

# MA in Acting

## Programme & module specifications & assessment criteria 2021/22

*The School is currently planning for the next academic year on the basis that Step 4 of the UK Government road map will have been achieved by the first day of term, Monday 13 September 2021. This means that teaching and performance activities next academic year are expected to be primarily in-person, as set out in the programme and module specifications (“Gold copy”).*

*However, new and continuing students need to be aware that this situation may change and consider this in their decision making; the last sixteen months of the pandemic have shown that nothing is certain. Possible future scenarios range from standard in-person teaching, near normal in-person teaching with mitigations (such as students being required to take regular lateral flow tests and wear face coverings), blended learning with a combination of in-person and online activities, to a worst case scenario of a short-term lockdown.*

*The School managed blended learning very successfully this academic year with core teaching/performance/production activity offered in-person (with small class sizes to allow for social distancing) complemented with online classes and tutorials. Apart from during the January and February 2021 national lockdown the School was able to offer in-person activities throughout the academic year. The School will do its utmost to deliver in-person activities next academic year but will necessarily have to be guided by government regulation on this matter.*

Programme details may change in future academic years, please consult the “Gold copy” for the given year. Any programme, module and assessment criteria amendments will be approved following consultation of the student body through the School’s academic governance committee framework and in-line with the requirements of the School’s Academic Regulatory Framework.

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## **1. Programme Title**

MA in Acting

## **2. Programme Accredited by (if applicable)**

n/a

## **3. Final Qualification Title and Level of Award**

Master of Arts in Acting

## **4. Exit Awards**

Postgraduate Diploma in Acting

## **5. Relevant QAA subject benchmarking group(s)**

Dance, Drama and Performance (2019)

## **6. SITS code**

PMARTACTI

## **7. Approved for the year of study**

2021/22

## **8. Programme Leader**

Head of Acting

## **9. Pathway Leader**

n/a

## **10. Aims of the Programme**

This programme aims to:

- Provide a practical craft training for graduates that will be a lifelong foundation for a career in professional acting.
- Promote each student's personal and artistic development, and their integration of the physical, intellectual, emotional and spiritual aspects of acting, within a collaborative context.
- Meet the specific developmental needs of each group of students and the individuals within it.
- Encourage students to take responsibility for reaching their highest level of creative and critical engagement.
- Encourage students to develop awareness of the complex demands of the acting profession.
- Develop students' powers of self-direction, and their entrepreneurial and leadership skills.
- Develop students' ability to reflect on, contribute to and develop contemporary theatre, and drama in all media.

Provide the profession with actors who are intelligent practitioners capable of working at the highest level of artistic achievements.

## **11. Criteria for Admission to the Programme**

### **11.1 Selection Process**

Applicants for the BA and MA Acting programmes go through an identical audition process. The Department opens applications from June of the year preceding entry and processes them in the order in which they are received. Applications for entry are closed at the end of February.

Applicants attend a First Round Audition, held between October and May. The Department currently processes over 2000 applications per cycle for the three-year Acting programmes.

The First Round Auditions are conducted by a panel of two. The First Round panel is usually made up of experienced graduates from the three-year Acting programmes who undertake training conducted by the Head of Acting Training each year before commencing the audition cycle. The audition session consists of a short warm-up session for the whole group led by the panel members, an individual audition, for which the applicant prepares three speeches and a short unaccompanied song, and an interview. The maximum number of applicants at each session is 14 and each session lasts for around 4 hours. The criteria on which the panel makes their decision are: believability, connection and commitment, demonstrated in the

audition, and focus, enthusiasm and potential to benefit from the programme, demonstrated in the interview.

Applicants who are successful in the First Round Audition attend a Second Round Audition. Second Round Auditions are conducted by a panel of at least two members of the core staff who teach on the 3 year Acting programmes. The format for the Second Round is the same as the First Round, but the panel members pursue a more thorough analysis of a candidate's capacity to meet the same audition criteria as the First Round. Approximately 300 candidates are seen at Second Round Auditions.

Successful candidates at the Second Round audition will be invited to return for a further two days of Final Recall Auditions. At these auditions each candidate participates in:

- Acting Audition Panel 1 (individual work)
- Acting Audition Panel 2 (individual work)
- Acting Audition Panel 3 (individual work)
- Movement Panel (group activity)
- Voice (individual sight reading and singing)
- Interview (individual)

The Recall Auditions usually take place during May and are conducted by core members of staff including the Director of Drama, the Head of Acting, the Heads of Acting Training, Voice, Movement and Academic Studies (Drama), with interviews conducted by the Head of Drama Administration which include a review of the information stated on the candidate's application including academic qualifications. Each panel looks at the candidate's ability and potential in reference to the same criteria as the First and Second Round. Between 75 and 100 applicants attend the Recall Auditions.

At the end of the Recall Auditions, the panel members meet to discuss each applicant's work and to select a cohort of the students who have demonstrated the most potential to benefit from the training. Decisions are made irrespective of whether an applicant is applying at either the undergraduate or postgraduate level. Offers are sent out to successful candidates the week following the Final Recall Auditions.

Approximately 26 students are offered a place each year to begin their three-year programme the following September.

At all rounds of the audition process, candidates are stewarded by past and present students of the Acting programmes, offering support, advice and information at every point in the process. As with the First Round panel members, all audition stewards receive appropriate training and guidance before each cycle.

Students should normally be 18 years old when they begin, as the programme requires a high level of maturity and life experience. The Drama Department follows

a school-wide process for admitting students under the age of 18. The average age is 21/22 and some students are older.

Candidates can audition for a place on the programme up to three times, and no more than once in any audition cycle.

## **11.2 Standard Entry Requirements**

Applicants should normally have obtained an undergraduate degree with Honours, or international equivalent.

## **11.3 English Language Requirements**

Applicants must be completely fluent in the English language. Fluency in English is considered equivalent to an overall score of at least 7.5 in the IELTS Academic examination. Language proficiency is assessed at audition.

## **11.4 Non-standard Entry Procedure: direct entrants and transfers**

In exceptional circumstances, and subject to the approval of the Drama Programme Board, candidates whose abilities match the standards required for entry to a programme but whose formal qualifications do not meet the standard entry requirements may still be considered. These applicants would be expected to provide alternative evidence of their ability to benefit from the programme.



## 12. Programme Outcomes at Undergraduate Level

These learning outcomes build on the QAA Benchmark Statements in Dance, Drama and Performance (2019). The programme provides opportunities for students to develop and demonstrate the learning outcomes below

\*Indicates transferable skill.

<b>Level 4</b>	<b>A. Technique and knowledge</b>	
	QAA Benchmarks: Threshold standards in Subject knowledge, understanding and abilities (7.9). On successful completion of this programme the student will be able to:	
	Code	Learning Outcome
	A401	Understand a range of vocal, physical and acting techniques for rehearsal.
	A402*	Comprehend the English language; its structure, codes, poetry, prose and dramatic speech.
	A403	Develop a range of movement techniques, both pure and character-based which can be used safely and effectively.
	A404	Develop a range of methods of preparing breath and voice which can be used safely and effectively.
	A405*	Utilise a flexible body, breath and speech system.
	A406	Identify theatrical repertoire in its social and historical background, with an overview of Western theatre and an in-depth knowledge of specific areas.
	A407*	Understand a range of resources and methodologies for research, appropriate to the field.
A408*	Be spatially and aurally aware.	
A409*	Appreciate dramatic texts.	

<b>Level 5</b>	<b>A. Technique and knowledge</b>	
	QAA Benchmarks: Threshold standards in Subject knowledge, understanding and abilities (7.9). On successful completion of this programme the student will be able to:	
	Code	Learning Outcome
	A501	Understand a range of vocal, physical and acting techniques for a variety of acting spaces and contexts.
	A502	Utilise a range of movement techniques, both pure and character-based, safely and effectively for heightened texts and styles.
	A503	Utilise a range of methods of preparing breath and voice safely and effectively for heightened texts and styles.
	A504*	Utilise a flexible and strong body, breath and speech system.
	A505*	Employ a range of resources and methodologies for research, appropriate to the field.
	A506*	Be spatially and aurally responsive.
A507*	Analyse and humanize dramatic texts.	

<b>Level 6</b>	<b>A. Technique and knowledge</b>	
	QAA Benchmarks: Threshold standards in Subject knowledge, understanding and abilities (7.12). On successful completion of this programme the student will be able to:	
	Code	Learning Outcome
	A601	Employ a range of vocal, physical and acting techniques for rehearsal and performance.
	A602	Utilise a range of movement techniques, both pure and character-based, safely and effectively for public performance.
	A603	Utilise a range of methods of preparing breath and voice safely and effectively for public performance.
	A604*	Sustain a flexible and strong body, breath and speech system.
	A605*	Develop independently a range of resources and methodologies for research, appropriate to the field.
	A606*	Be spatially and aurally sensitive and imaginative.
	A607	Synthesise a range of skills to interpret dramatic texts.
A608	Understand the various roles that contribute to the collective art of professional theatre making.	

<b>Level 4</b>	<b>B. Performance and/or creative output</b>	
	QAA Benchmarks: Threshold standards in Subject-specific skills (7.10). On successful completion of this programme the student will be able to:	
	Code	Learning Outcome
	B401	Contribute positively in dramatic endeavours.
	B402*	Engage imaginatively with a variety of human situations.
B403	Display truthfulness and expressiveness in acting.	

<b>Level 5</b>	<b>B. Performance and/or creative output</b>	
	QAA Benchmarks: Threshold standards in Subject-specific skills (7.10). On successful completion of this programme the student will be able to:	
	Code	Learning Outcome
	B501	Contribute effectively in dramatic endeavours.
	B502*	Project imaginatively into a rich variety of heightened human situations.
	B503	Employ truthfulness, expressiveness and passion in acting.
	B504*	Engage effectively with an audience.
	B505	Sustain roles effectively in a wide range of dramatic genres.
B506*	Fulfil intensive schedules for showings.	

<b>Level 6</b>	<b>B. Performance and/or creative output</b>	
	QAA Benchmarks: Typical standards in Subject-specific skills (7.13). On successful completion of this programme the student will be able to:	
	Code	Learning Outcome
	B601	Contribute confidently and supportively in dramatic endeavours.
	B602*	Project imaginatively and with humanity into a rich variety of heightened situations.
	B603	Maintain truthfulness, expressiveness and passion in acting.
	B604*	Engage effectively with a public audience.
	B605	Sustain and develop roles effectively in a wide range of dramatic genres.
B606*	Fulfil intensive performance schedules.	

<b>Level 4</b>	<b>C. Communication and Artistic Values</b>	
	QAA Benchmarks: Typical standards in Generic and graduate skills (7.14). On successful completion of this programme the student will be able to:	
	Code	Learning Outcome
	C401*	Work openly, safely and supportively in an ensemble.
	C402*	Be self-aware and acknowledge own strengths and weaknesses, accepting constructive criticism.
	C403	Be prepared to fail in order to succeed.
	C404*	Practise trust, respect and generosity of spirit.
	C405*	Develop artistic curiosity, determination and confidence.
	C406*	Practise emotional honesty in their work.
C407*	Appreciate the conditions in which the creative imagination thrives.	

<b>Level 5</b>	<b>C. Communication and Artistic Values</b>	
	QAA Benchmarks: Typical standards in Generic and graduate skills (7.14). On successful completion of this programme the student will be able to:	
	Code	Learning Outcome
	C501*	Maintain a high standard of discipline and readiness in order to work openly, safely and supportively in an ensemble.
	C502*	Achieve a fruitful balance between emotional involvement and critical detachment.
	C503	Commit to the possibility of failure in order to succeed.
	C504*	Practise and promote trust, respect and generosity of spirit.
	C505*	Practise and maintain artistic curiosity, determination and confidence in own acting ability.
	C506*	Practise and promote emotional honesty in their work.
C507*	Foster the conditions in which the creative imagination thrives.	

<b>Level 6</b>	<b>C. Communication and Artistic Values</b>	
	QAA Benchmarks: Typical standards in Generic and graduate skills (7.14). On successful completion of this programme the student will be able to:	
	Code	Learning Outcome
	C601*	Promote a high standard of discipline and readiness whilst maintaining an alert and responsive demeanor in order to work openly, safely and supportively in an ensemble.
	C602*	Utilise self-reflection independently in order to be self-aware and acknowledge own strengths and weaknesses, accepting constructive criticism, and achieving a fruitful balance between emotional involvement and critical detachment.
	C603	Use failure and artistic risk taking in order to succeed.
	C604*	Subscribe to and promote trust, respect and generosity of spirit.
	C605*	Take responsibility for professional future by maintaining artistic curiosity, determination and confidence in own acting ability.
	C606*	Practice and promote emotional honesty with insight in their work.
	C607*	Enhance the conditions in which the creative imagination thrives.
C608	Utilise strategies for dealing with the challenges and opportunities of the acting profession.	

<b>Level 4</b>	<b>D. Professional protocols</b>	
	QAA Benchmarks: Threshold standards in Generic and graduate skills (7.11). On successful completion of this programme the student will be able to:	
	Code	Learning Outcome
	D401*	Employ effective time-management and personal organisation skills.
	D402*	Utilise emotional intelligence and an ability to empathise.
	D403*	Communicate effectively through the spoken word and body language.
	D404*	Be self-aware in teamwork and group dynamics.
	D405*	Prepare appropriately for a variety of rehearsal contexts.
D406*	Communicate clearly in written English.	

<b>Level 5</b>	<b>D. Professional protocols</b>	
	QAA Benchmarks: Threshold standards in Generic and graduate skills (7.11). On successful completion of this programme the student will be able to:	
	Code	Learning Outcome
	D501*	Employ effective time-management and personal organisation skills, and have the ability to work well under pressure.
	D502*	Utilise emotional intelligence and an ability to empathise, adapting behaviour to suit different contexts.
	D503*	Communicate effectively and professionally through the spoken word and body language.
	D504*	Maintain self-awareness in teamwork and group dynamics.
	D505*	Prepare appropriately for a variety of professional contexts.
D506*	Communicate effectively in written English.	

<b>Level 6</b>	<b>D. Professional protocols</b>	
	QAA Benchmarks: Threshold standards in Generic and graduate skills (7.11). On successful completion of this programme the student will be able to:	
	Code	Learning Outcome
	D601*	Employ effective time-management and personal organisation skills, and have the ability to thrive under pressure.
	D602*	Utilise emotional intelligence and an ability to empathise, adapting behaviour to enhance work in different contexts.
	D603*	Communicate authoritatively and professionally through the spoken word and body language.
	D604*	Utilise self-awareness responsively in teamwork and group dynamics.
	D605*	Prepare appropriately and confidently for a variety of professional contexts.
D606*	Communicate effectively in written English following guidelines and conventions.	

## 13. Programme Outcomes at Postgraduate Level

These learning outcomes build on the QAA Benchmark Statements in Dance, Drama and Performance (2007). The programme provides opportunities for students to develop and demonstrate the following learning outcomes.

\*Indicates transferable skill.

<b>Level 7</b>	<b>A. Technique and knowledge</b>	
	QAA Benchmarks Threshold and Typical standards in Subject knowledge, understanding and abilities (7.9 and 7.12). On successful completion of this programme the student will be able to:	
	Code	Learning Outcome
	A701	Understand the complexity and interconnectedness of the art of acting.
	A702	Draw upon a repertoire of drama in order to interpret a range of characters, and identify and respond to variables of style, genre, theatre space, design and audience expectation.
	A703*	Utilise methods and strategies for independent enquiry and creative endeavour with a critical awareness.
	A704*	Employ a conceptual understanding into an area of specialism.
	A705	Synthesise vocal, physical and acting techniques consistently.
	A706	Apply and integrate technical and imaginative skills.
	A707*	Engage a refined spatial, aural and temporal awareness, complementing intellectual understanding.
A708	Critically understand, and offer insight into, the art and profession of contemporary theatre and drama in all media.	

