

# Student Handbook MA

## Acting Course Briefs



**alra**  
THE ACADEMY OF LIVE AND RECORDED ARTS



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## 1. PROGRAMME SPECIFICATION

### 1.1 Aims of the Programme

The programme is a vocational professional training. The aim is to provide a mastery of advanced practical skills in the main core areas of Acting, Voice and Movement to enable you to work as a professional actor. The further aim of the course is to enable you to draw upon your experience as a resource in order to accept responsibility for decision making within a professional arena.

The programme is aimed, then, at graduates who wish to advance their understanding of acting practices and to develop their work to a professional standard. It is further aimed at theatre professionals who wish to formalise their experience with a course of study and a qualification, as well as giving some the possibility of developing an area of specialisation.

The aims of the programme are

- to prepare you as professional actors capable of working to the demands of the contemporary stage and screen industry.
- to foster your individuality and creative ownership to further your practice
- to discern and develop individual and area of specialisation

### 1.2 Programme Structure

The programme has a modular structure consisting of taught classes/workshops of varying lengths, dependant on the module, amounting to 34 hours a week in the first three terms. Terms 4 and 5 are a mixture of public performance and specialist research.

#### Term 1 September - Christmas

M1	Acting and Performance Studies 1 (Workshops/taught classes 16hrs 30mins per week)	30 credits
M2	Voice studies (taught classes – 5hrs 30mins per week)	20 credits
M3	Movement studies (taught classes – 5hrs 30mins per week)	20 credits
M4	Contextual studies (taught classes/seminars 3hrs 40mins per week)	10 credits

#### Term 2 January - Easter

M1	Acting and Performance Studies 1 (Workshops/taught classes 16hrs 30mins per week)	
M2	Voice studies (taught classes – 7hrs 20 mins per week)	
M3	Movement studies (taught classes – 5hrs 30mins per week)	
M4	Contextual studies (taught classes/seminars 1hr 50mins per week)	

#### Term 3 Easter - July

M1	Acting and Performance Studies 1 (Workshops/taught classes 16hrs 30mins per week)	
M2	Voice studies (taught classes – 7hrs 20mins per week)	
M3	Movement studies (taught classes – 5hrs 30mins per week)	
M4	Contextual studies (taught classes/seminars 1hr 50mins per week)	

#### Term 4 July - September

M5	Acting and Performance Studies 2 (Rehearsals, live performances, recorded performances ) tutorials and feedback	50 credits
M6	Practical Research Project (self-directed leading to performance and rationale)	50 credits

**Term 5 September - Christmas**

M5	Acting and Performance Studies 2 (Rehearsals, live performances, recorded performances ) tutorials and feedback	
M6	Practical Research Project (self-directed leading to performance and rationale)	

In order to qualify for the degree of Master of Arts, you will be required to accumulate all 180 credits. 120 credits will qualify you for a postgraduate diploma.

**1.3 Teaching Patterns and Methods**

There are six modules including a public performance module affording you four separate performance opportunities and a self-directed practical research project which culminates in a performance in an area of speciality. The 30 credit module is a mixture of workshops and taught classes of 18 hours a week contact time over 24 weeks. The 20 credit modules are taught practical classes of between 6 and 8 hours a week contact time over 24 weeks. The 10 credit module is a taught class with occasional seminars of between 2-4 hours a week contact time over 24 weeks.

At the start of each year there is an intensive induction introducing you to teaching methods, research method, facilities and resources.

## 2 PROGRAMME CONTENT

### School

<b>Code</b>	TBC
<b>Title</b>	<b>Acting and Performance Studies 1</b>
<b>Module Convenor</b>	Charlotte Storey and Andrew Fillis
<b>Other Contributors</b>	Members of programme teaching team
<b>Credit Rating</b>	30 Credits Level M
<b>Pre-requisites</b>	None
<b>Duration of Course</b>	300 hours total student work including tutorial supervision (terms 1-3)
<b>Teaching Pattern</b>	280 hours contact time over 3 terms Classes/Workshops/rehearsals
<b>Assessment</b>	
<b>Formative Assessment</b>	Studio Presentation – Personal Narrative Resources P/F Studio Presentation – Epic Adaptation P/F
<b>Summative Assessment</b>	Studio Presentation – Text Exploration 15% Studio Presentation – 19 <sup>th</sup> Century Realism 20% Studio Presentation – Challenges to Naturalism 25% Studio Presentation – Shakespeare 25% Written Assignment – Actor's Working Notebook2 15%

### Module Aims

The course aims to give you practical acting skills based on accepted concepts and practices, teaching self-reliance and self-development through research into established practitioners, and enabling you to embody vocally, physically and emotionally intellectual concepts and ideas. Rehearsals are supported by taught classes in Acting Technique, Improvisation, Acting for Camera and Acting for Radio.

### Assessment

1 *Personal Narrative Resources*: You are (staff) directed in a 50 minute performance piece stemming from true stories supplied by you yourselves.

2 *Epic Adaptation*: You research and adapt a language rich text and are (staff) directed in a 50 minute performance piece.

3. *Text Exploration*. You are directed in contemporary two person scenes drawing on skills acquired from Acting Technique, Improvisation and Contextual Studies.

4. *19<sup>th</sup> Century Realism*: You apply and embody acting, vocal and movement strategies in a staff directed 60 minute performance piece

5. *Challenges to Naturalism*: You are (staff) directed in a 75 minute performance piece which requires articulacy of argument and thorough contextual research.

6. *Shakespeare*: You are (staff) directed in a 90 minute performance piece that requires the use of precision, imagery, verse rhythm existing in a heightened world.

7. *Actors Working Notebook 2*: You create a portfolio for each performance project, and will choose which one to submit for assessment at the end of term 3.

## Module Outcomes

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

- Improvise and devise to release imagination, enhance creativity and enable team work
- Transform visual, aural and verbal stimuli into imaginative theatrical narrative
- Make a practical analysis of a text in preparation for rehearsal
- Create believable characters
- Realise characters vocally and physically
- Sustain ongoing enquiry and reflection
- Utilise resources including the self practically
- Analyse texts to an advanced level and gather relevant research
- Self-Evaluate and adapt personal performance and process

## Module Content

The module will cover the following:

- **Acting Technique** – Introduction to the creative use of the self and the fundamental principles of *Who? What? Where? When and Why?* and to the concepts of *objectives, action and stake*. You work on verbal exercises with strong character actions with a partner, create relevant previous circumstances and believable relationships. The concept of obstacles will be introduced. Using exercises and structured improvisation students explore high stakes with strong actions and the use of 'personal triggers'. You begin to develop strong artistic focus to be able to convincingly play private moments in public and to make substantial use of the self. Active participation in and observation of exercises are both important parts of these classes
- **Improvisation** – Practical exercises and games developed by Boal, Barker and Johnson will be considered with the aim of developing spontaneity, creativity, narrative and artistic problem solving. The importance of status and status exchanges in human interactions will be explored and applied to improvised and scripted situations.
- **Acting for Camera** – 1. As an introduction you work through improvisations to create character through behaviour, observing others and using those observations to enhance your performance. Analysing your own and other's work, watching playback and an introduction to technical equipment to gain a basic understanding of how to use it and to appreciate its scope and potential. Working on simple scenes from existing scripts, methods and strategies acquired in Acting Technique, Approach and Improvisation are applied to develop back-story, character and truthful interactions, progressing from monologues to duologues which comprise of a speaker and a silent partner, to allow focus on text and reaction. 2. To encourage artistic ownership, 2 and 3 person scenes using scripted material taken from popular TV dramas are used. Working with little artistic direction the elements learnt in support classes, particularly voice and movement, are used to develop believable characters in preparation for recording. 3. Working on characters in greater depth, 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 fellow students throughout the three terms.
- **Acting for Radio** – 1. Characters are created for radio through experiment and improvisation. Pieces for the single voice are rehearsed and recorded. A 10 minute radio drama is devised, written, rehearsed and recorded for two or three voices which will incorporate 3 locations. 2. Components that go to make up a radio play are explored, taking into consideration the use of sound and sound effects. Plays and scripts are looked at from the perspective of professional radio writers. A play written for radio is rehearsed and recorded.



