

# BA in Acting Studies

## Programme & module specification & 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.

## Contents

1. Programme Title.....	5
2. Programme Accredited by.....	5
3. Final qualification and level of award.....	5
4. Exit awards.....	5
5. Relevant QAA subject benchmarking group(s) .....	5
6. SITS code .....	5
7. Approved for the year of study .....	5
8. Programme Leader .....	5
9. Pathway Leader (where relevant).....	5
10. Aims of the Programme.....	6
11. Criteria for admission to the Programme.....	6
11.1 Selection Process: .....	6
11.2 Standard entry requirements: .....	6
11.3 English Language requirements: .....	7
11.4 Non-standard entry procedure:.....	7
12. Programme outcomes .....	7
13. Programme Structure .....	11
13.1 Programme Duration .....	11
13.2 Mode of Delivery.....	11
13.3 Total student learning hours .....	11
13.4 % Split teaching contact hours: self-directed practice & study.....	11
13.5 Academic Years.....	11
14. Teaching & Learning Methodology & Assessment Strategy.....	12
14.1 Teaching & Learning.....	12

14.2 Assessment .....	13
14.3 Years and Modules.....	14
14.4 Levels and modules.....	15
15. Curriculum map relating programme learning outcomes to modules .....	17
16. Assessment Regulations.....	19
16.1 Mode of operation .....	19
16.2 Requirements to pass a module .....	19
16.3 Resit Provisions .....	19
16.4 Compensation across modules.....	19
16.5 Period of registration.....	20
16.6 Requirement to pass a year and to progress .....	20
16.7 Award regulations for the BA (Hons) in Acting Studies.....	20
16.8 Borderline classifications .....	21
16.9 Fail Withdraw.....	21
16.10 Feedback to students after assessments .....	21
16.11 Assessment Appeal .....	21
16.12 Double marking, blind marking and moderation.....	22
16.13 Attendance and engagement.....	24
17. Module Specifications .....	25
17.1 Fundamentals of Acting in Traditional Chinese Theatre .....	25
17.2 Fundamentals of Directing.....	28
17.3 Fundamentals of Stage Make-up.....	31
17.4 Acting Studies.....	33
17.5 Voice and Speech Studies.....	37
17.6 Movement Studies .....	40

17.7 Chinese Traditional Theatre.....	43
17.8 Chinese Modern Theatre .....	45
17.9 Foreign Theatre .....	47
17.10 Introduction to Art .....	49
17.11 Rehearsal Project 1: Ensemble 1 .....	51
17.12 Rehearsal Project 2: Narrative.....	56
17.13 Rehearsal Project 3: The Actor and The Space.....	60
17.14 Rehearsal Project 4: Heightened Practice .....	65
17.15 Rehearsal Project 5: Collective Creation .....	69
17.16 Acting Creation: Production 1 .....	74
17.17 Acting Creation: Production 2 .....	78
17.18 Acting Creation: Production 3 .....	81
18. Assessment Criteria .....	84
19. Mark Translation Scheme .....	94

## **1. Programme Title**

BA in Acting Studies

## **2. Programme Accredited by**

n/a

## **3. Final qualification and level of award**

BA (Hons) Acting Studies

## **4. Exit awards**

n/a

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

Dance, Drama and Performance (2019)

## **6. SITS code**

UBARTACST

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

2021/22

## **8. Programme Leader**

Professor of Acting – CAD

Programme Leader – Acting Studies

## **9. Pathway Leader (where relevant)**

n/a

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

The programme aims to:

- Provide a practical craft training that will be a lifelong foundation for a career in professional acting.
- Give students the flexibility, imagination and responsibility to reflect on, contribute to and develop contemporary theatre, and drama in all media.
- Promote each student's personal and artistic development, and their integration of the physical, intellectual, emotional and spiritual aspects of acting, within a collaborative and cross-cultural context.
- Meet the specific development needs of each group of students and the individuals within it.
- Encourage students to take responsibility for reaching their highest level of creative engagement.
- Ensure that students are aware of the transferable skills acquired during the programme.

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

### **11.1 Selection Process:**

Auditions:

Auditions usually start on the eighth day after Chinese New Year each year of entry. All students go through the same two stage selection process. There are two rounds of auditions: the preliminary audition and final audition. The audition process aims to select talented students with passion and acting potential, who possess considerable culture and artistic appreciation, understanding and creativity.

The audition panel for final auditions (except the English test) comprises 9 teachers from CAD's Acting Department (including the Director of Acting, 2 voice teachers, 2 movement teachers, 2 speech teachers and 2 acting teachers) and at least two members of the core programme teaching staff at the School.

Applicants who reach the admission score in the National Higher Education Entrance Exam, and who are approved by the audition panel members from both CAD and the School, will be enrolled according to their ranking in the audition process. No student shall be enrolled on the programme without having been seen (at audition) and approved by staff of both CAD and the School.

### **11.2 Standard entry requirements:**

All applicants must successfully complete the National Higher Education Entrance Exam.

### 11.3 English Language requirements:

Applicants will usually be expected to have a level of English language attainment equivalent to 4.5 in each IELTS assessment components, namely reading, writing, speaking and listening.

In order to progress to the second year of the programme, students must have achieved an IELTS score of no less than 5.5 in each element (reading, writing, speaking and listening) by no later than 30<sup>th</sup> June of their first academic year.

### 11.4 Non-standard entry procedure:

Non-standard entry is not permissible and will not be considered.

## 12. Programme outcomes

The programme provides opportunities for students to develop and demonstrate the following learning outcomes. These learning outcomes reflect the threshold and typical standards QAA Benchmark Statements in Dance, Drama and Performance (2019)

\* 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)	
	Code	Learning Outcome
	A401	Identify a range of vocal, physical and acting techniques for rehearsal.
	A402	Define a range of movement techniques, both pure and character-based which can be used safely and effectively.
	A403	Recognise a range of methods of preparing breath and voice which can be used safely and effectively.
	A404*	Use a flexible body, breath and speech system.
	A405*	Select a range of resources and methodologies for research, appropriate to the field.
	A406*	Demonstrate spatial and aural awareness
A407*	Develop an understanding of text analysis.	

<b>Level 4</b>	<b>B. Performance and/or creative output</b>	
	QAA Benchmarks: Threshold standards in Subject-specific skills (7.10)	
	Code	Learning Outcome
	B401	Contribute positively in classes and rehearsals.
	B402*	Engage imaginatively with a variety of theatrical contexts.
B403	Demonstrate truthfulness and expressiveness in acting.	

<b>Level 4</b>	<b>C. Communication and Artistic Values</b>	
	QAA Benchmarks: Typical standards in Generic and graduate skills (7.14)	
	Code	Learning Outcome
	C401*	Work openly, safely and supportively in an ensemble.
	C402*	Demonstrate self-awareness, acknowledging own strengths and weaknesses and accepting constructive criticism.
	C403*	Recognise truthfulness and honesty in their work.
C404*	Identify the conditions in which the creative imagination thrives.	

<b>Level 4</b>	<b>D. Professional protocols</b>	
	QAA Benchmarks: Threshold standards in Generic and graduate skills (7.11)	
	Code	Learning Outcome
	D401*	Use effective time-management and personal organisation skills.
	D402*	Use emotional intelligence and an ability to empathise.
	D403*	Communicate effectively through the spoken word and body language.
	D404*	Demonstrate self-awareness in teamwork and group dynamics.
D405*	Prepare appropriately for classes and rehearsals.	

<b>Level 5</b>	<b>A. Technique and knowledge</b>	
	QAA Benchmarks: Threshold standards in Subject knowledge, understanding and abilities (7.9)	
	Code	Learning Outcome
	A501	Implement a range of vocal, physical and acting techniques for a variety of acting spaces and contexts.
	A502	Execute a range of movement techniques, both pure and character-based, safely and effectively for heightened texts and styles.
	A503	Apply a range of methods of preparing breath and voice safely and effectively for heightened texts and styles.
	A504*	Apply a flexible and strong body, breath and speech system.
	A505*	Test a range of resources and methodologies for research, appropriate to the subject.
	A506*	Demonstrate an understanding of story and narrative, including themes, construction and emphasis.
	A507*	Analyse texts in order to apply an appropriate range of skills in the work.

<b>Level 5</b>	<b>B. Performance and/or creative output</b>	
	QAA Benchmarks: Threshold standards in Subject-specific skills (7.10)	
	Code	Learning Outcome
	B501	Contribute effectively in rehearsals and performances.
	B502*	Demonstrate imaginative work in a variety of heightened human situations.
	B503	Develop truthfulness and expressiveness in acting.
	B504	Develop and sustain roles effectively in a range of dramatic genres.

<b>Level 5</b>	<b>C. Communication and Artistic Values</b>	
	QAA Benchmarks: Typical standards in Generic and graduate skills (7.14)	
	Code	Learning Outcome
	C501*	Develop a high standard of self-discipline and readiness in order to work openly, safely and supportively in an ensemble.
	C502*	Formulate truthfulness and honesty in their work.
	C503*	Develop a range of techniques which allow creativity to thrive.

<b>Level 5</b>	<b>D. Professional protocols</b>	
	QAA Benchmarks: Threshold standards in Generic and graduate skills (7.11)	
	Code	Learning Outcome
	D501*	Formulate effective time-management and personal organisation skills, and have the ability to work well under pressure.
	D502*	Communicate effectively in a variety of contexts through appropriate methods.
	D503*	Demonstrate and evaluate self-awareness in group dynamics.
	D504*	Prepare appropriately for a variety of rehearsal contexts.

<b>Level 6</b>	<b>A. Technique and knowledge</b>	
	QAA Benchmarks: Threshold standards in Subject knowledge, understanding and abilities (7.12)	
	Code	Learning Outcome
	A601	Construct a highly effective range of movement techniques, both pure and character-based, safely and effectively for public performance.
	A602	Implement a highly effective range of methods of preparing breath and voice safely and effectively for public performance.
	A603*	Evaluate and appraise range of research techniques, appropriate to the material and context.
	A604	Synthesise a range of skills to interpret texts.
	A605	Identify the various roles that contribute to the collective art of professional theatre making.
	A606	Evaluate and respond artistically to a range of stimuli in order to create self-devised work for the theatre

<b>Level 6</b>	<b>B. Performance and/or creative output</b>	
	QAA Benchmarks: Typical standards in Subject-specific skills (7.13)	
	Code	Learning Outcome
	B601*	Synthesize acting, movement and voice competencies in order to construct performance work
	B602	Synthesize and appraise truthfulness and expressiveness in acting.
	B603*	Analyse and evaluate craft skills in the context of performance
	B604	Evaluate and sustain roles effectively in a variety of dramatic contexts.
B605*	Fulfil intensive performance schedules.	

<b>Level 6</b>	<b>C. Communication and Artistic Values</b>	
	QAA Benchmarks: Typical standards in Generic and graduate skills (7.14)	
	Code	Learning Outcome
	C601*	Employ high standards of self-discipline and readiness whilst maintaining an alert and responsive demeanor in order to work openly, safely and supportively in an ensemble.
	C602*	Synthesize productive balance between emotional involvement and critical detachment.
	C603	Examine independence and self-reliance within the creative process and evaluate and apply the appropriate strategies in order to succeed.
	C604*	Actively engage in independent research and self-reflection, both to inform performance practices and to explore practice in a variety of professional environments.
C605*	Construct the conditions in which the creative imagination thrives.	

<b>Level 6</b>	<b>D. Professional protocols</b>	
	QAA Benchmarks: Threshold standards in Generic and graduate skills (7.11)	
	Code	Learning Outcome
	D601*	Synthesise and demonstrate an effective range of methods to prepare appropriately for a variety of professional contexts.
D602*	Construct and sustain a professional attitude.	

## **13. Programme Structure**

### **13.1 Programme Duration**

4 years

### **13.2 Mode of Delivery**

Full Time

### **13.3 Total student learning hours**

4800

### **13.4 % Split teaching contact hours: self-directed practice & study**

81% teaching contact hours

19% self-directed practice and study

### **13.5 Academic Years**

Academic Year 1 – CAD

September to July - two 19 week semesters

Academic Year 2 – Guildhall School

September to July - three 12 week terms\*

Academic Year 3 – Guildhall School

September to July - three 12 week terms\*

Academic Year 4 – CAD

September to July - two 19 week semesters\*\*

\*from 2023 the Guildhall School will operate a 10 week summer term.

\*\*Productions which contribute to the BA (Hons) Acting Studies award take place in the first semester only

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

### **14.1 Teaching & Learning**

Year 1 provides a foundational year, introducing students to the initial principles and techniques of acting through practical classes, workshops and lectures. It also establishes core skills for vocal and physical development which will be explored further in subsequent years.

In Years 2 and 3, the programme is divided into modules which are delivered in termly blocks. The learning experience is integrated, with classes and rehearsals corresponding as students develop an understanding of the requirements of acting.

Classes in acting, voice, movement and research develop key skills in these core areas and students are actively encouraged to make their own research and intellectual enquiry into all practical areas of the work. At Level 6 students are supported as they rehearse productions to be performed for both Western and Chinese audiences. The learning experience in the final year ensures students are prepared to meet the varied demands of the acting profession and productions act as a showcase of students' work to prospective employers and agents.

The teaching and learning strategies have been designed alongside the programme's aims and learning outcomes. At the beginning of the programme, there is a greater emphasis on classwork than towards the end of the programme when the emphasis shifts to productions. This provides students with a firm foundation of technique in voice, movement and stagecraft, and an introduction to repertoire. 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.

Teaching and learning takes place through practical classes, tutorials, seminars, rehearsals, performances, field trips and private study. There are also opportunities for self-reflection at key points in the programme.

By the end of the second year, students are expected to be secure in using the techniques of their craft. During the third year the prominence changes, with more of the timetable devoted rehearsals enabling students to apply and integrate their developing skills in a wider and more demanding range of drama. Where possible, students may engage in suitable activities alongside students on the 3-year BA and MA Acting programmes in order to support cultural and artistic exchange.

The final year of the programme provides opportunity for students to put their skills into practice in front of a Chinese audience. This fourth year supports students as a showcasing year in which they can develop a professional network, develop independence and launch their careers.

## 14.2 Assessment

First year modules conducted in Beijing aim to lay a concrete foundation (of basic knowledge and theories, skills and methods of creating theatre works) and are mainly assessed through practical exercises which are designed to test a student's understanding and practice of basic principles.

Over the two years in London students are assessed on rehearsals, internal showings and public performances, written work and self-reflective activities. The programme's assessment strategy takes into account the diachronic process of rehearsals and the synchronic nature of showings and performances. The rehearsal process is assessed by the project director who works with students on a day-to-day basis and is best placed to evaluate their work and contribution to the process in the rehearsal room. The showings are assessed by tutors from within the Drama department who assess students on the application of their craft. The weighting of assessment components shows students where the emphasis lies in within each module. In year 2 more emphasis is placed on the rehearsal process, which then changes in year 3 to place greater importance on the application of craft.

The work undertaken in classes is not discretely assessed but is taken into account in the assessment of the project showings. By assessing the application of the craft in projects rather than the learning of the craft in class allows students to experiment and take risks without the need to be apprehensive of assessment marks in formative lessons. At the same time, it stresses the importance of the application of craft skills in the rehearsal rooms and performance spaces. Whilst there are specific learning outcomes attributed to craft elements, marks for application of craft in showings and performances are not given to individual craft elements such as voice or movement, but the holistic application of these skills which underscores the interconnectedness of the core disciplines.

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. This connection between process and performance is an important educational and artistic principle of the programme.

The students' work is marked by tutors and project directors and moderated by the Programme Leader to ensure the assessment criteria have been fairly applied and results have been arrived at in accordance with the approved processes. The External Examiner also considers samples of work to ensure internal marking process are being undertaken as set out and to provide constructive feedback to the programme team on areas of concern.

Students regularly receive formative oral feedback from tutors during classwork and rehearsals. Summative written feedback from the project director is provided to students at the end of each module. Students are actively encouraged to use this feedback to develop a self-evaluative action plan for the next project which is drafted by the student in conjunction with the Programme Leader.

