

Foundation Handbook

South

2014-2015



alrä
THE ACADEMY OF LIVE AND RECORDED ARTS

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Section 1

Studying at ALRA

1 Welcome to ALRA

The Student Handbook is an important document – **keep it in a safe place** as you will need to refer to it regularly.

To survive as a freelance actor you will need to take ownership of your own career – that process starts straightaway at ALRA; we want you to take ownership of your own learning and development. Also – ALRA is *your* college, as much as it is anyone else's, so it's important that you know how it all works – it will make college life much simpler for you.

The Student Handbook gives you information about:

- **Rules and regulations** - in coming here you agree to abide by ALRA rules
- **Dates** – for the beginnings and ends of terms
- **Who's who** – staff, tutors and directors
- **What to do if** – you are ill, late, need help, advice etc
- **Where to go if** – you need a doctor, bank, post office etc
- **How ALRA works** – all the extras
- **The Programme** – details of the courses that make up your programme, what you need to prepare, what you will be learning

ALRA operates an open door policy and we will always be pleased to see you in the office – however, if we are answering questions that *The Student Handbook* answers, you will save yourself time and worry by checking your query there first.

We want you to enjoy your time here at ALRA, we want you to become the best you can possibly be, but we must work together on that; ALRA is happy to put time and effort into you – please put time and effort into ALRA. You can start now by reading the rules and regulations and then finding a good place to keep your *Student Handbook*.

2 Mission Statement

ALRA aims to equip actors and theatre technicians with those skills fundamental to a productive and creative life in the performance industries.

ALRA is dedicated to helping students of all backgrounds and ages to enter the world of live and recorded arts.

ALRA has a distinguished record of producing professionals prepared and ready to work

3 The ALRA Charter

THE ALRA CHARTER

ALRA will:

- Provide quality profession-relevant training programmes
- Operate an effective Equal Opportunities Policy
- Provide an atmosphere conducive to learning, free from harassment and discrimination
- Provide a safe working environment
- Safeguard personal information in compliance with the Data Protection Act
- Provide accurate information about the content of all courses
- Provide learning objectives for each unit of work
- Explain the methods and criteria by which work will be assessed
- Provide support, advice, guidance and feedback on your training
- Identify the staff who are responsible for each area of study
- Explain the means by which your views on the learning experience will be sought
- Operate a clear and equitable Disciplinary policy
- Provide a clear and equitable Complaints procedure

As a student, we expect you to:

- Take responsibility for your own learning and development
- Take an active part in your own learning
- Read carefully any information provided
- Check the student notice boards daily
- Comply with the Disciplinary Code at all times
- Co-operate with members of staff and other students
- Attend all classes on time
- Prepare for each class
- Comply with set deadlines
- Notify your tutors if you are having difficulties, either personally or professionally
- Comply with ALRA's rules regarding payment of fees

4 Rules and Regulations

We would like to believe that students will respect ALRA's and each other's sensibilities, persons and property, without the need for imposing arbitrary rules and regulations upon ourselves. However, the following is included to ensure full and widespread understanding of our expectations of behaviour. **Non-compliance with any of the following Rules and Regulations will be deemed breach of contract** and will result in disciplinary action being taken.

1. All students at ALRA have the right to work without harassment, prejudice or aggression of any kind whatsoever, be it physical, verbal or written. Any such behaviour is inexcusable and will not be tolerated. ALRA expects all students to comply fully with its Equal Opportunities Policy.
2. Students will show respect for each other by having the professional discipline and personal courtesy to turn up on time and be ready to work, if necessary undertaking prior preparatory work (e.g. warming-up). Lateness and/or lack of preparation will not be tolerated.
3. Under no circumstances is food or drink to be taken into any studio, rehearsal or performance space. Bottled water ONLY may be taken into working spaces. Studios are to be left clean and tidy after each session. Tutors and students are jointly responsible for ensuring this is so.
4. Smoking is strictly forbidden throughout ALRA's spaces without exception.
5. Proscribed Drugs (i.e. for 'recreational' / non-medical use) are absolutely forbidden within ALRA (including external ALRA spaces). Being under the influence of drink or proscribed drugs during ALRA working hours, including evening performances will not be tolerated under any circumstances and will lead to instant expulsion from ALRA.
6. Students are required to attend all classes, rehearsals, performances and meetings without exception. Prior written permission for absence can only be given by your head of year. Non-attendance due to illness MUST be 'phoned in by no later than 8.45am giving the reason for non-attendance. This will be classed as an unauthorised attendance until supported by a Doctor's note. Permission to return to class following a visit to a Doctor's surgery will only be given upon the production of a Doctor's note.
7. Students will respect ALRA's property and assets (including external sites hired for ALRA's purposes), general working environment and spaces shared with other occupants of the building.
8. Students will comply fully with ALRA's Health and Safety Policy at all times.
9. Under no circumstances is 'Fight' to be rehearsed anywhere other than in an appropriate studio/hall with an appropriately qualified tutor.
10. Students will not undertake any action or behaviour that might, either directly or consequently, bring ALRA into disrepute, or damage its reputation.

DISCIPLINARY PROCEDURE

If a student fails to comply with any of ALRA's Rules and Regulations, they will be deemed to be in breach of contract, and the following steps will be taken:

1. The student will be informed verbally by the Principal of the fact that, and the way in which, s/he has breached the Rules and Regulations.
2. The student will be given the opportunity to refute the charge made against them in a meeting with the Principal. The Principal will determine the extent to which there is a case to answer, and on what action is most appropriate in the circumstances. A record will be taken of the meeting and copied to the student involved.
3. In the event of a second breach of the rules and regulations the student will be issued with a formal written warning, a copy of which will be held on file.
4. In the event of a further breach of the Rules and Regulations by the same person, the Principal may suspend that student pending further investigation, after which the Principal will take such action as is considered appropriate in the circumstances, possibly including withdrawal of place.

Instant Dismissal

The Principal, or designated authority, may dismiss a student **with immediate effect** for any action or behaviour that might reasonably be considered **gross misconduct by ALRA**, such as

1. Sexual, racial or other harassment.
2. Violent, threatening, or aggressive behaviour, be it verbal, physical or written.
3. Under the Influence of alcohol or proscribed drugs during ALRA working hours, including evening performances.
4. Theft or damaging misuse of any property or assets of ALRA, its employees or students.
5. Inappropriate or unprofessional behaviour with a student, staff member or tutor.
6. Any action or behaviour that might bring ALRA into disrepute.

Any student fees paid will be non-refundable.

Disciplinary Appeals

Should the student subject to disciplinary action have evidence that the Disciplinary Procedure has not been followed correctly s/he has the right of appeal. Appeals should be made in writing to the Principal within 5 working days of the disciplinary hearing outcome. The Principal will convene an Appeals Panel, consisting of their self, the Chair of Trustees and at least one other Trustee. The Appeals Panel will confirm receipt of the appeal within one week. The Appeals Panel will decide, within 28 days of receipt of the appeal, whether or not the available evidence substantiates the appeal and will report this decision to the Board of Trustees who will agree such further action as is deemed appropriate. The student will be normally informed of the outcome of the appeal and any subsequent action within 5 days of the Board of Trustees meeting.

The decision of the Board of Trustees will be final and binding upon all parties.

COMPLAINTS PROCEDURE

If you have a complaint about any aspect of ALRA, the first thing you should do is discuss it informally with the person responsible for whatever it is you have a complaint about. If this does not resolve the complaint you should discuss it further with your head of year or the Principal. In the event that none of the above resolves the issue you may feel it necessary to make a formal complaint.

ALRA takes formal complaints made against any aspect of its work extremely seriously. Any student considering making a formal complaint must first be able to demonstrate that s/he has made every reasonable effort to reach a satisfactory resolution to the causes of the complaint through discussion with relevant students, tutors and/or staff members.

Formal complaints must be made in writing directly to the Principal, including

1. a clear and detailed description of the specific nature of the complaint
2. over what period the circumstances of the complaint took place, and
3. detailed evidence of what informal steps have been taken to address the causes of the complaint.