- **Scene Study** – In order to apply the emerging techniques of the above classes, 6 scene studies presentations, as laid out in the above assessment schedule, are rehearsed in 3 x 4 hour 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 are given at the end of the previous term to allow for thorough preparation before rehearsals begin, employing methods acquired in Contextual Studies (AWN). There are no production values attached to Scene Study; presentations are given with minimal props and furniture, wearing simple blacks.

### Indicative Bibliography

Johnstone, Keith	(2007)	<i>Impro: Improvisation in the Theatre</i>	Eyre Methuen
Johnston, Chris	(2006)	<i>The Improvisation Game: Discovering The Secrets of Spontaneous Performance</i>	Nick Hern Books
Boal, Augusto	(1984)	<i>Games for Actors and Non Actors</i>	Methuen
Elsam, P	(2011)	<i>Acting Characters: 20 essential Steps from rehearsal to performance</i>	Methuen
Stafford-Clark, Max	(1989)	<i>Letters to George</i>	Nick Hern Books
Hagen, Uta	(1973)	<i>Respect for Acting</i>	Macmillan
Stanislavski K.	(1980)	<i>Creating A Role</i>	Eyre Methuen
Onions, C. T.	(1986)	<i>A Shakespeare Glossary</i>	OUP
Barton, John	(2009)	<i>Playing Shakespeare</i>	Methuen
Gordon, R	(2006)	<i>The Purpose of Playing: modern Acting theories in perspective</i>	University of Michigan Press
eds. Marilyn Leconte and Marina Caldarone	(2006)	<i>Radioactive Duologues: For Radio, Stage and Screen</i>	Methuen
Barr, T	(1997)	<i>Acting for the Camera</i>	HarperCollins
Donnellan Declan	(2002)	<i>The Actor and The Target</i>	Nick Hern Books
Tucker, Patrick	(1994)	<i>Secrets of Screen Acting</i>	Routledge
Beck, Alan	(1997)	<i>Radio Acting</i>	A & C Black
Churcher, Mel	(2011)	<i>A Screen Acting Workshop</i>	Nick Hern Books

**School:**

**Code:** TBC

**Title:** **Voice Studies**

**Module Convenor:** John Wild

**Other Contributors:** Members of programme teaching team

**Value and Level:** 20 credits: Level M

**Prerequisites:** None

**Duration of Module:** 200 hours of student work over three terms

**Teaching Pattern:** 190 hours contact over 3 terms  
Classes/Workshops/Tutorials

**Assessment:**

**Formative Assessments:** Practical Exercises – 10 minute presentation of taught exercises P/F  
Practical Exercises – Presentation of a series of vocal exercises P/F  
Practical Exercises – Phonetics Test P/F  
Written Assignments – Essay on body and breath (500 words) P/F  
Written Assignments – Essay on resonance and range (500 words) P/F

**Summative Assessments:** Studio Presentation – I Poetry 25%  
Studio Presentation– Shakespeare Soliloquies 50%  
Studio Presentation – Greek Messenger Speeches 25%

### **Module Aims**

The aim of this module 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). They will also develop a basic level of confidence and competence when applying the voice to singing.

### **Assessment**

1. *I Poetry*: You will study and learn a poem about integrating Received Pronunciation into the work. This will be presented at the end of term 1 to Level 4 students.
2. *Shakespeare Soliloquies*: You will explore a Shakespeare monologue in verse and prose and perform it at the end of term 2 to Level 4 & 5 students.
3. *Greek Messenger Speeches*: You will explore the text in groups, in pairs or individually and present to the rest of the school at the end of term 3.

This work is supported in a number of formative exercises and tests; you present a series of taught exercises and demonstrate and lead vocal warm-ups. You undergo an IPA phonetics test and write two short essays (500 words) on various aspects of voice production.

4. *10 minute presentation of taught exercises*: You demonstrate the techniques learnt in term 1.

5. *Presentation of a series of vocal exercises*: You present to the group your personal warm up and demonstrate vocal exercises.

6. *Essay on body and breath*: You reflect on your use of body and breath in your training while making references to published practitioners to confirm your understanding, 500 words
7. *Phonetics Test*: You will be tested on their ability to transcribe using IPA
8. *Essay on resonance and range*: You reflect on your experience of resonance and range in your training while making references to published practitioners to confirm your understanding, 500 words

### Module Outcomes

On completion of the module you will have or be able to

- Value anatomy and physiology in relation to the vocal process
- Release mental and physical tensions and promote efficient breath use to support free release of voice
- Support voice with effective breath use and work towards extended vocal range and clarity of articulation
- Apply the techniques to the development of truthful characters in both live and recorded performance
- Maintain effective autonomous vocal practice through application of concepts and theories of established vocal practitioners
- Develop a personal warm-up, using established vocal 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
- Analyse the methodologies of established vocal practitioners
- Be able to control the voice so as to be able to blend with other singers
- Be able to sing/perform a variety of songs with intention

### Module Content

This module will cover:

- **Technical Voice** – Lectures and workshops exploring relationship between mind, body and voice: Exercises and activities to gain 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. Develop and strengthen channel resonators, chest, mouth & teeth, without excess tension or breathiness. 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** - The relationship of body, voice and speech structures will be practically and theoretically explored, together with the links between sound, rhythm and meaning. 1. *“I poem”* will develop physical and mental flexibility, breath support of sound, forward placement, resonance, pitch range, and articulation. Integrating Received Pronunciation and developing an individual vocal workout. The work is mainly practical, exploring the relationship between the whole body and voice use. 2. *Shakespeare Soliloquy* to sustain vocal performance within a piece of classical text with confidence and competence, and individual needs can be met. Classes will be practical and much of the work will be explored physically. 3. *Greek Messenger Speech* focuses on verbal agility, verbal wit (pointing, punning, paradox, antithesis), irony and satire, complex language and complex narrative structure. Text exploration will either take place in a group, in pairs or individually. Classes will be practical and much of the work will be explored physically.
- **Articulation and RP** - Introduction to the anatomy of the speech organs and the International Phonetics Alphabet as a means to acquiring Received Pronunciation (RP). You demonstrate an understanding of the vocal techniques taught through practical application in acting classes and presentations. This will also be evident in journals indicating a reflection on progress and development, enhanced by investigations into established practitioners.
- **Choral** – *Term 2* Developing an 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 to improve ear through exercises relating to tuning and blend. Text and context of songs are explored in order to effectively convey intention. In addition to class singing, work in small groups (such as trios, quartets or duets) will culminate in a performance at the end of term. *Term 3* Developing solo singing skills, and learning about the stylistic changes necessary to be authentic in different genres. You will be expected to find material and critically reflect on the work of yourselves and others. Sessions will be a mixture of group learning and masterclass presentations and tutorials. A solo song of choice is presented in a lunchtime concert. Consolidating ability to warm up voice and gain greater awareness of strengths and weaknesses as a singer, as well as ways to progress.

