

Student Handbook BA (Hons) Acting Course Briefs

The logo for alrä features the word "alrä" in a bold, blue, lowercase sans-serif font. Above the letters "ä" and "r" are three small, light green circles. Below the word "alrä" is the text "THE ACADEMY OF LIVE AND RECORDING ARTS" in a smaller, blue, uppercase sans-serif font.
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THE ACADEMY OF LIVE AND RECORDING ARTS



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1 PROGRAMME SPECIFICATION

1.1 Aims of the Programme

The BA (Hons) Acting programme is designed to prepare you for a career as a professional actor. It provides a practical, vocational education and training, and encourages intellectual and personal growth through a programme of academic study. You develop reflective processes and analytical skills, and enrich your individual creativity and imagination. There is a strong emphasis on independent learning, self-management and communication skills. The academic rigour encapsulated in the programme prepares you for life-long learning, including the possibility of further study at a higher educational level.

ALRA has developed a carefully structured framework for the delivery of its BA (Hons) Acting programme. The core teaching, with small group sizes, gives you the opportunity to participate fully in class based learning.

The programme aims to:

- Produce professional actors who understand and are equipped to work in today's theatre, television, film and audio industries
- Produce practitioners who are able to continue to develop their practice
- Produce graduates who can understand and utilise their transferable skills

1.2 Programme Structure

Courses at levels 4 and 5 run concurrently over three terms of 8 teaching weeks each. Level 6 courses are modular. Every course must be passed at each level (minimum pass rate 40%) in order to progress to the next level.

Level 4

C1	Building Performance (workshops and rehearsals – 11 hours per week)	15 credits
C2	Acting studies (taught classes 5 hours 30 mins per week)	30 credits
C3	Voice studies (taught classes – 5 hours 30 mins per week)	30 credits
C4	Movement studies (taught classes – 5 hours 30 mins per week)	30 credits
C5	Contextual studies (taught classes/seminars 3 hours 40 mins per week)	15 credits

Level 5

C1	Building Performance (workshops and rehearsals – 11 hours per week)	30 credits
C2	Acting studies (taught classes 5 hours 30 mins per week)	30 credits
C3	Voice studies (taught classes – 7 hours 20 mins per week)	15 credits
C4	Movement studies (taught classes – 5 hours 30 mins per week)	15 credits
C5	Contextual studies (taught classes/seminars 1 hour 50 mins per week)	30 credits

Level 6

M1	Live Performance (rehearsals and public performances) 3 x 4 weeks full time rehearsal + public performances in ALRA theatre and touring	30 credits
M2	Recorded Performances (rehearsals and recording) 2 x 1 week rehearsal and workshops + 3 weeks shooting at ALRA and on location	30 credits
M3	Professional Practice (workshops, rehearsals and presentation) 5 week rehearsal and workshops with 4 presentations to a professional audience	30 credits
M4	Contextual Studies – The Actor's Portfolio – self directed study	30 credits

1.3 Levels of Study

University study is divided into levels, with levels four to six being undergraduate levels.

1.4 Credits

You need to pass 120 credits in each year to be successful in your degree. You cannot progress to the next level without passing the 120 credits from the previous one. Failed courses can be retrieved in the summer vacation. As the marks at level 4 will not affect your final degree classification all assessments are graded pass/fail; however you must pass all assessed units to progress to level 5. Level 5 courses count for 25% of the final degree classification and Level 6 courses count for 75%.

1.5 Teaching Patterns and Methods

Level 4 & 5

There are 5 courses at these levels affording you regular performance and presentation opportunities. C1 are workshops and rehearsals of 11 hours a week whilst C2, 3 & 4 are taught practical classes at 5 hours 30mins a week each, with C2 rising to 8 hours at Level 5. C5 are taught classes, practical and seminar, beginning at 3 hours 40mins a week at Level 4 and 1 hour 50mins a week at Level 5. The terms are 11 weeks in length with assessments in week 5, 10 & 11. Review and preparation takes place in week 11.

The curriculum is supported by additional workshops in weeks 5, 10 & 11. Theatre visits take place at least once each term.

Level 6

There are 4 modules which make up level 6. M1, 2 & 3 are performance modules, live and recorded, with M4 as a self-directed Actor's Portfolio supporting a production from M1.

2 PROGRAMME CONTENT

School

Code	TBC
Title	Building Performance 1
Module Convenor	Charlotte Storey, Andrew Fillis
Other Contributors	Members of programme teaching team with visiting directors
Credit Rating	15 Credits Level 4
Pre-requisites	None
Duration of Course	150 hours total student work (terms 1-3)
Teaching Pattern	150 hours contact time over 3 terms Workshops/rehearsals

Assessment

Formative Assessment	Studio Presentation:	Voice and Movement1
Formative Assessment	Studio Presentation:	Personal Storytelling
Formative Assessment	Studio Presentation:	Voice and movement2
Formative Assessment	Studio Presentation:	Simple Scenes
Formative Assessment	Studio Presentation:	Research Project
Formative Assessment	Studio Presentation:	Contemporary Theatre

Module Aims

This course will develop your performance skills both as an individual actor and as part of an ensemble, allowing you to apply the techniques you are learning in all the other courses of the programme. In working on three devised projects you will build ensemble skills and use varied research techniques to create, through character and narrative, three very different pieces of theatre. Three scripted projects enable you to apply emerging strategies and techniques to take character and situation from the page to the acting space

Assessment

1. *Voice and Movement 1: Movement - Exploring Elements* - You collaborate to embody and communicate the elements. Using external stimulus a devising process will be undertaken leading to a presentation (20 minutes) to a peer group audience.
Voice: *Breath* - Exploring the use of body and breath you explore the effect on the voice and the spoken word. Led by a director the group builds a narrative which will lead to a short (20 minute) presentation to a peer group audience.
2. *Personal Storytelling* - Using the *self* as a main resource, and working as an ensemble, you explore real incidents from your past, using accepted storytelling techniques the group, director led, devise a short piece (50 mins) of storytelling theatre. This is presented to a peer group audience.
3. *Voice and Movement 2: Voice - Epic Narrative* - Working from an existing text the group explore an epic narrative to create a short piece of theatre (20 minutes). This is director led.
Movement – *Body and Space* – Through observation of body and space you will investigate the beginnings of physical characterisation and atmosphere. You create a performance piece performed to a peer group audience (20 minutes). This is director led.
4. *Scene Study - Simple scenes* - You work in pairs with a director on short (5 minute) two and three handed scenes. The group presentation will last 50mins.
5. *Research Project* - You work on selected scenes from a play which will require obvious research – (historical, or work-related, or political). Director led the presentation to a peer group audience will last 50 minutes.
6. *Contemporary Text* - You work on selected scenes from a contemporary play. Director led, the studio presentation to a peer group audience will last 50 minutes.

Module Outcomes

On completion of the Level 4 you will have or be able to:

- Work effectively as part of an ensemble: sharing artistic responsibility through the negotiation and exploration of your own and others' ideas.
- Understand and apply the discipline of professional rehearsals: time-keeping, preparation, focus and respect for the work of others.
- Transform visual, aural and verbal stimuli into imaginative theatrical narrative.
- Apply core technical skills of voice and movement in performance.
- Prepare for rehearsal using: contextual and character research, and detailed script analysis.
- Develop believable characters through the application of accepted acting strategies, rehearsal exercises, improvisation and artistic repetition.
- Reflect on and evaluate your own and others' work in performance.
- Create and maintain an *Actor's Working Notebook (AWN)* recording research into character, historical and social context, recording reflections, practices and approaches.

Module Content

The module will cover the following:

- Movement
- Voice
- Storytelling
- Devising
- Rehearsal techniques
- Script analysis
- Acting technique
- Research
- Reflection and evaluation

In order to apply the emerging techniques from skills classes (Acting, Voice and Movement), 6 scene studies presentations, as laid out in the above assessment schedule, are rehearsed in 5 x 1hr 50 sessions over four weeks each. Devising, artistic collaboration, rehearsal technique, artistic focus are developed. Each project is progressively challenging, requiring not just the use of acting strategies, but also the engagement of emerging voice and movement strategies. Scripts and characters (when using extant text) are given at the end of the previous term to allow for thorough preparation before rehearsals begin, employing methods acquired in Acting Technique and Contextual Studies (AWN). You are expected to make an AWN for each scripted Scene Study.

You are required to come to rehearsals in loose comfortable clothing unless otherwise directed by the tutor. On occasion you will be asked to bring props, objects or clothing. You will be asked to learn lines from scenes and all assignments must be completed between classes, unless otherwise directed by the tutor. There are no production values attached to Scene Study; presentations are given with minimal props and furniture, wearing simple blacks.

Indicative Bibliography

Swale, J	2011	<i>Drama Games for devising</i>	Nick Hern Books
Barlow, A	2008	<i>Handbook of Acting Techniques</i>	Nick Hern Books
Hagen, Uta	1973	<i>Respect for Acting</i>	Macmillan
Callery, D	2002	<i>Through the Body: A Practical Guide to Physical Theatre</i>	Routledge
Tidmarsh & Swart	2011	<i>An Attitude for Acting: How to Survive and thrive as an Actor</i>	Nick Hern Books
Brook, Peter	1969	<i>The Empty Space</i>	Pelican
Cole, Toby and Chinoy, Helen K	1970	<i>Actors on Acting</i>	Three Rivers Press
Gillet, J	2007	<i>Acting on impulse – reclaiming the Stanislavski approach</i>	Methuen
Stanislavski K.	1980	<i>Creating A Role</i>	Eyre Methuen
Plays by:	Gupta, Stevenson, De Angelis, Harvey, Bent, Kelly, Bond, Churchill, Williams, Stephens, Marber, Ridley, Barker, Brenton, Stenham, Elyot, Whittington, Wade.		

School

Code	TBC
Title	Acting Studies 1
Module Convenor	Charlotte Storey, Andrew Fillis
Other Contributors	Members of the Programme teaching team
Credit Rating	30 Credits Level 4
Pre-requisites	None
Duration of Course	300 hours total student work including tutorial supervision
Teaching Pattern	210 hours contact time over 3 terms Classes/Seminars/Workshops

Assessment

Formative Assessment	Written Assignment:	Actor's Working Notebook 2
Formative Assessment	Practical Exercise:	Devised scenes for camera

Aims

This course introduces you to a wide range of strategies and skills which are applicable to both live and recorded performance. *Acting Technique* begins with an introduction to a specific methodology allowing you to apply accepted strategies to character and situation. *Improvisation* encourages you to work freely, spontaneously and creatively. *Acting for Camera* enables you to explore artistic and practical methods in front of the camera in a studio setting.

Assessment

1 *Actor's Working Notebook 2*: Based on the *Research Project* (Building Performance 1 term 3) you prepare the script for rehearsal, analyse character and research the background world of the play. Reflections on the entire process are kept in a diary. This is submitted after the presentation in term 3 week 5.

2. *Devised scenes for camera*: Tutor led, you, in small groups, devise and script shorts scenes (5-10 mins) which are then recorded.

Module Outcomes

At the end of Level 4 you will be able to:

- Understand and apply the concepts of; *stake*, *action* and *objectives* and *given circumstances*.
- Use a preparatory approach to character through research and script analysis.
- Apply accepted acting strategies in the acting space.
- Employ imagination and use of the self to create character and relationships.
- Work generously with others; accepting and offering creative ideas.
- Work spontaneously; building and developing ideas without pre-meditation
- Understand and apply the concept of status and status exchanges between characters.
- Develop character through use of mask.
- Experience transformation through use of mask.
- Give believable reactions in verbal and non-verbal scenarios.
- Develop character through action, narrative and dialogue.
- Create a believable character, working from an existing script, who can exist in front of a camera.
- Sustain artistic concentration and focus needed in working for camera.

Content

The course will cover the following:

- **Acting Technique** Term 1 - Introduction to the creative use of the self and the fundamental principles of *Who? What? Where? When and Why?* Introduction to the concepts of *objectives, action and stake*.
Term 2 - Continuing to build upon the skills acquired in the first term and continuing to explore use of the self creatively. Work on verbal exercises with strong character actions with a partner, creating relevant previous circumstances and believable relationships is explored. The concept of obstacles will be introduced.
Term 3 - Using exercises and structured improvisation high stakes with strong actions and the use of 'personal triggers' is explored. Strong artistic focus to be able to convincingly play private moments in public and to make substantial use of the self is explored.
Active participation in and observation of exercises are both important parts of these classes.
- **Improvisation** Term 1 - (*Spontaneity & Creativity*) Rediscovering the freedom and ease of play, applying methods to develop creativity through accepting, offering and developing ideas spontaneously, and working generously with others to enhance ensemble skills.
Term 2 - (*Status*) - exploration, through improvisations and exercises, human interactions and relationships, by examining *status* exchanges and *status* shifts. The relationship of *status* and space and *status* and objects is also explored.
Term 3 - (*Mask*) Working with mask to help overcome inhibitions which can impede creativity to allow the actor to work with spontaneity; you will experience transformation of self and learn to develop character and character relationships.
- **Acting for Camera** Term 1 - (*Creating Character*) Improvisations to create character through behaviour, observing others and using those observations to enhance performance. You work towards devising and recording a short silent sequence. You will analyse your own and other's work watching playback and be introduced to the technical equipment to gain a basic understanding of how to use it and to appreciate its scope and potential.
Term 2 - (*Narrative*) Strengthening improvisational skills in front of the camera in order to refine character and narrative. Paying closer attention to dialogue, noting down improvisations which can be written up as workable scenes in preparation for recording, to learn the value and importance of reworking and editing.
Term 3 - (*Scenes*) Working on simple scenes from existing scripts methods and strategies acquired in the previous terms are applied; developing back-story, character and believable interactions. There will be a progression from monologues to duologues – the duologues will comprise of a speaker and a silent partner, allowing focus on both text and reaction.
You will operate camera, sound and lighting equipment for fellow students.

You are required to come to class in loose comfortable clothing unless otherwise directed by the tutor. On occasion you can be asked to bring props, objects or costumes, and to learn lines from scenes and monologues. All assignments must be completed between classes, unless otherwise directed by the tutor. Logs/diaries to aid self-reflection and record progression may be required by the tutor.

Indicative Bibliography			
Elsam, P	2011	<i>Acting Characters: 20 essential steps from rehearsal to performance</i>	Methuen
Cantrell T, & Luckhurst, M	2010	<i>Playing for real: Actors on playing Real People</i>	Palgrave Macmillan
Hagen. Uta	1991	<i>A Challenge for the Actor</i>	Scribner
Meisner, Sanford	1987	<i>On Acting</i>	Vintage
Benedetti, Jean	1982	<i>Stanislavsky: An Introduction</i>	Methuen
Stanislavsky K.	1979	<i>Building a Character</i>	Eyre Methuen
Johnstone, Keith	2007	<i>Impro: Improvisation in the Theatre</i>	Eyre Methuen
Rudlin, John	1994	<i>Commedia dell'Arte in the 20th Century - A Handbook</i>	Routledge
Abbott, J	2007	<i>The Improvisation Book</i>	Nick Hern Books
Sears, A Eldridge	1996	<i>Compelling Image: Mask Improvisation for Actor Training and Performance</i>	Northwest University Press
Tucker, Patrick	2003	<i>Secrets of Screen Acting</i>	Routledge
Barr, T	1997	<i>Acting for the Camera</i>	Harper Collins
Lovell & Kramer	1999	<i>Screen Acting</i>	Routledge

School

Code	TBC
Title	Voice Studies 1
Module Convenor	John Wild
Other Contributors	Members of programme teaching team
Value and Level	30 credits: Level 4
Prerequisites	None
Duration of Module	300 hours of student work over three terms
Teaching Pattern	268 hours contact over 3 terms Classes/Workshops/Rehearsals/Tutorials

Assessment

Formative Assessment	Written Assignment:	Body Breath Essay (500 words)
Formative Assessment	Written Assignment:	Note Tone Essay(500 words)
Formative Assessment	Practical Exercise:	Anatomy/Physiology Test
Formative Assessment	Practical Exercise:	15 minute warm up
Formative Assessment	Studio Presentation:	I Poem
Formative Assessment	Studio Presentation:	Shakespeare Sonnet

Aims

The aim of this course is to explore the potential of the voice as a means of expression and communication. Techniques will be acquired to build vocal confidence when applying the voice to spoken text and song. These will include the use of body, breath, sound and speech. You will develop listening skills and learn how speech sounds are produced; employing phonetics as a means to acquiring Received Pronunciation (RP).

