Royal Conservatoire *of* Scotland

BA Acting

PROGRAMME HANDBOOK
2019-20

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Equality and Diversity Statement

The Royal Conservatoire of Scotland welcomes a diverse population of staff and students. The Conservatoire is committed to promoting equality in its activities and it aims to provide a performing, learning, teaching, working and research environment free from unlawful discrimination against applicants, staff and students on the grounds of age, disability, gender reassignment, marriage and civil partnership, pregnancy and maternity, race, actual or perceived religious or similar belief, sex and actual or perceived sexual orientation.

**BA Acting
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ABOUT THIS HANDBOOK

This document is your Student Handbook, outlining what you need to know about your work throughout the programme.

You have this handbook so that you can plan. It contains the modules of study and official information that you will be expected to know. Read it through as soon as possible. You don't need to know the handbook inside out, but you should use it as a constant source of reference.

OVERVIEW OF PROGRAMME

BA Acting has a clear and coherent three-year structure. Level 1 establishes practical and conceptual foundations in all areas of study in preparation for Level 2, which is a year of development and integration. Level 3 is a year of synthesis and consolidation leading to autonomous professional practice.

Level 1 focuses on building practical skills and understanding in the three main disciplines of voice, movement and acting. At Level 2, your development is encouraged and guided through integrated studies in two principal areas – Acting Shakespeare and New Work. Your growing mastery of theory, practice and reflection creates an increasingly secure professional practice that can be tested and strengthened through encounters with a wide range of texts and contexts. Completion of this level provides you with the necessary toolkit of skills, knowledge and understanding to enable you to progress with increasing confidence through Level 3 and out into the profession.

Level 1 in outline

Level 1 establishes a strong practical and theoretical foundation in the areas of study outlined below. The development of autonomy and collaborative practice is an inherent feature of all modules.

Acting

The Acting 1 module begins with an exploration of the self as acting material. This is balanced with the demand for creative observation of reality as the main route to the achievement of characterisation, relationships and action playing, which underpin acting studies at all levels and form the basis of assessment in class and in performance.

In the Acting 2 module, Realism projects 1 and 2 explore two text-based works centred in the realism genre and culminate in classroom performances to staff and peers. The projects are designed to focus the techniques acquired in the acting, movement and voice classes on the exploration and performance of realistic texts. Additionally, they are an introduction to the individual and collective responsibilities implicit in the successful operation of a creative ensemble.

A foundation in realistic acting is further secured through screen acting and radio acting classes.

Critical and Reflective Practice (CaRP)

These classes aim to introduce you to theatre history and contemporary culture, different film and theatre genres, an understanding of play structure, and a practical training in investigative skills. They also aim to introduce reflective practice as a key element of learning in actor training. Throughout these classes, you are encouraged to develop an appropriate ethical value system through the embedding of equality, inclusion and diversity. You are also introduced to different learning styles, and pedagogical skills are embedded through group projects.

Movement 1

Movement studies focus on providing appropriate technical skills in movement for actors. Level 1 studies focus on introducing students to a range of movement techniques; Lecoq, dance and acrobatics and the development of a range of movement attributes – strength, agility, co-ordination, balance and alignment. Students are required to apply movement skills, techniques and qualities appropriately in the creation of character in acting class, rehearsal and performance. Autocours sits in this module – it is a student-led collaborative investigation into themes drawn from

natural/built environment.   Emphasis is made on the need to establish a daily practice of independent movement work and regular reflection.

Voice and Text 1

Voice studies focus on providing appropriate technical skills in voice and text. Level 1 studies are in spoken and sung voice and provide a secure technical foundation in safe voice production through establishing a physical connection to the voice, and through an introduction to basic vocal anatomy and physiology. Practical techniques in textual analysis are studied through poetry, prose and dramatic text, both heightened and contemporary. In the process of securing a foundation in accent and dialect acquisition, practical phonetics is taught and applied. Emphasis is made on the need to establish a daily practice of independent work on voice and regular reflection.

Learning to Collaborate

This module is designed to introduce you to the concept and practical skills of creative collaboration and is delivered to mixed-discipline groups drawn from all first-year students in RCS.

Level 2 in outline

At Level 2 your development is encouraged and guided through integrated studies in three principal areas: Acting Shakespeare, New Work, and Professional Practice (which includes acting for recorded media.) Underpinning all three areas are continuing classes in movement and voice.

Movement classes as part of these modules focus on consolidation and continued development, designed to enable you to apply movement skills, techniques and styles creatively and imaginatively in performance.

Voice classes as part of these modules focus on consolidation and continued development in order to secure an enhanced, safe vocal technique adaptable to a variety of performance contexts. Learning continues in spoken technical voice, oral interpretation of heightened texts, phonetics, accents and dialects.

Acting Shakespeare

This module is an exploration of Elizabethan/ Jacobean texts. A series of workshops in classical acting prepare you for two Level 2 projects:

- Shakespeare in School workshops

- Rehearsal and public performance of Shakespearean and/ or Jacobean plays

Shakespeare in Schools Workshops

This project introduces you to the philosophy and practice of theatre-in-education by enabling you to design workshops based on Shakespearean plays and deliver them in low attainment schools. This builds on CRP classes in Level 1 focusing on the development of pedagogical skills for the actor.

Acting Shakespeare Performance

This project is designed to integrate core disciplines of acting, voice and movement through the rehearsals and studio performance of an Elizabethan or Jacobean play to a public audience.

New Work

The New Work module comprises a series of workshops aimed to introduce you to contemporary and international theatre-making practices, such as verbatim theatre, Viewpoints, mask-work and devising, and they also offer an exploration into contemporary writing. These workshops prepare you for three New Work projects – Solo, Enquête and the On the Verge Festival.

Solo

This project is a mentor-led exploration into writing and performing a solo piece of theatre. It aims to develop you as an independent emerging actor and theatre-maker.

Enquête

This project is a student-led research based collaborative group investigation into the world of current affairs transposed into a theatrical presentation. Like the Solo project, it aims to develop you as an increasingly independent emerging actor and creative arts practitioner and challenges you to place your arts practice in a wider social context. This project often contributes to work explored later in the year in the On the Verge project.

On the Verge Festival

This project enables you to broaden your artistry into other areas that might be of interest, such as devising, writing, filmmaking, dramaturgy and directing, and allows you to create original, personal work that is mentored to be performance-ready and is

then curated alongside students from other RCS performance programmes for the On the Verge Festival in Glasgow. This work has the potential for further performance opportunities in student festivals at home and abroad.

Professional Practice 1 (PP1)

As your knowledge, skills and understanding increase, you are encouraged to develop your ability to pursue an increasingly independent method of analysis, reflection and personal development of all aspects of your professional practice. These classes introduce you to the entrepreneurial skills required by a portfolio acting career and enable you to develop a practical understanding of the actor's process in a range of recorded media.

Options

20 credits of option modules (including 10 credits for **Collaborative Projects**) are available to supplement and enhance core modules.

The concepts of equality, diversity and pedagogical skills, introduced in Critical and Reflective Practice in Level 1, are further embedded in Level 2. All students undertake all classes and projects.

Level 3 in outline

Level 3 is designed to synthesise and consolidate your autonomous professional practice, primarily through public performance in the RCS' performance spaces and outside venues. You are also required to assume full responsibility for all aspects of the business of being an actor, including career management and personal development, through the Professional Practice 2 module. This module also covers the showcases, and advanced screen and radio classes and projects. You are encouraged to seek employment throughout the year and, where appropriate, any work undertaken is assessed in place of its curriculum–based equivalent.

Stage Acting 1, 2 and 3

Stage Acting 1, 2 and 3 are designed to synthesize intellectual, creative and practical skills through a professional rehearsal process and public performance of three distinct theatrical genres, while engendering the ability to critically evaluate the contemporary relevance of the selected texts and styles of production.

Professional Practice 2 (PP2)

These classes embrace a wide range of activities including castings, auditions, interview technique and self-tapes. They also allow you to meet and work with a variety of professional contacts concerned with areas of employment and career management. Personal and Professional Development Planning provides both a catalyst and focus for early career planning and transition into the profession.

The Showcase is presented to industry professionals in Glasgow and London, and for North American students, an industry week is set up in New York.

Screen and radio

Practical knowledge developed in previous modules related to acting on screen and radio is strengthened and culminates in each student having recorded material that could contribute towards a show-reel and a voice-reel.

Options

20 credits of option modules will be available to supplement core modules.

DETAILS OF PROGRAMME STRUCTURE

Credit allocation for core and option modules

Conservatoire credit allocation framework

	Core credits	Option credits
Level 1	120	0
Level 2	110	10
Level 3	100	20

Core Modules
Core Modules are central to the aims and learning outcomes of the programme of study and therefore are compulsory and must be taken and passed in order for a student to be eligible for a specific named award.

There is a fixed number of credits for the core column at each level of study.

Option Modules
Option Modules offer breadth of choice for students, contribute to the tailoring of the individual student's skills and enhance employability. They provide you with opportunities to enrich and enhance your learning in your discipline or in a related area and can be 10 or 20 credits.

Option Modules may be exclusive to a particular programme or may be shared with another programme. The content can be close to a specific programme or far away from it. Option Modules offered exclusively to a particular programme will be taken at the SCQF level for which they are designed.

The Option Modules menu will include modules which do not belong to any particular programme and modules which belong to a particular programme, but which may be available to students on any programme.

Option Modules should run for groups of a minimum of twelve students. Normally, students will work in larger groups for non-practical modules.

UNDERSTANDING MODULES

The following pages of module descriptors contain the key details of all the modules that make up BA Acting. They contain the information both you and your lecturers may refer to in order to understand:

- what you are expected to be able to achieve in order to pass the module
- how you will be assessed
- how long work should take
- the aims of the module and the indicative content
- which core-member of staff is responsible for the module
- what reading may be helpful to better prepare for the module
- how many credits the module carries

Module Terms Glossary

The following glossary introduces each term. If you have further questions about your modules contact the Module Co-ordinator, the Programme Co-ordinator, or tutor.

Module Title

e.g. 'Acting' refers to the official title of the module.

Level

e.g. SCQF 7

Refers to the level of study the student should normally be at to take the module as prescribed by the Scottish Credit and Qualifications Agency (SCQF). It effectively means the year by which a module should be delivered – Levels 1, 2 and 3 (or first year, second year and third year.)

Credit Rating

A 'credit' equates to 10 hours of notional student effort. This is not 10 hours of classroom time, but the number of hours it will take to complete the module. For example, if a module has 20 credits, we think it needs 200 hours of work. Your timetable might show 160 hours of rehearsal, but, when you add the time you spend researching, developing ideas independently and performing, it totals 200 hours.

If you graduate with us, you will have achieved 360 credits (120 with each year of the programme. If, for some reason, you do not complete the programme, you will be 'credited' with the credits you have achieved to that point in the programme. Another college or university may recognise these credits for their programme and, therefore, you may be able to complete your degree elsewhere.

Credits are benchmarked by the Scottish Credit and Qualifications Framework (SCQF), and the European Credit and Qualifications Framework (ECQF).

Status

A module may have a status of either core, elective or option.

Prerequisites

Lists the modules you are required to have passed before taking the given module.

Co-requisites

Lists the modules required to be undertaken simultaneously with the given module.

Learning Modes

These are the types of exercises and experiences you will engage in during the module. This might be through classes, workshops, tutorials, etc.   Each learning mode will have an indication of how many weeks that mode will be delivered over and usually how many hours per week.

Module Coordinator

This is the core member of staff who is charged with organising the delivery of the module to a good standard. Although the module coordinator may not actually teach any part of the module, they are responsible for briefing the staff who do and oversee the correct application of marking practices. You can always approach the module coordinator with questions and comments about your module.

Module Aims

The module aims give a succinct indication of the purpose of the module and its role in the development of your practice at the given point in the strand.

Module Content

Provides an expansion of the concepts mentioned in the module aims highlighting the main areas of study. Note that this content is indicative and liable to be adapted by the tutor, lecturer or artist delivering the module.

Assessment Modes

The ways in which you will be assessed by the tutors delivering the module.

Assessment Criteria

The exercises you will be expected to complete in order to pass the module and their relevant weightings. Note that you must complete and pass all components of a module in order to pass the module.

Learning Outcomes

The skills and understanding you must be able to demonstrate in order to pass the module. You must meet each of the outcomes to pass the module and demonstrate your grasp of the learning outcomes in the work that you are assessed on. The work set for you and outlined in the assessment criteria is derived from the learning outcomes.

Feedback

The ways you will receive feedback during and at the end of the module. This may verbally through the mutually constructed feedback system, and/ or written.

Indicative Bibliography

The key texts, video and music pertinent to the module. Engaging with these before the module starts is a brilliant way to prepare and get the most out of each module.

Other Relevant Details

Notes important information not covered anywhere else in the module descriptor.