- **Speech Lab** Those 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 those who are directed to it.
- **Music Lab** Those 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 those 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 Malcolm	(2001)	<i>Clear Speech</i>	A & C Black
Berry, Cicely	(2000)	<i>Voice and the Actor</i>	Virgin Books
Houseman Barbara	(2002)	<i>Finding Your Voice</i>	Nick Hern Books
Houseman, Barbara	(2008)	<i>Tackling Text [and subtext]</i>	Nick Hern Books
Linklater, Kristin	(1992)	<i>Freeing Shakespeare's Voice</i>	Theatre Communication Group
Jones, Daniel	(1987)	<i>An Outline of English Phonetics</i>	Ernst Klett Verlag GmbH
Rodenburg P	(1994)	<i>The Need for Words</i>	Methuen
McCrum R	2002	<i>The Story of English</i>	Faber and Faber
Kayes G	2004	<i>Singing and the Actor</i>	Oxford University Press
Moore, T & Bergman, A	2008	<i>Acting the Song</i>	Allworth

**School:**

**Code:** TBC

**Title:** **Movement Studies**

**Module Convenor:** Fiona Rae

**Other Contributors:** The programme team

**Value and Level:** 20 credits: Level M

**Prerequisites:** None

**Duration of Module:** 200 hours of student work over 3 terms

**Teaching Pattern:** 175 hours contact over 3 terms  
Classes/Workshops/Tutorials

**Assessment:**

**Formative Assessments:** Practical Exercise – Anatomy Test P/F  
Practical Exercise – Neutral mask P/F  
Written Assignments – Movement Journal P/F

**Summative Assessment:** Studio Presentation – Character Journey 25%  
Studio Presentation – Animal Studies 50%  
Studio Presentation – Period Movement 25%

### **Module Aims**

The aim of this course is to develop the body as an instrument of expression. Through an informed technique you will embody core strength, alignment awareness and have a physical understanding of grounding and release.

The theoretical framework for movement studies will be based around practitioners such as Laban and Lecoq. Period movement will support character development throughout the year. Engagement with the core principals of Contact Improvisation for the actor will occur. You will develop a basic level of Combat for stage and screen. In the last term the movement training will support text work, investigating further human condition and transformation.

### **Assessment**

1. *Anatomy Test:* You undergo a short test in response to the importance of understanding the anatomy of the moving body.
2. *Neutral mask:* You are assessed on their current understanding of the neutral body.
3. *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 2
4. *Period Movement:* You demonstrate an understanding of etiquette, deportment, social codes and social hierarchy as part of a Studio Presentation in term 3.
5. *Animal Studies:* You are given an animal to research and observe, this culminates in a Studio Presentation in term 3.
6. *Movement Journal:* You keep a movement journal of their process and reflections throughout the course and submit this with a reflective summary at the end of term 3.

## Module Outcomes

On completion of the module you will be able to:

- Consider the relations and functions of the anatomical body with a focus on alignment and movement re-patterning.
- Adapt physicality and develop an awareness of spatial relationships through detailed analysis and movement metaphors.
- Integrate established movement research, observational and analytical skills into the actor's process for stage and screen.
- Analyse the theoretical frame work of systems of movement such as Laban and Lecoq.
- Use emerging skills within contact improvisation, gaining a physical understanding of points of contact, gravity and momentum, sharing and resisting weight.
- Present armed and unarmed stage combat sequences.
- Present social dances with competence and confidence.

## Module Content

The module will cover:

- **Movement Studies** – Term 1 (week 1-5). Classes focus on stamina, strength, maintaining alignment and flexibility. You consider the structuring of the body and how best to prepare for physical work. You will develop a basic knowledge of physiology. The study of the skeletal and muscular system will be applied practically through movement exercises, progressively working through sections of the anatomy using visualising, imagery and different movement techniques. Exploration of Lecoq through the use of the *Elements, 7 levels and colours* will occur. Throughout this work the principals of release are used as a lens, and you consider how to physically give way to tensions and gravity; investigate the relationships between the actor and the space. Term 1 (week 6-9) *Lecoq's neutral mask*: Exercises and activities designed to develop an awareness of being present are explored. An investigation to eliminate from the Actor's body *habitual* movement, and strive towards movement which is effective, efficient and therefore- neutral occurs.
- **Creative Movement** – Term 2 (weeks 1-4) Laban: Through improvisations and creative movement, both abstract and pedestrian, the Planes of space are physically identified., The Four Continuums and the Eight Efforts as proposed by Laban are applied to character development.. Classes continue to build on stamina, strength, maintaining alignment and flexibility. Term 2 (weeks 6-9) – *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. Term 3 (weeks 1-9) Text and Character Movement Analysis: Continuing the study of Laban to apply this to text and character development, as well as understanding the use of theatrical space. A character is researched and developed applying the Eight Efforts as well as other movement systems.
- **Stage Combat**– Term 1 & 2- Level 1 BADC Stage Combat - Foundation or Level 1 cert. A basic level of confidence and competence in Stage Fighting is gained. You consider the use of energy. Safety techniques are an integral part of the training – i.e. safety to the body and to other people. Use of the Renaissance rapier and dagger, single sword and unarmed combat is explored. Simple stage fight scenarios will be choreographed. Classes are practical and work 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 are invited to enter for a Level 1 BADC examination. The assessment will be a combat scenario that involves physical and vocal characterisation, staging angles and breath technique in fight performance. *'The aim of the course is to show a full understanding of the weapons studied and to use them in the context of a dramatic performance.'* [www.badc.co.uk](http://www.badc.co.uk) Exam Grade: *please note this grade is not related in any way to the MA awarding body.*

- **Term 3 –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 2. 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 3 in weeks 10/11.
- **Period Movement** -Term 1 The student may explore dance-based warm-up routines, exercises and social dances. The works allows the student to gain increased ownership of movement to music, elements of co- ordination, sense of line, centre, balance and posture are introduced.  
*Term 2- Late C17th & 18<sup>th</sup>.* Dances and social codes are taken from the Restoration and 18<sup>th</sup> century world view. The student will continue 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 – C19<sup>th</sup> Realism module . For example an insight into the restriction of clothing which led to habitual movements that define these periods is gained. Social dances with the emphasis on the ability to lead and be led will be explored.  
*Term 3 – C19th, early C20th* Dance-based warm-up routines, exercises and social dances with emphasis on the ability to lead and be led continues. A physical knowledge of etiquette and changing social constraints of the time is given further investigation. *C16th.* The work will explore and review the physical world of Shakespeare. During the second part of the term, the work will culminate in a presentation from this period. This is directed by the tutor and may involve text. Students will demonstrate an understanding of etiquette, deportment, social codes, social hierarchy and objectives as proposed by the period. At least 1 dance is presented, with one other learnt within an audition environment as part of the final assessment.
- **Movement Journal & Essay**- You will be required to keep a movement journal of the process and reflections throughout the course, in all strands of the course except stage combat. 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 1500 word summative essay containing three cited references from a published book connected to your individual learning. Submission and assessment of the journal & essay is in Week 10 of term 3.
- **Body Lab**- Those 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. Attendance is compulsory to those who are directed to it, these sessions run in terms' 1 and 2.

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.