On receipt of the formal complaint the Principal will convene a **Complaints Panel**, comprised of their self and senior managers not involved with or connected to the complaint. Where the complaint is against the Principal the complainant should address the formal complaint to the Chair to the Trustees, specifically addressing all the points above, and hand it to the Registrar for forwarding. In this instance the Board of Trustees will consider the complaint, and its judgement will be final and binding upon all parties.

The Complaints Panel will seek to ascertain the legitimacy of the complaint, interviewing the complainant and/or staff and students cited in the complaint as deemed necessary.

There are essentially only two **possible outcomes of a formal complaint**:

1. the Complaints Panel upholds the complaint, in which case the Principal, Senior Managers or Board of Trustees (as appropriate) will take such action as is deemed necessary to resolve the substance of the complaint, or
2. the Complaints Panel rejects the complaint, in which case the matter will be considered closed.

The complainant will normally be informed of the findings of the Complaints Panel no later than two weeks after receipt of the formal complaint.

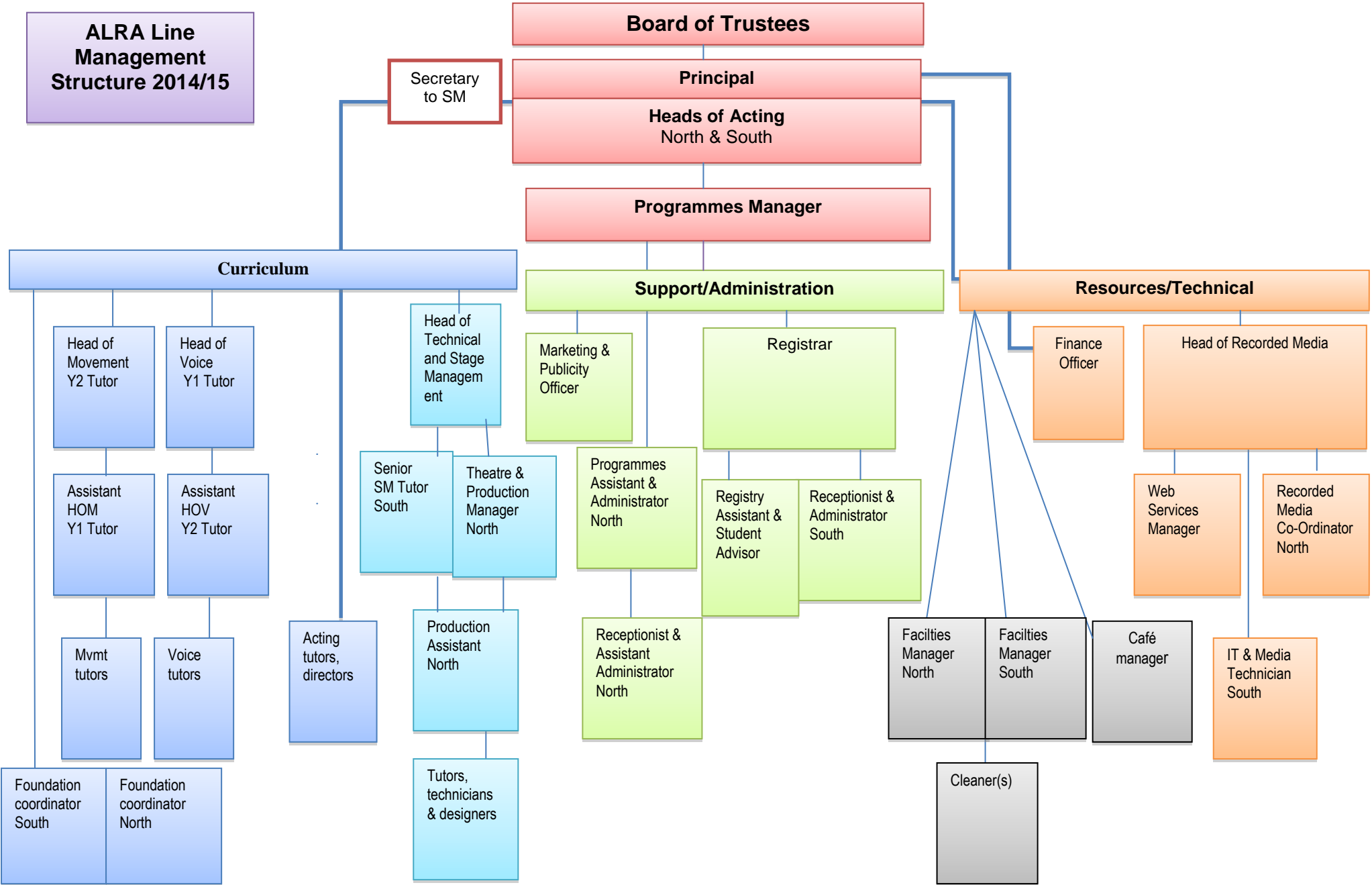
Should the complainant believe there were material irregularities in the following of the set procedure s/he may **appeal** to the Board of Trustees on that basis alone. In this case the complainant will make a formal appeal in writing to the Clerk to the Trustees, handing this to the Registrar for forwarding. The Principal will provide the Chair of the Trustees with copies of all relevant documentation, and the Chair will present the case to Trustees at the next Board meeting.

The decision of the Board of Trustees will be final and binding upon all parties.

Witness/Note-taker

Any student subject to either Disciplinary or Complaints procedures may nominate a witness/note-taker to accompany them to panel meetings. The witness/note-taker may be a friend or fellow student who undertakes to support the student member by taking notes of interviews/meetings on his/her behalf and agreeing the accuracy of minutes taken therein. The witness/note-taker may not advocate on behalf of or represent the student member in his/her absence.

ALRA Line Management Structure 2014/15



5 Who's who

The Board

Chair	Harry Cowd Tony Bradshaw Peter Elborn Richard Gill Carolyn Lloyd-Davies Shoba Ponnappa Clive Lynch	Retired Head teacher Retired Head teacher British Council Retired Theatre Director Professional Actor and Business Consultant British Council Financial Advisor/Student Parent
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Resident Staff

Senior management team:

Principal	Adrian Hall
Head of Acting	Charlotte Storey
Head of Acting	Andrew Fillis
Programmes Manager	Sarah Double
Secretary to Senior Management	April Sibal

Curriculum:

Head of Acting, yr3 and PG tutor south	Charlotte Storey
Head of Acting, yr3 and PG tutor north	Andrew Fillis*
Head of Movement, yr2 tutor south	Fiona Rae
Head of Voice, yr1 tutor south	John Wild
Assistant Head of Voice, yr2 tutor north	Jane Vicary*
Assistant Head of Movement, yr1 tutor north	Kieran Sheehan*
Head of Stage Management and Technical Theatre	Janet A Cantrill
Senior Stage Manager Tutor	Ria Tubman
Theatre & Production Manager North	Jose Jacob*

Support/Administration:

Registrar	Saul Reid
Registry Assistant & Student Advisor	Maddy Anholt
Marketing and Publicity Officer	Hannah Bulgin
Receptionist and Administrator	Sue Watson
Programmes Assistant and Administrator	Kirstie Smith*
Receptionist and Assistant Administrator	Hollie Roberts*

Resources/Technical:

Finance Officer	Marina Geraghty
Head of Recorded Media	Simon Powell
IT and Media Technician	Darryll Penfold
Web Services Manager	Anthony Critchley*
Recorded Media Coordinator	Stephen Barr*
Production Assistant North	Anthony Wallace*
Facilities Manager	Darren Penton

Facilities Manager
Learning Support
Learning Support

Graham Pearson*
Jannett Morgan
Rebecca Clifford*

Foundation Teaching Staff

Course Leader &
Movement Studies
Acting Studies
Voice Studies
Course Administrator

Diane Alison-Mitchell

Hannah Quigley
Gary Horner
Sue Watson

* Based at ALRA North

6 Term Dates 2014-2015 Foundation Course

Induction Tuesday 16 September 2014 7pm

Term 1 2014 (autumn)

First day of term: Tuesday 23 September
Last day of term: Saturday 06 December

Teaching weeks Tuesday 23 September to Saturday 25 October
Tuesday 04 November to Saturday 06 December

Term 2 2015 (spring)

First day of term: Tuesday 13 January
Last day of term: Saturday 28 March

Teaching weeks Tuesday 13 January to Saturday 14 February
Tuesday 24 February to Saturday 28 March

Term 3 2016 (summer)

First day of term: Tuesday 28 April
Last day of term: Saturday 11 July

Teaching weeks Tuesday 28 April to Saturday 30 May
Tuesday 09 June to Saturday 11 July

Presentation Saturday 11 July

7 The Working Day

PUNCTUALITY is standard practice for professional actors and stage managers – if you are late for an interview, you'll lose the job; if you are late turning up on a TV or film set; you'll cost the company money and you won't work for them again. This might sound brutal but it really is what happens. ALRA reflects professional practice at all times so.... ***please read this next bit very carefully...***

If you are late you will be excluded for the class

We are very strict about this. The only exceptions are:

- **medical appointments** *you've told us about beforehand and you must produce a doctor's note*
- **emergency medical appointments** *for which you will need to produce a doctor's note,*
- **national disasters** – excuses such as: *the bus broke down; bad weather; I forgot something and had to return home etc* will not get you into college.

