



BA in Acting

Programme and module specifications & assessment criteria for 2026/27

Details may change in future academic years, please consult the programme specification 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 Regulations.

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1. Programme Title

BA in Acting

2. Programme Accredited by (if applicable)

N/A

3. Final qualification and level of award

BA (Hons) in Acting / Level 6

4. Exit awards (where relevant)

Diploma of Higher Education in Acting / Level 5

5. Relevant QAA subject benchmarking group(s)

Dance, Drama and Performance (2019)

6. SITS code

UBARTACTIN

7. Approved for the year of study

2026/27

8. Programme Leader

Head of Acting

9. Pathway Leader(s)

N/A

10. Aims of the Programme

The programme aims have been formulated with regard to the QAA Benchmarks for Dance, Drama and Performance (2019).

The programme aims to:

- Provide a professional actor training within a collaborative ensemble context, enabling students to meet changing demands of theatre, screen and new media industries;
- Enable students, through craft practice, to integrate and apply the physical, intellectual and emotional aspects of acting;
- Develop students as critical thinkers and reflective practitioners;
- Enable students to generate their own creative work and opportunities;
- Empower students to take control of their artistic development for a lifelong career in professional acting and to realise their full potential as professional actors.

11. Criteria for admission to the Programme

11.1 Selection Process

Applications open in September of the year preceding entry and usually close in January of the year of entry.

The admission process involves a three-stage audition: the first round audition, the second round audition and the final recall audition. Applicants must pass each stage in order to proceed to the next.

First round auditions will be by submission of a recorded audition video. For this audition round, applicants are required to prepare a brief introduction to themselves, including why they wish to train at Guildhall and two contrasting monologues.

The audition panels for first round auditions are usually comprised of graduates of the School and professional actors. With experience of working in the profession, the first round Audition Panel members also fully appreciate the rigours of the three-year Acting programme. Consequently, they are in an informed position to understand the nature of the audition process and the training which the School offers.

All second round auditions will usually take place in person in London.

The audition consists of three parts:

Part 1: this consists of a group 'warm-up' movement and improvisation session.

Part 2: this is when the Audition Panel see each individual applicant's monologues.

Part 3: this is when the Audition Panel explores the applicant's professional and artistic ambitions.

The group improvisation session and the interview allow panel members to discover the applicant's skills and potential to engage in self-led work.

Applicants may also be required to sing an unaccompanied song. This is to assess the applicant's ability to perform and interpret a song, rather than their singing ability. The panel will specifically be looking for the applicant's ability to connect to the language and realise dramatic situation within the song.

Audition panels for the second round are comprised of members of the core academic staff of the Drama Department, graduates of the Acting Programme and industry professionals.

Final recall auditions will take place in person, in London only. Final recall auditions include more detailed work on audition monologues, movement and improvisation work (some of this in small groups), and a short interview. Applicants will meet and work with staff members who teach on the programme and invited industry professionals.

The criteria on which the panels makes their decision are: believability, connection and commitment, demonstrated in the audition and interview, and focus, enthusiasm and potential to benefit from the programme.

At the end of the final recall auditions, the panel members meet to discuss each applicant's work and to select a cohort. Offers are sent out to successful candidates the week following the final recall auditions.

At all in-person rounds of the audition process, candidates are stewarded by current students and recent graduates of the Acting Programmes, offering support and information during the process.

If you are unsuccessful at any audition stage, you will have to wait until the following academic year to apply again. There is no limit on the maximum number of applications that an individual can make.

There is a School-wide complaints process for admissions.

11.2 Standard Entry Requirements

International qualifications can be accepted and a determination on equivalence will be made at the point of application. For further details on international qualifications please see our website.

| Qualification Level | Grade | Number required |
|-------------------------|-------------------|-----------------|
| GCE Advanced Level (A2) | Pass (grades A-E) | 2 |

| | | |
|---|-------------------|---|
| Double GCE Advanced Level (A2 double units) | Pass (grades A-E) | 1 |
| BTEC (QCF) National Extended Diploma (<i>if awarded after 2010</i>) | PPP | 1 |
| BTEC (QCF) National Diploma (<i>if awarded after 2010</i>) | PP | 1 |
| Scottish Advanced Highers | Grade D or above | 2 |
| Scottish Highers | Grade D or above | 4 |
| Highers – Irish Leaving Certificate (<i>prior to 2017</i>) | Grade C or above | 5 |
| Highers – Irish Leaving Certificate (<i>after 2017</i>) | Grade H5 of above | 5 |
| International Baccalaureate (IB) Diploma (<i>in addition to satisfactory completion of the Theory of Knowledge course, the Extended Essay and CAS</i>) | 24 points | |
| Advanced Vocational Certificates of Education (AVCE) | Pass (grades A-E) | 2 |
| Diploma in Foundation Studies | Pass | 1 |
| Advanced Vocational Certificates of Education (AVCE double units) | Pass (grades A-E) | 1 |
| Access to HE Diploma | Pass | 1 |

11.3 English Language Requirements

Applicants must be completely fluent in the English language. Fluency in English is considered equivalent to an overall score of at least 6.5 in the IELTS Academic examination. Language proficiency is assessed at audition.

11.4 Non-standard Entry Procedure

In exceptional circumstances, candidates whose abilities match the standards required for entry to a programme but whose formal qualifications do not meet the standard entry requirements may still be considered.

These applicants would be expected to undertake a written test in order to provide alternative evidence of their ability to demonstrate the relevant academic skills to engage with a degree programme.

Direct entry to year 2 or year 3 and credit transfer is not permitted on this programme due to the specificity of content in relation to modules undertaken at levels 4 and 5.

The Acting programme complies with a school-wide Non-Standard Entry policy.

12. Programme Level Intended Learning Outcomes

Learning outcomes have been expressed at each level of the FHEQ (2014) in order to demonstrate the progressive nature of teaching and assessment. These outcomes have been formulated in reference to the QAA Benchmarks for Dance, Drama and Performance (2019):

- Dance, Drama & Performance threshold standard: 7.9, 7.10 & 7.11
- Dance, Drama & Performance typical standard: 7.12, 7.13 & 7.14

The programme provides opportunities for students to develop and demonstrate the following learning outcomes.

[* = transferable skill]

| A. Technique and knowledge | | |
|---|---|--|
| Year One – level 4 | Year Two – level 5 | Year Three – level 6 |
| A401 Practice a range of effective acting techniques | A501 Integrate a range of advanced acting techniques appropriate to a variety of contexts | A601 Evidence a sophisticated use of a range of techniques and approaches appropriate to the context |
| A402 Understand the fundamentals of acting on screen | | |
| A403 Practice a safe and effective range of movement techniques | A502 Integrate an advanced range of movement techniques appropriate to a variety of contexts | |
| A404 Practice a safe and effective range of vocal techniques | A503 Integrate an advanced range of vocal techniques appropriate to a variety of contexts | |
| A405 Practice a range of approaches for rehearsal with a director | A504 Integrate an advanced range of approaches for rehearsal with a director appropriate to a variety of contexts | |
| A406 Understand an approach for the | A505 Integrate an advanced range of approaches for the | |

| A. Technique and knowledge | | |
|--|--|--|
| Year One – level 4 | Year Two – level 5 | Year Three – level 6 |
| generation of self-led dramatic work | generation of self-led dramatic work | to generate self-led dramatic work for performance |
| [Work explicitly related to Industry is introduced in year 2.] | A506 Understand key aspects of the industry | A603 Evidence creative and industry knowledge and apply this to opportunities that replicate industry practice |
| A407 Understand critical perspectives on relevant debates in relation to performance | A507 Apply an understanding of critical perspectives on relevant theories and debates in relation to performance | A604*: Evidence the ability to analyse complex concepts and theories and to use this knowledge to develop new insight and independent, critical thinking |

| B. Performance and/or creative output | | |
|--|--|---|
| Year One – level 4 | Year Two – level 5 | Year Three – level 6 |
| B401 Work both collaboratively and autonomously in rehearsal, and respond appropriately to creative approaches | B501 Integrate collaborative and autonomous processes for rehearsal, and respond effectively to a variety of creative approaches | B601 Evidence collaborative and autonomous processes with techniques and imagination in order to create a sophisticated performance for a public audience |
| B402 Apply techniques and imagination in response to dramatic situation, demonstrating authenticity and emotional connection in acting | B502 Integrate techniques and imagination in response to an advanced range of dramatic situations and repertoire, demonstrating expressiveness in acting | |

| C. Communication and artistic values | | |
|---|---|--|
| Year One – level 4 | Year Two – level 5 | Year Three – level 6 |
| C401* Practice an appropriate range of methodologies for self-reflection | C501 Integrate an effective range of methodologies for critical self-reflection for creative processes and socially engaged artistic practice | C601 Evidence effective methodologies for personal development and artistic practice in order to be a visionary practitioner |
| C402* Identify a range of research and composition skills for structuring and communicating ideas | C502* Utilise an expanded range of research and composition skills for structuring and communicating ideas | C602* Evidence a wide range of critical, analytical and research skills to formulate ideas and arguments in a structured and articulate format |
| C403* Practice the skills required to work safely and effectively as part of a group | C503* Integrate a range of skills required to work safely and effectively, either independently or as part of a group | C603 Evidence a range of skills in order to be an effective practitioner, with capacity to lead and yield |

| D. Professional protocols | | |
|--|--|--|
| Year One – level 4 | Year Two – level 5 | Year Three – level 6 |
| D401* Practice a range of effective personal organisation skills | D501* Utilise efficient personal organisation skills for a demanding work schedule | D601 Evidence personal organisation strategies in order to function efficiently as part of an ensemble and as an autonomous practitioner |
| [Work explicitly related to Industry is introduced in year 2.] | D502 Prepare effectively for professional opportunities | D602 Evidence a strategic approach to career development, assimilating an effective range of skills with knowledge of the industry |