MODULE DESCRIPTORS

Level 1 Module Descriptors

SCQF Level 7

Module Title	Level	Credits
Acting 1	7	20
Acting 2	7	30
Movement 1	7	20
Voice and Text 1	7	20
Critical and Reflective Practice	7	20
Learning to Collaborate	7	10

Acting 1

Module Title	Acting 1		
Overview	This module is an introduction to approaches to realistic acting for stage, screen and radio.		
SCQF Level	7		
Credit Rating	**20** SCQF Credits / **10** ECTS credits		
Status	Core		
Pre-requisites	None		
Co-requisites	BAACT Level 1 Modules		
Anti-Requisites	None		
Maximum number of students	14	Minimum number of students	10
Learning Modes	Hours per week	No. of Weeks	Total (hours)
Acting classes Term 1	Hours vary per week	8	130
Screen Acting classes Term 2	16	2	32
Radio Acting classes Term 2	16	1	16
Independent Study	2	11	22
	Total Notional Student Effort		200
Module Coordinator	Katya Kamotskaia, Lecturer in Acting		
Module Aims	This module is designed to: • Provide a foundation in realistic acting for stage, screen and radio • Explore Stanislavsky theory and practice • Establish a professional working practice		
Module Content	• Introduction to Stanislavsky theory and practice • Observation of self and others • Exploration of relationships, group dynamics, senses, memory, emotion, inner life and atmosphere • Exploration of acting for different media (stage, screen and radio)		
Learning Outcomes	On successful completion of this module you will be able to:		
LO1	Show a basic understanding of how to apply explored Stanislavsky theory in practice		
LO2	Communicate inner thoughts, feelings and behaviour as appropriate through different media		

Module Title	Acting 1
LO3	Demonstrate the ability to work autonomously and collaboratively
LO4	Evidence through reflection a developing understanding of the process of acting
Assessment 1, Type and Weighting	Your ability to meet **LO1, LO2, LO3** will be assessed through: • Continuous Observation
Assessment Criteria for Assessment 1	Assessors will look for: • The ability to access and communicate inner thoughts, feelings and action as appropriate • The ability to work autonomously and collaboratively
Assessment 2, Type and Weighting	Your ability to meet **LO4** will be assessed through: • Summative Assessment Reflective Summative statement • Submission date: **Term 2 week 12 Monday 23rd March 2020**
Assessment Criteria for Assessment 2	Assessors will look for: • Evidence of a developing understanding of the process of acting
Alignment of Assessment and Learning Outcome	<table><tr><td></td><td>**Assessment 1**</td><td>**Assessment 2**</td></tr><tr><td>**LO1**</td><td>✔</td><td></td></tr><tr><td>**LO2**</td><td>✔</td><td></td></tr><tr><td>**LO3**</td><td>✔</td><td></td></tr><tr><td>**LO4**</td><td></td><td>✔</td></tr></table>
Feedback	You will receive feedback through the following modes, all of which inform reflection and development: • Oral feedback from staff and peers arising during the working process

Module Title	Acting 1
	• Feedback shared in one-to-one Mutually Constructed Feedback tutorials • You will be required to submit an MCF form in advance of MCF tutorials **MCF Form Submission dates** • **Term 1 week 12 Monday 9th December 2019**
Recommended Resources	• e-portfolios to record formal observation of classroom exercises • Students will be required to keep reflective journals on-line Required bibliography: • Jean Benedetti (1982) *Stanislavski: An Introduction,* Methuen • Peter Brook (2008) *The Empty Space,* Penguin • Marina Caldarone, & Maggie Lloyd-Williams (2004) *Actions: The Actor's Thesaurus,* Nick Hern • Michael Chekhov (2014) *To The Actor; On The technique of Acting,* Martino Fine Books • Uta Hagen (2008) *Respect for Acting* Jossey Bass • David Mamet (1998) *True and False,* Faber & Faber • Bella Merlin (2014) *The Complete Stanislavski Toolkit*, Nick Hern • Konstantin Stanislavski (2008) *An Actor's Work*, Trans. Jean Benedetti • Konstantin Stanislavski (1980) *My Life in Art,* Methuen Other plays and texts specified by lecturers and directors
Other relevant details	• This module is Pass/Fail • Learning will normally take place within a group of approximately 12/14 students.

Acting 2

Module Title	Acting 2
Overview	This module approaches text through three components:- • Textual analysis theory and practice applied to contemporary scenes in class. • Realism explored through rehearsal and classroom performance of scenes ranging from 19th century to 21st century. • Introduction to Elizabethan/Jacobean text workshop at the end of Term 3 is preparation for Level 2 Acting Shakespeare.
SCQF Level	7
Credit Rating	**30** SCQF Credits / **15** ECTS credits
Status	Core
Pre-requisites	None
Co-requisites	BAACT Level 1 Modules
Anti-Requisites	None

Maximum number of Students	14	Minimum number of Students	10

Learning Modes	Average Hours per week	No. of Weeks	Total (hours)
Textual Analysis classes	12	2	24
Realism project 1 **Scene study and classroom sharing** **Including Independent Study** Term 2	Hours vary per week	5	92
Realism Project 2 **Rehearsal and Performance** **Including Independent Study** Term 3 weeks 1-6	Hours vary per week	6	160
Introduction to Elizabethan/ Jacobean text Term 3 weeks 7,8, 9	Hours vary per week	2	24
Total Notional Student Effort			**300**

Module Coordinator	Katya Kamotskaia, Lecturer in Acting

Module Title	Acting 2
Module Aims	This module is designed to: • Introduce textual analysis (units, actions and objectives) through practical application • Introduce the student to rehearsal and professional working practice • Establish an informed foundation in realistic acting through practical exploration of 19th/20th/21st Century Realism • Introduce the student to Elizabethan/Jacobean text
Module Content	• Textual Analysis classes • Realism Project 1 - Rehearsal and classroom performance of scenes from 19th/20th/21st Century Realism genre • Realism Project 2 - Rehearsal and classroom performance of play (or scenes from play) from 19th/20th/21st Century Realism genre • Workshop: Introduction to Elizabethan/Jacobean text
Learning Outcomes	On successful completion of this module you will be able to:
LO1	Communicate a character's inner thoughts, feelings and behaviour to scene partners and to an audience within the appropriate style and convention for the selected text
LO2	Demonstrate the ability to work both autonomously and collaboratively
LO3	Evidence through reflection an understanding of the process of realistic acting as applied to the rehearsal and performance of 19th/20th/ 21st century plays
Assessment 1, Type and Weighting	Your ability to meet **LO1** and **LO2** will be assessed through: • **Rehearsal process: Realism Project 2** Term 3 • Continuous Observation
Assessment Criteria for Assessment 1	Assessors will look for: • Organised, reliable and collaborative approach to the rehearsal process • Detailed preparation • Active, imaginative exploration of the character's inner thoughts, feelings and behavior

Module Title	Acting 2
	• Exploration of appropriate physical and vocal expression • Truthfully developed relationships • Sensitive, sustained communication with scene partners and to an audience
Assessment 2, Type and Weighting	**LO1** will also be assessed through • **Performance: Realism Project 2** Term 3
Assessment Criteria for Assessment 2	Assessors will look for: • Sustained, truthful communication of a character's inner thoughts, feelings and behaviour to scene partners and to an audience in performance • Detailed, developed and truthfully expressed relationships • Detailed, sensitive and appropriate voice and movement choices
Assessment 3	**LO3** will be assessed through • Summative Assessment **Reflective Summative statement** Realism Project 1, Realism Project 2 • **Submission date** Term 3 week 9 Monday 8th June 2019
Assessment Criteria for Assessment 3	Assessors will look for: • The ability to articulate a growing understanding of the process required to realise a truthful performance within the context of the Realism genre • Detailed record of areas for further development and clear plan of how to reach these goals
Alignment of Assessment and Learning Outcome	<table><tr><td></td><td>Assessment 1</td><td>Assessment 2</td><td>Assessment 3</td></tr><tr><td>LO1</td><td>✓</td><td>✓</td><td></td></tr><tr><td>LO2</td><td>✓</td><td></td><td></td></tr><tr><td>LO3</td><td></td><td></td><td>✓</td></tr></table>
Feedback	You will receive feedback through the following modes, all of which inform reflection and development planning:

Module Title	Acting 2
	• Oral feedback from staff and peers arising during the working process • Feedback shared in one to one Mutually Constructed Feedback tutorials You will be required to submit an MCF form in advance of your MCF tutorials • **Term 3 MCF Realism Project 2** **A1A/B MCF form Submission date** Term 3 week 8 Monday 1 June 2020 **A1A/B MCF Tutorial** Term 3 Week 9 Monday 7 June 2020
Recommended Resources	• e-portfolios to record formal observation of classroom exercises. • You will be required to keep reflective journals on-line Required bibliography • Cynthia Ashperger (2008) *The Rhythm of Space and the Sound of Time (M. Chekhov's Acting Technique in the 21st Century),* Rodopi • Arthur Bartow (2008) *Handbook of Acting Techniques,* Nick Hern • John Caird, (2010) *Theatre Craft, A Director's Practical Companion from A to Z,* Faber & Faber • Michael Chekhov (1985) *Lessons for the Professional Actor,* PAJ Books • Declan Donnellan (2005) *The Actor and the Target,* Nick Hern • Harold Guskin (2004) *How to Stop Acting,* Methuen • Jerzy Grotowski (1975) *Towards the Poor Theatre,* Bloomsbury • Alison Hodge (2010) *Actor Training*, Routledge Other plays and texts specified by lecturers and directors
Other relevant details	• This module is Pass/Fail

Module Title	Acting 2
	• This module is normally delivered to half group of 12 students

Critical and Reflective Practice

Module Title	Critical and Reflective Practice		
Overview	This module examines the relationship between performance and society both historically and contemporaneously. Through this module you will be encouraged to develop your critical faculties and challenge prejudice in your own and others' work. The practical study of reflection is introduced as a key tool underpinning both the learning and creative work of an arts practitioner. There is an introduction to learning and teaching methodology. Embedded in the module is an awareness and understanding of Equality and Diversity through the exploration of issues such as gender identity, casual misogyny, unconscious bias and micro-aggressions.		
SCQF Level	7		
Credit Rating	**20** SCQF Credits / **10** ECTS credits		
Status	Core		
Pre-requisites	None		
Co-requisites	All BA Acting Level 1 modules		
Anti-Requisites	None		
Maximum number of students	26	Minimum number of students	10
Learning Modes	Hours per week/task	No. of weeks	Total (hours)
Classes Terms 1, 2, 3	2	22	44
Independent Study	2	22	44
Directed Study	Hours vary per week	22	112
	Total Notional Student Effort		200
Module Coordinator	Mark Stevenson, Lecturer in Acting BSL/ English		
Module Aims	This module is designed to: • Introduce and establish reflection as a key element of learning in actor training and in the		

Module Title	Critical and Reflective Practice
	• work of creative practitioners • Inform performance through an understanding of its theoretical contexts • Relate performance to a wider artistic, academic and social context • Provoke debate and raise awareness of issues of equality and diversity through practice • Provide an introduction to investigative and workshop delivery methods
Module Content	• Introduction to effective reflection through a series of practical workshops • Introduction to the use of on-line blogging resources as tools to maintain an effective Reflective Practice Journal (RPJ) • Introduction to content and format of Summative Statements • Historical timeline including key periods of development in relation to societal context • Investigation into seminal stage and screen Productions • Introduction to informed criticism of performance based on theatre visits and film screenings • Investigation into the works of modern theorists and practitioners • Group tutorials giving feedback on student-led practical investigative and workshop sessions
Learning Outcomes	On successful completion of this module you will be able to:
LO1	Communicate an awareness of the context of an historical piece of theatre through performance/presentation.
LO2	Demonstrate an understanding of modern acting theory and practice through the delivery of a workshop.
LO3	Evidence the ability to critically appraise performance.
Assessment 1, Type and Weighting	Your ability to meet **LO1** and **LO2** will be assessed through: • Summative Assessment **LO1:** Group Presentation/Performance

Module Title	Critical and Reflective Practice
	LO2: Workshop delivery
Assessment Criteria for Assessment 1	Assessors will look for:
	• The ability to use research in a practical context • The ability to use creative and performance skills in the delivery of a presentation/ performance/ workshop • The ability to work both autonomously and collaboratively to effectively deliver a presentation/ performance/ workshop
Assessment 2, Type and Weighting	Your ability to meet **LO3** will be assessed through: • Summative Assessment You will be required to submit a piece of writing of 750-1000 words (or equivalent video/audio file) critiquing performance in either theatre, film, TV or other media.
Assessment Criteria for Assessment 2	Assessors will look for: • Evidence of a developing understanding of performance in relation to your training • The ability to use subject-specific language • Evidence of a developing ability to analyse and critically appraise performance
Alignment of Assessment and Learning Outcome	<table><tr><td></td><td>**Assessment 1**</td><td>**Assessment 2**</td></tr><tr><td>**LO1**</td><td>✓</td><td></td></tr><tr><td>**LO2**</td><td>✓</td><td></td></tr><tr><td>**LO3**</td><td></td><td>✓</td></tr></table>
Feedback	• Instantaneous feedback from tutors and peers in classroom setting. • Evaluative discussion in group tutorials.
Recommended Resources	<u>Recommended Bibliography</u> • Antonin Artaud (2014) *The Theatre and its Double,* Alma Classics

Module Title	Critical and Reflective Practice
	• Eugenio Barba, & Nicola Savarese (2005) *A Dictionary of Theatre Anthropology* Routledge • Richard Drain (1995) *Twentieth Century Theatre: A Sourcebook of Radical Thinking,* Routledge • Shomit Mitter & Maria Shevtsova, (2005) *Fifty Key Theatre Directors,* Routledge Online Resources: • www.digitaltheatreplus.com
Other relevant details	• This module is Pass/Fail • This module is usually delivered to the full cohort of 24 students

Movement 1

Module Title	Movement 1
Overview	This module is an introduction to methods, exercises and techniques to awaken and develop the expressive potential of the body for practical use as an actor. • Through analysis, exploration and improvisation you will develop a deeper understanding of the uses of creative movement as a vital component of the art of acting • You will also have the opportunity to create your own work through independent student led group work
SCQF Level	7
Credit Rating	**20** SCQF Credits / **10** ECTS credits
Status	Core
Pre-requisites	None
Co-requisites	BAACT Level 1 Modules
Anti-Requisites	None

Maximum number of Students	14	Minimum number of Students	10	
Learning Modes	**Average Hours per week**	**No. of Weeks**		**Total (hours)**
Movement classes Term 1, 2, 3	Hours vary per week	20		130
Acrobatics/Dance Term 1/Term 2	3	12		36
Independent student led group work (*Autocours)* including Independent Study Term 1	Hours vary per week	2		34
Total Notional Student Effort				**200**
Module Coordinator	Benedicte Seierup, Lecturer in Movement			
Module Aims	This module is designed to: • Provide you with the technical movement skills required of an aspiring actor • Establish a sustainable working practice in movement			

Module Title	Movement 1
	• Establish a professional, collaborative and autonomous working practice in movement • Establish reflection as a key part of the development of the performing artist
Module Content	This module will cover: • Introduction to safe working practice • Introduction to a variety of movement techniques including Lecoq, dance and acrobatics • Development of a range of movement attributes including core strength, flexibility, agility, co-ordination, balance and alignment • Introduction to Independent group learning through Autocours
Learning Outcomes	On successful completion of this module you will be able to:
LO1	Move creatively and safely, using a variety of movement techniques and attributes.
LO2	Work autonomously and collaboratively in the context of movement.
LO3	Use movement appropriately in the creation of character.
LO4	Evidence through reflection a developed understanding of movement for the actor.
Assessment 1, Type and Weighting	Your ability to meet **LO1, LO2**, and **LO3** will be assessed through • Continuous Observation
Assessment Criteria for Assessment 1	In this assessment mode assessors will be looking for: • Safe movement and working practice • Expressive movement informed by a range of techniques e.g. Lecoq, dance and acrobatics, and movement attributes including core strength, flexibility, agility, co-ordination, balance and alignment • Developing self-confidence and effective communication with others; physical, emotional and intellectual • Characterisation informed by the appropriate application of Lecoq movement technique.

