ITALIA CONTI

Module Specifications

BA (Hons) Acting

Academic Year 2026/27

Programme approved by University of Chichester

UNIVERSITY OF CHICHESTER

Italia Conti is an Associate College of University of Chichester

BA (HONS) ACTING

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Level 4 Module Specifications

Module Descriptor: Acting Lab

Module details	
Module title	Acting Lab
Module code	ICW401
Level	4
Credits	20
ECTS (European Credit Transfer and Accumulation System): Framework for Qualifications of the European Higher Education Area recommend that two UK credits are equivalent to one ECTS credit)	10
Programme	BA (Hons) Acting
Mandatory or optional	Mandatory
Staff teaching the module	Laura McCormack
Module hours	
Hours	**Type**
170	Directed learning
30	Independent learning
200	Total

Module aims and curriculum

- Develop foundational elements of an actors' working process.
- Develop key aspects for the creation of character, relationships, and performance.
- Explore the use of 'the self' and truthful characterisation.
- Create open and responsive performers.
- Introduce students to the technical aspects of and key members involved in working on camera.

Learning, Teaching and Assessment Strategy

The student actor needs a firm understanding of the basic core principles, which support a successful performance. Using Stanislavsky's system - as interpreted by contemporary practitioners - the module allows for an initial understanding and practice of the theoretical elements of creating and communicating a character through exercise-based and improvisational and work.

The module may typically focus on the following key areas:
*Uta Hagen
*Improvisation
*Acting Skills
*Meisner
*Acting for Camera

Uta Hagen
This class will introduce students to the work of Uta Hagen and her distillation of Stanislavski's ideas through practical exploration. Students will be working to a variety of

long and short form exercises; for example, Object Exercise, Sleeping Partner, Relationship Exercise, Life & Death Exercise, Three Entrances Exercise, Telephone Exercise, etc
These exercises allow the actor to explore the use of 'the Self', being in the moment and working through activities/action in pursuit of specific objectives.
Whilst there are some group exercises, much of the work will be on an individual basis. Students not 'in the space' will spend time observing their peers, working on shared notes (implementing notes on their own work) and developing their ability to observe truthful vs untruthful work and provide feedback.

Improvisation
This class will work on improvisation games and exercises designed to free up the actor's imagination and to work with truthful impulses within a non-text-based scenario, with an introduction to the typical vocabulary used in this work.
Students will develop their sensory acuity (body language), communication, and ability to engage with instant-relationships, status, and self-formed external offers.
The class will work to a variety of scenarios and briefs including game-based activities that are designed to promote collaborative ensemble practice, being open, responding to and making offers, active listening, storytelling, and character creation.

Meisner
This class will introduce students to Meisner's process-based technique, with its main focus of placing attention away from the self, and onto the partner. Students will be working with partners on a variety of exercises; for example, Repetition Exercise, Activity Exercise, Relationship Exercise, Text Exercise, etc.
These exercises allow the actor to explore a stronger focus on a partner, building an active relationship, spontaneity, impulses, listening/receiving being affected and responding, and "…living truthfully under imaginary circumstances"[1].
Most classes will begin with full group exercises, before moving on to single partners. Students not 'in the space' will spend time observing their peers, working on shared notes (implementing notes on their own work) and developing their ability to observe truthful vs untruthful work and provide feedback.

Camera
This class will be an introduction into the medium of TV and Film Camera; where students will begin to explore some of differences between acting for Camera and the Stage, form a basic understanding of the roles of Director, Producer, DOP, etc. and look at some of the demands faced in creating work in this medium. Students will take part in a number of exercises and activities to explore the use of 'the Self' on camera, shot-sizes, locating and playing the camera, multi-tasking, continuity, 'hitting marks', 'appropriate-vocal', and 'PUs'. This class will build a camera-craft (technique) foundation to support the scene work later in the training. Students will use their pre-existing monologues and new duologues as a starting point for working on and adapting performance for screen, including thoughts, story-telling and active listening. At the end of term, students will be set a 'production challenge', where they will work in production teams, prepare, shoot, and edit scenes by themselves. Whilst there are some group exercises, much of the work will be on an individual basis. Students not 'in the space' will spend time working behind the camera (taking on production roles), observing their peers, working on shared notes (implementing notes on their own work) and developing their ability to observe truthful vs untruthful work and provide feedback.

Acting Skills/Workshops

[1] Sanford Meisner, Acting is living truthfully under imaginary circumstances, Acting Magazine. Available at: Acting Magazine (Accessed: 28 February 2025).

This class will be an introduction to some practitioner-based exercises and processes to explore additional 'tools' that can be used in the creation of truthful characters and relationships, to develop deeper connection and to encourage creative choice making. Students will be able to transfer techniques explored in this class to support Improvisations, Scene Studies, and Projects.

This module will provide students with the opportunity to:

- use the principles behind Stanislavsky's system, as interpreted by contemporary practitioners, within carrying working processes.
- develop and understanding of, and begin to use, the vocabulary associated with key acting practice.
- begin to use Self as a tool in character creation and acting process.
- acquire and understand the core skills and processes by which a characterisation is realised and presented in performance.
- develop and access impulse as an aspect of the actor's process.
- draw upon and make use of personal experience and observation to assist in the creation of a role.
- define objectives and embody and express them.
- understand and inhabit relationships and given circumstances.
- develop trust in self and between members of the group.
- acquire the skills necessary to create and sustain an improvised character and scenario with discipline and spontaneity.
- develop the skills required to use improvisation within a rehearsal setting.
- develop confidence and ease when working in front of a camera.
- acquire understanding of the terminology associated with television/film production.
- define and evaluate personal habits.
- develop the skills of active listening.

There may be variations to the above classes and briefs.

Intended Learning Outcomes

By the end of the module, students will be able to:

1	use a coherent process based on the theories of Stanislavski, as interpreted by contemporary practitioners.
2	interpret and evaluate performances, as well as own process, using specific, appropriate vocabulary and terminology associated with stage and screen techniques.
3	draw upon and make use of personal experience and observation to assist in the creation of a role.
4	define and embody the notion of an objective, obstacle and high stakes scenario.
5	develop and utilise impulse through sustained attention on the other.
6	work as themselves in front of camera with openness and ease.
7	demonstrate the use of foundational on-camera techniques.
8	identify personal strengths and needs within the subjects and reflect on the development of those.
9	work independently, set goals and manage workloads.

Cognitive, Practical, Transferable Skills and Professional Competencies

Cognitive Skills, Practical, Transferable Skills, and Professional Competencies are encompassed in the learning outcomes for this module:

- Cognitive: 2.
- Practical: 3, 4, 5, 6, 7.
- Transferable skills & professional competencies: 8, 9.

Assessment Scheme			
Type	Method	Description	Percentage weighting
Formative	Students will have multiple opportunities to complete formative assessment of learning including verbal feedback in classes, in-class sharings, rehearsals and presentations.		0%
Summative	Cumulative Practice (Rehearsal Process/Class Work)	Component 1 (LO: 1, 2, 3, 4, 5, 6, 7, 8, 9)	100%

Assessment Criteria

Assessment criteria (indicate which ILOs are tested by each individual criterion and requirement for technical proficiency in written English)

Improvisation and Acting Skills:

The student will demonstrate the ability to:

- use the self within imaginary circumstances, drawing upon and making use of personal experience, imagination, and observation to assist in the creation of a dramatic scenario.
- use the principles behind specific approaches, as interpreted by contemporary practitioners.
- define and embody an objective and obstacle, working with and connecting appropriately to the stakes of given scenarios.
- listen and respond spontaneously without agenda in the moment, allowing impulse to dictate appropriate (re)action.
- understand how a character relates and responds to other characters and the given circumstances.
- work effectively, sensitively and professionally according to the requirements of the brief, the director/ tutor and the ensemble
- effectively, and objectively reflect on others' and own performances.

Uta Hagen and Meisner:

The student will demonstrate the ability to:

- use the self within imaginary circumstances, drawing upon and making use of personal experience, imagination, and observation to assist in the creation of a dramatic scenario.
- use the principles behind Stanislavsky's system, as interpreted by contemporary practitioners.
- define and embody an objective and obstacle, working with and connecting appropriately to the stakes of given scenarios.
- listen and respond spontaneously without agenda in the moment, placing attention on an outside source and adjust according to their offers, and allowing impulse to dictate appropriate (re)action.
- understand how a character relates and responds to other characters and the given circumstances.
- work effectively, sensitively and professionally according to the requirements of the brief, the director/ tutor and the ensemble
- effectively, and objectively reflect on others' and own performances.

Camera

The student will demonstrate the ability to:

- use the self with openness and without the need to act.
- draw upon and make use of personal experience, imagination, and observation to assist in the creation of a dramatic scenario.
- demonstrate the use of techniques needed to work successfully in a TV studio
- work effectively, sensitively, and professionally according to the requirements of the brief, the director/ tutor and the ensemble
- effectively, and objectively reflect on others' and own performances.

Re-assessment Scheme	**Weighting %**
Component 1: Cumulative Practice: ongoing assessment of technical skill development, process and performance ability must be completed through the first attempt and there is no suitable reassessment opportunity to compensate for the ongoing skill acquisition monitored through cumulative practice.	N/A

Resource lists now available on TALIS within Moodle

Students will be informed of specific reading lists (which may vary according to the text/production) on their Schemes of Work

Core (for whole module)

Cannon, D. (2012) In-*Depth Acting*. London: Oberon Books.
Hagen, U. (1991) *A Challenge for the Actor*. New York: Scribner.
Merlin, B. (2014) *The Stanislavsky Toolkit.* London: Nick Hern Books.
Florence, K. (2024) *Practitioner's Journal: Explore & Reflect: for Actors & Performers in Training (The Actor's Toolkit Series)*. Independently published. Available from: https://amzn.eu/d/0dPAz1hj.

Core (for specific terms)

Students will be informed of the reading list on their Schemes of Work which will also highlight if the order of delivery differs from the below.

Term 1

Johnstone, K. (1981) *Impro – Improvisation and the Theatre*. London: Methuen.

Term 2

Bartow, A. (2008) *Handbook of Acting Techniques:* Chapter on Meisner Technique. London: Nick Hern Books.

Term 3

Britten, B. (2014) *From Stage to Screen*. London: Bloomsbury.

Recommended (for specific terms)

Term 1

Abbot, J. (2009) *Improvisation in Rehearsal*, London: Nick Hern Books.
Benedetti, J. (1998) *Stanislavski and the Actor.* London: Routledge.
Demidov, N. (2016) Translated by A. Malaev-Babel, M. Laskina Nikolai Demidov, Becoming an Actor Creator. London and New York. Routledge
Spolin, V. (1999) *Improvisation for the Theatre*. Evanston: Northwestern Press.

Term 2

Meisner, S., Longwell, D., (1987) *Meisner on Acting*. London: Random House.
Moseley, N. (2012) Meisner *in Practice*. London: Nick Hern Books.

Term 3

Churcher, M. (2011) *Screen Acting Workshop*. London: Nick Hern Books.
Rea, K. (2021) The *Outstanding Actor – Seven Keys to Success*. London: Methuen Drama.

Module Descriptor: Project

Module details	
Module title	Project
Module code	ICW402
Level	4
Credits	40
ECTS (European Credit Transfer and Accumulation System): Framework for Qualifications of the European Higher Education Area recommend that two UK credits are equivalent to one ECTS credit)	20
Programme	BA (Hons) Acting
Mandatory or optional	Mandatory
Staff teaching the module	Charlie Barker
Module hours	
Hours	**Type**
300	Directed learning
100	Independent learning
400	Total

Module aims and curriculum

- Introduce students to the rigours of a professional working model.
- Start the development of the actor's process on text and characterisation.
- Facilitate confidence in the space and stagecraft skills.
- Ensure the inclusion of vocal and physical skills in the creation of performance.

Learning, Teaching and Assessment Strategy

The module allows for an introduction, progression and practice of the theoretical elements of creating and communicating a character through text-based work.
This module will include both detailed investigations and exploration of texts and core acting practice, as well as sustained performances through a coherent narrative.
The Project module also allows the student to practise and combine the essential core technical skills of acting, voice and movement within a rehearsal and performance context.
Throughout this module the students will be encouraged to take responsibility for their learning and begin the development of a personal working system that will extend beyond graduation, fostering professionalism based on a personal code of practice.