13. Programme Structure

13.1 Programme Duration (years)

3 Years

13.2 Mode of Delivery (full/part-time/other)

Full time

13.3 Total student learning hours

3600

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

Contact hours: 82%

Self-directed: 18%

14. Teaching & Learning Methodology & Assessment Strategy

14.1 Teaching and Learning

Teaching and learning takes place through practical classes, tutorials, workshops, rehearsals, performances and independent study. Students and staff engage in craft practice, discussion, research and preparation, reflection, writing and performance. They work together collaboratively, exploring and developing their skills and understanding of acting.

Work in many areas of the programme intentionally utilises a theatre 'mode' of training rather than screen-based activities. This develops students' abilities in communication and empathy, a fuller physical expressiveness, and their access to a dynamic range of impulses in their acting. These skills are also translatable to screen work and tutors make regular and specific reference to the applicability of the work to a range of media. Learning mainly through the theatre mode underpins students' abilities across all media. Modules are mainly taught concurrently, with classes delivered throughout the year, which allows students to develop their craft through regular practice and exploration. Deepening learning through reflection followed by repetition is a key aspect of the pedagogy of the programme. Alongside this, students gain from more intensive practice and exploration with some classwork and rehearsals in the first and second years delivered in longer blocks, usually a week in duration. The mix of regular and intensive practice reflects the varied nature of professional work.

Projects and productions are intended to draw together the different skills in the areas of Acting, Voice, Movement and Screen and focus on their application

and integration in a performative context. Classes are taught in groups of varying sizes ranging from whole year to one-on-one, depending on the nature of what is being taught and exemplify the central philosophy within the programme of experiential learning. Modules are delivered by both permanent staff and visiting external practitioners.

Teaching and learning progresses in the level of demand over the three years in terms of performance conditions, repertoire and approach to rehearsal and practice. The programme seeks to mirror professional practice at all stages of the training, throughout years 1 to 3. Students are incrementally introduced to the demands of professional practice in relation to working with external directors over the course of the three years. In year one, directors hold a supportive space introducing students to some fundamental practices and expectations for rehearsal work. In year two, directors work in a way that moves towards standards and timeframes aligned with professional working in which students develop more efficient processes in their acting and work with greater autonomy. In year 3, students are expected to engage as professionals, responding with flexibility and a high level of skill to the vision of a creative team and directorial approach.

Performance conditions begin in a Rehearsal Room with a small audience in year 1, usually in a configuration that does not require the actor to be overly concerned with stagecraft. As the programme progresses, the audiences become larger, props are introduced, and towards the end of the second year Showings are performed in theatres or in theatrical configurations (such as 'traverse', 'end-on' or 'in the round', sometimes with light or sound. The third year productions replicate industry standards in terms of design and directorial vision, and require students to meet the demands of public work.

Students are set tasks and exercises designed to develop specific skills, offer opportunities for their application and empower them to find their own artistic voice in today's society. They are encouraged to work with courage and openness with their peers, take creative risks and develop autonomy in their artistic processes. The pedagogical ethos of the programme places an emphasis on questions, exploration and experimentation rather than answers, dogma or method. Tutors join with students to create an environment energised by collaboration and a spirit of artistic enquiry.

The programme invites students to investigate the terminology and principles of acting. The teaching and learning strategy acknowledges and celebrates the challenges that surround this, noting the connotations that arise from the historical usage of vocabulary and the diverse ways technical words are often used in contemporary practice. Tutors engage in an open exploration with students in consideration of some key principles over the course of three years and through various areas of curriculum. These principles include: ensemble, acting from self, transformation, passion and embodiment.

Ensemble: This term describes the chorus, group, team and collective of actors. Training within an ensemble facilitates collaborative peer working and learning. It requires students and staff to creating a safe and non-judgmental space in which

they support, challenge and inspire each other to excel. Ensemble training develops students' ability to listen to what others are doing, to explore the demands of working as part of a team, and to commit to joint endeavor for a greater good. The meaning of ensemble is considered in relation to the phenomenon of talking at the same time (cacophony) which makes listening impossible, whereas singing together (polyphony) makes expression understandable. Working in ensemble also develops the actors' stage awareness, their sensitivity to surroundings including people, space, set, objects and shared thoughts. The programme explores the challenges and opportunities afforded by social connectedness, community and cohesion, and how actors become artistic collaborators through ensemble practice. The programme team relates the ensemble skills acquired to a broad range of professional contexts that students may encounter during their careers. Training in ensemble is undertaken in a way that does not restrict individuality. Instead, the ensemble is approached as a means to embrace difference. Students are supported to work with personal autonomy and with their unique voice, whilst contributing collaboratively in group settings. The programme acknowledges the challenges of doing ensemble work. It notes the principles of ensemble training need constantly to be interrogated in order to ensure an inclusive and liberating space for all students.

Acting from self: This concept explores what is lived by the actor and what it means to express oneself with sincerity through acting. It brings an approach that focusses on what is authentically experienced by the actor. It invites actors to consider in what way they are personally touched by a text or situation, to connect to what they perceive and feel about the work. Acting from self involves a personal artistic response, engaging actors in the question of what they want to say through the material being performed. It explores how acting does not only involve craft, skill, technique, pretending, behaving 'as if', but connects closely to the actor's sense of self. It proposes that a text can be renewed by the actor's own experience, and a play become contemporary through the physical, sensitive, imaginative, playful presence of the actor. Acting from self connects the actor to something intimate and personal (to be distinguished from the 'private') that becomes public and shared in performance. When working on acting from self, students explore the difference between 'sharing' and 'showing', 'event' and 'entertainment', and the possibility that the actor's personal connection to text and situation can impact and change an audience.

Transformation: The term invites actors to explore what it means to be other than 'oneself' in acting. It refers to a 'theatrical' potential in acting rather than the need to change who the actor is. Transformation acknowledges the child-like pleasure actors can experience when they discover that while performing they were unrecognisable for a moment to those that know them. Students experiment with how to adopt different behaviors for different dramatic contexts. They may discover a sense that they contain many bodies and voices which they are able to draw upon in their acting. The etymology of the term 'transformation' brings the actor's attention to working 'through' 'shape'; it invites an exploration and composition using body, rhythm, weight, breath and energy. Through the training, students develop their levels of alertness and responsiveness to dramatic situation, text, space, scene partner and audience. They practice how to be effected and transformed by these. 'Transformation' expresses an experience of change and becoming. The programme also explores the views of practitioners who deny 'transformation' as a legitimate

term for acting, considering it a phenomenon that exists only in the eyes of the spectator.

Passion: This term is explored in relation to the heightened energetic state in an actor that is realised through their body, breath, imagination, and connection to the text and dramatic situation. Actors work on their understanding of the character's need, and explore their imaginative investment in the emotional stakes of a situation. Through the training, a consideration is made of the distinction between 'passion' and 'emoting'. Passion is often approached as a consequence of thought and action rather than as an intended effect by the actor. Passion's etymology evokes the sense of the suffering and this is explored in relation to the lived experience of dramatic characters. It may remind actors of the vicarious function of performers in various traditions and societies. It indicates something of the poetic potential of performance.

Embodiment: This term indicated an approach to learning which recognises types of understanding other than those produced exclusively by the brain. Embodied learning allows for new meanings to emerge when the actor engages the body. It challenges the theory of Cartesian dualism, uniting the imaginary separation between body and mind. Actors develop specific techniques and practices for embodiment, enabling them to own the words of another as their own, to inhabit the lived experience of another through the imagination, and to generate the requisite energy to convey this convincingly and compellingly to an audience. Embodiment involves the engagement and integration of the actor's body, breath, mind and feelings. It invites actors to value what is experiential in addition to that which is anticipated or conceptualised.