Module Title	Movement 1
Assessment 2, Type and Weighting	Your ability to meet **LO4** will be assessed through: • Summative Assessment Reflective Summative statement • **Submission date: Term 3 week 8** **Tuesday 2nd June 2020**
Assessment Criteria for Assessment 2	Assessors will look for: • Evidence of commitment to personal artistic development • Evidence of an understanding of movement in relation to the developing actor
Alignment of Assessment and Learning Outcome	<table><tr><td></td><td>Assessment 1</td><td>Assessment 2</td></tr><tr><td>LO1</td><td>✔</td><td></td></tr><tr><td>LO2</td><td>✔</td><td></td></tr><tr><td>LO3</td><td>✔</td><td></td></tr><tr><td>LO4</td><td></td><td>✔</td></tr></table>
Feedback	You will receive feedback through the following modes, all of which inform reflection and development Oral feedback from staff and peers arising continuously during the working process • Feedback shared in one to one Mutually Constructed Feedback tutorial • You will be required to submit an MCF form in advance of your MCF tutorial • **Submission date: Term 1 week 12** **Monday 9th December 2019**
Recommended resources	Required Bibliography: • Jacques Lecoq (2009) *The Moving Body,* Methuen • Jacques Lecoq (2006) *Theatre of Movement and Gesture* Routledge Recommended bibliography • Anne Bogart and Tina Landau (2014) *The Viewpoints Book,* Nick Hern • Rick Kemp & Mark Evans (eds.) (2016) *The Routledge Companion to Jacques Lecoq*, Routledge • Desmond Morris (2002) *Peoplewatching,* Vintage

Module Title	Movement 1
	• Jean Newlove (1993) *Laban for Actors and Dancers,* Nick Hern Other Resources: • *Movement & Investigation of Style group page* • *http://www.ecole-jacqueslecoq.com/en* • Additional course materials are available on Moodle • Digital Theatre Plus
Other relevant details	• This module is Pass/Fail • Students will receive movement specific health and safety briefing • *Autocours* is student devised work involving staff support, independent learning and independent group learning

Voice and Text 1

Module Title	Voice and Text 1		
Overview	Voice and Text 1 introduces technical voice skills, providing grounding for all spoken and sung voice work. • The core technique of the module is Nadine George Voice Work ® • This module also includes classes in singing, accents and dialects, phonetics for actors and textual analysis through poetry, prose, contemporary and heightened dramatic text		
SCQF Level	7		
Credit Rating	**20** SCQF Credits / **10** ECTS credits		
Status	Core		
Pre-requisites	None		
Co-requisites	BAACT Level 1 modules		
Anti-Requisites	None		
Maximum number of students	14	**Minimum number of students**	10
Learning Modes	**Hours per week/task**	**No. of Weeks**	**Total (hours)**
Voice and Text Classes Terms 1, 2,	Hours vary per week	17	123
Singing Classes Terms 1, 2	2	13	26
Voice Programme Preparation –including Independent Study Term 3 weeks 1, 2	Hours vary per week	2	35
Introduction to Elizabethan/Jacobean text Term 3 week 7, 8	8	2	16
	Total Notional Student Effort		**200**
Module Coordinator	Lecturer in Voice		
Module Aims	This module is designed to: • Provide you with the technical voice and text skills required of the actor • Establish a sustainable working practice in voice • Establish a professional, collaborative and autonomous working practice in voice		

Module Title	Voice and Text 1
	• Establish reflection as a key part of the development of the actor
Module Content	• Introduction to basic vocal anatomy and physiology and the principles of vocal health • Technical foundation in safe voice production for spoken and sung voice • Foundation in textual analysis • Song preparation and presentation • Acquisition of dialects • Discussion, feedback and reflection contributing to daily practice and development of the autonomous learner and collaborative practitioner
Learning Outcomes	On successful completion of this module you will be able to:
LO1	Demonstrate a secure technical foundation in spoken and sung voice
LO2	Analyse, understand and communicate text
LO3	Demonstrate a secure foundation in accent and dialects acquisition
LO4	Evidence through reflection a developing understanding of voice for the actor.
Assessment 1, Type and Weighting	Your ability to meet Learning Outcomes **LO1, LO2, LO3, LO4** will be assessed through: • Continuous Observation
Assessment Criteria for Assessments 1	Assessors will look for: • Development in the foundation of a safe secure embodied vocal technique in both sung and spoken voice • Development of skills in textual analysis • Development of a foundation in convincing dialect acquisition and its integration into text • Evidence of commitment to personal artistic development • Evidence of an understanding of voice in relation to the developing actor • A developing personal practice through applied learning drawn from reflection, feedback and discussion processes

Module Title	Voice and Text 1

Alignment of Assessment and Learning Outcome			Assessment 1
	LO1	✓
	LO2	✓
	LO3	✓
	LO4	✓

Feedback	You will receive feedback through the following modes, all of which inform reflection and development • Oral feedback from staff and peers arising continuously during the working process • Feedback shared in one to one tutorial • Feedback shared in one to one Mutually Constructed Feedback tutorial • You will be required to submit an MCF form in advance of your MCF tutorial **MCF Submission date** Term 3 week 9 Tuesday 9th June 2019
Recommended Resources	Recommended bibliography • Jones, H. *Phonetics for Actors Handbook* • The Centre for Voice in Performance articles • George, N. *My Life with the Voice* • D Garfield Davies, D & Anthony Jahn, (2004) *Care of The Professional Voice,* Methuen • Gillyanne Kayes (2004) *Singing and the Actor,* A&C Black • Barbara Houseman (2008) *Tackling Text [and Subtext]* Nick Hern • Ruth Padel, (2004) *52 Ways of Looking At a Poem,* Vintage • Donna Sotomorettini, (2006) *Popular Singing,* A&C Black Recommended listening • Penny Dyer (CDs) *Access Accents RP and General American* • Meier, P *Accent Collection* • MacNeil & Cran *Do You Speak American?* Singing repertoire available from Whittaker Library.

Module Title	Voice and Text 1
	VLE resources: • Additional course materials are available on Moodle including on-line Phonetics games and the CHAS interactive charts which complement the 'Phonetics for Actors' Handbook • MEDEA: www.medea.rcs.ac.uk Media e-learning Dialects of English for Actors. A Centre for Voice in Performance WordPress site designed to support and enhance dialect acquisition
Other relevant details	• This module is Pass/Fail

Learning to Collaborate

Module Title	Learning to Collaborate		
Description	This module introduces methods for practical collaboration with other artists. During lectures you will explore a range of artistic case-studies, working processes and questions to develop a basic understanding of collaborative skills and challenges. In workshops you will apply these skills in practice with students from other programmes in the Conservatoire. Through the module you will develop an understanding of other artforms and practices in the conservatoire, with a view to developing new collaborative work and ideas.		
SCQF Level	7		
Credit Rating	**10** SCQF Credits / **5** ECTS credits		
Status	Core Level 1 of all Undergraduate Conservatoire programmes		
Pre-requisites	N/A		
Co-requisites	N/A		
Anti-Requisites	N/A		
Maximum number of Students	All Level 1	Minimum number of Students	
Learning Modes		Hours per week/task	No. of Weeks	Total (hours)
Lectures		2	4	8
Workshops		2	4	8
Facilitated Learning – Intensive Choice Week		18	1	18
Directed Learning – Intensive Choice Week		20	1	20
Independent Study		5.75	8	46
Total Notional Student Effort				100
Module Coordinator	Collaborative Modules Manager		
Module Aims	• To interrogate collaboration as a core skill for the contemporary artist		

Module Title	Learning to Collaborate
	• To explore a range of collaborative methods • To develop a meaningful understanding of the diverse range of skills and practices within the RCS community • To model a best practice approach to working collaboratively • To make a short piece of practical collaborative work • To propose a collaborative project to realise in Level 2
Module Content	This module will include: • A module briefing session **Lectures** • Four lectures by visiting artists and practitioners around the four key learning questions: *What is collaboration?* *How can we collaborate?* *What are our resources?* *What can we achieve together?* **Workshops** • Four facilitated practical workshops which explore the four key questions in cross disciplinary groups **Facilitated/Directed Learning in Independent Learning Week** • Facilitated practical workshops each morning • Classroom sharing of short pieces of practical collaborative work from the sub-groups on the final morning of the week **Independent Learning** • Development of proposals for pitching cross discipline collaborations for level 2 • Independent attendance at a range of performance events at RCS during the remainder of the academic year • Facilitate each other to observe class work from other disciplines during the remainder of the academic year
Learning Outcomes	On successful completion of this module you will be able to:

Module Title	Learning to Collaborate
LO1	Collaborate with students from different disciplines in small groups
LO2	Plan a collaborative project for level 2
Assessment 1 Type and Weighting	You will be assessed through: **Classroom sharing of collaborative work** (LO1) Pass/ Fail
Assessment Criteria for Assessment 1	Assessors will look for: • An understanding of the personal and professional qualities required for successful collaboration • An ability to offer ideas and to actively respond to the ideas of others • An ability to develop a bespoke collaborative method in a small group
Assessment 2 Type and Weighting	You will be assessed through: **Written proposal** for a collaborative project at level 2 (LO2) Pass/ Fail
Assessment Criteria for Assessment 2	Assessors will look for: • A clear proposal demonstrating a theoretical and practical understanding of the implications of cross disciplinary work • Evidence of how the proposal may enhance the student's own skills and practice • Evidence of creativity, innovation and challenge
Alignment of Assessment and Learning Outcome	<table><tr><td></td><td>Assessment 1</td><td>Assessment 2</td></tr><tr><td>LO1</td><td>x</td><td></td></tr><tr><td>LO2</td><td></td><td>x</td></tr></table>
Feedback	• Pass/Fail result • Formative feedback from staff and peers
Recommended Resources	• Library • Moodle • Online internet-based • YouTube

Module Title	Learning to Collaborate
Other Relevant Details	Indicative Reading List: • Edit. Williams. D; 1999, *Collaborative Theatre: The Theatre Du Soleil Sourcebook,* • Landy, L and Jamieson, E; 2000*, Devising Dance and Music: Idee Fixe-Experimental Sound and Movement Theatre* • John-Steiner, V; 2006*, Creative Collaboration,* • Wainscott. R & Fletcher, K*; 2003, Theatre: Collaborative Acts* • Meill, D and Littleton, K; 2004 *Collaborative Creativity: Contemporary Perspectives, – London Free Association Books, 2004* • Keirnander, A; 1993 *Ariane Mnouchkine & the Theatre du Soleil* • Graham, S; 2009, *The Frantic Assembly Book of Devising Theatre* • Govan, E*; 2007, Making a Performance, Devising Histories* • Edit Bicat, T & Baldwin, C; 2002, *Devised and Collaborative Theatre: A Practical Guide* NB: The titles in this list appear to be theatre focused. However, it is their emphasis on inter-disciplinary work which makes them best suited for consideration
Next Steps	This module is a foundation for all future creative collaborations, whether mono- disciplinary or inter-disciplinary. It is the pre-requisite for collaborative projects in level 2.

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Level 2 Module Descriptors

SCQF Level 8

Module Title	Level	Credits
Acting Shakespeare	8	40
New Work	8	40
Professional Practice 1	8	20
Options	8	20

Acting Shakespeare

Module Title		Acting Shakespeare	
Overview		There are three components to this module. • **Workshop/Classes** Intensive exploration of Elizabethan/Jacobean text • **Project 1 Shakespeare in Schools** You will create and lead workshops on Shakespeare within an educational context in schools • **Project 2 Elizabethan/Jacobean Performance** You will rehearse and perform an Elizabethan/Jacobean play for public performance	
SCQF Level		8	
Credit Rating		**40** SCQF Credits / **20** ECTS credits	
Status		Core	
Pre-requisites		BAACT Level 1 modules	
Co-requisites		BAACT Level 2 modules	
Maximum number of students	14	Minimum number of students	10
Learning Modes	**Average Hours per week**	**No. of Weeks**	**Total (hours)**
Voice classes (Including Nadine George workshop)	Hours vary per week	10	35
Movement classes	Hours vary per week	7	22
Shakespeare Workshop Term 1	12	2	24
Project 1 Shakespeare in Schools Term 1	Hours vary per week	3	42
Project 2 Elizabethan/Jacobean Rehearsal and Performance Including Independent Study Terms 1,2	Hours vary per week	6	200
Additional Independent Study	7	11	77
Total Notional Student Effort			**400**

Module Title	Acting Shakespeare
Module Coordinator	Ali de Souza, BA Acting Programme Coordinator
Module Aims	This module is designed to • Introduce you to Elizabethan/Jacobean text • Enable you to create and lead workshops in schools • Deepen your understanding of textual analysis as applied to Elizabethan/ Jacobean plays • Integrate core disciplines of acting, voice and movement through performance of Elizabethan/ Jacobean plays to a public audience
Module Content	• Introduction to Elizabethan/Jacobean text • Investigation into contemporary relevance of Shakespeare through workshops in schools • Introduction to methods and codes of practice in relation to working with young people and/or vulnerable adults • Development of pedagogical skills as appropriate for an actor's portfolio career through devising and leading workshops and performances in schools • Exploration, analysis and communication of character and narrative through research, rehearsal and public performance of Elizabethan/Jacobean plays • Development and extension of your vocal, physical and imaginative resources through rehearsal and performance of Elizabethan/Jacobean plays
Learning Outcomes	On successful completion of this module you will be able to
LO1	Facilitate a workshop as both educator and actor.
LO2	Integrate the core disciplines of acting, voice and movement and apply as appropriate to character and narrative through rehearsal and performance.
LO3	Communicate character and narrative in a believable manner, within the appropriate style and convention for the selected text, to a public audience.
LO4	Evidence an understanding of the process of performing Elizabethan/Jacobean text through written reflection.
Assessment 1, Type and Weighting	Your ability to meet **LO1** will be assessed through **Project 1 Shakespeare in Schools** • **Continuous Observation**
Assessment Criteria for Assessment 1	Assessors will look for • Evidence of your ability as educator to facilitate workshops in a variety of contexts

