | | | | | | |
| Unit Leader | Peter McAllister | | | | | | | |
| Programme(s) for which the unit is mainly intended | BA(Hons) Acting | | | | | | Core | |
| **Prerequisite Learning** | None | | | | | | | |

**Aims**

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

**Learning Outcomes**

A3, B1, C1, C2, C3

Indicative Unit Content

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

The unit will focus on three genres:

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

**How You Learn**

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

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| **Assessment Summary** | | |
| Type of task  *(e.g. essay, report, group performance)* | Magnitude  *(e.g. No of words, time, etc.)* | Weight within the unit *(e.g. 50%)* |
| American | c. 120 minutes | 20% |
| Comedy of Manners | c. 120 minutes | 30% |
| Classical tragedy | c. 120 minutes | 50% |
| **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** | | |
| * Intellectual engagement (e.g. devising and sustaining arguments and/or solving problems). * Analysis and interrogation, demonstrating knowledge and understanding some of which is at the forefront of the theoretical and practical field/industry. * Progress in relevant practice-based techniques and skills. * Taking creative risks, as appropriate. * Effective use of research. * Communication (of, for example, ideas and concepts). * Successful collaborative and/or autonomous processes. | | |

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| METHODOLOGIES (ACTING) | | | | | | |
| **Level** | 5 | Credits | 40 | ECTS | | 20 |
| Notional Student Study Hours | 400 (c. 300 scheduled hours; 100 independent study hours). | | | | | |
| Unit Leader | Peter McAllister. Claudette Williams | | | | | |
| Programme(s) for which the unit is mainly intended | BA (Hons) Acting | | | | Core | |
| **Prerequisite Learning** | None | | | | | |

**Aims**

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

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

**Learning Outcomes**

A2, A3, B3, C3

Indicative Unit Content

This unit is comprised of three components: the Performance Laboratory, Acting Methodologies and

a strand specific component.

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

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

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

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

**How You Learn**

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

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

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

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

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

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| **Assessment Summary** | | |
| Type of task  *(e.g. essay, report, group performance)* | Magnitude  *(e.g. No of words, time, etc.)* | Weight within the unit *(e.g. 50%)* |
| Acting Methods: | Continuous assessment | Pass/ Fail |
| Acting Methods: Advanced Text Process | Continuous assessment | Pass/ Fail |
| Performance Lab Classwork | Continuous assessment | Pass/ Fail |
| Radio extracts | c. 15 minutes | Pass/ Fail |
| Camera scene | c. 5-10 minutes | Pass/ Fail |
| **Assessment Notes** | | |
| You must achieve a pass in all the above elements of assessment to pass the unit. | | |
| **Assessment Criteria** | | |
| * Progress in relevant practice-based techniques and skills. * Taking creative risks, as appropriate. * Appreciation of the uncertainty of knowledge. * Self-reflection. * Effective use of research. * Communication (of, for example, ideas and concepts). * Successful collaborative and/or autonomous processes. | | |

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| INDUSTRIES OF PERFORMANCE | | | | | | |
| **Level** | 6 | Credits | 40 | ECTS | | 20 |
| Notional Student Study Hours | 400 hours (c. 260-300 scheduled hours; 100-140 independent study hours)  Recorded Voice (c. 80 hours taught / c.20 hours student managed learning)  Performance for Camera (c. 100 hours taught / c. 20 hours student managed learning)  Industry Showcase (c80 hours taught / c. 30 student managed learning)  Professional Preparation (c. 30 hours taught / c. 40 hours student managed learning) | | | | | |
| Unit Leader | Claudette Williams | | | | | |
| Programme(s) for which the unit is mainly intended | BA (Hons) Acting | | | | Core | |
| **Prerequisite Learning** | None | | | | | |

**Aims**

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

**Learning Outcomes**

A3, C4, D1, D2, D3

Indicative Unit Content

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

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

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

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

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

**How You Learn**

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

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| **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. | | |

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| PUBLIC PRODUCTION | | | | | | |
| **Level** | 6 | Credits | 80 | ECTS | | 40 |
| Notional Student Study Hours | 800 (c. 600 scheduled hours; 200 independent study hours) | | | | | |
| Unit Leader | Claudette Williams | | | | | |
| Programme(s) for which the unit is mainly intended | BA (Hons) Acting | | | | Core | |
| **Prerequisite Learning** | None | | | | | |