The module will typically focus on the following key areas:

- Scene Study – Contemporary/Mid-20th Century British texts.
- Project – 19th Century Psychological Realism texts – (e.g. Chekhov, Ibsen, Shaw, Strindberg etc).
- Scene Study – Structured/Poetical Language texts (e.g. Shakespeare, Marlowe, Middleton, Dekker, Greek).
- Project – 20th Century Social/Domestic Realism texts.

This module will provide students with the opportunity to:

- use the principles behind the Stanislavski system of physical actions, as a tool to create a performance of psychological realism.
- acquire the skills necessary to create believable characters, and relationships, appropriate to the demands of a text.
- begin to holistically integrate skills and techniques in acting, voice, movement and use them to communicate effectively within practice-based work.
- experience, respond imaginatively, and perform in work derived from a variety of cultural and/or historical sources
- prepare and sustain the quality of energy and concentration required for performance.
- discover the performance possibilities implied by a script.
- work within and contribute to an ensemble.
- perform using language which employs a complexity of structure and richness of metaphor and imagery (in verse and/or prose).
- understand how the cultural and/or historical framework of a performance combines with costume to affect the physical, vocal and psychological choices of a character.
- apply movement and vocal skills in order to engage with a physical transformation and characterisation.
- take responsibility for the development of a personal working system to support class work and rehearsals.
- manage personal workloads, meet deadlines, and negotiate and pursue goals with others.
- develop a professional attitude towards rehearsal and performance.

There may be variations to the above classes and briefs.

Intended Learning Outcomes
By the end of the module, students will be able to:

1	engage in performance and production, based on acquisition and understanding of appropriate vocabularies, skills, structures, working methods and research paradigms.
2	develop a repertoire of interpretive skills and apply them effectively to engage with an audience/performance.
3	interpret and evaluate performance texts and events from a range of critical and technical perspectives and using appropriate vocabulary.
4	access and analyse historical source materials to identify the original conditions and context for production.
5	engage with remote and complex political and intellectual concepts and ideas.
6	create believable characters and relationships, appropriate to the demands of the text and production.
7	use a coherent process based on Stanislavski's theory of physical actions, as interpreted by contemporary practitioners to develop and sustain a role within text-based work.
8	prepare and sustain the quality of concentration necessary for each performance.
9	create and communicate character, emotion and narrative through the application and integration of vocal and physical skills.
10	work sensitively with other actors and directors, in both rehearsal and performance.
11	understand group dynamics to operate collaboratively within collective, creative and professional contexts to generate and pursue shared goals.

Cognitive, Practical, Transferable Skills and Professional Competencies

Cognitive Skills, Practical, Transferable Skills, and Professional Competencies are encompassed in the learning outcomes for this module.

- Cognitive: 3, 4. (Access and analyse historical source materials to identify the original conditions and context for production.)
- Practical: 5, 6, 7 & 8.
- Transferable skills & professional competencies: 9, 10.11.

Assessment Scheme

Type	Method	Description	Percentage weighting
Formative	Students will have multiple opportunities to complete formative assessment of learning including verbal feedback in classes, in-class sharings, rehearsals and presentations.		0%
Summative	Cumulative Practice	Component 1: (LO 1, 2, 3, 4, 5, 6, 7, 8, 9, 10,11)	70%
	Performance – Scene Study 1	Component 2: (LO 5, 6, 7, 8, 9, 10,11)	5%
	Performance – Project 1	Component 3: (LO 5, 6, 7, 8, 9, 10,11)	10%
	Performance – Scene Study 2	Component 4: (LO 5, 6, 7, 8, 9, 10,11)	5%
	Performance – Project 2	Component 5: (LO 5, 6, 7, 8, 9, 10,11)	10%

Assessment Criteria

Component 1: Cumulative Practice (Rehearsal Process/Class Work)

The student will demonstrate the ability to:

- understand, contribute to and develop through a rehearsal process, and respond accordingly to a director's/tutor's input/feedback, including being responsive to techniques and processes.
- analyse a text effectively for specific information that connects to practical choices in terms of character emotion, narrative, thought, mood, through line, including necessary research.
- apply and integrate the skills of acting, voice, movement and singing (where appropriate), making informed choices to create a believable character with the psychological and emotional truth appropriate to the needs of a performance text.
- work sensitively within and contribute to an ensemble of other actors in rehearsal.
- demonstrate a professional attitude both in rehearsal and to the work required outside the studio, and an awareness of how to work safely within a rehearsal (learning lines and retaining and developing discoveries in rehearsal) and working sensitively with others.

Components 2-5: Performance

The student will demonstrate the ability to:

- relate appropriately in the performance of a characterisation to other characters, the performance space, and the audience as dictated by the given circumstances of the scene.
- use the technical skills of acting, voice, movement and singing (where appropriate) to communicate a believable character with the psychological and emotional connection appropriate to the performance needs of a text.
- offer a professional attitude in performance and an awareness of how to work safely within a theatre/technical environment, and sensitively with others.

Re-assessment Scheme	**Weighting %**
Cumulative Practice: ongoing assessment of technical skill development, process and performance ability must be completed through the first attempt and there is no suitable reassessment opportunity to compensate for the ongoing skill acquisition monitored through cumulative practice.	N/A
Performance/Sharing: where suitable, a reassessment performance brief would be designed by the module leader based on the original assessment brief and the skills/practice-based competencies covered in the initial assessment to meet the learning outcomes. The re-assessment criteria will be the same as the original assessment.	As per initial assessment, capped at 40%.

Resource lists now available on TALIS within Moodle

Students will be informed of specific reading lists (which may vary according to the text/production) on their Schemes of Work.

Core (for whole module)

Benedetti, J. (1998) *Stanislavski & The Actor.* London: Methuen.
Hagen, U. (1991) A *Challenge to the Actor*. New York: Scribner.
Florence, K. (2024) *Actor's Notebook: for in Rehearsals (The Actor's Toolkit Series).* Independently published. Available from https://amzn.eu/d/0iGgEXxK.
Florence, K. (2024) *Practitioner's Journal: Explore & Reflect: for Actors & Performers in Training (The Actor's Toolkit Series)*. Independently published. Available from: https://amzn.eu/d/0dPAz1hj.

Core (for specific terms)

Students will be informed of the reading list on their Schemes of Work which will also highlight if the order of delivery differs from the below.

Term 1

Merlin, B. (2001) *Beyond Stanislavski*. London: Nick Hern Books.

Term 2

Alreds, M. (2007) Different *Every Night*. London: Nick Hern Books.
Bruehl, B. (1998) The *Techniques of Inner Action*. New York: Heinemann.

Term 3

Berry, C. (1987) *The Actor and his Text*. London: Virgin Books.
Hall, P. (2009) *Shakespeare's Advice to the Players*. London: Oberon.

Recommended (for specific terms)

Term 1

Merlin, B. (2014) *The Stanislavski Toolkit*. London: Nick Hern Books.
Miller, B. (2010) The *Scene Study Book: Roadmap to Success*. Lanham: Limelight.

Term 2

Brook, P. (1998) The *Empty Space.* London: Penguin.
Caldarone, M., Lloyd-Williams, M., (2014) *Actions: The Actor's Thesaurus*. London: Nick Hern Books.
Spolin, V. (1999) *Improvisation for the Theatre*. Evanston: Northwestern Press.
Term 3
Brook, P. (1998) *Enjoying Shakespeare*. London: Nick Hern Books.
Crystal, D., Crystal, B., (2004) *Shakespeare's Words: A Glossary and Language Companion*. London: Penguin.
Emeka, J. (2016) *Black Acting Methods: Seeing Shakespeare through Brown Eye*s. London: Routledge.
Gay, P, (1994) *As She Like's It, Shakespeare's Unruly Women*. London: Routledge.
Gonsalves, A., Irish, T., (2021) *Shakespeare and Meisner: A Practical guide for Actors, Directors, Students and Teachers.* London: Arden* Performance Companions

Module Descriptor: Skills of the Actor - 1

Module details	
Module title	Skills of the Actor - 1
Module code	ICW403
Level	4
Credits	40
ECTS (European Credit Transfer and Accumulation System): Framework for Qualifications of the European Higher Education Area recommend that two UK credits are equivalent to one ECTS credit)	20
Programme	BA (Hons) Acting
Mandatory or optional	Mandatory
Staff teaching the module	Jonathan Dawes (Voice)
	Christopher Sivertsen (Movement)
	Michael Vickers (Singing)
Module hours	
Hours	**Type**
360	Directed learning
40	Independent learning
400	Total

Module aims and curriculum

- Create a relationship to the body as an instrument for acting through developing core movement skills, such as strength, stamina, flexibility, fluidity and anatomical awareness.
- Lay the foundations for an expressive, expanded, responsive use of the body as a tool for exploring character, emotion and narrative.
- Develop an understanding of working creatively in response to a theatrical space and in relation to other actors in ensemble.
- Develop the capacity to learn, devise and improvise movement sequences and patterns.
- Start the development and understanding of text and language with an ability to express and communicate text content and intentions.
- Lay the foundations of vocal expression, clarity of speech and confident communication, realising vocal potential.
- Build an awareness of vocal and speech anatomy with an awareness of natural accent and preparing for shifts into character voices (accents).

Learning, Teaching and Assessment Strategy

Voice - 1

This class will introduce the student to the basic principles and physical skills of voice work for the professional actor, in order to acquire healthy vocal technique and develop the individual's full vocal potential. The foundation for the work is body usage based on the principles of support and release work, and an effortlessness and efficiency communication of sounds and words for the acting/vocal task in hand. Students are introduced to an appreciation of the words and language through an exploration of vocal technique and expression linked to a variety of texts. This can include exploration of such texts as folk tales, personal poetic/lyrical material leading into a demystification of Shakespeare's language using sonnets, and an exploration of rhetorical language devices using persuasive

(political) material. Speech work covers an exploration of vocal identity and speech anatomy linked to the student's natural accent and leading towards shifting the voice towards vocal characterisation (accent work). Vocal training may typically include the praxis of such practitioners as Barbara Houseman, Cicely Barry, Patsy Rodenburg David Carey and Christina Shewell. Clear and expressive speech is developed by linking vocal exercises to the character's need to speak with urgency in order to elicit a response or action from another person.

Movement - 1

This class aims to enable the student to convey meaning to an audience effectively through his/her use of space and physical language. Essential physical skills are introduced and explored, including anatomical and spatial awareness, flexibility and strength, balance and safe use of the body.

Emphasis is placed upon discovering bodily connections, broadening physical vocabulary and establishing emotional and physical connections. Students will be introduced to a range of psycho-physical and imaginative approaches to movement which may include Lucid Body, Feldenkrais, and other practitioners. Techniques for exploring space and dynamics, including the Laban vocabulary are introduced as a starting point for expanding and transforming movement vocabulary and awareness of theatre space. Ensemble and devising skills are introduced and practised with a focus on creativity, imagination and physical intuition.

Singing - 1

This class enables each student to acquire a fundamental grounding in a healthy singing technique as explored in the work of some of the most important teachers and practitioners of the 20th, and 21st centuries, interpreted for the individual singing actor. The component engages the student in storytelling and acting through song, utilising some of the basic principles of Stanislavski and Uta Hagen for analysis and performance especially the 7 Questions and Actioning.

Students will start to develop vocal technique through solo and ensemble work and begin to develop skills in ensemble part singing across an increasing range of musical styles and genres.

There may be variations to the above classes and briefs.

Intended Learning Outcomes

By the end of the module, students will be able to:

1	develop anatomical awareness, begin to recognise personal movement habits and patterns, understand how to inhabit the neutral body as an actor and how to apply movement techniques to individually achieve this.
2	achieve an understanding of key movement practitioners (Laban, Lucid Body, etc) and an awareness of how space, dynamics and accessing range in physical choices affects the theatrical moment.
3	develop an understanding of basic vocal anatomy and physiology as a means of adjusting un-useful habits and patterns and developing a healthier vocal technique.
4	use an awareness of body release and presence, active and centred breath, pitch, resonance, forward placement and a lightly muscular formation of speech sounds to develop and practice a warm-up for rehearsal and performance working environments.
5	develop ways to practically understand and communicate text by making real connections to text content (people, places and things) and vocally connecting them to intention and the working space.
6	cognitively understand the connection between mind, body and voice.
7	reflect effectively on individual progress and development of skills, connect to broader actor's process and identify key individual areas of work and exercises to address.