Module Title	Acting Shakespeare
	• Evidence of your ability to work both autonomously and collaboratively
Assessment 2, Type and Weighting	Your ability to meet **LO2** will be assessed through **Project 2 Shakespeare Rehearsal** • **Continuous Observation**
Assessment Criteria for Assessment 2	Assessors will look for • Evidence of the ability to integrate the core disciplines of acting, voice and movement and apply as appropriate to character and narrative in the rehearsal of an Elizabethan/Jacobean play • Evidence of your ability to work both autonomously and collaboratively
Assessment 3, Type and Weighting	Your ability to meet **LO3** will be assessed through **Project 2 Shakespeare Performance** • **Performance**
Assessment Criteria for Assessment 3	Assessors will look for • Evidence of the ability to communicate a character's thoughts, emotions and needs to scene partners and to an audience through the demands of Elizabethan/Jacobean text • Evidence of the ability to integrate the core disciplines of acting, voice and movement as applied to character and narrative as appropriate to the performance of an Elizabethan/Jacobean play
Assessment 4, Type and Weighting	Your ability to meet **LO4** will be assessed through • **Reflection** • **Reflective Summative Statement** Submission deadline: A2A: **Term 2 week 5: Wednesday 5th February 2020** A2B: **Term 2 week 6: Thursday 13th February 2020**
Assessment Criteria for Assessment 4	Assessors will look for • The ability to articulate a developing understanding of the process required to realise a truthful performance within the context of Elizabethan/Jacobean play • A detailed record of areas for further development and a clear plan of how to achieve identified goals

Module Title	Acting Shakespeare			

Alignment of Assessment and Learning Outcome		Assess 1	Assess 2	Assess 3	Assess 4
	LO1	✓			
	LO2		✓		
	LO3			✓	
	LO4				✓

Feedback	You will receive feedback through the following modes, all of which inform reflection and development planning: • Oral feedback from staff and peers arising during the working process • Feedback Report on completion of module • Feedback shared in one to one Mutually Constructed Feedback tutorial • You will be required to submit an MCF form in advance of your MCF tutorial • Submission date: A2A: **Term 2 week 5: Thursday 6th February 2020** A2B: **Term 2 week 6: Thursday 13th February 2020**
Recommended Resources	• John Barton, (2009) *Playing Shakespeare,* Methuen Drama • Cicely Berry, (2000) *The Actor and the Text,* Virgin Books • Bill Bryson, (2008) *Shakespeare: The World as a Stage,* Harper • Ben Crystal, (2009) *Shakespeare on Toast,* Icon • Oliver Ford Davies, (2007) *Performing Shakespeare: Preparation, Rehearsal, Performance*, Nick Hern • Madd Harold, (2002) *The Actor's Guide to Performing Shakespeare, for film, theatre and television*, Lone Eagle • Adrian Noble, (2010) *How to Do Shakespeare,* Routledge
Other relevant details	• This module is Pass/Fail

New Work

Module Title	New Work
Overview	This module focuses on expanding the student experience of approaches to theatre making in order to facilitate the creation of original work. • **Workshops** You will explore aspects of theatre making from a variety of influences and examine Contemporary Texts and/or New Writing and/or Verbatim Theatre through practical workshops. • **New Work Projects** **Project 1: Enquête** You have the opportunity to create your own collaborative work through *Enquête* (Student-led research based collaborative group investigation into the world of current affairs transposed into a theatrical presentation). **Project 2: Solo Performance** You have the opportunity to create your own solo work through *Solo Performance,* based on an individual response to a socio/political issue. You can use existing texts (poetry, prose or dramatic text) and/or self-written work. **Project 3: On the Verge Festival** You have a further opportunity for performance of either your own work or a short piece of Contemporary/New writing in the *On The Verge Festival*, alongside students from other RCS performance programmes.
SCQF Level	8
Credit Rating	**40** SCQF Credits / **20** ECTS credits
Status	Core
Pre-requisites	BAACT Level 1 modules
Co-requisites	BAACT Level 2 modules

Module Title	New Work		
Learning Modes	**Average Hours per week**	**No. of Weeks**	**Total (hours)**
Voice Classes	Hours vary per week	6	36
Movement Classes	Hours vary per week	6	14
Workshops Terms 1, 2, 3	Hours vary per week	4	120
New Work Project 1 **Enquête** **Student-led/Staff-mentored** Research, Independent study, Rehearsal, Classroom sharing Term 2	Hours vary per week	2	60
New Work Project 2 **Solo Performance** **Student-led/Staff-mentored** Research, Independent study, Rehearsal, Classroom sharing Term 2	Hours vary per week	3	50
New Work Project 3 **On The Verge** **Student-led/Staff-mentored** Research, Independent study, Rehearsal, Performance Term 3	Hours vary per week	4	90
Additional Independent Study	3	10	30
	Total Notional Student Effort		**400**
Module Coordinators	Lucien MacDougall, Lecturer in Movement Benedicte Seierup, Lecturer in Movement		
Module Aims	This module is designed to • Enable you to create original work • Encourage research into current socio-political issues in order to inform your independent arts practice		
Module Content	• Practical exploration into different approaches to theatre making • Examination of Contemporary Text/New Writing and/or Verbatim Theatre • Exploration of improvisation and devising techniques to generate performance • Independent research into current socio-political issues		
Learning Outcomes	On successful completion of this module you will be able to:		

Module Title	New Work
LO1	Communicate your experience and understanding of a research-based investigation into a socio/political issue through the creative use of voice and movement in a theatrical form.
LO2	Collaborate flexibly and creatively with writers, directors and peers on generating and developing performance text.
LO3	Analyse the impact of an increased knowledge and understanding of different theatre practices and approaches to creating performance on your developing individual arts practice.
Assessment 1, Type and weighting	Your ability to meet **LO1** will be assessed through • Summative Assessment of Project 1 (Enquête and Solo Performance)
Assessment Criteria for Assessment 1	Assessors will look for • A lively, curious and informed engagement with the world beyond the rehearsal room and stage, communicated imaginatively and creatively through voice and movement in performance • The ability to work both autonomously and collaboratively
Assessment 2, Type and weighting	Your ability to meet **LO2** will be assessed through • Summative assessment of Project 2 (On the Verge performance)
Assessment Criteria for Assessment 2	Assessors will look for • Bold, creative and imaginative engagement with practical exploration of different approaches to theatre-making • Generous, imaginative and sensitive contribution to the collaborative theatre making process
Assessment 3, Type and Weighting	Your ability to meet **LO3** will be assessed through • Summative Assessment Reflective Summative Statement **Submission date: Term 3 week 4 Monday 4th May 2020**
Assessment Criteria for Assessment 3	Assessors will look for • The ability to evaluate the impact of different approaches to theatre-making on your individual arts practice

Module Title	New Work

Alignment of Assessment and Learning Outcome	

	Assessment 1	Assessment 2	Assessment 3
LO1	✔		
LO2		✔	
LO3			✔

Feedback	You will receive feedback through the following modes, all of which inform reflection and development planning: • Oral feedback from staff and peers arising continuously during the working process • Feedback shared in one to one New Work Interim Tutorial: Term 2 week 11 • Feedback shared in one to one Mutually Constructed Feedback tutorial • You will be required to submit an MCF form in advance of your MCF tutorial **Submission date: Term 3 week 9** **Monday 7 June 2020**

Recommended Resources	 • Mike Alfreds (2007) *Different Every Night: Freeing The Actor,* Nick Hern • Mike Alfreds (2013) *Then What Happens: Storytelling and Adapting for the Theatre,* Nick Hern • Scott Graham & Steven Hoggett, (2009) *The Frantic Assembly Book of Devising Theatre,* Routledge • Will Hammond & Dan Steward (eds.) (2012) *Verbatim: Contemporary Documentary Theatre: Techniques in Contemporary Documentary Theatre,* Oberon Books • Jen Harvie & Andy Lavender (eds.)(2010) *Making Contemporary Theatre: International Rehearsal Processes,* Manchester University Press • Max, Stafford-Clark & Philip Roberts, P., (2007) *Taking Stock: The Theatre of Max Stafford Clark*, Nick Hern

Other relevant details	This module is Pass/Fail

Professional Practice 1

Module Title	Professional Practice 1
Overview	There are several components to this module. • **Professional Practice Classes** Your individual arts practice will be developed through classes covering aspects of the business of being an actor, including work applications, approaches to auditions, castings and entrepreneurship; all within an ethical framework • **Screen classes/workshop** This project builds on the Introduction to Screen Acting classes in Acting 1; developing an understanding of the skills required, and terminology used in acting for film, video or television • **Radio classes/workshop** This project builds on the Introduction to Acting for Radio classes in Acting 1; developing an understanding of the skills required, and terminology used in acting for radio. • **Audition Preparation** The process of choosing appropriate audition monologues and showcase scenes begins in this module. • **Audition Practice** In addition to classes in audition preparation, Level 3 Autumn and Winter Show auditions provide an opportunity to practice the process of auditioning for professional directors.
SCQF Level	8
Credit Rating	**20** SCQF Credits / **10** ECTS credits
Status	Core
Pre-requisites	BAACT Level 1 modules
Co-requisites	BAACT Level 2 modules
Anti-Requisites	None

Module Title		Professional Practice 1		
Maximum number of students	14	**Minimum number of students**	10	
Learning Modes		**Average Hours per week**	**No. of Weeks**	**Total (hours)**
Voice Classes		Hours vary per week	3	21
Movement Classes		Hours vary per week	3	21
Professional Practice Classes Including Independent Study		Hours vary per week	3	44
Independent Study: Audition Preparation/Practice		20	1	20
Independent Study: Showcase Preparation/Presentation		20	1	20
Screen Classes/Workshop Including Independent Study		Hours vary per week	3	44
Radio Classes/Workshop Including Independent Study		30	1	30
		Total Notional Student Effort		**200**
Module Coordinator		Ali de Souza, BA Acting Programme Coordinator		
Module Aims		• Introduce you to aspects of entrepreneurship appropriate to the acting profession • Encourage you to develop an ethical value system appropriate to the emerging actor • Enable you to reflect on the development of your individual professional arts practice through the maintenance of an on-line Personal Development Plan • Enable you to make an informed choice of audition and Showcase material • Enable you to develop a deeper practical understanding of the actor's process in working in a range of media		
Module Content		• Introduction to a variety of means for self- promotion, including choice of photographs, CV layout and professional work applications • Reflection on emerging individual arts practice within an appropriate ethical framework • Introduction to theatre, film and TV audition technique and the role of casting directors, agents and other professionals • Research, selection, rehearsal and performance of potential audition and Showcase material		

Module Title	Professional Practice 1
	• Exploration of the inter-relationship of the actor and media technology • Introduction to the functions of technical personnel and equipment involved in the creation of film, television and radio drama and the vocabulary used to describe them • Understanding of safe working practice
Learning Outcomes	On successful completion of this module you will be able to
LO1	Select, prepare and present appropriate audition and showcase material both autonomously and in collaboration with others
LO2	Articulate in a supporting Personal Development Plan a knowledge of the potential opportunities and challenges presented to the actor in a professional portfolio career
LO3	Demonstrate the ability to express the appropriate physical, vocal, emotional and psychological qualities required in acting for media
Assessment 1, Type and Weighting	Your ability to meet **LO1** and **LO2** will be assessed through • **Personal Development Plan** Submission date: Term 3 week 1 **Thursday 16th April 2020** • **Presentation of potential Showcase scenes/monologues** Term 3 week 1 • **Reflective Summative Statement** Submission date: Term 3 week 6 **Thursday 21st May 2020**
Assessment Criteria for Assessment 1	Assessors will look for • The ability to select and present appropriate potential Showcase and audition material • The ability to articulate and reflect on an individual ethical approach to professional practice and the entrepreneurship necessary for a portfolio acting career (RPJ Summative Statement) • Commitment to artistic and personal development through autonomous learning (Professional Development Plan)

Module Title	Professional Practice 1
Assessment 2, Type and Weighting	Your ability to meet **LO3** will be assessed through • Continuous observation of working process (Screen/Radio Workshops)
Assessment Criteria for Assessment 2	Assessors will look for • The ability to develop character and narrative in a believable manner appropriate for screen and radio • The ability to work autonomously • The ability to work collaboratively
Alignment of Assessment and Learning Outcome	(see table below)
Feedback	You will receive feedback through the following modes, all of which inform reflection and development • Oral feedback from staff and peers arising during the working process • Feedback shared in one to one Mutually Constructed Feedback tutorial • You will be required to submit an MCF form in advance of your MCF tutorial Submission date: **Term 3 week 10: Tuesday 16th June**
Recommended Resources	<u>Required Bibliography</u> • James Alburger, J (2010) *The Art of Voice Acting: The Craft and Business of Performing Voiceover,* Focal Press • Richard Evans (2009) *Auditions: A Practical Guide,* Routledge • Alan Beck (1997) *Radio Acting,* A&C Black • Michael Caine (1990) *Acting in Film,* Applause • Mel Churcher (2003) *Acting for Film: Truth 24 Times a Second,* Virgin Books • Mel Churcher (2011) *A Screen Acting Workshop,* Nick Hern

	Assessment 1	Assessment 2
LO1	✓	
LO2	✓	
LO3		✓

Module Title	Professional Practice 1
	• Bonnie Gillespie, (2014) *Self-Management for Actors: Getting Down to (Show) Business,* Cricket Feet Publishing
Other relevant details	This module is Pass/Fail

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Level 3 Module Descriptors

SCQF Level 9

Module Title	Level	Credits
Stage Acting 1	9	20
Stage Acting 2	9	20
Stage Acting 3	9	30
Professional Practice 2	9	30
Options	9	20