If you are late please phone the office– **020 8870 6475** – to tell us. If you have an acceptable reason you must go to the ALRA office when you arrive to collect a pass which will tell your tutors to allow you into class. If you are excluded you will be allowed to use the library or you can return home.

If you are late returning from a break, the tutor or director will exclude from that class.

The start time of each class or rehearsal is when the class begins – not when you turn up. You need to be ready and prepared to work at the start of each session.

ATTENDANCE at every class is of vital importance. Most of your training is experiential – you have to be here to get the benefit. It is impossible to *catch up* later. The work we do is ensemble based, if you are away you are seriously affecting everyone else's work. If you are too ill to come to ALRA you must phone the office – **020 8870 6475** – before 5.00pm or 9.30am on Saturdays to tell us. This is your responsibility. We do not accept messages through friends or flatmates.

If you do not inform us that you are going to be away this will be classed as an *unauthorised absence*. ALRA keeps registers noting all authorised and unauthorised absences.

Absenteeism and/or poor punctuality will lead to disciplinary action which may result in you being asked to withdraw from the course.

PERFORMANCES IN THE ALRA THEATRE twice a term year 3 BA acting students perform in the ALRA theatre. are encouraged to support the work of others - both in the spirit of ensemble and as part of the learning process; by evaluating and assessing the whole event and noting the processes and progress of other students. You are allocated a specific night to attend:

- Year 1 – 3rd Night
- Year 2 – 2nd Night
- Year 3 – as per front of house duties timetable
- PG – 1st Night
- Foundation – Saturday Matinee
- Stage Management and rest of Year 3 can go on any night but must book seats through Hannah Bulgin in the ALRA office.

If you have a valid reason for not attending on your specific performance, you must tell Hannah Bulgin in the ALRA office and book seats for another performance.

At the end of each term there is a student performance event:

- Term 1 - **Music Hall** – compulsory for students from Year 1, 2 and PG
- Term 2 - **Stand Up Night** is compulsory for all Year 2 students and students from other courses are welcome to test their comedy skills

Making Movement is a choreography platform. All pieces must be original ideas, entries submitted will then be selected for performance

- Term 3 – **The 5 Minute play festival.** Compulsory for Year 1 and 2 students who must either write, produce, direct, stage-manage or act in at least one short production. Students from other courses are welcome if available

8 Resources

Acting Students

You may wear your own clothes around college – though it is advised to wear your blacks at all times - but the following items are **obligatory** for classes

Movement:

Men and Women:

Black leotard

Black footless tights/leggings

Black socks

Yoga Mat

Men a dance belt

Women Sports Bra

NB – if you do not wear the correct clothing to a movement class, or bring your yoga mat, you will not be admitted. It is important that the above are body-hugging as movement tutors need to be able to see the body outline during class.

You can buy all of the above from any dance shop or on line

Voice:

Black t-shirt

Black plain sweatshirt

Black loose fitting stretch trousers – track suit bottoms or jogging trousers are ideal.

Dictaphone

Yoga Mat

NB – if you do not wear the correct clothing to a voice class, or bring your yoga mat, you will not be admitted.

ALRA LIBRARY is open during college hours during weekdays and from 10.00am to 2.00pm on a Saturday.

Borrowing items:

ALRA has a reference library so all books are to be read in the space. By request books can be taken out and must be signed for with Sue in the office. Requests for new books can be made to your head of year.

Library Etiquette:

Students **are not to consume any food or drink in the library**, and the space should be treated as a quiet study area. **No Mobile phones**. Any students flouting these rules will be asked to leave and may be banned permanently.

Wandsworth Libraries:

There are a number of other libraries in the Wandsworth area that offer a variety of services to students including play texts, drama related resources and IT facilities. The

local libraries in Wandsworth are free to join and offer on-line catalogue services, further information can be found at:

<http://www.wandsworth.gov.uk/directory/5/libraries>

ALRA recommends that you join a local library.

Social Media Policy:

Blogs, social networks and Web sites such as Wikipedia, Facebook, Flickr, Twitter, and YouTube are exciting channels for you to share knowledge, express your creativity and connect with others who share your interests. ALRA supports your participation in these online communities.

General recommendations

Be transparent. Be honest about your identity. If you choose to post about ALRA on your personal time, please identify yourself as an ALRA student, faculty or staff member.

Be accurate. Make sure that you have all the facts before you post. It's better to verify information with a source first than to have to post a correction or retraction later. If you make an error, correct it quickly and visibly. This will earn you respect in online communities.

Think before you post. There's no such thing as a "private" social media site. Search engines can turn up posts years after the publication date. Comments can be forwarded or copied. Archival systems save information even if you delete a post. **If you feel angry or passionate about a subject, delay posting until you are calm and clear-headed.**

Maintain confidentiality. Do not post confidential or proprietary information about ALRA, its students, its alumni or employees.

Respect ALRA time and property.

You should maintain your personal sites on your own time using non-ALRA computers.

If you discuss education or acting on your own social media site, we suggest you include a sentence similar to this:

"The views expressed on this [blog, Web site] are mine alone and do not necessarily reflect the views of ALRA."

This is particularly important if you are a department head or administrator.

Be aware of liability.

You are legally liable for what you post on your own site and on the sites of others. Individual bloggers have been held liable for commentary deemed to be proprietary, copyrighted, defamatory, libelous or obscene (as defined by the courts). Employers are increasingly conducting Web searches on job candidates before extending offers.

Be sure that what you post today will not come back to haunt you.

Link back. You are welcome to link from your social media site to ALRA.

ALRA IT

I.T facilities for students are located in the library I.T area. WiFi is available in the library, studio 4, theatre, greenroom, studio 15 and stage management building.

USB pen drives or external hard drives are recommended for storing your work which will also enable you to access your work on your own PC/Laptop. ALRA computers are regularly 'wiped' so please do not leave work stored on them.

To help enable anyone to work from their own laptop/tablet, a USB connection is provided to the Library photocopier.

Please ensure that you comply fully with current legislation pertaining to copyright printing and photocopying for educational purposes.

ALRA does not have the authority or facilities to prevent illegal copying or printing where this infringes on current legislation.

However, in using the ALRA network, you agree that detailed logs, archives of files and documents stored or printed over the ALRA network are kept in the event of a breach of any legislation or law requiring action by the school.

ALRA Website

www.alra.co.uk

at the website you can:

- Find out a lot of information about ALRA through the website
- View the Year 3 and Post Graduate films
- Read the ALRA e-magazine - The Article
- If you haven't already you can join the ALRA Community
- When you graduate you can join the Alumni section which gives you information about castings, shows and keeps you in contact with other graduates

Software:

Each ALRA machine is normally installed with:

- Microsoft Office (Word, Access, Excel, PowerPoint)
- QuickTime
- Google Chrome
- Adobe Reader

Under our licencing agreement with Microsoft each student is permitted to install office on one personal pc/laptop free of charge, if you would like to take advantage of this offer please contact IT and they will arrange a time and day to install and activate this for you.

If you have any additional software needs please contact the IT Manager

DO NOT download programmes onto any ALRA PC without permission

Network Etiquette:

Students are not to use ALRA PC's for personal use, particularly checking personal emails and viewing inappropriate video clips.