8	move safely, with ease and lack of inhibition in both pedestrian and abstract movement, through expanding movement vocabulary with required Level of physical and mental stamina and focus.
9	move creatively and with an awareness of space, time, weight and flow and with full use of the body in response to, physical, imaginative and emotional impulses.
10	practically understand and fulfil basic movement patterns and sequences of work.
11	find healthy alignment in order to use free breath technique, open up a more released and supported sound and connect to self, others and the working space.
12	identify and explore natural accent speech sounds and how speech sounds can be adjusted to create vocal characterisation and communicate intention with vocal expression and clarity.
13	communicate with clarity and imaginative physical/vocal/musical expression in a studio, rehearsal and performance working environment.
14	engage with acting and storytelling through song at a basic Level working groups of various sises, including solo and harmony work.
15	work individually and in groups in a focused, supportive, exploratory way.
16	reflect effectively on individual progress and development of skills, connect to broader actors' process and identify key individual areas of work and exercises to address.

Cognitive, Practical, Transferable Skills and Professional Competencies

Cognitive Skills, Practical, Transferable Skills, and Professional Competencies are encompassed in the learning outcomes for this module.

- Cognitive: 6, 7
- Practical: 8, 9, 10, 11, 12, 13, 14.
- Transferable skills & professional competences: 15, 16.

Assessment Scheme

Type	Method	Description	Percentage weighting
Formative	Students will have multiple opportunities to complete formative assessment of learning including verbal feedback in classes, in-class sharings, rehearsals and presentations.		0%
Summative	Cumulative Practice – Voice - 1	Component 1 (LO: 3, 4, 5, 6, 7, 11, 12, 13, 15, 16)	40%
	Cumulative Practice – Movement - 1	Component 2 (LO: 1, 2, 5, 6, 7, 8, 9, 10, 13, 15, 16)	40%
	Cumulative Practice – Singing - 1	Component 3 (LO: 3, 4, 5, 6, 7, 11, 13, 14, 15, 16)	20%

Assessment Criteria

Cumulative Practice - Voice - 1 (Class Work/Presentations)

The student will demonstrate the ability to:

- use healthy alignment to support and release the voice.

- use centred and active breath to connect to a need to speak.
- use resonance and pitch to connect to, express and communicate text content.
- use muscular speech to connect to and communicate speech content.
- use voice exercises to work safely with extreme voicing.
- integrate vocal techniques both into studio, rehearsal and performance working environments.

Voice Sharings

The student will demonstrate the ability to:

- demonstrate awareness of vocal anatomy in a practical demonstration of a voice exercise.
- demonstrate an ability to communicate text by making real connections to text content (people, places and things) and vocally connecting them to intention, targets (other performers and audience) and the working space.
- demonstrate an awareness of physical and vocal expression within student's natural accent and with shifts into vocal characterisation (with an acquired accent).

Cumulative Practice - Movement - 1 (Class Work/Presentations)

The student will demonstrate the ability to:

- recognise and address habitual patterns of movement and develop physical neutrality.
- practically work with anatomical awareness.
- work supportively and safely in an ensemble group, developing mutual trust and confidence.
- demonstrate physical and mental stamina and a focused, physically engaged attitude.
- engage with sequence work with commitment, utilising appropriate physical skills.
- physically act and respond upon internal and emotional impulses.
- work with intention and creativity and embodiment of dynamic and spatial variety in both abstract and pedestrian modes.

Movement Sharings

The student will demonstrate the ability to:

- move with anatomical and kinaesthetic awareness, clarity and intention in space in taught sequences or self-created work.
- demonstrate internal and emotional connection to impulses and physical actions.
- show an understanding of how dynamic, spatial and physical choices contribute to the development of (and ability to truthfully inhabit) character and situation.

Cumulative Practice - Singing - 1 (Class Work/Presentations)

The student will demonstrate the ability to:

- demonstrate fundamental technical skills including alignment, breathing, clear tone, resonance and diction.
- follow and understand basic musical notation and patterns.
- correct faults in intonation, musicality and phrasing to a basic level.
- demonstrate the basics of storytelling and acting through song in varied solo and ensemble contexts.
- establish, develop and maintain a focussed attitude to all aspects of the work, working with a generous, active and open attitude.

Re-assessment Scheme	**Weighting %**
Cumulative Practice: ongoing assessment of technical skill development, process and performance ability must be completed through the first attempt and there is no suitable reassessment	N/A

opportunity to compensate for the ongoing skill acquisition monitored through cumulative practice.	

Resource lists now available on TALIS within Moodle

Students will be informed of specific reading lists (which may vary according to the text/production) on their Schemes of Work

Core

Bunch, M. (2005) *The Performer's Voice: Realizing your Vocal Potential.* New York: W.W. Norton & Company.

Chekhov, M. (2002) *To the Actor.* London: Routledge.

Hackney, P. (2000). *Making Connections: Total Body Integration through Bartenieff Fundamentals.* London: Routledge.

Harvard, P. (2013) *Acting through Song*. London: Nick Hern Books.

Houseman, B. (2002) *Finding your Voice*. London: Nick Hern Books.

Marshall, L. (2013) *The Body Speaks.* London: Methuen Drama.

Newlove, J. (1993) *Laban for Actors and Dancers.* London: Nick Hern Books.

Rodenburg, P. (1997) *The Actor Speaks.* London: Methuen.

Simpson, F. (2008) *The Lucid Body: A Guide for the Physical Actor.* New York: Allworth Press.

Streeton, J., Raymond, P, (2014) *Singing on Stage: An Actor's Guide.* London: Bloomsbury Methuen Drama.

Recommended

Alexander, F. (2001) *The Use of Self.* Hoboken: Orion Books.

Callery, D. (2001) *Through the Body.* London: Nick Hern Books.

Deer, J., dal Vera, R., (2015) *Acting in Musical Theatre***.** 2nd edn. London: Routledge.

Dennis, A, (2002) *The Articulate Body.* London: Nick Hern Books.

Knight, D, (2012) *Speaking with Skill.* London: Bloomsbury.

Lecoq, J. (2001) *The Moving Body.* London: Routledge.

McKinney, J. (1994) *Diagnosis & Correction of Vocal Faults*. Brentwood: Genevox Music Group.

Newlove, J and Dalbey, J, (2003) *Laban for All.* London: Nick Hern Books.

Shewell, C, (2009) *Voice Work; Art and Science in Changing Voices.* Hoboken: Wiley-Blackwell.

Reference

Jones, D., Roach, P., (2003) *English Pronouncing Dictionary.* Cambridge: Cambridge University Press.

Fry, S. (2005) *The Ode Less Travelled*. London: Hutchinson.

Module Descriptor: Contextual Practice - 1

Module details	
Module title	Contextual Practice - 1
Module code	ICW404
Level	4
Credits	20
ECTS (European Credit Transfer and Accumulation System): Framework for Qualifications of the European Higher Education Area recommend that two UK credits are equivalent to one ECTS credit)	10
Programme	BA (Hons) Acting only
Mandatory or optional	Mandatory
Staff teaching the module	Charlie Barker
	Laura McCormack
Module hours	
Hours	**Type**
70	Directed learning
130	Independent learning
200	Total

Module aims and curriculum

- Provide a conceptual, professional and historical knowledge context for the work integrated with the demands of the practical units.
- Develop an analytical, evaluative and integrated approach to performance practice as experienced by an actor in their personal work and other's work both observed and encountered.
- Equip the emerging actor with the necessary preparative and investigative research skills to maximise their entry to the profession.
- Support through practical engagement the skills and practices implicit in viewing the actor as performance maker as well as doer.
- Introduce students to various elements of the possible professional working environments and diverse contexts they will encounter.
- Develop self-evaluative and study skills, as core behaviours for employability and academic learning.

Learning, Teaching and Assessment Strategy

Contextual Practice allows the actor student to explore the conceptual, historical, stylistic and professional contexts of the practical work they are encountering; this may encompass assessing the impact of emerging creative performance practice and experience, the relevance of approaches, techniques and themes within the discourse, key movements, ideas and texts in the historical development of performance; and these will be focused specifically around the points of engagement as they affect a contemporary actor.

The module will broadly include:
Defining the contemporary actor including hallmarks and identifiers, training, skills, competencies, requirements, personal development through seminar exercises and discussion, reflective/evaluative writing and self-created practical work.
(Thematic, Text Lab, Development)

Investigating naturalism/realism as historical and contemporary style, considering performance as 'truth' in practice, character and approaches, through seminar exercises and discussion, reflective/evaluative writing and self-created practical work.
(Thematic, Text Lab, Development)

Contemporary realism and realities in performance contexts- creation/production of texts, contemporary and historical preoccupations in themes and styles, discourse around performance, new writing, truth and authorship, through seminar exercises and discussion, reflective/evaluative writing and self-created practical work.
(Thematic, Development)

This module is intended to support and augment the practical work encountered in other modules, as well as encouraging a breadth of reading, research, texts and performances encountered.

In addition to supporting the practical work encountered in other modules, this module also encourages a breadth of reading and research of texts and performances encountered to support the students' individual development plans. There is also a focus on developing skills for academic learning and employability within the Programme. These sessions may include: research practice, referencing, use of technology for research, critical appraisal of sources, creative and reflective writing skills.

There may be variations to the above classes and briefs.

Intended Learning Outcomes

By the end of the module, students will be able to:

1	understand and express core practices, skills and approaches which underpin the training and development of actors – as well as the wider disciplines that frame actor's performance - within the Western tradition.
2	demonstrate critical awareness and perspectives on contemporary debates and research methodologies identified as pertaining to acting, actors, actors and performance.
3	identify personal strengths and needs, and reflect objectively on personal development as an actor, feedback given and academic performance.
4	operate and think reflexively, creatively and critically to develop ideas, interpret performance material and construct arguments within the generation of presentations and other written tasks – both individually and collaboratively.
5	engage with a discourse to inform creative decision making; communicating personal ideas and collaborating with others or developing ideas and arguments in the context of performance processes.
6	identify, access and collate evidence from external sources, including textbooks and articles as appropriate, to demonstrate argument, knowledge and understanding.
7	express a range of ideas using appropriate spoken and written English, demonstrating understanding of academic writing and styles specific to the subject discipline, as well as appropriate academic integrity by use of citation and references.
8	demonstrate appropriate use of technology to facilitate studies e.g. use of information resources, production of coursework, communication with tutors and peers

Cognitive, Practical, Transferable Skills and Professional Competencies

Cognitive Skills, Practical, Transferable Skills, and Professional Competencies are encompassed in the learning outcomes for this module.

- Cognitive: 3, 4.

- Practical: 5.
- Transferable skills & professional competencies: 6, 7, 8.

Assessment Scheme

Type	Method	Description	Percentage weighting
Formative	Students will have multiple opportunities to complete formative assessment of learning including verbal feedback in classes, in-class sharings, rehearsals and presentations.		0%
Summative	Cumulative Practice: to include deadlines/engagement, discussion contribution, text/source critical analysis and reflection, play reading activities/presentations, seminar preparation activities, research activities, creative practice, self-evaluation and reflection exercises, personal development activities.	Component 1 (LO: 1, 2, 3, 4, 5, 6, 7, 8)	75%
	Essay: 2000 words)	Component 2 (LO: 1, 2, 4, 6, 7, 8)	25%

Assessment Criteria

Component: Cumulative Practice (Class Work)
Thematic
The student will demonstrate the ability to:

- analyse, respond to and evaluate texts and performance: prepare their work professionally for seminars and meet deadlines, actively contribute to class work discussion confidently, articulating points of view that are supported by their reading and experience, relevant to the discussion and that negotiate and are responsive to the contributions of others.
  (Tasks –deadlines, preparation, discussion contribution)
- develop a scene independently showing appropriate response to a brief, attention to detail, strength of idea, effective characterisation and considered performance, and to evaluate the process of doing so with objectivity, critical analysis and identification of areas to adapt going forward.
  (Tasks –created performance scripts, performance events, process evaluations)
- research and present information/ideas accurately and effectively, using a wide range of varied sources and media, as appropriate to the topic and analysing these in critical and objective detail in discourse.
  (Tasks –personal resource list, seminar preparation activities, professional research activities, creative research activities)
- identify, integrate, explore, and explain a breadth and depth of relevant experiences.
  (Tasks –artefact, digital presentation)

- introduce and develop of ideas and ability to draw conclusions. Analyse how this artefact will introduce an idea, further develop that idea and draw some sort of conclusion.
  (Tasks –artefact, digital presentation
- use supporting document to fill in any gaps in the presentation of that idea.
  (Tasks –artefact, digital presentation)

Text Lab

The student will demonstrate the ability to:

- analyse, respond to and evaluate texts and performance: prepare their work professionally for practical readings/performative tasks and meet deadlines, actively contribute to class work discussion confidently, articulating points of view that are supported by their reading and experience, relevant to the discussion and that negotiate and are responsive to the contributions of others.
  (Tasks –deadlines, preparation, discussion contribution)
- research, manage and present information/ideas accurately and effectively, using a wide range of varied sources and media, as appropriate to the topic and analysing these in critical and objective detail in discourse.
  (Tasks – Lab preparation and class activities)

Development

The student will demonstrate the ability to:

- evaluate their own work, ideas and instincts and personal development, reflect on those demonstrating objective and critical approaches, and drawing from them strategies to enable progression and augment understanding.
  (Tasks –self-evaluation exercises, personal development activities)

Component: Essay

The student will demonstrate the ability to:

- identify, integrate, explore and explain a breadth and depth of relevant underlying theoretical or conceptual ideas, and finding an evaluative connection between these and practice.
- structure an essay appropriately with regard to argument, evidence and explanations, and ensuring that points articulated support the principle of a coherent position by depth of analysis, support and connection to underlying principles and practice.
- articulate effectively, with correct grammar, spelling and punctuation using a wide range of appropriate vocabulary and showing a coherent and fluent writing style that indicates an appropriate personal academic voice.
- read and research widely and relevantly to contextualise their work. Use relevant quotations accurately, according to academic practice of citation, from sources critically appraised to establish support of ideas and contextualisation of the argument.