<b>Level 7</b>	<b>B. Performance and/or creative output</b>	
	QAA Benchmarks: Threshold and Typical standards in Subject – specific skills (7.10 and 7.13). On successful completion of this programme the student will be able to:	
	Code	Learning Outcome
	B701*	Evaluate and synthesise the physical, imaginative, intellectual and emotional processes (both individual and collaborative) required for the performance of a wide variety of material, in a wide variety of contexts.
	B702	Be pro-active and original in imagining, structuring and realising dramatic life in the stage space.
B703	Manifest human behaviour with a sophisticated combination of truth and technique.	

<b>Level 7</b>	<b>C. Communication and Artistic Values</b>	
	QAA Benchmarks: Typical standards in Generic and graduate skills (7.14). On successful completion of this programme the student will be able to:	
	Code	Learning Outcome
	C701	Judge when to lead and when to yield, and conduct behaviour in the ensemble accordingly.
	C702	Work with an exemplary standard of discipline, openness and bravery that stimulates and enhances the work of the ensemble.
	C703*	Be self-aware and acknowledge own strengths and weaknesses, giving and receiving constructive criticism and using it to develop further, and achieving a fruitful balance between emotional involvement and critical detachment.
	C704*	Practise and promote trust, respect, generosity of spirit and social responsibility.
	C705	Appreciate and subscribe to the collaborative nature of acting and theatre.
	C706	Promote the value of drama in society.
	C707*	Display the flexibility and resourcefulness to tackle complex and unpredicted artistic challenges.
C708*	Apply critical and constructive skills of self-reflection.	

<b>Level 7</b>	<b>D. Professional protocols</b>	
	QAA Benchmarks: Threshold standards in Generic and graduate skills (7.11). On successful completion of this programme the student will be able to:	
	Code	Learning Outcome
	D701*	Learn independently, using the skills of reflective practice, enabling continuing professional development.
	D702*	Be pro-active and creative in interacting professionally with others in complex and unpredictable situations.
	D703*	Generate ideas and project them intelligently and imaginatively in a range of social and professional contexts, in both oral and written formats.
D704*	Balance a complexity of demands, prioritising effectively to achieve optimum performance.	

## **14. Programme Structure**

### **14.1 Programme Duration**

3 years

### **14.2 Mode of Delivery (full/part-time/other)**

Full-time

### **14.3 Total Student Learning Hours**

5050 hours

### **14.4 % Split teaching contact hours: self-directed practice & study**

87% Teaching contact hours

13% self-directed practice & study

## **15. Teaching & Learning Methodology & Assessment Strategy**

### **15.1 Teaching & Learning**

The teaching and learning strategies are designed to support the programme aims and learning outcomes. The emphasis is on the individual growth of students as actors in an ensemble. This requires students to be engaged in a continuous developmental process through which they acquire technical and cognitive skills and subject knowledge, apply these creatively and imaginatively within a clearly defined framework of values and attitudes and reflect on their progress and achievement.

Teaching and learning takes place through practical classes, tutorials, seminars, rehearsals, performances, field trips and private study. MA students are fully integrated with their colleagues on the BA programme, and in all years undertake some modules at undergraduate level. These modules focus on equipping the MA students with the core skills that underpin all elements of the training which will then allow them to make the natural progression to Level 7.

At the beginning of the programme, the emphasis is on classwork, providing students with a firm foundation of technique in voice, movement and stagecraft, and an introduction to repertoire. Within each day's timetable, students experience a wide range of activities; for example, Voice and Speech, Acting Technique, Movement, Acting Research, Singing. In each subject, students are taught through being set tasks and exercises designed to develop specific skills and to offer opportunities to apply them imaginatively. No subject is discrete, and students are encouraged to apply what they are learning in one class to another. In particular,

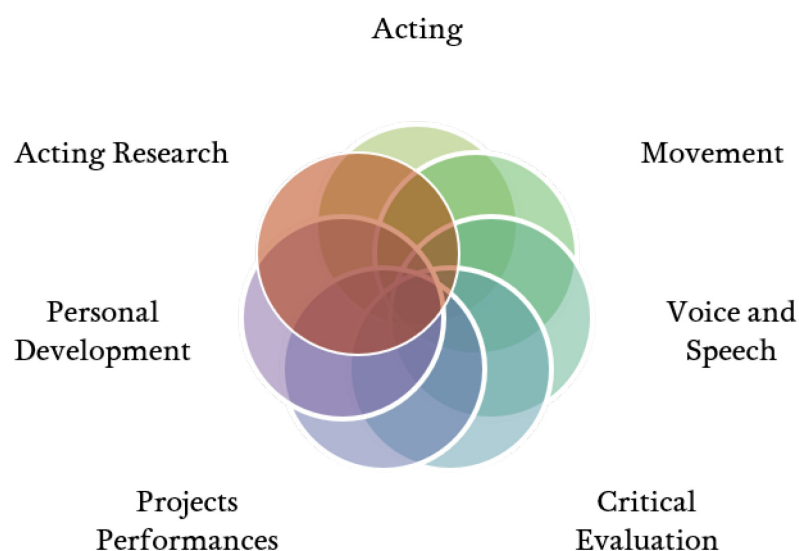


modules in Rehearsal Projects and Productions are designed to draw together the different components of the programme.

Most of the classes are taught continuously through the year, so that students gain by regular practice and exploration. Some classwork and rehearsal in the first and second year is scheduled in week-long blocks, so that students also gain from more intensive practice and exploration. The mixture of regular with intensive practice also reflects the varied nature of professional work. There are carefully structured requirements for rigorous developmental self-critique at key points throughout the programme.

In all classes, rehearsals and feedback, students are encouraged to develop the creative use of their imaginations. Tutors seek to establish and sustain an environment of trust, and working conditions that are physically and emotionally safe and healthy both for the individual and the group.

### **MA in Acting – Interconnectedness of Module Subject Areas (All Years)**



By the end of the first year, students are expected to be secure and consistent in using the techniques of their craft (for example, free and natural use of breath, voice and body; connection with and insight into the text and dramatic situation; awareness of individual and group space; utilisation of rigorous self-reflective processes) to the extent that these skills are fully assimilated and they no longer give them conscious thought when in the acting space.

During the second year the emphasis changes, with more of the timetable devoted to Rehearsal Projects, enabling students to apply and integrate their developing skills in a wider and more demanding range of drama, to utilise advanced analytical and empathetic skills, to become more self-sufficient, individually and within an ensemble, in preparing their minds and bodies for rehearsal.

In the final year of the programme, the acquisition of further skills and knowledge is fully integrated in Productions. Students rehearse and perform in a range of public productions which are open to prospective employers. They also undertake an Independent Study, prepare to begin their careers and develop a strategy for their ongoing artistic development. The transition from the supportive environment of the training to the varied demands of the profession is a challenge to many students. The Department provides a range of information and guidance to ease their entry into the profession and encourages a strengthening of their awareness of the knowledge, skills and attitudes they have acquired.

The modules for each year of the programme are taught concurrently throughout the year with summative assessment points occurring at pre-determined intervals. For modules taught through classes, there are two summative assessments (mid-year and end-of-year) of each component in Years 1 & 2, or at the end of a block of teaching; for modules taught through rehearsal and/or performance, there are summative assessments at the end of each project or production.

## **15.2 Assessment**

The programme's assessment strategy places a strong emphasis on continuous assessment. This approach reflects the nature of an actor's development within the extensive contact hours that students experience in their timetable. Whether in classwork, rehearsal or in performance, continuous assessment reinforces the ethos of rigorous on-going critique. Whilst acknowledging the significant dimension that the presence of an audience brings to an actor's work, students are strongly encouraged to treat performances and showings as further opportunities for exploration and development of their skills. Similarly in classwork, exercises concentrate on craft and technique in the context of public performance. This connection between process and performance is an important educational and artistic principle of the programme and tutors frequently and consistently engage students in a consideration of it. It is for this reason that performances and showings are assessed using the same criteria as classwork and rehearsals.

Classwork, rehearsals, showings and performances increase in the level of demand between Years 1, 2 and 3. Students are required to demonstrate accomplishment in response to more challenging texts and exercises. This progressive increase in the complexity of the tasks for classwork, rehearsals, showings and performances corresponds with Levels 4, 5, 6 and 7 as appropriate. Written work has a high level of demand over the three years as tutors set advanced activities including documenting and evaluating research, and focussing, synthesising and communicating analysis. Further details concerning the content of written work are provided in the Programme Handbook.

There are two fundamental forms of assessment within the programme: assessment of classwork, presentations, rehearsals, showings and performances; and assessment of written work and vivas. The teaching, learning and assessment strategies promote a joined-up approach to these two different types of activity by ensuring they share many of the same learning outcomes and assessment criteria. This enhances the students' understanding that all aspects of their studies are structured in such a way that promotes their development as an actor. The

assessment strategy is enshrined in the assessment criteria which have varying criteria for written work and performance/class work. These support students and tutors of diverse disciplines in assessment across all modules and articulate the core ethos of the assessment strategy's values and principles. It should be noted that the programme's assessment criteria have been developed in reference to the principles and values of the School-wide assessment criteria.

Students are informed about the programme's learning and assessment strategy on a very regular basis. Programme leaders and tutors ensure this happens at the beginning and end of years, at the annual assessment induction session, at key assessment points and during the regular feedback forums. In addition, when introducing a new learning activity and subsequently during the timetable's extensive contact hours of rehearsals and classes, tutors ensure that students have a clear appreciation of what is expected of them in order to meet the higher levels of achievement. This on-going dialogue with students clarifies these levels of achievement in light of the assessment criteria and ensures students know what they need to do in order to improve. This is something which occurs both in a one-on-one context and in group settings.

### **15.3 Feedback**

Feedback to the students is an important feature of the programme. Formative feedback occurs organically within classwork and rehearsal, where experimentation and evaluation in the performance of specific exercises is a key element in the learning/teaching strategy. As well, there is a system of regular summative feedback after each Rehearsal Project in the first two years of the programme. After each Rehearsal Project, normally on the same or following day, students are given oral feedback about their progress. There are also frequent opportunities for group feedback. During the final year, emphasis is put on students actively seeking individual feedback, rather than having scheduled times, in order to develop their self-motivation and independence. Group feedback occurs after each production in the final year.

Marks are not normally disclosed to students as this is unhelpful to the natural development of their acting, which has its peaks, troughs, plateaux and occasional breakthroughs, as well as steady progress. Students are informed that they have the right to ask to see their marks.

If a student's lack of progress is such that he or she is deemed likely to fail, he or she is informed and notified in writing (with a copy to the Registry) that their work will be under close review by the staff for whatever period is necessary.

At the end of the academic year, students are informed of their progression by letter.

## 16. Years and Modules

<b>Year 1</b>		
Core modules: students must take and pass all of the following:		
Title	Credits	Level
Acting Studies 1	30	4
Voice and Speech Studies 1	35	4
Movement Studies 1	35	4
Rehearsal Projects 1	25	4
Acting Research	15	7
Critical Evaluation	15	7
Personal Development Plan 1	10	7
<b>TOTAL</b>	<b>40 Credits at Level 7</b>	

<b>Year 2</b>		
Core modules: students must take and pass all of the following:		
Title	Credits	Level
Acting Studies 2	25	5
Voice and Speech Studies 2	25	5
Movement Studies 2	25	5
Rehearsal Projects 2	80	7
Workshop	10	7
<b>TOTAL</b>	<b>90 Credits at Level 7</b>	

<b>Year 3</b>		
Core modules: students must take and pass all of the following:		
Title	Credits	Level
Voice and Movement	5	6
Productions	145	7
Independent Study	15	7
Personal Development Plan 2	10	7
<b>TOTAL</b>	<b>170 Credits at Level 7</b>	

## 17. Curriculum Map Relating Programme Learning Outcomes to Modules\*

<b>Year 1</b>	<b>Undergraduate modules</b>	Codes	A401	A402	A403	A404	A405	A406	A407	A408	A409	B401	B402	B403	C401	C402	C403	C404	C405	C406	C407	D401	D402	D403	D404	D405	D406			
	Acting Studies 1	ACT1001	✓				✓		✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓				
	Voice & Speech Studies 1	ACT1002	✓	✓		✓	✓			✓		✓	✓		✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓					
	Movement Studies 1	ACT1003	✓		✓		✓			✓		✓	✓		✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓					
	Rehearsal Projects 1	ACT1004	✓	✓			✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓				
<b>Year 2</b>	<b>Undergraduate modules</b>	Codes	A50	A50 <sub>2</sub>	A50	A50	A50	A40	A50	B50	B50	B50	B50	B50	B50	C50	C50	C50	C50	C50	C50	C50	D50	D50	D50	D50	D50			
	Acting Studies 2	ACT2001	✓			✓	✓	✓	✓	✓	✓	✓	✓			✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓				
	Voice & Speech Studies 2	ACT2002	✓		✓	✓		✓	✓	✓		✓	✓			✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓				
	Movement Studies 2	ACT2003	✓	✓		✓		✓		✓		✓	✓			✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓				
<b>Year 3</b>	<b>Undergraduate modules</b>	Codes	A601	A602	A603	A604	A605	A606	A607	A608	B601	B602	B603	B604	B605	B606	C601	C602	C603	C604	C605	C606	C607	C608	D601	D602	D603	D604	D605	D606
	Voice and Movement	ACT3009	✓	✓	✓	✓		✓	✓			✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓		✓	✓	✓	✓	✓	



## 18. Assessment Regulations

These regulations are in addition to the general assessment regulations for taught programmes in the *Academic regulatory framework* covering Board membership, attendance at examinations and submission of coursework (including late penalties), extenuating circumstances, external examiners and academic misconduct.

### 18.1 Programme Module Regulations

#### Year 1

##### ~~Acting Studies 1~~

~~To pass the module, students must achieve at least 50% in aggregate across all weighted assessment components and obtain a pass in all Pass/Fail components.~~

~~Where a student fails to achieve the module pass mark, all failed components must be re-sat. Where a student fails to pass a pass/fail component, the failed component/s must be re-sat regardless of whether the aggregated mark is 50% or over.~~

##### ~~Voice and Speech Studies 1~~

~~To pass the module, students must achieve at least 50% in aggregate across all weighted assessment components.~~

~~Where a student fails to achieve the module pass mark, all failed components must be re-sat.~~

##### ~~Movement Studies 1~~

~~To pass the module, students must achieve at least 50% in aggregate across all weighted assessment components.~~

~~Where a student fails to achieve the module pass mark, all failed components must be re-sat.~~

##### ~~Acting Research~~

~~To pass the module, students must achieve at least 50% in aggregate across all weighted assessment components.~~

~~Where a student fails to achieve the module pass mark, all failed components must be re-sat.~~

## **Rehearsal Projects 1**

To pass the module, students must achieve at least 50% in aggregate across all weighted assessment components. The rules on Qualifying Marks in Rehearsal Projects 1 apply to this module.

At the end of Project 2, students may re-sit the first two projects as a single re-sit requirement only once. This re-sit must be completed and the minimum qualifying mark of 45% achieved before progression to Project 3 will be permitted. At the end of Project 3, students who have not achieved 50% in aggregate across all weighted assessment components for the module may re-sit the module as a single re-sit requirement.

## **Critical Evaluation**

To pass the module, students must achieve at least 50% in aggregate across all weighted assessment components.

Where a student fails to achieve the module pass mark, all failed components must be re-sat.

## **Personal Development Plan 1**

To pass the module, students must achieve at least 50% in aggregate across all weighted assessment components and obtain a pass in all Pass/Fail components.

Where a student fails to achieve the module pass mark, all failed components must be re-sat.

## **Qualifying Marks in Rehearsal Project 1**

Students must achieve a minimum aggregated mark of 45% across the first two projects in order to progress to Project 3. For this purpose, Project 1 and Project 2 will be weighted as follows:

Project 1 50%

Project 2 50%

After Project 1, a student whose marks are a cause for concern will be informed and given guidance about how best to address this situation. After Project 2, marks that fall below the minimum threshold will require the student to re-sit Project 1 and Project 2, as a single re-sit requirement. Where a student fails to achieve the qualifying mark a recommendation may be made to the relevant Assessment Board that the student be made Fail/Withdraw at the end of Project 2.