Stage Acting 1

Module Title	Stage Acting 1		
Overview	This module is designed to synthesize your intellectual, creative and practical skills through the rehearsal and public performance of a play text. This play text can be from any time period/genre.		
SCQF Level	9		
Credit Rating	**20** SCQF Credits / **10** ECTS Credits		
Status	Core		
Pre-requisites	BAACT Level 1 and 2 modules		
Co-requisites	BAACT Level 3 modules		
Anti-Requisites	None		
Learning Modes	Hours per week/task	No. of Weeks	Total (hours)
Rehearsals (including Independent Study) and Performance Term 1	30	6	180
Additional Independent Study	Hours vary per week	6	20
Total Notional Student Effort			**200**
Module Coordinator	Ali de Souza, BAACT Programme Coordinator		
Module Aims	This module is designed to: • Synthesize intellectual, creative and practical skills through a professional rehearsal process and public performance. • Integrate core disciplines of acting, voice and movement and underpinning theoretical knowledge and understanding through rehearsal and performance of selected play to a public audience • Engender a critical awareness and the ability to evaluate the contemporary relevance of selected play and style of production		
Module Content	• Textual analysis of selected play through rehearsal process • Research as required by/appropriate to the specific play text and production style		

Module Title	Stage Acting 1
	• Exploration, analysis and communication of character and narrative through research, rehearsal and public performance of selected play • Integration of vocal, physical and imaginative resources through application to character and narrative in rehearsal and public performance
Learning Outcomes	On successful completion of this module you will be able to:
LO1	Communicate character and narrative through the integration of physical and vocal skills demanded by the style appropriate to the selected play in rehearsal
LO2	Initiate both autonomous and collaborative work.
LO3	Evaluate the contemporary relevance of the selected play and style of production.
LO4	Communicate character and narrative through the integration of physical and vocal skills demanded by the style appropriate to the selected play in public performance.
Assessment 1, Type and Weighting	Your ability to meet **LO1, LO2** and **LO3** will be assessed through • **Continuous observation of working process** (Director)
Assessment Criteria for Assessment 1	Assessors will look for: • The ability to take responsibility for your own rehearsal process • The ability to work with generosity and sensitivity towards others • The ability to synthesize acting, voice, and movement in the creation of character • A well-grounded knowledge and understanding of the world of the play, playwright and style of presentation • Evidence of the development of an independent arts practice through the collaborative process of rehearsal and performance • An evaluation of the contemporary relevance of the selected play and style of production
Assessment 2, Type and Weighting	Your ability to meet **LO4** will be assessed through • **Performance** (Examination Panel) Term 1 week 6

Module Title	Stage Acting 1
Assessment Criteria for Assessment 2	Assessors will look for: • The ability to communicate character and narrative within the appropriate style and convention for the selected play in public performance • The integration of acting, voice and movement in the creation and communication of character and narrative in performance • Expertise in vocal and physical expression
Alignment of Assessment and Learning Outcome	<table><tr><td></td><td>**Assessment 1**</td><td>**Assessment 2**</td></tr><tr><td>**LO1**</td><td>✔</td><td></td></tr><tr><td>**LO2**</td><td>✔</td><td></td></tr><tr><td>**LO3**</td><td>✔</td><td></td></tr><tr><td>**LO4**</td><td></td><td>✔</td></tr></table>
Feedback	You will receive feedback through the following modes, all of which inform reflection and development planning: • Oral feedback from staff and peers during the working process • Written report on completion of module • Feedback shared in one to one Mutually Constructed Feedback tutorial • You will be required to submit an MCF form in advance of your MCF tutorial **Submission date**: **Term 1 week 7** **Wednesday 6th November 2019**
Recommended Resources	Plays, texts and research material specific to the project
Other relevant details	This module is Pass/Fail

Stage Acting 2

Module Title	Stage Acting 2		
Overview	This module is designed to integrate the core disciplines of acting, voice and movement, including song, dance and direct address, through the rehearsal and public performance of a contemporary re-interpretation of a classic children's story and/or devised show for family and/or schools' audiences.		
SCQF Level	9		
Credit Rating	**20** SCQF Credits / **10** ECTS Credits		
Status	Core		
Pre-requisites	BAACT Level 1 and 2 modules		
Co-requisites	BAACT Level 3 modules		
Anti-Requisites	None		
Learning Modes	Average Hours per week	Average No. of Weeks	Total (hours)
Rehearsals (including Independent study) **and Performance** Term 1	30	6	180
Additional Independent Study	Hours vary per week	6	20
	Total Notional Student Effort		**200**
Module Coordinator	Ali de Souza, BA Acting Programme Coordinator		
Module Aims	This module is designed to: • Synthesize intellectual, creative and practical skills through a professional rehearsal process and public performance of material designed for a family and/or schools audience • Integrate core disciplines of acting, voice and movement in their varied aspects (including song, dance and direct address) through a professional rehearsal process and public performance of material designed for family and/or schools audiences • Engender critical awareness and the ability to evaluate the contemporary relevance of the selected play-text and style of production		

Module Title	Stage Acting 2
Module Content	• Integration of vocal, physical and imaginative resources through rehearsal and public performance • Exploration and execution of appropriate styles of performance; including song, dance and direct address • Evaluation of contemporary relevance of selected play-text and style of production
Learning Outcomes	On successful completion of this module you will be able to:
LO1	Integrate core disciplines of acting, voice and movement in their varied aspects, including song, dance and direct address, through the communication of character and narrative in rehearsal
LO2	Demonstrate a developed independent and collaborative working practice
LO3	Evaluate the contemporary relevance of the genre and style of production.
LO4	Integrate core disciplines of acting, voice and movement in their varied aspects, including song, dance and direct address, through the communication of character and narrative in performance
Assessment 1, Type and Weighting	Your ability to meet **LO1, LO2** and **LO3** will be assessed through • **Continuous observation of working process** (Director)
Assessment Criteria for Assessment 1	Assessors will look for: • The ability to take responsibility for your own rehearsal process. • The ability to work with generosity and sensitivity towards others. • The ability to synthesize acting, voice, and movement in the creation of character in rehearsal. • Consistent evidence of the stamina required to sustain and support process and performance in this genre. • A well-grounded knowledge and understanding of the world of the narrative, genre and style of presentation. • Evidence of the development of an independent arts practice through the

Module Title	Stage Acting 2
	collaborative process of rehearsal and performance. • An evaluation of the contemporary relevance of the selected play-text and style of production.
Assessment 2, Type and Weighting	Your ability to meet **LO4** will be assessed through: • **Performance** (Examination Panel) Term 1 week 12
Assessment Criteria for Assessment 2	Assessors will look for: • The ability to communicate character and narrative within the appropriate style and convention for the genre in public performance. • The integration of acting, voice and movement in their varied aspects, including song, dance and direct address through the creation and communication of character and narrative in performance. • Expertise in vocal and physical expression.
Alignment of Assessment and Learning Outcome	<table><tr><td></td><td>**Assessment 1**</td><td>**Assessment 2**</td></tr><tr><td>**LO1**</td><td>✔</td><td></td></tr><tr><td>**LO2**</td><td>✔</td><td></td></tr><tr><td>**LO3**</td><td>✔</td><td></td></tr><tr><td>**LO4**</td><td></td><td>✔</td></tr></table>

Feedback	You will receive feedback through the following modes, all of which inform reflection and development planning:
	
	• Oral feedback from staff and peers during the working process
	• Written report on completion of module
	• Feedback shared in one to one Mutually Constructed Feedback tutorial
	• You will be required to submit an MCF form in advance of your MCF tutorial
	  Submission date: Term 2 week 1
	  Wednesday 8th January

Recommended Resources	Play text and research material specific to the project
Additional Information	This module is Pass/Fail

Stage Acting 3

Module Title	Stage Acting 3		
Overview	This module explores contemporary text through rehearsal and public performance in a studio theatre context.		
SCQF Level	9		
Credit Rating	**30** SCQF Credits / **15** ECTS Credits		
Status	Core		
Pre-requisites	BAACT Level 1 and 2 modules		
Co-requisites	PP2		
Learning Modes	**Average Hours per week**	**No. of Weeks**	**Total (hours)**
Rehearsals and Performance Term 3	30	6	180
Independent Learning	20	6	120
Total Notional Student Effort			**300**
Module Coordinator	Ali de Souza, BA Acting Programme Coordinator		
Module Aims	This module is designed to • Synthesize intellectual, creative and practical skills through a proto-professional rehearsal process and public performance of a contemporary play text • Integrate core disciplines of acting, voice and movement and underpinning theoretical knowledge and understanding through rehearsal and performance of selected contemporary play text to a public audience • Enhance employability through potential exposure to Industry audience • Engender a critical awareness and the ability to evaluate the relevance of selected contemporary play text and style of production		
Module Content	• Textual analysis of selected contemporary play text through rehearsal process		

	- Research as required by/appropriate to the selected play text and production style - Exploration, analysis and communication of character and narrative through research, rehearsal and public performance of contemporary play text - Integration of vocal, physical and imaginative resources through application to character and narrative in rehearsal and public performance - Exploration and execution of appropriate styles of performance - Evaluation of developing independent arts practice - Evaluation of relevance of contemporary play text
Learning Outcomes	On successful completion of this module you will be able to
LO1	Communicate character and narrative within the appropriate style and convention for the selected play in public performance to a professional standard
LO2	Integrate core disciplines of acting, voice and movement and the creative use of research through the creation and communication of character and narrative in performance of a contemporary play text
LO3	Articulate and evaluate your developing independent arts practice
LO4	Evaluate the relevance of the contemporary play text and style of production
Assessment 1, Type and Weighting	Your ability to meet **LO1, LO2** and **LO3** will be assessed through **Continuous observation of working process** (Director)
Assessment Criteria for Assessment 1	Assessors will look for - The ability to take responsibility for your own rehearsal process to a professional standard - The ability to work with generosity and sensitivity towards others - The ability to synthesize acting, voice, and movement using autonomous professional judgment - A well-grounded knowledge and understanding of the world of the play and style of presentation

Assessment 2, Type and Weighting	Your ability to meet **LO1** and **LO2** will also be assessed through • **Performance** (Examination Panel)
Assessment Criteria for Assessment 2	Assessors will look for • The ability to communicate character and narrative within the appropriate style and convention for the selected play to a professional standard in public performance • The integration of acting, voice and movement in the creation and communication of character and narrative in performance of a contemporary play text • Professional expertise in vocal and physical expression

Assessment 3, Type and Weighting	Your ability to meet **LO3** and **LO4** will be assessed through
	
	• Reflective Summative Statement
	  Submission deadline:
	  A3A: **Term 3 week 8 Monday 1st June**
	  A3B: **Term 3 week 9 Monday 7th June**

Assessment Criteria for Assessment 3	Assessors will look for • The ability to articulate and evaluate the development of an independent arts practice through the collaborative process of rehearsal and performance • An evaluation of the relevance of the contemporary play text and style of production
Alignment of Assessment and Learning Outcome	<table><tr><th></th><th>Assessment 1</th><th>Assessment 2</th><th>Assessment 3</th></tr><tr><td>LO1</td><td>✔</td><td>✔</td><td></td></tr><tr><td>LO2</td><td>✔</td><td>✔</td><td></td></tr><tr><td>LO3</td><td></td><td></td><td>✔</td></tr><tr><td>LO4</td><td></td><td></td><td>✔</td></tr></table>
Feedback	You will receive feedback through the following modes, all of which inform reflection and development planning • Oral feedback from staff and peers during the working process.

	• Written report on completion of module
	  • Feedback shared in one to one Mutually Constructed Feedback tutorial
	  • You will be required to submit an MCF form in advance of your MCF tutorial
	  Submission date: Term 3 week 9
	  Monday 7th June

Recommended Resources	Plays, texts and research material specific to the project
Other relevant details	This module is Pass/Fail

Professional Practice 2

Module Title	Professional Practice 2
Overview	This module focuses on student employability, equipping you for the world of work through the following: • Classes in tax, personal finance, choice of headshots, CV layout and self-tapes • ADR, Voicing for video games and voice over sessions • Acting for Screen sessions • Acting for Screen project • Meetings/Auditions/Q&A sessions with Industry professionals • Preparation for and performance of the Industry Showcase in Glasgow and London • Rehearsal and performance of contemporary scenes for public performance in Glasgow and London
SCQF Level	9
Credit Rating	**30** SCQF Credits / **15** ECTS credits
Status	Core
Pre-requisites	BAACT Level 1 and 2 modules, ICP and Choice
Co-requisites	BAACT Level 3 Modules, Choice

Learning Modes	Average Hours per week	No. of Weeks	Total (hours)
Classes in tax, personal finance, choice of headshots and CV layout and self-tape	Hours vary per week	4	15
Showcase Rehearsal and Performance Including Independent Study Term 2 weeks 1-7 Showcase Performance: Glasgow and London	Hours vary per week	7	80
Screen project Including Independent study	Hours vary per week	2	20

Module Title	Professional Practice 2		
Rehearsal and Performance of contemporary scenes Performance: Glasgow and London Term 2 weeks 8-11	Hours vary per week	4	80
ADR/Voicing for Video Games/ Voice over and Acting for Screen sessions Including Independent study	15	1	15
Professional Practice workshops auditions/castings/Q&A sessions Including Independent study	Hours vary per week	6	30
Additional Independent Study	3	20	60
	Total Notional Student Effort		**300**

Module Coordinator	Vanessa Coffey, Lecture in Professional Practice
Module Aims	This module is designed to • Develop your practical understanding of the world of work and skills in career management • Enhance your employability through workshops and projects with professional practitioners and employers • Enhance your employability through the opportunity to perform in the Industry Showcase to an audience of potential employers • Enable you to articulate your developing individual arts practice
Module Content	• Introduction to information on Equity, tax and personal finance, employment law and contracts. • Preparation and performance of audition and Showcase material to potential employers and other Industry professionals. • Preparation and performance of contemporary scenes to potential employers and other Industry professionals.