Re-assessment Scheme	**Weighting %**
Component 1: Cumulative Practice: ongoing assessment of technical skill development, process and performance ability must be completed through the first attempt and there is no suitable reassessment opportunity to compensate for the ongoing skill acquisition monitored through cumulative practice.	N/A
Component 2: Essay: where suitable, a reassessment performance brief would be designed by the module leader based on the original assessment brief and the skills/practice-based competencies covered in the initial assessment to meet the learning outcomes.	As per original assessment, capped at 40%

Resource lists now available on TALIS within Moodle

Students will be informed of specific reading lists (which may vary according to the text/production) on their Schemes of Work.

Core (for whole module)

Billingham, P. (2007) *At the Sharp End***.** London: Methuen.
Billington, M. (2007) *State of the Nation*. London: Faber & Faber.
Merlin, B, (2017). *Acting: the Basics*. London: Nick Hern Books.

Core (for specific terms)

Students will be informed of the reading list on their Schemes of Work which will also highlight if the order of delivery differs from the below.
Benedetti, J. (2007) *The Art of the Actor: The Essential History of Acting*. London: Routledge.
Tharp, T. (2006) *The Creative Habit: Learn it and Use it for Life*. New York: Simon & Schuster.
Mamet, D. 1(998) *True or False*. London: Faber & Faber.
Pickering, K., Thompson, J., (2013) *Naturalism in Theatre: Its Development and Legacy*. London: Palgrave Macmillan.
Sierz, A. (2000) *In Yer Face Theatre.* London: Faber & Faber.
Kelleher, J. (2009) *Theatre & Politics* London: Bloomsbury Methuen Drama.

Recommended (for specific terms)

Merlin, B, (2016) *Facing the Fear: An Actor's Guide to Overcoming Stage Fright*. London: Nick Hern Books.
Eyre, R., Wright, N., (2000) *Changing Stages: A View of British Theatre in the 20th Century.* London: Bloomsbury.
Rea, K. (2015) *The Outstanding Actor.* London: Bloomsbury Methuen.
Chekhov, A. (2012) *Chekhov on Theatre*. London: Nick Hern Books.
Gladwell, M. (2005) *Blink: The Power of Thinking Without Thinking*. London: Little, Brown and & Company.
Sierz, A. (2011) Rewriting *the Nation: British Theatre Today.* London: Bloomsbury Methuen Drama.

Level 5 Module Specifications

Module Descriptor: Stage, Screen & Audio

Module details	
Module title	Stage, Screen & Audio
Module code	ICW501
Level	5
Credits	60
ECTS (European Credit Transfer and Accumulation System): Framework for Qualifications of the European Higher Education Area recommend that two UK credits are equivalent to one ECTS credit)	30
Programme	BA (Hons) Acting
Mandatory or optional	Mandatory
Staff teaching the module	Emily Moonsinghe
Module hours	
Hours	**Type**
480	Directed learning
120	Independent learning
600	Total

Module aims and curriculum

- Develop students' understanding of different mediums, and the capacity to adjust their process accordingly.
- Allow student actors to practise within a rehearsal and performance experience, to integrate the skills of acting, voice, and movement into a holistic characterisation.
- Enhance the development of the actor's process by allowing students to tackle an increasingly demanding and varied range of performance styles.
- Further develop confidence in the space, in the creation of character, and in their screen/stagecraft skills.
- Engage and collaborate with skills input (Voice, Movement, Music/Singing) and technical input (Production, Technicians, Lights, Sound, etc.) in the support of performances.

Learning, Teaching and Assessment Strategy

This module will consolidate and advance work completed in year one. Students need experience of developing their acting skills when working on scripts and to the needs of different mediums (Stage, Screen, Audio). Students will deepen and extend their techniques in the creation of believable characters by working on scenes of a more challenging nature. This module provides the opportunity to explore texts, complex contexts, and performance styles, in detail, employing a variety of approaches as used by contemporary practitioners.

The module[2] is delivered through a combination of scene study classes, improvisations, masterclasses, rehearsals, performances (workshopped productions), and recordings.
Stage classes may explore:

- classic comic texts.
- non-naturalistic texts.
- Jacobean and Elizabethan texts.

[2] There may be variations to the classes and briefs listed here.

- plays with music.
- devised/Improvised work.
- self-written work.

Screen classes may explore:

- adapting stage training for the camera.
- screen tests.
- idents.
- master-shots, close-ups, reaction shots, angle shots.
- exploration of a range of TV and film scripts.
- screencraft exercises.
- aspects of film and TV production, including pre and post-production and marketing.
- workshops on the processes of storyboarding, lighting, planning and setting up shots.
- practical sessions on using the equipment.

Audio classes may explore:

- studio procedures and discipline.
- types of microphones and audio setups.
- microphone/headphone technique.
- cue lights.
- radio drama.
- radio commercials.
- Documentaries.
- audio books.
- gaming.
- other voiceover/audio work.
- auditioning.

Intended Learning Outcomes

By the end of the module, students will be able to:

1	develop a repertoire of interpretive skills, practices and making techniques, and apply them effectively to a range of texts/scripts to realise the performance possibilities and engage with an audience/performance.
2	contribute to the production of a performance/recording, for example, through direction, dramaturgy, stage management, sound and lighting production, camera operation, promotion, administration and fundraising.
3	use the group processes in the creation of work including, for example, working collectively, independently, ensemble, co-creation and hierarchical and non-hierarchical structures.
4	identify techniques informed by or derived from particular cultural forms/histories/contexts, mediums and/or practitioners.
5	demonstrate familiarity with the different types of professional work associated with live and recorded work including drama, advertisements, indents, computer games, audio books, documentaries and corporate.
6	use textual analysis, research and observation to engage with the text, writer's intention, the world of the piece in order to inform the development of a role.
7	engage with remote and complex political and intellectual concepts and ideas.
8	study text in both prose and verse, and make full use of the structures and phrasing in order to reveal and create character, intention and the development of a story.
9	demonstrate the ability to sight read and analyse classic, contemporary and narrative texts in making appropriate and creative choices.

10	perform texts from a variety of sources or styles, which may include comical, Shakespeare, naturalistic, devised or non-naturalistic texts (expressionistic, poetic, magical-realism, plays with music etc) before a student or public audience.
11	apply the skills learned in other modules to create and perform a believable character with the psychological and emotional truth appropriate to the performance text, score, and medium as required.
12	realise character's journey through the integration of vocal, movement, acting skills, and creative choices appropriate to the demands of the performance.
13	work positively and professionally throughout rehearsal and performance/recording in a way which enhances the ensemble and supports the creative environment; recognising situational and interpersonal factors and how these can be effectively accommodated to facilitate productive working relationships.
14	research, examine and disseminate information, materials and experiences, and formulate independent judgements, and articulate reasoned arguments through reflection, review and evaluation.

Cognitive, Practical, Transferable Skills and Professional Competencies

Cognitive Skills, Practical, Transferable Skills, and Professional Competencies are encompassed in the learning outcomes for this module.

- Cognitive: 6, 7
- Practical: 8, 9, 10, 11, 12.
- Transferable skills & professional competencies: 13, 14.

Assessment Scheme

Type	Method	Description	Percentage weighting
Formative	Students will have multiple opportunities to complete formative assessment of learning including verbal feedback in classes, in-class sharings, rehearsals and presentations.		0%
Summative	Cumulative Practice - Stage	Component 1 (LO: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14)	30%
	Cumulative Practice – Recorded Media	Component 2 (LO: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14)	20%
	Performance – Stage 1	Component 3 (LO: 7, 8, 9, 10, 11, 12, 13, 14)	10%
	Performance – Stage 2	Component 4 (LO: 7, 8, 9, 10, 11, 12, 13, 14)	15%
	Performance – Stage 3	Component 5 (LO: 7, 8, 9, 10, 11, 12, 13, 14)	15%
	Performance – Recorded Media	Component 6	10%

		(LO: 7, 8, 9, 10, 11, 12, 13, 14)	

Assessment Criteria

Cumulative Practice - Stage (Rehearsal Process/Class Work)

The student will demonstrate the ability to:

- understand, contribute to and develop through a rehearsal process, and respond accordingly to a director's/tutor's input/feedback, whilst working sensitively within and contributing to an ensemble of other actors in rehearsal.
- analyse and thoroughly investigate a complex text effectively for specific information that connects to practical choices in terms of character realisation and through line within any agreed interpretation or stylistic hallmarks.
- apply and integrate the skills of acting (including listening and responding in the moment), voice, movement and singing (where appropriate), making informed choices to create believable character(s) and relationships with the psychological and emotional truth appropriate to the needs of a performance text.
- demonstrate a professional attitude both in rehearsal and to the work required outside the studio, and an awareness of how to work safely within a rehearsal (learning lines and retaining and developing discoveries in rehearsal.

Devised work

The student will demonstrate the ability to:

- work sensitively with other actors in both rehearsal and performance.
- create and sustain an improvised rehearsal or performance, with discipline and spontaneity.
- show evidence of the ability to devise and derive performance material from a range of stimuli and resources.
- develop an effective working process for self-generated work that demonstrates an overview of style content and structure.

Cumulative Practice – Recorded Media (Rehearsal Process/Class Work)

The student will demonstrate the ability to:

- observe the etiquette and practices involved in working safely in recorded media either on location or in the studio, and demonstrating an understanding of the roles of and collaboration with key members of the production.
- use the technical skills required in creating a credible recorded performance.
- respond imaginatively and creatively to the material, independently preparing the character and text for performance.
- prepare the character and text independently to a professional standard, without the stimulation of a director
- pitch choices (sight-read/rehearsed) with clarity and spontaneity,
- integrate the skills of acting, voice, and movement, to create a believable performance with character and emotion appropriate to the demands of the text and medium.
- adapt their performance to the medium and effectively integrate notes given by the tutor/director.

Component: Performance

The student will demonstrate the ability to:

- engage with the style and content of the material and medium in order to reveal and express these elements within a performance.
- prepare and sustain the stamina, focus and character arc required for more than one performance.
- use the skills of acting (including listening and responding in the moment), voice, movement and singing (where appropriate) to embody and communicate a believable character with the psychological and emotional truth appropriate to the

needs of a performance text and its genre/style (be seen, heard and credible) to convey the character's journey.
- engage with stagecraft, screen craft, or audio craft, including all technical performance requirements, appropriate levels, and adaptations.
- offer a professional attitude in performance and an awareness of how to work safely within a live theatre/technical environment.