Those found to be doing so will be banned from the library.

Student Zone: <http://www.alra.co.uk/index.php/2011-09-08-11-57-04/student-zone>

Students can access this from any internet enabled device.

This facility gives students access to course documents and library catalogues.

The Alumni section helps support graduates as they begin life in the industry. Extra advice is always on hand when graduates get in touch, and graduates regularly visit us to see shows or just to catch up.

Our Facebook and Twitter networks are thriving – find us at “ALRA–the Academy of Live and Recorded Arts” and @alradrama

The ALRA Community: This is an online social networking site where you can connect and network with old and new faces, set yourself up a profile and add new friends, share photos and videos and create your own groups and join others. Looking for a room, have something to sell or need to ask a question then the ALRA Community is the place to go!

Register yourself a free profile, its easy!

Simply go to the ALRA website, click “ALRA community” in the top line and click the green “Join us now” button.

Reporting a fault:

This can be done through the helpdesk in student zone on the ALRA website. Click “Open a new ticket” and fill in the details

Student Tracker System

www.alra-sts.co.uk

This is an electronic system which enables you to read your feedbacks at assessment time and to store them as you go through your time at ALRA. We also keep other information about you which is also available to tutors and directors such as; medical conditions, learning needs and attendance. You can access the Student Tracker from any PC with internet connection. You will need a log-in name and password which will be given to you by Sarah Double, Programmes Manager.

9 General College Information

THE ALRA OFFICE is open between 8.30am and 6.30pm, Monday to Friday. Term time only it is also open Tuesdays and Wednesdays until 9pm and Saturday between 10am and 2.00pm. The Registrar (Saul Reid), Registry Assistant & Student Advisor (Maddy Anholt) and Receptionist and Administrator (Sue Watson) are based here. If you have any problems contact the office first – if they can't help they will point you in the right direction. If, for any reason, you are unable to attend college you **must** call the office and inform us – **020 8870 6475** – *please log this number into your mobile phone*

YOUR CONTACT DETAILS are needed by the ALRA office. It is vital that we have your:

- current term-time address
- mobile phone number
- email address
- home address
- the details of your GP

Do remember to tell us about any changes. ALRA may need to contact you to inform you of a change in rehearsal or class or that a casting director or agent is trying to contact you. Keep us updated!

HEALTH AND SAFETY AT WORK - ALRA operates a Health and Safety policy in line with current legislation. A full copy is available in the Library and ALRA Office.

All accidents must be reported to the ALRA office and noted in the accident book. Some members of staff have basic First Aid skills. There is a **First Aid Kit** in the ALRA office for minor injuries. A fire drill happens each term – when the fire alarm goes leave all your personal belongings and leave the building by the nearest exit. Then make your way to the green area outside the main entrance for your group register to be taken by your class tutor. Full fire info can be found at the back of this booklet.

EQUAL OPPORTUNITIES POLICY - ALRA is totally opposed to discrimination in any form. You will study with students from many different backgrounds – from different religious, racial and ethnic groups, of different ages, of different sexual orientation and with disabilities. You can expect to be treated with respect and ALRA takes seriously any incidents which breach our standards of equality and mutual respect. If you feel undermined, harassed or uncomfortable contact your personal tutor, the Principal or any Manager. At the same time if you do not show respect for others ALRA will not tolerate your behaviour. A full copy of ALRA's Equal Opportunities Policy is available in the Library and Main Office.

AUDITIONING AT ALRA

As an ALRA Foundation student you are offered a free audition for the 3 year or Post Graduate Course. When you know which date you wish to audition (see www.alra.co.uk for audition dates and information) contact Sue Watson, to organise this.

THE STUDENT GREENROOM contains a fridge, microwaves, a toaster, a kettle and coffee and vending machine. There are cupboards so that you can store cups and plates. You can bring in your own food, tea and coffee if you wish. ALRA provides cleaning materials and it is your responsibility to keep the Green Room clean i.e: don't forget to wash up! A sandwich delivery firm arrives at ALRA each lunch time to deliver sandwiches, soup cakes and fruit. There are a couple of alternative places locally for lunch – there is a **Londis** (small local grocery shop) along Trinity Road and **The County Arms**, which does pub lunches, is opposite. **Le Gothique**, the wine bar / restaurant within the building, offers food at restaurant prices.

VENDING MACHINES, two vending machines are installed in the green room. Faults with the machines should be reported to the main office. (**NB** – these are not ALRA's machine and are operated by an independent company who we liaise with.

FOOD AND DRINK, other than water, **is not allowed in any of the studios at any time**. This is for safety and hygiene reasons and also reflects the fact that you never eat or drink in costume, on set, or in a rehearsal studio professionally.

WATER DISPENSER can be found by the lockers opposite studio 4.

STUDIO ETTIQUETTE – The studios are cleaned daily, either first thing in the morning or the last thing at night. However with constant daily use they quickly become untidy and dirty. Please respect the signs on the wall – no food or drink (as mentioned above) In designated movement areas no outside shoes should be worn. If you make a mess, please clear up after yourself. Do not bring your bags into the studio as it takes up space – you have time to visit your locker before the next class or rehearsal. Most importantly at the end of each class please help to return the studio to neutral i.e: remove any props/furniture you may have used, stack the chairs, take empty water bottles with you or bin them: please leave the studio in the state that you would wish to find it.

NOTICE BOARDS for foundation students are found in st15 in the corridor leading to the Theatre. It is still the custom in professional Theatre to post messages and calls on notice boards. Similarly they are an important point of communication at ALRA. These notice boards are for ALRA business only. Any social messages should be posted on the Green room or library notice boards.

MOBILE PHONES must be switched off and stored in lockers during classes – not on silent. If your phone goes off and disturbs a class, or you take a call or check for a text, the tutor or director will exclude you from the rest of the class. Should you need to make a call on college business, or at times of personal crisis you will be able to use a telephone in the ALRA office – just ask. You will not be allowed to use your mobile phone to take notes in class.

LAPTOPS AND IPADS are allowed to be used in class and wifi now is college wide although the signal can be poor in some studios. Do remember that the nature of the work necessitates a lot of physical activity. Please do take care of them, they are your personal responsibility and ALRA takes no responsibility of loss or damage.

LOST PROPERTY is kept in the green bucket in the Green room. If students find any items of value they believe are lost property please hand them in to the main office.

BICYCLES can be parked anywhere around the building where there is a bicycle rack. Be sure to secure it with a kryptonite or similar strong lock. Be aware that bicycle thieves operate in the general area and bikes are left at your own risk.

CAR PARKING on the Fitzhugh Estate is unavailable to students with cars – we only have very limited allotted parking spaces. You may be able to park on the bridge in John Archer Way. Clamping is in operation everywhere else.

ROYAL VICTORIA PATRIOTIC BUILDING – we share this building with other firms and businesses, also there are residents who live in the building. Please be respectful to them and also give consideration to their workspace or home. Your free time might not coincide with their free time.

BANKS – The nearest banks are found at Clapham Junction – a 15 minute walk from ALRA.

POST OFFICE – There is a sub-post office along St John's Hill at the end of Spencer Road. The nearest Main Post Office is on Lavender Hill – past Clapham Junction – 20 minutes walk from ALRA.

THEATRE – The 3 nearest Theatres are are BAC (Battersea Arts Centre) SW11 5TN. which is on Lavender Hill and TARA Arts SW18 4ES on Garratt Lane and Theatre 503 based at The Latchmere SW11 3BW.

PUBLIC TRANSPORT

British Rail Victoria or Waterloo to Wandsworth Common or Clapham Junction (15 minute walk).

Underground Tooting Bec on the Northern Line (35 minute walk).

Buses From Waterloo/Vauxhall/Clapham Junction – 77 towards Tooting or the 219 towards Wimbledon Station (ask for Windmill Road)

From Tooting Bec – 219 towards Clapham Junction (ask for Windmill Road)

London Transport

For local information, timetables and routes - **telephone: 020 7222 1234**

www.tfl.gov.uk

National Express Coach Service

For local information, timetables and routes - **telephone: 0870 580 8080**

www.nationalexpress.com

ACCOMMODATION INFORMATION

Most of our students live in private accommodation, sharing with other students as there is no accommodation on site. Houses and flats to rent are usually found through local letting agents, current students or private landlords.

