

ITALIA CONTI

Module Specifications

CertHE Acting (Foundation)

Academic Year 2026/27

Programme approved by University of Chichester



Italia Conti is an Associate College of
University of Chichester

CERTHE ACTING (FOUNDATION)

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Level 4 Module Specifications

Module Descriptor: Acting Practice

Module details	
Module title	Acting Practice
Module code	ICW405
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	CertHE Acting (Foundation)
Mandatory or optional	Mandatory
Staff teaching the module	Nathalie Adam
Module hours	
Hours	Type
255	Directed learning
145	Independent learning
400	Total (i.e. 200 for a 20-credit module)
Module aims and curriculum	
• Begin to create open and responsive performers. • Demystify text analysis and actors' 'vocabulary'. • Develop the actor's process on text and truthful characterisation. • Develop competence, and independence in finding, deconstructing and working on new texts. • Facilitate confidence in the space and stagecraft skills.	
Learning, Teaching and Assessment Strategy	
Students will be introduced to and begin to develop basic technical acting skills which form the basis of approaching character, text and working truthfully. This will be explored through a combination of technique and game-based classes, workshops, and on-going/intensive audition preparation work (specifically for use with drama schools/vocational course auditions). The module will typically focus on the following key areas: • acting skills/workshops • camera • classical audition technique/preparation • contemporary audition technique/preparation • improvisation • intensive classical audition technique/preparation • Intensive contemporary audition technique/preparation • sight reading 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.

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.

Drama Schools and other audition-based activities often use group improvisation sessions as part of an audition process, and so this class is intended to build confidence in what can be perceived as an intimidating scenario.

Classical & Contemporary Audition Technique/Preparation

This class will focus on monologues intended for audition purposes, most typically for drama school entry, but will also be useful in terms of tackling Shakespeare, verse, classical and contemporary texts. We will look at the connection between thought and speech, rhetoric, rhythm, and the expressive possibilities of the voice.

We will consider suitability of the speech for the actor, directing and redirecting in the audition, vocal and physical choices, and text and character analysis.

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.

Classes, Tutorials, Mock Auditions and Monologue Showcases will be opportunities to explore pieces in a variety of contexts.

Acting Skills/Workshops

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 Monologues, Improvisations, Scene Studies, and Projects. In addition to actor-based workshops, students will receive tasters in other areas of the performing arts industry - collaborative partnerships, different job roles, and the wider sector.

Sight Reading

This class will introduce and develop the fundamental acting (and transferrable) skill of Sight-reading. Students will begin to develop skills to quickly analyse and breakdown text, identify the writer's purpose and the needs of the piece/audience/partner, and through making choices bring stories, characters and meaning off the page. Students will develop basic techniques and explore how punctuation informs breathe and communication, character/reader thought and learn how words and grammatical devices perpetuate momentum and drive a story through a variety of texts, including: novels, children's stories, poetry, rhetoric and contemporary duologues. Addressing how punctuation informs how to breathe and communicate thought and identifying how words and grammatical devices perpetuate momentum and drive a story.

Drama Schools and other audition-based activities often utilise sight reading within the audition process, and so this class is intended to develop techniques necessary to effectively engage in those tasks.

Camera

This class will be an introduction into the medium of TV and Film; 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 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.

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, discuss, and explore techniques and skills that begin to form the basis of an actor's process, including breaking down text and identifying devices, subtext, and intentions as well as a piece's themes, mood, and purpose in a way that supports appropriate presentation.
2	undertake appropriate and practically-supportive research and analysis.
3	create, explore, and present characters that are appropriate to the needs of the text/piece.
4	work on limiting self-censorship and finding playfulness, ease, and confidence on stage/screen.
5	use a range of physical and vocal forms of expression to serve the text/scene and medium.
6	evaluate own work and that of others.
7	work independently and collaboratively with others, contributing as a generous and supportive member of an ensemble whilst supporting the needs of the text/scene and medium.