Re-assessment Scheme	**Weighting %**
Component 1: Cumulative Practice: ongoing assessment of technical skill development, process and performance ability must be completed through the first attempt and there is no suitable reassessment opportunity to compensate for the ongoing skill acquisition monitored through cumulative practice.	N/A
Component 2: Performance/Sharing: where suitable, a reassessment performance brief would be designed by the module leader based on the original assessment brief and the skills/practice-based competencies covered in the initial assessment to meet the learning outcomes.	As per original assessment, capped at 40%

Resource lists now available on TALIS within Moodle

Students will be informed of specific reading lists (which may vary according to the text/production) on their Schemes of Work

Core (for whole module)

Alburger, J, (2019). *The Art of Voice Acting*: *The Craft and Business of Performing Voiceover.* Focal Press
Benedetti, J, (1998). *Stanislavski & The Actor*. London: Methuen.
Bernard, I, (1997). *Film and Television Acting*. Focal Press
Berry, C, (1987). *The Actor and his Text*. London: Virgin Books
Britten, B, (2014). *From Stage to Screen*. London: Bloomsbury
Merlin, B, (2001). *Beyond Stanislavsky*. London: Nick Hern Books
Simmons, B, (1995). *How to get into Radio.* How to Books

Recommended (for whole module)

Adams, B, (1987). *Screen Acting.* Lone Eagle
Aitken, M, (1996). *Acting in High Comedy*. Applause
Brook, Peter, (1998). *The Empty Space*. London: Penguin
Bruehl, Bill, (1998). *The Techniques of Inner Action*. London: Heinemann
Burrow, T, Gross DW, (2002). *Television Production, Disciplines and Techniques*. WCB Brown & Benchmark
Crystal, D & Crystal, B, (2004). *Shakespeare's Words: A Glossary and Language Companion.* London: Penguin.
Dick, F, B, (2002). *Anatomy of Film*. MacMillan
Drakakis, J, (1992). *British Radio Drama*. Cambridge
Emeka, J, (2016). *Black Acting Methods: Seeing Shakespeare through Brown Eyes.* London: Routledge.
Marshall, L & Oida, Y, (2002). *The Invisible Actor.* London: Methuen
Powell. E "Spoonface", (2021). *Voice Over Secrets*. Elroy Powell
Willet, J, (1977). *The Theatre of Bertolt Brecht*. London: Eyre Methuen

Module Descriptor: Skills of the Actor - 2

Module details	
Module title	Skills of the Actor - 2
Module code	ICW502
Level	5
Credits	40
ECTS (European Credit Transfer and Accumulation System): Framework for Qualifications of the European Higher Education Area recommend that two UK credits are equivalent to one ECTS credit)	20
Programme	BA (Hons) Acting
Mandatory or optional	Mandatory
Staff teaching the module	Jonathan Dawes (Voice)
	Michael Vickers (Singing)
	Christopher Sivertsen (Movement)
Module hours	
Hours	**Type**
350	Directed learning
50	Independent learning
400	Total

Module aims and curriculum

- Continue to deepen the relationship with body and voice as a theatrical instrument and develop anatomical awareness and core physical skills to a higher degree within more challenging and sustained physical work.
- Continue the development of an expressive, responsive, transformational use of movement, and develop a process to build character physicality/body appropriate to specific styles and contexts, plus building coherent understanding of how to apply this to wider actor's process.
- Further develop the awareness and use of theatrical space and dynamics of movement, (time, space, flow, weight) within a developing capacity for improvising, devising and structuring movement and voice as a creative and expressive tool.
- Acquire knowledge and practice in the specific movement skills of social dance, stage combat, contact improvisation and physical mutuality.
- Continue to develop an open, released, strong and supported voice in relation to character, world-of-play and performance space or medium demands.
- Further the development and understanding of text and language through application to increasingly complex texts.
- Develop speech awareness into character voicing, including research, self-directed study, practice of accents.

Learning, Teaching and Assessment Strategy

Voice - 2

This class will continue the work introduced at Level 4, in developing breathing techniques, increasing vocal capacity, muscularity and range, and advanced clarity and articulation within natural accents and character voicing. Much greater emphasis is placed on ownership and application of skills.

The student now extends the confidence and ownership of their voice in their natural accent into expanding their range of vocal expression and clarity by exploring character voice, adopting the shapes, lexical groups and vocal textures of other culturally or otherwise

applicable accents. These will be linked to acting projects wherever possible, either within the class or as independent, supported work. Text work expands to explore a variety of challenging texts such as High Comedy, Group Chorus (Greek or similar), and contemporary non-naturalistic genres, ensuring that both the classical cannon and culturally diverse material is explored.

Work includes:

- relaxation and release; alignment; vocal health.
- breath expansion and a strengthened and muscular support system.
- advanced resonance and articulation.
- developing physical and vocal warm-ups, including text-specific preparation
- heightened vocal states.
- vocal improvisation.
- interpretation of text and character through voice, with imaginative and truthful connection to text.
- advanced character voice appropriate to specific styles and genres
- developing awareness of different theatrical spaces and how to adapt the voice accordingly.
- text work may include: narrative verse, Shakespearean rhetoric, Restoration comedy, Greek Chorus leading to an improvised presentation, and applied texts from classical to modern including work from other cultures.
- accents and dialects, with further work on phonetics where necessary in response to Acting Project demands.

Movement - 2

This class will build on the skills and objectives introduced at Level 4, but with a much greater emphasis on owning and utilising the skills with an increased degree of physical awareness and precision in a variety of styles and contexts.

Students are required to assimilate learned technique into a creative context throughout all of the movement components.

Work includes:

- continued development of stamina, strength, flexibility, balance, spatial and kinaesthetic awareness.
- continued development of improvisational skills, drawing on the ability to move and respond on impulse, with an increased sense of simultaneous crafting of space through the use of contact improvisation and mutuality techniques.
- developing individual process for creating character body.
- connection between text and body: physically inhabiting text.
- physically realise concepts and themes relevant to specific material.
- physically inhabit different theatre styles and modes.
- continued ensemble work with a focus on developing material for production.
- working with a music score.
- 19th and 20th century social dance.
- stage combat.

Singing - 2

This class will continue developing the student's singing technique and widening their skill in storytelling and acting through song with an emphasis on duets and solo work. Additionally in strand 2 developing each student's skill in ensemble harmony part singing using a variety of choral pieces.

Work includes:

- extending, strengthening and maintaining a healthy voice.
- developing singing technique in all aspects of the craft.
- presentation of Storytelling and Acting through Song.
- developing appreciation and ability to perform various historical styles and genre.
- harmony, rhythm and musicality.
- plays with music.
- singing as a character.
- following a musical score.
- ensemble singing.
- instrumental skills in Term 6 Style Production.

There may be variations to the above classes and briefs.

Intended Learning Outcomes

By the end of the module, students will be able to:

1	Demonstrate a strong knowledge of own physical and vocal habits and issues and the capability to develop and maintain individual physical practice to address this and be physically ready for the challenges of a range of material.
2	Understand and connect to creative physical and vocal exploration and transformation for text and character and the process of building sustained and connected character physicality.
3	Demonstrate cognitive understanding of the interconnection of voice, body and mind in the actor's process.
4	Reflect with detail and clarity on individual development in skills and effect of working with detail and alternative choices in the theatrical moment.
5	Use the body and voice skilfully, safely, and freely as a tool for expression and creativity.
6	Demonstrate further development of movement skills from Level 4 such as strength, stamina, flexibility, physical and spatial awareness, and use of dynamics, working with increased detail and immersion.
7	Demonstrate a physical knowledge and safe practice of physical improvisation, social dance, and stage combat skills.
8	Demonstrate an advanced facility with language and texts of varying periods and styles.
9	Demonstrate competence in adjusting voice into character requirements (including accents).
10	Undertake accompanied and unaccompanied solo singing and work in groups of various sizes, including more complicated melody and harmony work.
11	Work independently and manage their own workloads with increasing efficiency and reflect on personal development and opportunities for life-long learning.
12	Understand group dynamics to operate within collective, creative, and professional contexts.

Cognitive, Practical, Transferable Skills and Professional Competencies

Cognitive Skills, Practical, Transferable Skills, and Professional Competencies are encompassed in the learning outcomes for this module.

Assessment Scheme

Type	Method	Description	Percentage weighting
Formative	Students will have multiple opportunities to complete formative assessment of learning including verbal feedback in classes, in-class sharings, rehearsals and presentations.		0%
Summative	Cumulative Practice – Voice - 2	Component 1 (LO: 1, 2, 3, 4, 5, 8, 9, 10, 11, 12)	40%
	Cumulative Practice – Movement – 2	Component 2 (LO: 1, 2, 3, 4, 5, 6, 7, 11, 12)	40%
	Cumulative Practice – Singing - 2	Component 3 (LO: 1, 2, 3, 4, 5, 8, 9, 10, 11, 12)	20%

Assessment Criteria

Cumulative Practice - Voice - 2 (Class Work/Presentations)

The student will demonstrate the ability to:

- use balanced and well supported vocal technique, including alignment, breath, resonance, pitch and forwardly directed sound/speech (linked to task-in-hand and vocal demands of the working space)
- use speech sounds expressively, clearly, and organically (appropriate to the needs of text and own usage).
- apply a free, adaptable and flexible voice with effective use of tonal quality and vocal range.
- maintain own voice through warm-ups and vocal exercises.
- identify and address own vocal habits/weaknesses.
- work effectively with language and a wide range of texts.
- accurately research and analyse a given accent.
- re-create a given accent with adjustments of:
  - vowels and consonant sounds
  - tune, intonation and rhythm
  - resonance, placement and direction of speech
- create an authentic Character Voice (with connection to voice technique, thought and intention)

Cumulative Practice - Movement - 2 (Class Work/Presentations)

The student will demonstrate the ability to:

- engage with sustained movement work with physical and mental stamina, full and articulate use of the body.
- demonstrate a firm grasp of physical neutrality.
- show good kinaesthetic awareness.
- physically inhabit text truthfully and clearly.
- physically inhabit characters with detail, specificity and emotional truth.
- integrate movement skills within rehearsal and performance and fulfil the physical requirements of specific theatrical styles.
- demonstrate spatial awareness in relation to stagecraft, other performers and the needs of the material.

- effectively work within an ensemble-successfully supporting collective and individual work.
- absorb and own given movement material and be able to clearly interpret in the space.
- develop self-reflection in the context of personal development.

Cumulative Practice - Singing - 2 (Class Work/Presentations)

The student will demonstrate the ability to:

- utilise efficient technical skills, including alignment, breathing, clear tone, resonance and diction in expressive contexts.
- follow rudimentary patterns of musical notation with fluency.
- sing musically with attention to performance directions, phrasing and stylistic features.
- engage in storytelling and acting through song with specificity, imagination and clarity in varied solo and ensemble contexts.
- contribute effectively to classroom and performance settings, maintaining a focused attitude to all aspects of the work.

There may be variations to the above classes and briefs.

Re-assessment Scheme	**Weighting %**
Cumulative Practice: ongoing assessment of technical skill development, process and performance ability must be completed through the first attempt and there is no suitable reassessment opportunity to compensate for the ongoing skill acquisition monitored through cumulative practice.	N/A

Resource lists now available on TALIS within Moodle

Students will be informed of specific reading lists (which may vary according to the text/production) on their Schemes of Work.

Core

Berry, C. (1996) The Actor and the Text. London: Virgin.

Callery, D. (2015) The Active Text: Unlocking Plays through Physical Theatre. London: Nick Hern Books.

Crystal, D. and Crystal, B. (2004) Shakespeare's Words. London: Penguin.

Dennis, A. (2002) The Articulate Body. London: Nick Hern Books.

Ewan, V. and Green, D. (2014) Actor Movement: Expression of the Physical Being. London: Bloomsbury Methuen Drama.

Harvard, P. (2013) Acting through Song. London: Nick Hern Books.

Houseman, B. (2008) Tackling Text. London: Nick Hern.

Linklater, K. (2010) Freeing Shakespeare's Voice (2nd edn). London: Nick Hern Books.

Sharpe, E. and Haydn-Rowles, J. (2007) How to do Accents. London: Oberon.

Simpson, F. (2008) The Lucid Body: A Guide for the Physical Actor. New York: Allworth Books.

Streeton, J. and Raymond, P. (2014) Singing on Stage: An Actor's Guide. London: Bloomsbury Methuen Drama.

Weate, C. (2009) Classic Voice: Working with Actors on Vocal Style. London: Oberon.

Recommended

Hodge, A. (2010) Actor Training. London: Routledge.

Chaffee, J. and Crick, O. (2014) The Routledge Companion to Commedia dell'Arte. London: Routledge.

Deer, J. and dal Vera, R. (2015) Acting in Musical Theatre (rev. 2nd edn). London: Routledge.

McCallon, M. (1998) The Voice Book. London: Faber and Faber.