If you experience any problems with your accommodation during your course please see the Registrar (Saul Reid)

HEALTH SERVICES

ACCIDENT AND EMERGENCIES

999

Call 999 for emergencies such as loss of consciousness, severe chest pain, serious accidents or loss of blood.

If you need urgent hospital treatment, go to your nearest Accident and Emergency Department:

St George's Hospital, Tooting

Blackshaw Road, London SW17 0QT

Tel: 020 8672 1255

Chelsea & Westminster Hospital

369 Fulham Road, London SW10 9NH

Tel: 020 8746 8000

MINOR INJURIES / ILLNESSES

The pharmacist at your local chemist is qualified to give expert advice for minor ailments such as sprains, rashes, upset stomachs. Otherwise go to:

The Junction Health Centre

Arches 5-8, Clapham Junction Station

London

SW11 2NU

Tel: 020 3733 4082

Open seven days a week 8am to 8pm for the treatment of minor injuries and illnesses

OR

Minor Injuries Treatment Centre

Queen Mary's Hospital

Roehampton Lane

Roehampton, London SW15 5PN

Tel: 020 8355 3002

Open seven days a week 8am to 8pm for the treatment of minor injuries

OR

Call **NHS Direct on 0845 46 47** for a nurse-led telephone service offering confidential healthcare advice and information 24 hours a day.

OR

Visit **NHS Direct Online** at www.nhsdirect.nhs.uk

For help **finding a doctor** in Wandsworth call the find-a-doctor helpline on **020 8335 1330** and to **find a dentist** call the find-a dentist helpline on **0300 1000 897**.

More information at www.wandsworth-pct.nhs.uk

If you need to speak to or see a doctor when your surgery is closed you can call the local NHS out-of-hours service Harmoni on **0845 602 6292**

SEXUAL HEALTH CLINICS

Genito Urinary Medicine (GUM) is a specialist area of medicine that helps people who are concerned about sexually transmitted infections and related problems.

Services offered include HIV testing, sexual health advice, counselling (rape, sexual relationships), screening, emergency contraception, condoms and attached family planning clinics.

The Courtyard Genito Urinary Clinic

St George's Hospital
Blackshaw Road, London SW17 0QT
Tel: 020 8725 3353
www.courtyardclinic.nhs.uk

Roehampton Clinic

Queen Mary's Hospital
Roehampton Lane, Roehampton,
London SW15 5PN
Tel: 020 8487 6861
www.roehamptonclinic.nhs.uk

Sexual health/contraceptive information can be found on the following websites:

Family Planning Association www.fpa.org.uk

Brook Advisory www.brook.org.uk

EMOTIONAL HEALTH

Your time at ALRA is intensive and demanding, and at times there may be issues which you need support with. This can range from coping with your work load to managing issues outside of ALRA. Your work and training should always be your paramount priority. However, sometimes extra support is needed so that you can minimise the effect on you daily learning.

As an actor it is your responsibility to be as mentally fit as you are physically. In the UK 1 in 4 people will experience some kind of mental health problem in the course of a year, www.mentalhealth.org.uk

To help you can arrange an extra tutorial with your Head of Department

Head of Foundation Diane Alison-Mitchell
Principal Adrian Hall

You can do this by emailing them, or leaving a note in their pigeon hole in the office, or pass a message through Sue Watson.

You can also arrange an appointment with your GP

Recognising that you may have a mental health problem or are feeling low in mood most days, and taking the first steps to get help can be difficult. It may take time to begin to benefit from help but there are many effective treatments for mental health problems. It is important to remember that you are not alone. There are many people you can talk to about what you are experiencing and many services and organisations (in the NHS and in the voluntary sector) that offer help and support to people with mental health problems.

Urgent help

If you need someone to talk to urgently and in confidence, the Samaritans offer emotional support 24 hours a day. Ring 08457 90 90 90. You can also email the Samaritans in confidence at jo@samaritans.org. <http://www.samaritans.org>

Tell someone you trust

You may find it helpful to talk to your partner, a relative or a friend about your problems. They may be concerned about you and welcome the opportunity to hear what you have to say.

Useful organisations

Befrienders Worldwide includes comprehensive directory of emotional support helplines around the world. www.befrienders.org

Lesbian and GaySwitchboard Find your local branch of the switchboard, a voluntary organisation aiming to provide a 24 hour information, support and referral service for lesbians and gay men. www.llgs.org.uk

National Nightline National organisation of NightLine student helplines in Universities across the UK. www.nightline.ac.uk

Self-harm-FirstSigns A user-led organisation that provides support to people dealing with self-Injury. www.lifesigns.org.uk

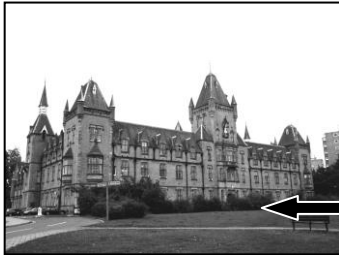
Youthspace A website aimed at people aged 14-25 experiencing mental health problems which offers information, films made by young people and clinical advice. www.youthspace.me

Fire Procedures



ASSEMBLY POINT:

Outside the **MAIN** Front entrance on the grass



Assembly point

ALRA Fire Marshalls are identified by luminous jackets

ON DISCOVERING A FIRE:

1. Operate the fire alarm immediately. These are located in the corridors and staircases throughout the building.
2. Call the fire brigade on 999 and give the precise location of the fire. ALRA is at **The Royal Victoria Patriotic Building, Fitzhugh Grove, Trinity Road, London SW18 3SX**
3. Do not attempt to tackle the fire unless you have been trained to do so.
4. If you have been trained, attack the fire if possible using the appliances provided, but without taking risks.
5. Proceed to the assembly point.

ON HEARING THE FIRE ALARM:

1. Remain Calm. Tutors will stop the class immediately.
2. Leave quietly without stopping to collect your belongings, without rushing and without attempting to pass others. Tutors should take the register with them.
3. Leave the building by the nearest exit and head for the Assembly Point – **outside the main ALRA entrance on the grass** (walk round to the green not over the railing).
3. At the assembly point students should remain in their groups in a line – **do not mingle with other groups**. Tutors will take a register of the class. The Fire Marshall will check with tutors to ensure all are present.
4. Remain at the designated Assembly point until you receive further instructions.
5. **DO NOT** re-enter the building until you are told it is safe to do so by an ALRA Fire Marshal or the Fire Brigade.

Administrative and Technical staff should assemble in a group.

NB if the fire alarm sounds during a break Students should assemble in their year groups and Tutors assemble separately.

FIRE PREVENTION:

You have an important role in ensuring that the Academy's measures to prevent fire operate effectively. It is a criminal offence to misuse or tamper with the fire safety systems installed in the building.

- Do not block fire escape routes, it may result in persons being unable to exit the building safely in the event of a fire.
- Do not wedge open fire doors, these are designed to protect escape routes and prevent the spread of toxic smoke and fumes.
- Do not overload electrical sockets, or tamper with plug fuses.
- Take care with portable heating appliances, always check with the Main Office to ensure the building's electrical supply is capable of taking the load. Radiant heaters i.e. fires with an exposed element or flame must not be used.
- Only smoke in designated smoking areas. Take care with smoking materials; make sure that any smoking materials are safely extinguished in a suitable receptacle.

KNOW:

1. Your means of escape routes, primary and secondary.
2. Your nearest Fire Alarm point.
3. **WHERE THE ASSEMBLY POINT IS.**

ALRA – CLASS LOG	
Class:	Date:
<i>Main points of the class:</i>	
<i>New exercises/games etc.:</i>	
<i>What interested me most in this class was:</i>	
<i>Can I connect anything in this class with another part of the course?: (e.g a voice exercise with a movement exercise...)</i>	
<i>I am still unclear about:</i>	
<i>I will rectify this by: (e.g. – research, talking to the tutor, re-reading the text etc)</i>	

Section 2

Course Specifications

COURSE SPECIFICATIONS

The Foundation Acting course is a part-time course prior to drama school or university to gain experience, confidence, audition techniques and knowledge of practices within the drama school environment. Foundation Acting is also for those seeking a career change or who wish to learn more about drama and its disciplines.