Assessment

1. *Body Breath Essay*: At the end of term 1, you reflect on your use of body and breath in your training while making references to published practitioners to confirm your understanding. 500 words.
2. *Anatomy/Physiology test*: You demonstrate your understanding of vocal production through a short test at the end of term 2.
3. *Essay on Note and Tone*: You reflect on your use of note and tone in your training while making references to published practitioners to confirm your understanding, 500 words. This is submitted at the beginning of term 3.
4. *I Poem*: You will learn and perform an 'I' poem, (from the perspective of the 'self') at the end of term
5. You should demonstrate the ability to use vocal techniques explored and learnt in previous terms. You should integrate the use of clear speech (using RP). You should also demonstrate the ability to sustain word ownership and relationship with the listener.
6. *15 minute warm up*: You present to the class a fifteen minute personal warm up, in class, at the end of term three. The warm-up should demonstrate the ability to effectively use the vocal exercises learnt in previous terms. You should demonstrate the ability to bring about the necessary mental, physical and vocal transformations to support the effective communication of dramatic text.
7. *Shakespeare Sonnet*: You will explore a Shakespeare sonnet which will be presented at the end of term three. You should apply learnt vocal techniques integrating the use of clear speech (using RP) explored in previous terms and demonstrate the ability to use verse, rhythm and language (alliteration, consonance, assonance, antithesis etc.) to aid communication of meaning, mood and character.

Module Outcomes

At the end of Level 4 you will be able to:

- Understand anatomy and physiology in relation to the vocal process.
- Release unnecessary mental and physical tensions and promote efficient breath use to support free release of voice.
- Develop a personal warm-up, using known exercises that encourage effective vocal development.
- Apply knowledge of IPA (International Phonetics Alphabet), RP and vocal techniques to a variety of contemporary and classical texts.
- Understand and practically explore language devices (verse, rhythm, assonance, consonance, antithesis) to support effective communication of the spoken word.

Content

This module will cover:

- **Technical Voice** *Term 1* - Lectures and workshops to explore relationship between mind, body and voice: This would include exercises and activities for gaining understanding of the anatomy and physiology of the voice. Developing positive mental attitude and focus for learning. Body awareness: spine alignment and flexibility, awareness of natural breathing. Touch of sound. Freeing vibrations, release of initial vibrations without excess tension or breathiness. Freeing the channel (jaw, tongue, soft palate) Application to text. The work will be mainly practical, exploring the relationship between the whole body and voice use.
Term 2 - Lectures and workshops; gaining further understanding of anatomy and physiology of the voice. Re-capping on: body and breath awareness, touch of sound, freeing vibrations, freeing the channel (jaw, tongue, soft palate). Introduce exercises to: developing and strengthen channel resonators, chest, mouth & teeth, without excess tension or breathiness. Apply above to speaking of text.
Term 3 - Lectures and workshops; gaining further understanding of anatomy and physiology of the voice. Re-capping on: body and breath awareness, touch of sound, freeing vibrations, freeing the channel: jaw, tongue, soft palate. Introduce exercises for: Breath power. Awakening upper resonators: (sinus, nasal, skull), without excess tension or breathiness. Apply above to speaking of text. Developing and performing individual vocal workout.
- **Voicing Text** *Term 1* - Narrative verse will be used to help develop listening skills and make links between sound, rhythm and meaning. Techniques explored in technical voice are applied. Focus will be on the use of body, breath, and sound and how they support effective communication. The use of these techniques will aim to confirm and strengthen word ownership.
Term 2 - "I" Poem Working on a poem about the self (I poem) the development of physical and mental flexibility, breath support of sound, forward placement, resonance, pitch range, and articulation will continue. Received Pronunciation will be integrated into the work and there will be a development of an individual vocal workout. The work will be mainly practical, exploring the relationship between the whole body and voice use. RP will be integrated into the work.
Term 3 - Sonnets You choose and work on a sonnet by William Shakespeare. Using physical exercises and activities to explore; the text structures, e.g. use of metre, rhythm and how they relate to meaning; the nature of imagery, word substance (vowel, consonant) and how they inform the actor of the emotional inner life of the speaker.
- **Articulation and RP** *Term 1* - Introduction to the anatomy of the speech organs and an analysis of speech sounds, focusing on honing listening skills. As you become familiar with how speech is made you begin to learn the International Phonetics Alphabet (IPA) as a means to acquiring the ability to speak using Received Pronunciation (RP).
Term 2 - Classes continue to build on the flexibility and muscularity of speech organs. Work on muscularity of articulation and the continuing analysis of speech sounds through further study of the IPA, improving the ability to speak using RP. At the end of term knowledge of the IPA and ability to transcribe will be tested.
Term 3 - Consolidating the previous terms' work, work continues on the flexibility and muscularity of speech organs. Listening skills will be further developed alongside advanced IPA skills, as rhythm and stress of RP is studied. Speech exercises and activities, often repetitive, will work towards an easy flow of RP which will be taken into set pieces of prose and poetry for presentation in class.

- **Speech Lab** Students who have particular vocal issues, whether with diction or some aspect of voice production, will be directed to Speech Lab. This class allows for dedicated work on specific vocal problems. Please note that attendance is compulsory to students who are directed to it.
- **Music Lab** Students who have particular issues related to Choral modules, for example difficulties with pitching, listening or working with fundamental music concepts, will be directed to Music Lab. This class allows for dedicated work on specific issues. Please note that attendance is compulsory to students who are directed to it.

You must attend each class in loose, warm clothing, with bare feet or appropriate footwear as directed by the tutor. **NB – students not wearing the appropriate clothing must be excluded from the class.** A yoga mat must be brought to all classes and a sufficiently sized water bottle to aid re-hydration. N.B. Glass not permitted. You should be in possession of a bone prop which can be purchased from ALRA during bone prop workshop. You will be required, on occasion, to learn lines of text, poetry, lyrics between classes, and/or research theories, practices, genres. All assignments must be completed between classes unless otherwise directed by the tutor. Vocal exercises will be given which should be practiced daily. You are required to keep notes to aid self-reflection and record progression. *Although not compulsory, a personal voice recorder will be useful for this course.*

Indicative Bibliography

Morrison , M Malcolm	2001	<i>Clear Speech</i>	A & C Black
Rodenburg, Patsy	1982	<i>The Right to Speak</i>	Methuen
Carey, D. and Clark Carey, R.	2008	<i>Vocal Arts Workbook and DVD</i>	Methuen Drama
Carey, D. and Clark Carey, R.	2010	<i>Verbal Arts Workbook</i>	Methuen Drama
Berry, Cicely	2000	<i>The Actor and His Text</i>	Virgin Books
Berry, Cicely	2000	<i>Voice and the Actor</i>	Virgin Books
Houseman Barbara	2002	<i>Finding Your Voice</i>	Nick Hern Books
Linklater, Kristin	2006	<i>Freeing The Natural Voice</i>	Nick Hern Books
Clifford Turner, J. and Boston, J	2007	<i>Voice and Speech in the Theatre</i>	Methuen Drama
Ferguson, M. (ed)	2005	<i>The Norton Anthology of Poetry</i>	W W Norton & Co
Rhys Jones, Griff	1996	<i>The Nation's Favourite Poems</i>	BBC Books
Jones, Daniel	1987	<i>An Outline of English Phonetics</i>	Ernst Klett Verlag GmbH
Wells & Colson	1972	<i>Practical Phonetics</i>	Pitman
McCrum, Robert	2002	<i>The Story of English</i>	Faber and Faber

School

Code	TBC
Title	Movement Studies 1
Module Convenor	Fiona Rae
Other Contributors	The programme team
Value and Level	30 credits: Level 4
Prerequisites	None
Duration of Module	300 hours total student work (terms 1 – 3)
Teaching Pattern	268 hours contact over 3 terms Classes/Workshops/Rehearsals/Tutorials

Assessment

Formative Assessment	Practical Exercise:	Movement Heritage
Formative Assessment	Practical Exercise	Neutral Mask
Formative Assessment	Practical Exercise:	Anatomy Test
Formative Assessment	Practical Exercise:	Actor Limber
Formative Assessment	Written Assignment:	Movement Journal
Formative Assessment	Studio Presentation:	Character Journey

The aims of this course are to raise awareness of the workings of the human body and begin to develop this as an instrument of expression. Level 4 looks at establishing the body, Level 5 explores transformation.

Assessment

1. *Movement Heritage*: You individually demonstrate your current understanding of your movement heritage to the rest of the group in a short (10 mins) presentation at the end of term 1.
2. *Anatomy Test*: You undergo a short test in response to the importance of understanding the anatomy of the moving body.
3. *Neutral Mask*: You are assessed on your current understanding of the neutral body in Term 2 weeks 9.
4. *Actor's Limber*: You will demonstrate your current understanding of a movement exercise, how to embody and deliver this to your cohort during term 3.
5. *Character Journey*: You present a movement piece based on the emotional journey of a character from a novel. Using classical music as accompaniment, this Studio Presentation will take place at the end of term 3
6. *Movement Journal*: You keep a movement journal of your process and reflections throughout the course and submit this at the end of term 3.

Module Outcomes

At the end of Level 4 you will have or be able to:

- Develop a physical understanding of physiology, including experiential anatomy, bone, muscle and organ study.
- The relations and functions of the anatomical body with a focus on alignment and movement re-patterning.
- Embody and develop knowledge and understanding of abstract movement as a tool for extending physical and imaginative range.
- Understand how to adapt physicality and develop an awareness of spatial relationships through detailed analysis and movement metaphors.
- Apply established movement skills to movement projects and presentations.
- Apply movement observational and analytical skills to peer feedback and within movement journals.

Content

The module will cover:

- **Movement Studies** *Term 1 – Body Awareness* Classes will focus on exercises to develop technique with emphasis on alignment, strength, flexibility, grounding, release, effective use of breath and stamina. Drawing on the practice of the module's tutor to increase the ability to move the body through space in the most effective and efficient way.
Term 2 – Body Presence Building on the work initially explored in term 1, classes will focus on exercises to develop technique with emphasis on alignment, strength, flexibility, grounding, release, effective use of breath and stamina. Drawing on the practice of the module's tutor you will increase the ability to move the body through space in the most effective and efficient way. The work may also explore jumping, landing, balancing and falling.
Term 3 – An Actors Limber The work from terms 1 and 2 will continue. You partake in a movement limber with the rest of the group based on the knowledge and understanding acquired through the year. Feedback from the tutor and peers is given.
- **Anatomy** *Term 1- Bones* A basic knowledge of physiology is acquired and applied to movement technique. Study of the skeletal system will be applied practically through movement exercises, progressively working through sections of the anatomy using visualising, imagery and different movement techniques. Exercises and activities support re-patterning of habitual movement. Alignment and how to move the body within space is developed.
Term 2 – Muscles Consolidating and building on the previous terms' work, key areas of the muscular system are studied. The work will be applied practically through movement exercises. A detailed study of the muscles which make up the core support system is explored. Knowledge of the bone and muscle names and body sites are tested at the end of term 2.
Term 3 – Organs and The Moving Body Classes will consolidate and integrate the previous terms' work. In pairs a presentation on one of the organs is created. Poetry, Shakespeare and physical characterisation are considered via the inner landscape of the human body. In the second half of the term, exploration begins into the principles of Contact Improvisation.
- **Creative Movement** *Term 1 – Movement Heritage* You will demonstrate your current understanding of your movement heritage. Engagement in exercises and games will nurture the beginnings of the actor's physical creativity. A final presentation will be assessed at the end of term 1.
Term 2 – Neutral Mask Classes will focus on Lecoq's neutral mask. Engagement in exercises and activities designed to develop awareness and presence through a neutral body. You will consider a physically effective and efficient approach within an imagined environment. Using the mask there will be an assessment on the current understanding of the neutral body at the end of term 2.
Term 3 – Character Journey A solo movement piece is created based on the emotional journey of a character from a novel. Activities will include: exploring physical metaphor and expression, learning how to communicate an emotional journey primarily through abstract movement. Using a piece of classical music to frame the movement, you will learn how to create physical action that embodies emotional narrative and understand how to relate this to music. The work is tutor led, culminating with an end of term Studio Presentation.
- **Movement Journal** You will be required to keep a movement journal of the process and reflections throughout the course, in Movement Studies, Movement Anatomy and Creative Movement. This will be a place to site effective methods of practice for maintaining the actor's body and character development. The Journal is a point of reference for the future; it represents a tool box of skills. Submission and assessment of the journal is in Week 10 of term 3. The journal must contain three cited references from a published book connected to the individual's learning.
- **Body Lab** Students who need more focused and or individual tuition will be directed to Body Lab. This 30-60 minute class allows for dedicated work on specific movement areas. Please note that attendance is compulsory to students who are directed to it.

You must wear black leotard and tights/leggings to all classes, so that the body is clothed but completely free to move and can be seen by the tutor (examples of uniform can be found in the staff handbook). You are required to work in bare feet or jazz shoes. It is **your responsibility** to present yourself professionally, which means wearing appropriate support bra/ dance belts, and ensuring excellent hygiene is practiced. **ALL** jewellery must be removed, makeup must be neutral, hair appropriately styled neutral, away from face and that for assessments tattoos are to be covered with stage makeup. A yoga mat must be brought to all classes and a sufficiently sized water bottle to aid rehydration. NB glass is not permitted.

Students not wearing the correct clothing or without a yoga mat will not be admitted to class.

Indicative Bibliography

Kapit and Elson	1986	<i>The Anatomy Colouring Book</i>	Centre Press
Lecoq, Jacques	2000	<i>The Moving Body</i>	Routledge
Olsen Andrea	1998	<i>Body Stories</i>	Barrytown/ Stationhill
Snow, Jackie	2012	<i>Movement Training for Actors</i>	Methuen
Tufnell, Miranda Crickmay, Chris	1990	<i>Body Space Image</i>	Dance Books

School

Code	TBC
Title	Contextual Studies 1
Course Convenor	Charlotte Storey, Andrew Fillis
Other Contributors	Programme teaching team
Value and Level	15 Credits Level 4
Pre-requisites	None
Duration of Course	150 hours total student work including tutorial supervision
Teaching Pattern	100 hours contact time over 3 terms Classes/Seminars/Tutorials/Workshops
Assessment	
Formative Assessment	Written Assignment: Actor's Working Notebook 1
Formative Assessment	Practical Exercise: Performance piece

Aims

To be able to contextualise an actor's techniques within the practices of *Acting, Voice and Movement* you will gain an understanding of script analysis and character preparation; examine the rudiments of vocal production and investigate the history of Movement in the Theatre and Physical Theatre.

Musicianship investigates the rudiments of music and music-making in order to give the you a foundation and empowerment in the use of song and ensemble music making.

Assessment

1. Actor's Working Notebook 1: You submit an Acting Working Notebook based on an extant text studied in weekly classes at the end of term 1.
2. Performance Piece: At the end of term 3, your understanding of music theory and your practical skills will be assessed through a performance piece.

Module learning outcomes

At the end of Level 4 you will be able to:

- Use varying methods of research useful to an actor's working process
- Use research findings accurately to support arguments and ideas
- Be able to analyse a text in preparation for rehearsal
- Reference sources using the Harvard Method of referencing
- Understand the anatomy and physiology of the human voice
- Connect the historical to the present in physical and vocal practices
- Be able to demonstrate an understanding of metre, rhythm and harmony through aural skills
- Be able to show an understanding of metre and rhythm through written and performance skills
- Be able to read and understand staff notation

Content

The module will cover:

- **Approach** – Focusing on the standard preparation expected of a professional actor before rehearsals begin, the classes will concentrate on one play to make an *Actor's Working Notebook (AWN)*. Research into the background world of the play placing character into context will be undertaken; a methodical investigation into a character is explored, the *given circumstances* of character and scene using the basic **w** questions: who, what, where, when, why is investigated.

- **Voice** - An understanding of the anatomy and physiology of the human voice through practical application is gained. Workshops and lectures are related to how the body and breath affect the use of the voice in performance.
- **Movement** – You will develop and broaden their knowledge and critical analysis skills by studying movement, physicality, dance and physical feats in key works and productions from the 20th and 21st Century for stage and screen. You will be required to locate this work within a wider actor movement context, commenting on how companies working today are influenced, developed, and formed according to the world around them.
- **Musicianship** – *Term 1* Through practical and written work, a basic understanding of pulse, metre, rhythm and pitch is gained. Development of listening skills, in particular the ability to hear changes in music, and to learn simple songs by ear are developed. In addition, a basic understanding of Western music notation and commonly used musical terms is gained. There is an introduction to the piano keyboard. How to take care of the singing voice and warm up effectively is learned, confidence is built through group singing. A professional approach to working as an actor-who-sings is developed.
Term 2 – Development continues of the understanding of metre, pitch and rhythm, to which is added scales and keys. Building on listening skills, the ability to identify when things are ‘in tune’ or ‘out of tune’ is developed. Sight-reading simple songs begins. A practical experience in singing in harmony is gained. The process of working on a song from scratch, including context, structure, and musical features, in preparation for Level 5 begins.
Term 3 – Consolidation of the skills and knowledge developed over the previous two terms. Continuation of practical skills in singing in harmony. The concept of intervals will be introduced to inform sight-reading. At the end of term, the understanding of the music theory covered will be assessed through a written test, while practical skills will be assessed in class.

Note: Students who have experience of music-making, are strongly encouraged to audition for ALRA Choir, which tackles more challenging material during the year.

BIBLIOGRAPHY

Also refer to the Movement Studies and Voice Studies bibliographies.