Repertoire begins with a focus on narrative, inviting students to work from themselves, and find simplicity and authenticity in their acting. In the second year, texts and directorial approaches invite students to explore heightened language and form, and the increased intensity of situation and the stakes that actors need to inhabit. In the third year, students are expected to work more independently in the development of a role, responding appropriately to the director's vision and working method.

Students are encouraged to develop greater awareness of their practice through modules in *Reflective Practice* in year 1, which develops frameworks for understanding human behaviour and societal structures, which make for a productive and supportive artistic work environment. This leads into *Reflexive Practice* in year 2 where students consider their learning in relationship to a wider context of issues in contemporary society. The work of these modules enhances students' metacognition, empowering them to take responsibility for their learning across all areas of their training.

Modules in *Industry Preparation* and *Industry Practice* equip students with knowledge of the industry and the practical skills they need in order to navigate their profession once they leave. In order to present themselves to agents and casting directors, students begin year 3 with a digital showcase, voice reel and professional CV already in place.

A self-led strand of work runs through all three years of the programme and provides students with a grounding in how they conceptualise and generate their own creative opportunities. As a result, this enables students to develop a detailed knowledge of the creative processes involved in the making of drama, which, in turn informs their understanding of the demands of acting.

Year One

At the beginning of the programme, the emphasis is on classwork, providing students with a firm foundation in the fundamentals of acting, voice and movement. By the end of the first year, students are expected to be secure in using techniques (for example, a freer and more natural use of breath, voice and body; connection with text and dramatic situation; awareness of individual and group space) to the extent that these skills are embodied.

Students practice their skills in three projects in the first year where the emphasis is on the application of these skills in a rehearsal context.

The *Reflective Practice* module introduces students to frameworks for understanding human behaviour and societal structures. This develops students' emotional and cognitive resourcefulness and graduate skills as critical thinkers. These are explored as key tools for actors, central issues in the challenges of acting, and as a means for making a productive and supportive artistic work environment.

Students start to understand the fundamental principles of creating their own work through the *Self-Led Practice* module, which introduces them to basic concepts of self-led work. Screen is introduced towards the end of Year 1 in the form of two introductory workshops on the fundamentals of set up, process and screen acting technique.

Year Two

During the second year the emphasis changes, with more hours devoted to projects. This enables students to apply and integrate their developing skills in a wider and more demanding range of theatrical and screen contexts. Classes in craft build on techniques developed in year 1 in greater depth whilst introducing new areas.

The Self-Led strand continues in the form of a self-led project where students write and share their own material in a showing, becoming more self-sufficient in their creative practice. This functions as a preparation for the Self-initiated Performance module in year 3.

Reflexive Practice continues the work started in *Reflective Practice* in year 1 and requires students to relate their work to a wider context and develop a wider range of transferable graduate skills which students would be expected to apply to all their studies. A socially engaged piece of work forms part of this module and provides students with the opportunity to focus on an issue that they relate to personally.

Screen work is developed in year 2 through classes and workshops, as well as through a dedicated screen project. Students gain greater confidence with application of the screen acting techniques. The skills of self-taping are also introduced.

Industry Preparation is introduced to provide students with an overview of the landscape of the profession. The work of this module prepares students for some of the demands of engaging with the industry that students will encounter in year 3.

Year Three

In the final year of the programme, the acquisition of further skills and knowledge is fully integrated in *Stage Productions*, *Screen Production* and the *Self-Led Performance*.

In *Stage Productions*, students rehearse and perform in a range of public productions which are open to prospective employers. The productions are produced to professional standards with high production values, giving students an authentic experience of industry practice. Students develop the skills required to sustain a variety of roles under professional conditions. Students participate in no fewer than three Stage productions and one Screen production over the course of the year.

In the *Self-Led Performance* in Year 3, students work with a higher level of independence, developing greater resourcefulness and resilience in the making of their own work. They are encouraged to begin to realise themselves as independent artists with ambitious artistic voices, developing skills which can be applied in a variety of artistic contexts. Students work with a tutor in the role of a 'critical friend', taking initiative when to schedule tutorials, exploring how to draw on the expertise of a tutor in a way that enhances their work without losing control of their own artistic vision. This provides contrast to the programme's other modules in which casting and repertoire is usually prescribed by tutors.

Students engage in focussed work on future employability in the *Industry Practice* module. This module is delivered throughout the year and includes preparation for the industry showcase, classes on selecting and curating material, mock auditions and intensive self-taping practice. Students develop a personal development plan in anticipation of finishing the programme. The work of this module is supported by the Industry Consultant.

Over the course of three years, the programme supports an incremental development in the students' employability, creative independence and potential to embark on life-long and deeply fulfilling journey as artists. The work that culminates in Stage and Screen productions equips students to perform at the highest levels of artistic practice in theatre, television, film and new technology industries. The work that culminates in the *Self-Led Performance* empowers students to lead autonomous creative careers, able to initiate projects and realise their own artist vision. Together, these strands of work ensure students are best placed to navigate the demands of a portfolio career in 21st century.

Casting in years 1 and 2

Repertoire and casting opportunities in the *Projects 1* and *Projects 2* modules are normally determined by senior staff in the Drama Department in consultation with the Directors. At key moments of the year, students share their understanding of their developmental needs and ambitions in relation to casting. This is borne in mind when casting which takes into account students' strengths and areas for development. Students are cast in roles that they will find challenging and which will best extend their current capabilities. They are given opportunities during the year to develop their range and skills, and improve their level of achievement. Staff ensure that each role a student is allocated provides the opportunity for a student to meet the learning outcomes across the full spectrum of marks. In the other modules, there are opportunities for students to work on repertoire of their own choosing and determine their own casting. In other instances in these modules, repertoire and casting opportunities are determined by the relevant tutor and according to the principles outlined above

Casting in year 3

The students' level of achievement by the end of the second year is taken into account when casting in the final year of the programme. Students are mainly cast to their strengths in a range of roles which will best serve their current capabilities; they are given opportunities during the year to develop their range and skills and their ability to sustain, and to exceed their former grasp. Where a student's progress justifies it in the view of senior staff, they are cast in a role central to the development of the play, but a student will not be cast in a role that staff do not believe they are ready to play and where there might be a risk to the viability of the production as a whole or to the progress of other students. Staff ensure that each role a student is allocated provides the opportunity for a student to meet the learning outcomes across the full spectrum of marks. Repertoire and casting opportunities in the *Stage Productions* and *Screen Production* modules are normally determined in consultation with senior staff in the Drama Department. Whilst still in their second year, students are invited to make suggestions of repertoire for these modules which senior staff consider when curating the year's work. Casting opportunities in the *Industry Practice* module are usually determined by the relevant tutor and according to the principles outlined above.

Inclusive practice

The programme places great importance on inclusive practice for all aspects of students' learning. Tutors ensure their approach to teaching recognises the diversity of students, enabling all students to access the training content, fully participate in learning activities and demonstrate their strengths in assessment. Repertoire, references, casting and other opportunities are determined in a way that is inclusive of all identities and backgrounds. The programme's inclusive practice places value on the diversity of the student body, seeing it as a resource that enhances the learning experience.

One important part of inclusive practice is decolonising the curriculum. This approach to training ensures students are able to recognise, understand and

challenge the ways in which our world has been shaped by colonialism. Staff pay careful attention to the professional practices of the classroom and rehearsal room. They ensure multiple perspectives are supported in order to create a space in which both staff and students can think carefully about what they value.

Tutors adapt their teaching strategy appropriately in response to the learning needs of individual students in respect of disability and neurodiversity. Staff are guided by Learning Support Agreements and other relevant information and training. Tutors tailor their teaching resources and classroom activities to recognise the specific needs of individuals and to facilitate a learning experience in which all students have the opportunity to meet the learning outcomes of the module. For example, in the Movement modules, students are encouraged to work within their physiological ability, with the classes challenging students to explore their physical possibilities appropriately. Central to all exercises, both embodied and cognitive, is the students' engagement with challenge, their courage, and their willingness to take risks whilst working safely within their range of physical and neuro ability. The learning outcomes for the programme have been articulated in a way that ensures inclusive practice.

The programme adopts a proactive attitude to supporting students' access needs in order to facilitate a fully inclusive learning environment. Staff ensure that students have equitable opportunities to take full advantage of their learning. Where appropriate, the programme team provide additional support to help students navigate potential barriers that may impact their training.

The Student Services Department can also offer specialist individualised one-to-one support to help students develop effective study skills and learning strategies. As well as traditional academic skills, learning support can involve experimentation with practical techniques, such as remembering lines or sight-reading, organisation and time management skills, and concentration and focus strategies.