Module Title	Professional Practice 2
	• Review and updating of promotional material; choice of Headshots, CV layout, professional work applications and professional website. • Workshops with professional practitioners and potential employers. • Introduction to ADR, voicing for video games and voice overs • Acting for Screen project
Learning Outcomes	On successful completion of this module you will be able to
LO1	Present yourself to potential employers as a skilled, versatile and informed actor
LO2	Articulate your ability to manage your future portfolio career and evaluate your developing arts practice
Assessment 1, Type and Weighting	Your ability to meet **LO1** will be assessed through • **Continuous Observation**
Assessment Criteria for Assessment 1	Assessors will look for • The ability to select, prepare and perform audition material through an effective autonomous learning process. • Confidence in a secure skills base.
Assessment 2, Type and Weighting	Your ability to meet **LO2** will be assessed through • Reflective Summative Statement **Submission deadline: Term 2 week 12 Thursday 26th March 2020**
Assessment Criteria for Assessment 2	Assessors will look for • The ability to articulate and evaluate your individual synthesis of skills and personal attributes as appropriate to the professional actor. • The ability to articulate your knowledge and understanding of the challenges intrinsic to a career in acting. • The ability to articulate your aspirations as a creative arts practitioner.

Module Title	Professional Practice 2
Alignment of Assessment and Learning Outcome	<table><tr><td></td><td>Assessment 1</td><td>Assessment 2</td></tr><tr><td>LO1</td><td>✔</td><td></td></tr><tr><td>LO2</td><td></td><td>✔</td></tr></table>
Feedback	You will receive feedback through the following modes, all of which inform reflection and development planning: • Oral feedback from staff and peers arising continuously during the working process • Evaluative oral feedback and discussion shared in Mutually Constructed Feedback tutorial. • You will be required to submit an MCF form in advance of your MCF tutorial **Submission date: Term 3 week 1** **Wednesday 15th April 2020**
Recommended Resources	Required Bibliography: • James Alburger, J (2010) *The Art of Voice Acting: The Craft and Business of Performing Voiceover,* Focal Press • Richard Evans (2009) *Auditions: A Practical Guide,* Routledge • Alan Beck (1997) *Radio Acting,* A&C Black • Michael Caine (1990) *Acting in Film,* Applause • Mel Churcher (2003) *Acting for Film: Truth 24 Times a Second,* Virgin Books • Mel Churcher (2011) *A Screen Acting Workshop,* Nick Hern • Bonnie Gillespie, (2014) *Self-Management for Actors: Getting Down to (Show) Business,* Cricket Feet Publishing
Other relevant details	This module is Pass/Fail

MODULE DESCRIPTORS
Elective (Closed Choice)

Module Title	Credits
Acting for Screen – Exploring Genre	10

Acting for Screen – Exploring Genre

Title	Acting for Screen – Exploring Genre		
Description	In this module you will develop exercises and techniques introduced in Levels 1 & 2 that strengthen your understanding of screen technique. You will develop a personal process that allows you to adjust the acting, vocal and physical skills you have acquired to suit the context of the screen across various genres in both television and film.		
SCQF Level	9		
Credit Rating	**10** SCQF Credits / **5** ECTS credits		
Status	Elective BA Acting Level 3		
Pre-requisites	A1, M2, V2, AFM1		
Learning Modes	**Hours per week/task**	**No. of Weeks**	**Total (hours)**
Workshops	4	10	40
Independent Study	6	10	60
Total Notional Student Effort			**100**
Module Coordinator	Ali de Souza, BA Acting Programme Coordinator		
Module Aims	This module is designed to • strengthen the actor's practical knowledge developed in previous modules to integrate skills related acting for screen across various genres in television and film • evaluate screen performance rehearsed and recorded in studio conditions		
Module Content	• Exploration of exercises and techniques specifically designed to explore acting on screen. • Examination of screen texts selected from a wide range of television and film genres to analyse content and characterisation in preparation for performance on screen.		

Title	Acting for Screen – Exploring Genre
	• Independent preparation and application of material and techniques appropriate to acting for screen. • Rehearsal, recording and playback of selected material in the studio
Learning Outcomes	On successful completion of this module you will be able to
LO1	Apply a developed and secure personal process to the practice of screen acting applicable to various television and film genres
LO2	Articulate an understanding of a developed and secure personal process in screen acting applicable to various television and film genres
Assessment 1, Type and Weighting	Your ability to meet **LO1** will be assessed through • **Continuous Observation** weighted at **80%** of the module
Assessment Criteria for Assessment 1	Assessors will look for evidence of • your ability to comprehensively analyse screenplays of various genres in order to evaluate content and character choices • your ability to explore character and narrative in a believable manner appropriate for screen • the development of an effective autonomous learning process
Assessment 2, Type and Weighting	Your ability to meet **LO2** will be assessed through • **Summative Statement** (100 words) weighted at **20%** if the module due term 2 week 1
Assessment Criteria for Assessment 2	Assessors will look for evidence of • your ability to analyze and articulate a developing effective autonomous learning process of acting for screen

Title	Acting for Screen – Exploring Genre		
Alignment of Assessment and Learning Outcome		Assessment 1	Assessment 2
	LO1	x	
	LO2		x
Feedback	You will receive feedback through the following modes, all of which inform reflection and development planning • Instantaneous oral feedback from staff and peers arising continuously during the working process • Grades received for individual continuous assessment components • Overall module grade		
Recommended Resources	• Michael Caine (1990) *Acting in Film,* Applause Theatre Book Publishers • Mel Churcher (2003) *Acting for Film: Truth 24 Times a Second,* Nick Hern Books • Mel Churcher (2011) *A Screen Acting Workshop,* Nick Hern Books		

HOW THE BA ACTING PROGRAMME PREPARES YOU FOR THE PROFESSION

> **act** *akt*, vt to produce an effect, to do something; to behave oneself in a specified way; to perform, e.g. on the stage; to exert force or influence; to be suitable for performance (Chambers Dictionary)

The BA Acting programme aims clearly state the range of practical skills, knowledge and understanding that you must develop in order to flourish in the midst of the enormous variety of opportunities that the acting profession contains. The art and craft of acting lies at the heart of the field of drama, and the nature, the *definition* (as quoted above) of acting lies at the heart of success in this most unpredictable of professions. The actor who is not only suitable for performance but who also exerts force and influence in taking responsibility for their present actions is the one most likely to open up possibilities.

At the heart therefore of the BA Acting programme, alongside the fundamental activity of acting, is the equally fundamental need to engage practically with the world of work. Throughout the programme you are encouraged to develop your own professional practice in a way that ensures you become an independent artist, and that on graduation you are well placed to pursue a variety of employment opportunities.

Specific Programme Modules

A number of modules at all levels relate explicitly to the world of work. Professional practice modules in Levels 2 and 3 of the programme are designed to introduce you to a field of knowledge and range of skills required to pursue a varied and successful professional career. Specific subjects such as castings, auditions and interview, CVs and headshots, and letter writing and networking interconnect with broader subjects such as small company start-up, tax and employment issues. The main performance points throughout Levels 2 and 3 of the programme are directed or mentored by experienced professionals interacting with you in precisely the way they would in a fully professional context and introduce you to the nature of a small-scale theatre company and the key roles and responsibilities of its members.

Taking up professional work

In Level 1 you are not permitted to take up any professional work during the academic year. Auditions and interviews are only permitted for potential employment possibilities during summer break at the end of Level 1. If you already

have representation, you must inform your agent you are unavailable for work throughout the first year.

In Level 2, each potential employment scenario is dealt with on a case by case basis. You must seek permission from the Head of Acting to attend any interview or audition prior to attending, as it is unprofessional to attend an audition or interview whilst being unsure if you will be permitted to accept any offer of work. You will be given permission to accept professional work if it is deemed to be equivalent to the module it would be replacing.

In Level 3 you are actively encouraged to seek professional employment, and every effort is made to facilitate the possibility of you being able to accept any ensuing offer, if it is deemed to be equivalent to the module it would be replacing.

Your personal development as an individual creative artist

The programme encourages you at all stages to develop your own individual, robust and effective professional practice. In addition, you are strongly encouraged to view yourself not as a drama student but as a professional actor in training. To flourish in your studies and in the profession, you must take individual responsibility for your own development within the constraints and creative possibilities of a collaborative framework. This means consciously working on the development of the highest standards of self-discipline, motivation, communication and inter-personal skills. You are encouraged to do this through continuous interaction with your tutors and an extensive range of visiting professionals.

Contact with visiting artists

Throughout the course of your studies many of the tutors who teach you are professional actors, directors and other practitioners working freelance outside RCS. Working alongside them not only encourages you to develop a variety of approaches and attitudes to your work, but also introduces you to individuals who may become future employers.

Professional partnerships and work opportunities

The professional profile and contacts of the School of Drama, Dance, Production and Film (SoDDPF) staff have led to a constantly evolving dynamic portfolio of partnerships with a number of key individuals and organisations. In the recent past students have performed as fully integrated members of the acting company in productions by theatre companies including:

❖ The Almeida, London

❖ Citizens Theatre, Glasgow
❖ The Donmar, London
❖ Dundee Rep Theatre
❖ The Gate, London
❖ The Globe, London
❖ Headlong Theatre Company
❖ National Theatre of Scotland
❖ The Orange Tree, Richmond
❖ Tron Theatre, Glasgow
❖ Traverse Theatre, Edinburgh
❖ Vanishing Point Theatre Company
❖ The Royal National Theatre
❖ Royal Lyceum Theatre, Edinburgh
❖ The Royal Shakespeare Company
❖ The Young Vic, London

In all cases the students were working as paid professionals with their performances assessed against the learning outcomes of the equivalent programme modules.

The Acting programme team also operates in an ad hoc way as an agency, facilitating employment for current students and recent graduates by arranging auditions and interviews with a range of theatre, film and TV companies and casting directors who have come to view the BA Acting programme as a source of talented actors from a variety of UK regions and abroad. This has led to professional employment with the BBC, ITV and a number of TV and film production companies as well as other forms of acting-related activity like video games and role-playing in training exercises for commercial and educational organisations.

While we cannot guarantee that you'll get professional work while you're with us, you can be sure that we'll be doing our best to make it happen if the opportunity arises.

Mentors

The acting programme in the SoDDPF has been producing talented high-achieving professionals since 1950. We keep in close contact with a large number of them through our alumni network. Many are pleased to support the next generation by acting as individual mentors for final year actors. Final year students are encouraged to approach a potential mentor, in consultation with the Head of Acting. This informal relationship could help you with advice on a wide range of subjects and situations encountered as you take your first fully professional steps beyond the safety net of the Conservatoire. As well as being encouraged to see you perform, meet with you and/or be on the end of the phone to give you advice, mentors are also encouraged

to take you into the workplace giving you the opportunity to meet other working professionals and observe them at work.

Continuing professional development support

Once you are out there, we are still very keen to help in any way we can. The Conservatoire's facilities are always available to you, particularly if you continue to live and work in Scotland. You may want to use the library, get some help from one of our voice tutors with a new accent, book a rehearsal room, borrow props or equipment for a project, or just get some advice. Even if you move further afield, we can still help. We regularly take calls from casting agencies and production companies looking for actors for a range of jobs. It is by no means always possible for current students to take these jobs due to their course commitments. In these cases, we would always seek to contact a graduate if they fit the casting profile.

Completing the circle

Joining the BA Acting programme entails becoming a member of the Royal Conservatoire of Scotland for life. In the early stages of your career our reputation for producing fine actors should help you to stand out in the crowd. As you begin to flourish in the profession, we will see you not only as a source of pride in the quality of our learning and teaching but also as a resource to be utilised in support of a whole new generation of actors trained at RCS.

Programme Level Learning Outcomes

The BA Acting Programme Level Learning Outcomes are set out below and mapped to the module at each level in the following tables.

Learning Outcome No.	Level 1 Learning Outcomes (SCQF Level 7)
1.1	At the end of the level I will be able to apply my skills in voice in a variety of contexts in order to develop my creativity as an actor.
1.2	At the end of the level I will be able to apply my skills in movement in a variety of contexts in order to develop my creativity as an actor.
1.3	At the end of the level I will be able to communicate a character's inner thoughts, emotions and behaviour to scene partners and the audience in response to a given text in order to demonstrate my ability to apply my developing practice of the art of acting.
1.4	At the end of the level I will be able to demonstrate the ability to work both autonomously and collaboratively in order to develop my professional practice.
1.5	At the end of the level I will be able to evidence the ability to reflect on my learning in order to demonstrate my understanding of my personal development as an actor.

Learning Outcome No.	Level 2 Learning Outcomes (SCQF Level 8)
2.1	At the end of the level I will be able to demonstrate secure technical skills in voice in a variety of creative contexts in order to extend my performance range.
2.2	At the end of the level I will be able to demonstrate secure technical skills in movement in a variety of creative contexts in order to extend my performance range.
2.3	At the end of the level I will be able to communicate a character's inner thoughts, emotions and behaviour through the integration of voice, movement and acting in order to enhance my ability to respond to the demands of different media.

2.4	At the end of the level I will be able to analyse and articulate my personal development and learning in order to enhance my understanding of my creative potential.
2.5	At the end of the level I will be able to apply my practice to a wider artistic and social context in order to contribute in the wider world as a collaborative artist, educator and advocate.

Learning Outcome No.	Level 3 Learning Outcomes (SCQF Level 9)
3.1	At the end of the level I will be able to apply integrated skills in acting, voice and movement in order to communicate character and narrative to a professional standard in a variety of public productions.
3.2	At the end of the level I will be able to evidence that I am equipped with a practical understanding of the world of work and skills in career management to prepare me for my future portfolio career.
3.3	At the end of the level I will be able to analyse and articulate my creative development through a variety of performances in order to establish a sustainable personal process as an actor.

PERSONAL DEVELOPMENT PLANNING AND THE LEARNING CONTRACT

Personal Development Planning (PDP) content

PDP comprises all activities that involve you developing your awareness of, and responsibility for, your personal learning journey. PDP activities will generate:

- The Student Contract
- Reflective documentation including Transitions Tutorial documentation

Personal Development Planning

Specific skills and attitudes underlie PDP. Through a systematic approach to PDP, you should be able to:

- Reflect effectively and critically on what and how you are learning
- Evaluate progress towards achieving goals
- Appreciate of the value of life-long learning
- Review, plan and take responsibility for your own learning
- Articulate personal goals
- Evaluate the relationship between learning and extra-curricular pursuits and career development
- Develop study and career management skills
- Develop as an independent and confident self-directed learner

These skills and attitudes are implicit in all aspects of the BA Acting programme and underlie the programme's ethos as outlined in the Graduate Attributes. Explicitly, there are a number of systems built into the programme that actively promote the Conservatoire's principles of PDP.