The programme assessment criteria offer a clear and concise framework in which to evaluate the students work. Each grade boundary is clearly set out to help staff and students in their understanding of the varying levels of accomplishment and what is expected in each from the respective institution.

The learning, teaching and assessment strategy, along with induction processes for new staff ensure this is well understood and practiced. Classwork, which feeds into rehearsals, showings and performances increase in the level of demand incrementally and students are required to demonstrate accomplishment in response to more challenging approaches to theatre making, exercises and texts which are reflected in the learning outcomes.

The final year in Beijing will consist of productions showcasing the training undertaken across the first three years of study. Students will be immersed in full scale productions throughout which they will be encouraged to challenge themselves and go outside their comfort zones. Productions will be chosen and cast to explore each aspect of actor training undertaken over the previous three years to the fullest extent.

Students are regularly informed about the programme’s learning and assessment strategy. The Programme Leader and tutors ensure this happens at the start of each year, at the annual assessment induction session, at key assessment points and during the regular feedback forums. 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.

Further details on assessment can be found in each module specification, including the marking and moderation process.

### 14.3 Years and Modules

Year 1		
Core modules: students must take & pass all of the following:		
Title	Credits	Level
Fundamentals of Acting in Traditional Chinese Theatre	20	4
Fundamentals of Directing	10	4
Fundamentals of Stage Make-Up	10	4
Acting Studies	40	4
Voice and Speech Studies	40	4
Movement Studies	20	4
Chinese Traditional Theatre	5	4
Chinese Modern Theatre	5	4
Foreign Theatre	5	4
Introduction to Art	5	4
TOTAL	160	

<b>Year 2</b>		
Core modules: students must take & pass all of the following:		
Title	Credits	Level
Rehearsal Project 1: The Ensemble	40	4
Rehearsal Project 2: Narrative	40	5
Rehearsal Project 3: The Actor and the Space	40	5
TOTAL	120	

<b>Year 3</b>		
Core modules: students must take & pass all of the following:		
Title	Credits	Level
Rehearsal Project 4: Heightened Practice	40	5
Rehearsal Project 5: Collective Creation	40	6
Acting Creation: Production 1	40	6
TOTAL	120	

<b>Year 4</b>		
Core modules: students must take & pass all of the following:		
Title	Credits	Level
Acting Creation: Production 2	30	6
Acting Creation: Production 3	50	6
TOTAL	80	

## 14.4 Levels and modules

<b>Level 4</b>		
Core modules: students must take & pass all of the following:		
Title	Credits	Level
Fundamentals of Acting in Traditional Chinese Theatre	20	4
Fundamentals of Directing	10	4
Fundamentals of Stage Make-Up	10	4
Acting Studies	40	4
Voice and Speech Studies	40	4
Movement Studies	20	4
Chinese Traditional Theatre	5	4
Chinese Modern Theatre	5	4
Foreign theatre	5	4
Introduction to Art	5	4
Rehearsal Project 1: The Ensemble	40	4
TOTAL	200	4

<b>Level 5</b>		
Core modules: students must take & pass all of the following:		
Title	Credits	Level
Rehearsal Project 2: Narrative	40	5
Rehearsal Project 3: The Actor and the Space	40	5
Rehearsal Project 4: Heightened Practice	40	5
TOTAL	120	5

<b>Level 6</b>		
Core modules: students must take & pass all of the following:		
Title	Credits	Level
Rehearsal Project 5: Collective Creation	40	6
Acting Creation: Production 1	40	6
Acting Creation: Production 2	40	6
Acting Creation: Production 3	40	6
TOTAL	160	6

## 15. Curriculum map relating programme learning outcomes to modules

Year 1	Module Title	A401	A402	A403	A404	A405	A406	A407	B401	B402	B403	C401	C402	C403	C404	D401	D402	D403	D404	D405	
	Fundamentals of Acting	✓			✓			✓			✓		✓			✓					✓
	Fundamentals of Directing					✓		✓							✓	✓					✓
	Fundamentals of Stage Make-Up							✓	✓				✓		✓	✓					✓
	Acting Studies		✓			✓		✓			✓	✓	✓	✓					✓		
	Voice and Speech Studies	✓		✓	✓						✓										✓
	Movement Studies	✓	✓		✓								✓				✓			✓	
	Chinese Traditional Theatre					✓				✓		✓								✓	✓
	Chinese Modern Theatre					✓				✓								✓			✓
	Foreign Theatre					✓				✓								✓			✓
	Introduction to Art					✓				✓										✓	✓

<b>Year 2</b>	<b>Module Title</b>																		
	Rehearsal Project 1	✓	✓		✓	✓	✓	✓			✓		✓	✓			✓		
		✓		✓	✓						✓								
	Rehearsal Project 2	✓		✓	✓			✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
	Rehearsal Project 3	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓		✓	✓	✓	✓

<b>Year 3</b>	<b>Module Title</b>																		
	Rehearsal Project 4	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
		✓	✓	✓	✓	✓	✓	✓	✓		✓	✓	✓	✓	✓	✓	✓	✓	✓
	Rehearsal Project 5	✓	✓	✓	✓	✓	✓	✓	✓		✓		✓	✓	✓	✓	✓	✓	✓
	Acting Creation: Production 1	✓	✓	✓	✓	✓			✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓

<b>Year 4</b>	<b>Module Title</b>																		
	Acting Creation: Production 2	✓	✓	✓	✓	✓			✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
	Acting Creation: Production 3	✓	✓	✓	✓	✓			✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓

## **16. 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.

### **16.1 Mode of operation**

All modules will be marked in accordance with the common assessment criteria and mark scheme. There is an agreed mark translation scheme for reciprocal mark conversion. The regulations below all refer to marks as if converted to the Guildhall mark scheme.

### **16.2 Requirements to pass a module**

In order to pass a module and acquire the associated credit, a student must complete all the assessment components of the module and achieve an aggregate weighted mark of no less than 40%. 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 40% or over.

### **16.3 Resit Provisions**

- a) Where a student does not meet the overall weighted aggregate and/or fails to meet the minimum achievement required in a module component, the relevant assessment body will offer a resit of the failed assessment component (or an equivalent task).
- b) A module component may be re-sat only once.
- c) Any resit or deferred assessment must be redeemed before progression to the following year of study.
- d) A resit fee will be payable for Guildhall School modules (resit fees are published on the School's website).
- e) A student who successfully completes a resit will be awarded the minimum pass mark for the failed component and this capped mark will be used for the aggregate mark of the module. For School modules, the only exception to this is for an academic misconduct failure (e.g. plagiarism, collusion) where, even though the module component must be re-sat and passed, the failed mark (0%) will be carried forward to the overall module aggregate mark.
- f) There are no resit provisions for Acting Creation: Production 1. Should students fail this module they will be made Fail/Withdraw at the end of the year.

### **16.4 Compensation across modules**

There is no compensation across modules.

## 16.5 Period of registration

Due to the programme being offered at two institutions in a sandwich mode, it may not be possible for a student to repeat, defer or interrupt a year. Any such requests will be considered exceptional and dealt with on a case by case basis taking into account the individual circumstances of the student. The maximum period of study is six years. Regulations 5.4 and 5.5 of Section 2 of the School's Academic regulatory framework will not apply to students on this programme.

## 16.6 Requirement to pass a year and to progress

- a) In order to acquire the associated credit and progress to the next year or to award, a student must complete and pass all the modules associated with that year. In exceptional circumstances, CAD may exercise discretion in allowing students to defer modules required to be taken by the Chinese Ministry of Education to a subsequent year, but the module will need to be completed to be considered for the CAD degree. The modules are set out in the table at the back of this handbook.
- b) In addition, for a student to progress from Year 1 to Year 2, they must have achieved by 30<sup>th</sup> June in the first academic year at least 5.5 overall and in each of the four IELTS components, namely reading, writing, speaking and listening.

## 16.7 Award regulations for the BA (Hons) in Acting Studies

- a) In addition to the modules listed in Section 14 above, each student will be required to complete the mandatory courses required for the award from the Central Academy of Drama. These will usually take place in Years 1 and 4. A full table of modules including those specific to the CAD award can be found at the back of this handbook.
- b) A student who has successfully completed and passed all the modules associated with Years 1, 2, 3 and 4, and has met all national requirements for graduation will be considered by the School Board of Examiners (at the Guildhall School) and the Academic Degree Evaluation Committee (at CAD) for the BA (Hons) in Acting Studies award.
- c) The overall mark will be calculated using the marks from the four level 6 modules, weighted equally.
- d) The classification shall be determined as follows:

Classification	Minimum %
First	70%
Upper Second	60%
Lower Second	50%
Third	40%

## **16.8 Borderline classifications**

There is no consideration of borderline classification.

## **16.9 Fail Withdraw**

Where a student fails to meet the requirements for progression to the next year or for award, the School Board of Examiners and Provost's Office of CAD will require the student to withdraw from the programme.

## **16.10 Feedback to students after assessments**

### **Arrangements at CAD**

Oral notes are given by the module leader for continuous assessment of students' performance in practical classes and rehearsal. For summative assessments written feedback is given no later than two weeks after any given assessment. At the end of term, each module leader will gather a class meeting, summarizing the students' overall performance over the term, pointing out remaining problems, and giving suggestions for further improvement. Students are free to discuss their thoughts with regards to the assessments with the module leader, or make an appointment with the tutor or secretary of Acting for one to one conversations.

### **Arrangements at the School**

Formative oral feedback is given in classes and rehearsals. Students are given summative oral feedback after each Rehearsal Project through verbal notes and students are required to complete a self-evaluative feedback pro forma reflecting on their individual learning experiences which is then used to feed into the next module. There are also frequent opportunities for group feedback.

Written summative feedback is provided at the end of each module and is usually provided to the student within 21 working days.

## **16.11 Assessment Appeal**

Following the relevant School Assessment Board the student will be advised by letter of their assessment results for the year.

To appeal against an assessment decision about a module in Years 1 and 4, the CAD appeal regulations will be used. To appeal against an assessment decision about a module in Year 2 and 3 the Guildhall School regulations will apply. To appeal against an assessment decision concerning the award classification the Guildhall School regulations will apply. (see Section 3 of the *Academic Regulatory Framework*).

## **16.12 Double marking, blind marking and moderation**

### **Marking**

#### **Year 1 & 4**

Double marking applies to practical based modules including Acting Studies, Voice & Speech Studies, Movement Studies and Fundamentals of Acting in Chinese Traditional Theatre. Theory modules are marked by the tutor independently.

#### **Year 2 & 3**

### **Rehearsal Process**

For the project rehearsal process the director awards a mark for each student taking into account the work completed in this period. Due to the nature of the rehearsal process which takes place over a sustained period of time it is not practicable to have a second marker for these assessments. The marks awarded by the project director are subject to moderation.

### **Application of craft in a showing or performance**

The application of craft in the final showing is blind double-marked after the showing or performance by the Project Director and a tutor from the Drama department. Following this the director and tutor meet to discuss their marks and agree on a single mark. Where there is a variation between the two marks a discussion will take place and a final mark agreed on. In the event of both markers not being able to agree on a final mark and where both marks fall within a 5% bracket the agreed mark may be an aggregate of both marks. Where the discrepancy in marks is greater than 5% and there is no consensus on a final agreed mark the moderator takes into account all available evidence, including the marks awarded, comments made by the two markers and any recording made of the showing in order to arrive at a final mark. In all cases where there is a discrepancy in marks a clear rationale will be recorded as to how the final mark was arrived at.

### **Creative Manifesto, Acting Research Portfolio 1 (Pass/Fail)**

For the Creative Manifesto and Acting Research Portfolio 1 which are pass/fail two tutors will blind mark the work. Where there is no discrepancy and both tutors agree a pass or both agree a fail the result will be recorded. Where there is a variation in the pass/fail result between the two tutors a discussion will take place and a pass/fail result agreed on. If there is no consensus the moderator takes into account all available evidence, including comments made by the two markers and the submission itself in order to arrive at a final mark. In all cases where there is a discrepancy a clear rationale will be recorded as to how the final decision was arrived at.

## **Viva Voce**

The viva voce assessment will be conducted by a panel consisting of no less than two people and must include at least 1 class tutor and 1 project director from the programme. In the event that more than two people are on the panel it will be agreed in advance which two members of the panel will be assigned marking responsibilities. The panel will question each student on their learning experiences primarily at levels 5 and 6 and how they intend to implement these experiences in their learning in their final year back at the Central Academy. The assessment will be between 15-20 minutes in duration. Following the viva, the two assessors agree on a single mark. Where there is a variation between the two marks a discussion will take place and a final mark agreed on. In the event of both markers not being able to agree on a final mark and where both marks fall within a 5% bracket the agreed mark may be an aggregate of both marks. Where the discrepancy in marks is greater than 5% and there is no consensus on a final agreed mark the moderator will assume the role of a third marker takes into account all available evidence, including the marks awarded, comments made by the two markers and any recording made of the showing. In all cases where there is a discrepancy in marks a clear rationale will be recorded as to how the final mark was arrived at.

## **Self-Evaluative Essay**

### **Moderation**

Moderation is a process which ensures that an assessment outcome is fair, valid and reliable, that assessment criteria have been applied consistently, and that any differences in academic judgement between individual markers can be acknowledged and addressed. It ensures consistency in marking within cohorts and across time.

Moderation is required for all components of summative assessment irrespective of level. Moderation should be appropriate to the subject area, the type of work being produced, and the credit weighting of the work.

The Programme Leader from each institution will be responsible for ensuring internal moderation and will usually act as the Moderator for each assessed component. The moderator will assume the role of a third marker in the event that two markers are unable to agree on an assessment result. Where the respective Programme Leader is involved in the assessment of a module component (excluding third marking), they will be responsible for assigning an alternative moderator for that module.

The internal moderator will observe practical assessments, which would usually include observing a sample of project rehearsals. They will attend showings and the subsequent markers meeting where the marks are agreed. The moderator will also review samples of written work which will usually include all work marked at 70% and over, all failed work and samples of work in borderline boundaries, for example any work which is marked 48-52%.

## **16.13 Attendance and engagement**

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.

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.

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

## 17. Module Specifications

### 17.1 Fundamentals of Acting in Traditional Chinese Theatre

1. Module Title	Fundamentals of Acting in Traditional Chinese Theatre
2. HE Level	4
3. Credit Value	20
4. SITS module code	ACST1001
5. Location of Delivery	Central Academy of Drama, Beijing
6. Module Type	Practical based classes and Lectures
7. Applicable in the year of study	1
8. Module Leader	Ma Li, Sun Shangqi
9. Department	Acting

#### 10. Aims of the Module

This module aims to:

- Introduce methods of character expression
- Provide a basic grounding in traditional Chinese theatre
- Introduce the basic skills, approaches and techniques of drama performance
- Introduce the methods of Dan Tian
- Provide a grounding in the skills of voice, breath and posture

This module introduces students to the four aspects of traditional Chinese drama performance, namely *Chang*, *Nian*, *Biao* and *Wu*.

*Chang* refers to singing. *Nian* refers to spoken parts of drama. *Biao* refers generally to performance – more specifically to applying physical actions and facial expressions within stylized forms to vividly express a role. *Wu* refers to stylized forms of traditional Wushu (martial arts), circus skills and dancing.

## 11. Teaching & Assessment Methodology

### Teaching

The module is practice based and taught in groups and in one to one sessions. Students will be given a foundation in the skills and techniques necessary for shaping stage characters in drama; improve physical aspects of stage performance; enrich their approaches to shaping stage characters; strengthen and enliven their creative inspiration; broaden their horizons in improvisation, creation and performance; and enable them to express and shape stage characters more skillfully and profoundly.

### Assessment

70% - Teachers mark classwork at the end of each teaching block. This mark records the continuous assessment of students' performance in class/rehearsals.