14.2 Assessment

The programme's assessment strategy reflects the emphasis the department puts on the development of skills through an interconnected curriculum and the importance of the application and integration of disciplines in performance.

The Acting programme uses a range of assessment methods appropriate to the outcomes being measured:

- Practical Work: this may take the form of continuous assessment of classwork or a fixed assessment point, such as a project showing for example.
- Coursework; this may include learning journals.
- Presentation: this may be an individual presentation or a group presentation on a particular theme or subject.
- Viva Voce: the viva is an oral examination in which internal and/or external assessors will ask questions about work already completed. Students will have the opportunity to talk about the work, present ideas and reflect on the effectiveness of the work.

- Written Work: this could be a script or an essay.

Modules in Acting, Voice and Movement, where classwork concentrates on craft and technique, are assessed at showings within the *Projects 1* and *Projects 2* modules (with the exception of 2 continuously assessed components in Voice and Movement, explained below). A showing functions as an activity used for the assessment of multiple modules with each module completing its own assessment processes and providing separate marks and feedback. Showings are internal performances that can take place under a range of performance conditions, from a small rehearsal room with a small audience, to a theatre space with basic production elements. They serve as culminating pieces of work throughout years 1 and 2, offering key assessment and feedback points.

Projects 1 is assessed through the continuous assessment of rehearsal process. *Projects 2* is assessed through both continuous assessment of rehearsal process, and the summative assessment of showings.

Assessment in Year 1 includes continuous assessment for taught components in *Voice 1* and *Movement 1*. These classes are usually delivered weekly, running the course of the year. In these sessions, students engage in fundamental principles of the respective module. Continuous assessment enshrines an important aspect of the pedagogical ethos of the acting training in which students are invited to commit to process rather than focusing exclusively on product in performance. These assessments measure the students' ability to commit to the demands of day-in, day-out engagement with embodied learning. In years 2 and 3, continuous assessment occurs in the *Projects 2* and *Stage Productions and Screen Production* modules where directors mark students' engagement in the rehearsal process, as well as the students' work in showings and performances. Other modules do not use continuous assessment in years 2 and 3. In these modules, students are expected to have developed an understanding of the importance of process and are assessed on their ability to meet the learning outcomes through showings/performances and other summative assessment methods. As students' progress, they are required to demonstrate accomplishment in response to more challenging approaches, exercises, rehearsal practices and performance conditions.

Written work also has a growing level of demand over the three years. The programme explores two types of written tasks: self-reflective writing and creative writing. In Year 1, students document and present self-reflection. In Year 2, they analyse their work in relation to the wider context of contemporary social issues, drawing upon critical theory. They also explore more diverse approaches to writing and structuring dramatic texts, often using multiple voices and characters. The focus shifts in Year 3 to composing a longer fully realised dramatic text in the *Self-Led Performance* module, which communicates a personal artistic voice with potential for future development beyond the training. Full details concerning written tasks are given to students in individual task briefs.

Students are informed about the programme's learning and assessment strategy at the annual assessment induction session and at key points throughout the learning process.

Pass/Fail grading in year 1 helps to shift students' assumptions from previous learning which can place an unhelpful emphasis on the actual marks. It encourages students to build a practice based on 'trying and failing' as much as through 'trying and succeeding'. It supports the students' introduction to an artistic practice where development is not always a linear experience.

All modules in year 1 are assessed on a Pass/Fail basis. In determining a pass, the work must meet or exceed the pass descriptors as detailed in the programme assessment criteria. Assessors determine whether students have met the threshold level of attainment in these areas and are therefore able to progress into year 2.

Assessment in years 2 and 3 is mainly numerical, with students awarded percentage marks for assessment components.

Marking and Moderation

At the beginning of each academic year, the Head of Acting will convene an Assessment Induction meeting to ensure staff and assessors are conversant with the assessment methods, processes and criteria.

In assessing students' work, the following marking processes are used:

- **Single marking:** A single assessor marks the work and a final mark awarded. Single marking is normally used in assessment tasks that for good reason can only be evaluated by the person leading them, such as project rehearsals and the continuous assessment of classwork.
- **Marked by two assessors who are not aware of each other's comments or marks:** Each assessor marks the work independently, formulating their own judgement, and neither is aware of the other's assessment decision when determining their own mark. Following the individual marking, the two assessors will discuss the work and attempt to reach a consensus decision on the final mark. Where a consensus cannot be reached, the module moderator (see below) will determine the final mark/s. This approach is normally used in assessments where the outputs are demonstrated in a performative context, or for written and oral assessments.

Assessment components that are assessed on a pass/fail basis follow the processes as laid out above, but are determined a pass/fail only and are not numerically marked.

For all summative assessment, in order to evidence how the final marks have been arrived at the assessors are required to complete the relevant pro forma. This also assists tutors involved in the feedback process, ensuring the language used in feedback, either written or oral, is consistent with the final mark.

Marks and the pro forma are not normally disclosed to students as this can be unhelpful to the natural development of their acting, which has its peaks, troughs, plateaux and breakthroughs, as well as steady progress. Students are informed that

they have the right to ask to receive their mark and feedback as contained in the pro forma.

The process of moderation is independent of the marking of individual assessments, and is a process that aims to ensure that the marking of module assessment components is fair, valid, and reliable. A moderator (usually the Head of Acting) will review a sample of the work and the completed marking pro forma in order to be satisfied that assessment criteria have been applied consistently across students' work, within and across markers. Samples will usually include all failed assessments, marks on a borderline (i.e. 69% – 71%) and marks in the first class classification bracket. Where there is sufficient evidence of a discrepancy in the application of the assessment criteria, the moderator may adjust marks within a component or module. For example, where a whole year group is divided into two groups to undertake the same assessment task (i.e. Project) and there is sufficient evidence that one group was marked disproportionately to the other, a group may have their marks adjusted. In doing so, the moderator may consult with staff and the External Examiner in order to decide on the appropriate course of action to take. The moderator is required to complete the Moderation Report form as evidence of the moderation process, which will be made available to the Assessment Board and the External Examiner. In cases where double markers cannot reach a consensus on a component or module mark, the moderator will act as adjudicator and decide on the final mark taking into account all available evidence, including the marks awarded and comments made by the two markers.

The External Examiner is independent to the School and considers samples of work across the academic year to ensure internal marking and moderation processes are being undertaken as set out. They ensure the Schools academic standards are comparable to the rest of the sector and provide constructive feedback to the programme team on any areas of concern or good practice.

14.3 Feedback

The Acting programme uses the following formative and summative feedback methods:

- Individual oral feedback
- Group oral feedback
- Written feedback

The focus on oral feedback forms an important tenet of the department's pedagogical ethos. Oral feedback supports an ongoing dialogue with students concerning their educational journey in which risk-taking and 'failure' usually serve as the building blocks for progression. Feedback makes reference to the principles and standards contained in the assessment criteria which ensures each student receives a clear understanding of their objective level of achievement.

Formative feedback occurs progressively within classwork and rehearsal, where experimentation and evaluation in the performance of specific exercises is a key element in the teaching and learning strategy. A high number of regular contact hours ensures that students receive extensive individualised formative feedback

following an assessment. As a result, students have a clear and practical understanding from 'working on the floor' as to their progress and areas for future development.

Summative feedback occurs following each assessment point. Written feedback is produced for all students and is automatically provided to students who fail a pass/fail assessment or achieve a mark of 45% or less in a numerically marked assessment. This is discussed with the students to ensure they have a clear understanding of the areas they need to work on to improve and, if appropriate how to access further support. Students who pass an assessment are able to request their written feedback when this is not automatically provided. Written feedback is normally available within 15 working days following the assessment.