Oddey, A	1994	<i>Devising Theatre – a practical and theoretical handbook</i>	Routledge
Caird, J	2010	<i>Theatre Craft</i>	Faber
Stafford-Clark Max	1989	<i>Letters to George</i>	Nick Hern Books
Rowett, H G Q	1999	<i>Basic Anatomy and Physiology</i>	Hodder Murray
Olsen, A	1998	<i>Bodystories: A Guide to Experiential Anatomy</i>	Barrytown/ Stationhill
Callery, D	2002	<i>Through the Body: A Practical Guide to Physical Theatre</i>	Routledge
Hodge, A	2010	<i>Actor Training</i>	Routledge
Taylor, Eric	1996	<i>'The AB Guide to Music Theory: Part 1</i>	ABRSM Publishing
Nickol, Peter	2006	<i>Learning to Read Music: How to Make Sense of Those Mysterious Symbols and Bring Music Alive'</i>	How to Books Ltd

School

Code	TBC
Title	Building Performance 2
Module Convenor	Charlotte Storey, Andrew Fillis
Other Contributors	Visiting directors
Credit Rating	30 Credits Level 5
Pre-requisites	Building Performance 1
Duration of Course	300 hours total student work (terms 4-6)
Teaching Pattern	288 hours contact time over 3 terms Workshops/rehearsals
Assessment	Studio Presentation: C19th Century Realism 15% Studio Presentation: American Classic 15% Studio Presentation: Tragedy 20% Studio Presentation: Comedy 15% Studio Presentation: Scenes from Shakespeare 15% Studio Presentation: Shakespeare 20%

Aims

This course is to further develop performance skills, building on discoveries made in Level 4. You will put into practice theories, techniques and approaches learned across the five modules at Level 4 and test them against more demanding texts.

Assessment

1 *C19th Realism*: You prepare, rehearse and take part in a studio performance of text from C19th or early C20th Realism. Directed by a staff or visiting director, selected scenes from the play are performed to a peer group audience (60 minutes). Week 5.T4

2 *American Classic*: You prepare, rehearse and take part in a studio performance of text from American Classic cannon. Directed by a staff or visiting director, selected scenes from the play are performed to a peer group audience (60 minutes). Week 10 T4

3 *Tragedy*: You prepare, rehearse and take part in a studio performance of tragic drama (Greek, Roman, Jacobean, Lorca). Directed by a staff or visiting director, selected scenes from the play are performed to a peer group audience (75 minutes). Week 5 T5

4 *Comedy*: You prepare, rehearse and take part in a recorded performance of comic drama taken from extant TV situation comedy scripts. Directed by a staff or visiting director, selected scenes from the script are recorded and screened to a peer group audience (75 minutes). Week 10 T5

5 *Scenes from Shakespeare*: You prepare, rehearse and take part in a studio performance of two or three person scenes from Shakespeare. Directed by a staff or visiting director, selected scenes from the plays are performed to a peer group audience (90 minutes). Week 5 T6

6 *Shakespeare*: You prepare, rehearse and take part in a studio performance of selected scenes from a Shakespeare play. Directed by a staff or visiting director, the play is performed to a peer group audience (90 minutes). Week 10 T6

Module Outcomes

At the end of Level 5 you will be able to:

- Apply established principles and concepts to create believable characters in a world of heightened reality.
- Develop and sustain a truthful character engaging with deep emotional themes.
- Explore and develop emotionally complex relationships between characters.
- Develop a believable character with the ability to sustain imagery and imagination.
- Apply established vocal techniques - energy, articulacy and precision - to realise a character in a variety of classical and complex texts.
- Apply established movement techniques - precision, control and stamina - to realise a character in a variety of classical and complex texts.

Module Content

The module will cover the following:

- Acting for Camera
- Rehearsal techniques
- Script analysis
- Acting technique
- Research
- Reflection and evaluation.

In order to apply the emerging techniques from the complementary skills classes, 6 scene studies presentations, as laid out in the above assessment schedule, are rehearsed in 5 x 1hr 50mins sessions over four weeks each. Each project is progressively challenging, requiring not just the use of acting strategies, but also the engagement of emerging voice and movement strategies. Scripts and characters are given at the end of the previous term to allow for thorough preparation before rehearsals begin, employing methods acquired in Contextual Studies (AWN). You are expected to make an AWN for each scripted Scene Study.

You are required to come to rehearsals in loose comfortable clothing unless otherwise directed by the tutor. On occasion you will be asked to bring props, objects or clothing. You will be asked to learn lines from scenes and all assignments must be completed between classes, unless otherwise directed by the tutor. There are no production values attached to Scene Study; presentations are given with minimal props and furniture, wearing simple blacks.

Indicative Bibliography

Luckhurst, M & Veltman, C	2001	<i>On Acting – Interviews with Actors</i>	Faber
Berry, Cicely	1988	<i>The Actor and His Text</i>	Harrap
Miller, Arthur	1999	<i>Timebends: A Life</i>	Methuen
Garfield, Leon	1990	<i>Shakespeare Stories</i>	Puffin
Sher, Antony	1986	<i>Year of The King</i>	Methuen
Pritchard, R.E. (ed.)	2010	<i>Shakespeare's England – Life in Elizabethan and Jacobean Times</i>	The History Press
Barton, John	2009	<i>Playing Shakespeare</i>	Methuen
Linklater, Kristin	1992	<i>Freeing Shakespeare's Voice</i>	Theatre Communication Group
Onions, C. T.	1986	<i>A Shakespeare Glossary</i>	OUP
Plays by:	Chekov, Ibsen, Strindberg, Gorky, Shaw, Pinero, Granville-Barker, Priestley, Sophocles, Euripides, Webster, Middleton, Tournier, Lorca, Eliot, Williams, Odets, Coward, Ionesco, Orton, Ayckbourne, Galton & Simpson, Sullivan, Renwick, Wood, Shakespeare, Jonson, Marlowe.		

School

Code	TBC
Title	Acting Studies 2
Module Convenor	Charlotte Storey, Andrew Fillis
Other Contributors	Members of the Programme teaching team
Credit Rating	30 Credits Level 5
Pre-requisites	Acting Studies 1
Duration of Course	300 hours total student work including tutorial supervision
Teaching Pattern	250 hours contact time over 3 terms Classes/Seminars/Workshops
Assessment	Written Assignment: Actor's Working Notebook 50% (AWN) Practical Exercise: Rehearsed Scenes 50%

Aims

Acting Studies enables further development of the imaginative approaches to acting learned in Level 4. You will explore the connection between the playwright's and scriptwriter's intention in the text and the realisation of that journey in a live or recorded performance. Using a wide variety of texts you consolidate your working processes and practices.

Assessment

1 *Actor's Working Notebook (AWN)*: Based on a Scene Study project (Building Performance) of choice from terms 4 & 5, you prepare the script for rehearsal, analyse character and research the background world of the play. Reflections on the process are kept in a diary. This is submitted after the presentation in term 6 week 1.

2. *Rehearsed Scenes*: Tutor led, you, in small groups, prepare, rehearse and present scenes from a complex text to the rest of the group. Term 6 week 9.

Module Outcomes

- Analyse play texts at a deeper level in order to reveal the playwright's intent.
- Demonstrate a strong understanding of the text, period and style.
- Make advanced creative use of the self on a variety of texts.
- The ability to create detailed characters and complex relationships that are quite distant from your own experiences.
- The ability to critically evaluate own work and identify areas for improvement and strategies to accomplish this.
- To begin to integrate movement and voice with acting technique in the service of the text, employing flexibility and expressiveness.
- Work with a sustained depth of artistic focus.
- Apply and develop established principles of acting to camera using existing scripts whilst co-operating with complex technical operations.
- Apply and develop established principles of acting to camera whilst working under professional conditions.
- Demonstrate a knowledge of, and working approaches to, a variety of TV dramatic genres.
- Work in front of the camera in a variety of situations with a sustained depth of artistic focus and concentration.
- Apply technical vocal skills on microphone as a basis for the creation of character and situation.
- To widen vocal and character range and flexibility, and to sustain energy and dynamics whilst recording scenes.
- Use an acting process to produce believable characterisations for microphone taken from a variety of texts.
- Develop vocal techniques to be able to sustain single-voiced readings with flare and confidence.

Content

The module will cover the following:

- **Acting technique** *Term 4 – Approach to text 1* To allow for application of acquired skills to complex text. The examination of the emotional journey a character makes and how it is conveyed by the actor. Classes will be practical and demanding. You will be expected to work with passion and emotional commitment, exploring elements of yourself which will allow you to portray character emotions believably. The classes will include exercises and pair/small group work.
Term 4 – Approach to text 2 The further development of an approach to acting through complex text. Emphasis will be placed on character development and relationships. Classes will include acting exercises and pair/small group work.
Term 5 – Approach to text 3 This class is designed to enable you to develop an ability to create characters inspired by the demands of complex comic text. Bold comic choices, timing, character tempi, animal essences and the use of high stakes are all explored.
- **Acting for Camera** *Term 4 – Preparation and ownership* To encourage you to take artistic ownership of your work, 2 and 3 person scenes using scripted material taken from popular TV dramas are worked on. Working with little artistic direction the elements learned in the previous year are put into practice, developing interesting and believable characters in preparation for recording.
Term 5 – Soap To further the knowledge of, and develop approaches to different genres of TV drama, the specific demands of ongoing dramas are explored.
Term 6 – Detailed Characterisation During this term characters in greater depth are focused on. Cast in scenes from contemporary screenplays, you are required to arrive for classes having prepared detailed characterisations with clear objectives and motivations. Recording will take place under professional conditions; using a limited amount of takes on a strict time schedule, involving complex camera moves. You will operate camera, sound and lighting equipment for your fellow students in all classes.
- **Acting for Radio** *Term 4 – Single Voices and Scenes* You create characters for radio through experiment and improvisation. You rehearse and record pieces for the single voice. In the second half of term you devise, write, rehearse and record a 10 minute radio drama for two or three voices which will incorporate 3 locations.
Term 5 – Radio Drama Examining the components that go to make up a radio play, taking into consideration the use of sound and sound effects. Investigation into plays and scripts from the perspective of professional radio writers. You go on to rehearse and record a play written for radio.
Term 6 – Classical Drama Evaluation of work from the previous term in comparison to professional recordings. An investigation into radio commercials. A substantial part of the terms work is given over to the exploration of classical drama for radio and the rehearsing and recording of an abridged drama.

You are required to come to class in loose comfortable clothing unless otherwise directed by the tutor. On occasion you will be asked to bring props, objects or costumes. You will be asked, at times, to learn lines from scenes and monologues and all assignments must be completed between classes, unless otherwise directed by the tutor. You may be asked to watch or listen to recorded programmes between classes. For Television and Radio you should ensure that you have warmed up vocally and physically before the class begins. You are required by some tutors to keep notes to aid self-reflection and record progression.

Indicative Bibliography

Gordon, R	2006	<i>The Purpose of Playing: modern Acting theories in perspective</i>	University of Michigan Press
Donnellan Declan	2002	<i>The Actor and The Target</i>	Nick Hern Books
Dench, Judi	2005	<i>Scenes from My Life</i>	Weidenfeld and Nicolson
Stanislavsky K.	1980	<i>An Actor Prepares</i>	Eyre Methuen
Allen, Paul	2001	<i>Alan Ayckbourn: Grinning at the Edge</i>	Methuen
Mamet, David	1997	<i>True and False</i>	Faber & Faber
Churcher, M	2011	<i>A Screen Acting Workshop</i>	<i>Nick Hern Books</i>
Weston, J	1999	<i>Directing Actors: Creating Memorable Performances for Film and Television</i>	Michael Weise Productions
Bernard, Ian	1996	<i>Film and Television Acting</i>	<i>Focal Press</i>
Beck, Alan	1997	<i>Radio Acting</i>	A & C Black
eds. Marilyn Leconte and Marina Caldarone	2006	<i>Radioactive Duologues: For Radio, Stage and Screen</i>	Methuen Drama
Mason, B	1992	<i>Street Theatre and other outdoor performance</i>	Routledge

School

Code	TBC
Title	Voice Studies 2
Module Convenor	John Wild
Other Contributors	Members of programme teaching team
Value and Level	15 credits: Level 5
Prerequisites	Voice Studies 1
Duration of Module	150 hours of student work over three terms
Teaching Pattern	140 hours contact over 3 terms Classes/Workshops/Rehearsals/Tutorials
Assessment	Written Assignment: Articulation essay (500 words)10% Practical Exercise: Acting through song 20% Practical Exercise: Leading warm up 10% Studio Presentation: Shakespeare soliloquy 20% Studio Presentation: Character Voice 20% Studio Presentation: Political Speech 20%

Aims

The aim of this course is to explore the potential of the voice as a means of expression and communication. Techniques will be acquired to build vocal confidence when applying the voice to spoken text and song. These will include the use of body, breath, sound and speech. You will develop listening skills and learn how speech sounds are produced; employing phonetics as a means to acquiring Received Pronunciation (RP) and a variety of accents. You will also develop a basic level of confidence and competence when applying the voice to singing.

Assessment

1. *Essay on Articulation*: you reflect on your use of articulation in your training while making references to published practitioners to confirm your understanding, 500 words (term 4)
2. *Acting Through Song*: You present a song demonstrating the ability to communicate effectively a story using the sung voice. This should aim to display links to your acting skills such as sustaining a character, objective and relationship with others. (term 5)
3. You *lead a group warm up* with the rest of the group to demonstrate vocal ability, demonstrating the ability to lead others, using exercises learnt and taken from previous terms. This should be delivered using learnt vocal technique, offering an effective progression of exercises to bring about mental, physical and vocal freedom to support rehearsal or performance (term 6)
4. *Shakespeare Soliloquies*: You will explore a Shakespeare monologue in verse or prose and perform it at the end of term 4.
5. *Character Voice*: You select, rehearse and present a story which enables you to demonstrate wide range of vocal attributes, particularly a differentiation between characters. It is presented to a peer group audience in Term 5.
6. *Political speech*: You select and prepare an extant political speech demonstrating articulacy, articulacy of thought and argument. It is presented to a peer group audience at the end of term 6.

Module Outcomes

At the end of Level 5 you will be able to:

- Continue to release unnecessary mental and physical tensions to help awaken vocal potential.
- Support voice with effective breath use and work towards extending vocal range and clarity of articulation.
- Apply good vocal techniques, applying use of RP, to a variety of contemporary and classical texts and develop the necessary stamina to fill a variety of performance spaces with competence.
- Continue to develop a personal vocal warm-up to promote effective vocal technique.
- Continue to develop techniques to support the voice when applied to song in performance, supporting character and narrative.

Content

This module will cover:

- **Technical Voice** *Term 4* - Re-capping on physical and breath awareness, touch of sound, freeing vibrations, freeing the channel (jaw, tongue, soft palate). Introduce exercises for: Breath power. Awakening upper resonators (sinus, nasal, skull), without excess tension or breathiness. Apply above to speaking of text. Exercises and activities will be used to revise Received Pronunciation (RP) vowels shapes, consonant placement. Classes will be practical and work will be explored physically. Some time will be spent recapping on any necessary physiology and anatomy related to voice use.
Term 5 - Continuing to develop and awaken vocal potential by exploring the relationship between the whole body and voice use. Particular focus will be on extending vocal range and applying this to a variety of texts. Re-cap and develop the use of RP, if in need (vowel shapes, consonants, intonation and rhythm). Focus will be given to developing and performing individual vocal workout. Classes will be practical and work will be explored physically. Reminders will be given relating to vocal anatomy and physiology.
Term 6 - Develop the necessary vocal stamina to fill theatre spaces, develop a personal warm-up and to lead a group warm-up, exercises and activities are designed to continue vocal development encouraging an effective relationship between the whole body and voice use.
- **Voicing Text** *Term 4 - Shakespeare Soliloquies* To sustain the vocal performance of classical text with physical ease and truth, an exploration of a Shakespearean monologue in verse or prose is undertaken. The piece will be chosen to meet the individual's needs and it will be performed at the end of term. The work will be explored physically, enabling the body, breath, voice, thoughts and feelings to work together as one.
Term 5 – Character Voice Continuing the development of vocal techniques with particular focus on extending vocal range. A variety of exercises will be used to help connect body, voice & imagination. Improvisation techniques will be used to encourage listening and help the speaker explore different vocal qualities. This will lead to speaking text that requires different vocal qualities. You will be required to find a suitable text which gives the opportunity to explore several character voices. This will be learnt and presented at the end of the term.
Term 6 - Political Speech Having selected a political speech that has been written by another person for a public arena, it is rehearsed to enable the application of and to extend vocal technique whilst exploring rhetorical language. Received Pronunciation or own accent may be used. The speech must communicate an issue about which the speaker agrees or disagrees strongly. The tutor will help to edit the speech to approximately 2-3 minutes in length. The speech will be learned by heart and delivered to the school at the end of term.
- **Articulation** *Term 4* - This term aims to develop sensitivity and economic use of the organs of articulation, (lips, tongue and soft palate). Speech shaping (such as Received Pronunciation) will be revised to consolidate previous learning. A variety of dramatic text will be introduced to develop effective communication and challenge habitual speech shaping, tone and rhythm. During the term, particular accents will be explored to support acting projects.
Term 5 - This term aims to continue developing sensitivity and economic use of the organs of articulation. A variety of dramatic texts will be used to challenge your own habitual speech shaping, tone and rhythm. Support will be given to those in need of RP revision. A variety of dramatic text and accents will be used to build up an effective connection between thought and the desire to communicate.
Term 6 - This term aims to consolidate the previous two terms. A variety of dramatic text will be introduced to further challenge habitual use and nurture the ability to connect clear speech with clear thinking. Accents will be revised to support their use in preparation for 3rd Year. You will test out your level of clarity when applied to recorded media, (e.g. radio) and audition technique (speaking text/interview).