30% - At the end of term, students choose a traditional Chinese theatre piece, drawn from a list approved by the module leader, and perform either individually or in groups according to the piece chosen.

The two module tutors mark students with a focus on singing, reciting, acting and martial arts performance (the four performing techniques in Chinese traditional operas).

<b>12. 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:
A401 A404 A407
B403
C402
D401 D405

<b>13. Module Pattern</b>				
a) Scheduled Teaching & Learning hours				
KIS Type			Contact Hours	
Lecture			12	
Group tutorial			12	
One-to-one class/tutorial			38	
Practical classes/workshops			82	
b) Assessment				
KIS Assessment Component	Detail	KIS code	% Weighting	% Pass Mark
Continuous assessment	Classwork	KPE	70	40 aggregate
Practical skills assessment	Individual or group performance	KPE	30	

<b>13. Module Pattern</b>	
c) Independent Study hours	Notional Hours
Self-directed practice/rehearsal	56
d) Total student learning hours for module	200

<b>14. Reading &amp; Resources</b>			
Title	Author	Publisher	Year
Movement of Dan in Chinese Opera	Wang Shiyong	China Drama Press	2013
Movement Training Methods for Chinese Opera	Wan Fengshu	China Drama Press	2005
A History and Theory of Chinese Traditional Opera Performance	Xu Pei	Culture and Art Publishing House	2002
Chinese Opera Role Creating Course of Study	Zhao Jingbo	Culture and Art Publishing House	2004
Study on Chinese Traditional Opera Performance Aesthetics	Chen Youhan	China Theatre Press	1983
Theory of Chinese Traditional Opera Acting and Directing	Yang Fei	China Theatre Press	2003

## 17.2 Fundamentals of Directing

<b>1. Module Title</b>	Fundamentals of Directing
<b>2. HE Level</b>	4
<b>3. Credit Value</b>	10
<b>4. SITS module code</b>	ACST1002
<b>5. Location of Delivery</b>	Central Academy of Drama, Beijing
<b>6. Module Type</b>	Classes
<b>7. Applicable in the year of study</b>	1
<b>8. Module Leader</b>	Wang Xin
<b>9. Department</b>	Acting

### 10. Aims of the Module

This module aims to:

- Introduce basic directing theory and practice
- Explore the changes and developments in theatre directing
- Lay the foundation for students to develop their research skills

Indicative content includes:

- Characteristics of director's art
- Stage Action
- Shaping of the Character Image
- Music and Sound
- Rhythm and Atmosphere
- Script Analysis

### 11. Teaching & Assessment Methodology

#### Teaching

Teaching is delivered through lectures, conducted by the module leader, to the whole class. Students will analyze theatre pieces, observe and comment on works, discuss in groups and produce written analyses in class.

## Assessment

An essay of 2,000 words. Each student will choose a topic (a theory taught in class) that interests them and discuss their understanding of it by combining reference to texts and the practice presented in the works they observe. Distinctive viewpoints and appropriate examples must be given in the essay. Marks are awarded independently by the tutor.

<b>12. 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:
A405 A407
C404
D401 D405

<b>13. Module Pattern</b>				
a) Scheduled Teaching & Learning hours				
KIS Type			Contact Hours	
Lecture			36	
b) Assessment				
KIS Assessment Component	Detail	KIS code	% Weighting	% Pass Mark
Written assignment	Essay 2,000 words	KCW	100	40
c) Independent Study hours			Notional Hours	
Library-based study			64	
d) Total student learning hours for module			100	

<b>14. Reading &amp; Resources</b>			
Title	Author	Publisher	Year
Fundamental Lessons of Directing	Bao Qianming, Liao Xianghong	Culture and Art Publishing House	2014
Directing Courses of Stanislavski	N. Gorchakov	China Theatre Press	1982
Theories on Western Theatrical Directing and Acting	Du Dingyu	China Theatre Press	1992
Collected Papers on Theatre	Jiao Juyin	Shanghai Literature and Art Publishing Group	2011
Self-Transcendence of Directors	Hu Weimin	China Theatre Press	1988
The Art of Directing	Yan Zheng	Knowledge Publishing House	1988
Rhinoceros; The Chairs; The Lesson	Eugene Ionesco	Penguin Books	2000

**14. Reading & Resources**

The Government Inspector	Nicolai Gogol	The Commercial Press	
Waiting for Godot	Samuel Beckett	Grove Press	2011
Plays Two	Harold Pinter	Faber and Faber	1991

## 17.3 Fundamentals of Stage Make-up

<b>1. Module Title</b>	Fundamentals of Stage Make-up
<b>2. HE Level</b>	4
<b>3. Credit Value</b>	10
<b>4. SITS module code</b>	ACST1003
<b>5. Location of Delivery</b>	Central Academy of Drama, Beijing
<b>6. Module Type</b>	Practical classes and Lectures
<b>7. Applicable in the year of study</b>	1
<b>8. Module Leader</b>	Tian Dan
<b>9. Department</b>	Acting
<b>10. Aims of the Module</b>	

This module aims to:

- Introduce the fundamentals of character design
- Explore character modelling in different styles

Indicative content includes:

- Conceive and express typical and personalized character design
- Character modeling in different styles (e.g. fashionable, traditional, realist, magical and virtual)

### 11. Teaching & Assessment Methodology

#### Teaching

The module will be delivered through a combination of lectures and practical workshops.

The module leader will begin classes by exploring the history of stage make-up, followed with practice based learning – designing characters and practicing stage make-up in pairs, with on-site guidance of the module leader.

## Assessment

A 3-hour test will be performed at the end of the term. Students are asked to do full make-up for one character out of a play selected by the module leader. Marks are awarded by the module leader, taking into account the design and the realization.

<b>12. 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:
A407
B401
C402 C404
D401 D405

<b>13. Module Pattern</b>				
a) Scheduled Teaching & Learning hours				
KIS Type		Contact Hours		
Lecture		10		
Practical classes/workshops		26		
b) Assessment				
KIS Assessment Component	Detail	KIS code	% Weighting	% Pass Mark
Practical skills assessment	3 hour full character make up	KPE	100	40
c) Independent Study hours			Notional Hours	
Self-directed practice/study			64	
d) Total student learning hours for module			100	

<b>14. Reading &amp; Resources</b>			
Title	Author	Publisher	Year
Stage Make-Up Made Easy	M. H. Benoliel	Grant Press	2010
The Study of Ancient Chinese Clothing and Ornaments	Shen Congwen	The Commercial Press	2011
The Representation of the Figure in Chinese History	Sun Yongyin	China Today	1997
Costumes of Peking Opera	Liu Qi	Baihua Literature and Art Publishing House	2008

## 17.4 Acting Studies

<b>1. Module Title</b>	Acting Studies
<b>2. HE Level</b>	4
<b>3. Credit Value</b>	40
<b>4. SITS module code</b>	ACST1004
<b>5. Location of Delivery</b>	Central Academy of Drama, Beijing
<b>6. Module Type</b>	Practical Classes and Lectures
<b>7. Applicable in the year of study</b>	1
<b>8. Module Leader</b>	Jiang Ruoyu
<b>9. Department</b>	Acting
<b>10. Aims of the Module</b>	

This module aims to:

- Inspire and liberate students' creative impulses
- Develop and nurture students' creative qualities
- Engender an awareness of body, mind and spirit as creative instruments
- Introduce basic methods of performance creation and stage action
- Enable students to create, refine, organize and enrich performance on the basis of their personal experience

Indicative Content

- Acting Technique
- Observation and Simulation
- Character creation
- Physical expression of character

### 11. Teaching & Assessment Methodology

#### Teaching

Lectures and practice based learning including:

- Relationship between Life and Arts
- Observing Life
- Event and Conflict

- Attitude and Emotion

The module is divided into two key areas:

- 1) Training of the actors' bodies, the five senses and their emotional sensitivity. These sessions are conducted by the two module leaders with the entire cohort, and aim to help students realize their bodies as vehicles of artistic expression and to cultivate innovative and original thinking;
- 2) Life observation training in groups of 2-5 students. These sessions allow students to observe their surroundings and express what they observe in class, with feedback and guidance from the teachers, with the aim of helping students understand that life is the origin of artistic creation and all characters they perform have their origins in real life.

In addition, students are expected to explore a range of both Chinese and Western texts in order to broaden their knowledge and understanding of performance repertoire.

### Assessment

60% - continuous assessment of students' performance in class and in rehearsals, with particular emphasis placed on the student journey and improvement throughout the module.

20% - reading report on the work of major literary figures e.g. Lao She, Shen Congwen.

20% - 2 performances drawing on the work students have created in lessons.

Students are also asked to write a self-reflective study report to summarize their gains and flaws in the last semester. This is a Pass/Fail component

<b>12. 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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A402 A405 A407
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B403
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C401 C402 C403
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D403
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<b>13. Module Pattern</b>
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a) Scheduled Teaching & Learning hours	
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KIS Type	Contact Hours
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Seminar	58
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Practical classes/workshops	115
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Supervised time in	115
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studio/workshop/productions/rehearsals	
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<b>13. Module Pattern</b>				
b) Assessment				
KIS Assessment Component	Detail	KIS code	% Weighting	% Pass Mark
Written assignment	Report 2,000 words	KCW	20	40 aggregate
Practical skills assessment	Two performances	KPE	20	
Continuous Assessment	Performance in class and in rehearsals	KPE	60	
Written assignment	Study summary report	KCW	N/A	Pass/Fail
c) Independent Study hours			Notional Hours	
Self-directed rehearsal/study			112	
d) Total student learning hours for module			400	

<b>14. Reading &amp; Resources</b>			
The below list is indicative reading and students are encouraged to read a broad range of both Chinese and western plays, fables and fairy tales and stories.			
Title	Author	Publisher	Year
Fundamentals of Stage Acting	Liang Bolong, Li Yue	Culture and Art Publishing House	2002
Volume 3, Collected Works of Stanislavski	Constantin Stanislavski	China Film Press	1985
On the Art of Acting	Yu Shizhi	China Theatre Press	1987
Introduction to the Art of Theatrical Performance	Ye Tao, Zhang Mali	China Theatre Press	1990.7
Creating a Character	Jin Shan	China Theatre Press	1957.11
Actor and Role	Yan Zheng, Zhang Tingyi	Shanxi People's Publishing House	1984.11
Rhinoceros; The Chairs; The Lesson	Eugene Ionesco	Penguin Books	2000
Collected Works of Jiao Juyin	Jiao Juyin	Culture and Art Publishing House	2005
The Government Inspector	Nicolai Gogol	The Commercial Press	
Waiting for Godot	Samuel Beckett	Grove Press	2011
Plays Two	Harold Pinter	Faber and Faber	1991
Martin Crimp: Plays 3	Martin Crimp	Faber and Faber	2015
Jez Butterworth Plays: One	Jez Butterworth	Nick Hern Books	2011
Churchill Plays: 3	Caryl Churchill	Nick Hern Books	1997

**14. Reading & Resources**

Hansel and Gretel, Cinderella, The Frog Prince, The Fisherman and His Wife	Brothers Grimm		
Thumbelina, The Little Mermaid, The Ugly Duckling, The Princess and the Pea	Hans Christian Anderson		
Short stories and proses of Lao She and Shen Congwen. Texts from Cao Yu.			

## 17.5 Voice and Speech Studies

<b>1. Module Title</b>	Voice & Speech Studies
<b>2. HE Level</b>	4
<b>3. Credit Value</b>	40
<b>4. SITS module code</b>	ACST1005
<b>5. Location of Delivery</b>	Central Academy of Drama, Beijing
<b>6. Module Type</b>	Practical Classes and Lectures
<b>7. Applicable in the year of study</b>	1
<b>8. Module Leader</b>	Hai Yan
<b>9. Department</b>	Acting
<b>10. Aims of the Module</b>	

This module aims to:

- Enable students to master the basic principles of voice work
- Cultivate students' artistic expression and ability to convey emotion with sound
- Consolidate and enhance students' basic skills in performance art language

Indicative Content includes:

Instruction on the interactive relationships between breathing, vocalization and resonance etc. to help students master basic principles of voice production.

### 11. Teaching & Assessment Methodology

#### Teaching

The module consists of practical classes and workshops. Theory is drawn from "The basic skills of actors' artistic language", which has been used to great effect by The Central Academy of Drama for the last 50 years and is referred to throughout the practical sessions.

Students will be trained as a whole cohort, in small groups and in one to one sessions. Cohort training will focus on the basic skills of voice and speech, group training will consolidate and strengthen these basic skills and one-on-one training focuses on guiding each student and addressing their specific strengths and weaknesses.

## Assessment

70% - Continuous assessment of performance in class throughout the module

30% - at the end of term, students perform a ten-minute-long individual recital, including a recital of ancient Chinese poetry

Pass/Fail - self-reflective summary report of a student's performance and general progression through the year. The report can be delivered in either orally or in writing. There is no limit on the word count for the written summary or timing for the oral assessment, but students must meet the minimum threshold standard to pass the component.

The module leader and the Head of Voice & Speech award marks independently for all assessments with a final mark subsequently agreed.

<b>12. 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:
A401 A403 A404
B403
D405

<b>13. Module Pattern</b>				
a) Scheduled Teaching & Learning hours				
KIS Type			Contact Hours	
Practical classes/workshops			360	
b) Assessment				
KIS Assessment Component	Detail	KIS code	% Weighting	% Pass Mark
Continuous Assessment	Classwork	KPE	70	40 aggregate
Practical skills assessment	Recital 10 minutes	KPE	30	
Written assignment or Oral Presentation	Self-reflective report or oral presentation	KCW	N/A	Pass/Fail
c) Independent Study hours			Notional Hours	
Personal practice/study			40	
d) Total student learning hours for module			400	

<b>14. Reading &amp; Resources</b>			
Title	Author	Publisher	Year
Volume 3, Collected Works of Stanislavski		China Film Press	1985
The Second Circle	Patsy Rodenburg	Norton Company	2008
Modern Chinese	Department of Chinese Language and Literature, Peking University	The Commercial Press	2009
Speech Training for Theatre	Liu Ning	Culture and Art Publishing House	2011
Lines	Hu Aimin	China Film Press	2010
Basic Technique of Artistic Language for Actors	Wan Wei	Culture and Art Publishing House	2000
Hansel and Gretel, Cinderella, The Frog Prince, The Fisherman and His Wife	Brothers Grimm		
Thumbelina, The Little Mermaid, The Ugly Duckling, The Princess and the Pea	Hans Christian Anderson		

## 17.6 Movement Studies

<b>1. Module Title</b>	Movement Studies
<b>2. HE Level</b>	4
<b>3. Credit Value</b>	20
<b>4. SITS module code</b>	ACST1006
<b>5. Location of Delivery</b>	Central Academy of Drama, Beijing
<b>6. Module Type</b>	Practical Classes and Lectures
<b>7. Applicable in the year of study</b>	1
<b>8. Module Leader</b>	Yu Xin
<b>9. Department</b>	Acting

### 10. Aims of the Module

This module aims to:

- Introduce different movement combinations and techniques
- Lay a solid foundation for further physical training
- Develop physical conditioning
- Explore interaction with material and assumed objects
- Enable students to utilise techniques and technologies to present a formidable application of stage arts

### 11. Teaching & Assessment Methodology

#### Teaching

Teaching will primarily consist of practical workshops and classes, and conducted with the entire cohort. Following exploration and discussion of key themes and ideas, the cohort will be split up into smaller groups.

Sessions will explore:

- Physical Skills and Performance Art- body awareness and flexibility
- Basic Physical Skills - music sensibility, body language
- Physical Expression, Rhythm and Speed - animal simulation, physical explosive power and physical fitness
- Stage Skills - stage techniques and martial arts

- Chinese and western fighting techniques -fencing and other stage combat equipment (knives, swords and spears)
- Combination of stage techniques - physical expressiveness and combined stage techniques

### Assessment

70% - Continuous assessment of performance in class throughout the module

30% - At the end of term, students give a group performance.

The module leader and the Head of Movement award marks independently for all assessments with a final mark subsequently agreed.