**Aims**

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

**Learning Outcomes**

C1, C2, C3, D3

Indicative Unit Content

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

**How You Learn**

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

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| **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%)* |
| Public Production | c. 150 minutes | 33.3% |
| Public Production | c. 150 minutes | 33.3% |
| Public Production | c. 150 minutes | 33.3% |
| **Assessment Notes** | | |
| You must achieve a pass in all the above elements of assessment to pass the unit.  This unit contributes 50% to the mark for the degree. | | |
| **Assessment Criteria** | | |
| * Progress in relevant practice-based techniques and skills. * Taking creative risks, as appropriate. * Successful collaborative and/or autonomous processes. | | |

# **READING LIST**

**DRAMATIC TECHNIQUE & EXPRESSION 1**

**Dramatic Technique:**

Anderson, B. (1980) *Stretching,* New York, Shelter Publications.

Berry, C (1973) *Voice and the Actor,* London, Harrap Limited.

Berry, C. (1987/2000) *The Actor and the Text*, London, Virgin.

Colaianni, L. (1994) *The Phonetics and Accents*, New York, D B Publishers.

Dennis, A. (2002) *The Articulate Body: The Physical Training of the Actor,* Nick Hern Books

Feldenkrais, M. (1990) *Awareness Through Movement*, London, Penguin.

Grant, A. (1991) *Grant’s Atlas of Anatomy*, London, Williams & Wilkins.

Hodge, A. (2004) *Actor Training*, London, Routledge.

Hughes, A. & Trudgill, P.(1979) *English Accents & Dialects,* Cambridge, Arnold.

Laban, R. (1980) *Mastery of Movement,* New Jersey, Northcote House.

Lessac, A. (1997) *Use & Training of the Human Voice*, New York, Mayfield.

Linklater, K. (1976) *Freeing the Natural Voice*, New York, D B Publishers.

**Dramatic Expression:**

Barba, E. (1998) *The Secret Art of the Performer*, London, Routledge.

Berry, C (1974) *An Actor and the Text*, London, Macmillan Publishers.

Darwin, C. (1965) *The Expression of Emotion of Men and Animals,* UCP.

Fletcher, A. (2001) *The Art of Looking Sideways*, London, Routledge.

Fogerty, E. (1929) *Speaking English Verse*, London, Dent.

Franklin, E (1996) *Dance Imagery for Technique and Performance*, H K.

Lecoq, J. (2002) *The Moving Body (Le Corps Poétique*), London, Methuen.

Linefeed, P. (2000) *A Course in Phonetics*, New York, Thomson Learning.

Linklater, K. (1992) *Freeing Shakespeare’s Voice*, NY, Theatre Communications.

McCallion, M. (1988) *The Voice Book*, London, Faber and Faber.

Richards, Thomas (1995) *At work with Grotowski on Physical Actions* Routledge.

Rodenburg, P. (1999) *The Need for Words*, London, Methuen.

Tuffnal, M. (1983) *Body Space Image*, New York, Dance Books.

Wigman, M. (1996) *The Languages of Dance*, Ohio, Wesleyan UP.

**ACTING FUNDAMENTALS**

Adler, S (2000) *The Art of Acting*. New York: Applause Books

Benedetti, J. (2000) *Stanislavski: An Introduction*, London, Methuen

Benedetti, J (2008) An Actor’s Work, Routledge

Chaikin, J. (1972) *The Presence of the Actor,* New York, Atheneum

Chekhov, M (2002) *To the Actor: On the Technique of Acting* London, Routledge

Chekhov, M. (2005), (eds. Kirillov, A & Merlin, B), *The Path of the Actor,* Routledge

Donnellan, D (2002) *The Actor and Target,* Nick Hern Books

Hagen, U. (1991) *Challenge for the Actor*, New York: Scribner

Hagen, U (1973) *Respect for Acting*. New York: Macmillan.