- **Choral Term 4** - Building on the work in *Musicianship*, further development of the ability to sing harmony and to blend well as an ensemble. Concepts from *Musicianship* will be applied to help learn songs quickly and accurately. Development of voice through exercises to improve range, flexibility and tone, and improve the ear through exercises relating to tuning and blend. Exploration of the text and context of songs in order to effectively convey intention. Further development of confidence in singing, with a performance in groups at the end of term.
Term 5 - Participation in more challenging harmony and vocal work, as well as working in small groups such as trios, quartets or duets. Exercises to develop voice and ear will continue, as well as more exploratory work on character singing voice and tone (related to analysis of song text). Concepts from *Musicianship* in learning and analysing pieces are applied. There is an assessed performance of learnt songs at the end of term.
Term 6 - Continues to develop the work of previous terms through on-going tailored work in small groups, as well as choral singing as a class. There will be some opportunity to work on solo material, and to review a personal warm-up and singing strategies for the future. A performance of group pieces (and solos where appropriate) at the end of term.
- **Speech Lab** Students who have particular vocal issues, whether with diction or some aspect of voice production, will be directed to Speech Lab. This class allows for dedicated work on specific vocal problems. Please note that attendance is compulsory to students who are directed to it.
- **Music Lab** Students who have particular issues related to Choral modules, for example difficulties with pitching, listening or working with fundamental music concepts, will be directed to Music Lab. This class allows for dedicated work on specific issues. Please note that attendance is compulsory to students who are directed to it.

You must attend each class in loose, warm clothing, with bare feet or appropriate footwear as directed by the tutor. **NB – students not wearing the appropriate clothing must be excluded from the class.** A yoga mat must be brought to all classes and a sufficiently sized water bottle to aid re-hydration. N.B. Glass not permitted. You should be in possession of a bone prop which can be purchased from ALRA during bone prop workshop. You will be required, on occasion, to learn lines of text, poetry, lyrics between classes, and/or research theories, practices, genres. All assignments must be completed between classes unless otherwise directed by the tutor. Vocal exercises will be given which should be practiced daily. You are required to keep notes to aid self-reflection and record progression. *Although not compulsory, a personal voice recorder will be useful for this course.*

Indicative Bibliography

2001	Morrison, M.	<i>Clear Speech</i>	A & C Black
1994	Rodenburg, Patsy	<i>The Need for Words</i>	Methuen
2000	Berry, Cicely	<i>The Actor and His Text</i>	Virgin Books
2001	Berry, Cicely	<i>The Text In Action</i>	Virgin Books
2008	Houseman, B	<i>Tackling text (& Subtext)</i>	Nick Hern Books
2005	Elmes, S	<i>Talking for Britain – A journey through the nation's dialects</i>	Penguin
1992	Linklater, Kristin	<i>Freeing Shakespeare's Voice</i>	Theatre Communication Grp
2002	McCrum, R	<i>The Story of English</i>	Faber and Faber
2005	Ferguson, M. (ed)	<i>The Norton Anthology of Poetry</i>	W W Norton & Co
1987	Jones, D.	<i>An Outline of English</i>	Ernst Klett Verlag GmbH
2001	Roach P.	<i>English Phonetics & Phonology</i>	Cambridge
2004	Kayes, Gillian	<i>Singing and the Actor</i>	Oxford University Press
2008	Moore, Tracey & Bergman, Allison	<i>Acting the Song</i>	Allworth Press

School

Code	TBC
Title	Movement Studies 2
Module Convenor	Fiona Rae
Other Contributors	The programme team
Value and Level	15 credits: Level 5
Prerequisites	Movement Studies 1
Duration of Module	150 hours of student work over 3 terms
Teaching Pattern	140 hours contact over 3 terms Classes/Workshops/Rehearsals/Tutorials
Assessment	Written Assignment: Movement Journal and Summative Essay 10% Practical Exercises: Reflective Summary 10% Practical Exercises: Contact Improvisations 15% Practical Exercises: Laban Efforts 15% Studio Presentation: Animal Studies 25% Studio Presentation: Period Movement and Dance 25%

Aims

The aim of this course is to further develop the body as an instrument of expression and transformation, to gain increased ownership of movement to music through dance, and to develop a basic level of confidence and competence in stage combat.

Assessment

1. *Laban Efforts*: In term 4 you identify physically the Eight Efforts created by Rudolf Laban and begin to apply them to physical character. This is assessed in a Practical Exercise at the end of Term 4
2. *Animal Studies*: You are given an animal to research and observe, this culminates in a Studio Presentation of how you physically embody this animal and use this for transformation at the end of term 5.
3. *Contact Improvisation*: You will explore the technique of Contact Improvisation and consider the relevance of this to the actor.
4. *Period Movement*: You demonstrate an understanding of etiquette, deportment, social codes and social hierarchy as part of a Studio Presentation in term 6.
5. *Reflective Summary*: You present a viva voce reflective summary on the two years' work within your movement training and its application to professional acting at the end of term 6.
6. *Movement Journal*: You keep a movement journal of your process and reflections throughout the course and submit this with a Summative Essay (700 words) at the end of term 6.

Module Outcomes

At the end of Level 5 you will be able to:

- Use emerging skills to embody character through the movement principles explored within the course.
- Use emerging skills within contact improvisation, gaining a physical understanding of points of contact, gravity and momentum, sharing and resisting weight.
- Present social dances and embody physical codes as posed by the period.
- Present armed and unarmed stage combat sequences.
- Integrate established movement skills within performance.
- Integrate established movement research, observational and analytical skills into the actor's process.

Content

The module will cover:

- **Creative Movement** *Term 4 - Laban* Classes will continue to build on stamina, strength, maintaining alignment and flexibility. Through improvisations and creative movement which is both abstract and pedestrian, students identify physically the Eight Efforts and begin to apply them to character. The work will be assessed in week 9 of term 4, this assessment will measure your current embodiment of the Laban Efforts.
Term 5 – Animal Studies You are given an animal to research and observe, supported by an organised visit to London/Chester Zoo at the end of term 4. You study transformation, considering the animals' movement patterns and behaviour. Once the animal has been physically embodied, you will then explore how this process can be applied to character. The work will culminate with a Studio Presentation and assessment at the end of term 5 in weeks 10/11.
Term 6 – Character Physicality This class will enable you to develop character physicality and embody text, developing techniques around 'transformation'. You may work with scripts. You will explore physical subtext, and possible approaches towards human condition in staged and/or filmed performance. You may present a selection of short scenes demonstrating your ability to embody and respond to the physical requirements of a text or narrative concept.
- **Movement Studies** *Term 6 - Contact Improvisation and Beyond* You will explore movement between two or more bodies that are in physical contact and their combined relationship to the physical principles that govern their motion—gravity and momentum. This work will be assessed in week 5 of term 6. The remainder of the term will re-visit the core principles of the actor movement training at ALRA.
- **Period Movement** *Term 4 - C19th, early C20th.* Dance-based warm-up routines, exercises and social dances with emphasis on the ability to lead and be led are learnt. The course allows you to gain increased ownership of movement to music, elements of co-ordination, sense of line, centre, balance and posture. Movement support in connection with the Building Performance module is offered. A physical knowledge of etiquette and changing social constraints of the time is developed e.g. an insight into the restriction of clothing which lead to habitual movements that define these periods is gained and physically explored.
Term 5 - Late C17th & C18th. Dances and social codes are taken from the Restoration and 18th century world view. Continuing with warm-up routines and movement exercises; classes are practical and work will be explored physically. Work will be progressive and will build up body memory. The tutor will also offer time to movement direction for Building Performance. An approach to character development through the use of portraits is introduced.
Term 6 - Shakespeare and Devised Scene. The work will explore the physical world of Shakespeare. During the second part of the term, the work will culminate in a presentation of one of the periods studied. The work is devised and guided by the tutor. Students will demonstrate an understanding of etiquette, deportment, social codes, social hierarchy and objectives as proposed by the period. At least 2 dance are presented, with one other learnt within an audition environment as part of the final assessment.
- **Combat** *Terms 4 & 5 - Level 1 BADC Stage Combat - Foundation or Standard cert.* You explore the use of energy. Safety techniques are an integral part of the training – i.e. safety to the body and to other people. Renaissance rapier and dagger, single sword and unarmed combat are explored. Simple stage fight scenarios will be developed. Classes are practical and work will be explored physically. Learning will take place within a group or a pair but every effort is made to tailor the work to individual needs. You may investigate fight for camera, and how to incorporate combat into a scene effectively. The assessment will be a combat scenario that involves physical and vocal characterisation, staging angles and breath technique in fight performance. 'The BADC Standard (Level 1) qualification is the fundamental building block of all stage combat training and accepted as the industry standard level of training expected of professional actors. The aim of the Standard (Level 1) course is to introduce the student to a range of armed and unarmed techniques so that they are prepared for, and have experience of, the type of fight performance that may be expected of them as a professional actor'. www.badc.co.uk
- **Movement Journal-** You will be required to keep a movement journal of the process and reflections throughout the course, in all strands of the course. This will be a place to site effective methods of practice for maintaining the actor's body and character development. The Journal is a point of reference for the future; it represents a tool box of skills. You also submit a 700 word summative essay containing cited references from a published book connected to the individual's learning. Submission and assessment of the journal & essay is in Week 10 of term 6.

- **Reflective Summary** You will verbally articulate and reflect on the training in Movement. Through a spoken presentation which can be scripted, referenced from prompt cards or told from memory (albeit prepared), you will explain how the course will enable you to tackle the work outlined in your third year of training and beyond.

You must wear black leotard and tights/leggings to all classes, so that the body is clothed but completely free to move and can be seen by the tutor (examples of uniform can be found in the student handbook). You are required to work in bare feet or jazz shoes. It is **your responsibility** to present yourself professionally, which means wearing appropriate support bra/dance belts, and ensuring excellent hygiene is practiced. **ALL** jewellery must be removed, makeup must be neutral, hair appropriately styled (neutral, away from face), and that for assessments, tattoos are to be covered with stage makeup. A yoga mat must be brought to all classes and a sufficiently sized water bottle to aid rehydration. NB glass is not permitted.

Period Movement/Dance You are required to come to each class in appropriate practice clothes: black tights/leggings and black t-shirt or leotard (blacks), plus black jazz shoes. Females will need a black practice skirt and character shoes.

Combat You are required to come to each class in your blacks and will also need warm-up clothing and trainers. **All clothing should be neutral, i.e. plain colours no logos or patterns.** Gloves are also needed; leather or BMX style gloves are appropriate. Those not fully changed at the beginning of the class will not be admitted. An epee blade/foil cup will be provided for use in class. **It is not permitted to rehearse any aspect of stage fighting without tutor supervision.**

Animal Studies 'Soft' flexi kneepads will be required. NB skateboarding/hard pads are not suitable.

NB: You will not be admitted to class unless appropriately dressed.

Indicative Bibliography

Brook, Peter	1969	<i>The Empty Space</i>	Pelican
Hartley, Linda	1989	<i>Wisdom of the Body Moving</i>	North Atlantic Books
Newlove, Jean	2003	<i>Laban for All</i>	Nick Hern Books
Potter, Nicole	2002	<i>Movement for Actors</i>	Allworth Press
Todd, M	1968	<i>The Thinking Body</i>	Princeton
Aldrich, E	1991	<i>From the Ballroom to Hell</i>	Northwestern University Press
Dennis, A	1995	<i>The Articulate Body- The Physical training of the Actor</i>	Nick Hern Books
Marshall, Lorna	2001	<i>The Body Speaks (2nd edition)</i>	Methuen Drama
Chekov, M	2002	<i>To The Actor on the technique of Acting</i>	Routledge
Ewan, V & Green, D	2014 (November)	<i>Actor Movement: Expression of the Physical Being</i>	Performance Book
Howell, J	2008	<i>Stage Fighting: A Practical Guide</i>	The Crow wood Press Ltd

School

Code	TBC
Title	Contextual Studies 2
Course Convenor	Charlotte Storey, Andrew Fillis
Other Contributors	Programme teaching team
Value and Level	30 Credits Level 5
Pre-requisites	Contextual Studies 1
Duration of Course	300 hours total student work including tutorial supervision
Teaching Pattern	100 hours contact time over 3 terms Classes/Seminars/Tutorials/Workshops
Assessment	Written Assignment: Critique of a professional theatre production (1500 words) 30% Written Assignment: Report on route to employment (2000 words) 40% Practical Exercise: 5 -10 minute Media Report 30%

Aims

In order to place the acting skills developed at level 4 and 5 within the context of the professional world and employability, you study professional theatre values through observing and critiquing a professional production. You go on to examine the various methods theatre companies employ to advertise and recruit actors. You also examine the support and complementary industries connected to British Theatre and Television to gain a greater understanding of how the industry operates.

Assessment

- 1 *Critique*: You critique (1500 words) a professional production in Term 4. The assignments are marked by the tutor. You receive written feedback from the tutor.
- 2 *Route to employment*: You research a professional theatre company and write a report (2000 words) on how you would gain employment with that specific company (Term 5.) The assignments are marked by the tutor. You receive written feedback from the tutor.
- 3 *Media Report*: Working in pairs you investigate companies which offer specialist employment to actors and formulate a 10 minute media presentation which is presented to the rest of the group.

Module learning outcomes

At the end of Level 5 you will be able to:

- Evaluate a professional performance and a professional production, understanding how production values can alter a play.
- Gain a wider understanding of areas of employment for professional actors.
- Understand the requirements of potential employers and the procedures for gaining employment.
- Understand that the performing arts are business driven.
- Be able to formulate and express ideas using recorded media.

Content

The module will cover:

- **Plays in production** - Through seminars and discussions you discern and explore the elements that transform a play into a production and examine the work of past and current reviewers and the influence they have on the theatre of their time. Choosing a professional production to see during the term, before watching you will read the play; research the writer, director and other key production staff and one of the actors. You write a 1500 word critique of the production and play.
- **Professional Practice (1) - *The Business of Being an Actor*** Through seminars, discussions and research you explore avenues of employment available to professional actors in Theatre, Television, Film and Radio. You investigate the necessary marketing tools – CV's, letters and photographs; audition and interview techniques needed to gain employment. Focusing on an existing theatre company of choice, you research the means in which you would gain employment taking into consideration the company's ethos, history and background and their particular interest in you. Findings will be recorded in a 2000 word report which will include a sample CV and sample submission letter.
- **Professional Practice (2) – *Specialist Employment*** Through seminars and research you focus on specialist employment which can support and further a professional actor's career – *Voice Over, Corporate Theatre & TV, Role Play, Puppetry, Directing etc.* You will be given a particular practice or company and will investigate history, style of work, rationale, working and pay conditions and employment opportunities. Findings will be shared with the rest of the group in a recorded media presentation lasting between 5 to 10 minutes. You may be required to do this singly or in pairs.

BIBLIOGRAPHY

Greetham, B	2008	How to Write Better Essays (Palgrave study skills)	Palgrave Macmillan
Ritter, Robert ed.	2002	The Oxford Style Manual	Oxford UP
Edgar, D	2009	How Plays Work	Nick Hern Books
Pickering, K	2005	Key concepts in drama and performance	Palgrave Macmillan
Wood, David and Grant, Janet.	1999	Theatre for Children – a Guide to Writing, Adapting, Directing and Acting	Faber
Shellard, D. (ed.)	2008	The Golden Generation – New light on post-war British Theatre	British Library

School

Code	TBC
Title	Live Performance
Module Convenor	Charlotte Storey, Andrew Fillis
Other Contributors	Visiting Directors
Value and Level	30 credits: Level 6
Prerequisites	Building Performance 2
Duration of Module	300 hours of student work over 3 terms (7-9)
Teaching Pattern	300 hours contact time over term 7 -9 Rehearsals
Assessment	3 Public Productions 7,8,9 (Marks are averaged)

Module Aims

Applying the established concepts, principles and techniques learned at Level 4 and 5, the aim of this module is to test and extend students' performance skills in the context of live public performance under professional conditions.

Assessment

You work under professional conditions (professional director and designer, Stage management supported, full rehearsal hours) on three separate plays, one per term. The plays are performed at the ALRA theatre for at least 4 public performances with plays in term 8 touring to feeder schools and colleges. The performances are marked by an external marker and the Head of Acting. You receive written feedback from the director.