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.
- Transferable skills & professional competencies: 6, 7.

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)	90%
	Presentation/Mock Audition 1	Component 2 (LO: 4, 5, 6, 7)	5%
	Presentation/Mock Audition 2	Component 3 (LO: 4, 5, 6, 7)	5%

Assessment Criteria

Improvisation

The student will demonstrate the ability to:

- be physically comfortable, active, curious and open in a space with and without text.
- make and receive offers without interference from self.

• connect, using 'the self' to characters and explore exercises without defaulting to comedy, blocking, or undermining. • sustain exercises on own, in partners, and as a group. • explore impulses and perception in relation to a creative process.	
Classical & Contemporary Audition Technique/Preparation The student will demonstrate the ability to: • research, select, pitch, and engage in discussion of suitable audition material appropriate to casting/need. • analyse pieces; identifying themes, objectives, and relationships and make creative choices. • discuss their choices and interpretation in an informed and accurate way. • respond to direction on speeches and develop work independently across the process. • confidently communicate believable connection within the given circumstances using appropriate technical skills to inform choices in presentation.	
Acting Skills/Workshops The student will demonstrate the ability to: • remain open and curious during exercises/observation in the exploration of techniques. • analyse and discuss techniques and exercises in a professional manner. • connect, using 'the self', to characters and explore exercises without defaulting to comedy, blocking, or undermining. • sustain exercises on own, in partners, and as a group.	
Sight Reading The student will demonstrate the ability to: • analyse and discuss texts, techniques, and choices in a professional manner. • dissect text using learnt techniques to identify devices and make choices appropriate to the needs of the writing. • implement expedient processes of marking up texts/scripts. • present (sight-read) texts making use of identified devices and techniques to engage the audience/fellow actors effectively. • connect learnt sight-reading techniques with processes developed in other classes (e.g. Voice, Movement, and Acting).	
Camera The student will demonstrate the ability to: • engage with the basics of camera work, storytelling in filmmaking, and some of the collaborators involved. • observe, discuss, and make some adjustment in performance appropriately to meet the needs of the medium. • review playback of themselves and others on screen objectively and provide feedback in a professional and constructive manner. • collaborate generously and creatively with others to develop and execute a film-based project.	
Mock Audition/Presentation The student will demonstrate the ability to: • prepare appropriately for the occasion (text analysis, line-learning, warm-up etc.) • make choices appropriate for the character and given circumstances whilst achieving a truthful emotional connection. • work with appropriate performance energy. • use imagination, vocal and physical range in order to communicate ideas. • take re-direction and connect to new interpretations of the set text.	
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: where suitable, a reassessment presentation/audition 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	
Reading will first and foremost be dictated by the research topic and the proposal. Core Cannon, D (2021) <i>In-Depth Acting</i>. London: Oberon Books Recommended Barton, J. (2009) <i>Playing Shakespeare</i>. London: Methuen. Bartow, A. (2008) <i>Handbook of Acting Techniques</i>. London: Nick Hern Books. Block, G. (2013) <i>Speaking the Speech</i>. London: Nick Hern Books. Calderone, M. (2004) <i>Actions: The Actor's Thesaurus</i>. London: Nick Hern Books. Crystal, B. and Crystal, D. (2004) <i>Shakespeare's Words</i>. London: Penguin. Freeman, H. (2010) <i>So You Want to Go to Drama School?</i> London: Nick Hern Books. Hall, P. (2009) <i>Shakespeare's Advice to the Players</i>. London: Oberon Books. Johnson, A. (2013) <i>The Excellent Audition Guide</i>. London: Nick Hern Books. Johnstone, K. (1981) <i>Impro – Improvisation and the Theatre</i>. London: Methuen. Rea, K. (2015) <i>The Outstanding Actor</i>. London: Bloomsbury. Salinsky, T. and Frances-White, D. (2008) <i>The Improv Handbook</i>. London: Bloomsbury. Wayth, L. (2014) <i>A Field Guide to Actor Training</i>. Milwaukee: Applause Books.	