Hayman, R. (1999) *How to Read a Play,* Chicago, Oberon

Merlin, B. (2001) *Beyond Stanislavsky,* Nick Hern Books

Merlin, B. (2007) *The Complete Stanislavsky Toolkit,* Nick Hern Books

Merlin, B. (2010) *Acting The Basics,* Routledge

Moseley, N (2005) *Acting and Reacting* Nick Hern Books

Stanislavski, K. (1980) *An Actor Prepares,* Methuen

**DRAMATIC TECHNIQUE & EXPRESSION 2**

**Dramatic Technique:**

Allain, P. (2002) *The Art of Stillness: The Theatre Practice of Tadashi Suzuki*, London, Methuen.

Clark, J. (1995) *An Introduction to Phonetics and Phonology* Blackwell

Colaianni, L. (1994) *The Joy of Phonetics and Accents*, London, Drama Pub

Hughes, D. & Trudgill, H. (1995*) English Accents and Dialects* (3rd edition) New York, Arnold

Keen, S. (1999) *Learning to Fly: Trapeze - Reflections on Fear, Trust and the Joy of Letting Go*, New York, Broadway Books

Laban, R. and Ullman, L. (ed) (1988) *Mastery of Movement*, Northcote House, Princeton Books

Ladefoged, P. (1993) *A Course in Phonetics* (3rd edition), New York, Thomson

Roach, P. (2000) *English Phonetics and Phonology: A Practical Course*, Cambridge, Cambridge University Press

**Dramatic Expression:**

Banbridge Cohen, B. (1993) *Sensing, Feeling and Action*, US, Contact Editions

Rolfe, B. (1985) *Movement for Period Plays*, London, Personal Books

Rodenburg, P. (1993) *The Need for Words*, London, Methuen Publishing Ltd

Turner, C. (1977) *Voice and Speech in the Theatre*, London, Pitman

**METHODOLOGIES ACTING**

**Performance Laboratory:**

Carlson, M. (1993) *Theories of the Theatre,* Ithaca and London, Cornell UP.

Etchells, T, (1999) *Certain Fragments*, Routledge, London

Kershaw, B (2001), *The Politics of Performance*, Routledge, London

Saint-Denis. M (1960) *Theatre: The Rediscovery of Style*, NY, Theatre Arts.

**Acting Methodologies:**

Herrington, J. (1998) *Ain't Sorry for Nothin' I Done: August Wilson's Process of Playwrights,* New York, Limelight Editions.

Morris, E. (1992) *Irreverent Acting*, Los Angeles, Ermor Enterprises

Oida, Y. and Marshall, L. (2002) *The Invisible Actor,* London, Methuen

Richards, T. (1995) *At Work with Grotowski on Physical Actions*, London, Routledge

Stanislavski, K. (1980) *Creating a Role*, London: Methuen

Arnheim, R. (1978) *The Dynamics of Architectural Form*, California, U Press

Aggiss, L and Cowie, B (2006) *Anarchic Dances* Lizz Aggiss

Donohoe, J. (2001) *Theatre Sans Frontieres: Essays on the Dramatic Universe of Robert Lepage*, Michigan, Michigan State University Press

Moseley, N (2012) *Meisner in Practice* Nick Hern Books

Foreman, R. et. al. (1995) *The Theatre of Images*, New York, PAJ

Harding, J. (ed) (2000) Contours *of the Theatrical Avant-Garde, Performance and Textuality*, Michigan: Michigan State University Press

Kantor, T (1993) *A Journey through Other Spaces – Essays and Manifestos 1944 – 1990* University of California Press

Lecoq, J (2006) *Theatre of Movement and Gesture* Routledge

Lepage, R. (1999*) Connecting Flights*, New York, TCG

Pitches, J (2003) Vsevolod Meyerhold Routledge Performance Practitioners

Quadri, F. (1998*) Robert Wilson*, Rome, Rizzoli International Publications

Segel, H. (1995) *Pinocchio's Progeny: Puppets, Marionettes, Automatons and Robots in Modernist and Avant-garde Drama,* New York, PAJ

Servo, N and Wright, G (1984) Pina Bausch: Wuppertal Dance Theater Koln Ballet Buhnen VerlagWright, J (2006) Why is that so funny – A practical exploration of physical comedy Nick Hern

**INDUSTRIES OF PERFORMANCE**

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

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

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

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

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

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

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