<b>12. 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:
A401 A402 A404
C401
D401 D404

<b>13. Module Pattern</b>				
a) Scheduled Teaching & Learning hours				
KIS Type			Contact Hours	
Practical classes/workshops			144	
b) Assessment				
KIS Assessment Component	Detail	KIS code	% Weighting	% Pass Mark
Continuous assessment	Classwork	KPE	70	40 aggregate
Practical skills assessment	Group performance	KPE	30	
c) Independent Study hours			Notional Hours	
Self-directed practice/rehearsal			56	
d) Total student learning hours for module			200	

<b>14. Reading &amp; Resources</b>			
Title	Author	Publisher	Year
Research on Movement Training Methods	Yu Xin	China Theatre Press	2008
Basic Training for Actor's Creation	Guan Ying	China Theatre Press	2005
An Actor's Work	Constantin Stanislavski	China Film Press	2006
An Actor's Work on a Role	Constantin Stanislavski	China Film Press	2006
Wang Jingyu and Mime	Wang Jingyu	China Theatre Press	1988
演技教程	Fu Baixin	Tianjin People's Publishing House	1997
Observation on video recordings of stage performances provided in the library.			

## 17.7 Chinese Traditional Theatre

1. Module Title	Chinese Traditional Theatre
2. HE Level	4
3. Credit Value	5
4. SITS module code	ACST1007
5. Location of Delivery	Central Academy of Drama, Beijing
6. Module Type	Lectures and seminars
7. Applicable in the year of study	1
8. Module Leader	Du Juan
9. Department	Basic Education Section
10. Aims of the Module	

This module aims to:

- Develop an understanding of the principles and development of Chinese Opera
- Explore the relationship between Chinese art and culture
- Explore the emotional subtext of specific traditional operas
- Develop analytical skills

### 11. Teaching & Assessment Methodology

#### Teaching

Students will be immersed in the history and historical development of traditional Chinese opera. Teaching will be conducted via lectures to the whole cohort.

#### Assessment

A 90 minute open book exam conducted at the end of term covering subjects and ideas explored in the lectures. Students will be permitted to take Text books and references recommended by the module leader into the exam. Mark are awarded independently by the tutor.

<b>12. 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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A405
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B402
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**12. 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:

C401

D404 D405

### 13. Module Pattern

#### a) Scheduled Teaching & Learning hours

KIS Type	Contact Hours
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Lecture	36
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#### b) Assessment

KIS Assessment Component	Detail	KIS code	% Weighting	% Pass Mark
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Written exam	90 min open book exam	KWE	100	40
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#### c) Independent Study hours

Library-based study	Notional Hours
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	14
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d) Total student learning hours for module	50
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### 14. Reading & Resources

Title	Author	Publisher	Year
The History of Chinese Traditional Opera	Zhou Chuanjia	China Radio International Publishing House	2010
Chinese Opera History	Liao Ben	Shanghai People's Publishing House	2014

## 17.8 Chinese Modern Theatre

<b>1. Module Title</b>	Chinese Modern Theatre
<b>2. HE Level</b>	4
<b>3. Credit Value</b>	5
<b>4. SITS module code</b>	ACST1008
<b>5. Location of Delivery</b>	Central Academy of Drama, Beijing
<b>6. Module Type</b>	Lectures
<b>7. Applicable in the year of study</b>	1
<b>8. Module Leader</b>	Li Xiang
<b>9. Department</b>	Basic Education Section

### 10. Aims of the Module

This module aims to:

- Develop an understanding of modern dramatic tradition in Chinese theatre
- Explore the influence of key representative works in the development of the modern theatre tradition

Indicative content includes:

- History of Drama
- Research of key works
- Drama Theory

### 11. Teaching & Assessment Methodology

#### Teaching

Students will attend 18 lectures covering various aspects, works and concepts of modern Chinese dramatic theatre, focusing on the works of a number of key authors. Students will explore the dramatic tension, perspective and emotion of these key works through lectures, utilizing historical photos and theatre performance segments.

#### Assessment

A 90 minute open book exam to be conducted in class at the end of term, under exam conditions, covering subjects and ideas explored in the lectures. Marks are awarded independently by the tutor.

**12. 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:

A405

B402

D402 D405

### 13. Module Pattern

a) Scheduled Teaching & Learning hours

KIS Type	Contact Hours
Lecture	36

b) Assessment

KIS Assessment Component	Detail	KIS code	% Weighting	% Pass Mark
Written Exam	90 min open book exam	KWE	100	40

c) Independent Study hours

Library-based study	Notional Hours
	14

d) Total student learning hours for module

50

### 14. Reading & Resources

Title	Author	Publisher	Year
One Hundred Years of Chinese Drama History	Tian Benxiang, Song Baozhen	Liaoning Education Press	2013
History of 100-year Chinese Modern Theatre	Huang Huilin	Beijing Normal University Publishing Group	2009
One Hundred Years of Chinese Drama: Selected Scripts	China Drama Art Institute	China Publishing Group Corp., China Translation Corporation	2007
General History of Chinese Modern Theatre	Ge Yihong	Culture and Art Publishing House	1997
The History of Chinese Drama	Yu Qiuyu	Changjiang Literature and Art Publishing Group	2013
The History of Drama Theory	Yu Qiuyu	Shanghai Literature and Art Publishing House	1983

## 17.9 Foreign Theatre

<b>1. Module Title</b>	Foreign Theatre
<b>2. HE Level</b>	4
<b>3. Credit Value</b>	5
<b>4. SITS module code</b>	ACST1009
<b>5. Location of Delivery</b>	Central Academy of Drama, Beijing
<b>6. Module Type</b>	Lectures and Seminars
<b>7. Applicable in the year of study</b>	1
<b>8. Module Leader</b>	Li Xiang
<b>9. Department</b>	Basic Education Section

### 10. Aims of the Module

This module aims to:

- Explore the development of the dramatic tradition in Europe and the Americas
- Explore the impact of dramatic tradition on the development of ancient and modern culture

Indicative content

- Drama in the ancient world
- Shakespearian tragedy
- Realist, naturalist, existentialist and expressionist theatre

### 11. Teaching & Assessment Methodology

#### Teaching

Teaching will be delivered through a series of lectures to the entire cohort.

#### Assessment

A 90 minute open book exam to be conducted in class at the end of term under exam conditions. The contents of the exam will be covered in the lectures. The main focus will be on the understanding of ancient Greek tragedies, and the works of Shakespeare, Ibsen and Chekhov. Marks are awarded independently by the tutor.

**12. 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:

A405

B402

D402 D405

### 13. Module Pattern

a) Scheduled Teaching & Learning hours

KIS Type	Contact Hours
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Lecture	36
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b) Assessment

KIS Assessment Component	Detail	KIS code	% Weighting	% Pass Mark
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Written Exam	90 min open book exam	KWE	100	40
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c) Independent Study hours

Library-based study	Notional Hours
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d) Total student learning hours for module	50
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### 14. Reading & Resources

Title	Author	Publisher	Year
Western Theatre	Zhang Yun	Foreign Language Teaching and Research Press	2008
History of Western Theatre Theories	Zhou Ning	Xiamen University Press	2008
History of Western Theatre	Hu Yaoheng	San Min Book Co., Ltd	2016
Western Theatre: History of Theatre Houses	Li Daozeng	Tsinghua University Press	1999
Selected Works of Western Modern Theatre Genres	Wang Yiqun	China Drama Press	2005

## 17.10 Introduction to Art

<b>1. Module Title</b>	Introduction to Art
<b>2. HE Level</b>	4
<b>3. Credit Value</b>	5
<b>4. SITS module code</b>	ACST1010
<b>5. Location of Delivery</b>	Central Academy of Drama, Beijing
<b>6. Module Type</b>	Lectures
<b>7. Applicable in the year of study</b>	1
<b>8. Module Leader</b>	Du Juan
<b>9. Department</b>	Basic Education Section

### 10. Aims of the Module

This module aims to:

- Explore the basic principles of art
- Develop familiarity with different artistic styles and themes
- Examine the artistic process through aesthetic and cultural lenses

### Indicative Content

- Mythology and art
- Eastern and Western principles of art
- Religious iconography and ecclesiastical art
- Classical Music
- Modern Dance
- Film, theatre and television

### 11. Teaching & Assessment Methodology

#### Teaching

Teaching will be delivered through a series of 18 lectures on a variety of topics from ancient to modern art and its reception and impact on society. Students will study both western and eastern art, and its relationship to philosophical and religious modalities

## Assessment

A 90 minute open book exam at the end of the term covering subjects and ideas explored in the lectures. Students will be permitted to take text books and references recommended by the module leader into the exam. Marks are awarded independently by the tutor.

<b>12. 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:
A405
B402
D404 D405

<b>13. Module Pattern</b>				
a) Scheduled Teaching & Learning hours				
KIS Type			Contact Hours	
Lecture			36	
b) Assessment				
KIS Assessment Component	Detail	KIS code	% Weighting	% Pass Mark
Written exam	90 min open book exam	KWE	100	40
c) Independent Study hours			Notional Hours	
Library-based study			14	
d) Total student learning hours for module			50	

<b>14. Reading &amp; Resources</b>			
Title	Author	Publisher	Year
Janson's History of Art	H. W. Janson	World Publishing Corporation	2013
The Story of Art	E. H. Gombrich	Guangxi Fine Arts Publishing House	2008
A Walk in Aesthetics	Zong Baihua	Shanghai People's Publishing House	2014
Introduction to Theatrical Art	Tan Peisheng, Lu Haibo	China Theatre Press	1986
Introduction to Art	Wang Hongjian	Culture and Art Publishing House	2000

## 17.11 Rehearsal Project 1: Ensemble 1

<b>1. Module Title</b>	Rehearsal Project 1: Ensemble 1
<b>2. HE Level</b>	4
<b>3. Credit Value</b>	40
<b>4. SITS module code</b>	ACST2001
<b>5. Location of Delivery</b>	London
<b>6a. Module Type</b>	Class-based teaching and project rehearsal
<b>6b. Applicable in the year of study</b>	2
<b>7. Module Leader</b>	Programme Leader – Acting Studies
<b>8. Department</b>	Drama

### 9. Aims of the Module

This module aims to:

- Introduce the principles and values of making an ensemble.
- Introduce foundational techniques in voice, movement and acting.
- Introduce experimentation and risk taking as central to the creative process.
- Develop a range of cultural reference points through visits to the theatre, cinema, museums and art galleries

### 10. Teaching & Assessment Methodology

#### Teaching

This module introduces group dynamics, generosity, listening, collaboration and the collective nature of theatre making.

#### Class Teaching

Class teaching builds upon the work undertaken in Year 1 in Beijing and consists of classes in Acting, Acting Research, Movement and Voice. Staff based in London will support students in the reviewing of and reflection on the work of the previous year. Together they will assess the learning journey so far and intensify appropriate next steps in the students' growth as actors. This will support a cohesive learning experience and ensure a continuous development in breath, body, voice and imaginative work. Classes will be delivered on a weekly basis throughout the module and will correlate to the work undertaken in the project rehearsals.

Acting classes build on the principles of acting explored in Beijing with an emphasis on improvisation, play and Stanislavskian action. Using the games and process of Jacques Lecoq and Philippe Gaulier the work develops the student's instinctive and imaginative needs to open their awareness of action and cost.

Using the work of Trish Arnold and Litz Pisk to free the body of 'the actor', movement classes examine the natural and functional movements of the body, and the efficiency of movement in both the actor and the ensemble. This work develops students' awareness of their body and breath and explores physical transformation using the work of animal improvisation.

Voice classes explore the foundation for the development of a healthy, flexible, expressive voice. This develops the sense of connection between physical presence, voice expression of thought and imagination individually and in relation to others. This is founded on the work of Patsy Rodenburg.

Acting Research classes support the Creative Manifesto submission, a group writing activity which requires the ensemble to investigate its ethos, values and artistic principles. Students are required to discuss and consider what the optimum conditions for acting and theatre making are; poetic, prosaic and imagery forms will be explored to support an imaginative response to this activity. Students are encouraged to explore various media as appropriate to their understanding of how a Creative Manifesto can function most authentically for the group.

In addition to class teaching students will also attend external activities relevant to the subject area with a view to enhancing their learning experience and broadening their cultural horizons. This may include visits to the theatre, museums, art galleries and other relevant cultural and artistic reference points. On a termly basis and taking into account the nature of the project being undertaken at this time the Education Consultant, in conjunction with the Programme Leader or their deputy will propose a schedule of activity.

### **Project Rehearsals**

Students work for a term on exercises and approaches to acting which explore the nature of chorus and protagonist. An emphasis is placed on non-text-based material such as the animal kingdom. As part of this, students may undertake extended observation of animals in the zoo and on recorded media. This and other suitable activities will be conducted alongside students on the 3-year BA and MA Acting programmes where appropriate. The repertoire, which will be molded around the needs of the group, allows both an individual and collective appreciation and engagement before working on text. Classes lay the technical foundation for breath, voice, speech, physical alignment and movement work, as well as exploring appropriate contextual studies. The work culminates in a closed showing of work-in-progress.

## Assessment

For the project rehearsal process the director awards a mark for each student taking into account the work completed in this period. The application of craft in the final showing is blind marked by the project Director and a tutor from the Drama department. Following the showing the director and tutor meet to discuss their marks agree on a single mark. Where there is a variation between the two marks a discussion will take place and a final mark agreed on. In the event of both markers not being able to agree on a final mark and where both marks fall within a 5% bracket the agreed mark may be an aggregate of both marks. Where the discrepancy in marks is greater than 5% and there is no consensus on a final agreed mark a third marker takes into account all available evidence, including the marks awarded, comments made by the two markers and any recording made of the showing. In all cases where there is a discrepancy in marks a clear rationale will be recorded as to how the final mark was arrived at.

Assessment will take place in the final week of the term when the group is required to submit their manifesto. There is no numerical mark assigned to the Creative Manifesto, however students must achieve at least a satisfactory standard of work in accordance with the assessment criteria. Two tutors will blind mark the manifesto. Where there is no discrepancy and both tutors agree a pass or both agree a fail the result will be recorded. Where there is a variation in the pass/fail result between the two tutors where one has awarded a pass and the other a fail a discussion will take place and a pass/fail result agreed on. If there is no consensus a third marker takes into account all available evidence, comments made by the two markers and the manifesto. In all cases where there is a discrepancy a clear rationale will be recorded as to how the final decision was arrived at.

The Programme Leader will be responsible for ensuring internal moderation and will usually act as the Moderator for each assessed component. Where the Programme Leader is involved in the assessment of a module component, they will be responsible for assigning an alternative moderator for the module.

The moderator will observe practical assessments, which would usually include observing a sample of project rehearsals. They will attend showings and the subsequent markers meeting where the marks are agreed. The moderator will also review samples of written work which will include all work marked at 70% or over, all failed work and samples of work in borderline boundaries, for example work which is marked between 48-52%.