McKinney, J.C. (1994) Diagnosis & Correction of Vocal Faults. Nashville: Genevox Music Group.
Merlin, B. (2001) Beyond Stanislavski: The Psycho-Physical Approach to Actor Training. London: Nick Hern Books.
Rodenburg, P. (1993) The Need for Words. London: Methuen.
Royston, D. (2014) Dramatic Dance: An Actor's Approach to Dance as a Dramatic Art. London: Bloomsbury.
Tufnell, M. and Crickmay, C. (1998) Body, Space, Image. Alton: Dance Books Ltd.
Wangh, S. (2000) An Acrobat of the Heart: A Physical Approach to Acting Inspired by the Work of Jerzy Grotowski. New York: Vintage Books.

Reference

Ashby, P. (1995) Speech Sounds. London: Routledge.
Hughes, A. and Trudgill, P. (1979) English Accents and Dialects. London: Edward Arnold.
Jones, D. and Roach, P. (2003) English Pronouncing Dictionary (16th edn). Cambridge: Cambridge University Press.
Rodenburg, P. (1998) The Actor Speaks. London: Methuen.
Shewell, C. (2009) Voice Works: Art and Science. Chichester: Wiley Blackwell.

Module Descriptor: Contextual Practice - 2

Module details	
Module title	Contextual Practice - 2
Module code	ICW503
Level	5
Credits	20
ECTS (European Credit Transfer and Accumulation System): Framework for Qualifications of the European Higher Education Area recommend that two UK credits are equivalent to one ECTS credit)	10
Programme	BA (Hons) Acting
Mandatory or optional	Mandatory
Staff teaching the module	Charlie Barker
Module hours	
Hours	**Type**
70	Directed learning
130	Independent learning
200	Total

Module aims and curriculum

- Provide a conceptual, professional and historical knowledge context for the work in the practical units/modules.
- Develop an analytical and evaluative understanding of performance practice as experienced by an actor in their personal work and others' work both observed, created and experienced.
- Equip the intermediate actor with the necessary creative and practical skills to maximise their entry to the profession at various levels as both a maker and a doer.
- Introduce and reinforce key knowledge and behaviours required in a professional context.
- Develop self-evaluative skills, and core behaviours for employability and academic learning.
- Develop the academic skills to research, evaluate, interrogate and present arguments, pertaining to the practices of acting and performance, through both discourse and written assignments.

Learning, Teaching and Assessment Strategy

Contextual Practice allows the actor student to explore the conceptual, historical, stylistic and professional contexts of the practical work they are encountering at this level; this may encompass assessing the impact of emerging creative performance practice and experience, the relevance of analysis, approaches, techniques, themes, key movements, ideas and texts in the development of performance - these will be focused specifically on how they affect a contemporary actor.

This module should support and augment the practical work encountered in other modules, as well as encouraging a breadth of reading, research, texts and performances encountered.

The module also focuses on developing skills for academic learning and professional practice within the programme. These sessions may include professional practice and production sessions, use of technology for professional purposes, creative and reflective writing skills for professional outcomes, preparing for dissertations brief and forming a research topic. Moreover, it extends the self-reflective and personal work encountered in Contextual Studies 1 and allows the training actor to reflect on their progression, understanding and ideas through a progressively critical and objective lens, with the emphasis on industry and professional expectations.

The module will broadly include:
Investigating Non-Naturalism as historical and contemporary style, considering theatrical languages and styles, and historical texts and practitioners and contemporary discourse around said topics - through seminar exercises and discussion, presentations, reflective/evaluative writing, and self-created practical work.
(Thematic, Text Lab, Development)
Contemporary performance mediums including analysis of artistic products (such as theatrical, audio and filmed), storytelling through dramaturgy and mise èn scene, creation and editing, extra-textual factors, etc., through seminar exercises and discussion, reflective/evaluative writing, presentations, and may include self-created practical work.
(Thematic, Text Lab, Development)
Professional Preparation focusing on extending the personal evaluation skill-set and knowledge of professional practice to prepare the students for entering the next stage of industry-facing development. Seminar activities, workshops, discussions, reflective/evaluative writing, feedback and practical exercises will begin to enable the students to develop a comprehensive and accurate understanding of the key behaviours and competencies they will need to develop as professional performers.
(Thematic, Development)

This module is intended to support and augment the practical work encountered in other modules, as well as encouraging a breadth of reading, research, texts and performances encountered.

In addition to supporting the practical work encountered in other modules, this module also encourages a breadth of reading and research of texts and performances encountered to support the students' individual development plans. There is also a focus on developing skills for academic learning and employability within the programme. These sessions may include research practice, referencing, use of technology for research, critical appraisal of sources, creative and reflective writing skills.

There may be variations to the above classes and briefs.

Intended Learning Outcomes
By the end of the module, students will be able to:

1	Recognise and evaluate history, traditions, forms, practitioners and processes pertaining to non-naturalism or non-naturalistic performance generation practice in contemporary western theatre.
2	Display critical awareness of perspectives on contemporary debates identified as pertaining to acting, actors, innovations in performance creation/reception and filmed performance.
3	Identify personal strengths and needs – through feedback given and self-evaluation –, and reflect on personal, academic and professional development

	as an actor, comparing and contrasting own skills, behaviours and attitudes with those sought by graduate employers.
4	Operate and think reflexively, creatively and critically to develop ideas, interpret performance material and construct arguments within the generation of presentations and other written tasks – both individually and collaboratively.
5	Analyse, describe, evaluate and interpret texts and underlying concepts and principles within the context of contemporary acting practice - in various media - in discussion and on paper.
6	Engage with a discourse to inform creative decision making; communicating personal ideas and collaborating with others or developing ideas and arguments in the context of performance processes.
7	Analyse, evaluate and interpret performance/texts/ideational materials/concepts, and realise performance possibilities using technical skills drawn both from practice and study in the creation of performance texts and production.
8	Apply previous learning on team roles so as to illustrate understanding of team working in the workplace, recognising and respecting differing perspectives.
9	Identify the nature and sources of information and demonstrate suitable use of technology to find the data needed to write a research proposal and report exploring their own academic voice within the boundaries of appropriate academic integrity.

Cognitive, Practical, Transferable Skills and Professional Competencies

Cognitive Skills, Practical, Transferable Skills, and Professional Competencies are encompassed in the learning outcomes for this module.

- Cognitive: 3, 4, 5.
- Practical: 6, 7.
- Transferable skills & professional competencies: 8, 9.

Assessment Scheme

Type	Method	Description	Percentage weighting
Formative	Students will have multiple opportunities to complete formative assessment of learning including verbal feedback in classes, in-class sharings, rehearsals and presentations.		0%
Summative	Cumulative Practice (to include deadlines /engagement, discussion contribution, text/source critical analysis and reflection, play reading activities/presentations, seminar preparation activities, research activities, creative practice, self-evaluation and reflection exercises, personal development activities.)	Component 1 (LO: 1, 2, 3, 4, 5, 6, 7, 8, 9)	75%

	Essay: 2500 words	Component 2 (LO: 1,2, 4, 6, 7, 8, 9)	25%

Assessment Criteria

Progression:

In the progression from Contextual Practice 1 to Contextual Practice 2 The student in their work will demonstrate:

- use of a wider range of more complex texts for analysis and evaluation with more abstract concepts to interrogate.
- integration of more complex and substantial research resources to support practice and writing.
- greater depth and precise detail in the analysis and content, of both written and practical work.
- greater capacity for independent and original thought based on personal and external experience.
- increased ability to effectively express complex ideas and responses in writing, in created text practice and in discussion.
- wider integration and deeper understanding of performance languages and techniques in created texts.
- a consistently higher level of achievement across all assessment areas.

Cumulative Practice (Class Work):

Thematic

The student will demonstrate the ability to:

- prepare their work professionally for seminars and meet deadlines, actively contribute to class work discussion confidently, articulating points of view that are supported by their reading and experience, relevant to the discussion and that negotiate and are responsive to the contributions of others.
  (Tasks –deadlines, preparation, discussion contribution)
- develop a scene independently showing appropriate response to a brief, attention to detail, strength of idea, effective characterisation and considered performance, and to evaluate the process of doing so with objectivity, critical analysis and identification of areas to adapt going forward.
  (Tasks –created performance scripts, performance events, process evaluations)
- research and present information/ideas accurately and effectively, using a wide range of varied sources and media, as appropriate to the topic and analysing these in critical and objective detail in discourse.
  (Tasks –personal resource list, seminar preparation activities, professional research activities, creative research activities)

Text Lab

The student will demonstrate the ability to:

- prepare their work professionally for practical readings/performative tasks and meet deadlines, actively contribute to class work discussion confidently, articulating points of view that are supported by their reading and experience, relevant to the discussion and that negotiate and are responsive to the contributions of others.
  (Tasks –deadlines, preparation, discussion contribution)
- research, manage and present information/ideas accurately and effectively, using a wide range of varied sources and media, as appropriate to the topic and analysing these in critical and objective detail in discourse.
  (Tasks – Lab preparation and class activities)

Development

The student will demonstrate the ability to:

- evaluate their own work, ideas and instincts and personal development, reflect on those demonstrating objective and critical approaches, and drawing from them strategies to enable progression and augment understanding.
  (Tasks –self-evaluation exercises, personal development activities)

Essay

The student will demonstrate the ability to:

- identify, integrate, explore and explain a breadth and depth of relevant underlying theoretical or conceptual ideas, and finding an evaluative connection between these and practice.
- structure an essay appropriately with regard to argument, evidence and explanations, and ensuring that points articulated support the principle of a coherent position by depth of analysis, support and connection to underlying principles and practice.
- articulate effectively, with correct grammar, spelling and punctuation using a wide range of appropriate vocabulary and showing a coherent and fluent writing style that indicates an appropriate personal academic voice.
- read and research widely and relevantly to contextualise their work. Use relevant quotations accurately, according to academic practice of citation, from sources critically appraised to establish support of ideas and contextualisation of the argument.

Re-assessment Scheme	**Weighting %**
Component 1: Cumulative Practice: ongoing assessment of technical skill development, process and performance ability must be completed through the first attempt and there is no suitable reassessment opportunity to compensate for the ongoing skill acquisition monitored through cumulative practice.	N/A
Component 2: Essay: where suitable, a reassessment performance brief would be designed by the module leader based on the original assessment brief and the skills/practice-based competencies covered in the initial assessment to meet the learning outcomes. Re-assessment Criteria as per original assessment.	25%

Resource lists now available on TALIS within Moodle

Students will be informed of specific reading lists (which may vary according to the text/production) on their Schemes of Work

Core (for whole module)

Alfreds, M, (2007). *Different Every Night: Freeing the Actor*, London: Nick Hern Books
Brook, P. (1968). *The Empty Space* (2008 edn). London: Penguin Classics

Recommended (for whole module)

Esslin, M, (1988). *The Field of Drama* (2nd edition) London: Methuen
Govan, E, Nicholson, H and Normington, K, (2007). *Making a Performance: Devising Histories and Contemporary Practices*, London: Routledge
Innes, C, (1993). *Avant Garde Theatre: 1892-1992* (2nd edition) London: Routledge
Knopf, R and Listengarten, J (eds), (2011). *Theater of the Avant-Garde, 1950-2000: A Critical Anthology*, New York: Yale University Press
Pickering, K, (2010). *Key Concepts in Drama and Performance (*2nd Edition) London: Palgrave MacMillan
Robertson Wojcik, P (ed), (2004). *Movie Acting, The Film Reader* , London: Routledge

Level 6

Module Specifications

Level 6 Module Specifications

Module Descriptor: Productions

Module details	
Module title	Productions
Module code	ICW601
Level	6
Credits	60
ECTS (European Credit Transfer and Accumulation System): Framework for Qualifications of the European Higher Education Area recommend that two UK credits are equivalent to one ECTS credit)	30
Programme	BA (Hons) Acting
Mandatory or optional	Mandatory
Staff teaching the module	Charlie Barker
Module hours	
Hours	**Type**
490	Directed learning
110	Independent learning
600	Total

Module aims and curriculum

- Develop the students' engagement with the rigours of a professional working model.
- Facilitate students in the consolidation of their working processes.
- Provide further opportunities to explore character, cultural and political contexts, form, and text.
- Showcase students to industry gatekeepers (agents, casting directors, professional directors).

Learning, Teaching and Assessment Strategy

The module provides students with multiple opportunities to rehearse in an 'as professional' context, and perform to a public audience (including family/friends, students, and industry professionals) over a number of matinees/evenings.
Students are cast in plays and scenes selected to serve students in their continued training and/or in serving particular training needs for the actor and the wider ensemble.
In rehearsal the shows will be supported by a creative team which includes (as appropriate) Director, Voice support, Movement support, Music & Singing support, Intimacy Co-ordination, and Fight Direction.
In production the shows will be supported by Production Department with Set, Costume, Lighting, and Sound design, and stage management.