Module Outcomes

Upon successful completion of Level 6, you will be able to:

- Create and sustain a believable complex character in a public production demonstrating ownership of your work.
- Demonstrate effective use of voice, adapting to the demands of the play, character, theatre space and audience.
- Demonstrate effective use of movement, adapting to the demands of the play, character, theatre space and audience.
- Demonstrate effective ensemble skills, collaborating with fellow actors, production and technical staff.
- Incorporate the technical aspects of a theatre production to enhance creative work.
- Fully engage and respond to a theatre audience.

Module Content

Areas covered in the module include:

- Working in a professional environment
- Working in collaboration with other artists and technicians
- Engaging with a public audience
- Touring

You will be given the plays and cast in a role, or roles, at the end of the previous term. Before rehearsals begin you will have read the play thoroughly - clarifying all words and references not understood, you will have researched the background world and context of the play and undertaken character research on cast characters, including *given circumstances* and *character objectives* – all of which will be put in the *Actor's Portfolio* where you will record director's notes, as well as their own impressions, ideas and discoveries made as rehearsals progress.

When rehearsals commence you continue researching in response to the requirements of the director and the needs of the production. You will attend rehearsals having previously undergone a vocal and physical warm-up and are expected to bring and adapt skills gained in Voice and Movement Studies to the work.

You should attend rehearsals in loose, comfortable and appropriate clothing, with no logos, slogans or images unless otherwise directed by the director. All rehearsal calls will be posted on the 3rd year notice board and must be adhered to.

Indicative Bibliography

Texts for use in research will be suggested appropriate to the choice of play

School

Code	TBC
Title	Recorded Performance
Module Convenor	Charlotte Storey, Andrew Fillis
Other Contributors	Visiting Directors
Value and Level	30 credits: Level 6
Prerequisites	Acting Studies 2
Duration of Module	300 hours of student work over 2 terms (7-8)
Teaching Pattern	250 hours contact time over term 7 - 8 Rehearsals
Assessment	TV Drama (60%) Radio Recording (20%) TV Presenting (20%)

Module Aims

Applying the established concepts, principles and techniques learned at Level 4 and 5, the aim of this course is to test and extend your performance skills in the context of recorded performance. You acquire a personal portfolio of recorded audio and visual/audio items designed to help gain professional employment.

Assessment

1 TV Drama: You prepare, rehearse and record a short (10 minute) bespoke TV Drama working with a professional TV/Film director, DoP and Sound operators. The work is filmed on location. (term 7).

2 Radio Recording: Working with a professional Radio producer you choose and record selected pieces for radio. (term7).

3 TV Presenting: You rehearse and develop a selection of material suitable to be recorded for TV Presenting under the guidance of a TV Presenter/Director (term 8).

Module Outcomes

Upon successful completion of the Level 6, you will be able to:

- Create and sustain a believable complex character in a recorded drama demonstrating ownership of your work.
- Demonstrate effective use of voice, adapting to the demands of the script, character, camera, microphone and environment.
- Demonstrate effective use of movement, adapting to the demands of the play, character, camera and environment.
- Demonstrate effective ensemble skills, collaborating with fellow actors, production and technical staff.
- Incorporate the technical aspects of a recorded production to enhance creative work.
- Communicate information to an audience viewing or listening to a recorded drama or presentation using techniques which are at the forefront of current professional practice.

Module Content

Areas covered in the module include:

- **TV Drama** - Working with a professional TV director over three weeks you will rehearse and record a short TV drama (10 minutes). Recording will take place in suitable locations. A professional DOP and Sound Engineer will record the dramas and you will help to crew on all dramas. You receive a copy of the edited drama for use in seeking professional employment.
- **Radio Recording** - During this five day course, working with a professional radio drama producer, you select and record a variety of short pieces taken from play scripts, novels, stories, poetry. The recordings will be kept as a voice reel for you to use in seeking professional employment.
- **TV Presenting** - Over two weeks, you will work with a professional director to research and practically explore different areas of TV and Video presenting. Typically, you will experience use of autocue, children's makes, show and tell and piece to camera, investigating a range of styles for varying audiences. Recorded under professional conditions, three short pieces will be used as a show reel to use in seeking professional employment.

You will be given scripts (TV Drama) and tasks to prepare (TV Presenting/Audio Recording) before rehearsals begin. You will be expected to begin rehearsals with all tasks completed, and with a thorough working knowledge of any scripts

Indicative Bibliography

Texts for use in research will be suggested appropriate to the genre and medium

School

Code	TBC
Title	Professional Practice
Module Convenor	Charlotte Storey, Andrew Fillis
Other Contributors	Visiting Directors and Casting Directors, Industry specialists
Value and Level	30 credits: Level 6
Prerequisites	Building Performance 2
Duration of Module	300 hours of student work over 2 terms (7-8)
Teaching Pattern	226 hours contact time over term 7 - 8 Rehearsals
Assessment	Studio Presentation: Showcase (70%) Studio Presentation: Audition practice (30%)

Module Aims

The aim of this course is to test and extend students' performance and marketing skills in the context of professional auditions, castings and the showcase presentation.

Assessment

1 *Audition Practice*: Working with a professional director or Casting Director in term 7, you select suitable monologues which are rehearsed and presented to a small panel of industry specialists.

2 *Showcase*: In term 8 you work with a professional director or Casting Director, to select suitable duologues which are rehearsed and performed to an audience of industry specialists in a professional venue.

Module Outcomes

Upon successful completion of Level 6, you will be able to:

- Understand the differing audition/interview requirements of professional employers and apply appropriate techniques to a professional standard.
- Acquire a personal portfolio of suitable material which will effectively promote individual technical and artistic abilities in the search for professional employment.
- Show an appreciation of the uncertainty, ambiguity and limits of their knowledge in the pursuit of professional employment.
- Use transferable skills: self-motivation, ability to work as part of a team and to take instruction, problem solving, research, analysis and communication.
- Apply professional employment skills.

Module Content

Areas covered in the module include:

- **Practice Auditions** – 1. Working with a professional director over four days, you will choose and work on two contrasting monologues which is presented, on the final day, to a panel of industry professionals. Feedback is given by the panel, on performance, marketing tools and interview technique.
2. You undergo two separate interviews. For the *TV interview* a short script is given 30 minutes before the interview. You read for a professional Casting Director in an interview situation. For the *theatre interview* you write a letter, including CV, to a professional theatre director asking for an audition for a specific play. You audition for the director and read from the suggested play. At both interviews feedback will be specific to the actor and general to the group.
- **Showcase** - Working with a director over 3 weeks you research and choose two suitable duologues. These will be rehearsed and presented in a preview at the ALRA theatre and at a professional venue to an invited audience of casting directors, agents and potential employers.
- **Industry lectures** – a variety of lectures and workshops from: Accountant, Casting Director, Theatre Director, Professional Actor, Writers etc.

Indicative Bibliography

Texts for use in research will be suggested appropriate to the genre and medium

School

Code	TBC
Title	Contextual Studies 3
Module Convenor	Charlotte Storey, Andrew Fillis
Other Contributors	Self-Directed
Value and Level	30 credits: Level 6
Prerequisites	Contextual Studies 2
Duration of Module	300 hours of student work over 2 terms (7-8)
Teaching Pattern	20 hours contact time over term 7 - 8 Tutorials, lectures, seminars
Assessment	Written Assignment: The Actor's Portfolio 100%

Module Aims

To apply accurately the knowledge, understanding and analytical skills developed at Level 4 and 5 to the production of an actor's portfolio. The module aims to further independent study and ownership of practice.

Assessment

1 *The Actors Portfolio* – you work independently producing an Actor's Portfolio based on a production from *Live Performance* from term 7 or 8. Included should be appropriate contextual and character research, text analysis and a reflective journal noting rehearsal methods, personal discoveries and notes on performance. You will include examples of marketing they have undertaken throughout the year; CV's, photographs, and letters to professional employers, together with any responses and notes and reflections from industry lectures attended. You will nominate at the beginning of level 6 a production from term 1 or 2 on which to base the Actor's Portfolio. This will be submitted on the Monday following the production.

Module Outcomes

Upon successful completion of Level 6, you will be able to:

- Exercise personal responsibility in creating an actor's portfolio which critically reflects on individual practice and on the methodology of other practitioners.
- Further develop independence of thought and self-sufficiency.
- Deploy established techniques with accuracy the critical examination and analysis of the evidence related to their area of enquiry and locate this within the wider debate.
- Structure and present an actor's portfolio at a standard acceptable to practitioners and academics.
- Apply mature research, analytical and reflective skills, demonstrated in the *actor's portfolio*.
- Apply established and new ICT skills to employment research and create an interview portfolio in the pursuit of professional employment.
- Apply professional employment skills.

Module Content

Areas covered in the module include:

- research
- reflection
- Professional interaction
- Industry lectures

Indicative Bibliography

Texts for use in research will be suggested appropriate to the choice of play and production.

3 ASSESSMENT

3.1 Assessment Strategy

You are assessed through live and recorded performance and studio presentations, practical exercises and written work.

Level 4 is formative assessment and is marked at Pass/Fail. This is to encourage you to focus on the experiential and experimental nature of the work over the need to achieve impressive marks. However, you must pass each module to progress to level 5.

Level 5 accounts for 25% of the degree with level 6 accounting for 75%.

As is usual in theatre training, you are given constant formative feedback in practical classes as well as more formal feedback on their written assignments and practical projects at the end of each term.

Level 4

C1 15 credits	Building Performance (workshops & rehearsals 11hrs a week).	Voice and Movement1 <i>Term1 Week 5</i> Personal Storytelling <i>Term 1 Week 10</i> Voice and Movement2 <i>Term 2 Week 5</i> Simple Scenes <i>Term 2 Week 10</i> Research Project <i>Term 3 Week 5</i> Contemporary Theatre <i>Term 3 Week 10</i>
C2 30 credits	Acting Studies (taught classes 5hrs 30mins a week)	AWN2 <i>Term 3 Week 5</i> Devised scenes for camera <i>Term 3 Week 9</i>
C3 30 credits	Voice Studies (taught classes 5hrs 30mins a week)	Breath Essay (500 words) <i>Term 2 Week 1</i> Anatomy/Physiology Test <i>Term 2 Week 8</i> Note Tone Essay(500 words) <i>Term 3 Week 1</i> I Poem <i>Term 2 Week 10</i> 15 minute warm up <i>Term 3 Week 8</i> Shakespeare Sonnet <i>Term 3 Week 10</i>
C4 30 credits	Movement Studies (taught classes 5hrs 30mins a week)	Movement Heritage <i>Term 1 Weeks 10/11</i> Anatomy Test <i>Term 2 Week 9</i> Neutral Mask <i>Term 2 Week 9</i> Actor Limber <i>Term 3 Weeks 4-9</i> Movement Journal <i>Term 3 Week 10</i> Character Journey <i>Term 3 week 10</i>
C5 15 credits	Contextual Studies (taught classes – 3hrs 40mins a week)	AWN 1 <i>Term 1 Week 10</i> Performance piece <i>Term 3 Week 9</i>

Level 5

C1 30 credits	Building Performance (workshops & rehearsals 11hrs a week)	C19th Century15% <i>Term 4 Week 5</i> American Classic15% <i>Term 4 Week 10</i> Tragedy 20% <i>Term 5 Week 5</i> Comedy 15% <i>Term 5Week 10</i> Scenes from Shakespeare 15% <i>Term 6 Week 5</i> Shakespeare 2 20% <i>Term 6 Week 10</i>
C2 30 credits	Acting Studies (taught classes - 5hrs 30mins a week)	AWN 50% <i>Term 5 Week 10</i> Rehearsed Scenes 50% <i>Term 6 Week 9</i>
C3 15 credits	Voice Studies (taught classes 7hrs 20mins a week)	Articulation essay (500 words) 10% <i>Term 4 Week 1</i> Acting Through Song 20% <i>Term 5 Week 10</i> Leading warm up 10% <i>Term 6 Week 2-8</i> Shakespeare soliloquy 20% <i>Term 4 Week 10</i> Character Voice 20% <i>Term 5 Week 10</i> Political Speech 20% <i>Term 6 Week 10</i>
C4 15 credits	Movement Studies (taught classes - 5hrs 30mins a week)	Laban Efforts 15% <i>Term 4 Week 9</i> Animal Studies 25% <i>Term 5 Week 10/11</i> Contact improvisations 15% <i>Term 6 Week 5</i> Movement Journal 10% <i>Term 6 Week 10</i> Reflective Summary 10% <i>Term 6 Week 10/11</i> Period Movement and Dance 25% <i>Term 6 Week 10/11</i>

C5 30 credits	Contextual Studies (taught classes – 1hr 50mins a week)	Essay critiquing a professional theatre production (1500 words) 30% <i>Term 4 Week 10</i> Report on route to employment (2000 words) 40% <i>Term 5 Week 10</i> 5 -10 minute Media Report 30% <i>Term 6 Week 9</i>
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Level 6

M1 30 credits	Live Performances (rehearsals, performances, tutorials, feedback)	3 public productions <i>Terms 7,8,9</i> <i>Marks are averaged</i>
M2 30 credits	Recorded Performance (rehearsals, recordings, tutorials, feedback)	TV Drama (60%) <i>Term 7</i> Radio Recording (20%) <i>Term 7</i> TV presenting (20%) <i>Term 8</i>
M 3 30 credits	Professional Practice (research, rehearsals, presentation, feedback)	Showcase (70%) <i>Term 8</i> Audition practice (30%) <i>Term 7</i>
M4 30 credits	Contextual Studies (self-directed research, evaluation, reflection)	The Actor's Portfolio <i>Term 9 Week 1</i>

3.2 Moderation

Level 6

Live and Recorded performances are second marked with an external as 1st marker and the HOD as 2nd marker.

Written work is marked by the HOD and a 20% sample marked by a designated subject tutor.

Level 5

Studio Presentations are marked as per the schematic below. An average of the 1st and 2nd marker is used for the overall grade.

Practical Exercises are marked by the tutor and a 20% sample marked the HOD. The 1st mark is the grade awarded.

Written Work is marked by either the HOD or a designated subject tutor as per the schematic below. 20% is sample marked by a designated subject tutor and the 1st mark is the grade awarded.

Level 4

Studio Presentations are marked by the HOD

Written work is marked by the HOD

Practical exercises are marked by the tutor

Where the HOD has taught a counterpart HOD or a designated subject tutor will mark.

All public performances and studio presentations are recorded.

Marking Schematic

Level 4 (Year 1)			
Building Performance	All	HOD	Voice and Movement 1 and 2 & Story telling & Simple Scenes & Research & Contemporary
Acting Studies	Written Work	HOD	AWN
	Practical Exercise	Tutor	Devised Scenes
Voice Studies	Written Work	HOD	Breath Essay & Note Tone Essay
	Studio Presentation	HOD	I Poem & Sonnet
	Practical Exercise	Tutor	10 minute Warm up & Anatomy Test
Movement Studies	Written Work	HOD	Movement Journal
	Studio Presentation	HOD	Character Journey
	Practical Exercise	Tutor	Movement Heritage & Anatomy test & Neutral Mask & Actors Limber
Contextual Studies	Written Work	Tutor	AWN
	Practical Exercise	Tutor	Performance Piece

Level 5 (Year 2)				
		1st Marker	2nd Marker	
Building Performance	Studio Presentation	External	HOD	19 th C & American & Comedy & Tragedy & Shakespeare 1&2
Acting Studies	Written Work	HOD or Tutor	Sample marked	AWN
	Practical Exercise	Tutor	HOD sample	Rehearsed Scenes
Voice Studies	Written Work	HOD	Counterpart HOD sample	Articulation Essay
	Studio Presentation	HOD	Subject Tutor	Shakespeare & Character Voice & Singing & Political Speech
	Practical Exercise	Tutor	HOD sample	Group Warm-up
Movement Studies	Written Work	HOD or Tutor	Sample marked	Journal
	Studio Presentation	HOD	Subject Tutor	Animal Studies & Period Movement
	Practical Exercise	Tutor	HOD sample	Laban Efforts & Contact Impro & Reflective Summary
Contextual Studies	Written Work	Tutor	HOD sample	Essay & Report
	Practical Exercise	Tutor	HOD sample	Media Report

Level 6 (Year 3)			
	1st Marker	2nd Marker	
Live Performance	External Moderator	HOD	Productions
Recorded Performance	External Moderator	HOD	TV Drama, Radio, TV Presenting
Professional Practice	External Moderator	HOD	Practice Audition, Showcase
Contextual Studies	HOD	Sample Marked	AWN

3.3 Assessment Thresholds

The pass mark for all assignments for the BA (Hons) is 40%. In the case of pass/fail assessments you are required to pass all assignments.

Each course in the programme has weighted assignments. You must pass each course of the programme to progress to the next level and to achieve the BA (Hons).