15. Years and Modules

| Year 1 core modules (student must take and pass all of the following) | | |
|---|---------|------------|
| Title | Credits | Level |
| Acting Practice 1 | 25 | 4 |
| Voice 1 | 25 | 4 |
| Movement 1 | 25 | 4 |
| Screen 1 | 5 | 4 |
| Reflective Practice | 10 | 4 |
| Self-Led Practice | 5 | 4 |
| Projects 1 | 25 | 4 |
| TOTAL | | 120 |
| Year 2 core modules (student must take and pass all of the following) | | |
| Title | Credits | Level |
| Acting Practice 2 | 20 | 5 |
| Voice 2 | 15 | 5 |
| Movement 2 | 15 | 5 |
| Screen 2 | 10 | 5 |
| Reflexive Practice | 10 | 5 |
| Industry Preparation | 5 | 5 |
| Projects 2 | 45 | 5 |
| TOTAL | | 120 |
| Year 3 core modules (student must take and pass all of the following) | | |
| Title | Credits | Level |
| Stage Productions | 85 | 6 |
| Screen Production | 10 | 6 |
| Self-Led Performance | 20 | 6 |
| Industry Practice | 5 | 6 |
| TOTAL | | 120 |

16. Curriculum Map Relating Programme Learning Outcomes to Modules

A – Technique and knowledge

B – Performance and/or creative output

C – Communication and artistic values

D – Professional protocols

| Year 1 | Module | A401 | A402 | A403 | A404 | A405 | A406 | A407 | | B401 | B402 | | C401 | C402 | C403 | | D401 | |
|--------|---------------------|------|------|------|------|------|------|------|--|------|------|--|------|------|------|---|------|---|
| | Acting Practice 1 | ✓ | | | | | | | | | | | | | | ✓ | | |
| | Voice 1 | | | | ✓ | | | | | | | | | | ✓ | | | ✓ |
| | Movement 1 | | | ✓ | | | | | | | | | | | ✓ | | | ✓ |
| | Screen 1 | | ✓ | | | | | | | | | | | | | | | |
| | Reflective Practice | | | | | | | ✓ | | | | | ✓ | ✓ | ✓ | | | |
| | Self-Led Practice | | | | | | ✓ | | | | | | | | | | | |
| | Projects 1 | | | | | ✓ | | | | ✓ | ✓ | | | | ✓ | | | ✓ |

| Year 2 | Module | A501 | A502 | A503 | A504 | A505 | A506 | A507 | | B501 | B502 | | C501 | C502 | C503 | | D501 | D502 | |
|--------|----------------------|------|------|------|------|------|------|------|--|------|------|--|------|------|------|---|------|------|--|
| | Acting Practice 2 | ✓ | | | | | | | | | | | | | | | | | |
| | Voice 2 | | | ✓ | | | | | | | | | | | | | | | |
| | Movement 2 | | ✓ | | | | | | | | | | | | | | | | |
| | Screen 2 | ✓ | | | | | | | | | | | | | | | | | |
| | Reflexive Practice | | | | | | | ✓ | | | | | | ✓ | ✓ | ✓ | | | |
| | Industry Preparation | | | | | | ✓ | | | | | | | | | | ✓ | ✓ | |
| | Projects 2 | | | | ✓ | ✓ | | | | ✓ | ✓ | | | | ✓ | | ✓ | | |
| | | | | | | | | | | | | | | | | | | | |

| Year 3 | Module | A601 | A602 | A603 | A604 | | B601 | | C601 | C602 | C603 | | D601 | D602 |
|--------|----------------------|------|------|------|------|--|------|--|------|------|------|--|------|------|
| | Stage Productions | ✓ | | | | | ✓ | | | | ✓ | | ✓ | |
| | Screen Production | ✓ | | | | | ✓ | | | | ✓ | | ✓ | |
| | Self-Led Performance | | ✓ | | ✓ | | | | ✓ | ✓ | ✓ | | ✓ | |
| | Industry Practice | | | ✓ | | | | | | ✓ | | | ✓ | ✓ |

17. Assessment Regulations

These regulations are in addition to the general assessment regulations for taught programmes in the *Academic Regulations* covering Board membership, attendance at examinations and submission of coursework (including late penalties), extenuating circumstances, external examiners and academic misconduct. A student undertaking professional work in place of a project allocation will still be required to comply with all School regulations and any other regulations governing their programme of study.

17.1 Module Regulations

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. For pass/fail modules, a student must achieve a pass in all components.

There is no compensation across modules.

17.2 Progression Requirements

Successful completion of Year 1 and progression to Year 2

In order successfully to complete Year 1 and progress to Year 2, a student must pass each module by achieving a pass in all pass/fail assessment components and acquire 120 credits at Level 4. Where a student fails to achieve a pass in a re-sit, a recommendation may be made to the relevant Assessment Board that the student be made Fail/Withdraw with immediate effect.

Successful completion of Year 2 and progression to Year 3

In order successfully to complete Year 2 and progress to Year 3, a student must pass each module with a minimum mark of 40% (additionally, students must pass each component in the Projects 2 module with a minimum mark of 40%), achieve a pass in all pass/fail assessment components, and acquire 120 credits. The mark for the year is the aggregate mark of the individual module marks taken proportionally according to the credit weighting. Where a student fails to achieve a pass in a re-sit, a recommendation may be made to the relevant Assessment Board that the student be made Fail/Withdraw with immediate effect.

Successful completion of Year 3

In order successfully to complete Year 3, a student must pass each module with a minimum mark of 40%, achieve a pass in all pass/fail assessment components, and acquire 120 credits. At the end of Year 3, students may re-sit Self-Led Performance (if fellow performers were involved in the first attempt, this may be re-sat in a suitably

revised format to be agreed in advance with the Head of Acting), and/or Industry Practice, only once, provided that their average over all Modules is 40% or above. The mark for the year is the aggregate mark of the individual module marks taken proportionally according to the credit weighting. The calculation of final degree classification is detailed below. Where a student fails to achieve a pass in a re-sit, a recommendation may be made to the relevant Assessment Board that the student be made Fail/Withdraw with immediate effect and a recommendation made for a lower award if eligible.

17.3 Reassessment /Re-sit Procedures

Where a student does not meet the overall weighted aggregate and/or fails to meet the minimum achievement required in a module component, a re-sit of the failed assessment component (or an equivalent task) will be offered.

In Stage Productions in year 3, a student who fails the module with an overall mark of less than 40% will be offered a single assessment re-sit opportunity for a capped module mark. The re-sit opportunity will involve participation in one production in the following academic year to be determined by the programme team.

A module component can be re-sat only once.

All failed module components must be redeemed before progression to the following year of study.

Students will be offered an in-year re-sit where practicable. Where a re-sit is prescribed by the Programme Assessment Board, the specifics of the re-sit, including the re-sit date will be provided to the student.

A fee will be payable for all re-sits. Re-sit fees are published on the School's website.

A student who successfully completes a re-sit 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.

17.4 Failure in Part 3 and the Award of a Lower Level Qualification

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

17.5 Fail Withdraw

Where, having exhausted any re-sit opportunities, a student fails to meet the pass requirements for a particular year, and is not eligible for the award of a lower level qualification, the Assessment Board shall recommend that the student withdraw from the programme.

17.6 Periods of Study

The maximum period of study including any repeat years and/or periods of deferral or interruption will be the length of the programme plus two years.

17.7 Award Regulations

The calculation of the class of diploma/degree will be:

| Diploma of Higher Education in Acting | BA (Hons) in Acting | (Weighted) aggregate |
|---------------------------------------|-------------------------|----------------------|
| Distinction | Class I | minimum 70% |
| Merit | Class II Upper division | minimum 60% |
| Pass | Class II Lower division | minimum 50% |
| | Class III | minimum 40% |

The overall aggregate produced from the algorithm as detailed within this programme specification will determine a student's classification. Where a student's overall mark falls within 0.5% of a higher classification, the higher classification will be awarded but the mark itself will not be rounded up. The treatment of borderline classifications will be applied consistently across the School's departments. This will be based on mathematical calculation alone and will have been determined prior to the meeting of the Assessment Board. Students' individual performance in modules, their profiles or trajectories will not factor in the calculation. Students whose overall final mark puts them at a Fail, but which falls within 0.5% of an overall degree mark of 40 will not have their mark rounded up, but will be awarded a Third Class classification.

Year 2: Pass and Award Regulations

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

The mark for the award will be the end of year mark based on the aggregated credit weighting of each module in year 2. The classification of the Diploma Award shall normally be:

| Classification | Minimum % |
|-----------------------|------------------|
| Distinction | 69.5% |
| Merit | 59.5% |
| Pass | 39.5% |

Year 3: Pass and Award Regulations

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

| Module | Degree Weighting |
|--|-------------------------|
| Projects 2 | 10% |
| Year 3 mark aggregated proportionally according to credit weighting of modules | 90% |
| Total | 100 |

The classification of the Degree Award shall normally be:

| Classification | Minimum % |
|-------------------------|------------------|
| Class I | 69.5% |
| Class II Upper Division | 59.5% |
| Class II Lower Division | 49.5% |
| Class III | 39.5% |

17.8 Further Regulations for Attendance and Engagement in classes, rehearsals, showings and performances, and for submission of written work

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

Whilst acknowledging that unforeseen circumstances do sometimes occur that prevent a student from attending or engaging fully, nonetheless the programme requires a very high level of attendance and engagement in order that a student can meet the learning outcomes, fulfil the requirements of continual assessment and achieve a pass. Additionally, a high level of attendance and engagement is required

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

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

In case of persistent problems with attendance, punctuality or engagement, students may be called to a meeting under School's Academic Engagement Regulations and Procedures.

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

If a student is seriously unwell and cannot come in to School, the student must contact Production Arts & Drama Administration, preferably before their first scheduled class is due to start, and will need to phone in on subsequent days unless formally signed-off sick.