## **Successful Completion of Year 1**

In order to successfully complete Year 1 and progress to Year 2, a student must pass each module with a minimum mark of 50%, achieve a pass in all pass/fail



~~assessment components and acquire 125 credits at Level 4 and 40 Credits at Level 7. At the end of Year 1, students may re-sit any module or component only once, provided that their average over all modules is 50% or above. The pass mark/average for a year is the aggregate mark of the individual module marks taken proportionally to their credit weighting.~~

## **Year 2**

### **Acting Studies 2**

To pass the module, students must achieve at least 50% in aggregate across all weighted assessment components.

Where a student fails to achieve the module pass mark, all failed components must be re-sat.

### **Voice and Speech Studies 2**

To pass the module, students must achieve at least 50% in aggregate across all weighted assessment components.

Where a student fails to achieve the module pass mark, all failed components must be re-sat.

### **Movement Studies 2**

To pass the module, students must achieve at least 50% in aggregate across all weighted assessment components.

Where a student fails to achieve the module pass mark, all failed components must be re-sat.

### **Rehearsal Projects 2**

To pass the module, students must achieve at least 50% in aggregate across all weighted assessment components. The rules on Qualifying Marks in Rehearsal Projects II apply to this module.

There are no re-sit opportunities for this module.

### **Workshop**

To pass the module, students must obtain a pass in all pass/fail components.

Where a student fails to pass a pass/fail component, the failed component/s must be re-sat.

## **Qualifying Marks in Rehearsal Project 2**

Students must achieve a minimum aggregated mark of 45% across the first three projects in order to progress to Project 4. For this purpose, Project 1, Project 2, and Project 3 will be weighted as follows:

Project 1 33.33%

Project 2 33.33%

Project 3 33.34%

After Project 2, a student whose marks are a cause for concern will be informed and given guidance about how best to address this situation. After Project 3, marks that fall below the minimum threshold may result in a recommendation to the School Assessment Board that the student be made Fail/Withdraw at the mid-year point.

## **Successful Completion of Year 2**

In order to successfully complete Year 2 and progress to Year 3, a student must pass each module with a minimum mark of 50% or Pass (Workshop module only) and acquire 75 credits at Level 5 and 90 credits at Level 7. At the end of Year 2, students may re-sit any Module, except Rehearsal Projects 2, only once, provided that their average over all modules is 50% or above. The pass mark/average for a year is the aggregate mark of the individual module marks taken proportionally to their credit weighting.

## **Year 3**

### **Productions**

To pass the module, students must achieve no less than the minimum qualifying mark in all assessment components and achieve at least 50% in aggregate. Only the four highest component marks will contribute to the aggregated mark for the final award classification calculation. The rules on Qualifying Marks in Productions apply to this module.

There are no re-sit opportunities for this module.

### **Independent Study**

To pass the module, students must achieve at least 50% in aggregate across all weighted assessment components and obtain a pass in all Pass/Fail components.

Where a student fails to achieve the module pass mark, all failed components must be re-sat. Where a student fails to pass a pass/fail component, the failed component/s must be re-sat regardless of whether the aggregated mark is 50% or over.

## **Voice and Movement**

To pass the module, students must achieve at least 50% in aggregate across all weighted assessment components.

Where a student fails to achieve the module pass mark, all failed components must be re-sat.

## **Personal Development Plan 2**

To pass the module, students must achieve at least 50% in aggregate across all weighted assessment components.

Where a student fails to achieve the module pass mark, all failed components must be re-sat.

## **Qualifying Marks in Productions**

In the Productions module a student shall be declared to have passed the module if he/she secures a minimum of 45% in each assessment component, and no less than 40% in aggregate for the module.

Where a student receives a mark of less than 45% for an assessment component in a module where re-sit provisions do not apply a student will not be permitted to progress to the next production, and a recommendation will be made to the relevant Assessment Board for the student to be made Fail/Withdrawn from the programme of study. Where a student is eligible, a recommendation of an interim award will be made.

## **Successful Completion of Year 3**

In order to successfully complete Year 3, a student must pass each module with a minimum mark of 50%, achieve a pass in all pass/fail assessment components and acquire 5 credits at Level 6 and 170 credits at Level 7.

At the end of Year 3, students may re-sit Independent Study, and/or Voice and Movement, and/or Personal Development Plan 2, only once, provided that their average over all Modules is 50% or above. The pass mark/average for a year is the aggregate mark of the individual module marks taken according to the final award calculation.

## **18.2 Compensation Provisions**

Compensation may not be applied between modules.

## **18.3 Re-sit After First Attempt**

Where there has been a first valid attempt, and where a module can be retaken, re-sit provisions will apply to all failed modules. The conditions for re-sit shall be

submitted to the Assessment Board for consideration and approval. The fees for re-sits are set out the Student Handbook.

If the Assessment Board permits a student to undertake a re-sit, the failed assessment component or the entire module assessment must be redeemed at the earliest possible opportunity and no later than week 8 of the first term of the following academic year.

A student may re-sit a module, or part of a module only once.

A student who successfully completes a re-sit shall be awarded the credit for the module. Where a successful re-sit has been undertaken, for the purposes of the award calculation, the module mark will be capped at the pass mark.

### **18.4 Failure in Part 3 and the Award of a Lower Level Qualification**

Where a student fails to meet the requirements for Year 3, having exhausted all permitted re-sit opportunities, but satisfies the requirements for Year 2, then the Assessment Board shall recommend that the lower level qualification associated with Year 2, a Postgraduate Diploma in Acting, will be awarded.

### **18.5 Academic Withdrawal**

Where a student fails to meet the requirements for a particular Year, and is not eligible for the award of a lower level qualification, the Assessment Board shall require the student to withdraw from the Programme.

### **18.6 Pass and Award Regulations**

#### **Postgraduate Diploma in Acting**

If a student wishes to cease their studies at the end of Year 2 and has passed all of the modules in Years 1 and 2, the Assessment Board shall recommend that they be awarded a Postgraduate Diploma in Acting.

The mark for the award is based on the assessment of modules taken in Year 2 of the Programme with the following weighting:

<b>Module</b>	<b>%</b>
Personal Development Plan 1	10
Acting Research	15
Critical Evaluation	10
Rehearsal Projects 2	65
Workshop	0
Total	100

The classification of the Diploma Award shall normally be:

<b>Classification</b>	<b>Minimum %</b>
Distinction	70%
Merit	60%
Pass	50%

### **MA in Acting**

To qualify for the MA in Acting, the student must satisfy the pass requirements for Years 1, 2 and 3. The overall aggregate mark for the Degree shall be calculated using the following percentage marks achieved in years 2 and 3:

<b>Module</b>	<b>%</b>
Rehearsal Projects 2	10
Independent Study	15
Productions	65
Personal Development Plan 2	10
<b>Total</b>	<b>100</b>

The classification of the Degree Award shall normally be:

<b>Classification</b>	<b>Minimum %</b>
Distinction	70%
Merit	60%
Pass	50%

## **18.7 Regulations for Attendance and Engagement**

In classes, rehearsals, showings and performances, and for submission of written work

Students are reasonably expected to attend and fully engage with all scheduled classes and learning activities, including all rehearsals, showings and performances in which they are participating (for Year 3 Productions also refer to the rules pertaining to 'Participation in Year 3 Productions'). Deadlines for written work are announced well in advance, taking into account rehearsal and performance schedules.

Whilst acknowledging that unforeseen circumstances do sometimes occur that prevent a student from attending or engaging fully, nonetheless the programme requires a very high level of attendance and engagement in order that a student can meet the learning outcomes, fulfil the requirements of continual assessment and achieve a pass. Additionally, a high level of attendance and engagement is required in order that a student does not adversely affect the learning experience of other

students as they study and collaborate in an ensemble. Whilst acknowledging there may not be 100% attendance for good reason, this does not imply that a small amount of inexcusable absence is acceptable.

When assessing a student's work, the quality of the work is a key factor, however excused absence both generally and/or at specific assessment points may result in a reduction of marks and possible failure of a module if the learning outcomes have not been met. Unexcused non-participation in a Rehearsal Project showing, Production or other key assessment point results in a zero mark for that project/production/component.

In case of persistent problems with attendance, punctuality or engagement, students face action under the School's Course Participation Regulations as well as jeopardising the result of their module.

Extenuating circumstances for non-participation, late submission or non-submission of written work include, but are not limited to serious chronic illness and death or serious illness of close family member. Circumstances within the control of a student, or circumstances which are foreseeable and avoidable would not normally be classed as extenuating circumstances. All applications for Extenuating Circumstances are considered under the School's Extenuating Circumstances policy.

If a student is seriously unwell and cannot come in to School, the student must contact Production Arts & Drama Administration, preferably before their first scheduled class is due to start, but no later than 9.30am and will need to phone in on subsequent days unless formally signed-off sick.

If, for good reason, a student wants to be excused in advance from a scheduled learning activity the student must ask the Head of Acting for permission prior to the proposed absence, and if it is granted, inform the relevant tutor(s) or director(s) in good time.

Absence due to ill health affecting a key assessment point must be covered by adequate medical certification (as defined in the School's policy 'Attendance at examinations & submission of coursework' in 'General assessment regulations for taught programmes'). The requirement to provide adequate medical certification as defined in this School policy may also be invoked in the case of persistent problems with attendance or engagement due to ill health.

Requests for an extension to a submission deadline should be submitted to the Head of Academic Studies (Drama). Where the Head of Academic Studies (Drama) considers there to be good reason for allowing an extension, a revised submission date shall be set and the student informed. The student is expected to comply with all submission requirements for written work regardless of whether an extension has been approved or not. Penalties for late submission are set out in the School's 'General assessment regulations for taught programmes'.

## **18.8 Participation in Year 3 Productions**

Students undertaking the Independent Study (Research Portfolio) are required to participate in, and achieve the qualifying mark in five assessment components in the Productions module.

Students undertaking the Independent Study (Dissertation or Solo Performance) are required to participate in, and achieve the qualifying mark in at least four assessment components in the Productions module.

Students who opt for Independent Study (Dissertation or Solo Performance) will normally be required by the Head of Acting to opt out of a block period of a minimum of four weeks of the Productions Module and may be excused participation in and achievement of the qualifying mark in one assessment component in the Productions module.

A student may, at the discretion of the Head of Acting, substitute a production component/s for professional work, provided that the professional work is demonstrated to be of equal or greater educational equivalence to the substituted production component/s and will lead to a performance which can be practicably assessed by the internal examiners and reviewed and moderated by the External Examiner (e.g. a live performance within London, a generally- exhibited film or TV work). On a case-by-case basis, the Head of Acting and senior academic staff in the Drama Department will determine the equivalency of the work, taking into account the educational experience for each professional engagement and will also determine the equivalency in terms of assessment component/s. If a student wishes to substitute professional work for more than three components (the total being five required for participation and assessment of the Productions module) a Scheme of Study will be drafted and submitted to the Drama Programme Board for approval. All assessed work in the Productions module is subject to the rules on Qualifying Marks. A student may substitute professional work for no more than four production component marks.

When a student is given dispensation to substitute professional work for a production, and when the casting for that production has already been published, that student may be responsible for covering any reasonable costs the Drama Department may incur in recruiting a replacement actor for their role.

A student undertaking professional work in place of a production will be required to comply with all School regulations and any other regulations governing their programme of study.

## **18.9 Alternative Assessment Arrangements for Re-sits**

Where a student is entitled to re-sit a failed assessment component, but it is not deemed practicable to replicate the method of assessment (i.e. where a module component is assessed by means of continuous assessment), an appropriate alternative re-sit assessment will be set wherever possible, taking into account the module level and the learning outcomes the student is expected to demonstrate. All alternative assessments shall be approved by the relevant Assessment Board.

## 19. Module Specifications

### 19.1 Acting Studies 1

<del>1. Module Title</del>	<del>Acting Studies 1</del>
<del>2. HE Level</del>	<del>4</del>
<del>3. Credit Value</del>	<del>30</del>
<del>4. SITS module code</del>	<del>ACT1001M</del>
<del>5. Location of Delivery</del>	<del>Guildhall School</del>
<del>6a. Module Type</del>	<del>Taught</del>
<del>6b. Applicable in the year of study</del>	<del>1</del>
<del>7. Module Leader</del>	<del>Head of Acting Training</del>
<del>8. Department</del>	<del>Acting</del>

#### ~~9. Aims of the Module~~

~~This module aims to:~~

- ~~• Begin a craft training in acting techniques that will lay a broad foundation for further development.~~
- ~~• Address some of the fundamental questions of acting and some of the different means of actors' expression.~~
- ~~• Develop awareness of individual and group identity and responsibility, encouraging students to work openly within an ensemble.~~
- ~~• Show the connection between voice, movement and acting.~~
- ~~• Introduce methods of integrating experience and imagination to achieve truth in acting.~~

#### ~~Indicative content:~~

- ~~• Acting Exercises 1~~
- ~~• Acting Exercises 2~~
- ~~• Acting Technique~~
- ~~• Improvisation~~
- ~~• Acting on Camera 1~~



## **10. Teaching & Assessment Methodology**

### **Teaching**

The teaching content is drawn from exercises developed by 20<sup>th</sup> century acting teachers and theorists and further developed by Guildhall School staff, past and present. Much of the work consists of improvisation and storytelling, with some text work.

Acting Exercises 1 is a series of imaginative exercises undertaken in Term 1, developed from work devised by Chattie Salaman.

Acting Exercises 2 is a series of technical exercises undertaken in Term 1, developed from work devised by Peter Barkworth, Wyn Jones and others.

Acting Technique is a series of classes addressing some of the principles and terminology devised by Konstantin Stanislavski and followers such as Michael Chekhov and Uta Hagen and applying them in practice.

Improvisation is a series of classes exploring group and spatial awareness, introductory mime techniques, physical improvisations and storytelling.

Acting on Camera introduces the special requirements of working front of a camera, and the ways in which the technical processes of screen acting can accommodate the acting techniques already studied.

### **Assessment**

This module is assessed using the undergraduate assessment criteria. Assessment marks are given in each component of each module at the mid-year and end-of-year points, or at the end of a block of teaching. These marks record the continuous assessment of that period of study. Each component is marked by the tutor.

<p><b>11. Learning outcomes:</b> On successful completion of the module students will have achieved various skills and abilities. Please refer to the Programme Specification for descriptions of the skills codes listed below:</p>
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<p>A401, A405, A407, A408, A409</p>
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<p>B401, B402, B403</p>
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<p>C401, C402, C403, C404, C405, C406, C407</p>
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<p>D401, D402, D403, D404, D405</p>
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<b>12. Module Pattern</b>				
a) Scheduled Teaching & Learning hours				
KIS Type				Contact Hours
Practical classes/workshops				295
b) Assessment				
KIS Assessment Component	Detail (e.g. component parts, length in time or words)	KIS code	% Weighting	% Pass Mark
Practical work	Acting Exercises 2	KPE	30%	50% Aggregated
Practical work	Acting Technique	KPE	35%	
Practical work	Improvisation	KPE	35%	
Practical work	Acting Exercises 1 – Satisfactory participation and engagement	KPE	Pass/Fail	Pass/Fail
Practical work	Acting on Camera – Satisfactory participation and engagement	KPE	Pass/Fail	Pass/Fail
c) Independent Study hours				Notional Hours
Personal practice/study				5
d) Total student learning hours for module				300

## **19.2 Voice and Speech Studies 1**

<b>1. Module Title</b>	Voice and Speech Studies 1
<b>2. HE Level</b>	4
<b>3. Credit Value</b>	35
<b>4. SITS module code</b>	ACT1002M
<b>5. Location of Delivery</b>	Guildhall School
<b>6a. Module Type</b>	Taught
<b>6b. Applicable in the year of study</b>	1
<b>7. Module Leader</b>	Head of Voice
<b>8. Department</b>	Acting

## **9. Aims of the Module**

This module aims to:

- Lay the foundation for the development of a healthy, flexible, strong, natural and expressive voice.
- Raise awareness of the range and significance of English speech.
- Explore the interdependence of breath, voice and movement.
- Develop connections between voice, speech and the expression of thought, emotion and imagination.