Module Descriptor: Rehearsal & Performance

Module details	
Module title	Rehearsal & Performance
Module code	ICW406
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	CertHE Acting (Foundation)
Mandatory or optional	Mandatory
Staff teaching the module	Nathalie Adam
Module hours	
Hours	Type
295	Directed learning
105	Independent learning
400	Total (i.e. 200 for a 20-credit module)
Module aims and curriculum	
• Create open and responsive performers • Start the development of the actor's process on text and characterisation • Facilitate confidence in the space and stagecraft skills • Demystify text and actors' 'vocabulary' • Reveal subtext in a simple and accessible way • Accustom the student to the experience of playing physical/psychological actions.	
Learning, Teaching and Assessment Strategy	
The student actor needs to practice the essential core technical skills of acting, voice and movement within a rehearsal and performance experience. Rehearsal and Performance allows students to begin to explore and implement the basic core principles, which support a successful performance. Using Stanislavsky's system - as interpreted by contemporary practitioners - the module gets students to build an initial understanding and practice of the theoretical elements of creating and communicating a character through text based and improvisation/devised work. The module will focus on the following key areas: • Scene Study – contemporary Scenes from late 20th/21st Century texts; • Scene Study - early 20th Century Scenes; • Project.	
Scene Study	
This class will introduce the basic principles and vocabulary typically used to develop a truthful acting performance, such as working with objectives, actions, units, given circumstances, impulses, research and text analysis – techniques drawn from the fundamentals of Stanislavski's system, and also as interpreted and distilled by Uta Hagen and Dee Cannon. The class will work to selected play texts which will be investigated thoroughly over the course of the teaching period, with a variety of practical exercises and rehearsal techniques. There will be work set that will require students to work independently and within their own	

time, such as research projects and text analysis, which will then be discussed and worked on within the class time.

The structure of the term's work will focus on preparation work, leading to rehearsal of scenes. At the end of Term 1 the work will be observed as part of an 'open rehearsal'; in Term 2 the work will be shared (presented in a studio/rehearsal room environment with minimal/no production elements).

Project

This class will develop the techniques and practice covered in Scene Study into the rehearsal and performance of a fuller text/piece. Within these classes and rehearsals students may integrate skills from all other modules, including Voice, Movement and Singing as appropriate. The class will work on developing elements of story-telling that respond to, enhance and support a given text. The structure of the term's work will be through weekly rehearsals and project-support classes (Voice, Movement, Singing, Contextual Studies), into an intensive rehearsal period, and finally into a production week (including Technical and Dress Rehearsals) – culminating in performances.

The module will provide students with the opportunity to:

- begin to bring together elements of acting, voice, movement and singing and use them in a rehearsal, sharing and performance of a scene or project.
- use the principles behind Stanislavsky's system and begin to explore the core skills and processes by which characterisation is realised and presented in performance.
- define the objectives of a character and embody and express them.
- understand and inhabit how a character relates and responds to other characters, and the given circumstances – as appropriate to the demands of a text.
- develop trust in self and between members of the group, working sensitively with and contributing to an ensemble.
- communicate clearly and appropriately with an internal audience (Scene Study) and external audience (Project).
- prepare and sustain the quality of energy required for rehearsal and performance.
- manage personal workloads, meet deadlines, and negotiate and pursue goals with others.
- develop and begin to implement 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	identify and use a coherent process and vocational vocabulary, based on the theories of Stanislavski, to develop and explore a role.
2	undertake appropriate and practically-supportive research and exploration, including identifying and analysing themes and symbolism.
3	break down text and identify subtext and intention in a way which supports both coherent characterisation and the agreed interpretation.
4	work actively to contribute as a generous and supportive member of an ensemble.
5	create, explore, and present characters and on-stage relationships that are appropriate to the needs of the text/piece; working towards believable and natural responses.
6	use a range of physical and vocal forms of expression in order to serve the text/scene and medium.
7	evaluate own work and that of others.
8	work independently and collaboratively with others, negotiating and pursuing goals and the needs of the scene/project with others.