<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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A401 A402 A404 A405 A406
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B403
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C402 C403
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D401 D403 D405
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<b>12. Module Pattern</b>				
a) Scheduled Teaching & Learning hours				
KIS Type		Contact Hours		
Practical classes in Voice*		50		
Practical classes in Movement*		20		
Practical classes in Acting*		24		
Practical classes in Acting Research*		6		
Supervised time in rehearsals		236		
b) Assessment				
KIS Assessment Component	Detail	KIS code	% Weighting	% Pass Mark
Portfolio	Creative Manifesto (group submission)	KCW	N/A	Pass/Fail
Project	Rehearsal process	KPE	80%	40% aggregate
Project	Application of craft in final showing	KPE	20%	
c) Independent Study hours			Notional Hours	
Personal practice/study			24	
Self-directed group rehearsal/study			30	
Library-based study			10	
d) Total student learning hours for module			400	

\*Class hours are indicative and may be varied based on the changing needs of the project and the specific requirements of the cohort

<b>13. Reading &amp; Resources</b>			
<p>Reading lists are not prescribed in order not to encourage students to develop preconceptions about the nature and craft of acting. However, directors and teachers may recommend specific learning resources in response to the needs of a group, the repertoire being investigated and the particular rehearsal project. These resources may include a variety of different media such as books, articles, websites, films, exhibitions and live performances, as well as a range of art forms, such as music, painting, sculpture and architecture. The following publication is key and therefore indicative of the sort of published material students may be referred to.</p>			
Title	Author	Publisher	Year
The Empty Space	Peter Brook	Penguin Modern Classics	2008
The Moving Body	Jacques Lecoq	Methuen Drama	2009
The Actor and his Body	Litz Pisk	Berg 3PL	1998
Impro	Keith Johnstone	Methuen Drama	2007
The Actor and the Target	Declan Donnellan	Nick Hern Books	2005
Respect for Acting	Uta Hagen	John Wiley & Sons	2008

### 13. Reading & Resources

Reading lists are not prescribed in order not to encourage students to develop preconceptions about the nature and craft of acting. However, directors and teachers may recommend specific learning resources in response to the needs of a group, the repertoire being investigated and the particular rehearsal project. These resources may include a variety of different media such as books, articles, websites, films, exhibitions and live performances, as well as a range of art forms, such as music, painting, sculpture and architecture. The following publication is key and therefore indicative of the sort of published material students may be referred to.

An Actor Prepares	Constantin Stanislavski	Bloomsbury Academic	2013
Building a Character	Constantin Stanislavski	Bloomsbury Academic	2013
The Right to Speak	Patsy Rodenburg	Methuen Drama	1992
*Tea with Trish Parts 1 and 2 (DVD)	Trish Arnold & Merry Conway	New York City: Merry Conway	2008

## 17.12 Rehearsal Project 2: Narrative

<b>1. Module Title</b>	Rehearsal Project 2: Narrative
<b>2. HE Level</b>	5
<b>3. Credit Value</b>	40
<b>4. SITS module code</b>	ACST2002
<b>5. Location of Delivery</b>	London
<b>6a. Module Type</b>	Class-based teaching and project rehearsal
<b>6b. Applicable in the year of study</b>	2
<b>7. Module Leader</b>	Head of Voice
<b>8. Department</b>	Drama

### 9. Aims of the Module

This module aims to:

- Introduce the basic techniques and principles of storytelling.
- Build on the foundational techniques of voice, movement and acting.
- Introduce fundamental approaches to developing the imagination.

### 10. Teaching & Assessment Methodology

#### Teaching

This module investigates storytelling and the diverse means of communicating narrative through body and voice.

#### Class Teaching

Class teaching builds upon the work undertaken at Level 4 in Beijing and London and consists of classes in Acting, Movement and Voice. Classes will be delivered on a weekly basis and will correlate to the work undertaken in the project rehearsals.

Acting classes explore the imaginative nature of acting using the works of Peter Brook, Chattie Salaman and other notable practitioners. This works extends the students' ability to break down a story or text into method objectives in the Stanislavskian tradition and develops the students' ability to recognise objective, need and action in play texts, dreams and folklore.

Movement classes explore the body in space using the work of Rudolf Laban, developing the students' kinetic relationship with space and to deepen their understanding of rhythm, dimension and expression.

Voice classes explore sound into language, building on the previous module. Students also explore structure of text, rhetoric and other linguistic devices in storytelling. This develops the actor's sense of using the voice and breath for expressing ideas through language.

In addition to class teaching students will also attend external activities relevant to the subject area with a view to enhancing their learning experience and broadening their cultural horizons. This may include visits to the theatre, museums, art galleries and other relevant cultural and artistic reference points. On a termly basis and taking into account the nature of the project being undertaken at this time the Education Consultant, in conjunction with the Programme Leader or their deputy will propose a schedule of activity.

### **Project Rehearsals**

Using both texts passed down through oral tradition and written texts which may come from a mixture of dramatic and non-dramatic genres, students work for a term on exercises and approaches to acting which develop clarity of expression and explore some of the means to communicate dramatic structure using text and movement. An emphasis is placed on universal stories such as those found in legends, myths and fairy stories. Classes also explore and support the context in which these narratives emerge and function. Rehearsals develop students' imagination as well as exploring techniques to achieve clarity of situation. The work culminates in a closed showing of work-in-progress.

### **Assessment**

For the project rehearsal process the director awards a mark for each student taking into account the work completed in this period. The application of craft in the final showing is blind marked by the project Director and a tutor from the Drama department. Following the showing the director and tutor meet to discuss their marks agree on a single mark. Where there is a variation between the two marks a discussion will take place and a final mark agreed on. In the event of both markers not being able to agree on a final mark and where both marks fall within a 5% bracket the agreed mark may be an aggregate of both marks. Where the discrepancy in marks is greater than 5% and there is no consensus on a final agreed mark a third marker takes into account all available evidence, including the marks awarded, comments made by the two markers and any recording made of the showing. In all cases where there is a discrepancy in marks a clear rationale will be recorded as to how the final mark was arrived at.

The Programme Leader will be responsible for ensuring internal moderation and will usually act as the Moderator for each assessed component. Where the Programme Leader is involved in the assessment of a module component, they will be responsible for assigning an alternative moderator for the module.

The moderator will observe practical assessments, which would usually include observing a sample of project rehearsals. They will attend showings and the subsequent markers meeting where the marks are agreed. The moderator will also review samples of written work which will include all work marked at 70% or over, all failed work and samples of work in borderline boundaries, for example work which is marked between 48-52%.

<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:
A501 A503 A504 A506 A507
B501 B503 B504
C501 C502 C503
D501 D502 D503 D504

<b>12. Module Pattern</b>				
a) Scheduled Teaching & Learning hours				
KIS Type		Contact Hours		
Practical classes in Voice*		40		
Practical classes in Movement*		40		
Practical classes in Acting*		10		
Practical classes in Acting Research*		10		
Supervised time in rehearsals		236		
b) Assessment				
KIS Assessment Component	Detail	KIS code	% Weighting	% Pass Mark
Project	Rehearsal process	KPE	70%	40% aggregate
Project	Application of craft in final showing	KPE	30%	
c) Independent Study hours			Notional Hours	
Personal practice/study			24	
Self-directed group rehearsal/study			30	
Library-based study			10	
d) Total student learning hours for module			400	

\*Class hours are indicative and may be varied based on the changing needs of the project and the specific requirements of the cohort

### 13. Reading & Resources

Reading lists are not prescribed in order not to encourage students to develop preconceptions about the nature and craft of acting. However, directors and teachers may recommend specific learning resources in response to the needs of a group, the repertoire being investigated and the particular rehearsal project. These resources may include a variety of different media such as books, articles, websites, films, exhibitions and live performances, as well as a range of art forms, such as music, painting, sculpture and architecture. The following publications are indicative of the sort of published material students may be referred to.

Title	Author	Publisher	Year
Then What Happens? Storytelling and Adapting for the Theatre	Mike Alfreds	Nick Hern Books	2013
Different Every Night	Mike Alfreds	Nick Hern Books	2007
Impro	Keith Johnstone	Methuen Drama	2007
Method or Madness	Robert Lewis	Samuel French Inc	1986
The Need for Words	Patsy Rodenburg	Methuen Drama	1994
The Moving Body	Jacques Lecoq	Methuen Drama	2009
The Actor and his Body	Litz Pisk	Berg 3PL	1998
The Uses of Enchantment: The Meaning and Importance of Fairy Tales	Bruno Bettelheim	Penguin	1991
The Seven Basic Plots: Why We Tell Stories	Christopher Booker	Continuum	2005
Laban for Actors and Dancers	Jean Newlove	Nick Hern	1993
Mastering Movement, The Life and Work of Rudolf Laban	John Hodgson	Methuen Publications Ltd	2007
The Body Speaks	Lorna Marshall	Methuen Drama	2008
Playscripts and various editions of myths, legends and fairy stories as determined by the director and tutors.			

## 17.13 Rehearsal Project 3: The Actor and The Space

<b>1. Module Title</b>	Rehearsal Project 3: The Actor and The Space
<b>2. HE Level</b>	5
<b>3. Credit Value</b>	40
<b>4. SITS module code</b>	ACST2003
<b>5. Location of Delivery</b>	London
<b>6a. Module Type</b>	Class-based teaching and project rehearsal
<b>6b. Applicable in the year of study</b>	2
<b>7. Module Leader</b>	Head of Academic Studies
<b>8. Department</b>	Drama

### 9. Aims of the Module

This module aims to:

- Develop an appreciation of the functions of theatre in the world today.
- Explore a variety of sources of text such as verbatim, published plays and documentary.
- Introduce methods of researching dramatic context

### 10. Teaching & Assessment Methodology

#### Teaching

This module investigates the actor's response to space and the 'other' actor.

#### Class Teaching

Class teaching builds upon the work undertaken at level 4 and consists of classes in Acting, Movement and Voice. Students are also introduced to appropriate research methods in classes in Acting Research. Classes will be delivered on a weekly basis and will directly correlate to the work undertaken in the project rehearsals.

Acting classes explore in more detail the analysis of acting and text using the work of, inter alia, Peter Barkworth, Declan Donnellan and Mike Alfreds. This work deepens students' understanding of the acting process and the requirements of more formal texts.

Movement classes explore movement and its relationship with text, deepening the playfulness, efficiency and responsiveness of the actor to text. Drawing on the work of Feldenkrais and other notable practitioners, and using mask to explore different ways to transform the body, this work develops students' understanding of their body and its transformation into physical character.

Voice classes explore similarities and differences between physiology of various languages and cultural and textual traditions. This develops the proprioception of the actor's instrument, the oral space in particular, and further sharpens the actor's awareness of their own habits and patterns, both individual and cultural.

Acting Research classes support the preparation of the Acting Research Portfolio 1, introducing students to self-reflective notation and foundational research methods for working on a play text and character. Students are required to do short pieces of written work which introduce them to basic methods of preparation for an actor (e.g. interviews, script notation, journal entries, and questionnaires) with tutorial support. These tasks will ask students to record and document their research. They also explore other forms of notation using mixed media such as sketching, play lists, sculpture, etc. where appropriate.

In addition to class teaching students will also attend external activities relevant to the subject area with a view to enhancing their learning experience and broadening their cultural horizons. This may include visits to the theatre, museums, art galleries and other relevant cultural and artistic reference points. On a termly basis and taking into account the nature of the project being undertaken at this time the Education Consultant, in conjunction with the Programme Leader or their deputy will propose a schedule of activity.

### **Project Rehearsals**

Students work for a term on exercises and approaches to acting which explore codes of communication and develop physical and language skills to convey intention. They use a variety of material including stories passed down through oral tradition and written texts which may come from a mixture of dramatic and non-dramatic genres. The particular repertoire is chosen to suit the needs of the group and emphasis is placed on modern material. Rehearsals develop students' spatial awareness and their technical ability to respond to the nature of the playing space. A strong emphasis is placed on the principles and techniques of Stanislavski as developed in Rehearsal Project 2. The work culminates in an open showing of work-in-progress.

### **Assessment**

For the project rehearsal process the director awards a mark for each student taking into account the work completed in this period. The application of craft in the final showing is blind marked by the project Director and a tutor from the Drama department. Following the showing the director and tutor meet to discuss their marks agree on a single mark. Where there is a variation between the two marks a discussion will take place and a final mark agreed on. In the event of both markers not being able to agree on a final mark and where both marks fall within a 5%

bracket the agreed mark may be an aggregate of both marks. Where the discrepancy in marks is greater than 5% and there is no consensus on a final agreed mark a third marker takes into account all available evidence, including the marks awarded, comments made by the two markers and any recording made of the showing. In all cases where there is a discrepancy in marks a clear rationale will be recorded as to how the final mark was arrived at.

The Acting Research Portfolio 1 work is submitted in the final week of term. There is no numerical mark assigned to the Acting Research Portfolio 1, however students must achieve at least a satisfactory standard of work in accordance with the assessment criteria. Two tutors will blind mark the portfolio. Where there is no discrepancy and both tutors agree a pass or both agree a fail the result will be recorded. Where there is a variation in the pass/fail result between the two tutors where one has awarded a pass and the other a fail a discussion will take place and a pass/fail result agreed on. If there is no consensus a third marker takes into account all available evidence, comments made by the two markers and the portfolio itself. In all cases where there is a discrepancy a clear rationale will be recorded as to how the final decision was arrived at.

The Programme Leader will be responsible for ensuring internal moderation and will usually act as the Moderator for each assessed component. Where the Programme Leader is involved in the assessment of a module component, they will be responsible for assigning an alternative moderator for the module.

The moderator will observe practical assessments, which would usually include observing a sample of project rehearsals. They will attend showings and the subsequent markers meeting where the marks are agreed. The moderator will also review samples of written work which will include all work marked at 70% or over, all failed work and samples of work in borderline boundaries, for example work which is marked between 48-52%.

<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 A502 A503 A504 A505 A506 A507
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B501 B502 B503 B504
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C501 C502
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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
Practical classes in Voice*	40
Practical classes in Movement*	40
Practical classes in Acting*	10
Practical classes in Acting Research*	10
Supervised time in rehearsals	236

b) Assessment
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<b>12. Module Pattern</b>				
KIS Assessment Component	Detail	KIS code	% Weighting	% Pass Mark
Portfolio	Acting Research Portfolio 1 (mixed media – no word limit)	KCW	N/A	Pass/Fail
Project	Rehearsal process	KPE	60%	40% aggregate
Project	Application of craft in final Showing	KPE	40%	
c) Independent Study hours			Notional Hours	
Personal practice/study			24	
Self-directed group rehearsal/study			30	
Library-based study			10	
d) Total student learning hours for module			400	

\*Class hours are indicative and may be varied based on the changing needs of the project and the specific requirements of the cohort

<b>13. Reading &amp; Resources</b>			
<p>Reading lists are not prescribed in order not to encourage students to develop preconceptions about the nature and craft of acting. However, directors and teachers may recommend specific learning resources in response to the needs of a group, the repertoire being investigated and the particular rehearsal project. These resources may include a variety of different media such as books, articles, websites, films, exhibitions and live performances, as well as a range of art forms, such as music, painting, sculpture and architecture. The following publications are indicative of the sort of published material students may be referred to.</p>			
Title	Author	Publisher	Year
Changing Stages: A View of British Theatre in the 20th Century	Richard Eyre and Nicholas Wright	BBC Videos and Bloomsbury	2000
Different Every Night	Mike Alfreds	Nick Hern Books	2007
About Acting	Peter Barkworth	Methuen Drama	1991
To the Actor	Michael Chekhov	Routledge	2002
The Training Sessions of Michael Chekhov (DVD)	Felicity Mason et al	Exeter Arts Archive	1993
Imagework Training and the Chekhov Technique (filmed workshops)		Routledge Performance Archive	
Acting is Believing 11th ed	Larry Clark, Charles McGaw	Wadsworth Publishing	2011
The Actor and the Target	Declan Donnellan	Nick Hern Books	2005
Respect for Acting	Uta Hagen	John Wiley & Sons	2008
Actions: The Actors' Thesaurus	Terry Johnson	Nick Hern Books	2004
True and False	David Mamet	Faber and Faber	1998
Sanford Meisner on Acting	Dennis Longwell	Vintage	1990

### 13. Reading & Resources

Reading lists are not prescribed in order not to encourage students to develop preconceptions about the nature and craft of acting. However, directors and teachers may recommend specific learning resources in response to the needs of a group, the repertoire being investigated and the particular rehearsal project. These resources may include a variety of different media such as books, articles, websites, films, exhibitions and live performances, as well as a range of art forms, such as music, painting, sculpture and architecture. The following publications are indicative of the sort of published material students may be referred to.

An Actor Prepares	Constantin Stanislavski	Bloomsbury Academic	2013
Building a Character	Constantin Stanislavski	Bloomsbury Academic	2013
The Potent Self	Moshe Feldenkrais	North Atlantic US	2003
The Body Speaks	Lorna Marshall	Methuen Drama	2008
Laban for All	Jean Newlove	Routledge	2004
Playscripts as determined by the director and tutors.			