### **Indicative content:**

- Voice and Speech
- Poetry
- Text
- Singing
- Music

## **10. Teaching & Assessment Methodology**

### **Teaching**

The teaching content is drawn from the approach to voice and speech developed over the last 30 years by Patsy Rodenburg.

Voice and Speech provides the foundation work in relaxation, breath and freeing the voice, leading on to more intensive work on range, resonance, support and articulation. Different uses of sound and language are explored, including the use of elaborated and restricted codes of language. Phonetics are introduced, with some work on Received Pronunciation.

Poetry introduces styles of language and verse structure from Anglo-Saxon to the 20th and 21st century, including students' own writing, and includes regular poetry workshops when each student speaks by heart a poem of a specific period.

Text introduces styles of language in prose, and includes practice of sight-reading.

Singing increases the vocal range and is linked with the speaking voice. This class is linked with;

Music, consisting of classes in musical notation which culminate in a group presentation of Music Hall songs.

### **Assessment**

This module is assessed using the undergraduate assessment criteria. Assessment marks are given in each component of the module at the mid-year and end-of-year

points, or at the end of a block of teaching. These marks record the continuous assessment of that period of study. Each component is marked by the tutor.

**11. Learning outcomes:** On successful completion of the module students will have achieved various skills and abilities. Please refer to the Programme Specification for descriptions of the skills codes listed below:

A401, A402, A404, A405, A408  
 B401, B402  
 C401, C402, C403, C404, C405, C406, C407  
 D401, D402, D403, D404

**12. Module Pattern**

a) Scheduled Teaching & Learning hours

KIS Type	Contact Hours
Practical classes/workshops	330

b) Assessment

KIS Assessment Component	Detail (e.g. component parts, length in time or words)	KIS code	% Weighting	% Pass Mark
Practical work	Voice and Speech	KPE	55%	Aggregated
Practical work	Poetry	KPE	15%	
Practical work	Text	KPE	15%	
Practical work	Music	KPE	15%	

c) Independent Study hours

Personal practice/study	Notional Hours
	20

d) Total student learning hours for module

350

## **19.3 Movement Studies 1**

<b>1. Module Title</b>	Movement Studies 1
<b>2. HE Level</b>	4
<b>3. Credit Value</b>	35
<b>4. SITS module code</b>	ACT1003M
<b>5. Location of Delivery</b>	Guildhall School
<b>6a. Module Type</b>	Taught
<b>6b. Applicable in the year of study</b>	4
<b>7. Module Leader</b>	Head of Movement
<b>8. Department</b>	Acting

### **9. Aims of the Module**

This module aims to:

- Lay the foundation for safe and expressive use of the body.
- Enable the release of breath and spine to increase mobility, co-ordination and relaxation.
- Explore the interdependence of breath, movement and voice.
- Develop students' strength, co-ordination, posture and walk.
- Develop students' precision in movement, and their ability to repeat with freshness.
- Develop awareness of personal and shared space.
- Develop awareness of a wide range of physical behaviour and rhythms as a basis for a vocabulary of imaginative movement.
- Develop an environment of trust.

### **Indicative content:**

- Pure Movement
- Movement Improvisation
- Tumbling
- Historical Dance
- Corrective Movement
- Stage Combat

## **10. Teaching & Assessment Methodology**

### **Teaching**

Classes cover a range of movement skills, introducing systemic and exploratory exercises.

Pure Movement introduces the practice of natural, functional movement appropriate to actors; it lays the foundation of physical work, teaching how to release the spine and breath, and develop flexibility and demonstrating how breath and voice cannot be divorced from movement. Laban work is included, with the introduction of some of the related terminology, together with work based on Litz Pisk and Moshe Feldenkreis.

Movement Improvisation covers a series of exercises developing observation and imagination and the application of movement skills to transform the body. It begins with Animal Studies, studying the physical behaviour and rhythms of different animals, helping a move away from personal rhythms and thought patterns towards an understanding of instinctive behaviour and its relationship to human behaviour. This forms the basis for further work on physical characterisation. Later work includes imaginative study of the qualities of movement associated with materials, energies, the elements and physicalisation of the Seven Deadly Sins.

Tumbling introduces a comprehensive movement sequence based on Grotowski's 'The Cat', which stretches and frees the body physically. Preliminary work on tumbling focuses on physical accuracy, strength and safe falling, and develops partnership coordination and trust. Classes also explore the use of space.

There are supplementary classes in Corrective Movement to help students achieve balanced posture and alignment with weight distributed evenly.

Historical Dance introduces a wide range of social dances from the Middle Ages, Italian Renaissance and 19<sup>th</sup> and 20<sup>th</sup> centuries, helping to create some understanding of period style and behaviour. The work develops walking in parallel, balance, spatial awareness and partner work.

Stage Combat develops practical skills in rehearsing onstage fights, beginning with Elizabethan weaponry and supplementing work on period style ethos. It encourages centering of body weight, co-ordination, focus of physical energy and develops partnership co-ordination and trust.

### **Assessment**

This module is assessed using the undergraduate assessment criteria. Assessment marks are given in each component of the module at the mid-year and end-of-year points, or at the end of a block of teaching. These marks record the continuous assessment of that period of study. Each component is marked by the tutor.

**11. Learning outcomes:** On successful completion of the module students will have achieved various skills and abilities. Please refer to the Programme Specification for descriptions of the skills codes listed below:

A401, A403, A405, A408  
 B401, B402  
 C401, C402, C403, C404, C405, C406, C407  
 D401, D402, D403, D404

**12. Module Pattern**

a) Scheduled Teaching & Learning hours

KIS Type	Contact Hours
Practical classes/workshops	330

b) Assessment

KIS Assessment Component	Detail (e.g. component parts, length in time or words)	KIS code	% Weighting	% Pass Mark
Practical work	Pure Movement	KPE	25%	Aggregated
Practical work	Movement Improvisation	KPE	25%	
Practical work	Tumbling	KPE	20%	
Practical work	Historical Dance	KPE	20%	
Practical work	Stage Combat	KPE	10%	

c) Independent Study hours

Personal practice/study	Notional Hours
Self-directed group rehearsal/study	15
Self-directed group rehearsal/study	5
d) Total student learning hours for module	350



## **19.4 Rehearsal Projects 1**

<b>1. Module Title</b>	Rehearsal Projects 1
<b>2. HE Level</b>	4
<b>3. Credit Value</b>	25
<b>4. SITS module code</b>	ACT1004M
<b>5. Location of Delivery</b>	Guildhall School
<b>6a. Module Type</b>	Rehearsals
<b>6b. Applicable in the year of study</b>	1
<b>7. Module Leader</b>	Head of Acting Training
<b>8. Department</b>	Acting

### **9. Aims of the Module**

This module aims to:

- Develop response to a range of theatrical repertoire and directorial approaches.
- Encourage application and integration of knowledge, understanding and skills acquired in voice, movement, acting and acting research.
- Promote each student's work within a collaborative framework.
- Encourage students to begin to take responsibility in preparing and rehearsing a role.
- Encourage self-reflection.

### **Indicative content:**

- Project 1
- Project 2
- Project 3
- Oral notes/tutorials

## **10. Teaching & Assessment Methodology**

### **Teaching**

The content of Rehearsal Projects may vary to suit the needs of the group and of the individuals within it. Normally there are three Projects.

1) Project 1 (usually seven weeks long) is based on a selection from the English Medieval Mystery Plays, which offer clear, yet three-dimensional characters and conflicts. Language is heightened, but the verse lines do not make excessive demands on students' technical capabilities. The following principles of acting are applied:

- the importance of researching the world of the play, both academically and imaginatively;
- the necessity of an accurate examination of the text to find clues to situation and character;
- the need for speech and movement to be a consequence of thought and feeling;
- the need to justify moves and instructions that the director gives in rehearsal;
- the process of adapting to the space and the other actors in it.

The approach is non-denominational, but the material may awaken students to the spiritual value of theatre as well as its emotional and intellectual aspects.

2) Project 2 (usually five weeks long) is normally based on a modern play where the application of process and research still applies, whether or not the play appears more 'accessible' at first glance. The same principles are applied and reinforced.

3) Project 3 (usually ten weeks long) is normally based on a Russian naturalistic play by Anton Chekhov or one of his contemporaries, such as Ivan Turgenev or Maxim Gorki, offering the opportunity to work on developing an understanding of subtext and of how thought motivates language and movement. The teachings of Konstantin Stanislavski are a major reference point.

## **Assessment**

This module is assessed using the undergraduate assessment criteria. Assessment marks are given at the end of each project. Each project is marked by the Director taking into account rehearsals and showings. Each project is also marked by staff tutors taking into account showings. The total mark for each project is composed of a Directors' mark weighted at 50% and a staff tutors' marks, also weighted at 50%. The staff tutors' marks comprises Acting skills (40%), Vocal skills (30%) and Movement skills (30%). After a showing of each project, staff meet with the Director to discuss each student's work. Marks are awarded independently by tutors and the Director following this meeting. The Head of Acting awards a mark for overall achievement at the end of year point. The rules on Qualifying Marks apply to this module.

**11. Learning outcomes:** On successful completion of the module students will have achieved various skills and abilities. Please refer to the Programme Specification for descriptions of the skills codes listed below:

A401, A402, A405, A406, A407, A408, A409  
 B401, B402, B403  
 C401, C402, C403, C404, C405, C406, C407  
 D401, D402, D403, D404, D405

**12. Module Pattern**

a) Scheduled Teaching & Learning hours

KIS Type	Contact Hours
Group tutorial	3
One to one class/tutorial	7
Practical classes/workshops	230

b) Assessment

KIS Assessment Component	Detail (e.g. component parts, length in time or words)	KIS code	% Weighting	Qualifying mark	% Pass Mark
Practical work	Project 1	KPE	22%	45%	50% Aggregated
Practical work	Project 2	KPE	22%		
Practical work	Project 3	KPE	44%	N/A	
Practical work	Overall achievement in projects 1, 2 and 3	KPE	12%	N/A	

c) Independent Study hours

Independent Study hours	Notional Hours
Personal practice/study	4
Self-directed group rehearsal/study	4
Library-based study	2

d) Total student learning hours for module

250

## **19.5 Acting Research**

<b>1. Module Title</b>	Acting Research
<b>2. HE Level</b>	7
<b>3. Credit Value</b>	15
<b>4. SITS module code</b>	ACT1005M
<b>5. Location of Delivery</b>	Guildhall School
<b>6a. Module Type</b>	Taught
<b>6b. Applicable in the year of study</b>	4
<b>7. Module Leader</b>	Head of Academic Studies (Drama)
<b>8. Department</b>	Acting

### **9. Aims of the Module**

**This module aims to:**

- Place theatre in a broad historical context and increase critical awareness of its function in society.
- Enable exploration of a wide range of dramatic genres.
- Develop the actor's approach to plays and their background.

### **Indicative content:**

- Acting Research class
- Tutorials

## **10. Teaching & Assessment Methodology**

### **Teaching**

The module draws on selected plays representative of major periods of Western theatre, from Ancient Greek to modern, in their cultural context, through group exercises, lectures, reports and seminars. Students expand their reading of plays, theatre and cultural history, philosophy, psychology and other significant areas in the history of ideas under tutorial guidance. They are expected to explore acting research in greater detail in order to expand their repertoire and apply detailed knowledge to their acting craft. The tutor supports students to create a series of Presentations related to the application and embodiment of intellectual ideas in response to the reading of play texts and exploring an actor's approach to a range of roles.

Students respond to a variety of advanced ideas in relations to the nature of acting, creative processes and theatre making as indicated by the tutor. Utilising this in combination with their own educational and experiential backgrounds, they develop a range of references, frameworks, concepts and practices which support and enhance their learning at level 7. They are expected to apply critical and reflective strategies in order to evaluate their context within the programme. This high level of conceptual understanding asks students to synthesise their learning in order to display a personal and meaningful understanding of the role of the actor in society and the world at large. Students are also expected to pursue maturity of insight and behavior as is appropriate to their preparation, classes, rehearsals and performances by employing greater skills in empathy and independence

## Assessment

This module varies from the undergraduate programme and students are assessed using the postgraduate criteria. Assessment marks are given at the mid-year and end-of-year points, or at the end of a block of teaching. Classwork is marked by the tutor and these marks record the continuous assessment of that period of study. Presentations are marked by the tutor at the end of year point.

**11. Learning outcomes:** On successful completion of the module students will have achieved various skills and abilities. Please refer to the Programme Specification for descriptions of the skills codes listed below:

A701, A702, A703, A707, A708  
 B701  
 C702, C703, C706, C708  
 D701, D703

## 12. Module Pattern

### a) Scheduled Teaching & Learning hours

KIS Type	Contact Hours
One to one class/tutorial	3
Practical classes/workshops	90

### b) Assessment

KIS Assessment Component	Detail (e.g. component parts, length in time or words)	KIS code	% Weighting	% Pass Mark
Practical work	Participation in Acting Research Classwork	KPE	50%	50%
Presentations	Variable depending on project and specialism	KPE	50%	50%

### c) Independent Study hours

Personal practice/study	57
d) Total student learning hours for module	150

## 19.6 Critical Evaluation

<del>1. Module Title</del>	<del>Critical Evaluation</del>
<del>2. HE Level</del>	<del>7</del>
<del>3. Credit Value</del>	<del>15</del>
<del>4. SITS module code</del>	<del>ACT1007M</del>
<del>5. Location of Delivery</del>	<del>Guildhall School</del>
<del>6a. Module Type</del>	<del>Taught</del>
<del>6b. Applicable in the year of study</del>	<del>4</del>
<del>7. Module Leader</del>	<del>Head of Academic Studies (Drama)</del>
<del>8. Department</del>	<del>Acting</del>

### ~~9. Aims of the Module~~

~~This module aims to:~~

- ~~• Develop methods and strategies for fruitful self-reflection.~~
- ~~• Develop students' critical practice-based understanding of the processes of acting.~~

### ~~Indicative content:~~

- ~~• Tutorials~~

## 10. Teaching & Assessment Methodology

### Teaching

~~Students engage in rigorous self-reflection and critical evaluation of the acting processes that they have explored during the year. They complete a number of self-reflective and evaluative assignments, drawing on their classes, rehearsals, preparation, research and acting, and receive formative assessment. Students are introduced to a range of research methodologies which they utilize independently, synthesizing their own discoveries and insights in such a way that is appropriate and enhancing of the theatre-making process. They revisit, distil, extend and collate their work, and submit an Acting Research Portfolio which reflects their current understanding of the process of acting and of their own achievements. Reading about acting, theatre and artistic process is related to the student's experience of the training.~~

## Assessment

This module is a distinct area of the postgraduate programme and is assessed using the postgraduate criteria. The Acting Research Portfolio is marked by the tutor usually at the end of the spring term. The viva is marked by a tutor at the end of the spring term.

**11. Learning outcomes:** On successful completion of the module students will have achieved various skills and abilities. Please refer to the Programme Specification for descriptions of the skills codes listed below:

A701, A702, A703, A708  
 B701  
 C703, C705, C708  
 D701, D703

## 12. Module Pattern

### a) Scheduled Teaching & Learning hours

KIS Type	Contact Hours
One to one class/tutorial	1
Group tutorial	2

### b) Assessment

KIS Assessment Component	Detail (e.g. component parts, length in time or words)	KIS code	% Weighting	% Pass Mark
Folio Written Work	Acting Research Portfolio	KGW	50%	50%
Viva Voce	Self-evaluation. 20-30 minutes	KPE	50%	50%

### c) Independent Study hours

	Notional Hours
Personal practice/study	147

### d) Total student learning hours for module

150

## **19.7 Personal Development Plan 1**

<b>1. Module Title</b>	Personal Development Plan 1
<b>2. HE Level</b>	7
<b>3. Credit Value</b>	10
<b>4. SITS module code</b>	ACT1006M
<b>5. Location of Delivery</b>	Guildhall School
<b>6a. Module Type</b>	Taught
<b>6b. Applicable in the year of study</b>	4
<b>7. Module Leader</b>	Head of Academic Studies (Drama)
<b>8. Department</b>	Acting

### **9. Aims of the Module**

This module aims to:

- Develop students' strategies for fruitful self-reflection and self-direction.
- Develop students' understanding of the close relationship between self and acting.