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)	70%
	Presentation/Sharing – Scene Study.	Component 2 (LO: 1, 6, 7, 8)	10%
	Performance Project	Component 3 (LO: 1, 6, 7, 8)	20%
Assessment Criteria			
Cumulative Practice (Rehearsal Process/Class Work): The student will demonstrate the ability to: - analyse a text; identifying themes, objectives, and relationships and being able to contribute to a discussion and exploration of these ideas within a class/rehearsal. - engage in appropriate and useful research, both contextually and imaginatively in order to practically explore around a text and the self in ways that begin to develop and inform an actor's process. - understand, develop, and begin to implement techniques and skills that form part of an actor's process in working towards a truthful performance. - work imaginatively and creatively throughout the rehearsal process to effectively explore character choices and given circumstances - work effectively, sensitively, and professionally according to the requirements of the brief, the director/ tutor and the ensemble.			
Presentation/Sharing & Performance The student will demonstrate the ability to: - integrate work developed in rehearsals and through the beginnings of a personal process into performance. - communicate believable connection with the stakes, other characters and given circumstances, using appropriate technical skills to inform choices in performance. - perform effectively, sensitively and professionally according to the requirements of the brief, the director/ tutor and the ensemble.			
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			As per original assessment, capped at 40%

skills/practice-based competencies covered in the initial assessment to meet the learning outcomes. Re-assessment criteria as per original assessment.	
Resource lists now available on TALIS within Moodle	
Reading will first and foremost be dictated by the research topic and the proposal. Core Cannon, Dee (2021) <i>In-Depth Acting</i>. London: Oberon Books. Miller, Bruce (2010) <i>The Scene Study Book</i>. Lanham: Limelight Editions. Recommended Abbot, J (2019) <i>Improvisation in Rehearsal</i>. London: Nick Hern Books. Alfreds, M (2007) <i>Different Every Night</i>. London: Nick Hern Books. Moseley, N (2016) <i>Actioning and How to Do It</i>. London: Nick Hern Books.	

Module Descriptor: Skills of the Actor

Module details	
Module title	Skills of the Actor - C
Module code	ICW407
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	CertHE Acting (Foundation)
Mandatory or optional	Mandatory
Staff teaching the module	Jonathan Dawes (Voice)
	Christopher Sivertsen (Movement)
	Michael Vickers (Singing)
Module hours	
Hours	Type
140	Directed learning
60	Independent learning
200	Total (i.e. 200 for a 20-credit module)
Module aims and curriculum	
- To begin to develop a relationship to the body as a theatrical instrument through core movement skills such as strength, stamina, flexibility, fluidity and anatomical awareness. - To explore body, breath and physical impulses as a tool for understanding and conveying character, emotion and narrative. - To develop confidence and creativity in physical exploration inhabiting a theatrical space, and begin to develop the capacity to learn, devise and improvise movement sequences and patterns. - To introduce an awareness of own habitual patterns and physical tensions and acquire exercises to address these. - To lay the foundations for an open, released and supported voice, and to begin exploring the relationship between the breath, the thought, and intention. - To start the development and understanding of text and language and ability to express and communicate text content and intentions. - To lay the foundations of articulation and clarity of speech and communicate with confidence and assurance to realise their vocal potential.	
Learning, Teaching and Assessment Strategy	
Voice - C 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 release work, effortlessness, and efficiency for the acting/vocal task in hand. Students are introduced to an appreciation of the word and understanding of text through vocal technique and expression. Text work includes practical and pragmatic ways to link the principles of voice technique to demystify Shakespeare's language and bring variety and dynamics into both classical and contemporary text. Awareness of the voice and simple,	

practical voice exercises are developed to build up warm-up preparation and use of presence awareness for auditioning and performance. 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 – C

This class will introduce the student to key physical skills and awareness to support their development and understanding of the role movement plays in the actor's training. The work will focus on introducing the physical and mental skills required to explore the basics of fundamental and expressive movement.