If, for good reason, a student wishes to be excused in advance from a scheduled learning activity the student must submit a Leave of Absence request via eGo, and if approved by the Head of Acting, inform the relevant tutor(s) or director(s) in good time.

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

Requests for an extension to a submission deadline should be submitted to the relevant tutor. Where the tutor considers there to be good reason for allowing an extension, a revised submission date shall be set and the student informed. The student is expected to comply with all submission requirements for written work regardless of whether an extension has been approved or not. Penalties for late submission are set out in the School's 'General Assessment Regulations for Taught Programmes'.

17.9 Participation in Year 3 *Stage Productions* and *Screen Production* Modules

Students are required to participate in three stage productions and one screen production in the final year.

At the discretion of the Head of Acting, a student may substitute a production component/s (Stage Productions or Screen Production modules) for professional work, provided that the professional work is demonstrated to be of equal or greater educational equivalence to the substituted production component/s and will lead to a performance which can be practicably assessed by two internal assessors who will not be aware of each other's marks or comments (e.g. a live performance within London, a generally-exhibited film or TV work). On a case-by-case basis, the Head of Acting and senior academic staff in the Drama Department will determine the equivalency of the work, taking into account the educational experience for each professional engagement. They will also determine the equivalency with regards to assessment component/s. If a student wishes to substitute professional work for more than two components (the total being four required for participation and assessment of the Stage Productions and Screen Production modules) a Special Scheme of Study will be drafted and submitted to the Drama Programme Board for approval. A student may substitute professional work for no more than a total of two component marks across the Stage Productions and Screen Production modules.

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

A student undertaking professional work in place of a production will be required to comply with all School regulations and any other regulations governing their programme of study. Should a student be absent as a result of professional work for any other taught component in year 3, and where that work cannot, in the opinion of the Head of Acting be reasonably substituted by the professional work, a Special Scheme of Study will be required.

17.10 Alternative Assessment Arrangements for Re-sits

Where a student is entitled to re-sit a failed assessment component, but it is not deemed practicable to replicate the method of assessment (i.e. where a module component is assessed by means of continuous assessment or a large-scale collaborative stage production), an appropriate alternative re-sit assessment will be set wherever possible. Alternative assessment proposals will take into account the module level and the learning outcomes and shall be subject to approval by the relevant Assessment Board.

18. Module Specifications

18.1 Acting Practice 1

| | |
|--|-------------------------|
| 1. Module Title | Acting Practice 1 |
| 2. HE Level | 4 |
| 3. Credit Value | 25 |
| 4. SITS module code | ACT1011 |
| 5. Location of Delivery | Guildhall School |
| 6a. Module Type | Taught |
| 6b. Applicable in the year of study | 1 |
| 7. Module Leader | Head of Acting Practice |
| 8. Department | Drama |

9. Aims of the Module

This module aims to:

- Introduce some fundamental questions and principals of acting.
- Establish a broad foundation in techniques of acting.
- Enable students to develop an awareness of group dynamics and responsibility.
- Encourage students to work openly within an ensemble.
- Introduce methods of integrating experience and imagination to achieve authenticity in acting.

Indicative content:

- Ensemble
- Play 1
- Presence 1
- Techniques 1

10. Teaching & Assessment Methodology

Teaching

This module explores some fundamental questions of and approaches to acting practice. Particular focus is given to the themes of spontaneity and repetition, self and character, ensemble and autonomy. Aspects of the teaching content draws on

and is informed by the exercises and theories of a diverse range of practitioners, both past and present. Importantly, students are encouraged to experiment with a variety of different ways to practice. As a result, students begin to build their own meanings and ways of working. Students and tutors investigate the actor's relationship with technique. This supports students to challenge the notion that acting is dependent on any single methodology, to play with the paradoxes that exist at the centre of acting, and encourages them to develop a spirit of independent artistic enquiry. Exercises prioritise embodied experiences in which the interrelation of body, thought, breath and feeling can be explored. Students are introduced to aspects of artistic research and explore what it might mean to practice in this way. The four components of this module (Ensemble, Play, Presence and Techniques) are key areas of learning that lay the foundation for the development of the students' acting craft. The work of this module invites students to look for freedom in their expressive capabilities, to make personal connections to theory, to build a rich imagination, and to develop greater availability and courage to work in the unknown. Tutors explore the content of this module in ways that assist students to understand its applicability in acting across all media and so develop their skills accordingly.

Ensemble: this component explores the culture and values of working in an ensemble. The challenges and opportunities that are afforded by social connectedness, community and cohesion are investigated through a diverse range of materials and a series of group exercises. Students are invited to develop greater openness and generosity of spirit, and they are encouraged to take individual and collective risks. Exercises support students to work with individuality and personal autonomy whilst contributing collaboratively in group settings. Sessions enhance their awareness of the connection between actors in the space and their understanding of group dynamics.

Play 1: this component explores the actor's joy, anarchy and imagination. The practice of 'serious play' is investigated. Sessions enable students to develop greater energy, relaxation and flow within their practice. A number of improvisational exercises explore the power of the actor's imagination to communicate in an empty space. Students are encouraged to access dynamism, humour and gravitas in their practice.

Presence 1: students explore the basic ways human energy moves between people and how the actor can work through any one of these in any situation. This develops students' ability to communicate spontaneously, to listen well and so foster generosity, and to work with heightened levels of awareness. Classes may include the use of both dramatic and non-dramatic texts in order to investigate the relationship between language and presence in acting.

Techniques 1: this component introduces and explores a range of theoretical approaches to acting practice. Sessions adopt an exploratory approach, allowing students to experiment with the practical application of different techniques. Students and tutors investigate the notion of 'technique' and 'method'; this invites students to seek greater freedom and personal meaning in their acting practice through an openness to a range of different approaches rather than a single

methodology. Exercises explore various methods for researching and preparing a role. Some principles and terminology related to dramaturgy and scene structure are also considered. Exercises explore rhythm, momentum and narrative, and question what is meant by authenticity and simplicity in acting. These are considered both when working with and without a dramatic text. The teaching content is drawn from classes and exercises to introduce the students to the practice of working and building a team and the development of lifelong professional skills through the process of reflection. The teaching is supported by a transferable skills based workshop facilitated by an external consultant. The students also work in groups to develop ensemble and team work which culminates in a group presentation.

Assessment

Acting Practice 1 is assessed through showings, which are delivered in the *Projects 1* module. Students apply their learning from *Acting Practice 1* in a performative context. Each showing requires students to employ a range of techniques from classwork appropriate to the repertoire and directorial approach. This reinforces a key aspect of the Programme's learning and assessment methodology that places importance on repetition and reflection for the deepening of embodied learning. The same learning outcome is assessed in all showings. The distinctive demands of each project are detailed in the *Projects 1* module.

Showings A and C: These are assessed as Pass/Fail and are marked by two assessors who will not be aware of each other's marks or comments.

Showing B: This functions as an opportunity for formative feedback and as an in-year retake opportunity for students who fail Showing A. Students must pass all components to pass the module.

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

| |
|-----------------------|
| Showing A: A401, C403 |
|-----------------------|

| |
|-----------------------|
| Showing C: A401, C403 |
|-----------------------|

| |
|---------------------------|
| 12. Module Pattern |
|---------------------------|

| | |
|--|--|
| a) Scheduled Teaching & Learning hours | |
|--|--|

| | |
|----------|---------------|
| KIS Type | Contact Hours |
|----------|---------------|

| | |
|-----------------------------|-----|
| Practical classes/workshops | 210 |
|-----------------------------|-----|

| | |
|---------------|--|
| b) Assessment | |
|---------------|--|

| KIS Assessment Component | Detail | KIS code | Pass Mark |
|--------------------------|--------|----------|-----------|
|--------------------------|--------|----------|-----------|

| | | | |
|----------------|-------------------|-----|-----------|
| Practical Work | Showing A: Acting | KPE | Pass/Fail |
|----------------|-------------------|-----|-----------|

| | | | |
|----------------|-------------------|-----|-----------|
| Practical Work | Showing C: Acting | KPE | Pass/Fail |
|----------------|-------------------|-----|-----------|

| | | |
|----------------------------|--|----------------|
| c) Independent Study hours | | Notional Hours |
|----------------------------|--|----------------|

| | |
|-------------------------|----|
| Personal practice/study | 20 |
|-------------------------|----|

| | |
|-------------------------------------|----|
| Self-directed group rehearsal/study | 20 |
|-------------------------------------|----|

| | |
|---|------------|
| 12. Module Pattern | |
| d) Total student learning hours for module | 250 |

18.2 Voice 1

| | |
|--|------------------|
| 1. Module Title | Voice 1 |
| 2. HE Level | 4 |
| 3. Credit Value | 25 |
| 4. SITS module code | ACT1012 |
| 5. Location of Delivery | Guildhall School |
| 6a. Module Type | Taught |
| 6b. Applicable in year of study | 1 |
| 7. Module Leader | Head of Voice |
| 8. Department | Drama |

9. Aims of the Module

This module aims to:

- Lay the foundation for the development of a healthy, flexible, strong, natural and expressive voice.
- Sensitise the actor to the use of language; their own and that of writers.
- Explore the interdependence of breath, voice and movement.
- Develop connections between voice, speech and the expression of thought, emotion and imagination

Indicative content:

- Voice and Speech 1
- Voice into Poetry
- Voice into Text
- Voice into Singing

10. Teaching & Assessment Methodology

Teaching

The work of this module focusses on two fundamental principles:

- By focused and repetitious muscular work, the actor can release unnecessary, habitual tension in their body and voice and focus the instrument. Through this work the actor's voice becomes open, flexible

and agile, and so can meet the demands of a wide variety of texts and characters.