Fight 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

Lecoq, Jacques	(2000)	<i>The Moving Body</i>	Routledge
Newlove Jean Dalby John	(2004)	<i>Laban for All</i>	Nick Hern Books
Olsen, A	(1998)	<i>Bodystories: A Guide to Experiential Anatomy</i>	Barrytown/ Stationhill
Potter, Nicole	(2002)	<i>Movement for Actors</i>	Allworth Press
Rowett, HGQ	(1999)	<i>Basic anatomy and physiology</i>	Hodder Murry
Dimon T	(2008	<i>Anatomy of the Moving Body</i>	North Atlantic Books
Tufnel M, Crickmay C,	1990	<i>Body Space Image</i>	Dance Books
Marshall L	2001	<i>The Body Speaks (2<sup>nd</sup> Edition)</i>	Methuen
Snow J	2012	<i>Movement Training for Actors</i>	Methuen
Todd M	1968	<i>The Thinking Body</i>	Princeton
Aldrich E	1991	<i>From Ballroom to Hell</i>	Northwestern University Press
Caroso F	1996	<i>Courtly Dance of the Renaissance</i>	Dover Publications
Hoskins J	2005	<i>The Dances of Shakespeare</i>	Routledge
Chekov, M	2002	<i>To The Actor on the technique of Acting</i>	Routledge
Ewan, V & Green, D	2014 (Novemb er)	<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**

<b>Code</b>	TBC
<b>Title</b>	<b>Contextual Studies</b>
<b>Course Convenor</b>	Charlotte Storey and Andrew Fillis
<b>Other Contributors</b>	The programme team
<b>Value and Level</b>	10 Credits Level M
<b>Pre-requisites</b>	None
<b>Duration of Course</b>	100 hours total student work including tutorial supervision
<b>Teaching Pattern</b>	60hours contact time over 3 terms Seminars/Tutorials/Workshops
<b>Assessment</b>	Written Assignment – Acting Working Notebook 1 50% Written Assignment – Character Development 50%

**Module aims**

The purpose of this module is to equip you with a practical methodology, increase analytical skills and broaden research practices, equipping you for continuing professional development.

**Assessment**

1. *Actor's Working Notebook 1*: You submit an Acting Working Notebook based on an extant text studied in weekly class
2. *Character Development*: A 3000 word essay on the application of Character Development

**Module learning outcomes**

On completion of the module you will have or be able to

- Demonstrate a professional level of knowledge of career opportunities in live and recorded performance industries
- The ability to express a personal approach to building a character with a rationale based on textual analysis and appropriate related research
- The ability to evaluate possibilities of a character's motivation and behaviour
- The ability to demonstrate initiative and ability in finding solutions that arise from working with scripts.
- The ability to analyse the methodologies and how to apply these in a creative and innovative manner.

## Module 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; an exploration of a character using methodical investigation and analysis, and an actor's practical analysis of text is explored.
- **Character Development** – An exploration of character development from a variety of perspectives including; the actor, the writer and the director, is made. In deconstructing text, a methodical approach is built in which to gather necessary information to create a rational foundation for a character. Character relationships and their influence on development will be investigated.
- **Professional Preparation** – Term 3 (week 1-4) Areas of work open to professional actors are explored. The tools actors use to find employment, from electronic means to writing business letters, are considered. Theatre companies and TV programmes are researched to understand how casting works and the roles of casting directors, directors and agents are considered. Various interview situations are explored and casting ranges are considered.

## BIBLIOGRAPHY

Edgar D	(2009)	<i>How Plays Work</i>	Nick Hern Books
McKee, Robert	(1999)	<i>Story – Structure, Style, and the Principles of Screenwriting</i>	Methuen
Seger L	(1990)	<i>Creating Unforgettable Characters</i>	Henry Holt & Co
Elsam P	(2011)	<i>Acting Characters: 20 essential steps from rehearsal to performance</i>	2011
Hagen U	(1973)	<i>Respect for Acting</i>	1973
Merlin, Bella	(2007)	<i>The Complete Stanislavsky Toolkit</i>	Nick Hern Books
Merlin, Bella Stafford-Clark, M	(2001)	<i>Beyond Stanislavsky</i>	Nick Hern Books
Stanislavski, Constantin	(1980)	<i>Creating a Role</i>	Methuen
Stafford Clark M	1989	<i>Letters to George</i>	Nick Hern Books
Sher, A	1986	<i>Year of the King</i>	Methuen

**School**

<b>Code</b>	TBC
<b>Title</b>	<b>Acting and Performance Studies 2</b>
<b>Module Convenor</b>	Charlotte Storey and Andrew Fillis
<b>Other Contributors</b>	Professional theatre and TV Directors
<b>Credit Rating</b>	50 Credits Level M
<b>Pre-requisites</b>	None
<b>Duration of Course</b>	500 hours total student work including tutorial supervision (terms 4 & 5)
<b>Teaching Pattern</b>	460 hours contact time over 2 terms Rehearsals/Performance/Film Shoots
<b>Assessment</b>	
<b>Summative Assessment</b>	Performance – Film Project 20% Performance – Community Project 30% Performance – Public Production 30% Performance – Showcase 10% Written Assignment – Self Evaluation 1000 words 10%

**Module Aims**

This module allows you to engage with more advanced professional activities and display a mastery of skills and knowledge developed through the first three terms in specific specialised areas of Film and Theatre. You work within an increasingly professional context; supervised by and working with practicing professional directors from theatre and TV; using a professional time frame for rehearsals and Film shoot, all productions are supported by professional technicians/stage management. Collaborating with a professional theatre company for a community or rural tour enables you to display advanced skills and personal accountability to further your professional practice.

**Assessment**

1. *Film Project*: Over 3 weeks you will rehearse and record a short Film drama which will be edited and assessed.
2. *Community Project*: Working with a professional theatre company, you rehearse/devise a play or project which is presented to a public audience on at least five performances in spaces which are not necessarily theatres or studios.
- 3 *Public Production*: You will work with a professional director under professional conditions, culminating in 4 public performances
4. *Showcase*: With guidance from a professional director, you select duologues that reflect an awareness of your own casting and show an understanding of the market. Rehearsals will culminate is a presentation to and invited audience of industry professionals.
5. You write a *self-evaluation report* on your experience with a professional company reflecting and measuring your progress.

## Module Outcomes

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

- Collaborate with other practitioners in a professional manner
- Maintain autonomy while collaborating with others
- Create, sustain and develop believable characters
- Develop a professional practical acting process
- Realise characters vocally and physically in live and recorded performances with energy, precision and control
- Sustain on-going enquiry and reflection autonomously
- Fully engage and respond to a theatre audience
- Manage the technical and creative aspects when acting for camera in a professional setting
- Select and present appropriate material for auditions and showcases
- Evaluate the effectiveness of personal acting process in professional rehearsal context
- Assess personal ability to engage a non-traditional theatre audience
- Evaluate own development within a professional company

## Module Content

The module will cover the following:

- **Film Project** – 2 ten minute film scripts are rehearsed and recorded over a three week period.
- **Community/rural tour** – In collaboration with a professional theatre company – a three week rehearsal period is followed by performances in a variety of communal spaces. A self-evaluation report is written upon completing the project.
- **Public Production** – working with a professional director with full design and technical support, a four week rehearsal period is followed by at least four public performances.
- **Practice Auditions** – students select and rehearse 2 monologues under the guidance of a professional director which are presented to an industry panel made up of agents and casting directors.
- **Showcase** – under professional direction, you select, rehearse and present duologues to an audience of industry professionals. The rehearsal period is three weeks and there are three showcase performances, at ALRA, in a London venue and in a Manchester venue.

In all of the above you are expected to show a high degree of autonomy, particularly in the actor's preparation of scripts for rehearsal, selection of material for Showcase and Practice Auditions. You are expected to engage with and employ professional standards and etiquette at all times, particularly with attendance, punctuality, calls and rehearsal practice.