Through a variety of practical exercises, we will work on establishing physical neutrality, building core strength and flexibility and begin to unpick personal movement habits and patterns. This will involve work on alignment, spatial awareness, movement patterns and sequences, dynamics, tempo and the actor's body in the space. It will develop skills to convey presence in the space, improve movement vocabulary and confidence in moving, and begin to examine how to commit to actions and movements psychologically and emotionally.

Techniques for exploring space and dynamics, the work of practitioners such as Laban, Lecoq and Anne Bogart are introduced as a starting point for expanding and transforming movement vocabulary and investigating physical character. Students will also be introduced to a range of dance styles and techniques to develop musicality and spatial awareness, sequence learning, and physical expressivity.

Singing - C

This class will offer a basic introduction to singing technique and song styles from various genres. The focus will be on getting students to engage with the concept of 'Acting-Through-Song' as actors may often have to sing, however informally, within the context of a theatre production and it certainly can be a useful additional skill for any performer. Singing work is also a vital component of developing vocal range and power. The classes will combine group and solo singing work, exploring harmonies, storytelling and acting through-song within different styles and genres. Individual tutorials will run alongside this class to allow each student some 1-to-1 time to work specifically on their audition portfolio, where the emphasis will be to develop each student's skills as an actor who sings rather than as a singer who acts. For students requiring further, individual work, private singing lessons are available at a subsidised rate. In Term 2 the singing class will continue to consolidate the ensemble work established in Term 1. Additionally, individual tutorials are structured to focus work on audition material immediately prior to an audition date(s).

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 an understanding of basic vocal anatomy and physiology as a means of adjusting un-useful habits and patterns and developing a healthier vocal technique.
2	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 practise a warm-up for auditions and performance.
3	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.
4	cognitively understand the connection between mind, body and voice.

5	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.		
6	find healthy alignment in order to use free breath technique, open up a more released and supported sound and lightly muscularised speech sounds within both their spoken voice work in their natural accent and singing work.		
7	adjust speech sounds or vocal qualities to help create character and communicate intention with expression and clarity.		
8	communicate with clarity and imaginative physical/vocal expression in an audition and performance context.		
9	move creatively with increased freedom, confidence and physical articulation in both pedestrian and abstract movement, in response to physical, imaginative and emotional impulses using breath and alignment to connect to thought. All with required level of physical and mental stamina and focus.		
10	engage with some of the fundamental principles of acting and storytelling through song at a basic level, and work confidently in both solo and group singing scenarios.		
11	work individually and in groups in a focused, supportive, exploratory way.		
12	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.			
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 - C	Component 1 (LO: 1, 2, 3, 4, 5, 6, 7, 8, 10, 11, 12)	40%
	Cumulative Practice – Movement - C	Component 2 (LO: 1, 2, 4, 5, 8, 9, 11, 12)	40%
	Cumulative Practice – Singing - C	Component 3 (LO: 1, 2, 3, 4, 5, 6, 7, 8, 10, 11, 12)	20%
Assessment Criteria			
Cumulative Practice – Voice & Singing - C (Class Work/Presentations)			
The student will demonstrate the ability to (Voice):			
• make adjustments towards healthy alignment and reduce habitual tension to improve breathing technique. • make adjustments towards achieving a released and supported vocal sound. • connect breath with thought structure. • articulate with clear and fluid speech within given natural accent. • integrate vocal techniques both into audition practice and production work.			