The successful delivery of any text is dependent on the actor's ability to identify and meet its vocal and rhetorical requirements. This is achieved by exploring a wide variety of writing and exploring how the actor makes manifest its rhythms, inflections and literary devices.

The combination of these two principles, vocal agility and the ability to identify and deliver form, enables the student to meaningfully encounter and inhabit a broad range of texts in their work as actors.

The work in the first year is centred on the individual actor getting to know their own instrument. This includes their own body and voice; its potential and range and how to access all facets of it. It also includes understanding one's own speech sound system in relation to geographical, linguistic and cultural background. The aim is for the actor to know 'home' in preparation for future work. Tutors explore the content of this module in ways that assist students to understand its applicability in acting across all media and so develop their skills accordingly.

The following components are all based on this methodology, utilising distinctive approaches and challenges from a variety of voice practitioners.

Voice and Speech 1: this component is taught throughout the year, and provides foundation work on postural alignment, a full and efficient breath system and freeing the individual's natural voice within the boundary lines of each individual body and vocal instrument. This leads on to more intensive work on range, resonance, support and articulation. Different uses of sound and language are explored, including the use of elaborated and restricted codes of language. Phonetics are introduced, with work on identifying and understanding the actor's own accent and individual sound. This lays the foundations to more challenging accent work undertaken in Voice 2.

Voice into Poetry: this component runs throughout the year. It introduces styles of language and verse structure, and might include students' own writing. Students bring and are introduced to a variety of 'poetic voices', exploring those in terms of social, political, geographical, national and ethnic background and how that affects the form. The work aims to develop students' ability to embody various rhythms, images and literary devices, to identify, express and inhabit an idea, engaging body, mind and heart. Students are encouraged to identify poetry that they feel they can identify with as well as working with text that is further away from their personal experience.

Voice into Text: this component is taught throughout the year. It introduces the idea that the specific construction of the language of a text serves as instructions for the actor, much like sheet music for a musician. Students explore punctuation and rhetoric (ethos, logos, pathos, repetition, alliteration, premise, etc.) and consider how to marry the specific 'instruction' from the writer with their imagination and embodiment of the ideas expressed.

Examples are explored through various texts. This work culminates in students choosing a political speech from any period. They practice their skills in analysing the structure of the language, and the ability to inhabit and deliver a text. Different approaches to sight-reading are also explored, including what an individual might need in regards to dyslexia or other neuro-diversity.

Voice into Singing: This work looks at the differences and similarities between singing and speaking. Exercises are deeply rooted in the voice, speech and poetry work. This component develops students' sense of rhythm and musicality as well as strengthening their vocal instrument. Later in the year, each student chooses a community or traditional song that is meaningful to them in terms of heritage, geography, subject matter or family. As in poetry, textual structures are used to express the essence of an idea, which in this case is linked to their own identity.

At points in the module students share work in front of an audience of peers and staff as part of ongoing formative feedback.

Assessment

Voice 1 is assessed through classwork delivered in *Voice 1* and in showings, which are delivered in the *Projects 1* module and requires students to apply their learning from *Voice 1* in a performative context. Each showing requires students to employ a range of techniques from classwork appropriate to the repertoire and directorial approach. This reinforces a key aspect of the Programme's learning and assessment methodology that places importance on repetition and reflection for the deepening of embodied learning. The same learning outcome is assessed in all showings. The distinctive demands of each project are detailed in the *Projects 1* module.

Showings A and C: These are assessed as Pass/Fail and are marked by two assessors who will not be aware of each other's marks or comments.

Showing B: This functions as an opportunity for formative feedback and as an in-year retake opportunity for students who fail Showing A.

'Voice into Poetry' Classwork: Continuous Assessment: This is assessed Pass/Fail and is single marked. Voice into Poetry classwork encompasses the two fundamental principles of voice as described in the Teaching and Assessment Methodology above. There will be a formative assessment point mid-year, and a summative assessment point at the end of the year.

Students must pass all components to pass the module.

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

Showing A: A404, C403

Showing C: A404, C403

Voice into Poetry: C403, D401

12. Module Pattern

a) Scheduled Teaching & Learning hours

| KIS Type | Contact Hours |
|-----------------------------|---------------|
| Practical classes/workshops | 220 |

b) Assessment

| KIS Assessment Component | Detail | KIS code | Pass Mark |
|--------------------------|---|----------|-----------|
| Practical Work | Showing A: Voice | KPE | Pass/Fail |
| Practical Work | Showing C: Voice | KPE | Pass/Fail |
| Practical Work | Voice into Poetry (continuous assessment) | KPE | Pass/Fail |

c) Independent Study hours

| | |
|-------------------------|----|
| Personal practice/study | 30 |
|-------------------------|----|

d) Total student learning hours for module **250**

18.3 Movement 1

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|--|------------------|
| 1. Module Title | Movement 1 |
| 2. HE Level | 4 |
| 3. Credit Value | 25 |
| 4. SITS module code | ACT1013 |
| 5. Location of Delivery | Guildhall School |
| 6a. Module Type | Taught |
| 6b. Applicable in the year of study | 1 |
| 7. Module Leader | Head of Movement |
| 8. Department | Drama |

9. Aims of the Module

This module aims to:

- Lay foundational physical skills that engender openness and nurture self-awareness of the actor's individuality.
- Experience and apply a variety of techniques and practices in a process of exploration and discovery.
- Enhance and broaden physical vocabulary and dramatic expressiveness
- Develop physical, vocal and emotional connections.
- Enliven the use of space and the body in space.
- Develop instinctive and intuitive physical responses with clarity of intention.
- Initiate trust, reflective and collaborative skills.
- Build competency and confidence in supplementary skills and industry protocols.

Indicative content:

- Fundamental 1
- Expressive 1
- Improvisational 1
- Additional skills 1

10. Teaching & Assessment Methodology

Teaching

This module stimulates 'discovery and awareness' through the introduction of a number of physical techniques and principles. Students are encouraged to work within their physiological ability, with the classes challenging students to explore their physical possibilities appropriately. Tutors explore the content of this module in ways that assist students to understand its applicability in acting across all media and so develop their skills accordingly. Gaining knowledge of 'self' through exploration, the actor fosters the development of their individual physicality and expressiveness:

Fundamental 1: Core movement work that incorporates a range of disciplines and somatic practices. It is experiential and focusses on listening and attuning through sensory awareness, connecting the body and breath, and finding ones' own release and ease. The exploration of the actor's body promotes wellbeing, self-care and supports the development of strength, co-ordination and flexibility. The actor's expressiveness and presence is enlivened from stillness to motion.

Expressive 1: Skills are explored to develop the expressivity required for physical transformation and characterisation. The actor delves into dynamic techniques to bring about the embodied physical life of a character. The work extends the range and palette of movement qualities, behaviours and rhythms through observation and physicalisation.

Improvisational 1: Freedom and spontaneity within the actor's movement potential and the ability to offer and respond to stimuli is specifically addressed. Imaginative frameworks are explored as impulses to connect the body and mind in developing choices and sensitivity, encouraging the actor to probe their distinct social and cultural identities.

Additional skills 1: Supplementary skills supporting embodiment of character within the world of the production are addressed by furnishing the actor with techniques, co-ordination, musicality, partnering and ensemble skills. Safe practices are explored in the creation of cross-cultural dance and dramatic violence, with emphasis on the application of key principles that are analysed and crafted through narrative.

At points in the module students share work in front of an audience of peers and staff as part of ongoing formative feedback.

Assessment

Movement 1 is assessed through classwork delivered in *Movement 1* and in showings, which are delivered in the *Projects 1* module and requires students to apply their learning from *Movement 1* in a performative context. Each showing requires students to employ a range of techniques from classwork appropriate to the repertoire and directorial approach. This reinforces a key aspect of the Programme's

learning and assessment methodology that places importance on repetition and reflection for the deepening of embodied learning. The same learning outcome is assessed in all showings. The distinctive demands of each project are detailed in the *Projects 1* module.