## 17.14 Rehearsal Project 4: Heightened Practice

<b>1. Module Title</b>	Rehearsal Project 4: Heightened Practice
<b>2. HE Level</b>	5
<b>3. Credit Value</b>	40
<b>4. SITS module code</b>	ACST3001
<b>5. Location of Delivery</b>	London
<b>6a. Module Type</b>	Class-based teaching and project rehearsal
<b>6b. Applicable in the year of study</b>	3
<b>7. Module Leader</b>	Programme Leader - Acting Studies
<b>8. Department</b>	Drama

### 9. Aims of the Module

This module aims to:

- Encourage application and integration of further knowledge, understanding and skills in voice, movement and acting.
- Promote each student's continuing development in acting within a collaborative framework which includes the audience.
- Encourage self-reflection on the acting process.

### 10. Teaching & Assessment Methodology

#### Teaching

This module develops the student's skills in handling style in language and movement whilst staying committed to the principle of truthfulness in acting.

#### Class Teaching

Class teaching builds upon the work undertaken in Rehearsal Project 3 and consists of classes in Acting, Movement, Voice and Acting Research. Classes will be delivered on a weekly basis and will directly correlate to the work undertaken in the project rehearsals.

Using the work of Michel Chekhov and Uta Hagen, acting classes will explore in more detail scene construction and the use of heightened text. This work develops

the students' skill in deconstructing the scene to identify objectives, obstacles and actions facing a character.

Movement classes explore more expressive and demanding elements of movement with the use of acrobatics to extend the range of possibilities in the body. Using the work of Feldenkrais and other movement practitioners, this develops the expressiveness of the body in a more heightened experience, and will allow students to begin to sustain more physically demanding roles.

Voice classes further explore voice into text, specifically investigating the various technical requirements for text which is in more heightened form (e.g. verse). The classes also explore how these texts may be successfully expressed in various spaces. This develops student's ownership of their authentic voice in relation to the form dictated by the structure of the text and the demands of a given space.

In addition to class teaching students will also attend external activities relevant to the subject area with a view to enhancing their learning experience and broadening their cultural horizons. This may include visits to the theatre, museums, art galleries and other relevant cultural and artistic reference points. On a termly basis and taking into account the nature of the project being undertaken at this time the Education Consultant, in conjunction with the Programme Leader or their deputy will propose a schedule of activity.

### **Project Rehearsals**

Using texts from a mixture of dramatic and non-dramatic genres, students work for a term on exercises and approaches to acting that develop their ability to work with honesty and emotional truth. Emphasis is placed on more extreme physical worlds such as cabaret, vaudeville, circus and the burlesque but may also explore classical material with content from and influenced by the work of, for example, Shakespeare, Molière, Ibsen and Feydeau. Rehearsals develop students' stamina and resourcefulness. Students also develop their physical and vocal skills in response to space and audience configuration (such as proscenium arch, in the round, traverse, etc.). The work culminates in an open showing of work-in-progress.

### **Assessment**

For the project rehearsal process the director awards a mark for each student taking into account the work completed in this period. The application of craft in the final showing is blind marked by the project Director and a tutor from the Drama department. Following the showing the director and tutor meet to discuss their marks agree on a single mark. Where there is a variation between the two marks a discussion will take place and a final mark agreed on. In the event of both markers not being able to agree on a final mark and where both marks fall within a 5% bracket the agreed mark may be an aggregate of both marks. Where the discrepancy in marks is greater than 5% and there is no consensus on a final agreed mark a third marker takes into account all available evidence, including the marks awarded, comments made by the two markers and any recording made of the showing. In all cases where there is a discrepancy in marks a clear rationale will be recorded as to how the final mark was arrived at.

The Programme Leader will be responsible for ensuring internal moderation and will usually act as the Moderator for each assessed component. Where the Programme Leader is involved in the assessment of a module component, they will be responsible for assigning an alternative moderator for the module.

The moderator will observe practical assessments, which would usually include observing a sample of project rehearsals. They will attend showings and the subsequent markers meeting where the marks are agreed. The moderator will also review samples of written work which will include all work marked at 70% or over, all failed work and samples of work in borderline boundaries, for example work which is marked between 48-52%.

<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:
A501 A502 A503 A504 A505 A506 A507
B501 B502 B503 B504
C501 C502
D501 D502 D503 D504

<b>12. Module Pattern</b>				
a) Scheduled Teaching & Learning hours				
KIS Type		Contact Hours		
Practical classes in Voice*		20		
Practical classes in Movement*		20		
Practical classes in Acting*		10		
Practical classes in Acting Research*		10		
Supervised time in rehearsals		286		
b) Assessment				
KIS Assessment Component	Detail	KIS code	% Weighting	% Pass Mark
Project	Rehearsal Process	KPE	50%	40% aggregate
Project	Application of craft in final showing	KPE	50%	
c) Independent Study hours			Notional Hours	
Personal practice/study			24	
Self-directed group rehearsal/study			30	
Library-based study			10	
d) Total student learning hours for module			400	

\*Class hours are indicative and may be varied based on the changing needs of the project and the specific requirements of the cohort

### 13. Reading & Resources

Reading lists are not prescribed in order not to encourage students to develop preconceptions about the nature and craft of acting. However, directors and teachers may recommend specific learning resources in response to the needs of a group, the repertoire being investigated and the particular rehearsal project. These resources may include a variety of different media such as books, articles, websites, films, exhibitions and live performances, as well as a range of art forms, such as music, painting, sculpture and architecture. The following publications are indicative of the sort of published material students may be referred to.

Title	Author	Publisher	Year
The Oresteia	Aeschylus/Ted Hughes	Faber and Faber	1999
Shakespeare in the Present: the Acclaimed Work of master teacher Patsy Rodenburg on 8 DVDs	Patsy Rodenburg	Michael Howard Studios	2011
The Right to Speak	Patsy Rodenburg	Methuen Drama	1992
The Need for Words		Methuen Drama	1994
The Actor Speaks		Methuen Drama	1998
Speaking Shakespeare		Methuen Drama	2005
Presence		Penguin	2009
Power Presentation		Michael Joseph	2009
Text in Action: A Definitive Guide to Exploring Text in Rehearsal for Actors and Directors	Cicely Berry	Virgin Books	2001
To the Actor	Michael Chekhov	Routledge	2002
Respect for Acting	Uta Hagen	John Wiley & Sons	2008
The Training Sessions of Michael Chekhov (DVD)	Felicity Mason et al	Exeter Arts Archive	1993
Selection of Shakespeare plays in various editions			
Playscripts as determined by the director and tutors.			
A range of silent movies e.g. Laurel and Hardy, Harold Lloyd and Charlie Chaplin			

## 17.15 Rehearsal Project 5: Collective Creation

<b>1. Module Title</b>	Rehearsal Project 5: Collective Creation
<b>2. HE Level</b>	6
<b>3. Credit Value</b>	40
<b>4. SITS module code</b>	ACST3002
<b>5. Location of Delivery</b>	London
<b>6a. Module Type</b>	Class-based teaching and project rehearsal
<b>6b. Applicable in the year of study</b>	3
<b>7. Module Leader</b>	Director of Acting
<b>8. Department</b>	Drama

### 9. Aims of the Module

This module aims to:

- Encourage students to take responsibility for their artistic and professional development.
- Encourage further exploration of the art and language of acting.
- Educate students to meet the varied demands of the acting profession.
- Equip students with the skills required for creating their own work as part of an ensemble.

### 10. Teaching & Assessment Methodology

#### Teaching

This module develops students' creative independence and ownership of their training.

#### Class Teaching

Class teaching builds upon the work undertaken at Level 5 and consists of classes in Acting, Movement, Voice and Acting Research. Classes will be delivered on a weekly basis and will directly correlate to the work undertaken in the project rehearsals.

Acting classes prepare students for the challenges of performing in different spaces and to different audiences. This develops students' versatility and openness to playing with different repertoire and different demands.

Movement classes explore the students' imagination to create and execute a physical concept, continuing the pure and expressive movement work already developed. The work develops students' ability to release and respond to their own imaginative needs and other stimuli.

Voice classes apply the principles and skills taught in previous modules to the creation of students' own work incorporating their own cultural and linguistic circumstances. Of particular significance is the relationship between breath, voice, speech and students' imagination. This will begin the process of developing students' self-reliance in craft work and technique in preparation for their future in the profession.

Acting Research classes support the students' ability to analyse and assess the acting process. Students are introduced to demanding intellectual frameworks which they apply in the examination of theatre making and the reading of play texts (e.g. Maslow's hierarchy of needs, transactional analysis, the symbolism of astrology). In addition to diversifying their research methods, students are required to engage independently in more detailed and specified rehearsal notation and self-reflective writing.

In addition to class teaching students will also attend external activities relevant to the subject area with a view to enhancing their learning experience and broadening their cultural horizons. This may include visits to the theatre, museums, art galleries and other relevant cultural and artistic reference points. On a termly basis and taking into account the nature of the project being undertaken at this time the Education Consultant, in conjunction with the Programme Leader or their deputy will propose a schedule of activity.

### **Project Rehearsals and Performance**

Depending on the needs of the cohort, students work for a term in small groups or as a single ensemble to conceive, structure and produce a piece of theatre. Classes and workshops enhance students' means of working in an empty space and their ability to make work which provides a rich acting opportunity. Rehearsals place an emphasis on self-direction. A tutor may take the role of a director or alternatively provide support as a critical-friend depending on the nature of the project. The work culminates in a staged performance of the piece/s which will be technically supported and may include for example costume, sound and lighting.

### **Assessment**

For the project rehearsal process the director awards a mark for each student taking into account the work completed in this period. The application of craft in the final showing is blind marked by the project Director and a tutor from the Drama department. Following the showing the director and tutor meet to discuss their marks agree on a single mark. Where there is a variation between the two marks a

discussion will take place and a final mark agreed on. In the event of both markers not being able to agree on a final mark and where both marks fall within a 5% bracket the agreed mark may be an aggregate of both marks. Where the discrepancy in marks is greater than 5% and there is no consensus on a final agreed mark a third marker takes into account all available evidence, including the marks awarded, comments made by the two markers and any recording made of the showing. In all cases where there is a discrepancy in marks a clear rationale will be recorded as to how the final mark was arrived at.

The viva voce assessment will be conducted by a panel consisting of no less than three people and must include at least 1 class tutor and 1 project director from the programme. Two members of the panel will be assigned marking responsibilities. The panel will question each student on their learning experiences primarily at levels 5 and 6 and how they intend to implement these experiences in their learning in their final year back at the Central Academy. The assessment will be between 15-20 minutes in duration. Following the viva, the two assessors agree on a single mark. Where there is a variation between the two marks a discussion will take place and a final mark agreed on. In the event of both markers not being able to agree on a final mark and where both marks fall within a 5% bracket the agreed mark may be an aggregate of both marks. Where the discrepancy in marks is greater than 5% and there is no consensus on a final agreed mark the third panel member will assume the role of a third marker takes into account all available evidence, including the marks awarded, comments made by the two markers and any recording made of the showing. In all cases where there is a discrepancy in marks a clear rationale will be recorded as to how the final mark was arrived at.

The Programme Leader will be responsible for ensuring internal moderation and will usually act as the Moderator for each assessed component. Where the Programme Leader is involved in the assessment of a module component, they will be responsible for assigning an alternative moderator for the module.

The moderator will observe practical assessments, which would usually include observing a sample of project rehearsals. They will attend showings and the subsequent markers meeting where the marks are agreed. The moderator will also review samples of written work which will include all work marked at 70% or over, all failed work and samples of work in borderline boundaries, for example work which is marked between 48-52%.

<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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A601 A602 A603 A604 A605 A606
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B601 B602 B604
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C601 C602 C603 C604 C605
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D601 D602
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<b>12. Module Pattern</b>				
a) Scheduled Teaching & Learning hours				
KIS Type			Contact Hours	
Practical classes in Voice*			20	
Practical classes in Movement*			20	
Practical classes in Acting*			10	
Practical classes in Acting Research*			10	
Supervised time in rehearsals			286	
b) Assessment				
KIS Assessment Component	Detail	KIS code	% Weighting	% Pass Mark
Project	Rehearsal process	KPE	30%	40% aggregate
Project	Application of craft in final showing	KPE	50%	
Oral assessment	15-20 minute reflective Viva Voce	KCW	20%	40%
c) Independent Study hours			Notional Hours	
Personal practice/study			24	
Self-directed group rehearsal/study			30	
Library-based study			10	
d) Total student learning hours for module			400	

\*Class hours are indicative and may be varied based on the changing needs of the project and the specific requirements of the cohort

### 13. Reading & Resources

Reading lists are not prescribed in order not to encourage students to develop preconceptions about the nature and craft of acting. However, directors and teachers may recommend specific learning resources in response to the needs of a group, the repertoire being investigated and the particular rehearsal project. These resources may include a variety of different media such as books, articles, websites, films, exhibitions and live performances, as well as a range of art forms, such as music, painting, sculpture and architecture. The following publications are indicative of the sort of published material students may be referred to.

Title	Author	Publisher	Year
Then What Happens? Storytelling and Adapting for the Theatre	Mike Alfreds	Nick Hern Books	2013
Different Every Night	Mike Alfreds	Nick Hern Books	2007
Impro	Keith Johnstone	Methuen Drama	2007
The Seven Basic Plots: Why We Tell Stories	Christopher Booker	Continuum	2005
The Empty Space	Peter Brook	Penguin Modern Classics	2008
Verbatim Theatre	Various	<a href="#">Drama Online Library</a>	N/A

## 17.16 Acting Creation: Production 1

<b>1. Module Title</b>	Acting Creation: Production 1
<b>2. HE Level</b>	6
<b>3. Credit Value</b>	40
<b>4. SITS module code</b>	ACST3003
<b>5. Location of Delivery</b>	London
<b>6a. Module Type</b>	Class-based teaching and project rehearsal
<b>6b. Applicable in the year of study</b>	3
<b>7. Module Leader</b>	Programme Leader – Acting Studies
<b>8. Department</b>	Drama

### 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.
- Extend knowledge of repertoire and awareness of directorial approaches.
- Set a standard of excellence in ensemble theatre.

### 10. Teaching & Assessment Methodology

#### Teaching

This module returns to the questions and themes of Project 1 in order to deepen and intensify the students' ownership of the skills and values required to work in an ensemble of the highest quality. This module will prepare the students for their final module in Beijing where intensive work will be undertaken in rehearsals and performances.

#### Class Teaching

Class teaching consists of classes in Movement and Voice. Classes will be delivered on a weekly basis and will correlate to the work undertaken in the project rehearsals.

Movement classes explore the students' physical interaction with extended rehearsal bringing together the different disciplines discovered in the other modules in order to support the rehearsal and creative process. This work develops the students'

process in offering their imaginative work, their body and their ability to execute movement within a performance.

Voice classes explore the technical vocal demands in relation to longer rehearsal and performance schedules. This develops students' ability to sustain themselves vocally for longer and in response to greater demands. They develop further knowledge and awareness concerning vocal health. This work also requires students to develop an appreciation of the demands of live performance with an audience, and how to express themselves with appropriate sensitivity in relation to the dynamic with an audience.

In addition to class teaching students will also attend external activities relevant to the subject area with a view to enhancing their learning experience and broadening their cultural horizons. This may include visits to the theatre, museums, art galleries and other relevant cultural and artistic reference points. On a termly basis and taking into account the nature of the project being undertaken at this time the Education Consultant, in conjunction with the Programme Leader or their deputy will propose a schedule of activity.

### **Rehearsals and Performance**

Students use both texts passed down through oral tradition and written texts which may come from a mixture of dramatic and non-dramatic genres. The particular repertoire is chosen to suit the needs of the group and would normally include a text/s that provides an opportunity to develop and demonstrate a high level of ensemble expertise. Examples might include *Tales from Ovid* by Ted Hughes, adapted by Tim Supple and other such pieces which require a strong physical approach and imaginative engagement.