## Indicative Bibliography

Merlin, Bella	(2003)	<i>Konstantin Stanislavsky</i>	Routledge
Merlin, Bella	(2007)	<i>The Complete Stanislavsky Toolkit</i>	Nick Hern Books
Merlin, Bella Stafford-Clark, M	(2001)	<i>Beyond Stanislavsky</i>	Nick Hern Books
Stanislavsky K.	(1980)	<i>An Actor Prepares</i>	Eyre Methuen
Trussler S (editor)	(1981)	<i>New Theatre Voices of the Seventies</i>	Eyre Methuen
Wardle, Irving	(1978)	<i>The Theatres of George Devine</i>	Eyre Methuen

Boal, Augusto	(1995)	<i>The Rainbow of Desire</i>	Routledge
Rudlin, John	(1994)	<i>Commedia dell'Arte in the 20<sup>th</sup> Century - A Handbook</i>	Routledge
Callery, D	(2002)	<i>Through the Body: A Practical Guide to Physical Theatre</i>	Routledge
Mason, B	(1992)	<i>Street Theatre and other outdoor performance</i>	Routledge
Wright, John	(2006)	<i>Why Is That So Funny? A Practical Exploration of Physical Comedy</i>	Nick Hern Books
Hagen, Uta	(1991)	<i>A Challenge for the Actor</i>	Scribner
Cole, Toby and Chinoy, Helen K	(1970)	<i>Actors on Acting</i>	Three Rivers Press
Stanislavsky K.	(1979)	<i>Building a Character</i>	Eyre Methuen
Smallwood, R (ed.)	(2005)	<i>Players of Shakespeare</i>	Cambridge University Press
Sher, Antony	(1986)	<i>Year of The King</i>	Methuen
Ford Davies, Oliver	(2007)	<i>Performing Shakespeare</i>	Nick Hern Books
Swale, J	(2011)	<i>Drama Games for devising</i>	Nick Hern Books
Smith, Ian	(2005)	<i>Pinter In The Theatre</i>	Nick Hern Books
Chekov, Michael Kirillov, A & Merlin, Bella	(2005)	<i>The Path of the Actor</i>	Routledge
Stafford-Clark, M & Roberts, Philip	(2007)	<i>Taking Stock - The Theatre of Max Stafford-Clark</i>	Nick Hern Books
Cole, Toby and Chinoy, Helen K	(1970)	<i>Actors on Acting</i>	Three Rivers Press
Miller, Arthur	(1999)	<i>Timebends: A Life</i>	Methuen
Alfreds, Mike	(2007)	<i>Different Every Night</i>	Nick Hern Books
Simon Callow & Dusan Makavejev	(1990)	<i>Shooting the Actor</i>	Nick Hern Books
Benedetti, Jean	(1982)	<i>Stanislavsky: An Introduction</i>	Methuen
Caine, Michael	(1996)	<i>Acting In Film</i>	Applause Books
Bernard, Ian	(1996)	<i>Film and Television Acting</i>	Focal Press
Lovell & Kramer	(1999)	<i>Screen Acting</i>	Routledge

**School:**

**Code:** TBC

**Title:** **Practical Research Project**

**Module Convenor:** Charlotte Storey and Andrew Fillis

**Other Contributors:** Members of programme teaching team

**Value and Level:** 50 credits: Level M

**Prerequisites:** Contextual Studies

**Duration of Module:** 500 hours of student work over 2 terms (4&5)

**Teaching Pattern:** 10 hours contact time over term 3-5  
Tutorials

**Assessment:** Performance 75%  
Rationale 25%

### **Module Aims**

The aim of this module is for you to take ownership of your area of research and demonstrate your mastery of complex acting skills and knowledge, either in professional context or a subject specialisation. With supervision, you assume responsibility for the decision making and are required to employ advanced practical and theoretical research skills, in order to create your own performance.

### **Assessment**

You can either:

Create an original 20 -25 minute live performance for theatre or a recorded piece for film, television or radio which is presented to a peer group audience and submit a rationale of 4000 words

Or

Establish a theatre company individually or as a company ascribing key roles for each member and produce a public performance – resourcing a venue and appropriate publicity material, which will be included in a 4000-word business plan and evaluation.

The performance will be recorded for assessment purposes.

### **Module Outcomes**

On completion of the module you will have or be able to

- Demonstrate a professional level of knowledge in live and or recorded performance.
- Demonstrate originality of thought and understanding in performance with clarity and conviction.
- Source and utilise technical expertise in performance
- Adapt and develop new skills autonomously
- Use a full range of learning strategies
- Evaluate self and project in order to further develop both
- Research with minimal guidance
- Show evidence of considerable autonomous research relevant to the theme(s) of the performance project.
- Demonstrate advanced communication skills in written or media format
- Utilise technical expertise in performance.
- Operate as an independent and self-reflective learner.

**Module Content**

Tutorials to help you identify and develop your personal project. The tutor will supervise and facilitate the your individual progression allowing more ownership of the project. Other content will be identified and resourced by you yourself, relevant to your area of research and performance.

**Indicative Bibliography**

All research is established by you yourself.

### 3 ASSESSMENT

#### 3.1 Assessment Strategy

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

Formative assessment tasks which happen throughout the course are marked as Pass/Fail only (these are marked with an asterisk below). This is to encourage you to focus on the experiential and experimental nature of the work over the need to achieve impressive marks.

As is usual in theatre training, you are given constant formative feedback in practical classes as well as more formal feedback on your written assignments and practical projects in tutorials.

#### Term 1 September – Christmas

	Module	Assessment
M1 30 credits	Acting and Performance Studies 1 (Workshops/taught classes 16 hrs 30 mins per week)	Personal Narrative Resources* <i>Week 5</i> Epic Adaptation* <i>Week 10</i>
M2 20 credits	Voice studies (taught classes – 5hrs 30mins per week)	I Poetry (studio presentation) 25% <i>Week 10</i> Presentation of Exercises*(Practical Exercise) <i>Week 10</i>
M3 20 credits	Movement studies (taught classes – 5hrs 30mins per week)	Anatomy Test* <i>Week 9</i> Neutral Mask* (Practical Exercise) <i>Week 9</i>
M4 10 credits	Contextual studies (taught classes/seminars 3hrs 40mins per week)	Actors Working Notebook 1 50% <i>Week 10</i>

#### Term 2 January - Easter

M1	Acting and Performance Studies 1 (Workshops/taught classes 16hrs 30mins per week)	Text Exploration 15% <i>Week 5</i> C19th Realism 20% <i>Week 10</i>
M2	Voice studies (taught classes – 7hrs 20mins per week)	Breath Essay* (500words) <i>Week 1</i> Phonetics Test* <i>Week 9</i> Shakespeare Soliloquy (studio presentation) 50% <i>Week 10</i>
M3	Movement studies (taught classes – 5hrs 30mins per week)	Character Journey (Practical Exercise) 25% <i>Week 10</i> (Combat BADC <i>Week 11</i> )
M4	Contextual studies (taught classes/seminars 1hr 50mins per week)	Character Development essay (3000 words) 50% <i>Week 10</i>

#### Term 3 Easter - July

M1	Acting and Performance Studies 1 (Workshops/taught classes 16 hrs 30mins per week)	Challenges to Naturalism 25% <i>Week 5</i> Shakespeare 25% <i>Week 10</i> Actor's Working Notebook 2 15% <i>Week 10</i>
M2	Voice studies (taught classes – 7hrs 20mins per week)	Resonance and Range essay* (500 words) <i>Week 1</i> Vocal Warm up*(Practical Exercise) <i>Week 9</i> Greek Messenger Speeches (studio presentation) 25% <i>Week 10</i>
M3	Movement studies (taught classes – 5hrs 30mins per week)	Animal Studies (Studio Presentation) 50% <i>Week 10</i> Period Movement (studio presentation) 25% <i>Week 10/11</i> Movement Journal* <i>Week 10/11</i>
M4	Contextual studies (taught classes/seminars 1hr 50mins per week)	



### Term 4 July - September

M5 50 credit	Acting and Performance Studies 2 (Rehearsals, live performances, recorded performances ) tutorials and feedback	Film Project 20% Community Project 30% Self –Evaluation (1000 words) 10%
M6 50 credit	Practical Research Project (self-directed leading to performance and rationale)	

### Term 5 September - Christmas

M5	Acting and Performance Studies 2 (Rehearsals, live performances, recorded performances ) tutorials and feedback	Public Production 30% Showcase 10%
M6	Practical Research Project (self-directed leading to performance and rationale)	Performance 75% Rationale (4000 words) 25%

### 3.2 Moderation

#### Studio presentations and public performances

Acting and Performance Studies; All formative presentations are marked by the HOD. Studio Presentations and Performances marked with a % are second marked with an external as first marker and HOD as second marker. An average of the 1<sup>st</sup> and 2<sup>nd</sup> marker is used for the overall grade.