• demonstrate awareness of vocal anatomy and physiology in a practical demonstration of a spoken voice or singing exercise. • demonstrate an ability to communicate text by making real connections to text content (people, places and things) and vocally connecting them to intension and the working space. • demonstrate an awareness of vocal communication and ways to utilise voice exercises within an audition and performance context.	
The student will demonstrate the ability to (Singing): • utilise basic technical singing skills including posture and 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. • develop the basic skills in order to sing a song(s) at an audition.	
Cumulative Practice - Movement - C (Class Work/Presentations) The student will demonstrate the ability to: • recognise and begin to address habitual patterns of movement in relation to 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, developing appropriate physical skills. • begin to physically act upon internal and emotional impulses by accessing their creative flow and make focused and informed proposals to the creative process. • work with growing intention and creativity in both abstract and pedestrian modes.	
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 Reading will first and foremost be dictated by the research topic and the proposal. Core Houseman, B. (2002) <i>Finding Your Voice</i>. London: Penguin. Marshall, L. (2008) <i>The Body Speaks</i>. London: Methuen Drama. Streeter, J., Raymond, P., (2014) <i>Singing on Stage</i>. London: Bloomsbury. Recommended Bunch, M. (2005) <i>The Performer's Voice: Realizing your Vocal Potential</i>. New York: W.W. Norton & Company. Callery, D. (2001) <i>Through the Body</i>. London: Nick Hern Books. Darley, C. (2009) <i>The Space to Move</i>. London: Nick Hern Books. De Mallett, T. and Skillbeck, N. (2000) <i>The Singing and Acting Handbook</i>. London: Routledge. Dennis, A. (2002) <i>The Articulate Body</i>. London: Nick Hern Books. Harvard, P. (2013) <i>Acting through Song</i>. London: Nick Hern Books. Kayes, G. (2002) <i>Singing and the Actor</i>. London: A & C Black. Kohlhaas, K. (2000) <i>The Monologue Audition</i>. London: Nick Hern Books.	

Lecoq, J. (2001) *The Moving Body*. London: Routledge.
Newlove, J. (1993) *Laban for Actors and Dancers*. London: Nick Hern Books.
Phillips, P. (2010) *Singing for Dummies for Dummies*. 2nd edn. Plymouth: John Wiley and Sons.
Rodenburg, P. (2015) *The Right to Speak*. 2nd edn. London: Methuen.

Module Descriptor: Contextual Practice

Module details	
Module title	Contextual Practice - C
Module code	ICW408
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	CerHE Acting
Mandatory or optional	Mandatory
Staff teaching the module	Nathalie Adam
	Charlie Barker
Module hours	
Hours	Type
60	Directed learning
140	Independent learning
200	Total
Module aims and curriculum	
• Provide a practical, academic and vocational knowledge context for the work integrated with the demands of the practical units. • Develop an analytical, evaluative and integrated approach to encountering and considering performance practice as experienced and observed. • Equip the beginning actor with the necessary preparative and investigative skills to facilitate their entry to fulltime Conservatoire training and/or further academic study in a related subject. • Provide a range of practical contextual learning opportunities to inform students as to the diversity of this subject discipline and the multiple methods of training and developing personal skills within this sector. • Introduce students to various elements of possible professional working environments and practices they may encounter. • Develop self-evaluative and study skills, as core behaviours for employability and academic learning.	
Learning, Teaching and Assessment Strategy	
Contextual Practice has three strands (Thematic, Text-lab and Development) which allows students of practical acting to explore the contextual framework of the practical work and skills they are encountering in the other modules; this may encompass: developing the specific research, analysis and evaluative skills required of an actor (in training and professionally), exploring the varied creative components of collaborative performance practice, and offering an introduction to storytelling and textual composition. It will also include ways which can support the student to continue further study into practical acting, or routes into other further education. The module will broadly include: Contextualising actor training including hallmarks, identifiers and necessary skills competencies for the contemporary actor, ways to enter into training, practical sessions to support a personal development plan (e.g. applications for further study/training,	

audition/interview practice), self-evaluation, reflection, play readings and dramaturgical composition. (Thematic, Text Lab, Development)