Rehearsals approach those values demanded of a professional actor in terms of the stamina, imagination and craft ability. This culminates in a public production of the work in a theatre with production values reflective of the industry and will be full supported in its technical requirements either by students from the Production Arts Department or creatives working in the profession.

### **Self-reflection**

Students are required to maintain an Acting Research Portfolio as a part of their ongoing reflective and research practice. Whilst the written submission is not in itself assessed, towards the end of their time in London students participate in a critical reflection activity in which they distil, focus and communicate an insight into their understanding of their development in acting. Students are asked to explore strengths, challenges and areas for ongoing improvement. Particular emphasis is placed on appropriate language and communication styles for professional actors. Students are encouraged to use materials from their Portfolio to support effective communication of this reflection. The Critical Response feedback method is an example of an approach that may be used to facilitate this activity.

## Assessment

For the project rehearsal process the director awards a mark for each student taking into account the work completed in this period. The application of craft in the final showing is blind marked by the project Director and a tutor from the Drama department. Following the showing the director and tutor meet to discuss their marks agree on a single mark. Where there is a variation between the two marks a discussion will take place and a final mark agreed on. In the event of both markers not being able to agree on a final mark and where both marks fall within a 5% bracket the agreed mark may be an aggregate of both marks. Where the discrepancy in marks is greater than 5% and there is no consensus on a final agreed mark a third marker takes into account all available evidence, including the marks awarded, comments made by the two markers and any recording made of the showing. In all cases where there is a discrepancy in marks a clear rationale will be recorded as to how the final mark was arrived at.

The Programme Leader will be responsible for ensuring internal moderation and will usually act as the Moderator for each assessed component. Where the Programme Leader is involved in the assessment of a module component, they will be responsible for assigning an alternative moderator for the module.

The moderator will observe practical assessments, which would usually include observing a sample of project rehearsals. They will attend showings and the subsequent markers meeting where the marks are agreed. The moderator will also review samples of written work which will include all work marked at 70% or over, all failed work and samples of work in borderline boundaries, for example work which is marked between 48-52%.

<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:
A601 A602 A603 A604 A605
B602 B603 B604 B605
C601 C602 C603 C604 C605
D601 D602

<b>12. Module Pattern</b>				
a) Scheduled Teaching & Learning hours				
KIS Type		Contact Hours		
Practical classes in Voice*		10		
Practical classes in Movement*		10		
Practical classes in Acting Research*		5		
Supervised time in rehearsals		311		
b) Assessment				
KIS Assessment Component	Detail	KIS code	% Weighting	% Pass Mark

<b>12. Module Pattern</b>				
Project†	Rehearsal process	KPE	20%	40% aggregate
Project†	Application of craft in showing	KPE	50%	
Written Assessment	1500-2000 word self-reflective essay	KCW	30%	40%
c) Independent Study hours			Notional Hours	
Personal practice/study			24	
Self-directed group rehearsal/study			30	
Library-based study			10	
d) Total student learning hours for module			400	

\*Class hours are indicative and may be varied based on the changing needs of the project and the specific requirements of the cohort

† This component places a strong emphasis on the relationship with a live audience. Due to the scheduling requirements of such an activity, it is not possible to recreate this learning experience. There is therefore no resit option available for this component should a student fail it.

<b>13. Reading &amp; Resources</b>			
<p>Reading lists are not prescribed in order not to encourage students to develop preconceptions about the nature and craft of acting. However, directors and teachers may recommend specific learning resources in response to the needs of a group, the repertoire being investigated and the particular rehearsal project. These resources may include a variety of different media such as books, articles, websites, films, exhibitions and live performances, as well as a range of art forms, such as music, painting, sculpture and architecture. The following publications are indicative of the sort of published material students may be referred to.</p>			
Title	Author	Publisher	Year
An Actor's Guide to Getting Work 5th Ed	Simon Dunmore	Methuen Drama	2012
Audition	Michael Shurtleff	Players Press	1988
Reflection: turning experience into learning	David Boud, Rosemary Keogh, David Walker (eds)	Routledge	1985
Personalizing Evaluation	Saville Kushner	Sage Publications	2000
The Director's Craft	Katie Mitchell	Routledge	2008
The Reflective Practitioner	Donald A. Schon	Ashgate	1994
Playscripts as determined by the director and tutors.			

## 17.17 Acting Creation: Production 2

<b>1. Module Title</b>	Acting Creation: Production 2
<b>2. HE Level</b>	6
<b>3. Credit Value</b>	30
<b>4. SITS module code</b>	ACST4001
<b>5. Location of Delivery</b>	Central Academy of Drama, Beijing
<b>6. Module Type</b>	Rehearsal and Performance
<b>7. Applicable in the year of study</b>	4
<b>8. Module Leader</b>	Jiang Ruoyu
<b>9. Department</b>	Acting
<b>10. Aims of the Module</b>	

This module aims to:

- Guide students on how to complete the image creation of a character independently
- Develop the ability to design and express a role, and create a role with distinct personalities
- Engender a mastery of creation methods
- Explore independent script analysis techniques

Indicative Content

- Script analysis
- Creating roles
- Process of performance creation
- Performance practice
- Chinese and foreign full-length plays of various genres, both ancient and modern
- Performance creation theory

### 11. Teaching & Assessment Methodology

Teaching and assessment will take the form of a fully realized production. The production will be directed by a western director and will usually be based on one of the projects undertaken during years 2 and 3 in London.

The rehearsal and performance schedule will normally be:

- Rehearsals: 5 weeks
- Tech and Performances: 1 week

Marks are awarded following the production and are composed of a director's mark, taking into account rehearsals (weighted at 20%), and the Programme Leader's marks taking into account the performances only (weighted at 80%).

<b>12. 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:
A601 A602 A603 A604 A605
B602 B603 B604 B605
C601 C602 C603 C604 C605
D601 D602

<b>13. Module Pattern</b>				
a) Scheduled Teaching & Learning hours				
KIS Type			Contact Hours	
Supervised time in studio/workshop/productions/rehearsals			250	
b) Assessment				
KIS Assessment Component	Detail	KIS code	% Weighting	% Pass Mark
Production	Rehearsal process (Director's Mark)	KPE	20%	40% aggregate
Production	Performance	KPE	80%	
c) Independent Study hours			Notional Hours	
Personal practice/study			50	
d) Total student learning hours for module			300	

<b>14. Reading &amp; Resources</b>			
Title	Author	Publisher	Year
Fundamentals of Stage Acting	Liang Bolong, Li Yue	Culture and Art Publishing House	2002
Actor and Role	Yan Zheng, Zhang Tingyi	Shanxi People's Publishing House	1984
An Actor's Work	Constantin Stanislavski	China Film Press	2006
An Actor's Work on a Role	Constantin Stanislavski	China Film Press	2006
On Meyerhold 's Dramatic Art	P. A. Markov	Culture and Art Publishing House	1987
The Actor's Body Movements and Image Creation	Hou Jinan	China Film Press	1988
Feeling and Form	Susanne Langer	China Social Sciences Press	1986
Art Creation Psychology	Zhou Guansheng	Chongqing Publishing House	1994
<p>Observation on video recordings of stage performances provided in the library. Directors and teachers may recommend specific learning resources according to the productions chosen, including a variety of different media such as books, articles, websites, films, exhibitions and live performances, as well as a range of art forms, such as music, painting, sculpture and architecture.</p>			

## 17.18 Acting Creation: Production 3

<b>1. Module Title</b>	Acting Creation: Production 3
<b>2. HE Level</b>	6
<b>3. Credit Value</b>	50
<b>4. SITS module code</b>	ACST4001
<b>5. Location of Delivery</b>	Central Academy of Drama, Beijing
<b>6. Module Type</b>	Rehearsal and Performance
<b>7. Applicable in the year of study</b>	4
<b>8. Module Leader</b>	Jiang Ruoyu
<b>9. Department</b>	Acting
<b>10. Aims of the Module</b>	

This module aims to:

- Guide students on how to complete the image creation of a character independently
- Develop the ability to design and express a role, and create a role with distinct personalities
- Engender a mastery of creation methods
- Explore independent script analysis techniques

Indicative Content

- Script analysis
- Creating roles
- Process of performance creation
- Performance practice
- Chinese and foreign full-length plays of various genres, both ancient and modern
- Performance creation theory

## 11. Teaching & Assessment Methodology

Teaching and assessment will take the form of a fully realized production. The production will be directed by a Chinese director.

The rehearsal period will normally reflect the industry standard in professional Chinese theater and will normally be followed with technical rehearsals and performances taking place over a week:

- Rehearsals: 9 weeks
- Tech and Performances: 1 week

Marks are awarded following the production and are composed of a director's mark, , and the Programme Leader's marks .

<b>12. 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:
A601 A602 A603 A604 A605
B602 B603 B604 B605
C601 C602 C603 C604 C605
D601 D602

<b>13. Module Pattern</b>				
a) Scheduled Teaching & Learning hours				
KIS Type			Contact Hours	
Supervised time in studio/workshop/productions/rehearsals			446	
b) Assessment				
KIS Assessment Component	Detail	KIS code	% Weighting	% Pass Mark
Production	Performance	KPE	100%	40%
c) Independent Study hours			Notional Hours	
Personal practice/study			54	
d) Total student learning hours for module			500	

<b>14. Reading &amp; Resources</b>			
Title	Author	Publisher	Year
Fundamentals of Stage Acting	Liang Bolong, Li Yue	Culture and Art Publishing House	2002
Actor and Role	Yan Zheng, Zhang Tingyi	Shanxi People's Publishing House	1984
An Actor's Work	Constantin Stanislavski	China Film Press	2006
An Actor's Work on a Role	Constantin Stanislavski	China Film Press	2006
On Meyerhold 's Dramatic Art	P. A. Markov	Culture and Art Publishing House	1987
The Actor's Body Movements and Image Creation	Hou Jinan	China Film Press	1988
Feeling and Form	Susanne Langer	China Social Sciences Press	1986
Art Creation Psychology	Zhou Guansheng	Chongqing Publishing House	1994
<p>Observation on video recordings of stage performances provided in the library. Directors and teachers may recommend specific learning resources according to the productions chosen, including a variety of different media such as books, articles, websites, films, exhibitions and live performances, as well as a range of art forms, such as music, painting, sculpture and architecture.</p>			

## 18. Assessment Criteria

Learning Outcome		<b>Technique and knowledge</b> Command of craft. Embodiment of learning. Accuracy of skills. Breadth and depth of understanding and reference points.	<b>Performance and/or creative output</b> Imagination and insight. Response to context. Expression with range and artistic instinct. Choice of material or repertoire.	<b>Communication and artistic values</b> Commitment to artistic exploration through technical, intellectual, creative and emotional processes. Connection and adaptability to audiences. Resilience and courage to take risks, improvise and problem solve. Openness and empathy in working with others.	<b>Professional protocols</b> Preparation Punctuality, attendance and personal organisation. Attention to communication styles including performance and rehearsal etiquette, and academic conventions. Ethics in respect of equality and rights.
Guildhall 85-100	CAD 95-100	An exceptionally compelling level  Demonstrates an exceptional depth and breadth of knowledge and skills that is comprehensive, accurate, relevant and informed by the highest level of independent scholarship.  Exceptional integration of principles, theories and techniques.	An exceptionally compelling level  Exceptional application of theoretical and technical knowledge demonstrating mastery and integration of artistic insight and technical command which is imaginative, creative and innovative and has been recognised beyond the School both professionally and publicly.	An exceptionally compelling level  Exceptional communication demonstrating an impressive ability to analyse and reflect on their work as well as the entire collaborative process.  Exceptional interpersonal skills, presenting and negotiating ideas and solutions in a confident and engaging way that commands trust and respect in a managerial context.  Actively listening to other opinions, being open to change and confidently adapting behavior and solutions	An exceptionally compelling level  Exceptional work that, through its overall originality and rigour within the discipline as a whole, influences how practitioners, academics and students, think about their discipline  Demonstrating exceptional and innovative time and resource management skills.  Demonstrates an exceptional level of preparation and personal organisation applying theoretical and technical knowledge to provide an environment in which all participants can thrive.

Learning Outcome		<b>Technique and knowledge</b> Command of craft. Embodiment of learning. Accuracy of skills. Breadth and depth of understanding and reference points.	<b>Performance and/or creative output</b> Imagination and insight. Response to context. Expression with range and artistic instinct. Choice of material or repertoire.	<b>Communication and artistic values</b> Commitment to artistic exploration through technical, intellectual, creative and emotional processes. Connection and adaptability to audiences. Resilience and courage to take risks, improvise and problem solve. Openness and empathy in working with others.	<b>Professional protocols</b> Preparation Punctuality, attendance and personal organisation. Attention to communication styles including performance and rehearsal etiquette, and academic conventions. Ethics in respect of equality and rights.
		Exceeds the expected outcomes demonstrating exceptional understanding which is pioneering, original, innovative and insightful.  Makes decisions based on an extensive range of evidence demonstrating an exceptional ability to compile component ideas into a new whole or propose alternative solutions.  Supports others in achieving outstanding performance.	Performs the role at a level that would immediately be commended in a major world-class performing arts environment.  Exceptional presentation using a wide and imaginative range of resources and consistently achieving high professional standards.	appropriately for the benefit of the project in a wholly supportive manner.  Clear, insightful and inspiring communication showing an exceptional level of ability to discuss their subject.	Demonstrates exceptional personal accountability driving projects through to completion and achieving exceptionally high outcomes.
G	C	An excellent level	An excellent level	An excellent level	An excellent level

Learning Outcome	<b>Technique and knowledge</b> Command of craft. Embodiment of learning. Accuracy of skills. Breadth and depth of understanding and reference points.	<b>Performance and/or creative output</b> Imagination and insight. Response to context. Expression with range and artistic instinct. Choice of material or repertoire.	<b>Communication and artistic values</b> Commitment to artistic exploration through technical, intellectual, creative and emotional processes. Connection and adaptability to audiences. Resilience and courage to take risks, improvise and problem solve. Openness and empathy in working with others.	<b>Professional protocols</b> Preparation Punctuality, attendance and personal organisation. Attention to communication styles including performance and rehearsal etiquette, and academic conventions. Ethics in respect of equality and rights.
	<p>Demonstrates an excellent depth and breadth of knowledge and skills that is comprehensive, accurate, relevant and informed by a high level of independent learning</p> <p>Excellent integration of principles, theories and techniques.</p> <p>Excels in meeting the expected outcomes demonstrating excellent understanding which is largely original innovative and insightful.</p>	<p>Excellent application of theoretical and technical knowledge demonstrating mastery and integration of artistic insight and technical command which is imaginative and creative.</p> <p>Performs the role at a level that would be immediately accepted in a professional performing arts environment.</p> <p>Excellent presentation using a wide and</p>	<p>Excellent communication demonstrating an impressive ability to analyse and reflect on their work as well as the entire collaborative process.</p> <p>Excellent interpersonal skills, presenting and negotiating ideas and solutions in a confident and engaging way that inspires trust and respect.</p> <p>Actively listens to other opinions, being open to change and confidently adapting behaviour and solutions appropriately for the benefit of the project.</p>	<p>Excellent work that through its overall originality and rigour influences how practitioners, academics and students think about their discipline.</p> <p>Demonstrating excellent time and resource management skills.</p> <p>Demonstrates an excellent level of preparation and personal organisation considering theoretical and technical knowledge to provide an environment in which all participants can succeed.</p> <p>Demonstrates excellent personal accountability driving projects through to completion in a thoroughly professional manner.</p>