Indicative content:

- Acting Exercises 3
- Life skill classes
- Tutorials

### **10. Teaching & Assessment Methodology**

#### **Teaching**

The module offers the student an opportunity to reflect on their past and plan for their future, identifying key moments or turning points in the first two terms of the programme that may stimulate fruitful reflection and planning. During the first term, students attend a series of classes in which they develop their sense of self. In the second term, they attend Life Skills classes which address their personal goals, their obstacles, strategies for dealing with them and their identity as a member of the cohort. They have short written assignments which develop their sense of awareness their journey to the present. They create an ongoing action plan and Self-critique. A key moment or turning point halfway through this term is the first day of 'oral notes' which are an important feature of the programme and an opportunity to



assess specific achievements and goals in relation to their acting. Acting Exercises 3 is a series of classes in which students develop their sense of self.

## Assessment

This module is a distinct area of the postgraduate programme and is assessed using the postgraduate criteria. Assessment marks are given at the end of a block of teaching. Classwork and Acting Exercises 3 are marked by the tutor and these marks record the continuous assessment of that period of study. The Self-critique is marked by the tutor.

**11. Learning outcomes:** On successful completion of the module students will have achieved various skills and abilities. Please refer to the Programme Specification for descriptions of the skills codes listed below:

A707  
B701  
C703, C704, C708  
D701, D703

## 12. Module Pattern

### a) Scheduled Teaching & Learning hours

KIS Type	Contact Hours
One to one class/tutorial	2
Practical classes/workshops	65

### b) Assessment

KIS Assessment Component	Detail (e.g. component parts, length in time or words)	KIS code	% Weighting	% Pass Mark
Presentation	Self-critique	KPE	50%	50%
Practical work	Classwork	KPE	50%	50%
Practical work	Acting Exercises 3 – Satisfactory participation and engagement	KPE	N/A	Pass/Fail

### c) Independent Study hours

Personal practice/study	Notional Hours
Personal practice/study	33

### d) Total student learning hours for module

100

## 19.8 Acting Studies 2

<b>1. Module Title</b>	Acting Studies 2
<b>2. HE Level</b>	5
<b>3. Credit Value</b>	25
<b>4. SITS module code</b>	ACT2001M
<b>5. Location of Delivery</b>	Guildhall School
<b>6a. Module Type</b>	Taught; projects
<b>6b. Applicable in the year of study</b>	2
<b>7. Module Leader</b>	Head of Acting Training
<b>8. Department</b>	Acting
<b>9. Aims of the Module</b>	

This module aims to:

- Extend craft training in techniques, presence and play, including screen and audio, to bring students towards a professional standard.
- Strengthen the connection between voice, movement and acting.
- Enable actors to play with, question and follow conventions and rules in their acting practice
- Apply techniques within a critical and ethical framework.

### Indicative content:

- Presence
- Play
- Techniques
- Screen 2
- Audio
- Preparation for the Industry

## 10. Teaching & Assessment Methodology

### Teaching

This module invites students to evaluate and deepen their learning from Acting Studies 1. In Year 2, students explore their acting practice in relation to approaches and techniques that place emphasis on emotional courage and resilience, the integration of impulse with technical skill, and the specificity of the imagination as a tool to create a dynamic stimulus in acting. Aspects of the teaching content draws on and is informed by the exercises and theories of a diverse range of practitioners, both past and present. Importantly, students are invited to cultivate a personally meaningful approach open to alternative or seemingly contradictory principles. Exercises prioritise embodied experiences in which expression through the body, thought, breath and feeling can be integrated. The module invites students to develop curiosity at the centre of their practice and to evolve an approach in which they see themselves developing as artistic researchers. Tutors explore the content of this module in ways that assist students to understand its applicability in acting across all media and so develop their skills accordingly.

**Presence:** students explore how the actor embodies energy, heightened awareness and availability when working with a dramatic text. The physical, emotional and intellectual demands of heightened human situations and dramatic forms are investigated.

**Play:** this work asks students to develop an enhanced capacity to play with vigour, sophistication and determination. Students evolve a deeper understanding of the dynamics and discipline of play. Inspiration is taken from other art forms. Exercises invite students to experiment with and extend their theatricality and expressiveness. Sessions explore the 'territory' between the real and unreal, and invite students to sustain a playful spirit. Improvisational exercises explore the actor's ability to transform in an empty space. Students are encouraged to develop greater capacity to work with willingness to fail, delight, discipline and irreverence as key aspects of their practice.

**Techniques:** students experiment with a range of advanced principles concerning acting technique, theatre and performance, which may include concepts such as event, momentum and drive. These are questioned and explored through practical application. Particular attention is paid to the themes of character, role and transformation within a dramatic situation. Techniques and principles of stagecraft are also explored. Exercises invite students to work with more courage, as well as psychological and emotional availability. Sessions extend students' experience of diverse approaches and, as a result, they are encouraged to develop greater ownership of and confidence in their own practice in readiness for public performance in Year 3.

**Screen 2:** requires students to work using more demanding material than in Year 1 and with more challenging filming conditions and technical requirements.

Audio: includes a radio project and work on the skills required for voiceover or other forms of microphone recorded media.

Preparation for the Industry: includes a series of activities on preparing for auditions and other professional contexts. There are talks introducing students to the professional life of an actor. Topics include: membership of British Actors' Equity; the role of agents and casting directors; Spotlight casting directory; National Insurance, Social Security and income tax for freelance actors; setting up a professional company; photographs and CVs.

This area of work culminates with the creation of an industry introduction package in anticipation of professional engagement in the final year and beyond. This will normally include:

- Voice reel
- Digital showcase
- Professional CV

Prior to commencing their final year each student will be set up with their own page on the School's website which will contain their industry package, along with their professional headshot.

## Assessment

This module is assessed using the undergraduate assessment criteria. Assessment marks are given in each component of each module at the mid-year and end-of-year points, or at the end of a block of teaching. These marks record the continuous assessment of that period of study. Each component is marked by the tutor.

**11. Learning outcomes:** On successful completion of the module students will have achieved various skills and abilities. Please refer to the Programme Specification for descriptions of the skills codes listed below:

A501, A504, A505, A506, A507  
 B501, B502, B503, B504, B505  
 C501, C502, C503, C504, C505, C506, C507  
 D501, D502, D503, D504, D505

## 12. Module Pattern

### a) Scheduled Teaching & Learning hours

KIS Type	Contact Hours
Practical classes/workshops	205

### b) Assessment

KIS Assessment Component	Detail (e.g. component parts, length in time or words)	KIS code	% Weighting	% Pass Mark
Practical work	Techniques	KPE	20%	

<b>12. Module Pattern</b>				
Practical work	Play	KPE	35%	50% Aggregated
Practical work	Presence	KPE	15%	
Practical work	Screen 2	KPE	15%	
Practical work	Audio	KPE	15%	
Practical Work	Preparation for the Industry	KPE	Pass/Fail	Pass/Fail
c) Independent Study hours				Notional Hours
Personal practice/study				30
Self-directed group rehearsal/study				15
d) Total student learning hours for module				250

## 19.9 Voice and Speech Studies 2

<b>1. Module Title</b>	Voice and Speech Studies 2
<b>2. HE Level</b>	5
<b>3. Credit Value</b>	25
<b>4. SITS module code</b>	ACT2002M
<b>5. Location of Delivery</b>	Guildhall School
<b>6a. Module Type</b>	Taught
<b>6b. Applicable in the year of study</b>	2
<b>7. Module Leader</b>	Head of Voice
<b>8. Department</b>	Acting

### 9. Aims of the Module

This module aims to:

- Extend the flexibility, strength and expressiveness of the voice, so as to adapt to a range of texts and of spaces.
- Strengthen the integration of voice, movement and acting.
- Extend awareness of speech in its cultural context.
- Develop expressive skills in heightened and/or complex texts.
- Develop students' 'figurative/artistic voice'.

Indicative content:

- Voice and Speech
- Shakespeare
- Dialects
- Singing

### 10. Teaching & Assessment Methodology

#### Teaching

The content of this module extends the principles and methods of Voice Studies 1 whilst introducing distinctive new demands. The voice work for year 2 develops students' vocal agility and the ability to identify and deliver form. The emphasis is placed on developing an effective and expressive instrument more challenging voice and speech requirements. Tutors explore the content of this module in ways that

assist students to understand its applicability in acting across all media and so develop their skills accordingly.

Voice and Speech 2: this component develops students to become self-sufficient in warming up their voices safely and effectively and explores nuanced codes of language. The process of freeing the actor's voice and increasing its agility continues through the meeting of more complex and demanding texts.

Shakespeare: this component involves intensive text work, beginning with sonnets and continuing into monologues and scenes.

Dialects: this component develops methods of working in accents and dialects and introduces bespoke accents according to the actors' ethnicity, actual and perceived. This work is applied in class as well as in projects, as appropriate.

Singing: this component engages students with singing sessions in small groups to extend vocal and expressive range, and engages with a more demanding repertoire and emerging new forms. Exercises build on the work from the first year in terms of rhythm, range and musicality, but also the work of Voice into Text in terms of structure and literary devices. The student is asked to take the space as a soloist, as well as working with an accompanist. This supports the development confidence and ability to audition in this format.

## Assessment

This module is assessed using the undergraduate assessment criteria. Assessment marks are given in each component of the module at the mid-year and end-of-year points, or at the end of a block of teaching. These marks record the continuous assessment of that period of study. Each component is marked by the tutor.

<b>11. Learning outcomes:</b> On successful completion of the module students will have achieved various skills and abilities. Please refer to the Programme Specification for descriptions of the skills codes listed below:
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A501, A503, A504, A506, A507 B501, B503, B504 C501, C502, C503, C504, C505, C506, C507 D501, D502, D503, D504
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<b>12. Module Pattern</b>
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a) Scheduled Teaching & Learning hours				
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KIS Type	Contact Hours
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Practical classes/workshops	205
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Supervised time in studio/workshop/productions/rehearsals	5
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b) Assessment				
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KIS Assessment Component	Detail (e.g. component parts, length in time or words)	KIS code	% Weighting	% Pass Mark
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<b>12. Module Pattern</b>				
Practical work	Voice and Speech 2	KPE	40%	50% Aggregated
Practical work	Shakespeare	KPE	30%	
Practical work	Dialects	KPE	15%	
Practical work	Singing	KPE	15%	
c) Independent Study hours				Notional Hours
Personal practice/study				40
d) Total student learning hours for module				250



## 19.10 Movement Studies 2

<b>1. Module Title</b>	Movement Studies 2
<b>2. HE Level</b>	5
<b>3. Credit Value</b>	25
<b>4. SITS module code</b>	ACT2003M
<b>5. Location of Delivery</b>	Guildhall School
<b>6a. Module Type</b>	Taught
<b>6b. Applicable in the year of study</b>	2
<b>7. Module Leader</b>	Head of Movement
<b>8. Department</b>	Acting

### 9. Aims of the Module

This module aims to:

- Consolidate core physical skills and deepen ownership of movement practices.
- Broaden the range of specialised techniques, supplementary skills and understanding of industry protocols.
- Develop precision, clarity and spontaneity in a variety of contexts.
- Strengthen the integration of movement and breath and its connection to the psychological, emotional and text.
- Enhance ability to work simultaneously with heightened energy, intensity and ease.
- 

### Indicative content:

- Fundamental movement
- Expressive movement
- Improvisational movement
- Movement skills
-

## 10. Teaching & Assessment Methodology

### Teaching

This module advances 'grounding and consolidation' through the expansion and increased complexity of principles and techniques introduced in Movement Studies 1. Students are encouraged to work within their physiological ability, with the classes challenging students to explore their physical possibilities appropriately. Tutors explore the content of this module in ways that assist students to understand its applicability in acting across all media and so develop their skills accordingly. The actor demonstrates and evidences embodied understanding of their developing craft through ownership and independence within their practice:

**Fundamental movement:** Awareness is accelerated by way of more challenging explorations, and generates greater openness, pliability and fluidity. Through more ambitious technical skills, the actor extends their expressive vocabulary and their understanding of use of breath. Practices from across continents enhance and increase strength, stamina, agility and movement potential. Focus is placed on the actor's ability and readiness in accomplishing an array of vocabularies, and control of the actor's physicality from stillness to high-energy motion.

**Expressive movement:** The actor's developing craft extends and consolidates by deepening the imaginative realms. The actor sustains and embodies character, and transforms more readily with further expressive skills developed to inhabit a range of performances across stage, screen and digital environments.

**Improvisational movement:** Greater emphasis is placed on spontaneity and responsiveness through space, rhythm, sounds, gesture, energy, and dynamics of the group, ensemble and chorus. Increased challenges are concentrated on the actor's secured preparedness and sensitivity to connect to collective listening, consent and sharing.

**Movement skills:** Focus is on additional and advanced physical skills that build on extensive techniques, co-ordination and partnering. With a more heightened spotlight on safe practices within dramatic violence and intimate content, a deepening awareness of the boundaries between the personal and professional self is secured, and the integration of the physical, psychological and emotional is solidified.

### Assessment

This module is assessed using the undergraduate assessment criteria. Assessment marks are given in each component of the module at the mid-year and end-of-year points, or at the end of a block of teaching. These marks record the continuous assessment of that period of study. Each component is marked by the tutor.

<p><b>11. Learning outcomes:</b> On successful completion of the module students will have achieved various skills and abilities. Please refer to the Programme Specification for descriptions of the skills codes listed below:</p>
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<p>A501, A502, A504, A506</p>
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**11. Learning outcomes:** On successful completion of the module students will have achieved various skills and abilities. Please refer to the Programme Specification for descriptions of the skills codes listed below:

B501, B503, B504  
 C501, C502, C503, C504, C505, C506, C507  
 D501, D502, D503, D504

**12. Module Pattern**

a) Scheduled Teaching & Learning hours

KIS Type	Contact Hours
Practical classes/workshops	225
Supervised time in studio/workshop/productions/rehearsals	5

b) Assessment

KIS Assessment Component	Detail (e.g. component parts, length in time or words)	KIS code	% Weighting	% Pass Mark
Practical work	Fundamental Movement	KPE	35%	50% Aggregated
Practical work	Expressive Movement	KPE	35%	
Practical work	Improvisational Movement	KPE	20%	
Practical work	Movement Skills	KPE	10%	

c) Independent Study hours

	Notional Hours
Personal practice/study	15
Self-directed group rehearsal/study	5
d) Total student learning hours for module	250

## 19.11 Rehearsal Projects 2

<b>1. Module Title</b>	Rehearsal Projects 2
<b>2. HE Level</b>	7
<b>3. Credit Value</b>	80
<b>4. SITS module code</b>	ACT2004M
<b>5. Location of Delivery</b>	Guildhall School
<b>6a. Module Type</b>	Rehearsal
<b>6b. Applicable in the year of study</b>	2
<b>7. Module Leader</b>	Head of Acting Training
<b>8. Department</b>	Acting

### 9. Aims of the Module

This module aims to:

- Develop students' experience in a more varied and demanding dramatic repertoire, and increase understanding of directorial approaches.
- Enable students to apply and integrate knowledge, understanding and skills in voice, movement, acting and reflexive practice.
- Enable students to take responsibility for preparing and rehearsing a role whilst working effectively within a collaborative framework
- Extend students' understanding of the actor/audience relationship.
- 

### Indicative content:

- Project 1
- Project 2
- Project 3
- Project 4
- Project 5
- Project 6
- Oral notes/tutorials

### 10. Teaching & Assessment Methodology

## Teaching

This module extends the work done in Rehearsal Projects 1, inviting students to utilise the practice of working from self, and now exploring the demands of stagecraft, dramatic form and relationship with audience. Project work in Year 2 supports students to develop more advanced skills and understanding of the connection between the actor and audience in varying and distinctive performance genres. The diversity of repertoire and directorial approaches present students with more demanding vocal, physical and acting challenges. Directors and tutors stimulate independent inquiry and practice by proposing research and preparation as appropriate for each project. Each project culminates in one or two showings to tutors and students within the Drama Department, with outside guests invited on occasion. While still offered as work-in-progress, these showings require students to address technically the actor/audience relationship and to put into practice lessons learnt from the first showing into the second.