The course consists of three Units running throughout three terms: *Acting Studies*; *Voice Studies* and *Movement Studies*.

Each Unit is integral to the whole, with each one supporting the others. The strategies used in acting are underpinned by the use of the voice and the body. The combination of these skills is tested through presentations of monologues, ensemble and scene work, and plays.

Term 1 introduces basic concepts and principles of Acting, Movement and Voice and how to begin to apply them effectively. It encourages initial exploration and discovery and an understanding of the personal and external resources on which an actor can draw. Preparation and presentation of monologues begins.

Acting Studies

- Introduction to Acting: Acting Technique / Audition Preparation 1

Voice Studies

- Introduction to Vocal Awareness: Technical Foundation / Technical Foundation and its Application 1

Movement Studies

- Introduction to Movement: Movement Fundamentals / Movement Analysis

Term 2 develops further the concepts, principles and techniques learned in Term 1 with an opportunity to begin to apply these skills in professional conditions – mock auditions and open rehearsal. The term enhances imagination, bravery and creativity.

Acting Studies

- Professional Practice: Audition Preparation 2 / Devising

Voice Studies

- Professional Practice: Technical Foundation and its application 2 / Devising

Movement Studies

- Professional Practice: Movement Expression / Devising

Term 3 continues to develop the techniques acquired and established in Terms 1 and 2 to form the skills required by the professional actor. These skills are applied under professional conditions in a theatre setting.

Acting Studies, Voice Studies, and Movement Studies

- Performance

On successful completion of all three terms, students receive the ALRA Foundation Acting Certificate.

TERM 1 – ACTING STUDIES			
Course Title:	Introduction to Acting	Department:	Acting
		Course Co-ordinator:	Diane Mitchell
Level:	Foundation	Pre-requisites	None

Aim

The aim of the acting classes is to begin breaking down the barriers of acting technique and to begin preparations for auditions to conservatoire drama schools.

Content of Acting Technique

Workshops and classes contain group warm ups, games, exercises that work in different ways to access the essentials of acting technique. Areas covered include; improvisation, storytelling, character study, playing actions as well as some simple scene work.

Content of Audition Preparation 1

Classes support students to research applying to drama schools, obtaining prospectuses, and choosing appropriate audition speeches. Students are helped in preparing two audition monologues which are presented to a panel under professional conditions at the end of the term. The panel provides feedback.

Learning outcomes

- Develop spontaneity and creativity
- Learning about status
- Building a character
- Being part of an ensemble

Delivery

Acting Studies is a series of workshop/rehearsals across 1 x 4 hour sessions per week for 9 weeks. It culminates in the presentation of a classical and a modern monologue to a panel of core Foundation staff and an external actor or director in week 10. Classes are theoretical, experiential and observational and involve group and pair work that rely on the whole group forming a supportive, ensemble atmosphere.

Preparation

Students are required to attend each class in loose fitting clothing that enables easy movement (not jeans). Copies of the speeches and relevant play texts that are being worked on must be brought to each class. Students are asked to learn lines from scenes and monologues and all assignments must be completed between classes. Pens, paper and an A4 ring-binder are required to keep notes in the Actor's Working Journal to aid self-reflection, record progression, research, practices and approaches.

Assessment

Assessment is continuous and measured against the learning outcomes and how they are applied in the presentation of monologues. Students are given individual guidance throughout and a written end of term report identifying areas for development.

Assessment Tasks

Methods of Assessment	Outline Details
<i>Presentation of a classical and a modern monologue</i>	<i>Application of Acting Technique skills and Audition Preparation</i>

Indicative Texts

ISBN Number	Author	Title	Publisher	Date
1854598384	Donnellan, Declan	<i>The Actor and The Target</i>	Nick Hern Books	2002
0413313204	Hodgson, John & Richards, Ernest	<i>Improvisation</i>	Methuen	1974
1854597930	Merlin, Bella	<i>The Complete Stanislavsky Toolkit</i>	Nick Hern Books	2007

Learning and Teaching Activities

Workshops
 Rehearsals
 Practical exercises and improvisations
 Tutor and student led discussions
 Continuous verbal feedback
 Personal research
 Individual and group performances
 Actors Journal
 Critical appraisal

TERM 1 – VOCAL STUDIES			
Course Title:	Introduction to Vocal Awareness	Department:	Acting
		Course Co-ordinator:	Diane Mitchell
Level:	Foundation	Pre-requisites	None

Aim

The aim of voice classes is to raise awareness of the voice and to enable students to begin to use it in an informed way. The work includes releasing tensions and developing some basic technical vocal skills which can then be applied to performance conditions.

Content of Technical Foundation

The first term half of term introduces the student to the different areas of voice work and covers the body, breath, sound and articulation. Exercises and activities focus on habitual tensions and how to begin to release them, improving alignment, breath use and control and vocalising with ease. Classes also focus the individual on their own vocal practice and how to warm the voice up for a performance or rehearsal.

Content of Technical Foundation and its application 1

The second half of the term further develops technical exercises and activities and how to apply them to text and monologues.

Learning Outcomes

- Develop listening skills
- Awareness of body tensions
- Basic anatomical awareness in relation to voice
- Begin to develop a personal warm-up using known exercises
- Applying appropriate basic skills to text

Preparation

Students are required to attend each class in black loose, warm clothing and bare feet. Copies of the speeches, poems and relevant play texts that are being worked on must be brought to each class. Students are asked to learn lines from texts, poems and monologues and all assignments must be completed between classes. Vocal exercises are given to students to practise daily. Pens, paper and an A4 ring-binder are required to keep notes in the Actor's Working Journal to aid self-reflection, record progression, research, practices and approaches.

Delivery

Voice Studies classes run for 2 hours a week x 10 weeks. Classes involve group and pair work appropriate to individual needs. The work is mainly practical and experiential and is often repetitive to build up subconscious good vocal practice.

Assessment

Assessment is continuous and measured against the learning outcomes and how they are applied in the presentation of monologues. Students are given individual guidance throughout and a written end of term report identifying areas for development.

Assessment Tasks

Methods of Assessment	Outline Details
<i>Presentation of a classical and a modern monologue</i>	<i>Application of Vocal Technical Foundation skills</i>

Indicative Texts

0713657936	Morrison Malcolm	<i>Clear Speech</i>	A & C Black	2001
041366130X	Rodenburg, Patsy	<i>The Right to Speak</i>	Methuen	1982
0413681602	Rodenburg, Patsy	<i>The Need for Words</i>	Methuen	1994
024552021X	Berry, Cicely	<i>Voice and the Actor</i>	Virgin Books	2000
0863697054	Berry, Cicely	<i>The Actor and His Text</i>	Virgin Books	2000
075350541X	Berry, Cicely	<i>The Text In Action</i>	Virgin Books	2001
1854596594	Houseman Barbara	<i>Finding Your Voice</i>	Nick Hern Books	2002
0896760715	Linklater, Kristin	<i>Freeing The Natural Voice</i>	QSMG	1988

Learning and Teaching Activities

Practical exercises and improvisations

Tutor and student led discussions

Rehearsal

Continuous verbal feedback

Personal Research

Actors Journal

Individual and group performances

Critical appraisal

TERM 1 – MOVEMENT STUDIES			
Course Title:	Introduction to Movement	Department:	Acting
		Course Co-ordinator:	Diane Mitchell
Level:	Foundation	Pre-requisites	None

Aim

The aim of the movement classes is to raise awareness of the workings of the body through practical, experiential exercises. The work builds an understanding of human movement.

Content of Movement Fundamentals

The first half of the term covers basic body work to address habitual tensions and how to release them, and how to be aligned and centered. It also focuses on strengthening core muscles and improving flexibility. The term develops a basic knowledge of anatomy through somatic work that uses visual imagery, imagination and movement techniques.

Content of Movement Analysis

The second half of the term continues to develop basic body awareness and knowledge of human movement. This is applied practically to the principles of Laban Movement Analysis.