BA ACTING GUIDELINES FOR THE MAINTENANCE OF A REFLECTIVE PRACTICE JOURNAL AND THE ROLE OF THE SUMMATIVE STATEMENT

The Reflective Practice Journal (RPJ)

Throughout the programme you are required to maintain a Reflective Practice Journal to support your development in all areas of study.

Purpose:

- to enable you to keep an accurate record of your work, noting key moments of learning and any areas of difficulty to be discussed in tutorial and articulated in your Reflective Summative Statements

- to develop your ability as a reflective and pro-active practitioner

- to enable you to understand and value the significant role documentation and planning plays in your professional practice

The following notes are not intended to be prescriptive as you are encouraged to develop creatively a **personal** style which is useful to you. These notes are to guide you towards the successful completion of an RPJ, which reflects your commitment to the programme and to your own development as a professional actor.

a) In the beginning, you may find it useful to divide your page in half vertically and to record information in the following way:

A brief description of the activities which took place in the session.	**An analysis of why you/the tutor/student colleagues focused on these activities.** **A reflection on what you learned through engaging in these activities.**

b) The RPJ is not simply a log book, diary or work-record, though it will certainly contain elements of all of these but will also be used for the purpose of self-evaluation and planning for future development.

c) A very long, very detailed RPJ does not necessarily make it a successful one. It is the quality of self-reflection and evaluation that counts. Of course, there is always a minimum level of information required to put your observations in context for future reflection.

d) You should strive towards a clear analysis of your work. You should try to be honest in confronting difficulties, confident in your previous achievements and continually asking questions of yourself and of the work. You are encouraged to find a professional voice for your RPJ. It is not a place for negative criticism of yourself, the group or of your tutors and the other professionals you will be working with.

e) As you begin to work on specific plays for scene work showings and performances your RPJ will take on more of an Artist's Notebook approach. It will contain all your research material, notes on rehearsals, comments on the performance, and reflections on tutorials.

The Summative Statement

a) A written evaluation of your experience at key points in the programme (at the end of terms or following performances for example) is an important addition to your ongoing RPJ. It should be a summative account of the work to that point and, in the case of performance points, should include reflections on the process in the light of the performance. You are encouraged to be detailed, professional and concise.

b) Through your options of what has been important or significant about the work, you reveal the quality of your knowledge, skills and understanding.

c) As you progress through the programme your RPJ and Summative Statements will provide you with a solid and effective platform of knowledge, understanding and forward planning in preparation for marketing yourself and your work before and beyond graduation.

Assessment

Your Summative Statements will be assessed, where appropriate, in terms of how you:

- engage with the work
- cover issues raised by the work
- assess both process and performance
- respond to advice given in sessions and tutorials
- synthesise the diverse experiences you have
- draw upon relevant theory and practices
- communicate your analysis
- articulate personal and professional forward planning

ADDITIONAL PROGRAMME REQUIREMENTS

Independent Study

You are responsible for your own progress

It is stressed from the outset and throughout the programme that your development will require systematically pursued **independent study.** You are expected to undertake independent study in support of and as a development of tutor-led work undertaken in classes, rehearsals and so on.

The working week

Although the working week is Monday to Friday **9am to 6pm** it is usual for production work and student generated work to continue into the evening and over the weekends. It should not be assumed, therefore, that Saturdays and Sundays are for home visits and other recreational activities. Certainly, there will be time for these, but you must carefully take note of schedules which will be published in advance. In line with professional practice inevitably there may be last minute changes to work schedules. You are expected to accommodate these changes other than in the most exceptional circumstances.

Timetabling, Performance Venues, Studios and Rehearsal Bookings

All students' schedules are provided via ASIMUT, the Conservatoire's official timetable and scheduling software. You have access to book studios and rehearsal spaces via the ASIMUT system up to 48 hours in advance. ASIMUT holds all the Conservatoire's scheduled timetabled information. Please see the Student ASIMUT bookings rules and regulation for further information. Access to performance venues for practice only, can be reserved through your Programme Support Administrator (PSA), subject to availability/suitability.

ASIMUT training is given in Welcome Week as part of the IT induction. Studios and rehearsal spaces cannot be booked until ASIMUT training has been received. Policy, Rules and Regulations are available on Moodle & the Portal

For further details or to report any anomalies in your timetables, please contact your PSA or the Space Planning department at spaceplanning@rcs.ac.uk

Reporting Absence

You can report absences and request authorised absence through the Student Records System. Instructions will be given to new students at their ASIMUT sessions during Welcome Week.

Communication

Members of the programme team use email to communicate quickly and efficiently with individual students, year groups and the whole programme. **It is your responsibility to check your email account daily.**

Lockers

The Conservatoire allocates one secure locker for every student. You will be required to pay a £5 deposit for Renfrew Street and £6 for Wallace Studios. The key to this locker is exclusively yours during your time at RCS. Prior to leaving/ graduating you must empty your locker and remove all belongings and return the key. Your deposit will be refunded on return of the locker key. Please do not ignore this as any possessions found in lockers when you leave will be thrown out.

Programme Meetings

In keeping with the philosophy of the School, where students are not only involved in their own work but also involved in the development of the programme, there are weekly programme meetings. These meetings provide an informal opportunity for you to exchange information and ideas with staff and each other in a joint effort to get the best from the programme. It is therefore important that you attend, make your ideas heard, and listen to others. If you are to be unavoidably absent from a year group meeting, it is your responsibility to inform a member of the programme team in advance of the meeting and to make sure that you find out what took place.

Programme Committees

Each full-time programme within the Conservatoire is managed by a Programme Committee, which is responsible for monitoring, evaluating and reviewing how the programme is being delivered, and to consider future development.

For further information on the remit and membership of your Programme Committee please contact Marie Green, Assistant Registrar (Programme Support) at M.Green@rcs.ac.uk

BA ACTING – REQUIRED PROGRAMME MATERIALS

Clothing and footwear

The majority of your classes in acting, voice and movement will be practical and will mean that you need to wear suitable clothing that enables you to be free to move around. We are not prescriptive about what you wear but it would be advisable to get into the habit of wearing loose clothes suitable for movement for all practical classes. Outdoor shoes should not be worn in class and jeans are not suitable for movement work. You can keep appropriate clothes and footwear in your locker

In addition to your everyday clothing for classes, you must also be able to provide the following so that you can dress appropriately for acting or movement work relating to character, period or genre:

Plain black shoes with sensible heel (or character shoes)
Plain white blouse
Plain black fully cut rehearsal/practice skirt

Plain black leather lace-up shoes
Plain white long-sleeved shirt (and tie)
Plain black trousers (not jeans)
A dark-coloured suit (not evening dress)

As you can appreciate, jeans, trainers and other sorts of contemporary clothing would not be suitable for detailed exploration of period work.

Books and Scripts

You are required to make a one-off payment of **£120** to help defray the cost of the published plays, CDs, photocopies and other materials that you will be issued with at various times throughout the three years of the programme. **This sum will be collected from you by a member of the Academic Administration and Support Office staff when you matriculate.**

In addition, there are texts which you are required to read as part of your coursework, and these titles are detailed in the module descriptors. All of these titles are available in the RCS library.

This handbook has further details of required, recommended and indicative reading for other modules. Further reading will be specified by tutors in due course. You are

encouraged to read as widely as you can throughout your three years of study, not only background reference and theoretical material but also, crucially, as many plays as possible, both classical and contemporary.

Theatre visits

You will be required to make a minimum of three theatre trips in the first term; however, you should plan to go to the theatre at least once a week throughout the first year. Please budget up to £200 for this. Student discounts, group bookings, free previews and other ticket offers should keep your costs below this but there is a great deal of theatre on offer in Glasgow and you should see as much as possible. We would also expect you to go to the theatre in Edinburgh, Dundee and even further afield so transport costs could also be significant.

Costs

Below are some costs you may encounter. Third year can be a particular costly time. You will need to budget for headshots, Spotlight membership, travel and accommodation for showcase and London shows and possible meetings in London with agents, casting directors and producers.

Item	Cost £	Occurrence
Levy (playscripts)	120	Once
Theatre Trips	Approx. 200	Expectation is 10-16 per year
Recommended Reading	250 (1st year) 100 (2nd year)	
Smart Phone with recorder	Approx. 200	Once
Laptop / Tablet	150 - 500	Once
Dancewear	80	
Dance footwear	80	
Character shoes / hard shoes	40	
Rehearsal clothes	60	
Headshots	100 (2nd year) Up to 400 (3rd year)	
Headshots – repros. (approx. 70)	70	3rd year
Private Playscripts	50	
Spotlight membership of Graduate Book	77	Once
CVs	10	
Scripts / Sheet Music	30	
London Showcase	50 – 400	Once

London Shows	150 – 300	Once
Attending post-Showcase meetings	Up to 500	
TOTAL	**Approximately £3537**	

PROGRAMME AIMS AND LEARNING OUTCOMES

Graduate attributes

Graduate attributes articulate the potential range of abilities, knowledge, skills, insights and personal qualities which will be facilitated through study at the Conservatoire. Royal Conservatoire of Scotland graduates are specialist arts practitioners and, in general, should be highly skilled, effective and confident people. Our graduate attributes firstly encapsulate our Curriculum Principles and then develop those principles in the context of the wide range of transferable skills which are developed in the course of the unique educational experience offered by the Conservatoire.

The Royal Conservatoire of Scotland graduate:

- Should be an excellent and reflective arts practitioner who leads, creates, achieves and innovates. Conservatoire graduates should understand that the highest level of risk and daring offers the greatest potential for achievement and fulfilment.

- Should have the creative attitudes and skills needed for collaborative learning and should have sophisticated skills in leading, building and working in teams. He or she should be adaptable and confident and should be used to taking risks and working positively with ambiguity and unpredictability.

- Should take responsibility for managing and evaluating their own learning and be resourceful, independent and effective in their approach to managing their life and work.

- Should have insight into a diversity of artistic fields and experience of what is required to succeed in their individual arts practice and be able to respond quickly to a fast changing and dynamic world. Conservatoire graduates should have a professionally-orientated, entrepreneurial outlook and respond positively to new opportunities and challenges.

- Should use theoretical understanding to inform practice and practice to inform theory and combine sophisticated aesthetic and emotional intelligence, integrity and insight with the ability to think analytically and critically.

- Should be equipped to contribute in the world, as an artist, educator, advocate and active citizen and use highly developed skills to communicate a profound appreciation of how their artistic discipline connects with the world.

Aims and Learning Outcomes for each Scottish Credit and Qualifications Framework (SCQF) Level

The Conservatoire has articulated generic aims and learning outcomes for each SCQF Level, the achievement of which leads to the development of the Graduate Attributes noted above.

PROGRAMME AIM

The BA Acting programme's primary aim is to produce employable actors who can enjoy a professional vocation working in theatre and across a range of media – the curriculum is designed to expose students to a range of experiences and thereby enhances their employability generally – particularly in terms of their potential to develop a portfolio career.

SCQF Level 7 Certificate of Higher Education aims and learning outcomes

SCQF Level 7 aims and learning outcomes equate to Level 1 (first year) of the programme.
Level 1 is primarily staff-led and is focused on professional orientation.

Aims
Knowledge and understanding
- To establish underpinning knowledge and understanding
- To establish fundamental critical and ethical concepts and skills

Professional practice
- To consolidate and extend essential practical skills for participation in the discipline
- To introduce skills of reflection and evaluation in practice
- To ensure the student experiences autonomy and accountability in practice

Professional preparation
- To introduce essential personal skills in creative collaboration
- To introduce contemporary skills of communication and documentation

Learning outcomes
On completion of SCQF Level 7 you will be able to:
- Demonstrate the attainment of the essential practical skills for participation in the discipline of acting
- Reflect on, and evaluate, your practice within a given framework
- Demonstrate the ability to work autonomously, and with due regard for your own responsibilities

- Apply as appropriate an understanding of the knowledge and understanding (concepts, key ideas, and theories) that underpin the discipline of acting
- Understand and apply as appropriate the basic critical and ethical skills relevant to the discipline of acting
- Demonstrate and draw on the personal skills required for creative collaboration
- Demonstrate communication and documentation skills using contemporary tools

SCQF Level 8 Diploma of Higher Education aims and learning outcomes

SCQF Level 8 aims and learning outcomes equate to Level 2 (second year) of the programme.
Level 2 is primarily staff-supported and is focused on professional contexts.

Aims

Knowledge and understanding
- To broaden the range of knowledge and understanding and deepen it in selected areas
- To develop and deepen critical and ethical engagement

Professional practice
- To increase the range and depth of skills, and the degree of control with which they are practised
- To strengthen autonomous reflective practice
- To ensure the student experiences a range of alternative practices and viewpoints

Professional preparation
- To establish entrepreneurial skills, including planning and organization skills for creative projects
- To extend and refine contemporary skills of communication and documentation
- To introduce skills in research methods

Learning outcomes

On completion of SCQF Level 8 you will be able to:

- Demonstrate a growing range and depth of skills relevant to the discipline of acting, and greater control and expertise in the execution of these skills
- Independently reflect on, and evaluate, your practice
- Draw insights based on experience of working with a range of alternative practices and viewpoints

- Apply as appropriate a broader and, in selected areas, deeper knowledge and understanding of the concepts, key ideas and theories associated with their discipline
- Understand and apply as appropriate a range of critical and ethical skills relevant to the discipline of acting
- Demonstrate planning and organizational skills, and an understanding of entrepreneurship
- Demonstrate skill in communication and documentation, using contemporary tools
- Show an understanding of research methods

SCQF Level 9 Degree aims and learning outcomes

SCQF Level 7 aims and learning outcome equate to Level 3 (third year) of the programme.
Level 3 is primarily staff-supervised and focused on autonomy and the emerging professional

Aims

Professional practice
- To enable students to synthesize knowledge and understanding with a personal reflective practice
- To enable students to integrate knowledge and understanding with professional ancillary skills to develop areas of specialism
- To create opportunities for personal practice and specialisms to be realised

Learning outcomes

On completion of SCQF Level 9 you will be able to:
- Demonstrate in their discipline well-founded, creative and flexible methods in which professional practice is informed by theoretical knowledge and understanding of the discipline
- Show that individual practice also draws on appropriate critical and ethical thinking
- Show that individual practice informs the conceptual understanding of   the discipline of acting
- Demonstrate independence in their individual practice by applying it in in at least one of the following:
    - Originating new work
    - Independent Professional Practice
    - Practice-based research

- Autonomous collaborations
- Acting for constructive change in professional and community context.