Particular attention is paid to ensuring students work on material from a diverse range of playwrights and screenwriters, and that they encounter diverse subject matters, world-views and casting opportunities across the content of this module. This ensures students receive an inclusive and representative learning experience.

Utilising the skills developed in year 1 and Acting Studies 1 and 2, students engage in thorough research for each project in order to adopt an informed approach when working with the texts and content. They source both historically specific detail as well as content from the wider cultural field. Directors and tutors introduce more advanced concepts. These often focus on socio-political, economic, psychological and artistic principles and ideas as relevant to the world of the play and the directorial approach. The more intensive rehearsal schedule of year 2 also requires students to engage in greater independent research, working in a way that is guided less by the director or tutors. As a result, students build their own extended and rich range of reference points. The work of this module also assists students to develop a more advanced critical understanding of the themes, issues and narratives that surround a text and performance histories. They are invited to consider alternative points of view, balancing opinion carefully, and extending their ability to communicate complex ideas succinctly and effectively. Exploring a wide range of repertoire, both 'classical' and contemporary, this module extends students' critical understanding of the problematic concept of 'canon'. Students evaluate and challenge this notion, understanding the legacy and impact of performance traditions on contemporary practices. As a result, they are able to work with an informed and critically aware understanding of the issues concerning representation in dramatic repertoire. These issues are further explored in both the briefing and debriefing sessions for projects.

The content and order of projects undertaken can vary according to the needs of each year group. Repertoire is identified to challenge the students whilst also providing a relevant and inclusive experience. Typically, there are six projects: two per terms. Each project offers distinct acting challenges.

Screen project: This project invites students to utilise other areas of their training in relation to the demands of working on camera. Students develop their screen

technique whilst meeting some of the professional challenges related to intensive filming schedules, time-pressures and extensive independent preparation. The work usually culminates in a screening rather than live showing. Material may be drawn from contemporary writing for screen.

**Naturalism project:** This project explores the material, conventions and challenges of acting with a '4th wall'. Work may explore a variety of stage/auditorium space configurations and allows students to question terms such as 'naturalism' and 'realism' in relation to their acting. The project invites students to integrate believability with stagecraft.

**Epic project:** This project explores the demands of working with a play written in verse or poetic form. The work invites students to extend their emotional, vocal and physical energy, range and power. Students are encouraged to develop a mature understanding of text, heightened dramatic situation and human dilemma.

**Wildcard Project:** A dynamic project designed to address the particular needs of a year group and offering new performance challenges to the students. This may include a project which investigates a variety dramatic structures, language and physicality in performance, emerging technology, site specific or socially engaged work.

**Performative project:** This project explores dramatic forms which involve a more direct or explicit relationship with an audience in which the actor's 'performativity' is overtly witnessed. The work invites students to question and challenge the conventions of theatre and performance. It asks them to explore self-awareness, virtuosity and bravura in acting. Students are encouraged to develop greater 'theatricality'.

**Self-led project:** This project explores approaches to making new dramatic work. Students take responsibility for content, form and artistic voice. Students develop insight into the skills and autonomy required for generating their own project. The work may involve both writing and non-literary approaches to making new work. It may also explore making processes that involve technologies such as light and sound. This work anticipates the Solo Performance as part of the Independent Study module in Year 3.

## **Assessment**

This module varies from the undergraduate programme and students are assessed using the postgraduate criteria. Assessment marks are given at the end of each project. Each project is marked by the Director taking into account rehearsals and showings. Each project is also marked by staff tutors taking into account showings. The total mark for each project is composed of a Directors' mark weighted at 50% and a staff tutors' marks, also weighted at 50%. The staff tutors' marks comprises Acting skills (40%), Vocal skills (30%) and Movement skills (30%). After a specified showing of each project, staff meet with the Director to discuss each student's work. Marks are awarded independently by tutors and Director following this meeting. The Acting Research Portfolio is marked by the Head of Academic Studies (Drama). The

Head of Acting awards a mark for overall achievement at the end-of-year point. The rules on Qualifying Marks apply to this module.

**11. Learning outcomes:** On successful completion of the module students will have achieved various skills and abilities. Please refer to the Programme Specification for descriptions of the skills codes listed below:

A701, A702, A703, A705, A706

B701, B702, B703

C702, C703, C704, C705, C707, C708

D701, D702, D704

<b>12. Module Pattern</b>					
a) Scheduled Teaching & Learning hours					
KIS Type					Contact Hours
Group tutorial					30
One-to-one class/tutorial					20
Supervised time in studio/workshop/productions/rehearsals					695
b) Assessment					
KIS Assessment Component	Detail (e.g. component parts, length in time or words)	KIS code	Weighting %	Qualifying Mark	% Pass Mark
Folio Written Work	Acting Research Portfolio	KPE	8%	N/A	50% Aggregated
Practical work	Project 1	KPE	14%	45%	
Practical work	Project 2	KPE	14%		
Practical work	Project 3	KPE	14%		
Practical work	Project 4	KPE	14%	N/A	
Practical work	Project 5	KPE	14%	N/A	
Practical work	Project 6	KPE	14%	N/A	
Practical work	Projects 1 through 6 - Overall achievement	KPE	8%	N/A	
c) Independent Study hours					Notional Hours
Personal practice/study					30
Self-directed group rehearsal/study					20
Library-based study					5
d) Total student learning hours for module					800



## 19.12 Workshop

<b>1. Module Title</b>	Workshop
<b>2. HE Level</b>	7
<b>3. Credit Value</b>	10
<b>4. SITS module code</b>	ACT2005M
<b>5. Location of Delivery</b>	Summer school location may vary
<b>6a. Module Type</b>	Group Project
<b>6b. Applicable in the year of study</b>	2
<b>7. Module Leader</b>	Director of Drama
<b>8. Department</b>	Acting
<b>9. Aims of the Module</b>	

This module aims to:

- To develop students' awareness of the relationship between a variety of acting techniques.
- To develop students' ability to apply advanced techniques of acting creatively and imaginatively.
- To develop students' powers of self-direction and collaboration.

Indicative content:

- Tutorial support
- Workshops

## 10. Teaching & Assessment Methodology

### Teaching

Students attend a summer school in the art of acting, which introduces new techniques and reinforces techniques already studied. With some additional tutorial support, students use this experience as a springboard to create a distilled reflective insight into their learning experience.

### Assessment

This module is a distinct area of the postgraduate programme and is assessed using the postgraduate criteria. The Workshop is completed at the end of the second year

and is assessed using the postgraduate criteria. Assessment marks are given at the end of the Workshop. The module is marked by the tutor (weighted 100%)

**11. Learning outcomes:** On successful completion of the module students will have achieved various skills and abilities. Please refer to the Programme Specification for descriptions of the skills codes listed below:

A701, A704, A706, A707, A708  
 B701, B702  
 C701, C702, C703, C707, C708  
 D702, D703

**12. Module Pattern**

a) Scheduled Teaching & Learning hours

KIS Type	Contact Hours
Group tutorial	2
Practical classes/workshops	88

b) Assessment

KIS Assessment Component	Detail (e.g. component parts, length in time or words)	KIS code	% Weighting	% Pass Mark
Group Work	Devised Group Presentation – Satisfactory participation and engagement	KPE	100%	Pass/Fail

c) Independent Study hours

	Notional Hours
Self-directed group rehearsal/study	10
d) Total student learning hours for module	100

## 19.13 Voice and Movement

<b>1. Module Title</b>	Voice and Movement
<b>2. HE Level</b>	6
<b>3. Credit Value</b>	5
<b>4. SITS module code</b>	ACT3004M
<b>5. Location of Delivery</b>	Guildhall School
<b>6a. Module Type</b>	Taught plus coaching
<b>6b. Applicable in the year of study</b>	3
<b>7. Module Leaders</b>	Head of Voice and Head of Movement
<b>8. Department</b>	Acting

### 9. Aims of the Module

This module aims to:

- Consolidate a practical craft training that will be a lifelong foundation for a career in professional acting.
- Encourage students to take responsibility for reaching their highest level of creative engagement.

### Indicative content:

- Voice and speech
- Movement
- Singing coaching

## 10. Teaching & Assessment Methodology

### Teaching

Classes in Voice and Speech and Movement introduce some new techniques, especially those appropriate to the repertoire for Productions, and extends practices developed at Levels 4 and 5 within the context of public performance. Voice and Movement coaching is also included in Production work.

Singing coaching extends repertoire and develops students work for the professional singing audition context.

## Assessment

This module is assessed using the undergraduate assessment criteria. Assessment marks are given in each component at the end-of-year point. Each component is marked by the tutor and is composed of a mark for classwork (50%); and a mark for application of skills in Productions (50%).

**11. Learning outcomes:** On successful completion of the module students will have achieved various skills and abilities. Please refer to the Programme Specification for descriptions of the skills codes listed below:

A601, A602, A603, A604, A606, A607  
 B602, B603, B604, B605, B606  
 C601, C602, C603, C604, C605, C606, C607  
 D601, D602, D603, D604, D605

### 12. Module Pattern

#### a) Scheduled Teaching & Learning hours

KIS Type	Contact Hours
Practical classes/workshops	50

#### b) Assessment

KIS Assessment Component	Detail (e.g. component parts, length in time or words)	KIS code	% Weighting	% Pass Mark
Practical work	Voice and speech (including application of vocal skills in Productions)	KPE	50%	50% Aggregated
Practical work	Movement (including application of movement skills in Production)	KPE	50%	

#### c) Independent Study hours

N/A	Notional Hours
	N/A

#### d) Total student learning hours for module

50

## 19.14 Productions

<b>1. Module Title</b>	Productions
<b>2. HE Level</b>	7
<b>3. Credit Value</b>	145
<b>4. SITS module code</b>	ACT3001M
<b>5. Location of Delivery</b>	Guildhall School
<b>6a. Module Type</b>	Rehearsal and performance
<b>6b. Applicable in the year of study</b>	3
<b>7. Module Leader</b>	Head of Acting
<b>8. Department</b>	Acting
<b>9. Aims of the Module</b>	

This module aims to:

- Provide students with a variety of opportunities to develop their craft to professional level and perform to the public.
- Extend knowledge of repertoire and awareness of directorial approaches.
- Showcase students' work to prospective employers and agents.
- Set a standard of excellence in ensemble theatre.
- Enable students to take responsibility for their artistic development.

### Indicative content:

- Production 1
- Production 2
- Production 3
- Production 4
- Production 5
- Show Reel

## 10. Teaching & Assessment Methodology

### Teaching

This module offers a balance between training and showcasing. Each student is cast in roles of varying size, scope, character and genre in at least five productions. Each production is professionally directed and designed, rehearsed for four to five

weeks and has six or more performances, with full support from the Technical Theatre Department and support from the Music Department if appropriate. Agents, casting directors and other potential employers are invited to each production, which are also attended by the general public.

The plays are selected and cast by the Director of Drama and the Head of Acting, in consultation with Heads of Voice, Movement and Academic Studies. They also appoint the directors. The designers are appointed in collaboration with the Director of Technical Theatre and Associate Producer. Productions take place in the School's Silk Street Theatre, Milton Court Theatres or at other venues, such as The Pit at the Barbican. Typically, three productions include all or most of the final year company and five are rehearsed with a smaller company and performed back-to-back with another production/s.

The repertoire varies to suit the needs of the individuals within each year group, offering as many challenging opportunities as possible to as many of the year as possible. It normally includes Shakespeare and/or his contemporaries and a musical production, together with a range of both modern and period plays.

When casting, the Head of Acting and the Director of Drama take into account students' level of achievement by the end of the second year and also consider their progress during the year. Students are mainly cast to their strengths in a range of roles which will best serve their current capabilities; they are given opportunities during the year to develop their range and skills and their ability to sustain, and to exceed their former grasp. Where a student's progress justifies it in the view of senior staff, they are cast in a role central to the development of the play, but a student will not be cast in a protagonist role that staff do not believe he/she is ready to play and where there might be a risk to the viability of the production as a whole or to the progress of other students.

Students are required to work with an exemplary standard of discipline and readiness, utilizing strategies for independent enquiry and critical awareness in order, where appropriate, to offer leadership and significant artistic insight into the creative endeavor and dramatic situation. In rehearsal and performance, students are expected to display creative independence and engage a sophisticated combination of truth and technique in order to reveal significant insight into human behaviour through the dramatic form.

Students respond to a variety of advanced ideas in relations to the nature of acting, creative processes and theatre making as indicated by the director. Utilising this in combination with their own educational and experiential backgrounds, they develop a range of references, frameworks, concepts and practices which support and enhance their learning at level 7. They are expected to apply critical and reflective strategies in order to evaluate their context within the programme. This high level of conceptual understanding asks students to synthesis their learning on order to display a personal and meaningful understanding of the role of the actor in society and the world at large. Students are also expected to pursue maturity of insight and behavior as is appropriate to their preparation, classes, rehearsals and performances by employing greater skills in empathy and independence

In addition, students undertake work in acting on camera. This forms part of an individual show reel and shares the same aims as theatre productions in supporting students in showcasing their work to prospective employers and agents. This activity is unassessed. Students are required to comply with the rules concerning attendance, participation and engagement.

Should a student opt to participate in the Solo Performance or Dissertation options in the Independent Study module, they will normally not be able to participate in one of the productions out of the final year's repertoire.

## Assessment

This module varies from the undergraduate programme and students are assessed using the postgraduate criteria. Assessment marks are given at the end of each production. Each production is marked by the Director who awards a mark assessing against a standard appropriate to entry to the profession taking into account rehearsals and performances. Each production is also marked by staff tutors each of who award a mark assessing the actor's work in performance and moderated by the External Examiner. The total mark for each production is composed of Directors' marks (36%) and two internal examiners' marks (32% and 32%). The Internal Examiners assess independently from each other and then meet to discuss their marks. Where there is a variance of greater than 6% in a student's marks, the Internal Examiners should consider at their meeting whether there is a legitimate reason for the discrepancy such as the consistency of a student's work across the assessed performances, or whether there may have been deviation from the assessment criteria, in which case the Internal Examiners may revisit their marks and in light of the discussion moderate their marks accordingly. The rules on Qualifying Marks and Participation in Productions apply to this module.

**11. Learning outcomes:** On successful completion of the module students will have achieved various skills and abilities. Please refer to the Programme Specification for descriptions of the skills codes listed below:

A701, A702, A703, A704, A705, A706, A707, A708  
 B701, B702, B703  
 C701, C702, C703, C704, C705, C706, C707, C708  
 D701, D702, D703, D704

## 12. Module Pattern

### a) Scheduled Teaching & Learning hours

KIS Type	Contact Hours
Supervised time in studio/workshop/productions/rehearsals	1450

### b) Assessment

KIS Assessment Component	Detail (e.g. component parts, length in time or words)	KIS code	Weighting %	Qualifying Mark	% Pass Mark
Practical work	Production	KPE	20%	45%	50%

<b>12. Module Pattern</b>					
Practical work	Production	KPE	20%	45%	Aggregated
Practical work	Production	KPE	20%	45%	
Practical work	Production	KPE	20%	45%	
Practical work	Production	KPE	20%	45%	Only 4 highest component marks count to module aggregate
c) Independent Study hours					Notional Hours
The balance between Scheduled Teaching & Learning hours and Independent Study Hours depends on the directorial approach and the rehearsal schedule for each production; the number of hours per production may also vary according the role undertaken by each student. Other scheduled hours include coaching, wardrobe calls, hair and make-up calls.					N/A
d) Total student learning hours for module					1450



## 19.15 Independent Study

<b>1. Module Title</b>	Independent Study
<b>2. HE Level</b>	7
<b>3. Credit Value</b>	15
<b>4. SITS module code</b>	ACT3006M
<b>5. Location of Delivery</b>	Guildhall School
<b>6a. Module Type</b>	Independent study with tutorial support
<b>6b. Applicable in the year of study</b>	3
<b>7. Module Leader</b>	Head of Academic Studies (Drama)
<b>8. Department</b>	Acting
<b>9. Aims of the Module</b>	

This module aims to:

- To enable students to develop an area of specialism.
- To develop independent learning and practice.
- To encourage performance-related research.
- Towards the end of the second year, students select one of the following options:
  - Dissertation
  - Acting Research Portfolio
  - Solo Performance
  - Demonstration

## 10. Teaching & Assessment Methodology

Between October and May each student taking Dissertation, Solo Performance or Demonstration option, normally has one block period of a minimum of four weeks when they are not working on the Productions module and may focus on the Independent Study.