Learning Outcomes

- Awareness of alignment and centre
- Awareness of weight
- Learning exercises that increase core muscle strength and body flexibility
- Development of observational skills and self-reflection
- Awareness of the use of body in space

Preparation

Students are required to attend class in black leotard and footless tights, and work in bare feet or dance shoes. Students are given assignments that must all be completed between classes. Pens, paper and an A4 ring-binder are required to keep notes in the Actor's Working Journal to aid self-reflection, record progression, research, practices and approaches.

Delivery

Movement Studies classes run for 2 hours a week x 10 weeks. Classes are physically challenging and often repetitive to re-pattern movement habits. Students work on the exercises individually and in pairs and are required to use physical contact. The work is experiential and based on self-observation and reflection.

Assessment

Assessment is continuous and measured against the learning outcomes and how they are applied in the presentation of monologues. Students are given individual guidance throughout and a written end of term report identifying areas for development.

Assessment Tasks

Methods of Assessment	Outline Details
<i>Presentation of a classical and a modern monologue</i>	<i>Application of Movement Fundamental and Movement Analysis skills</i>

Indicative Texts

158465354X	Olsen, A	<i>Bodystories: A Guide to Experiential Anatomy</i>	Barrytown/ Stationhill	1998
1854591606	Newlove, J	<i>Laban for Actors and Dancers</i>	Nick Hern Books	1993
1854597256	Newlove, Jean	<i>Laban for All</i>	Nick Hern Books	2003

Learning and Teaching Activities

Practical exercises and improvisations

Tutor and student led discussions

Rehearsal

Continuous verbal feedback

Personal Research

Actors Journal

Individual and group performances

Critical appraisal

TERM 2 – ACTING STUDIES			
Course Title:	Professional Practice	Department:	Acting
		Course Co-ordinator:	Diane Mitchell
Level:	Foundation	Pre-requisites	Introduction to Acting

Aim

The aim of the acting classes is to develop professional practice through choosing and performing appropriate monologues, devising new work and presenting the work to an audience.

Content of Audition Preparation 2

In the first half of the term, focus is placed on the choosing of two new monologues to add to each student's repertoire of speeches appropriate for use in drama school auditions. The monologues are presented at the end of the first half of term to a panel under professional conditions. The panel provides feedback.

Content of Devising the Elements

In the second half of term students are supported to devise work on text dealing with an aspect of the *Elements (Earth, Wind, Fire, and Water)* with a view to connecting acting with voice and movement. Classes includes text exercises that access language and working with direction. The devised work is presented in the form of an open rehearsal at the end of the term.

Learning outcomes

- Developing audition techniques and choosing appropriate monologues for audition purposes
- Working with direction
- Application of movement and vocal skills
- Demonstrate effective ensemble skills, collaborating with fellow actors

Delivery

Acting Studies classes are a series of workshop/rehearsals of 1 x 4 hour sessions per week for 8 weeks. It culminates in a presentation of a classical and a modern monologue to a panel of core Foundation staff and an external actor or director in week 5, and a presentation to core ALRA staff and other cohort groups in week 10. Classes continue with group warm ups and games and exercises to develop awareness of practical working methods. Students will be asked to complete assignments between classes.

Preparation

Students are required to attend each class in loose fitting clothing that enables easy movement (not jeans). Copies of the relevant texts and research undertaken must be brought to each class. Students are asked to learn lines from scenes and monologues and all assignments must be completed between classes. Pens, paper and an A4 ring-binder are required to keep notes in the Actor's Working Journal to aid self-reflection, record progression, research, practices and approaches.

Assessment

Assessment is continuous and measured against the learning outcomes and how they are applied in the presentation of monologues and devised work. Students are given individual guidance throughout and a written end of term report identifying areas for development.

Assessment Tasks

Methods of Assessment	Outline Details
<i>Presentation of a classical and a modern monologue</i>	<i>Application of Acting Technique skills and Audition Preparation</i>
<i>Presentation of a devised piece based on The Elements</i>	<i>Application of creativity and connecting movement and voice skills</i>

Indicative Texts

ISBN Number	Author	Title	Publisher	Date
1854598384	Donnellan, Declan	<i>The Actor and The Target</i>	Nick Hern Books	2002
0413313204	Hodgson, John & Richards, Ernest	<i>Improvisation</i>	Methuen	1974
1854597930	Merlin, Bella	<i>The Complete Stanislavsky Toolkit</i>	Nick Hern Books	2007

Learning and Teaching Activities

Workshops
Rehearsals
Practical exercises and improvisations
Tutor and student led discussions
Continuous verbal feedback
Personal research
Individual and group performances
Actors Journal
Critical appraisal

TERM 2 – VOCAL STUDIES			
Course Title:	Professional Practice	Department:	Acting
		Course Co-ordinator:	Diane Mitchell
Level:	Foundation	Pre-requisites	Introduction to Vocal Awareness

Aim

The aim of voice classes is to further develop technical vocal foundation, clarity and control, and application under performance conditions.

Content of Technical Foundation and its application 2

The second term sees the work continue and deepen in technique and how to apply it to text and monologues. Classes also focus on developing and applying articulation in speaking within dramatic contexts.

Content of Devising

In the second half of term, focus is placed on applying vocal techniques to text and/or sound that connect movement and voice to *The Elements (Earth, Wind, Fire, and Water)* to form part of a devised piece. A variety of exercises are used to help connect body, voice and imagination. The devised work is presented in the form of an open rehearsal at the end of the term.

Learning Outcomes

- Learn appropriate exercises for tension release, breath support and vocalizing with ease
- Making links between body and voice use
- Applying the appropriate basic skills to text and/or sound
- Using individual vocal warm up
- Demonstrate effective ensemble skills, collaborating with fellow actors

Preparation

Students are required to attend each class in black loose, warm clothing and bare feet. Copies of the speeches, poems and relevant play texts that are being worked on must be brought to each class. Students are asked to learn lines from texts, poems and monologues and all assignments must be completed between classes. Vocal exercises are given to students to practise daily. Pens, paper and an A4 ring-binder are required to keep notes in the Actor's Working Journal to aid self-reflection, record progression, research, practices and approaches.

Delivery

Voice Studies classes run for 2 hours a week x 10 weeks. Classes involve group and pair work appropriate to individual needs. The work is mainly practical and experiential and is often repetitive to build up subconscious good vocal practice.

Assessment

Assessment is continuous and measured against the learning outcomes and how they are applied in the presentation of monologues and devised work. Students are given individual guidance throughout and a written end of term report identifying areas for development.

Assessment Tasks

Methods of Assessment	Outline Details
<i>Presentation of a classical and a modern monologue</i>	<i>Application of Vocal Technical Foundation skills</i>
<i>Presentation of a devised piece based on The Elements</i>	<i>Application of creativity and connecting movement and voice skills</i>

Indicative Texts

0713657936	Morrison Malcolm	<i>Clear Speech</i>	A & C Black	2001
041366130X	Rodenburg, Patsy	<i>The Right to Speak</i>	Methuen	1982
0413681602	Rodenburg, Patsy	<i>The Need for Words</i>	Methuen	1994
024552021X	Berry, Cicely	<i>Voice and the Actor</i>	Virgin Books	2000
0863697054	Berry, Cicely	<i>The Actor and His Text</i>	Virgin Books	2000
075350541X	Berry, Cicely	<i>The Text In Action</i>	Virgin Books	2001
1854596594	Houseman Barbara	<i>Finding Your Voice</i>	Nick Hern Books	2002
0896760715	Linklater, Kristin	<i>Freeing The Natural Voice</i>	QSMG	1988

Learning and Teaching Activities

Practical exercises and improvisations

Tutor and student led discussions

Rehearsal

Continuous verbal feedback

Personal Research

Actors Journal

Individual and group performances

Critical appraisal

TERM 2 – MOVEMENT STUDIES			
Course Title:	Professional Practice	Department:	Acting
		Course Co-ordinator:	Diane Mitchell
Level:	Foundation	Pre-requisites	Introduction to Movement Fundamentals

Aim

The aim of the movement classes is to continue to develop body awareness and human movement, and look in depth at the story a body can tell through devising work and presenting the work to an audience.