The classification is assigned as follows:

70% and above: First Class
60-69%: Upper Second (2.1)
50-59%: Lower Second (2.2)
40-49%: Third
0-39%: Fail

3.4 Grading and Marking

- ALRA awards marks on the 2,5,8 system; i.e. 52%, 55%, 58%.
- You do not receive % marks but grades as follows:
High 1st, Mid 1st, Low 1st, High 2.1, Mid 2.1, Low 2.1 etc
- All markers are asked to mark using the above grading system.
- You can be awarded a Very High First (ie above 80%) or a Fail (39% and below). In both these instances a % mark is asked for from the marker.

Assessment Task Schedule – Level 4 (Year 1): Grading – Pass/Fail

	Term 1 Autumn			Term 2 Spring			Term 3 Summer							
	Semester 1				Semester 2									
Building Performance	Voice and Movement1 Week 5	Building Performance Feedback	Story telling Week 10	Christmas & Written Feedback	Voice and Movement2 Week 5	Building Performance Feedback	Simple Scenes Week 10	Easter & Written Feedback	Research Week 5	Building Performance Feedback	Contemporary Week 10	Written Feedback		
Acting Studies											AWN Week 5		TV Exercise Week 9	
Voice Studies					Breath Essay Week 1				I Poem Week 10 Anatomy/physiology Test Week 8				Note Tone essay Week 1	Sonnet Week 10 10 minute warm up Week 8
Movement Studies			Movement Heritage Week 10/11						Anatomy Test Week 9 Neutral Mask Week 9				Actors Limber Week 4-9	Character Journey Week 10/11 Movement Journal Week 10
Contextual Studies			AWN Week 10											Performance Piece (Musicianship) Week 9

Assessment and Formal Written Feedback Times – Level 5 (Year 2): Grading %

	Term 4 Autumn			Term 5 Spring			Term 6 Summer						
	Semester 1				Semester 2								
Building Performance	C19th Realism – European Week 5		American Classic Week 10		Tragedy Week 5		TV Comedy Week 10		Shakespeare 1 Week 5		Shakespeare 2 Week 10		
Acting Studies		Building Performance Feedback		Christmas and Written Feedback		Building Performance Feedback	AWN Week 10	Easter and Written Feedback		Building Performance Feedback	Acting Scenes Week 9	Written Feedback	
Voice Studies	Articulation Essay Week 1		Shakespeare Monologue Week 10				Character Voice Presentation Week 10 Acting through Song Week 10				Leading Group Warm up Week 2-8		Political Speech Week 10
Movement Studies			Laban efforts Week 9				Animal Studies Week 10/11 (Combat BADC) Week 10/11				Contact Impro Week 5		Period Movement & Dance Week 10/11 Reflective summary Week 10/11 Journal & Essay Week 10
Contextual Studies			Essay Week 10				Report Week 10						Media Report Week 9

Assessment Task Schedule – Level 6 (Year 3): Grading %

	Term 7 Autumn			Term 8 Spring			Term 9 Summer		
	Semester 1				Semester 2				
Live Performance		<i>Production Production week</i>	<i>Christmas & Written Feedback</i>		<i>Production Production week</i>	<i>Easter & Written Feedback</i>		<i>Production Production week</i>	<i>Written Feedback</i>
Recorded Performance	<i>TV Drama Recording Days</i>	<i>Radio Recording Days</i>			<i>Presenting Recording Days</i>				
Professional Practice		<i>Practice Audition Before panel</i>					<i>Showcase 1st public showcase</i>		
Contextual Studies					<i>Actor's Portfolio Week 12</i>				

3.5 Assessment Criteria

Building Performance 1

Studio Presentation – Devised work (Level 4)

The group work with a director to devise short pieces of theatre from shared personal narratives; further work focuses on Voice and Movement and then progresses to text through duologues, a research project and contemporary text. All are presented in a rehearsal studio to Level 4 acting students only.

You receive written feedback on the process by your director and general verbal feedback on the performance from HoDs.

Assessment Criteria

- Work effectively as part of an ensemble: sharing artistic responsibility through the negotiation and exploration of your own and others' ideas.
- Understand and apply the discipline of professional rehearsals: time-keeping, preparation, focus and respect for the work of others.
- Transform visual, aural and verbal stimuli into imaginative theatrical narrative.
- Apply core technical skills of voice and movement in performance.
- Prepare for rehearsal using: contextual and character research, and detailed script analysis.
- Develop believable characters through the application of accepted acting strategies, rehearsal exercises, improvisation and artistic repetition.
- Reflect on and evaluate their own and others' work in performance.

Pass – ability in the above

Fail – lacks ability in the above

The following competencies may be considered:

Ability to work within the ensemble

Ability to use voice to communicate narrative

Ability to use movement to communicate narrative

Ability to apply emerging techniques (acting, voice, movement)

Ability to engage with the imagination openly

Ability to work with artistic focus

Acting Studies 1

Assessment for this course is both practical and written.

Written Assignment

An *Actor's Working Notebook*, containing research, placing character into context; outlining a methodical investigation into the *given circumstances* of character and scene based on *The Research Project* in Building Performance is submitted the day after the studio presentation.

Assessment criteria:

- Use a preparatory approach to character through research and script analysis
- Understand and apply the concepts of; *stake*, *action* and *objectives* and *given circumstances*

Pass – ability in the above

Fail – lacks ability in the above

The following competencies may be considered:

Ability to analyse character through basic acting strategies
Ability to use imaginative supposition to develop character
Ability to contextualise character through research
Ability to undertake research
Ability to evaluate and reflect on process

Practical Exercise

Combining skills learned in *Improvisation* and *Acting for Camera* students devise, perform and record short scenes for assessment in term 3.

Assessment Criteria

- Give truthful reactions in verbal and non-verbal scenarios.
- Develop character through action, narrative and dialogue
- Create a truthful character who can exist in front of a camera.
- Sustain artistic concentration and focus needed in working for camera.

Pass – ability in the above

Fail – lacks ability in the above

The following competencies may be considered:

Ability to work artistically within a technical environment
Ability to work within the parameters of recorded drama
Ability to understand the basic structure of a recorded scene
Ability to recognise the difference between live and recorded performance

Voice Studies 1

Assessment for this course falls into three categories:

- Studio presentation
- Practical exercise
- Written assignment

Studio Presentation

You select, with tutor guidance, a piece of poetry written in the 1st person in term 2 and a Shakespeare sonnet in term 3; both are rehearsed in class and presented to Level 4 BA (Hons) and MA acting students in a rehearsal studio

You receive written feedback from the tutor and verbal feedback from the HoD.

Assessment criteria

- Release unnecessary mental and physical tensions and promote efficient breath use to support a physically tense-free release of voice
- Explore and develop technical and expressive competence

Pass – ability in the above

Fail – lacks ability in the above

The following competencies may be considered:

Ability to apply developed and emerging vocal skills

Ability to display clarity of thought inherent in a piece of poetry

Ability to engage with verse, rhythm, and explore language devices, (antithesis, alliteration etc).

Ability to apply vocal strategies under performance conditions

Practical Exercise

In term 2 you are tested on their knowledge of phonetics by their tutor.

In term 3 you demonstrate a 15 minute vocal warm up built from knowledge and exercises taken from the course.

You receive written feedback from the tutor and verbal feedback from the rest of the group.

Assessment criteria

- Develop a personal warm-up, using known exercises, that encourage effective vocal development
- Apply knowledge of IPA (International Phonetics Alphabet)

Pass – demonstrates ability in the above

Fail – lacks ability in the above

The following competencies may be considered:

Ability to transform concepts and theories into practice

Ability to take responsibility and practise to further develop vocal techniques

Ability to design a practical programme to aid vocal self-development

Ability to understand and apply phonetics

Written Assignment

You submit two 500 word essays on aspects of Voice which are marked by the HOD.

You receive written feedback.

Assessment criteria

- Understand anatomy and physiology in relation to the vocal process
- Apply knowledge of IPA (International Phonetics Alphabet)

Pass – demonstrates knowledge and understanding in the above

Fail – lacks knowledge and understanding in the above

The following competencies may be considered:

Ability to demonstrate knowledge and understanding of body and breath use in vocal production

Ability to demonstrate knowledge and understanding of note (touch of sound) and tone (resonance) in vocal production

Movement Studies 1

Assessment for this course falls into three categories:

- Studio presentation
- Practical exercise
- Written assignment

Studio Presentation

Character Journey – A solo movement piece is created based on the emotional journey of a character from a novel. This is rehearsed in class with the tutor and assessed in a Studio Presentation. It is marked by the HoD or department tutor. You receive verbal feedback from the HOD.

Assessment criteria

- Embody and develop knowledge and understanding of abstract movement as a tool for extending physical and imaginative range.
- Understand how to adapt physicality and develop an awareness of spatial relationships through detailed analysis and movement metaphors.
- Apply established movement skills to movement projects and presentations.

Pass – demonstrates knowledge and understanding in the above

Fail – lacks knowledge and understanding in the above

The following competencies may be considered:

Ability to articulate physically

Ability to connect physical action to emotional narrative

Ability to use abstract movement and physical metaphor in theatrical narrative

Ability to organise and develop research

Practical Exercise

In term 1 you research your own *Movement Heritage* to present your findings to the rest of your group. In term 2 you present a demonstration to the rest of the group using Neutral Mask. You undergo an anatomy test in term 2. In term 3 you present a movement limber exercise to the rest of the group based on the knowledge and skills acquired through the year. You receive verbal feedback from the tutor and verbal feedback from the rest of the group.

Assessment criteria

- Develop a physical understanding of physiology, including experiential anatomy, bone muscle and organ study.
- The relations and functions of the anatomical body with a focus on alignment and movement re-patterning.
- Apply established movement skills to movement projects and presentations.
- Apply movement observational and analytical skills to peer feedback and within movement journals.

Pass – demonstrates ability in the above

Fail – lacks ability in the above

The following competencies may be considered:

Ability to distinguish habitual physical tension

Ability to understand physical presence

Ability to understand physical awareness

Ability to understand physical gesture

Ability to observe critically

Ability to understand the basic bone, muscle and organ structure of the human body

Written Assignment

You submit a Movement Journal in term 3 which is an on-going reflection on the year's movement work.

Assessment criteria.

- Apply movement observational and analytical skills to your own, tutor and peer feedback and within own movement log.

Pass – demonstrates knowledge and understanding in the above

Fail – lacks knowledge and understanding in the above

The following competencies may be considered:

Ability to understand the basic bone, muscle and organ structure of the human body

Ability to think and reflect critically

Ability to apply movement concepts and theories to acting practice

Ability to observe critically

Contextual Studies 1

This course is assessed through a written assignment and a practical assessment

Written Assignment:

You submit an Acting Working Notebook based on an extant text studied in weekly class. You receive written feedback from your tutor.

Assessment criteria

- Use varying methods of research useful to an actor's working process
- Use research findings accurately to support arguments and ideas
- Be able to analyse a text in preparation for rehearsal
- Reference sources using the Harvard Method of referencing

Pass – demonstrates knowledge and understanding in the above

Fail – lacks knowledge and understanding in the above

The following competencies may be considered:

Ability to deconstruct text in a methodical way

Ability to isolate facts and determine their relevance and importance

Ability to identify story structure

Ability to identify appropriate areas of research

Ability to use varied methods of research

Ability to evaluate and reflect on process

Practical exercise *Musicianship*

In term 3 you are assessed on your practical knowledge of music within the setting of your group.

Assessment criteria

- Be able to demonstrate an understanding of metre, rhythm and harmony through aural skills
- Be able to show an understanding of metre and rhythm through written and performance skills
- Be able to read and understand staff notation

Pass – demonstrates knowledge and understanding in the above

Fail – lacks knowledge and understanding in the above

The following competencies may be considered:

Ability to recognise time signatures through listening

Ability to follow a simple music score

Ability to determine harmony through aural and oral means

Ability to sustain varying rhythms

Level 5

Building Performance 2

You are given scripts and characters for projects before breaking for Summer/Christmas/Easter break. These range from C19th Realism, American Classic, Comedy (TV) Tragedy and Shakespeare. Before rehearsals you engage in script analysis and rehearsal preparation, character analysis and study and apt contextual research. You are directed in a number of scenes from the given texts and present them in a rehearsal studio to an audience of Level 4, 5 and PG acting students. Presentation time increases progressively from 60 minutes to 90 minutes over the three terms.

You receive written feedback on the process by your director and specific verbal feedback on the performance from HoDs.

Assessment Criteria

- Apply established principles and concepts to create believable characters in a world of heightened reality
- Develop and sustain a truthful character engaging with deep emotional themes
- Explore and develop emotionally complex relationships between characters
- Develop a truthful character with the ability to sustain imagery and imagination
- Apply established vocal techniques - energy, articulacy and precision - to realise a character in a variety of classical and complex texts
- Apply established movement techniques - precision, control and stamina - to realise a character in a variety of classical and complex texts

Very High 1st Outstanding in all of the above.

1st Outstanding in most of the above, a very good standard in others.

2.1 A good standard in all or most of the above.

2.2 Satisfactory in all or most of the above areas

3rd Adequate overall but demonstrates lack of ability or understanding in some areas.

FAIL. A demonstrable lack of ability in most of the above. The inability to understand basic performance skills. Disorganised and amateurish in approach, displays lack of preparation.

Every text will have its own specific demands which will be considered by the examiners. The following are competency guidelines which should apply to the presentation of any scene study.

Ability to work co-operatively with others.

Ability to apply developed and emerging techniques (acting, vocal, physical)

Ability to work with developed and sustained artistic focus.

Ability to demonstrate understanding and knowledge of a character

Ability to demonstrate understanding and knowledge of the world of the play

Ability to develop work under direction

Ability to display articulacy of thought and argument inherent within the given text

Ability to work in performance without habitual physical, vocal or mental tension

Ability to develop work in front of a peer group audience

Ability to engage and communicate with a peer group audience

Ability to cope with the pressure of performance to a peer group audience.

Acting Studies 2

Assessment for this course is both practical and written.

Written Assignment

An *Actor's Working Notebook*, containing appropriate research, and utilising skills and knowledge from Acting Studies and based on a chosen Scene Study project from Building performance in terms 4 or 5 is submitted in term 6.

Assessment criteria:

- Analyse play texts at a deeper level in order to reveal the playwright's intent
- Demonstrate a strong understanding of the text, period and style
- The ability to critically evaluate work and identify areas for improvement and strategies to accomplish this

Very High 1st Outstanding in understanding and application of accepted acting strategies in script analysis; excellent level of investigation of character coupled with highly imaginative supposition, thorough and detailed contextual research; mature and detailed evaluation .

1st Very good understanding and application of accepted acting strategies in script analysis; excellent or very good level of investigation of character coupled with a good imaginative supposition, thorough and detailed contextual research; mature and detailed evaluation.

2.1 Good understanding and application of accepted acting strategies in script analysis; good level of investigation of character coupled with imaginative supposition, good, apt contextual research; good evaluation.

2.2 Satisfactory understanding and application of accepted acting strategies in script analysis; satisfactory level of investigation of character coupled with some imaginative supposition; satisfactory, apt contextual research; satisfactory evaluation.

3rd Adequate understanding and application of accepted acting strategies in script analysis, although some elements may be missing; adequate level of investigation of character with a rudimentary imaginative supposition; adequate, contextual research, though not necessarily apt; some evaluation.

Fail. Fails to understand and apply accepted acting strategies in script analysis; inadequate level of investigation of character. with little or no imaginative supposition; inadequate, inapt contextual research; little or no evaluation. Some elements to the AWN may be missing.

The following competencies may be considered:

Ability to prepare text and character for rehearsal leading to performance

Ability to apply accepted acting strategies to text analysis

Ability to analyse and develop character through text analysis

Ability to use imaginative supposition in connection with an extant script

Ability to contextualise character through research

Ability to undertake creative research

Ability to evaluate and reflect on process

Practical Exercise – Scenes from a Complex Text

In term 3 you rehearse and prepare scenes taken from a complex comic text. The scenes are presented to the rest of the group and marked by the tutor and sample marked by the HoD. You receives written feedback.

Assessment Criteria

- Demonstrate a strong understanding of the text, period and style
- Make advanced creative use of the self on a variety of texts
- The ability to create detailed characters and complex relationships that are quite distant from your own experiences
- To begin to integrate movement and voice with acting technique in the service of the text, employing flexibility and expressiveness
- Work with a sustained depth of artistic focus

Very High 1st Outstanding in all of the above.

1st Outstanding in most of the above, a very good standard in others.

2,1 A good standard in all or most of the above.

2,2 Satisfactory in all or most of the above areas

3rd Adequate overall but demonstrates lack of ability or understanding in some areas.

Fail. A demonstrable lack of ability in most of the above. The inability to understand basic performance skills. Disorganised and amateurish in approach, displays lack of preparation.

The following competencies may be considered:

Ability to work within a style and genre

Ability to understand the context of a period and genre

Ability apply vocal skills to a text using heightened language

Ability to understand the context of movement and gesture within a text taken from an historic period

Ability to apply acting techniques to an historic text involving heightened language and heightened scenarios

Voice Studies 2

Assessment for this course falls into three categories:

- Studio presentation
- Practical exercise
- Written assignment

Studio Presentation

Under tutor guidance, you select and rehearse a soliloquy from Shakespeare (term 4), a short children's story (term 5) a song (term 5) and an extant political speech (term 6). The pieces are presented in a studio presentation to students at level 4,5,6 and PG.