Movement and Voice Studies; Studio Presentations are second marked with the HOD as first marker and tutor as second marker. When the HOD is tutor the HOD will be second marker with a subject specialist tutor as first marker. An average of the 1<sup>st</sup> and 2<sup>nd</sup> marker is used for the overall grade.

#### Practical Exercises

All formative practical exercises are marked by the tutor.

Practical Exercises which are marked with a % are marked by the tutor and a 20% sample marked by the HOD the 1<sup>st</sup> mark is the grade awarded.

#### Written Work

All formative written work is marked by the HOD.

Written work that is marked with a % is marked by the tutor and a 20% sample marked by the HOD the 1<sup>st</sup> mark is the grade awarded. Where the HOD is the tutor the sample will be marked by a designated subject tutor.

#### Practical Research Project

The practical project and written work are marked jointly by the heads of acting. An average of the 1<sup>st</sup> and 2<sup>nd</sup> marker is used for the overall grade.

All public performances and studio performances are recorded.

Key: **Text** % mark. *Italicised: Pass/Fail mark.*

Where HOD has taught counterpart HOD will mark or designated subject tutor

	<b>MA</b>			
		<b>1<sup>st</sup> Marker</b>	<b>2<sup>nd</sup> Marker</b>	
<b>Acting and Performance Studies</b>	Studio Presentation P/F	HOD		Personal Narratives & Epic Adaptation
	Studio Presentation and Performance %	External Moderator	HOD	Text & 19thC & Naturalism & Shakespeare & Film & Community & Production & Showcase
	Written work P/F	Tutor		AWN
	Written work %	Tutor	HOD Sample	Self-evaluation
<b>Voice Studies</b>	Written work	HOD		Breath Essay & Note Tone Essay
	Studio Presentation	HOD	Tutor	I Poetry & Soliloquies & Greek Messenger
	Practical Exercises	Tutor		Presentation of Exercises & Phonetics test & Vocal Warm-up
<b>Movement Studies</b>	Written work	Tutor	HOD Sample	Journal
	Studio Presentation	HOD	Tutor	Character Journey & Animal Studies & Portrait Project
	Practical Exercises	Tutor		Anatomy Test & Neutral Mask
<b>Contextual Studies</b>	Written work	Tutor	HOD Sample	AWN & Character Essay
<b>Practical Research Project</b>		HOD	HOD	Performance & Rationale

### **3.3 Assessment Thresholds**

The pass mark for modules at Level M is 50%. 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 be awarded the MA.

The classification is assigned as follows:

Fail (below 50%)  
Pass (50% - 59%)  
Merit (60%-69%)  
Distinction (70% +)

### **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:  
**A+, A, A-, B+, B, B- , C+, C, C-**.
- All markers are asked to mark using the above grading system.
- You can be awarded an A++ (ie above 80%) or a Fail (49% and below). In both these instances a % mark is asked for from the marker.

Assessment Task Schedule – MA:

	Term 1 Autumn			Term 2 Spring			Term 3 Summer			Term 4 High Summer	Term 5 Autumn
Acting and Performance Studies	<i>Personal Narrative Resources</i> <i>Week 5</i>	<i>Epic Adaptation</i> <i>Week 10</i>	Written Feedback	<b>Text Exploration</b> <i>Week 5</i>	<b>C19th Century Realism</b> <i>Week 10</i>	Written Feedback	<b>Challenges to Naturalism</b> <i>Week 5</i>	<b>Shakespeare</b> <i>Week 10</i> AWN <i>Week 10</i>	Written Feedback	<b>Film Project</b> <i>Week 2 &amp; 3</i> <b>Community Project</b> <i>week 7</i> <b>Self-valuation</b> <i>wk7</i>	<b>Public Production Showcase</b> <i>Week 5</i> <i>Week 11</i>
Voice Studies	<b>I poetry</b> <i>Week 10</i> <i>Presentation of exercises</i> <i>Week 8</i>			<i>Body/Breath essay</i> <i>Week 1</i> <b>Shakespeare soliloquies</b> <i>Week 10</i> <i>Phonetics test</i> <i>Week 10</i>	<i>Note and Tone essay</i> <i>Week 5</i> <b>Greek Messenger speeches</b> <i>Week 10</i> <i>Vocal exercise/warm up</i> <i>Week 9</i>						
Movement Studies	<i>Anatomy Test</i> <i>Week 10/11</i> <i>Neutral Mask</i> <i>Week 10/11</i>			<b>Character Journey</b> <i>Week 10/11</i> (Combat BADC) <i>Week 10/11</i>	<b>Animal Studies</b> <i>Week 10/11</i> <b>Period Movement</b> <i>Week 10/11</i> <i>Movement journal &amp; Essay</i> <i>Week 10/11</i>						
Contextual Studies	<b>AWN</b> <i>Week 10</i>			<b>Character Development Essay</b> <i>Week 10</i>							
Practical Research Project					<b>Practical research project synopsis</b> (non assessed) <i>Wk 9</i>			<b>Performance Rationale</b> <i>Week 12</i>			

### **3.5 Assessment Criteria**

#### **Acting and Performance Studies 1 & 2**

##### **Studio Presentation – Devised work (Term 1)**

The group work with a director to devise a short piece of theatre from shared personal narratives, followed by the group being directed in a language rich text. Both are presented in a rehearsal studio to Level 4 acting students

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

##### **Assessment Criteria**

- The ability to improvise and devise to release imagination, enhance creativity and enable team work
- The ability to transform visual, aural and verbal stimuli into imaginative theatrical narrative

**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

##### **Studio Presentation – Scene Study (terms 2 & 3)**

You are given scripts and characters for projects before breaking for Christmas/Easter break. 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 acting students. Presentation time increases progressively from 60 minutes to 90 minutes over the two terms.

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

##### **Assessment Criteria**

- The ability to apply established methodologies to a text in order to create believable characters
- The ability to apply established physical and vocal techniques - energy, precision, control - to realise a character in a variety texts
- The ability to sustain and develop the embodiment of concepts through ongoing enquiry and reflection
- An ability to utilise the potential of given resources, including self

**A++** Excellence in all of the above.

**A** Excellence in most of the above, a good standard in others.

**B** A good standard in all or most of the above.

**C** Satisfactory 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.

### Assessment: Actor's Working Notebook 2 (term 3)

You create an Actor's Working Notebook, based on a scene study text, taking into consideration script analysis and preparation, character research and development, contextual research and a rehearsal diary.

#### Assessment criteria:

- Demonstrate advanced research, and text analysis skills about character and the contextual background of a play
- Demonstrate self-evaluation skills when reflecting on personal process during rehearsals.