Content of Movement Expression

The first half of the term continues to build strong body awareness through the use of scripts to create movement work and inspire character physicality. This is directly linked to the work on monologues.

Content of Devising

The second half of the term focuses on *The Elements (Earth, Wind, Fire, and Water)* to develop the creative use of movement and create links to voice as part of a devised piece. This work is facilitated through the use of images and text. The devised work is presented in the form of an open rehearsal at the end of the term.

Learning Outcomes

- Adapt physicality to character
- Apply movement skills to movement projects and presentations
- Apply awareness of alignment and centre
- Apply awareness of weight
- Demonstrate effective ensemble skills, collaborating with fellow actors

Preparation

Students are required to attend class in black leotard and footless tights, and work in bare feet or dance shoes. Students must undertake research and are given assignments that must all be completed between classes. Pens, paper and an A4 ring-binder are required to keep notes in the Actor's Working Journal to aid self-reflection, record progression, research, practices and approaches.

Delivery

Movement Studies classes run for 2 hours a week x 10 weeks. Classes are physically challenging and often repetitive to re-pattern movement habits. Students work on the exercises individually and in pairs and are required to use physical contact. The work is experiential and based on self-observation and reflection.

Assessment

Assessment is continuous and measured against the learning outcomes and how they are applied in the presentation of monologues and devised work. Students are given individual guidance throughout and a written end of term report identifying areas for development.

Assessment Tasks

Methods of Assessment	Outline Details
<i>Presentation of a classical and a modern monologue</i>	<i>Application of Movement Fundamental, Movement Analysis and Expression skills</i>
<i>Presentation of a devised piece based on The Elements</i>	<i>Application of creativity and connecting movement and voice skills</i>

Indicative Texts

158465354X	Olsen, A	<i>Bodystories: A Guide to Experiential Anatomy</i>	Barrytown/ Stationhill	1998
0878301240	Callery, D	<i>Through the Body: A Practical Guide to Physical Theatre</i>	Routledge	2002
1408106825	Marshall, Lorna	<i>The Body Speaks: Performance and Physical Expression</i>	Methuen Drama	2008
1854591606	Newlove, J	<i>Laban for Actors and Dancers</i>	Nick Hern Books	1993
1854597256	Newlove, Jean	<i>Laban for All</i>	Nick Hern Books	2003

Learning and Teaching Activities

Workshop and rehearsals
Practical exercises and improvisations
Tutor and student led discussions
Rehearsal
Continuous verbal feedback
Personal Research
Actors Journal
Individual and group performances
Critical appraisal

TERM 3 – ACTING STUDIES			
Course Title:	Performance	Department:	Acting
		Course Co-ordinator:	Diane Mitchell
Level:	Foundation	Pre-requisites	Professional Practice

Aim

The aim of the acting classes is to build towards a performance at ALRA Theatre. The whole group works on scenes and/or a play that are performed before an invited audience.

Content

The students become a company in a rehearsal process that culminates in a performance.

Learning outcomes

- Develop observation and listening skills appropriate to rehearsing
- Learn about the process of rehearsing with a group
- Application of movement and voice skills to the performance arena
- Undertaking research and character work in response to the directorial requirements

Delivery

Acting Classes are a series of rehearsals of 1 x 4 hour sessions a week for 9 weeks, culminating in performance of a series of scenes and/or a play in a theatre setting in week 10. Classes continue with group warm ups and games and exercises to develop awareness of practical working methods. Students will be asked to complete assignments between classes. Students are also required to work under professional rehearsal room conditions and to work alone in between classes.

Preparation

Students are required to attend each class in loose fitting clothing that enables easy movement (not jeans). Copies of the relevant texts and research undertaken must be brought to each class for which scripts are provided. Students are asked to learn scenes and plays and all assignments must be completed between classes. Pens, paper and an A4 ring-binder are required to keep notes in the Actor's Working Journal to aid self-reflection, record progression, research, practices and approaches.

Assessment

Assessment is continuous and measured against the learning outcomes and how they are applied under theatre performance conditions. Students are given individual guidance throughout and a written end of term report identifying areas for development.

Assessment Tasks

Methods of Assessment	Outline Details
<i>Presentation of end of year performance</i>	<i>Practical application of Acting skills and professional practice appropriate to play/scenes, theatre space and audience</i>

Learning and Teaching Activities

Workshops

Rehearsals

Practical exercises and improvisations

Tutor and student led discussions

Continuous verbal feedback

Personal research

Individual and group performances

Actors Journal

Critical appraisal

TERM 3 – VOCAL STUDIES			
Course Title:	Performance	Department:	Acting
		Course Co-ordinator:	Diane Mitchell
Level:	Foundation	Pre-requisites	Professional Practice

Aim

The aim of the voice classes is to build towards a performance at ALRA Theatre. The whole group develops ensemble work that will be performed before an invited audience.

Content

The students work as a chorus to create a vocal piece that culminates in a performance. Classes continue to build on technique and application to text, ensemble work and listening skills.

Learning outcomes

- Making links between body and voice use
- Applying the appropriate basic skills to text
- Using individual vocal warm up
- Demonstrating effective use of voice, adapting to the demands of a play/scenes and ensemble work

Students are required to attend each class in black loose, warm clothing and bare feet. Copies of the speeches, poems and relevant play texts that are being worked on must be brought to each class. Students are asked to learn lines from texts, poems and monologues and all assignments must be completed between classes. Vocal exercises are given to students to practise daily. Pens, paper and an A4 ring-binder are required to keep notes in the Actor's Working Journal to aid self-reflection, record progression, research, practices and approaches.

Delivery

Voice Studies classes run for 2 hours a week x 10 weeks. Classes involve group and pair work appropriate to individual needs. The work is mainly practical and experiential and is often repetitive to build up subconscious good vocal practice.

Assessment

Assessment is continuous and measured against the learning outcomes and how they are applied under theatre performance conditions. Students are given individual guidance throughout and a written end of term report identifying areas for development.

Assessment Tasks

Methods of Assessment	Outline Details
<i>Presentation of end of year performance</i>	<i>Practical application of Vocal Technical Foundation skills and professional practice appropriate to play/scenes, theatre space and audience</i>

Learning and Teaching Activities

Practical exercises and improvisations

Tutor and student led discussions

Rehearsal

Continuous verbal feedback

Personal Research

Actors Journal

Individual and group performances

Critical appraisal

TERM 3 – MOVEMENT STUDIES			
Course Title:	Performance	Department:	Acting
		Course Co-ordinator:	Diane Mitchell
Level:	Foundation	Pre-requisites	Professional Practice

Aim

The aim of the final term is to build towards a performance presentation in the ALRA theatre. The whole group will work on ensemble work that will be performed before an invited audience.

Content

The students work as an ensemble drawing from textual source(s) to create physical languages and/or choreography in a scene from a play that culminates in a performance. Classes continue to build on body awareness and its application to text, ensemble work and creative movement practice.

Learning outcome

- Applying movement skills to text and character
- Undertaking research to support creating physical languages
- Demonstrate effective use of movement, adapting to the demands of the scenes/play

Preparation

Students are required to attend class in black leotard and footless tights, and work in bare feet or dance shoes. Students must undertake research and are given assignments that must all be completed between classes. Pens, paper and an A4 ring-binder are required to keep notes in the Actor's Working Journal to aid self-reflection, record progression, research, practices and approaches.

Delivery

Movement Studies classes run for 2 hours a week x 10 weeks. Classes are physically challenging and often repetitive to re-pattern movement habits. Students work on the exercises individually and in pairs and are required to use physical contact. The work is experiential and based on self-observation and reflection.

Assessment

Assessment is continuous and measured against the learning outcomes and how they are applied under theatre performance conditions. Students are given individual guidance throughout and a written end of term report identifying areas for development.

Assessment Tasks

Methods of Assessment	Outline Details
<i>Presentation of end of year performance</i>	<i>Practical application of Movement Expression and Analysis skills and professional practice appropriate to play/scenes, theatre space and audience</i>

Learning and Teaching Activities

Workshop and rehearsals
Practical exercises and improvisations
Tutor and student led discussions
Rehearsal
Continuous verbal feedback
Personal Research
Actors Journal
Individual and group performances
Critical appraisal



2014-2015