How the programme facilitates the achievement of the Conservatoire's Generic Aims, Learning Outcomes and Graduate Attributes

Within the programme's overarching aim of producing employable actors, BA Acting embraces the Conservatoire's generic aims and learning outcomes – with each being given an appropriate (and varying) emphasis in the context of the programme's unequivocal vocational and professional focus. Within the framework established by the Conservatoire, the programme will place particular emphasis on:

- Skills development through practice in classes, workshops and performance

- The development of reflective and autonomous practice through an emphasis on insightful personal growth as an actor

- The development of conceptual and theoretical insights to both support and contextualise personal growth as an actor

- The enrichment of practice through exposing you to a range of conceptual and theoretical insights and to a number of learning and artistic experiences

- The development of confidence and generosity in collaboration through a compelling emphasis on ensemble work and through engagement with other disciplines and professionals

- The development of the whole person; aesthetic, emotional, physical, intellectual and ethical, through all of the above

Naturally, there will be a changing emphasis on each of these aspects of the programme as you progress through its three levels. Given our absolute focus on the needs of the individual student, emphasis will also vary from student to student. All of that will culminate in practice which, for graduates of the BA Acting programme, will primarily be evident through, and evidenced by, the art and craft of acting at a professional level.

LEARNING AND TEACHING: PHILOSOPHY AND PRACTICE

The Programme's approach to learning and teaching

The guiding principle underlying the delivery of the programme is that the student is progressively enabled to learn by a range of teachers, tutors and visiting professionals, rather than simply being taught by them. This approach encourages you to take responsibility and to acquire independence in learning and an associated autonomous professional practice.

You are taught and learn in small groups. The programme's low student/staff ratio and small cohort size mean that a supportive and meaningful focus can be maintained on the progress and development of the individual.   Frequently each cohort is divided for class and rehearsal/performance work into half groups and in many instances, you are working in smaller groups or pairs. Individual tutorials also form an essential part of the learning experience.

In the course of three years' study the programme seeks to progress students from classroom-based learning with a strong focus on themselves as acting resource to a rich, self-confident, self-aware and varied practical interaction with the profession. As you develop confidence in your professional skills, knowledge and understanding the programme tests and affirms this judgement through increasing exposure to all aspects of professional life, including public performances on professional stages.

Terminology for Learning Modes

Performance: Carried out in front of an audience (of any kind, including public, peers etc.)

Staff-led class/workshop/rehearsal: Practical, class based, led by staff

Student-led workshop/rehearsal: Practical, class based, led by student

1-to-1 tutorials: A dialogue to critically engage in discussion of your work

Group tutorials: A group conversation to critically engage in discussion of your work

Independent Group Learning: Learning that students will do as a group out with class time

Independent Learning: Learning that a student will do out with class time

Off-site Learning: Learning that will take place outside RCS. This could include site visits, site responsive research, performance events, placements and secondments

Lecture: Presentation by a member of staff or external expert to a student audience

Learning Modes / Module Families/Strands	Staff-led class	Staff-led workshop	Staff-led rehearsal	Performance	1-to-1 tutorial	Group tutorial	Independent Group Learning	Independent Learning	Off-site learning
Acting	✔	✔	✔	✔	✔	✔	✔	✔	✔
Movement	✔	✔	✔	✔	✔	✔	✔	✔	✔
Voice	✔	✔	✔	✔	✔		✔	✔	
Critical and Reflective Practice	✔					✔	✔	✔	
Professional Practice	✔	✔	✔	✔	✔	✔	✔	✔	✔

ASSESSMENT: PHILOSOPHY AND PRACTICE

Introduction

The value of assessment as a learning experience is one of the principles of the Conservatoire's Learning and Teaching Strategy: assessment is valuable not only as a measurement of learning (summative assessment), but also a vital tool for learning (formative assessment).

Written feedback is often associated with summative assessment (such as a performance) but it also has a valuable part to play in formative assessment (such as feedback on written assignments). So, summative assessment should always include a formative element. Oral feedback in our day-to-day teaching is, of course, the most common type of formative assessment and its role should not be underestimated or undervalued. It is understood that the creative process is a highly individualised experience and that oral feedback is often within that context. However, we recognise that a student's progress must be formally monitored and recorded at key points in their learning journey. Above all else, the processes of assessment of and for learning must be fair, appropriate in terms of effort and method, consistent and transparent.

Underlying principles of assessment

All forms of assessment should be reliable, fair and valid.

Reliable assessment means:
- That the outcome of the assessment would be the same irrespective of the precise membership of an examining panel.

Fair assessment means:
- Students must be aware from the beginning of each module what, when and how they are to be assessed;
- All students should be assessed under the same conditions, reasonable adjustments notwithstanding; and
- The weight of assessment should be proportionate to the credits allocated to each module.

Valid assessment means:
- The assessment is specifically designed to measure success in the intended learning outcome(s); and
- All assessments are mapped onto assessment criteria and learning outcomes.

Assessment is for learning:
- The assessment process is, in itself, part of the student's learning experience; and
- The assessment process must include detailed feedback.

BA Acting's overall approach to assessment

The programme employs the following assessment modes:

- Continuous observation of working process on a pass/fail basis
- Performance on a pass/fail basis
- Reflective summative statements on a pass/fail basis

The programme's learning outcomes which relate to practice and performance are assessed through the observation of that practice and performance. This is an effective way to assess the quality of performance skills and insights through practice-based assessments. The programme recognises the challenges inherent in this approach however and has since the last review taken great care in the articulation of objective assessment criteria which have attempted to clarify to students the programme's expectations in respect of standards required to demonstrate the achievement of learning outcomes.

Pass/ Fail model

By adopting a pass/ fail model across all modules we aim to refocus learning, development and reflection through mutually constructed feedback and feedforward processes.

If you meet all learning outcomes associated with an assessment at a good, very good or excellent level you will pass that assessment with no concerns. If you are clearly demonstrating achievement of outcomes, but at either a satisfactory or adequate level, the lecturer and moderator will agree on **minor** or **major concerns** as the outcome of the assessment.

Alongside assessment through doing, the programme also assesses the quality of a student's reflection through a number of written submissions – the holistic quality of that reflection is assessed through a combination of written submissions and performance.

The programme's practice-based philosophy is reflected in its approach to assessment, which predominantly occurs in and through practice and/or performance:

- in the context of a production;
- through the assessment of working processes – either leading to a production or in the development of skills;
- in performance examinations designed to assess particular aspects of learning and skills development; and/or
- through the assessment of the quality of a student's reflection of their development as an actor and as an effective learner

The programme embraces the concept and practice of assessment as a catalyst for learning. As would be expected of a programme of this nature, formative assessment is, in many contexts, continuous and immediate – it is an inherent and integral part of the student/teacher and student/student relationship formed in the studio, the rehearsal room and in performances. Whilst summative assessment is designed explicitly to inform decisions in respect of student progress in the formal sense, it is also intended to be formative in that it assists students to understand their strengths and weaknesses in order to work towards improving overall performance. Summative assessment points and processes are also, in themselves, learning experiences – students learn through summatively assessed performances and they learn through the summatively, and continuously, assessed processes and working practices which inform that performance.

Forms of Feedback: Formative

<u>Oral</u> - oral feedback is the most common type of formative feedback in the Conservatoire environment. Tutors make instantaneous and continuous responses to their students' work and suggest ways of improving what they have heard and/or seen. Oral feedback will be given in a number of contexts including classes, 1-to-1 lessons, rehearsals, observation of process and tutorials/seminars. Oral feedback can also take the form of a group discussion (face-to-face or in an online community) and would include feedback from staff and peers.

<u>Written / Mutually Constructed Feedback</u> – although most usually associated with summative assessment, tutors may also provide purely formative feedback in written form through the system of mutually constructed feedback, which could be on paper, or email.

<u>Transitions Tutorial</u> - all students will agree a Learning Contract with the appropriate member of staff to help guide, inform and evaluate their learning experience. The Learning Contract will provide each student with an opportunity to reflect on their learning, assume increasingly greater responsibility for that learning and to better evaluate progress. During the tutorial, the student's self-evaluation is discussed

alongside the tutor's evaluation of development and progress. In that overall context, the Transitions Tutorial provides formative feedback on a student's overall development over a specified period of time (e.g. a term or a year).

Forms of feedback: Summative

Written / Mutually Constructed Feedback – alongside a pass/fail outcome, students will always receive written feedback on their performance in a summative assessment. The precise nature of that written feedback will vary depending on the assessment mode (e.g. a performance examination, an essay, a reflective journal etc.). Often, written feedback used as formative assessment will result from mutually constructed feedback, where the student writes up an account of the 1-to-1 tutorial. This account is then checked by the tutor for accuracy, amended if necessary and finally approved and uploaded to the student's contract. Written feedback will always illuminate the assessment outcome and provide pointers as to how the student might improve their performance so, in that sense, written summative feedback is also formative

THE USE AND EFFECTIVENESS OF WORK-BASED LEARNING

Module equivalencies in a professional context have enabled a large number of students to gain professional experience before graduation. In the last five years companies employing students have included the Royal National Theatre, The Royal Shakespeare Company, National Theatre of Scotland, Royal Lyceum Theatre, Perth Rep, BBC, The Old Vic, The Young Vic, The Almeida, The Bush, the Gate, the Orange Tree, The Donmar, Liverpool Everyman, Shakespeare's Globe and a hundreds of independent theatre, film and television production companies. Partnerships have also enabled students to perform on professional stages such as the Citizens Theatre and Dundee Rep.

These opportunities have formed an important part of the programme's location within the profession and have been influential in enabling graduating students to make a relatively smooth and seamless transition into the industry.

ARRANGEMENTS FOR WORK-BASED LEARNING

The Conservatoire has agreed that every student should have the opportunity to engage in work-based learning at some appropriate point in their programme. That work-based learning could take the form of:

- Placements
- Secondments
- Module equivalences in a professional context

Programme specific arrangements for the management of work-based learning

- Work-based learning takes the form of module equivalencies in a professional context
- Module equivalences in a professional context are risk assessed in respect of Health and Safety and Insurance
- The learning outcomes of the relevant module must be achieved through any professional equivalencies undertaken

Work-based learning in the context of programme aims

Level 3 is primarily focused on autonomy and the emerging professional; work-based learning equivalencies can help the student achieve many of the aims and learning outcomes by:

- Enabling the student to synthesize knowledge and understanding with professional practice into a personal reflective practice
- Enabling the student to demonstrate a well-founded, creative and flexible practical application of the discipline of acting within a professional context
- Providing opportunities equivalent to those provided by Professional Practice modules that allow the student to further understand, contribute and influence current theatre, film and television practice in a professional context

Work-based learning providers

Level 3 students are encouraged to explore work-based learning opportunities throughout their final year and often these opportunities arise from specific requests from outside the Conservatoire. Therefore, it is more often not a question of identifying a provider but rather approving one who has shown a particular interest in a student. Because module equivalencies must be met, not all identified opportunities or outside requests are suitable.

In order to safeguard the student's learning experience, all work-based learning opportunities are carefully considered with the student in close consultation with the Head of Acting and the Programme Co-ordinator.

In considering the suitability of an organisation to act as a provider, the Head of Acting and/or Programme Co-ordinator must be satisfied that the organisation offers, and is able to sustain, an ethos appropriate to the delivery of a learning experience which meets the programme's requirements and the student's needs. The duration and timing of the equivalency also need to be considered to ensure a good fit with programme delivery.

Roles of the Provider, Staff Supervisor and the student in assessing a work-based equivalent

The work-based learning provider is usually the director of a production in which the student has been cast as an actor in a professional capacity. The assessment of work-based learning must be equivalent to the required assessment modes and criteria of the learning outcomes of the module to which the job equates. A staff supervisor meets with the student before the equivalency begins to ensure the following:

- The equivalency is facilitating the required learning outcomes
- The provider understands their role and responsibilities regarding the students' learning provision and assessment thereof

- That both the student and the provider are prepared adequately for the equivalency thereby safeguarding a quality learning experience for the student

The work-based learning provider has a formal role in the assessment of the student. This assessment is:

- A written report of the student's process in rehearsal and performance

The staff supervisor will assess the student's performance at the end of the equivalency.

Student preparation

As you will be working outside of the Conservatoire, you will meet with the staff supervisor prior to the beginning of the equivalency to arrange a mutually beneficial schedule for regular contact. Depending on geographical location this can include Skype, phone calls, emails and face-to-face tutorials. The purpose of this process is to support your learning journey as well as providing clear pastoral support for the overall experience.

Supervisor preparation

Each student undertaking a work-based learning equivalency is allocated a supervisor. This is usually the co-ordinator of the module deemed equivalent. As well as supporting the student, the supervisor is also responsible for assessing the equivalency. This may involve the supervisor visiting the work base to assess process and/or performance.

HEALTH AND SAFETY

For the Conservatoire Health & Safety Policy, please see refer to the Regulations, Codes of Procedure and General Rules Handbook.

Throughout the three years of the BA Acting programme you are enabled to develop safe and sustainable working practices in a range of different professional contexts.

At **Level 1** all new students receive a basic Conservatoire Health and Safety induction as part of your initial Welcome Week activities.

Within the term 1 curriculum the 3 core disciplines of acting, voice and movement provide you with an introduction to safe working practices appropriate to the practical exploration of techniques in a class and workshop environment. In Acting 2 you are additionally introduced to basic risk assessment of classroom-based rehearsal and performance activities.

At **Level 2**, through the educational work embedded in the Acting Shakespeare module, you are introduced to methods and codes of practice in relation to working with young people and/or vulnerable adults and enhanced risk assessment appropriate to rehearsal and public performance. In the New Work module, you have the opportunity to apply safe working practice to the acquisition and exploration of new forms and methodologies.

At **Level 3**, performance-based modules enable you to consistently apply appropriate Health and Safety practices in the professional workplace. Those students who plan to pursue a career as initiators and cultural entrepreneurs as well as performers will have the opportunity through option modules to develop a deeper understanding of Health and Safety practice and legislation in relation to the staging of events and public performance.