The module is mainly self-directed study with additional tutorial support.

Students respond to a variety of advanced ideas in relations to the nature of acting, creative processes and theatre making as indicated by the tutor/director. Utilising this in combination with their own educational and experiential backgrounds, they develop a range of references, frameworks, concepts and practices which support and enhance their learning at level 7. They are expected to apply critical and

reflective strategies in order to evaluate their context within the programme. This high level of conceptual understanding asks students to synthesise their learning in order to display a personal and meaningful understanding of the role of the actor in society and the world at large. Students are also expected to pursue maturity of insight and behavior as is appropriate to their preparation, classes, rehearsals and performances by employing greater skills in empathy and independence

## **Dissertation**

### **Teaching**

Students select an area of study in consultation with the Head of Academic Studies (Drama), and undertake independent research. The topic is selected on the basis of the student's personal line of inquiry and of its general relevance to theatre, drama or acting. Topics have included: study of the work of a specific theatre company, theatre or film director, actor or dramatic genre; study of a particular method of vocal, physical or acting technique; the semiotics of theatre; aspects of the acting profession; application of theatre, drama and acting to other fields of life; application of other fields of study to theatre, drama and acting. Students are expected to relate the topic to their own development. In term 1, students submit preliminary work on the Dissertation to the Head of Academic Studies (Drama).

Typically, between October and May each student has one block period of a minimum of four weeks to work on this activity. During this period, students will normally not be able to participate in one of the productions out of the final year's repertoire. Students make a short presentation, outlining the topic and their approach, and indicating the sources used. Students receive further tutorial support to focus their subject and to reflect on the research methodology. During this block, they submit a progress report and indicating the sources used. This is discussed in a tutorial. Further tutorials refine the student's approach to the topic which is expected to include a significant dimension of critical self-evaluation, a structure and communication style which is highly lucid and persuasive, and an advanced level of intellectual insight. They submit a first draft, which is discussed in a tutorial. At the end of the block, they submit a final draft of 7000 – 8500 words, plus a list of bibliographical and other sources.

### **Assessment**

This option varies from the undergraduate programme and students are assessed using the postgraduate criteria. Assessment marks are given at the end of the period of study/block out. The final submission is assessed by two Internal Examiners and moderated by the External Examiner. The Internal Examiners assess independently from each other and then meet to discuss their marks. If there is a variance of greater than 6%, the Internal Examiners revisit their marks and in light of the discussion moderate their marks accordingly. The Presentation to Peers is assessed by two internal examiners.

## **Acting Research Portfolio**

### **Teaching**

Towards the end of the second year, students attend a tutorial outlining the requirements in creating a portfolio in the forthcoming year. Between September and May each student undertakes appropriate research for each production and character in which they have been cast (i.e. each component of the Productions Module). Students make a short presentation, outlining the topic and their approach, and indicating the sources used. With tutorial support, students are expected to engage imaginative, independent and original research methodologies whilst utilising further reading and extended exploration and application of approaches to performance explored in the programme in order to prepare for the world of the play and their character. Whilst compiling their research, students also write self-critically about their journey in preparation and performance, and synthesise various rehearsal room and performance experiences in order to provide significant insight into the nature of the acting process. The Portfolio may contain images, self-evaluative journal, annotated script and other multi-media research materials (including DVD's and website references) plus a list of bibliographical and other sources. During the summer term, students submit a complete Portfolio of approximately 7000 – 8500 words.

### **Assessment**

This option varies from the undergraduate programme and students are assessed using the postgraduate criteria. Assessment marks are given at the end of the penultimate production. The final submission is assessed by two Internal Examiners and moderated by the External Examiner. The final submission is assessed by two Internal Examiners and moderated by the External Examiner. The Internal Examiners assess independently from each other and then meet to discuss their marks. If there is a variance of greater than 6% the Internal Examiners revisit their marks and in light of the discussion moderate their marks accordingly. The Presentation to Peers is assessed by two Internal Examiners.

### **Solo Performance**

#### **Teaching**

Students select, in consultation with the Head of Academic Studies (Drama), an area of performance explored in the programme to extend into a devised solo piece. On the basis of the consultation, the Head of Academic Studies (Drama) assigns a tutor from the Drama Department. In term 1, students submit preliminary work on the solo performance to the tutor. Typically, between October and May each student has one block period of a minimum of four weeks to work on this activity. During this period in which they develop and rehearse the piece, students will normally not be able to participate in one of the productions out of the final year's repertoire. Students make a short presentation, outlining the topic and their approach, and indicating the sources used. Tutorials may take the form of discussion and/or the tutor attending a rehearsal and discussing the work-in-progress. Students are expected to utilize creative and intellectual processes independently in order to focus their research,

preparation, writing and imaginative work into an original, sophisticated and well-structured performance opportunity for an actor. Tutorial support also encourages students to employ an approach which includes a significant dimension of critical self-evaluation. At the end of the block, they submit a digital filmed devised solo piece of performance work lasting between 15 and 20 minutes. After the submission of the digital performance work they submit a complete script and Acting Research Journal which reflects on the process of researching and reflecting on the creative process.

## **Assessment**

This option varies from the undergraduate programme and students are assessed using the postgraduate criteria. Assessment marks are given at the end of the period of study/block out. The Script is assessed by the Head of Academic Studies (Drama) and moderated by the External Examiner. The Final Presentation is assessed by two Internal Examiners and moderated by the External Examiner. The Acting Research Journal is assessed by the Head of Academic Studies (Drama). The Internal Examiners assess independently from each other and then meet to discuss their marks. Where there is a variance of greater than 6% in a student's marks, the Internal Examiners should consider at their meeting whether there is a legitimate reason for the discrepancy such as the consistency of a student's work across the assessed performances, or whether there may have been deviation from the assessment criteria, in which case the Internal Examiners may revisit their marks and in light of the discussion moderate their marks accordingly.

## **Demonstration Option**

### **Teaching**

Students select, in consultation with the Head of Academic Studies (Drama), an area of performance explored in the programme to extend into a demonstration workshop. On the basis of the consultation, the Head of Academic Studies (Drama) assigns a tutor from the Drama Department. In term 1, students submit preliminary work on the Demonstration to the tutor. Typically, between October and May each student has one block period of a minimum of four weeks to work on this activity. During this period in which they develop and rehearse the piece, students will normally not be able to participate in one of the productions out of the final year's repertoire. Students make a short presentation, outlining the topic and their approach, and indicating the sources used. Tutorials may take the form of discussion and/or the tutor attending a rehearsal and discussing the work-in-progress. Students are expected to utilize creative and intellectual processes independently in order to focus their research, preparation, writing and imaginative work into an original, sophisticated and well-structured piece. Tutorial support also encourages students to employ an approach which includes a significant dimension of critical self-evaluation. At the end of the block, they perform a workshop demonstration lasting between 15 and 20 minutes. After the performance they submit an Acting Research Journal which reflects on the process of researching and reflecting on the creative process.

## Assessment

This option is a distinct area of the postgraduate programme and students are assessed using the postgraduate criteria. Assessment marks are given at the end of the period of study/block out. The Final Presentation is assessed by two Internal Examiners and moderated by the External Examiner. The Internal Examiners assess independently from each other and then meet to discuss their marks. Where there is a variance of greater than 6% in a student's marks, the Internal Examiners should consider at their meeting whether there is a legitimate reason for the discrepancy such as the consistency of a student's work across the assessed performances, or whether there may have been deviation from the assessment criteria, in which case the Internal Examiners may revisit their marks and in light of the discussion, moderate their marks accordingly. The Presentation to Peers is assessed by two Internal Examiners. The Acting Research Journal is assessed by the Head of Academic Studies (Drama).

**11. Learning outcomes:** On successful completion of the module students will have achieved various skills and abilities. Please refer to the Programme Specification for descriptions of the skills codes listed below:

A701, A703, A704, A706, A707, A708  
 B701, B702  
 C703, C706, C707, C708  
 D701, D703, D704

### 12.1 Module Pattern

Dissertation

a) Scheduled Teaching & Learning hours

KIS Type	Contact Hours
One-to-one class/tutorial	3

b) Assessment

KIS Assessment Component	Detail (e.g. component parts, length in time or words)	KIS code	% Weighting	% Pass Mark
Coursework	Dissertation 7000 – 8500 words	KCW	100%	50%

c) Independent Study hours

	Notional Hours
Personal practice/study	72
Library-based study	75
d) Total student learning hours for module	150

### 12.2 Module Pattern

Acting Research Portfolio

a) Scheduled Teaching & Learning hours

KIS Type	Contact Hours
One-to-one class/tutorial	1
Practical classes/workshops	2

<b>12.2 Module Pattern</b>				
b) Assessment				
KIS Assessment Component	Detail (e.g. component parts, length in time or words)	KIS code	% Weighting	% Pass Mark
Folio Written Work	Research Portfolio approx. 7000 – 8500 words	KCW	100%	50%
c) Independent Study hours				Notional Hours
Personal practice/study				117
Library-based study				30
d) Total student learning hours for module				150

<b>12.3 Module Pattern</b>				
Solo Performance				
a) Scheduled Teaching & Learning hours				
KIS Type				Contact Hours
One-to-one class/tutorial				3
b) Assessment				
KIS Assessment Component	Detail (e.g. component parts, length in time or words)	KIS code	% Weighting	% Pass Mark
Folio Written Work	Script	KCW	25%	50% Aggregated
Presentation	Presentation of work	KPE	75%	
Self-reflective account	Acting Research Journal – Satisfactory submission	KCW	Pass/Fail	
c) Independent Study hours				Notional Hours
Personal practice/study				137
Library-based study				10
d) Total student learning hours for module				150

<b>12.4 Module Pattern</b>				
Demonstration				
a) Scheduled Teaching & Learning hours				
KIS Type				Contact Hours
One-to-one class/tutorial				3
b) Assessment				
KIS Assessment Component	Detail (e.g. component parts, length in time or words)	KIS code	% Weighting	% Pass Mark
Folio Written Work	Script	KCW	25%	50% Aggregated
Presentation	Performance of work	KPE	75%	

<b>12.4 Module Pattern</b>				
Self-reflective account	Acting Research Journal – Satisfactory submission	KCW	Pass/Fail	
c) Independent Study hours				Notional Hours
Personal practice/study				137
Library-based study				10
d) Total student learning hours for module				150

## 19.16 Personal Development Plan 2

<b>1. Module Title</b>	Personal Development Plan 2
<b>2. HE Level</b>	7
<b>3. Credit Value</b>	10
<b>4. SITS module code</b>	ACT3007M
<b>5. Location of Delivery</b>	Guildhall School
<b>6a. Module Type</b>	Tutorials; workshops
<b>6b. Applicable in the year of study</b>	3
<b>7. Module Leader</b>	Head of Academic Studies (Drama)
<b>8. Department</b>	Acting

### 9. Aims of the Module

This module aims to:

- Encourage students to take responsibility for reaching their highest level of creative and critical engagement.
- Develop students' powers of self-direction.
- Develop students' entrepreneurial and leadership skills, and their ability to reflect on, contribute to and develop contemporary theatre and drama in all media.

### 10. Teaching & Assessment Methodology

#### Teaching

Students engage in career preparation, including the acquisition of up-to-date knowledge of the film, television and theatre professions. Students rehearse and perform monologues and duologues in showcases, usually one classical and one modern, presented to agents and prospective employers. Visiting professional tutors advise. Students may opt to audition for various competitions including the Michael Bryant Shakespeare Competition, and may be invited to participate in other outside events such as the Sam Wanamaker Festival at Shakespeare's Globe. There are talks, workshops and masterclasses preparing students for the professional life of an actor and indicative content includes extended camera work led by a professional director, interview techniques and self-presentation, voice-overs and other commercial work. Students evaluate their development through the programme, their career expectations and their potential to make an effective contribution to the profession. Students select one aspect of the acting profession or related field to



investigate, assessing its current state and possibilities for the future. This is sometimes informally referred to as “Second Strings”.

## Assessment

This module is a distinct area of the postgraduate programme and is assessed using the postgraduate criteria. Students are assessed at the end of the block of teaching by means of a viva voce. The viva focuses on the student's experience of professional realities in the third year and their research into a specific area which presents opportunities for future personal, professional and/or entrepreneurial development.

<b>11. Learning outcomes:</b> On successful completion of the module students will have achieved various skills and abilities. Please refer to the Programme Specification for descriptions of the skills codes listed below:
A701, A703, A705, A706, A707, A708 B701, B702, B703 C703, C706, C707, C708 D701, D702, D703, D704

<b>12. Module Pattern</b>				
a) Scheduled Teaching & Learning hours				
KIS Type				Contact Hours
Group tutorial				7
Practical classes/workshops				40
Supervised time in studio/workshop/productions/rehearsals				20
b) Assessment				
KIS Assessment Component	Detail (e.g. component parts, length in time or words)	KIS code	% Weighting	% Pass Mark
Viva Voce	Group activity – each student presents for approximately 10 minutes	KPE	100%	50%
c) Independent Study hours				Notional Hours
Personal practice/study				33
d) Total student learning hours for module				100

## 20. Reading and Resources

Acting			
Books			
Author	Title	Publisher	Year
Alfreds, Mike	Different Every Night	Nick Hern Books	2007
Alfreds, Mike	Then What Happens? Storytelling and Adapting for the Theatre	Nick Hern Books	2013
Barkworth, Peter	About Acting	Methuen Drama	1991
Bogart, Anne	The Viewpoints Book: a practical guide to Viewpoints and Composition	Nick Hern	2014
Britten, Bill	From Stage to Screen	Bloomsbury Methuen Drama	2014
Chekhov, Michael	To the Actor	Routledge	2002
Clark, Larry; McGaw, Charles	Acting is Believing 11 <sup>th</sup> ed	Wadsworth Publishing	2011
Donnellan, Declan	The Actor and the Target	Nick Hern Books	2005
Esper, William & DiMarco, Damon	The Actor's Art and Craft	Anchor	2008
Hagen, Uta	Respect for Acting	John Wiley & Sons	2008
Caldarone, Marina	Actions: The Actors' Thesaurus	Nick Hern Books	2004
Johnstone, Keith	Impro	Methuen Drama	2007
Lewis, Robert	Method or Madness	Samuel French Inc	1986
Mamet, David	True and False	Faber and Faber	1998
Nyman, Andy	The Golden Rules of Acting	Nick Hern	2012

<b>Acting</b>			
Longwell, Dennis	Sanford Meisner on Acting	Vintage	1990
Stanislavski, Constantin	An Actor Prepares	Bloomsbury Academic	2013
Stanislavski, Constantin	Building a Character	Bloomsbury Academic	2013
Online			
YOUTUBE	Michael Caine Teaches Acting In Film: <a href="#">Watch on YouTube</a>		