**A++** 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

**A** A very 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.

**B** 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.

**C** 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 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 some 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 presentation  
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 character through research and demonstrate understanding of character intention  
Ability to contextualise background through research and demonstrate understanding of story  
Ability to evaluate and reflect on the preparatory process including rehearsal at depth.

#### Performance (terms 4&5)

You work under professional conditions (Director, DoP, Sound Engineer, Editor, Stage Management where appropriate) playing a character in a 10 -15 minute Film Project; working with a professional theatre company on a community project; preparing, rehearsing and performing a character(s) in a single play with full production values; you select suitable duologues, rehearse and perform in a Showcase in an audience of professional employers in central London and Manchester.

You receive written feedback on rehearsal and performance from their director and verbal feedback from HoDs.

#### Assessment Criteria

- The ability to make a practical analysis of a text in preparation for rehearsal and performance
- The ability to collaborate effectively with Director, Technicians / Crew and Company members in a professional manner
- The ability to balance personal autonomy with company collaboration
- The ability to apply established principles and concepts to a text in order to create believable characters
- The ability to embody established methodologies to translate them into practical acting process
- The ability to apply established physical and vocal techniques - energy, precision, control - to realise a character in a variety texts in live and recorded performance
- The ability to sustain and develop the embodiment of concepts through on-going enquiry and reflection
- The ability to fully engage and respond to a theatre audience
- The ability to apply and develop established methodologies of acting for the camera using existing scripts whilst co-operating with complex technical operations
- The ability to apply professional employment skills to the selection of suitable material for auditions and a showcase presentation

**A++** Excellence in all of the above.

**A** Excellence in most of the above, a very good standard in others.

**B** A good standard in all or most of the above.

**C** Satisfactory 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 demonstrate a deep understanding of character and context inherent in a given text  
Ability to prepare TV and 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 choose suitable material with regard to casting range and self-promotion  
Ability to cope with the pressure of a public and professional audience

Self-Evaluation Report (1000 words) term 5

Following a full rehearsal period and a short tour of a community play/project in conjunction with a professional theatre company, you write a 1000 word reflective report on your progression.

Assessment Criteria:

- Evaluate the effectiveness of methodologies and your application to a professional rehearsal
- Assess own ability to engage with a public audience in a non-theatrical arena
- Evaluate own development within a professional company

**A++** Excellent understanding and communication in all of the above.

**A** Excellent understanding and communication in most of the above, a very good standard in others.

**B** A good understanding and communication in all or most of the above.

**C** Satisfactory overall but demonstrates lack of understanding and communication in some areas.

**Fail.** A demonstrable lack of understanding and communication in most of the above. The inability to understand and apply basic movement skills. Displays lack of preparation and regular practice.



## Voice Studies

Assessment for this course falls into three categories:

- Studio presentation
- Practical exercise
- Written assignment

### Studio presentation

Each term you select, with tutor guidance, a progressively demanding piece of poetry or text which is prepared and rehearsed in class and presented to Level 4 BA (Hons) acting students in a rehearsal studio

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

### Assessment criteria

- Ability to release mental and physical tensions and sustain good physical alignment and posture
- Ability to support voice with effective breath use and free use of voice, working towards extended vocal range and clarity of articulation
- Ability to apply vocal techniques to support communication of text, character and relationships
- Ability to develop effective autonomous vocal practice through application of methodologies of established vocal practitioners

**A++** Excellence in all of the above.

**A** Excellence in most of the above, a very good standard in others.

**B** A good standard in all or most of the above.

**C** Satisfactory 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 and apply basic vocal skills. Displays lack of preparation and regular practice.

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

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

### Practical Exercise

In term 1 you present a series of exercises acquired through the term to the rest of the group.

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

In term 3 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

- The ability to develop a personal warm-up, using established vocal exercises, that encourage effective vocal development
- The ability to apply knowledge of IPA (International Phonetics Alphabet)
- Ability to develop effective autonomous vocal practice through application of methodologies of established vocal practitioners

**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 lead others through a series of progressive vocal exercises

Written Assignment

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

Assessment criteria

- Ability to recognise the importance of anatomy and physiology in relation to the vocal process
- Ability to analyse the methodologies of established vocal practitioners

**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 and apply phonetics  
Ability to demonstrate knowledge and understanding of body and breath use in vocal production  
Ability to demonstrate knowledge and understanding of note and tone use in vocal production  
Ability to research and evaluate established theories and concepts of vocal production

## **Movement Studies**

Assessment for this course falls into three categories:

- Studio presentation
- Practical exercise
- Written assignment

### Studio Presentation

In the final term 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 acting students.

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

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 Laban's Efforts and Animal Studies.
- Present social dances and physical codes as posed by the period with competence and confidence.

**A++** Excellence in all of the above.

**A** Excellence in most of the above, a very good standard in others.

**B** A good standard in all or most of the above.

**C** Satisfactory 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 and apply basic movement skills. Displays lack of preparation and regular practice.

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 1 you present a demonstration to the rest of the group using Neutral Mask and undergo an anatomy test. In term 2 you develop, rehearse, under the guidance of the tutor, and present a solo movement piece which is presented to the rest of the group.

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

### 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.
- 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 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

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 & Essay of 1500 words in term 3 which is an on-going reflection on the year's movement work

#### 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.

**Pass** – demonstrates knowledge and understanding in the above

**Fail** – lacks knowledge and understanding in the above

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**

### **Written Assignment: *Actor's Working Notebook 1***

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

- The ability to create an *actor's working notebook* demonstrating script analysis skills using accepted acting methodologies, character analysis leading to creative supposition, apt contextual research and an evaluative diary on the process.

### **Assessment Criteria**

**A++** Excellence 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 .

**A** 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.

**B** 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.

**C** 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.

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

The following competencies may be considered:

Ability to apply accepted acting strategies to text  
Ability to analyse character through script analysis  
Ability to prepare text and character for rehearsal leading to performance  
Ability to use imaginative supposition to develop character  
Ability to contextualise character through research  
Ability to undertake creative research  
Ability to evaluate and reflect on process  
Ability to determine suitable research  
Ability to organise research findings

### **Written Assignment: *Character Development Essay***

You submit a 3000 word essay on the development of a character taken from a C19th Realism play. The essay is marked by the tutor.

You receive written feedback from the tutor.

### **Assessment Criteria**

- The ability to express a personal approach to building a character with a rationale based on textual analysis and appropriate related research
- The ability to evaluate possibilities of a character's motivation and behaviour
- The ability to demonstrate initiative and ability in finding solutions that arise from working with scripts
- The ability to analyse the methodologies and how to apply these in a creative and innovative manner

**A++** Excellence in all of the above.

**A** Excellence in most of the above, a good standard in others.

**B** A good standard in all or most of the above.

**C** Satisfactory 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 and communicate taught theories. Displays lack of appropriate research.

The following competencies may be considered:

Ability to analyse text using various perspectives

Ability to evaluate circumstantial evidence

Ability to rationalise artistic choices

Ability to communicate ideas coherently and persuasively

Ability to use accepted theories to deconstruct narrative and character

Ability to combine given information with creative hypothesis to build a creative construct

## **Practical Research Project**

### **Assessment: Performance**

You present a 20-25 minute public performance (live or recorded) having undertaken the creation of the concept, development and research, rehearsal, technical application and presentation.

The performance is marked by the Heads of Acting.

### **Assessment Criteria**

- The ability to demonstrate a professional level of knowledge in live and or recorded performance.
- The ability to demonstrate originality of thought and understanding in performance with clarity and conviction.
- The ability to source and utilise technical expertise in performance.
- The ability to adapt and develop new skills autonomously
- The ability to use a full range of learning strategies

**A++** Excellent understanding of the chosen genre. Demonstrates an excellent technical level of performance. The audience is fully engaged. Performance work is outstandingly advanced by acquisition of new skills. Originality is present throughout performance.