Widening the understanding of practice through exploration of different approaches to actor training, research and analysis for creative and personal development - including ideas which underpin professional working practices - through analysing workshops and exercises, self-evaluation, discussions, play readings and dramaturgical composition. (Thematic, Text Lab, Development)

Developing collaborative performance practice including exploring wider performance practices (devising, dramaturgy), ideas which underpin design/visualisation (set/costume/sound/lighting), direction, and wider approaches to integrated creative practice (writing, stage management etc.). Through intro/taster workshops analysis and presentations, and a developed performance context, students will identify transferable skills and orienting these to employability /academic study objectives, self-evaluation and reflection.

(Thematic, Pitch, Development)

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 received 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 in a group process of discussion 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 competences: 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)	65%
	Reflective Portfolio includes: personal statement, CV, written critical responses, self-evaluations, text analysis, creative reflection.	Component 2 (LO: 1, 2, 3, 4, 6, 7, 8)	35%

Assessment Criteria

Cumulative Practice (Class Work)

The student will demonstrate the ability to:

- prepare their work professionally for seminars/readings 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).
- analyse, respond to and evaluate experiences, texts, creative material and performances in analytical detail, in discussion, in creative, performative and technical practice and in writing tasks (Tasks – workshop and play-reading activities, critical responses, text/source analysis, supplied literature reviews, creative writing tasks).
- 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 –seminar preparation activities, professional research activities, creative research activities).
- 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).

• identify, integrate, explore and explain a breadth and depth of relevant experiences (Tasks – digital presentation). • use of supporting document to fill in any gaps in the presentation of that idea. (Tasks – digital presentation).	
Reflective Portfolio The student will demonstrate the ability to: • identify, analyse, and evaluate a range of theatre and other performance / art / media critically, objectively and using practically specific vocabularies and approaches. • evaluate, analyse, and reflect on themselves as an emerging actor in the context of their practical training, skills and experiences and ongoing personal development plan. • demonstrate use of relevant research skills to place their personal reflection and observations in the knowledge of the contemporary context. • articulate and express a personal perspective as an emerging artist with a practical understanding of their contemporary context. • select, synthesise, and present their information and the constituent elements of the portfolio into a holistically organised submission.	
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
Reflective 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.	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. Core Cannon, D. (2012) <i>In Depth Acting</i> . London: Oberon Books. Mamet, D. (1998) <i>True and False</i> . London: Faber and Faber. Merlin, B. (2017) <i>Acting: The Basics</i> . London: Routledge. Sierz, A. (2011) <i>Rewriting the Nation: British Theatre Today</i> . London: Bloomsbury Methuen Drama. 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. Moreover, actor's research assignments will require reading from a variety of sources which will be specified within classes. Recommended (for specific terms) Term 1 Benedetti, J. (2007) <i>The Art of the Actor: The Essential History of Acting</i> . London: Routledge. Freeman, H. (2019) <i>So you want to go to Drama School?</i> London: Nick Hern Books. Wofford, A. and Gill, B. (2021) <i>How to get into Drama School</i> . New York: Independently published. Term 2 Hagen, U. (1991) <i>A Challenge for the Actor</i> . New York: Simon & Schuster. Merlin, B. (2016) <i>Facing the Fear</i> . London: Nick Hern Books. Soto Morettini, D. (2012) <i>Mastering the Audition</i> . London: Bloomsbury. Term 3 Gill, F. (2009) <i>A Practical Guide to Working in Theatre</i> . London: Methuen. Mitchell, K. (2009) <i>The Director's Craft</i> . London: Routledge.	

Rea, K. (2015) *The Outstanding Actor*. London: Bloomsbury Methuen Drama.