<b>Learning Outcome</b>		<b>Technique and knowledge</b>  Command of craft. Embodiment of learning. Accuracy of skills. Breadth and depth of understanding and reference points.	<b>Performance and/or creative output</b>  Imagination and insight. Response to context. Expression with range and artistic instinct. Choice of material or repertoire.	<b>Communication and artistic values</b>  Commitment to artistic exploration through technical, intellectual, creative and emotional processes. Connection and adaptability to audiences. Resilience and courage to take risks, improvise and problem solve. Openness and empathy in working with others.	<b>Professional protocols</b>  Preparation Punctuality, attendance and personal organisation. Attention to communication styles including performance and rehearsal etiquette, and academic conventions. Ethics in respect of equality and rights.
		<p>Makes decisions based on an extensive range of evidence, demonstrating an excellent ability to compile ideas into a new whole or propose alternative solutions.</p> <p>Supports others in achieving peak performance.</p>	<p>imaginative range of resources and achieving professional standards.</p>	<p>Clear and insightful communication showing an excellent level of ability to discuss their subject.</p>	
<p>Guildhall 60-69</p> <p>CAD 80-89</p>		<p>A very good level</p> <p>Demonstrates a good depth and breadth of knowledge and skills that is generally accurate, relevant and informed by a high level of scholarship.</p>	<p>A very good level</p> <p>Clear and convincing capacity to engage with the project demonstrating clear integration of creative insight and technical ability.</p>	<p>A very good level</p> <p>Confident communication demonstrating an ability to analyse and reflect on their work, and its contribution to the collaborative process.</p>	<p>A very good level</p> <p>Demonstrating very good time and resource management skills.</p> <p>Demonstrates a very good level of preparation and personal organisation considering theoretical and technical</p>

Learning Outcome	<b>Technique and knowledge</b> Command of craft. Embodiment of learning. Accuracy of skills. Breadth and depth of understanding and reference points.	<b>Performance and/or creative output</b> Imagination and insight. Response to context. Expression with range and artistic instinct. Choice of material or repertoire.	<b>Communication and artistic values</b> Commitment to artistic exploration through technical, intellectual, creative and emotional processes. Connection and adaptability to audiences. Resilience and courage to take risks, improvise and problem solve. Openness and empathy in working with others.	<b>Professional protocols</b> Preparation Punctuality, attendance and personal organisation. Attention to communication styles including performance and rehearsal etiquette, and academic conventions. Ethics in respect of equality and rights.
	<p>Very good integration of principles, theories and techniques.</p> <p>Consistently meets the expected outcomes demonstrating very good understanding which is largely original, innovative and insightful.</p> <p>Makes decisions based on a range of evidence with an ability to compile ideas into a new whole or propose alternative solutions.</p> <p>Meets all learning outcomes at all times</p>	<p>Performs the role at a very good level that would be expected in a professional performing arts environment.</p> <p>Very good presentation using wide range of resources.</p>	<p>Very good interpersonal skills, presenting and negotiating ideas and solutions in a confident and engaging way that gains trust and respect.</p> <p>Listening to other opinions, being open to change and adapting behaviour and solutions appropriately for the benefit of the project.</p> <p>Clear communication showing a very good level of ability to discuss their subject.</p>	<p>knowledge to provide an environment in which all can progress.</p> <p>Very good levels of accountability seeing projects through to completion and achieving positive results.</p>

<b>Learning Outcome</b>		<b>Technique and knowledge</b> Command of craft. Embodiment of learning. Accuracy of skills. Breadth and depth of understanding and reference points.	<b>Performance and/or creative output</b> Imagination and insight. Response to context. Expression with range and artistic instinct. Choice of material or repertoire.	<b>Communication and artistic values</b> Commitment to artistic exploration through technical, intellectual, creative and emotional processes. Connection and adaptability to audiences. Resilience and courage to take risks, improvise and problem solve. Openness and empathy in working with others.	<b>Professional protocols</b> Preparation Punctuality, attendance and personal organisation. Attention to communication styles including performance and rehearsal etiquette, and academic conventions. Ethics in respect of equality and rights.
		without unnecessary support.			
Guildhall 50-59	CAD 70-79	<p>A good level</p> <p>Demonstrates a good depth and breadth of knowledge and skills that is generally accurate, relevant and informed by some scholarship.</p> <p>Consistently meets the expected outcomes demonstrating good understanding</p> <p>Breaks down tasks or ideas into simpler parts</p>	<p>A good level</p> <p>Consistent capacity to engage with the project demonstrating good integration of creative insight and technical proficiency.</p> <p>Performs the role sufficiently well to be accepted in a professional performing arts environment at entry level with potential to rapidly advance.</p>	<p>A good level</p> <p>Good interpersonal skills, able to present and negotiate ideas encouraging trust and respect within the team.</p> <p>Listening to other opinions and being able to change and adapt behaviour for the benefit of the project.</p> <p>Coherent communication showing a good level of ability to discuss their subject.</p>	<p>A good level</p> <p>Good time and resource management skills.</p> <p>Demonstrates a good level of preparation and personal organisation utilising some theoretical and technical knowledge to provide a good working environment.</p> <p>Good level of accountability seeing projects through to completion and achieving good outcomes.</p>

<b>Learning Outcome</b>		<b>Technique and knowledge</b>  Command of craft. Embodiment of learning. Accuracy of skills. Breadth and depth of understanding and reference points.	<b>Performance and/or creative output</b>  Imagination and insight. Response to context. Expression with range and artistic instinct. Choice of material or repertoire.	<b>Communication and artistic values</b>  Commitment to artistic exploration through technical, intellectual, creative and emotional processes. Connection and adaptability to audiences. Resilience and courage to take risks, improvise and problem solve. Openness and empathy in working with others.	<b>Professional protocols</b>  Preparation Punctuality, attendance and personal organisation. Attention to communication styles including performance and rehearsal etiquette, and academic conventions. Ethics in respect of equality and rights.
		and produces evidence to support decisions.	Good presentation using a limited range of resources.		
Guildhall 40-49 CAD 60-69		A satisfactory level  Meets the expected outcomes demonstrating a satisfactory level of understanding of the facts.  Displays ability to apply knowledge to actual situations.  Achieves the learning outcomes at a satisfactory level requiring frequent support	A satisfactory level  Performs the role sufficiently well to be accepted in a performing arts environment at entry level  Satisfactory commitment and motivation to produce satisfactory work.	A satisfactory level  Satisfactory communication that on occasions lacks coherence.  Satisfactory ability to present and negotiate ideas which contributes to the development of the team.  Tries to take into account others' opinions and solution with evidence of a willingness to adapt ideas for the benefit of the project	A satisfactory level  Demonstrating satisfactory time and resource management skills.  Demonstrates a satisfactory level of preparation and personal organisation with some reference to theoretical and technical knowledge resulting in provision of a satisfactory working environment.  Consistently accountable and seeing projects through to completion achieving satisfactory outcomes.

<b>Learning Outcome</b>		<b>Technique and knowledge</b> Command of craft. Embodiment of learning. Accuracy of skills. Breadth and depth of understanding and reference points.	<b>Performance and/or creative output</b> Imagination and insight. Response to context. Expression with range and artistic instinct. Choice of material or repertoire.	<b>Communication and artistic values</b> Commitment to artistic exploration through technical, intellectual, creative and emotional processes. Connection and adaptability to audiences. Resilience and courage to take risks, improvise and problem solve. Openness and empathy in working with others.	<b>Professional protocols</b> Preparation Punctuality, attendance and personal organisation. Attention to communication styles including performance and rehearsal etiquette, and academic conventions. Ethics in respect of equality and rights.
				Satisfactory understanding of the nature of the collaborative process.	
Guildhall 30-39	CAD 50-59	<p>An unsatisfactory level</p> <p>Demonstrates a low level of knowledge and skills.</p> <p>Unable to integrate principles, theories and techniques.</p> <p>Does not meet the expected outcomes demonstrating a lack of understanding of the facts and inability to remember previously learned information.</p>	<p>An unsatisfactory level</p> <p>Does not yet show potential to be able to perform the role sufficiently well to be accepted in a professional performing arts environment.</p> <p>Lack of commitment to produce work of an acceptable standard.</p>	<p>An unsatisfactory level</p> <p>Frequently incoherent communication lacking capacity to describe their work; very little understanding of the nature of the collaborative production process</p> <p>Lacking in interpersonal skills. Not presenting ideas in a coherent way leading to alienation from the rest of the team.</p> <p>Unable or unwilling to adapt behaviour or solutions or conversely making changes without any attempt</p>	<p>An unsatisfactory level</p> <p>Demonstrating poor time and/or resource management skills.</p> <p>Demonstrates a poor level of preparation and personal organisation with very little reference to theoretical and technical knowledge resulting in a poor working environment.</p> <p>Lack of accountability or responsibility for completing tasks.</p> <p>Not aspiring to achieving required outcomes.</p>

<b>Learning Outcome</b>		<b>Technique and knowledge</b>	<b>Performance and/or creative output</b>	<b>Communication and artistic values</b>	<b>Professional protocols</b>
		<p>Command of craft. Embodiment of learning. Accuracy of skills. Breadth and depth of understanding and reference points.</p>	<p>Imagination and insight. Response to context. Expression with range and artistic instinct. Choice of material or repertoire.</p>	<p>Commitment to artistic exploration through technical, intellectual, creative and emotional processes. Connection and adaptability to audiences. Resilience and courage to take risks, improvise and problem solve. Openness and empathy in working with others.</p>	<p>Preparation Punctuality, attendance and personal organisation. Attention to communication styles including performance and rehearsal etiquette, and academic conventions. Ethics in respect of equality and rights.</p>
		<p>Indecisive and unable to apply knowledge to actual situations.</p> <p>Unable to work without continuous support. Unable to put guidance into action.</p>	<p>Poor presentation and unable to use a range of resources.</p>	<p>to negotiate a mutually acceptable solution.</p> <p>Limited communication showing an unsatisfactory level of ability to discuss their subject.</p>	
<b>Guildhall &lt;30</b>	<b>CAD &lt;50</b>	<p>An unacceptable level</p> <p>Work that is of such poor quality that it needs to be entirely re-presented (i.e. serious misunderstanding of the subject/assignment).</p>	<p>An unacceptable level</p> <p>Work that has failed to meet any of the Learning outcomes.</p> <p>Non-attendance.</p> <p>No work produced to enable assessment.</p>	<p>An unacceptable level</p> <p>Incoherent communication with no capacity to describe their work</p> <p>No evidence of understanding of the nature of the collaborative production process.</p>	<p>An unacceptable level</p> <p>Work that completely misrepresents or misunderstands thinking in the discipline.</p> <p>Demonstrating no ability to manage time or resources.</p> <p>Poor timekeeping which impacts negatively on others.</p>

Learning Outcome	<b>Technique and knowledge</b> Command of craft. Embodiment of learning. Accuracy of skills. Breadth and depth of understanding and reference points.	<b>Performance and/or creative output</b> Imagination and insight. Response to context. Expression with range and artistic instinct. Choice of material or repertoire.	<b>Communication and artistic values</b> Commitment to artistic exploration through technical, intellectual, creative and emotional processes. Connection and adaptability to audiences. Resilience and courage to take risks, improvise and problem solve. Openness and empathy in working with others.	<b>Professional protocols</b> Preparation Punctuality, attendance and personal organisation. Attention to communication styles including performance and rehearsal etiquette, and academic conventions. Ethics in respect of equality and rights.
	Non-serious attempt at the assignment (i.e. severely incomplete work).  Not fluent or comprehensible; poor use of language and poor presentation.  No work produced to enable assessment.		Very poor interpersonal skills. Alienation from the rest of the team. Unable to work with others.  Behaviour unacceptable.  No work produced to enable assessment.	Lack of attendance.  Demonstrates no understanding of what preparation is required for the role. Little or no preparation or personal organisation displayed.  Avoiding responsibility and failing to complete tasks. Not demonstrably caring about the standard of the final outcome.  No work produced to enable assessment.

## 19. Mark Translation Scheme

In recognising that each institution operates its own scheme for the allocation of marks, the following mark translation scheme will be used:

- A mark of 100 will equal 100 in both institutions;
- For marks of 90-99 (CAD Mark) the CAD mark will equal the median of the corresponding 3 mark band at the School;
- For marks of 60-89 the CAD mark will equal the corresponding mark (40-69) at the School;
- For marks 0-59 (CAD Mark) the formula is as follow  $S=CAD*0.666$ . The number shall then be rounded up or down to the nearest decimal place
- For marks of 0-39 (School mark) the formula is as follows  $CAD=S*1.666$ . The number shall then be rounded up or down to the nearest decimal place

CAD Mark	School (S) Mark	
100	100	
99	98	(97-99)
98	95	(94-96)
97	92	(91-93)
96	89	(88-90)
95	86	(85-87)
94	83	(82-84)
93	80	(79-81)
92	77	(76-78)
91	74	(73-75)
90	71	(70-72)
80-89	60-69	
70-79	50-59	
60-69	40-49	
0-59 $CAD=S*0.666$	0-39	$S=CAD*1.666$

Module	Year	Location of Delivery	Contact Hrs.
Acting Studies*	1	Central Academy of Drama	288
Voice & Speech Studies*	1	Central Academy of Drama	360
Fundamentals of Acting in Traditional Chinese Theatre*	1	Central Academy of Drama	144
Movement Studies*	1	Central Academy of Drama	144
Fundamentals of Directing*	1	Central Academy of Drama	36

<b>Module</b>	<b>Year</b>	<b>Location of Delivery</b>	<b>Contact Hrs.</b>
Fundamentals of Stage Make-up*	1	Central Academy of Drama	36
Vocal	1	Central Academy of Drama	36
English	1	Central Academy of Drama	1080
Mental Health Education	1	Central Academy of Drama	18
P.E.	1&4	Central Academy of Drama	N/A
Education of Situation and Policy	1&4	Central Academy of Drama	N/A
Chinese Modern Theatre*	1	Central Academy of Drama	36
Chinese Traditional Theatre*	1	Central Academy of Drama	36
Introduction to Art*	1	Central Academy of Drama	36
Foreign Theatre*	1	Central Academy of Drama	36
Conspectus of Mao's Thoughts and System of Socialism with Chinese Characteristics	1	Central Academy of Drama	72
Moral Education and Introduction to Law	1	Central Academy of Drama	36
Fundamentals of Marxist Philosophy	1	Central Academy of Drama	36
Compendium of Chinese Neoteric and Modern History	1	Central Academy of Drama	36
Conspectus of Mao's Thoughts and System of Socialism with Chinese Characteristics (Practice)	1	Central Academy of Drama	N/A
Moral Education and Introduction to Law (Practice)	1	Central Academy of Drama	N/A
Fundamentals of Marxist Philosophy (Practice)	1	Central Academy of Drama	N/A
Rehearsal Project 1: The Ensemble*	2	Guildhall School of Music & Drama	336
Rehearsal Project 2: Narrative*	2	Guildhall School of Music & Drama	336
Rehearsal Project 3: The Actor and the Space*	2	Guildhall School of Music & Drama	336
Rehearsal Project 4: Heightened Practice*	3	Guildhall School of Music & Drama	346
Rehearsal Project 5: Collective Creation*	3	Guildhall School of Music & Drama	346

<b>Module</b>	<b>Year</b>	<b>Location of Delivery</b>	<b>Contact Hrs.</b>
Acting Creation: Production 1*	3	Guildhall School of Music & Drama	336
Acting Creation: Production 2*	4	Central Academy of Drama	400
Acting Creation: Production 3*	4	Central Academy of Drama	400
Graduation Thesis	4	Central Academy of Drama	72
Basics of Creating Enterprise	4	Central Academy of Drama	N/A
Guidance of Employment for College Students	4	Central Academy of Drama	N/A
Safety Knowledge Seminar for Freshmen	4	Central Academy of Drama	N/A
Military Training	4	Central Academy of Drama	N/A

All the modules set out in the table above must be taken and passed for the CAD award.

\*Denotes those modules that must be taken and passed for the BA (Hons) Acting Studies award from the Guildhall School of Music & Drama.

To be considered for the BA (Hons) Acting Studies award from the Guildhall School of Music & Drama, a student must have fulfilled the requirements of meeting the criteria for award at the Central Academy of Drama.