You receive written feedback from the tutor and verbal feedback from the HoD.

Assessment criteria

- Continue to release unnecessary mental and physical tensions to help awaken vocal potential
- Support voice with effective breath use and work towards extending vocal range and clarity of articulation
- Apply good vocal techniques, applying use of RP, to a variety of contemporary and classical texts and develop the necessary stamina to fill a variety of performance spaces with competence
- Apply good vocal techniques, using of the sung voice.

Very High First Outstanding in all of the above.

1st Outstanding in most of the above, a very good standard in others.

2.1 A good standard in all or most of the above.

2.2 Satisfactory in all or most of the above areas

3rd Adequate overall but demonstrates lack of ability or understanding in some areas.

Fail. A demonstrable lack of ability in most of the above. The inability to understand basic performance skills. Disorganised and amateurish in approach, displays lack of preparation.

The following competencies may be considered:

Ability to engage with and explore heightened text

Ability to analyse and understand heightened text

Ability to apply developed and emerging vocal skills

Ability to display clarity of thought inherent in a piece of poetry or text

Ability to engage with verse, rhythm, and explore language devices, (antithesis, alliteration etc).

Ability to apply vocal strategies under performance conditions

Ability to use effective acting techniques: sustaining an objective, character and relationship while using the sung voice

Practical Exercise

In term 6 you lead an actor's vocal warm up using the rest of the group built from knowledge and exercises taken from the course.

You receive written feedback from the tutor and verbal feedback from the rest of the group.

Assessment criteria

- Continue to develop a personal vocal warm-up to promote effective vocal technique

Very High 1st Outstanding in all of the above.

1st Outstanding in most of the above, a very good standard in others.

2,1 A good standard in all or most of the above.

2.2 Satisfactory in all or most of the above areas

3rd Adequate overall but demonstrates lack of ability or understanding in some areas.

Fail. A demonstrable lack of ability in most of the above. The inability to understand basic performance skills. Disorganised and amateurish in approach, displays lack of preparation.

The following competencies may be considered:

Ability to transform concepts and theories into practice
Ability to take responsibility and practise to further develop vocal techniques
Ability to design a practical programme to aid vocal self-development
Ability to lead others through a series of progressive vocal exercises

Written Assignment

You submit a 500 word essay on articulation which is marked by the HOD. You receive written feedback.

Assessment criteria

- Understand the importance of speech organs when communicating dramatic text

Very High 1st Outstanding in the above.

1st A very good standard in the above.

2.1 A good standard in the above.

2.2 Satisfactory in the above.

3rd Adequate overall but demonstrates lack of ability or understanding in some areas.

Fail. A demonstrable lack of ability in the above. Disorganised and amateurish in approach, displays lack of preparation.

The following competencies may be considered:

Ability to research and evaluate established theories and concepts of vocal production

Movement Studies 2

Assessment for this course falls into three categories:

- Studio presentation
- Practical exercise
- Written assignment

Studio Presentation

In term 5 you undergo extensive study of an animal given to them by the HoD. You may work in small groups or alone dependent on the given animal. A group presentation is given in front of Level 4, 5 and MA acting students.

You work on a Student Presentation based on period movement in term 6. The group presentation is given to Level 4, 5 and MA acting students.

You receive written feedback from the tutor and verbal feedback from the HoD.

Assessment criteria

- Use emerging skills to embody character through the movement principles of Animal Studies and Laban Effort Drives, and apply these skills to text and character relationships.
- Present social dances with competence and confidence

Very High 1st Outstanding in all of the above.

1st Outstanding in most of the above, a very good standard in others.

2.1% A good standard in all or most of the above.

2.2 Satisfactory in all or most of the above areas

3rd Adequate overall but demonstrates lack of ability or understanding in some areas.

Fail. A demonstrable lack of ability in most of the above. The inability to understand basic performance skills. Disorganised and amateurish in approach, displays lack of preparation

Each presentation will have its own specific demands which will be considered by the examiner. The following are competency guidelines which should apply to the movement studio performances.

Ability to demonstrate independence of research

Ability to transform research into practical demonstration

Ability to transform movement concepts into acting practice

Ability to demonstrate an understanding of movement re-patterning

Ability to apply movement styles to sustain character

Ability to demonstrate an understanding of movement styles within its own context

Practical Exercise

In term 4 you identify physically the Eight Efforts and begin to apply them to character.

Contact Improvisation will be assessed considering the ability to give, transfer and receive weight in relationship to others.

You receive verbal feedback from the tutor and verbal feedback from the rest of the group.

Assessment Criteria

- Use emerging skills to embody character through the movement principles of Laban Efforts.
- Use emerging skills within contact improvisation, gaining a physical understanding of points of contact, gravity and momentum, sharing and resisting weight. Develop contact improvisation vocabulary within improvised sequences.

Very High 1st Outstanding in all of the above.
1st Outstanding in most of the above, a very good standard in others.
2.1 A good standard in all or most of the above.
2.2 Satisfactory in all or most of the above areas
3rd Adequate overall but demonstrates lack of ability or understanding in some areas.
Fail. A demonstrable lack of ability in most of the above. The inability to understand basic performance skills. Disorganised and amateurish in approach, displays lack of preparation

The following competencies may be considered:

Ability to distinguish Laban Efforts
Ability to develop character through the application of Laban Efforts
Ability to explore relationship through physicality
Ability to respond to physical contact
Ability to explore space, weight and momentum with a partner

Written Assignment

You submit a Movement Journal & Essay in term 6 which is an on-going reflection on the year's movement work and present a reflective summary on the two years' work and its application to professional acting.

Assessment criteria

- Via the journal & essay; to evidence through written form knowledge and understanding of the concepts presented within the movement studies course integrated in personal and practitioner reflection.
- Via the Reflective Summary; to evidence through verbal form knowledge and understanding of the concepts presented within the movement studies course integrated in personal and practitioner reflection.

Very High 1st Outstanding in all of the above.
1st Outstanding in most of the above, a very good standard in others.
2.1 A good standard in all or most of the above.
2.2 Satisfactory in all or most of the above areas
3rd Adequate overall but demonstrates lack of ability or understanding in some areas.
Fail. A demonstrable lack of ability in most of the above. The inability to understand basic performance skills. Disorganised in approach, displays lack of preparation.

The following competencies may be considered:

Ability to further practice through reflection
Ability to develop a personal process
Ability to contextualise movement principles as an aid to the actor's process

Contextual Studies 2

This course is assessed through a written assignments and a practical exercise.

Written Assignment:

You critique (1500 words) a professional production in Term 4 and write a report (2000 words) on employment with a professional theatre company in Term 5. The assignments are marked by the tutor. You receive written feedback from the tutor.

Assessment criteria

- Evaluate a professional performance and a professional production, understanding how production values can alter a play
- Gain a wider understanding of areas of employment for professional actors
- Understand the requirements of potential employers and the procedures for gaining employment

Very High 1st Outstanding in all of the above.

1st Outstanding in most of the above, a very good standard in others.

2.1 A good standard in all or most of the above.

2.2 Satisfactory in all or most of the above areas

3rd Adequate overall but demonstrates lack of ability or understanding in some areas.

Fail. A demonstrable lack of ability in most of the above. The inability to understand basic requirements of the task. Disorganised in approach, displays lack of preparation.

The following competencies may be considered:

Ability to assess production values

Ability to evaluate performance against an understood set of criteria

Ability to formulate and express argument and opinion through the written word

Ability to communicate with practitioners at a professional level

Ability to write a business letter and CV

Ability to formulate questions to gain relevant information in an interview

Practical Exercise:

Working in pairs, you investigate companies which offer specialist employment to actors and formulate a ten minute media presentation which is presented to the rest of the group. The presentations are marked by the tutor and 2nd marked by the HoD. You receive written feedback.

Assessment Criteria

- Gain a wider understanding of areas of employment for professional actors
- Understand that the performing arts are business driven
- Be able to formulate and express ideas using recorded media

Very High 1st Outstanding in all of the above.

1st Outstanding in most of the above, a very good standard in others.

2.1 A good standard in all or most of the above.

2.2 Satisfactory in all or most of the above areas

3rd Adequate overall but demonstrates lack of ability or understanding in some areas.

Fail. A demonstrable lack of ability in most of the above. The inability to understand basic requirements of the task. Disorganised in approach, displays lack of preparation.

The following competencies may be considered:

Ability to identify employment possibilities in acting related industries

Ability to distinguish skills set as transferable and commercially viable

Ability to formulate and express ideas and arguments in a media format

Ability to organise technical requirements

Level 6

Live Performance:

You work under professional conditions (professional director and designer, stage management supported, full rehearsal hours) on three separate plays, one per term. The plays are performed at the ALRA theatre for at least 4 public performances with plays in term 2 touring to feeder schools and colleges. The performances are marked by an external marker and HOD. You receive written feedback from the director.

Assessment Criteria

- Create and sustain a believable complex character in a public production demonstrating ownership of your work
- Demonstrate effective use of voice, adapting to the demands of the play, character, theatre space and audience.
- Demonstrate effective use of movement, adapting to the demands of the play, character, theatre space and audience.
- Demonstrate effective ensemble skills, collaborating with fellow actors, production and technical staff.
- Incorporate the technical aspects of a theatre production to enhance creative work
- Fully engage and respond to a theatre audience

Very High 1st Outstanding in all of the above.

1st Outstanding in most of the above, a very good standard in others.

2.1 A good standard in all or most of the above.

2.2 Satisfactory in all or most of the above areas

3rd Adequate overall but demonstrates lack of ability or understanding in some areas.

Fail. A demonstrable lack of ability in most of the above. The inability to understand basic performance skills. Disorganised in approach, displays lack of preparation.

Every text will have its own specific demands which will be considered by the examiners. The following are competency guidelines which should apply to all Live Performances:

Ability to demonstrate a deep understanding of character and context inherent in a given text

Ability to prepare Theatre texts for rehearsal and performance

Ability to work with professional focus

Ability to work and engage with other practitioners at a professional level

Ability to work artistically in complex technical situations

Ability to sustain and develop character at performance level over an extended period of time

Ability to work at performance level within exact time frames

Ability to engage and respond to a live theatre audience

Ability to develop character and performance over a number of performances

Ability to cope with the pressure of a public audience

Recorded Performance:

You work on a short (10 minute) bespoke TV Drama working with a professional TV/Film director, DoP and Sound operators. The work is filmed on location (Term 7). Working with a professional Radio producer you choose and record selected pieces for radio(Term 7). You rehearse and develop a selection of material suitable to be recorded for TV Presenting under the guidance of a TV Presenter/Director (Term 8). The recordings are marked by an external marker and HOD. You receive written feedback from the director.

Assessment Criteria

- Create and sustain a believable complex character in a recorded drama demonstrating ownership of your work
- Demonstrate effective use of voice, adapting to the demands of the script, character, camera, microphone and environment
- Demonstrate effective use of movement, adapting to the demands of the play, character, camera and environment.
- Demonstrate effective ensemble skills, collaborating with fellow actors, production and technical staff.
- Incorporate the technical aspects of a recorded production to enhance creative work
- Communicate information to an audience viewing or listening to a recorded drama or presentation using techniques which are at the forefront of current professional practice

Very High 1st Outstanding in all of the above.

1st Outstanding in most of the above, a very good standard in others.

2.1 A good standard in all or most of the above.

2.2 Satisfactory in all or most of the above areas

3rd Adequate overall but demonstrates lack of ability or understanding in some areas.

Fail. A demonstrable lack of ability in most of the above. The inability to understand basic performance skills. Disorganised in approach, displays lack of preparation.

Every text will have its own specific demands which will be considered by the examiners. The following are competency guidelines which should apply to all Live Performances:

Ability to demonstrate a deep understanding of character and context inherent in a given text

Ability to prepare TV and Radio texts for rehearsal and recording

Ability to work with professional focus

Ability to work and engage with technical practitioners at a professional level

Ability to work artistically in complex technical situations

Ability to sustain and develop character at performance level over an extended schedule of recording

Ability to work at performance level within exact time frames

Ability to cope with the pressure of recording

Professional Practice

Working with a professional director or Casting Director in term 7, you select suitable monologues which are rehearsed and presented to a small panel of industry specialists. In term 8 you work with a professional director or Casting Director, you select suitable duologues which are rehearsed and performed to an audience of industry specialists in a London and Manchester Theatre. The work is supported by industry lectures and further non-assessed practice auditions/interviews. Both events are marked by the director and second marked by the Co-Director.

Assessment criteria:

- Understand the differing audition/interview requirements of professional employers and apply appropriate techniques to a professional standard
- Acquire a personal portfolio of suitable material which will effectively promote individual technical and artistic abilities in the search for professional employment
- Show an appreciation of the uncertainty, ambiguity and limits of their knowledge in the pursuit of professional employment
- Use transferable skills: self-motivation, ability to work as part of a team and to take instruction, problem solving, research, analysis and communication
- Apply professional employment skills

Very High 1st Outstanding in all of the above.

1st Outstanding in most of the above, a very good standard in others.

2.1 A good standard in all or most of the above.

2.2 Satisfactory in all or most of the above areas

3rd Adequate overall but demonstrates lack of ability or understanding in some areas.

Fail. A demonstrable lack of ability in most of the above. The inability to understand basic performance skills. Disorganised in approach, displays lack of preparation.

The following competencies may be considered:

Ability to choose suitable material with regard to casting range and self-promotion

Ability to interact professionally, through written and social contact with potential employers

Ability to respond efficiently to direction and instruction in an interview situation

Ability to engage with an interview panel

Ability to cope with the pressure of a professional audience

Contextual Studies

The Actors Portfolio – you work independently producing an Actor's Portfolio based on a production from *Live Performance* from term 7 or 8. Included should be appropriate contextual and character research, text analysis and a reflective journal noting rehearsal methods, personal discoveries and notes on performance. You will include examples of marketing you have undertaken throughout the year; CV's, photographs, and letters to professional employers, together with any responses and notes and reflections from industry lectures attended.

Assessment criteria:

- Exercise personal responsibility in creating an actor's portfolio which critically reflects on individual practice and on the methodology of other practitioners
- Further develop independence of thought and self-sufficiency
- Deploy established techniques with accuracy the critical examination and analysis of the evidence related to their area of enquiry and locate this within the wider debate
- Structure and present an actor's portfolio at a standard acceptable to practitioners and academics
- Apply mature research, analytical and reflective skills, demonstrated in the *actor's portfolio*
- Apply established and new ITC skills to employment research and create an interview portfolio in the pursuit of professional employment
- Apply professional employment skills

Very High 1st An excellent cohesion between the sections of the AWN, apt, detailed and thorough research into character and context using a very wide range of sources (visual, literature, audio, factual), creative and highly imaginative supposition stemming from research, thorough and detailed script analysis leading to creative decisions, mature self-evaluation of process and observation of others with reflection on rehearsals, preparation and research which offers insight into the practice of acting. An excellent order and organisation throughout

1st A good cohesion between the sections of the AWN; apt, detailed and thorough research into character and context using a wide range of sources (visual, literature, audio, factual); creative and imaginative supposition stemming from research; thorough and detailed script analysis leading to creative decisions; mature self-evaluation of process and observation of others with reflection on rehearsals, preparation and research which offers insight into the production. A good order and organisation throughout.

2.1 Some cohesion between the sections of the AWN; good research into character and context using a range of sources (visual, literature, audio, factual); creative supposition stemming from research; thorough script analysis leading to creative decisions; Good self-evaluation of process and observation of others with reflection on rehearsals, preparation and research. A clear order and organisation throughout.

2.2 A little cohesion between the sections of the AWN; satisfactory research into character and context using a limited range of sources (visual, literature, audio, factual); some creative supposition stemming from research; script analysis is consistent throughout and leads to some creative decisions; satisfactory self-evaluation of process and observation of others with reflection on rehearsals only. Order and organisation is satisfactory.

3rd No cohesion between the sections of the AWN; adequate research into character and context using a very limited range of sources (visual, literature, audio, factual); adequate creative supposition stemming from research; script analysis is present throughout and leads to adequate creative decisions; adequate self-evaluation of process and observation of others with reflection on rehearsals only. Order and organisation is satisfactory or missing.

Fail No cohesion between the sections of the AWN; little research into character and context using a very limited range of sources (visual, literature, audio, factual); no creative supposition stemming from research; script analysis is poor and leads to few creative decisions; self-evaluation of process lacks depth, no observation of others, little of no reflection on process. Order and organisation is poor or missing and sections may be missing.

The following competencies may be considered:

Ability to determine appropriate research

Ability to use a variety of research methods to develop character

Ability to prepare text and character for rehearsal leading to public performance

Ability to apply accepted acting strategies to text analysis

Ability to analyse and develop character at depth through text analysis

Ability to use imaginative supposition appropriately and at depth in connection with an extant script

Ability to contextualise background through research and demonstrate understanding of story

Ability to evaluate and reflect on the preparatory process, rehearsal and performance at depth.