There may be variations to the above classes and briefs.

Intended Learning Outcomes
By the end of the module, students will be able to:

1	employ the accumulated range of vocabularies, skills, structures, working methods, and research paradigms suitable for production.
2	develop a comprehensive understanding of diverse creative and technical collaborative partnerships that support a professional production.

3	access and critically analyse source materials and research to identify the cultural and socio-political contexts required to effectively serve character creation and performance.
4	independently and accurately evaluate their acting process, rehearsal development, and performances with precision and discernment.
5	actively and creatively engage in a rehearsal process, consistently demonstrating astute judgment and adaptability.
6	create and communicate wholly believable characters and relationships, making creative choices, and conveying the appropriate energy demanded by the text and production.
7	safely and skilfully utilise their vocal and physical instruments to communicate with flexibility and range as required by the text and production.
8	seamlessly integrate acting with singing and/or movement and/or other appropriate skills within rehearsal and performance.
9	exhibit individual artistic responsibility, exhibiting autonomy in decision-making processes, whether working independently or collaboratively.
10	collaborate adeptly and professionally with the ensemble, creative team, and technical crew throughout the creative process, demonstrating unwavering courtesy, consideration, and professionalism.

Cognitive, Practical, Transferable Skills and Professional Competencies

Cognitive Skills, Practical, Transferable Skills, and Professional Competencies are encompassed in the learning outcomes for this module.

Assessment Scheme

Type	Method	Description	Percentage weighting
Formative	Students will have multiple opportunities to complete formative assessment of learning including verbal feedback in classes, in-class sharings, rehearsals and presentations.		0%
Summative	Cumulative Practice	Component 1 (LO: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10)	25%
	Performance – Production 1	Component 2 (LO: 1, 5, 6, 7, 8, 9, 10)	25%
	Performance – Production 2	Component 3 (LO: 1, 5, 6, 7, 8, 9, 10)	25%
	Performance – Project	Component 4 (LO: 1, 5, 6, 7, 8, 9, 10)	25%

Assessment Criteria

Cumulative Practice (Rehearsal Process/Class Work)
The student will demonstrate the ability to:

- understand, contribute to and develop through a rehearsal process, and respond accordingly to a director's or technical support feedback.
- apply a detailed, independent acting process and research to explore, connect to and refine characterisations.
- apply and integrate the skills of acting, voice, movement and singing (where appropriate) to create a believable character with the psychological and emotional truth appropriate to the needs of a performance text.
- make informed, creative and appropriate character, vocal and movement choices.
- work effectively, creatively, and sensitively within an ensemble, creative and technical teams, and manage self, time, practicalities as a responsible professional company member including time keeping, line learning and personal warmup.

Performance (Production 1/Production 2/Project)

The student will demonstrate the ability to:

- integrate the skills of acting (including stagecraft), voice, movement and singing (where appropriate) in the communication of character and narrative - be seen, be heard, be present.
- communicate a believable character with psychological and emotional connection through creative choices and connected thought appropriate to the demands of the production.
- use make-up, costumes, props and furniture to realise a performance in a manner appropriate to the demands of the production.
- sustain multiple performance to an audience with clarity and spontaneity.
- perform effectively and generously within an ensemble, working sensitively with on-stage relationships and the audience.
- perform to a professional standard and demonstrate the ability to work safely in the technical/theatre environment.

Re-assessment Scheme	**Weighting %**
Component 1: Cumulative Practice: ongoing assessment of technical skill development, process and performance ability must be completed through the first attempt and there is no suitable reassessment opportunity to compensate for the ongoing skill acquisition monitored through cumulative practice.	N/A
Component(s) 2, 3, 4: Performance/Sharing: where suitable, a reassessment performance brief would be designed by the module leader based on the original assessment brief and the skills/practice-based competencies covered in the initial assessment to meet the learning outcomes.	As per original assessment(s) capped at 40%.

Resource lists now available on TALIS within Moodle

Students will be informed of specific reading lists (which may vary according to the text/production) on their Schemes of Work

Core (for whole module)

Alfreds, M, (2007*). Different Every Night: Freeing the Actor*. London: Nick Hern Books.
Hess, Elizabeth, (2018). *Acting and Being: Explorations in Embodied Performance*. London: Palgrave Macmillan UK.

Recommended (for whole module)

Brook, P, (1998). *The Empty Space*. London: Penguin.
Caldarone, M & Lloyd-Williams, M, (2014). *Actions: The Actor's Thesaurus*. London: Nick Hern Books.

Module Descriptor: Recorded Performance

Module details	
Module title	Recorded Performance
Module code	ICW602
Level	6
Credits	20
ECTS (European Credit Transfer and Accumulation System): Framework for Qualifications of the European Higher Education Area recommend that two UK credits are equivalent to one ECTS credit)	10
Programme	BA (Hons) Acting
Mandatory or optional	Mandatory
Staff teaching the module	Charlie Barker and Jonathan Dawes
Module hours	
Hours	**Type**
190	Directed learning
10	Independent learning
200	Total

Module aims and curriculum

- Enable students to hone their working process for screen and audio acting.
- Develop the students' engagement with the rigours of a professional working model in the recorded arts.
- Provide further opportunities to explore character, commercial casting, cultural and political contexts, and text.
- Showcase students to industry gatekeepers (agents, casting directors, professional directors).

Learning, Teaching and Assessment Strategy

The module provides students with opportunities to proffer material, audition, rehearse, and record performance in an 'as professional' context bridging the gap between studio training and professional practice.

For the 'Film Project', students will film on location and will work in conditions that recreate the scheduling, time pressures and technical circumstances normally experienced on a film/TV set. The project is led by a producer, director, and facilitated by a key crew. Students will also take on crew roles to support the creation of a busy working set to both elevate the experience of shooting and the quality of the final product and understand and practice engaging with onset collaborations/roles.

For 'Voice Reels', students will record a variety of material in a studio setting under professional conditions with a director/tutor and technician.

Students will be able to use the completed scenes, and recordings for industry marketing purposes, i.e. cut sections into their developing showreel.

There may be variations to the above classes and briefs.

Intended Learning Outcomes

By the end of the module, students will be able to:

1	navigate the requirements of a filming/recording location or studio with proficiency and adaptability.
2	independently prepare for a screen or audio role, flexibly adapting and employing their personal process.
3	deliver material suitable for commercial casting and industry marketing purposes, showcasing a refined understanding of industry standards.
4	demonstrate proficiency in textual analysis of material for recording, displaying a comprehensive grasp of its nuances.
5	create, convey, and sustain authentic characters and relationships that align with the demands of the text and production, while being mindful of the non-sequential nature of shooting/recording schedules and performing scenes in interrupted or out-of-sequence formats.
6	effectively communicate through astute creative choices, connected thought processes, and performance energy appropriate to the given context.
7	adapt and respond to circumstances or directorial notes that require delivering a performance distinct from their own private preparation, exhibiting versatility and responsiveness.
8	engage professionally within the industry conditions of the medium as both an actor and a crew member, efficiently recording and supporting scene shooting within the allocated timeframes dictated by current industry standards in screen work, while effectively managing real-time pressures on set or in a professional studio.
9	demonstrate adept self-management by balancing and organizing personal and professional matters, meeting deadlines consistently.
10	collaborate effectively and creatively as a valued team member, negotiating and pursuing shared goals while also displaying autonomy in working independently when required.

Cognitive, Practical, Transferable Skills and Professional Competencies

Cognitive Skills, Practical, Transferable Skills, and Professional Competencies are encompassed in the learning outcomes for this module.

- Cognitive: 3, 4.
- Practical: 5, 6, 7, 8
- Transferable skills & professional competencies: 9, 10.

Assessment Scheme

Type	Method	Description	Percentage weighting
Formative	Students will have multiple opportunities to complete formative assessment of learning including verbal feedback in classes, in-class sharings, rehearsals and presentations.		0%
Summative	Cumulative Practice	Component 1 (LO: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10)	40%
	Performance - Screen	Component 2 (LO: 1, 5, 6, 7, 8, 9, 10)	50%
	Performance - Audio	Component 3 (LO: 1, 5, 6, 7, 8, 9, 10)	10%

Assessment Criteria

Cumulative Practice (Prep, Rehearsals, Shooting/Recording, Crewing)

The student will demonstrate the ability to:

- prepare (including sourcing and offering appropriate material), self-manage, rehearse and film to a consistent, reliable and professional standard and work safely within a film studio.
- adapt a personal acting process appropriately to meet the demands of the script and camera.
- respond with skill, imagination and creativity to the material used as a source, other actors and direction for the camera.
- work effectively and sensitively with other actors and other roles within a production team as required by the project.
- perform to a professional standard and demonstrate the ability to work safely in the technical environment.

Performance

The student will demonstrate the ability to:

- integrate the skills of acting (including screen craft and mic. technique), voice, movement and singing (where appropriate) in the communication of character and narrative - be seen, be heard, be present.
- communicate a believable character with psychological and emotional connection through creative choices and connected thought appropriate to the demands of the production.
- use make-up, costumes, props, furniture, and location to realise a performance in a manner appropriate to the demands of the production.
- perform effectively and generously within an ensemble, working sensitively with on-screen relationships and the audience.
- perform to a professional standard and demonstrate the ability to work safely in the technical/theatre environment.

Re-assessment Scheme	**Weighting %**
Component 1: Cumulative Practice: ongoing assessment of technical skill development, process and performance ability must be completed through the first attempt and there is no suitable reassessment opportunity to compensate for the ongoing skill acquisition monitored through cumulative practice.	N/A
Component 2: Performance/Sharing: where suitable, a reassessment performance brief would be designed by the module leader based on the original assessment brief and the skills/practice-based competencies covered in the initial assessment to meet the learning outcomes. Re-assessment criteria as per original assessment.	As per original assessment, capped at 40%.

Resource lists now available on TALIS within Moodle

Students will be informed of specific reading lists (which may vary according to the text/production) on their Schemes of Work.

Core (for whole module)

Alburger, J. B. (2014). *The Art of Voice Acting*. New York: Focal Press
Britten, B. (2015). *From Stage to Screen*. London: Bloomsbury Academic

Recommended (for whole module)

Alexander, V. (1995). Film Making A to Z. San Francisco: Victor Alexander.
Haase, C. (2018). Acting for Film (2nd edn). New York: Allworth.
Sorrentino, S. (2017). The Audition Room. London: Book Guild Publishing.

Module Descriptor: Dissertation

Module details	
Module title	Dissertation
Module code	ICW603
Level	6
Credits	20
ECTS (European Credit Transfer and Accumulation System): Framework for Qualifications of the European Higher Education Area recommend that two UK credits are equivalent to one ECTS credit)	10
Programme	BA (Hons) Acting
Mandatory or optional	Mandatory
Staff teaching the module	Charlie Barker
Module hours	
Hours	**Type**
30	Directed learning
170	Independent learning
200	Total

Module aims and curriculum

- Model and explore an original research project drawn from a conceptual, theoretical, practical or historical perspective connected to creating a performance.
- Encourage the development of a piece of practice as research that demonstrates a comprehensive, analytical, evaluative approach to research methodology according to both HE and professional performance standards and practice.
- Allow the imminently professional actor an opportunity to situate, augment and adjust their own authentic perspective within the creation of a collaborative performance piece, which demonstrates the skills, knowledge and understanding of a practitioner who can create and collaborate as well as perform.

Learning, Teaching and Assessment Strategy

Dissertation allows the actor student through small group collaboration to create a piece of performance or an equivalent presentation such as an educational workshop. Study on this module is largely pair/group-led underpinned by a high Level of independent research and idea generation. Therefore, the main topics of study are determined through the research proposal and supported through tutorials.

There will be some attended workshop sessions which will support the creation of the performance/presentation piece, these may include:
* research proposals
* ideational research
* text/script writing
* directing
* movement
* constructing practice-based literature reviews
* practice evaluation

There may be variations to the above classes and briefs.