**A** Excellent or very good understanding of the chosen genre. Demonstrates a good technical level of performance. The audience is fully engaged. Performance work is noticeably advanced by acquisition of new skills. Originality is present throughout most of the performance.

**B** A good understanding of the chosen genre. Demonstrates a good technical level of performance. The audience is fully engaged. Performance work is advanced by acquisition of new skills. Originality is present throughout some of the performance.

**C** A satisfactory understanding of the chosen genre. Demonstrates a satisfactory technical level of performance. The audience is engaged at times. Performance work shows some advancement by acquisition of new skills. Originality is not necessarily present throughout the performance.

**Fail.** Lack of understanding of the chosen genre. Demonstrates a poor technical level of performance. The audience is not or seldom engaged at times. Performance work shows no advancement by acquisition of new skills. Originality is not present throughout the performance.

Every Performance piece 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 Performances:

Ability to work within an area of specialisation

Ability to develop an initial idea into a short performance

Ability to develop and present a coherent narrative structure

Ability to adhere to and create within the confines of a genre

Ability to apply knowledge and skills to own work undirected

Ability to determine and organise technical requirements

Ability to acquire and use new artistic and technical skills

Ability to engage with a public audience using original ideas

### **Assessment: PRP Rationale**

You submit a 4000 word rationale supporting your Practical Research Project.

- The ability to evaluate self and project in order to further develop both.
- The ability to research with minimal guidance
- The ability to show evidence of considerable autonomous research relevant to the theme(s) of the performance project.
- The ability to demonstrate advanced communication skills in written or media format

### Assessment Criteria

**A++** Excellent level of research demonstrating innovation and resourcefulness. Demonstrates an excellent level of self-reliance. Excellent communication skills showing a clear progression from initial concept to realisation of project. Evaluation and reflection is excellent.

**A** Very good level of research demonstrating innovation and resourcefulness. Demonstrates a very good level of self-reliance. Very good communication skills showing a clear progression from initial concept to realisation of project. Evaluation and reflection is excellent or very good.

**B** A good level of research demonstrating innovation and resourcefulness. Demonstrates a good level of self-reliance. Good communication skills showing a clear progression from initial concept to realisation of project. Evaluation and reflection are good.

**C** A satisfactory level of research demonstrating some innovation and resourcefulness. Demonstrates some self-reliance. Satisfactory communication skills showing progression from initial concept to realisation of project. Evaluation and reflection are satisfactory.

**Fail.** Little or poor level of research demonstrating little innovation and resourcefulness. Demonstrates some self-reliance. Poor to satisfactory communication skills but unable to show progression from initial concept to realisation of project. Evaluation and reflection are unsatisfactory.

Every rationale will have its own specific demands which will be considered by the examiners. The following are competency guidelines which should apply to the rationales:

- Ability to organise, document and evaluate research
- Ability to liaise with professional practitioners
- Ability to document and evaluate own progress
- Ability to rationalise own artistic decisions and choices
- Ability to think and reflect critically on own work in a wider context
- Ability to take ownership and develop practice



### 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 result

You can avoid most of the above simply by indicating your 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](mailto: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 MA Level. In terms 4 & 5 current professional theatre and television directors, professional technicians support the programme.

##### 4.1 Staff Responsibilities on the MA Professional Acting Programme

The staffing for each module 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 Andrew Fillis*
Programmes Manager	Sarah Double

##### Acting team:

Andy Blake\*  
Peter Cregeen  
Peter Darney  
Andrew Dennis  
Emma Gregory\*  
Peter Hunt\*  
Linda Miller  
Aly Spiro

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

##### Voice team

Holly Aisbitt  
Sally Bishop  
Joanna Clark\*  
Jennifer Clempner\*  
Gemma Wright

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

##### Movement Team

Lisa Marie-Albes\*  
Ian Brener  
Ruth Cooper-Brown  
Claire Llewellyn\*  
Gareth Taylor  
Michael White\*

##### Contextual Studies Team

Andy Blake\*  
Charlotte Storey

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 students 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. They 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 they 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: College M Level Grade Related Assessment Criteria

#### Criteria for Studio Presentations and Performance

<b>Assessment Grades</b>	<b>Performance</b>	<b>Professional Practice</b>	<b>Technical Skills</b>	<b>Audience Engagement</b>
80 +% Distinction	An excellent 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 excellent. 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 excellent. 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% Distinction	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 good understanding of the importance of design aspects and technical requirements of the production.	Application of technical skills is at a very good level. You respond to fellow actors with 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% Merit	A good performance which shows a 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 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 good 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 well developed.

50-59% Pass	A satisfactory 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 satisfactory. 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 over the required amount of time and number of performances.	There is some evidence of response to and engagement with the audience.
40-49% Fail	An inadequate performance which has moments of originality and imagination and shows some versatility. A basic attempt is made to communicate the character's emotional journey.	Professional practice in terms of attendance, punctuality and preparation is inadequate. 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.	Application of technical skills is inadequate. A serious attempt is made to sustain performances over the required amount of time and number of performances.	Shows some, if little, engagement with the audience.
0-39% Fail	A poor performance with few or no moments of originality, imagination or versatility. Little attempt is made to communicate the character's emotional journey.	Professional practice in terms of attendance, punctuality and preparation is unsatisfactory. You make no contribution to the group process and	Application of technical skills is not good.	Shows little engagement with the audience.

#### Criteria for Practical Exercises

Assessment Grades	Analysis and Argument	Research	Engagement	Presentation
80 +% Distinction	An excellent 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 an excellent 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% Distinction	A very good piece of work demonstrating a good grasp of the central issues involved, originality in concept, a good capacity to relate ideas and to debate.	Shows a very good level of personal research supported by good use of secondary sources.	There should be a strong delivery style, an engagement of audience attention, strong use of illustrative resources.	The presentation should be well designed and should be within the set time parameters with an appropriate sense of timing.
60-69% Pass	A 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.
50-59% Pass	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% Fail	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

<b>Assessment Grades</b>	<b>Analysis and Argument</b>	<b>Research</b>	<b>Engagement</b>	<b>Presentation</b>
70 +% Distinction	The work demonstrates an excellent 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% Distinction	The work demonstrates a very good application of original ideas, combined with a strong understanding of relevant terminology and the central issues involved. The work demonstrates a clear analysis and critique of current issues, presents well-reasoned perspectives on practice and challenges conventional thinking. A very good piece of original work.	Research is committed and appropriate in all areas of the work, and selection of material is well planned and executed.	Personal reflection shows an advanced awareness of your own role in the experiential learning process	Presentation is clear, logical, informative and engaging.
60-69% Pass	The work demonstrates a good application of original ideas, combined with a sophisticated understanding of relevant terminology and the central issues involved.	Research is appropriate in all areas of the work, and selection of material is well planned and with a 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

	Arguments are well-constructed from a well-informed position. Critical understanding of professional knowledge is complex.			the central issues involved.
50-59% Pass	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.
40-49% Fail	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.	Research material may be inappropriate or sketchy.	Personal reflection shows limited awareness of your own role in the experiential learning process.	The presentation is inadequate
0-39% Fail	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.	There is little evidence of research and the student's response to the process is merely descriptive. Selection of material is inappropriate and irrelevant.	You show no awareness of your own role in the experiential learning process.	Presentation is poor with lack of structure, planning and therefore clarity.





THE ACADEMY OF LIVE AND RECORDED ARTS

2014-2015