Ability to communicate at a professional level with industry practitioners

Ability to assimilate appropriate self-promotional materials

3.6 Academic Board Arrangements

Formal Academic Board meetings will be held each term and will comprise the following membership: Co Director (Business and Development) as chair; Co Director (Head of curriculum); Programme Manager, HoDs, Representative of freelance tutors, Student rep.

An External Examiner for the programme, proposed by the host college according to host college guidelines for such appointments, will periodically examine work and verify marking standards.

3.7 Plagiarism

Plagiarism is a serious academic offence, with consequentially severe penalties, up to and including the non-award of a degree. Plagiarism, and cheating more generally, may take many forms, including:

- using published work without referencing (the most common)
- copying published work but with minor paraphrasing
- copying coursework essays or allowing one's work to be copied
- using work previously submitted for another award
- collaborating with any other person when the work is supposed to be individual
- taking another person's computer file/program/designs/drawings
- submitting another person's work as one's own
- the use of unacknowledged material published on the web
- purchase of model assignments from whatever source
- copying another student's results

You can avoid most of the above simply by indicating the sources in your course work.

It's not difficult, but it is essential. Plagiarism and cheating are unethical, possibly illegal, unfair on other students and undermines the value of the degree, as well as the high standards to which ALRA and the validating university aspire.

3.8 Appeals and Complaints

You have the right to appeal against an Academic Board or Examination Board decision only where you believe there has been a substantive procedural error in arriving at that decision. You should write formally to the Chair of the Trustees within 5 days of the date of the Academic Board/Examination Board explaining the specific nature of the procedural error, giving the letter to the Registrar for forwarding. The Chair will investigate and determine whether or not there appears to have been a procedural error. If such an error is found, the Chair of the Board of Trustees may require the Academic Board/Examination Board to reconsider its decision. If no such error is found, the decision of the Academic Board or Examination Board will stand. The Chair will inform you of the outcome of the enquiries, in writing, within 14 days of receipt of the appeal. You can also appeal directly to the St Mary's University Twickenham via the Link tutor Mark Griffin mark.griffin@smuc.ac.uk.

4. Staffing, tutors and directors.

The programme is staffed by full time Head of Departments and supported by freelance skills tutors and directors experienced at teaching and directing at BA (Hons) Level. In terms 6 -8 current professional theatre and television directors, professional technicians support the programme.

4.1 Staff Responsibilities on the BA (Hons) Acting Programme

The staffing for each department is indicative and may change at the discretion of the Head of Departments. Staffing contributions vary and are dependent on best use of expertise. Northern based staff are denoted with an asterisk.

Head of Acting

Charlotte Storey

Programmes Manager Andrew Fillis*
 Sarah Double

Acting team:

Andy Blake*
Suzy Catliff
Peter Cregeen
David Crowley
Peter Darney
Andrew Dennis
Liz Downes
Paul Elsam*
Emma Gregory*
Gary Horner
Peter Hunt*
Jane Jeffrey
Sam Kidd*
Titania Krimpas
Linda Miller
Chris Robert*
Aly Spiro
Dickon Tyroll

Head of Voice John Wild
Assistant Head of Voice Jane Vicary*

Voice team

Holly Aisbitt
Sally Bishop
Joanna Clark*
Jennifer Clempner*
Collette Murray*
Gary Horner
Nikki Kelly
Erin Shanagher*
Gemma Wright

Head of Movement Fiona Rae
Assistant Head of Movement Kieran Sheehan*

Movement Team

Lisa Marie-Albes*
Ian Brener
Ruth Cooper-Brown
Kate Engineer*
Alice Grayson*
Claire Llewellyn*
Marcello Marascalchi
Charlie Morgan
Stefanie Summer
Gareth Taylor
Michael White*

Contextual Studies Team

Andy Blake*
Andrew Fillis*
Charlotte Storey
Rob Swinton

Various professional directors, casting directors, agents

4.2 Statement of Ethical Consideration

ALRA practices a strict code of conduct between staff and students.

See ***Working At ALRA*** (staff Handbook) for ALRA's Staff/Student code of conduct

Students, Tutors and Directors are expected to follow professional guidelines as published by Equity, the TMA and the ITC.

4.3 Equality & Diversity

ALRA is committed to creating a safe, supportive and stimulating learning and working environment based on mutual respect and trust. ALRA celebrates and values diversity within its community of staff and students, promotes equality of opportunity and strives to challenge and eliminate unlawful discrimination.

ALRA has an extensive Equal Opportunities policy.

APPENDICES

Appendix 1: COURSE EVALUATION / QUALITY ASSURANCE

We are committed to improving the quality of our work in order to provide the highest quality training available. We use a range of Quality Assurance processes to achieve this, one of which is Course Evaluation. At the end of each term you will be required to review each of the Units, evaluating the extent to which the unit matched the stated Unit Brief. This involves the group considering the *intended* aim, content and learning outcomes of the Unit and measuring what actually took place *in practice* against these.

Each group will be provided with an evaluation form for every unit brief. You are left alone in order to honestly and openly talk about the term's work, unit by unit. One of the student representatives will chair the discussion and complete the evaluation forms. It is important to recognise that, on an individual basis, not all students will feel that they had the same experience as each other. However, the view presented *must* be one that reflects the broad consensus of the group as a whole. Where there are conflicting or minority views the student representative must accurately reflect this on the evaluation form. Students new to this function will be given advice and support on how to undertake effective Course Evaluation.

The evaluation forms provide a list of criteria that informs the discussion, though groups are free to make any additional comments as they wish, so long as these comments serve to inform the subsequent improvement of the unit.

The student representatives will then meet the Course Evaluation Panel, where the units will be discussed openly and honestly. Student representatives should bring the evaluation forms so that they may be included in the minutes as an appendix.

The Course Evaluation Panel will discuss all units delivered that term. Any concerns will be recorded in the minutes, along with recommended actions to address these concerns. The Course Evaluation Panel minutes will then be considered by Senior Management, who are responsible for ensuring actions, if accepted, are followed through.

Appendix 2: Actor's Working Notebook

It is essential practice for all professional actors to prepare before they start rehearsals; an actor needs to have a good understanding of the text itself; they need to be able to understand the context or the background world in which the story is set; they need to understand what drives their character and, importantly, what the character wants throughout the play. Once rehearsals have begun there are further discoveries to be made; relationships between the characters; the physicalisation of character and narrative; the vocal application to character and text; the physical journey of the production; directorial notes and discussions as rehearsals move towards performance; any specialist input (singing or combat etc). This information, together with observations and reflections needs to be collected, kept, recorded and ordered so that the actor can refer to it with ease whenever they need to.

At ALRA we use the Actor's Working Notebook (AWN) to help the actor to draw all the necessary strands of play and character together. It is taught in Term 1 of both the BA and MA programme and we expect you to use it on every script you work on whilst at ALRA. On the BA programme it contributes to the final degree mark. However, it should not be considered an academic piece of work, more an on-going manual or guide; part diary, part compendium which allows the actor to solve creative problems and stimulate imaginative processes.

There are four main areas to an AWN:

- **Script** – *this is turned into a Prompt Copy to allow for analysis and notation of – the story of the play, given and previous circumstances, units, character objectives, action and activities, stake, character obstacles, explanation of new words, phonetic spelling of difficult names and words, character moves, director's notes.*
- **Character** – *analysis of character through Stanislavsky's lists, character lists, inner and outer lists, comparison with self; research into job/lifestyle; physical and vocal attributes; relationship connections with other characters; visual stimuli through pictures of character types, animals, home, clothes; imaginative work through supposition, character diary entries, creating backstory.*

- **Background** – *apt research into the world of the play - factual information, reflections on a relevant novel or film, visual and audio stimuli. (Apt = what do you need to know to help you understand the play and character).*
- **Logs** – *a daily piece of reflective writing for rehearsals and performances, considering practical and artistic issues, observations of self and others, mapping self-development and making connections with all of the above.*

An AWN is very much about quality, not quantity and may be made as a hard copy folder or electronically through Tumblr (although the script section must be submitted separately and care needs to be taken that the work does not get lost and is accessible to the marker).

A definite classification of what is regarded as a first class AWN through to a fail can be found above, but in general a good AWN will show sound analysis of text and evidence progression through rehearsals, in depth character research with imaginative and creative supposition, apt and useful background research which clearly supports play and character, a regular reflective journal which maps well the journey of building a character and draws from the other sections within the AWN. An example of a poor AWN has a shallow script analysis and shows little connection to the rehearsal process; weak character analysis with little imaginative work or any in depth research, disconnected background research which has been included but has little or no annotation; a journal which describes what happened in the rehearsal room but has little reflection or deep understanding of the process.

Appendix 3: BA (Hons) Level Grade Related Assessment Criteria

Criteria for Studio Presentations and Performance

Assessment Grades	Performance	Professional Practice	Technical Skills	Audience Engagement
80+% 1 st Class	An outstanding performance which shows exceptional achievement in originality, imagination and versatility. The character's emotional journey is clearly communicated with spontaneity, sensitivity and truthfulness.	Professional practice in terms of attendance, punctuality and preparation is outstanding. Where appropriate, there is a clear understanding of the importance of design aspects and technical requirements of the production.	Application of all technical skills is exceptional. You respond sensitively and imaginatively to fellow actors, and are able to sustain the performance over the required amount of time and number of performances.	Response to and engagement with the audience is highly developed.
70-79% 1 st Class	A very good performance which shows a very good achievement in originality, imagination and versatility. The character's emotional journey is communicated with sensitivity, truthfulness and some spontaneity.	Professional practice in terms of attendance, punctuality and preparation is very good. Where appropriate, there is understanding of the importance of design aspects and technical requirements of the production.	Application of technical skills is at a high level. You respond to fellow actors with some sensitivity and imagination. Performances are sustained over the required amount of time and number of performances.	Response to and engagement with the audience is very well developed.
60-69% 2.1	A good performance which has moments of originality and imagination and shows some versatility. A serious attempt is made to communicate the character's emotional journey.	Professional practice in terms of attendance, punctuality and preparation is good. You contribute to the group process effectively. Where appropriate, there is satisfactory understanding of the importance of design aspects and technical requirements of the production.	Application of technical skills is effective. Performances are sustained easily over the required amount of time and number of performances.	There is evidence of good response to and good engagement with the audience.

<p>50-59% 2.2</p>	<p>A satisfactory performance which has moments of originality and imagination and shows some versatility. An attempt is made to communicate the character's emotional journey.</p>	<p>Professional practice in terms of attendance, punctuality and preparation is satisfactory. You make a basic contribution to the group process. Where appropriate, there is adequate understanding of the importance of design aspects and technical requirements of the production.</p>	<p>Application of technical skills is acceptable. A serious attempt is made to sustain performances over the required amount of time and number of performances.</p>	<p>Shows some moments of good engagement with the audience.</p>
<p>40-49% 3rd class</p>	<p>An adequate performance with no moments of originality but some imagination and some versatility. A minimal attempt is made to communicate the character's emotional journey.</p>	<p>Professional practice in terms of attendance, punctuality and preparation is adequate. You make minimal contribution to the group process. Where appropriate, there is adequate understanding of the importance of design aspects and technical requirements of the production.</p>	<p>Application of technical skills is adequate. Some attempt is made to sustain performances over the required amount of time and number of performances.</p>	<p>Shows some, if little, engagement with the audience.</p>
<p>0-39% Fail</p>	<p>A poor performance with few or no moments of originality, imagination or versatility. Little attempt is made to communicate the character's emotional journey.</p>	<p>Professional practice in terms of attendance, punctuality and preparation is unsatisfactory. You make no contribution to the group process and</p>	<p>Application of technical skills is not good.</p>	<p>Shows little engagement with the audience.</p>

Criteria for Practical Exercises

Assessment Grades	Analysis and Argument	Research	Engagement	Presentation
80 +% 1 st class	An outstanding piece of work demonstrating a detailed, intelligent grasp of the central issues involved, originality in concept, a strong capacity to relate ideas and to debate.	Shows a high level of personal research supported by effective use of secondary sources.	There should be a fluent and confident delivery style, an active engagement of audience attention, relevant and sensitive use of illustrative resources.	The presentation should be well designed and should be within the set time parameters with an appropriate sense of timing and no sense of either hurry or lingering.
70-79% 1 st class	A very good study incorporating sound well-supported argument. The presentation should be thought-provoking.	Material should be well organised with substantial evidence of personal investigation and ability to discuss and intelligently employ secondary sources.	Communicated effectively with ease and authority, incorporating the use of relevantly spaced illustrations.	All material should be pertinent to the requirements and comfortably conveyed within the prescribed time limit.
60-69% 2.1	A good study incorporating good argument. The presentation should have moments which challenge the viewer.	Material should be organised with good evidence of personal investigation and ability to discuss and employ some secondary sources.	Communicated with ease and authority, incorporating the use of relevant illustrations.	Delivery should be within the time limits, with able use of relevant materials.
50-59% 2.2	This is a satisfactory study where there is evidence of relevant investigation resulting in a presentation which has a clear factual basis. Logical argument may be less rigorous.	A restricted degree of personal research involved and a basic competence in relating ideas.	Communication skills may be basic or uneven.	Delivery may lack fluency and coherence and may make little or ineffective use of illustrative material.
40-49% 3 rd class	The presentation could be in this class for different reasons. It may be that material is either slight or over-complicated. The level of argument might be fairly superficial or there may be an evident lack of knowledge and understanding of the central issues involved.	Research is thin and not always appropriate.	Weak communication skills and an inadequate engagement with the audience.	Delivery may suffer from inappropriate selection and use of illustrative material, or an evident lack of preparation.
0-39% Fail	Work assessed as failure will display many of the following characteristics: gross inaccuracies and misunderstanding, inadequate preparation, irrelevant illustrations, little sense of shape, lack of critical analysis and ill-defined and weak delivery.	Lack of supporting research and personal investigation.	Little engagement with the audience.	Little or no planning and structure evident. Poor time awareness.

Criteria for Written Assignments

Assessment Grades	Analysis and Argument	Research	Engagement	Presentation
80 +% 1 st class	The work demonstrates an outstanding application of original ideas, combined with a sophisticated understanding of relevant terminology and the central issues involved. The work demonstrates a sophisticated analysis and critique of current issues, presents well-reasoned, innovative and alternative perspectives on practice and challenges conventional thinking. A significant and outstanding piece of original work.	Research is committed and appropriate in all areas of the work, and selection of material is extremely well planned and executed.	Personal reflection shows a mature awareness of your own role in the experiential learning process.	Presentation is clear, logical, informative and stimulating.
70-79% 1 st Class	The work demonstrates a very good application of original ideas, combined with a sophisticated understanding of relevant terminology and the central issues involved. Arguments are well-constructed from a well-informed position. Critical understanding of professional knowledge is complex.	Research is appropriate in all areas of the work, and selection of material is well planned and with a very good degree of effectiveness.	Personal reflection shows you are very aware of your own role in the experiential learning process	The work is presented in an accurate written style, with very good command of relevant terminology and broad understanding of the central issues involved.
60-69% 2.1	The work demonstrates a good application of original ideas, combined with a good understanding of relevant terminology and the central issues involved. Arguments are well-constructed from a good grasp of central issues. Critical understanding of professional knowledge is good	Research is appropriate in nearly all areas of the work, and selection of material is well planned and with a good degree of effectiveness.	Personal reflection shows you have an awareness of your own role in the experiential learning process.	The work is presented in an accurate written style, with good command of relevant terminology and a good understanding of the central issues involved.
50-59% 2.2	The work displays a diligent application of critical reflection and analytical skills, but without the required thoroughness or consistency. Understanding of terminology and current practice is sound.	Research is appropriate in most areas, and the selection of research material is generally relevant. The principles of research process are utilised to develop arguments.	Personal reflection shows some awareness of your own role in the experiential learning process.	Clearly argued, well-constructed and articulate presentation.

<p>40-49% Fail</p>	<p>The work demonstrates a basic understanding of terminology and the central issues involved, although it may contain inaccuracies. Contains some evidence of analysis at a basic level. Arguments are constructed at a basic level, but showing little original thinking.</p>	<p>Research material may be inappropriate or sketchy.</p>	<p>Personal reflection shows limited awareness of your own role in the experiential learning process.</p>	<p>The presentation is satisfactory,</p>
<p>0-39% Fail</p>	<p>The work fails to meet the criteria and requirements of the assignment. Application of critical reflection is basic. There are inaccuracies and the work shows a very limited understanding or awareness of relevant terminology or current practice and a narrow range of knowledge and underpinning theory. Evaluative and analytical skills are lacking.</p>	<p>There is little evidence of research and your response to the process is merely descriptive. Selection of material is inappropriate and irrelevant.</p>	<p>You show no awareness of your own role in the experiential learning process.</p>	<p>Presentation is poor with lack of structure, planning and therefore clarity.</p>



THE ACADEMY OF LIVE AND RECORDED ARTS

2014-2015