Intended Learning Outcomes

By the end of the module, students will be able to:

1	demonstrate comprehensive knowledge of a specific theme, performance style, theatrical language, practitioner, or creative/applied methodology, either contemporary or historical, as relevant to the project.
2	display advanced knowledge of a specific creative process in developing, structuring, refining, and presenting a created performance, encompassing various creative roles such as writers, directors, designers, and movement practitioners. Reframe a research topic within the context of performance creation, employing research as a practice.
3	construct a literature review that demonstrates critical engagement, drawing upon and evaluating multiple sources and materials pertinent to the practical presentation and research activities.
4	identify and apply appropriate research methodologies and ethical considerations, including the formulation of a research proposal tailored to the practical presentation.
5	formulate and implement a realistic research timetable encompassing writing, rehearsal, and production, ensuring adherence to the project's scope and constraints.
6	engage in the creation and realization of a collaborative performance and production, leveraging acquired skills, methods, and research to explore and exploit creative possibilities.
7	deliver a performance presentation on a chosen research topic within the prescribed guidelines, showcasing a sophisticated understanding of performance languages and exhibiting confident decision-making abilities to effectively articulate ideas.
8	work collaboratively and independently, setting goals, managing workloads efficiently, and adhering to deadlines with a high degree of effectiveness.
9	engage in critical reflection of personal working relationships, utilizing teamwork and leadership skills, while recognizing and respecting diverse perspectives.

Cognitive, Practical, Transferable Skills and Professional Competencies

Cognitive Skills, Practical, Transferable Skills, and Professional Competencies are encompassed in the learning outcomes for this module:

- Cognitive: 3, 4.
- Practical: 5, 6, 7.
- Transferable skills & professional competences: 8, 9.

Assessment Scheme

Type	Method	Description	Percentage weighting
Formative	Students will have multiple opportunities to complete formative assessment of learning including verbal feedback in classes, in-class sharings, rehearsals and presentations.		N/A
Summative	Practical Dissertation - Performance/Presentation (up to 30 minutes, dependent on collaboration/project).	Component 1: (LO: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10)	60%

	Process Evaluation and Research Portfolio (4000 words, plus illustrative material for reference).	Component 2: (LO: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10)	40%

Assessment Criteria

Practical Dissertation - Performance/Presentation

The student will demonstrate:

- an original, thoughtful and valid performance/presentation concept and intention.
- a sophisticated and informed understanding of the specific performance medium and languages through specific choices (including e.g. characterisation, truth, direction of performers, dialogue) made to articulate, distil and articulate ideas.
- a meticulous attention to detail in terms of production aspects (including e.g. lighting, sound, design etc) and processes (including e.g. stagecraft, pace, transitions, use of space and time) according to the constraints of the context and brief.
- explore a coherent and creative stylistic, conceptual or practical staging, however idiosyncratic in nature.
- articulate themes, characters, theatrical language, ideas and narrative effectively, as appropriate for the text and form.

Process Evaluation and Research Portfolio

The document will:

- outline the project in a brief and compelling statement, modelled on Arts Council application elements.
- place the project in the context of a 'literary' review to include practitioner/methodology influences, stylistic influences drawn from professional practice, evaluation of other texts in all media which handle similar themes or approaches as appropriate to the topic.
- articulate coherent choices made in terms of theme, content, dialogue, character, setting, structure etc as appropriate in the cumulative process of creation of the performance text.
- articulate and evaluate wider production choices, such as design, lighting, costume, music, movement etc made to communicate the text as a performance event as appropriate to the specific piece.
- use relevant and interesting research, references or citations from a varied range of sources to support ideas and contextualise the choices made in shaping the work for performance as appropriate.
- evaluate the collaborative aspect of the production, the journey and the result, and how choices were informed by this process.
- evaluate and analyse personal and collaborative ideas, research, external factors/feedback, experience and practice, to consider the impact, strengths/weaknesses in process and performance and possibilities for future development.

Re-assessment Scheme	**Weighting %**
Presentation/Portfolio: where suitable, a reassessment performance brief would be designed by the module leader based on the original assessment brief and the skills/practice-based competencies covered in the initial assessment to meet the learning outcomes. Re-assessment criteria as per original assessment	As per original assessment, capped at 40%.

Resource lists now available on TALIS within Moodle

Reading will first and foremost be dictated by the research topic and the proposal.

Recommended (for whole module)

Alfreds, M, (2013). *And Then What Happens?* London: Nick Hern Books

Barker, D, Hunt, C & Cook, E (2021) *Create with Co-Authors*. Vancouver: The Creative Academy

Gooch, S, (2004). *Writing a Play.* London: Bloomsbury Publishing

Goldman, L, (2012). *The No Rules Handbook for Writers*. London: Oberon Books

Hoggett, S. and Graham, S. (2014) *Frantic Assembly Book of Devising*. 2nd edn. London: Routledge.

Houser, R, (2018). *Notes on Directing*. New York: RCR Creative Press.

Mitchell, K, (2009). *The Director's Craft*. London: Routledge

Ridley, D, (2013). *The Literature review: A Step-by-Step Guide for Students.* London: Sage Publications

Smith, H & Dean, R,(2009). *Practice-led research, research-led Practice in the Creative Arts*. Edinburgh: Edinburgh University Press.

Summerskill, C, (2020). *Creating Verbatim Theatre from Oral Histories.* London: Routledge

Module Descriptor: Professional Preparation

Module details	
Module title	Professional Preparation
Module code	ICW604
Level	6
Credits	20
ECTS (European Credit Transfer and Accumulation System): Framework for Qualifications of the European Higher Education Area recommend that two UK credits are equivalent to one ECTS credit)	10
Programme	BA (Hons) Acting
Mandatory or optional	Mandatory
Staff teaching the module	Charlie Barker
Module hours	
Hours	**Type**
190	Directed learning
10	Independent learning
200	Total (i.e. 200 for a 20-credit module)

Module aims and curriculum

- Research, analyse and develop a comprehensive understanding of the professional context and its requirements of actors.
- Use materials including online mechanisms, photos, CVs, letters, audition and scene material to demonstrate potential and employability to future employers.
- Gain current and relevant industry information and guidance.
- Understand the function and powers of agents, casting directors, etc.
- Refine and develop a detailed and objective understanding of key skills and behaviours required of the actor and an evaluative sense of personal connection and development within this.
- Be able to function as a professional at all levels and in all areas of the profession.
- To revisit and refine skills for the actor, with the intention to extend those to/within professional levels and environments.

Learning, Teaching and Assessment Strategy

To enter the profession, students need access to the relevant employment "gatekeepers", such as agents, casting directors, actor specific employment websites, artistic directors, etc. This module allows students to develop the skills necessary to prepare audition material and present it to a professional audience, both in the institution's theatres and through mediums/locations which will garner the student's maximum exposure.

The evaluation and personal development work is extended through tutorials – with appropriate and relevant practitioners and staff – and feedback to enable students to develop a comprehensive, accurate and developmental understanding of themselves as professional performers, with a secure knowledge of the key behaviours and competencies that will be required of them.

This module will allow the students to cover a variety of professional skills through workshop sessions which may include mock auditioning (through and for a variety of mediums), selection and preparation of audition material, sight reading, self-taping skills, personal finance, personal marketing, networking, finding work opportunities, professional tools,

casting process, producing work, self-management skills, professional conduct/procedures and vocal/physical skills.

There may be variations to the above classes and briefs.

Intended Learning Outcomes

By the end of the module, students will be able to:

1	identify, recognize, and critically evaluate key stakeholders, diverse employment markets/destinations, and associated professional behaviours and skills relevant to personal objectives.
2	demonstrate an understanding of the fundamental aspects of managing self as a working artist-business.
3	identify the roles and interactions of personnel encountered in casting mechanisms and interview processes, including agents, casting directors, directors, producers, executive producers, and others.
4	assess personal performance, ongoing professional development, and progress in performances, auditions, and interviews through both oral and written means of evaluation.
5	analyse and ascertain individual employability competencies, recruitment requirements, and career management skills, outlining future development plans within conventional acting realms and/or within a broader performance context.
6	strategically select professional headshots, prepare comprehensive CVs, craft effective letters, and produce compelling self-marketing materials targeting prospective employers, adhering to appropriate frameworks and industry standards.
7	execute audition/showcase material within a structured framework, presenting to an audience of professional "gatekeepers", including agents, casting directors, directors, and others.
8	demonstrate effective and independent work habits, managing goals, meeting deadlines, and efficiently handling workloads, even under pressure.

Cognitive, Practical, Transferable Skills and Professional Competencies

Cognitive Skills, Practical, Transferable Skills, and Professional Competencies are encompassed in the learning outcomes for this module.

- Cognitive: 4, 5.
- Practical: 6, 7.
- Transferable skills & professional competencies: 8.

Assessment Scheme

Type	Method	Description	Percentage weighting
Formative	Students will have multiple opportunities to complete formative assessment of learning including verbal feedback in classes, in-class sharings, rehearsals and presentations.		0%
Summative	Cumulative Practice ((to include preparation of materials, engagement with workshops and lectures, professional engagement/collaboration across 3rd year, skills	Component 1 (LO: 2, 4, 6, 7, 8, 9)	50%

	audition preparation / presentation, selection of material, showcase)		
	Professional Preparation Portfolio (4500 words)	Component 2 (LO: 1, 2, 3, 4, 5, 6, 7, 8, 9)	50%

Assessment Criteria

Cumulative Practice

The student will demonstrate the ability to:

- prepare and update a clear and concise CV that provides accurate and relevant information.
- choose professional headshots which accurately reveal casting potential.
- demonstrate self-promotion, self-presentation, and marketing skills to professional standards.
- demonstrate an understanding of the profession and its diverse employment mechanisms including engaging with directory and casting sites, agents etc.
- prepare and manage themselves effectively according to professional industry standards, meeting deadlines, managing time and communicating appropriately and effectively.
- research and select a variety of appropriate texts and scenes suitable for showcase, auditions, self-tapes – in accordance with the brief given.
- present themselves effectively - in a variety of mediums - in regard to castings, interviews and audition scenarios.

Professional Preparation Portfolio

The student will demonstrate all of the above, and the ability to:

- evaluate choice of marketing material such as headshots, CVs, self-tapes and other business tools.
- evaluate personal performance in auditions and interviews and other employment facing scenarios.
- evaluate accurately and objectively personal skills development and progress, acting performances, and casting potential.
- demonstrate knowledge of key industry employment bodies, processes and destinations according to a personal strategy.
- target potential employment opportunities through identified networks and processes.
- prepare a coherent and strategic business and personal development plan.
- demonstrate strategies for continuing professional and creative/artistic development.
- communicate and present effectively and according to appropriate academic convention where necessary.

Re-assessment Scheme	**Weighting %**
Cumulative Practice: ongoing assessment of technical skill development, process and performance ability must be completed through the first attempt and there is no suitable reassessment opportunity to compensate for the ongoing skill acquisition monitored through cumulative practice.	N/A
Presentation/Portfolio: where suitable, a reassessment performance brief would be designed by the module leader based on the original assessment brief and the skills/practice-based competencies	As per original assessment, capped at 40%.

covered in the initial assessment to meet the learning outcomes. The reassessment criteria will be as per the original assessment.	

Resource lists now available on TALIS within Moodle

Reading will first and foremost be dictated by the research topic and the proposal.

Recommended (for whole module)

Annett, M. (2004) Actor's Guide to Auditions and Interviews. 3rd edn. London: Methuen.

Bishop, N. (2015) Auditioning for Film and TV. 2nd edn. London: Methuen.

Burt, N. (2013) *Acting: Cut the Crap, Cue the Truth*. London: Oberon.

Dunmore, S. (2012) An *Actor's Guide to Getting Work*. 5th rev. edn. London: Methuen.

Evans, R. (2014) *Auditions: The Complete Guide*. 2nd edn. London: Routledge.

Evans, R. (2014) *Self Taping: The Actor's Guide*. London: Kindle edn. eBookPartnership.com.

Hacker, J. (2011) *Auditioning on Camera: An Actor's Guide*. London: Routledge.

Hammond, M. (2009) *Thank you That's All We Need for Today: A Practical Guide to Music Theatre Audition*. Edition Peters.

Kaye, G. and Fisher, J. (2002) *Successful Singing Auditions*. London: Methuen.

Nyman, A. (2012) *The Golden Rules of Acting*. London: Nick Hern Books.

Nyman, A. (2019) *More Golden Rules of Acting: That Nobody Ever Tells You*. London: Nick Hern Books.

Payne, N. (2019). *An Agent's Perspective: A Pocket Guide for Actors*. London: Independent

Thraves, J. (2011) *It's the Audition, Stupid*. London: Pinter and Martin.

Soto-Morettini, D. (2012) *Mastering the Audition*. London: Methuen.

Stone, S. (2021). *How to Get Booked from Your Self-Tape Audition*. Independently published

Swart, T. and Tidmarsh, A. (2011) *An Attitude for Acting*. London: Nick Hern Books.