<b>Movement</b>			
Books			
Author	Title	Publisher	Year
Barton, Robert	Movement: On Stage and Off.	Routledge	2017
Bloom, Katya	The Laban Workbook for actors: a practical training guide with video	Bloomsbury Methuen Drama	2017
DuVal, Christopher	Stage Combat Arts: an Integrated Approach to Acting, Voice and Text Work + Video	Bloomsbury Methuen Drama	2016
Ewan, Vanessa	Laban's Efforts in Action: A Movement Handbook for Actors with Online Video Resources	Bloomsbury Methuran Drama	2018
Feldenkreis, Moshe	The Potent Self	North Atlantic US	2003
Feldenkrais, Moshe	Awareness through Movement	Royal New Zealand Foundation of the Blind	2015
Feldenkrais, Moshe	Body and mature behaviour (2 <sup>nd</sup> Edition)	North Atlantic Books, U.S.	2005
Calais-Germain, Blandine	Anatomy of Movement (2 <sup>nd</sup> Edition)	Princeton Book Company	2008
Loui, Annie	The Physical Actor	Routledge	2018
Marshall, Lorna	The Body Speaks	Methuen Drama	2008

<b>Movement</b>			
McCaw, Dick	Training the Actor's Body: A Guide	Bloomsbury Methuen Drama	2018
Morris, Eilon	Rhythm in acting and performance: embodied approaches and understandings	Bloomsbury Methuen Drama	2017
Murphy, Maiya	Enacting Lecoq: movement in theatre, cognition, and life	Palgrave Macmillan	2019
Newlove, Jean	Laban for All	Routledge	2004
Pisk, Litz	The Actor and his Body	Berg 3PL	1998
Worsley, Victoria	Feldenkrais for Actors: How to Do Less and Discover More	Nick Hern	2016

<b>Voice</b>			
Books			
Author	Title	Publisher	Year
Berry, Cicely	The Actor and the Text, and Text in Action	Virgin Books	2000
Dimon, Theodore	Your Body, Your Voice	North Atlantic Books, U.S.	2011
Gutekunst, Christine	Voice Into Acting	Bloomsbury Methuen Drama	2014
Houseman, Barbara	Finding Your Voice: a step by step Guide for Actors, and, Tackling Text.	Nick Hern	2007
Keith, William M. & Lundberg, Christian O.	The Essential Guide to Rhetoric (2 <sup>nd</sup> Edition)	Bedford Books	2017
Kemp, Rick	Embodied Acting	Routledge	2012
Leith, Sam	You Talking To Me?	Profile Books Ltd	2012
Linklater, Kristin	Freeing the Natural Voice (2 <sup>nd</sup> Edition)	Nick Hern	2006
MacCallion, Michael	The Voice Book	Faber & Faber	1998

<b>Voice</b>			
Morrison, Malcolm	Clear Speech (4 <sup>th</sup> Edition)	Methuen	2001
Nelson, Jeanette	The Voice Exercise Book	Nick Hern	2017
Rodenburg, Patsy	Power Presentation	Michael Joseph	2009
Rodenburg, Patsy	The Right to Speak	Methuen Drama	1992
Rodenburg, Patsy	The Need for Words	Methuen Drama	1994
Rodenburg, Patsy	The Actor Speaks	Methuen Drama	1998
Rodenburg, Patsy	Speaking Shakespeare	Methuen Drama	2005
Rodenburg, Patsy	Presence	Penguin	2009
Sharpe, Edda & Haydn Rowles, Jan	How to do Accents (2 <sup>nd</sup> Edition)	Oberon	2009
Truss, Lynne	Eats Shoots and Leaves	Harper Collins	2009
Usher, Shaun	Letters Of Note	Canongate Unbound	2013
<b>Online</b>			
	<a href="https://poetrysociety.org.uk/">https://poetrysociety.org.uk/</a>	Online	Updated regularly
	<a href="http://Nationalpoetrylibrary.org.uk">Nationalpoetrylibrary.org.uk</a>	Online	Updated Regularly
	<a href="http://Sounds.bl.uk&gt;accents-and-dialects">Sounds.bl.uk&gt;accents-and-dialects</a>	Online	Updated Regularly
	<a href="https://poets.org/">https://poets.org/</a>	Online	Updated Regularly
	<a href="https://www.theroot.com/20-black-poets-you-should-know-and-love-1790868612">https://www.theroot.com/20-black-poets-you-should-know-and-love-1790868612</a>	Online	

<b>Other Resources</b>			
<b>Books</b>			
Title	Author	Publisher	Year
Adichie, Chimamanda Ngozi	We Should All Be Feminists	Fourth Estate	2014

<b>Other Resources</b>			
Andrews, Richard	Arts Entrepreneurship: Creating a New Venture in the Arts (1st Edition)	Routledge	2019
Barba, Eugenio & Savarese, Nicola	A Dictionary of Theatre Anthropology	Routledge	2005
Bassot, Barbara	The Reflective Journal (2 <sup>nd</sup> Edition)	Red Globe Press	2017
Bates, Brian	The Way of the Actor	Shambhala	1987
Berger, John	Ways of Seeing	Penguin	1972
Booker, Christopher	The Seven Basic Plots	Continuum	2005
Boud, David; Keogh, Rosemary & Walker, David (eds.)	Reflection: turning experience into learning	Routledge	1985
Brockbank and McGill	Facilitating Reflective Learning: Coaching, Mentoring and Supervision (2 <sup>nd</sup> Edition)	Kogan Page	2012
Brook, Peter	The Empty Space	Penguin Modern Classics	2008
Cameron, Julia	The Artist's Way	Pan Books	1995
Covey, Stephen R	The Seven Habits of Highly Effective People	Simon & Schuster	2013
Davies, Martin Brett	Doing a Successful Research Project	Palgrave	2007
Debord, Guy	Society of the Spectacle	Rebel Press	2000
Drain, Richard	Twentieth Century Theatre: a Sourcebook of Radical Thinking	Routledge	2005
Dunmore, Simon	An Actor's Guide to Getting Work 5 <sup>th</sup> Ed	Methuen Drama	2012
Edgar, David	How Plays Work	Nick Hern	2009
Eddo-Lodge, Reni	Why I'm No Longer Talking to White People About Race	Bloomsbury	2017
Estes, Clarissa Pinkola	Women Who Run With The Wolves: Contacting the Power of the Wild Woman	Rider	2008
Eyre, Richard & Wright, Nicholas	Changing Stages: A View of British Theatre in the 20 <sup>th</sup> Century	BBC Videos and	2000

<b>Other Resources</b>			
		Bloomsbury	
Freud, Sigmund	The Interpretation of Dreams	Wordsworth Classic	1997 (reprint)
Fryer, Peter	Staying Power: The History of Black People in Britain	Pluto Press	2018
Ghaye, Tony	Teaching and Learning through Reflective Practice (2 <sup>nd</sup> Edition)	Routledge	2010
Harrison, Eric	The Five Minute Meditator	Piatkus	2003
Higgie, Jennifer	The Artist's Joke: Documents of Contemporary Art	Whitechapel Gallery	2007
Hodge, Alison	Actor Training	Routledge	2010
Jung, Carl	4 Archetypes	Routledge Classics	2009 (reprint)
Kushner, Saville	Personalizing Evaluation	Sage Publications	2000
Lacan, Jacques	My Teaching	Verso	2008
Le Feuvre, Lisa	Failure: Documents of Contemporary Art	Whitechapel Gallery	2010
Lutters, Jeroen	In the Shadow of the Art Work: Art-based Learning in Practice	Valiz	2019
McGilchrist, Iain	The Master and His Emissary: The Divided Brain and the Making of the Western World (2 <sup>nd</sup> Edition)	Yale University Press	2012
McGrath, John	A Good Night Out	Nick Hern	1996
McNiff, Jean; Whitehead, Jack	All you need to know about Action Research	Sage Publications	2011
Mitchell, Katie	The Director's Craft	Routledge	2008
Mitter, Shomit	Fifty Key Theatre Directors	Routledge	2005
Moon, Jennifer A	Learning Journals: a handbook for reflective practice and professional development	Routledge	2006
Nubia, Onyeka	England's Other Countrymen: Black Tudor Society (Blackness in Britain)	Zed Books	2019
Revans, Robert W; Dilworth, Robert L; Willis, Verna	Action Learning: Images and Pathways	Krieger	2003
Schon, Donald A.	The Reflective Practitioner	Ashgate	1994

<b>Other Resources</b>			
Shakespeare, William	Selection of Shakespeare plays in various editions		
Lockett, Sharrell, & Shaffer, Tia M.	Black Acting Methods	Routledge	2016
Shurtleff, Michael	Audition	Players Press	1988
Tolle, Eckhart	Practising the Power of Now	Hodder & Stoughton	2002
Wiseman, Richard	The Luck Factor	Arrow Books	2004
Zarrilli, Phillip B., McConachie, Bruce, Gary & Williams, Jay	Theatre Histories: An Introduction (2 <sup>nd</sup> Edition)	Routledge	2010
Zizek, Slavoj	First as Tragedy, Then as Farce	Verso	2009
Booklets prepared by Drama Department, revised annually	Entering the Third Year Starting Out		
Online			
Online	<a href="#">Black Cultural Archives</a>	Online	Updated Regularly
Online	<a href="http://www.digitaltheatreplus.com">www.digitaltheatreplus.com</a>	Online	Updated Regularly
Cixous, Helene	The Laugh Of The Medusa  <a href="https://www.jstor.org/stable/3173239?seq=1#metadata_info_tab_contents">https://www.jstor.org/stable/3173239?seq=1#metadata_info_tab_contents</a>	Online	Updated Regularly
Online	Performances, film and TV, interviews and further reading as required.	Online	Updated Regularly



## **21. Assessment Criteria**

Assessors award one mark using the criteria and benchmarks as detailed below. Marks are expressed as a percentage with assessors awarding a mark out of a hundred. Some modules (Level 4, 5 or 6 as indicated in the module specifications) are shared with the BA programme and are assessed according to the undergraduate criteria but with a higher pass mark of 50%.

## 21.1 Undergraduate Acting Assessment Criteria

School-wide undergraduate assessment criteria for levels 4, 5 and 6	School-wide undergraduate assessment criteria for levels 4, 5 and 6	Technique and knowledge	Performance and/or creative output	Communication and artistic values	Professional protocols
		School-wide undergraduate percentage ranges for levels 4, 5 and 6 with descriptors	85+	An exceptionally compelling level of...	An exceptionally compelling level of...
	70-85	An excellent level of...	An excellent level of...	An excellent level of...	An excellent level of...
	60-69	A good level of...	A good level of...	A good level of...	A good level of...
	50-59	A satisfactory level of...	A satisfactory level of...	A satisfactory level of...	A satisfactory level of...
	40-49	Most aspects at a satisfactory level of... - Command of vocal and physical skills, and acting and stagecraft techniques; - Embodiment of learning; - Accuracy of skills; - Breadth, depth and appropriateness of understanding and reference points; - Integration of physical/vocal/acting techniques with inner life, appropriate to the world of the play or exercise.	Most aspects at a satisfactory level of... - Imagination and insight to connect with and reveal a dramatic situation; - Integration of believability and technique in order to connect the actor and audience; - Truth and expressiveness in acting comparable with that of a professional actor playing a role in a first-class company;	Most aspects at a satisfactory level of... - Commitment to artistic exploration through technical, intellectual, creative and emotional processes that progress the work of the ensemble and the individual; - Resilience and courage to take risks, improvise and problem solve; - Self-motivation and inventiveness in preparing and rehearsing a role;	Most aspects at a satisfactory level of... - Maturity of self-discipline including: preparation, readiness, time-management, punctuality, attendance, engagement and personal organisation skills in comparison with that of a professional actor; - Health, well-being and safety of self and group; - Attention to communication styles including performance and rehearsal etiquette,

School-wide undergraduate assessment criteria	for levels 4, 5 and 6	Technique and knowledge	Performance and/or creative output	Communication and artistic values	Professional protocols
			<ul style="list-style-type: none"> <li>- Ability to reveal oneself to an audience whilst transforming within a dramatic situation.</li> </ul>	<ul style="list-style-type: none"> <li>- Openness and empathy in working with others;</li> <li>- Contribution to the ensemble;</li> <li>- Ability to open oneself generously to the ensemble/creative task in order to make an enabling and creative workplace.</li> </ul>	<ul style="list-style-type: none"> <li>and academic conventions;</li> <li>- Understanding and commitment to professional codes of conduct and standards.</li> </ul>
	30-39	A generally unreliable level of...	A generally unreliable level of...	A generally unreliable level of...	A generally unreliable level of...
	0-29	An unsatisfactory level of...	An unsatisfactory level of...	An unsatisfactory level of...	An unsatisfactory level of...

## 21.2 Postgraduate Acting Assessment Criteria

School-wide postgraduate assessment criteria for level 7		<b>Technique and knowledge</b>	<b>Performance and/or creative output</b>	<b>Communication and artistic values</b>	<b>Professional protocols</b>
School-wide postgraduate percentage ranges for levels 7 with descriptors	90+	Work displaying genuine mastery and integration of artistic insight, technical command and communicative conviction comparable to a world-class performance standard.			
	80-89	An exceptionally compelling level of...	An exceptionally compelling level of...	An exceptionally compelling level of...	An exceptionally compelling level of...
	70-79	An excellent level of...	An excellent level of...	An excellent level of...	An excellent level...
	60-69	A good level of...	A good level of...	A good level of...	A good level of...
	50-59	A satisfactory level of... - Command of vocal and physical skills, and acting and stagecraft techniques; - Embodiment of learning; - Accuracy of skills; - Breadth, depth and appropriateness of understanding and reference points; - Mastery in drawing effectively and cohesively on a wide range of techniques;	A satisfactory level of... - Imagination and insight to connect with and reveal a dramatic situation; - Integration of believability and technique in order to connect the actor and audience; - Level of truth and expressiveness in acting comparable with that of a professional actor playing a role in a first-class company;	A satisfactory level of... - Commitment to artistic exploration through technical, intellectual, creative and emotional processes that progress the work of the ensemble and the individual; - Resilience and courage to take risks, improvise and problem solve; - Self-motivation and inventiveness in preparing and rehearsing a role;	A satisfactory level of... - Maturity of self-discipline including: preparation, readiness, time-management, punctuality, attendance, engagement and personal organisation skills in comparison with that of a professional actor; - Health, well-being and safety of self and group; - Attention to communication styles including performance and rehearsal etiquette, and academic conventions;

School-wide postgraduate assessment criteria for level 7	Technique and knowledge	Performance and/or creative output	Communication and artistic values	Professional protocols
	<ul style="list-style-type: none"> <li>- Mastery of integrating physical/vocal/acting techniques with inner life, appropriate to the world of the play or exercise.</li> </ul>	<ul style="list-style-type: none"> <li>- Sophistication of response to style, language and context;</li> <li>- Transformation within a dramatic situation revealing its depth;</li> <li>- Full engagement of an audience;</li> <li>- Dynamism and richness of expression;</li> <li>- Sophistication in revealing oneself to an audience whilst transforming within a dramatic situation.</li> </ul>	<ul style="list-style-type: none"> <li>- Openness and empathy in working with others;</li> <li>- Contribution to the ensemble;</li> <li>- Independence, vision and rigorous developmental self-critique;</li> <li>- Generosity to enhance the work of the ensemble;</li> <li>- Perceptiveness in recognizing the needs of the text and realizing it in the acting space;</li> <li>- Self-motivation and invention in creating a role, integrating the director's notes into an imaginative personal interpretation;</li> <li>- Maturity in opening oneself generously to the ensemble/creative task in order to make an enabling and creative workplace.</li> </ul>	<ul style="list-style-type: none"> <li>- Leadership and being a role-model;</li> <li>- Commitment and leadership in professional codes of conduct and standards.</li> </ul>

School-wide postgraduate assessment criteria for level 7	<b>Technique and knowledge</b>	<b>Performance and/or creative output</b>	<b>Communication and artistic values</b>	<b>Professional protocols</b>
40-49	A generally unreliable level of...	A generally unreliable level of...	A generally unreliable level of...	A generally unreliable level of...
0-39	An unsatisfactory level of...	An unsatisfactory level of...	An unsatisfactory level of...	An unsatisfactory level of...