Showings A and C: These are assessed as Pass/Fail and are marked by two assessors who will not be aware of each other's marks or comments.

Showing B: This functions as an opportunity for formative feedback and as an in-year retake opportunity for students who fail Showing A.

'Fundamental' Classwork: Continuous Assessment: This is assessed Pass/Fail and is single marked. Fundamental includes core movement work that incorporates a range of disciplines. There will be a formative assessment point mid-year, and a summative assessment point at the end of the year.

Students must pass all components to pass the module.

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| 11. Learning outcomes: On successful completion of the module students will have achieved various skills and abilities. Please refer to the Programme Specification for descriptions of the skills codes listed below: |
| Showing A: A403 Showing C: A403 Fundamental: C403, D401 |

| | | | |
|---|-------------------------------------|----------|----------------|
| 12. Module Pattern | | | |
| a) Scheduled Teaching & Learning hours | | | |
| KIS Type | | | Contact Hours |
| Practical classes/workshops | | | 220 |
| b) Assessment | | | |
| KIS Assessment Component | Detail | KIS code | Pass Mark |
| Practical Work | Showing A: Movement | KPE | Pass/Fail |
| Practical Work | Showing C: Movement | KPE | Pass/Fail |
| Practical Work | Fundamental (continuous assessment) | KPE | Pass/Fail |
| c) Independent Study hours | | | Notional Hours |
| Personal practice/study | | | 30 |
| d) Total student learning hours for module | | | 250 |

18.4 Screen 1

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|--|------------------|
| 1. Module Title | Screen 1 |
| 2. HE Level | 4 |
| 3. Credit Value | 5 |
| 4. SITS module code | ACT1014 |
| 5. Location of Delivery | Guildhall School |
| 6a. Module Type | Taught |
| 6b. Applicable in the year of study | 1 |
| 7. Module Leader | Programme Leader |
| 8. Department | Drama |

9. Aims of Module

This module aims to:

- Establish a broad foundation in screen acting.
- Introduce students to the terminology, professional working procedures and good practice used in the production of screen work.
- Provide students an opportunity to review playback of their screen work.

Indicative content:

- Introduction to screen acting
- Screen acting technique

10. Teaching & Assessment Methodology

Teaching

This module introduces students to the basic principles of screen and acting on camera. Through a series of practical classes students are introduced to screen terminology, fundamental screen acting techniques and are given the opportunity to watch their work on playback. This work is designed to lay the foundations for more in-depth screen work in year 2.

Introduction to Screen Acting: a workshop which explores the specific technical demands of working on set including maintaining continuity, working with marks, eye lines, understanding different lens sizes, and managing energy and concentration.

This will develop students' ability to work effectively and confidently on a basic set, and become familiar with the terminology of screen work and the various roles of key members of a film crew.

Screen Acting Technique: Classes explore acting techniques required to convey a clear narrative and believability on screen. This culminates in a filmed scene, lasting between 2-3 minutes. This task is known as the 'On Screen Exercise'. This focus of this exercise is upon the application of foundational acting techniques for camera work. Students are introduced to the viewing of playback as an important part of the creative and learning process.

Assessment

On Screen Exercise: Students apply foundational acting techniques for screen by filming a 2-3 minute scene. Students are assessed on their application of screen acting technique. This component is assessed Pass/Fail and is single marked.

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| 11. Learning outcomes: On successful completion of the module students will have achieved various skills and abilities. Please refer to the Programme Specification for descriptions of the skills codes listed below: |
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|--------------------------|
| On Screen Exercise: A402 |
|--------------------------|

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|---------------------------|
| 12. Module Pattern |
|---------------------------|

| | |
|--|--|
| a) Scheduled Teaching & Learning hours | |
|--|--|

| KIS Type | Contact Hours |
|-----------------------------|---------------|
| Practical classes/workshops | 40 |

| | | | |
|---------------|--|--|--|
| b) Assessment | | | |
|---------------|--|--|--|

| KIS Assessment Component | Detail | KIS code | Pass Mark |
|--------------------------|---|----------|-----------|
| Practical Work | On Screen Exercise – Filmed scene (2-3 minutes) | KPE | Pass/Fail |

| | | |
|----------------------------|--|----------------|
| c) Independent Study hours | | Notional Hours |
|----------------------------|--|----------------|

| | |
|-------------------------|----|
| Personal practice/study | 10 |
|-------------------------|----|

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|---|-----------|
| d) Total student learning hours for module | 50 |
|---|-----------|

18.5 Reflective Practice

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|--|---------------------|
| 1. Module Title | Reflective Practice |
| 2. HE Level | 4 |
| 3. Credit Value | 10 |
| 4. SITS module code | ACT1015 |
| 5. Location of Delivery | Guildhall School |
| 6a. Module Type | Taught |
| 6b. applicable in the year of study | 1 |
| 7. Module Leader | Programme Leader |
| 8. Department | Drama |

9. Aims of the Module

This module aims to:

- Develop students' self awareness and understanding of their individual learning styles in order to have a sense of personal agency to support their learning in other areas of the programme.
- To foster healthy group dynamics which encourage mutual support and peer learning.
- To introduce a critical awareness of the systems, power structures and narratives of dominant cultures that may impact us as actors and as people.
- To develop and maintain a reflective journal.

Indicative content:

- Reflective Practice classes

10. Teaching & Assessment Methodology

Teaching

Classes begin to build frameworks for understanding human behaviour and societal structures, which make for a productive and supportive artistic work environment. Students are then expected to apply this critical understanding to all areas of their training and utilise reflective practice skills on an ongoing basis. Sessions involve group discussions, practical exercises, written tasks and set reading.

Self-awareness and resilience is developed through a mindful process in which students reflect on their previous learning. Exercises develop a fuller understanding of their relationship to learning and develop resources to empower and support themselves in the training and for the demands of being an actor in an ensemble. Students reflect on the guidelines and practices which most effectively facilitate a mutually supportive, curious and compassionate learning environment. Particular attention is paid to practices which enable a culture of respect for difference in relation to gender, class, race, sexuality and disability. As a result of this work, students are also enabled to work with appropriate and healthy boundaries.

Critical understanding is developed through a consideration of diverse histories. Context is explored critically in order to develop greater awareness of discourses concerning aspects of identity, feminism, patriarchy and colonialism for example. As a result of this work, students develop the ability to work with different perspectives and with an informed understanding of fundamental issues in contemporary artistic practice.

Students explore a range of theories and principles in relation to psychology, personal development and wellbeing as strategies the actor can apply when approaching dramatic texts and considering the demands of rehearsal room practice. They engage with and discuss written, visual and videographic materials by a range of artists and thinkers in order to develop their analytical skills. As a result of this work, students are able to communicate in a way that is informed and contextually aware, and supports their learning in all other modules.

Emerging from the work of this module, students create and maintain a mixed media reflective journal. Written exercises support students to explore a range of different approaches to self-reflective work and enhance students' sense of ownership of their learning. Non-contact hours for this module are indicative of the time students are expected to undertake selected reading and work on their journal. Drawing on the Reflective Practice classes and aspects of verbal feedback from other modules, students use the journal as a personal resource for future work. This work culminates in a structured presentation in which students distil key insights from their journal for their own development going forward, sharing these with peers and responding to questions. The presentations further enable a culture of peer learning in year 2.

Assessment

Students collate and distil their work on the journal in order to share their work with their peers. This sharing responds to a brief which identifies areas or themes of particular interest that have been explored in class and outlines the parameters of the presentation. This is followed by questions and discussion in the group, enabling students to establish their focus for future learning and growth. Students are assessed on their capacity to self-reflect in the presentation and discussion, and not on the quality of the journal. This component is assessed Pass/Fail and is single marked.

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

Presentation: A407, C401, C402, C403

12. Module Pattern

a) Scheduled Teaching & Learning hours

| | |
|-----------------------------|---------------|
| KIS Type | Contact Hours |
| Practical classes/workshops | 60 |

b) Assessment

| KIS Assessment Component | Detail | KIS code | Pass Mark |
|--------------------------|---|----------|-----------|
| Presentation | Sharing of work with peers (4-6 minutes per student). | KPE | Pass/Fail |

c) Independent Study hours

| | |
|-------------------------|----------------|
| Personal practice/study | Notional Hours |
| | 40 |

d) Total student learning hours for module

100

Reading and Resources

Books

| Title | Author | Publisher | Year |
|---------------------------|---|--------------------|------|
| Adichie, Ngozi Chimamanda | We Should All Be Feminists | Fourth Estate | 2014 |
| Bassot, Barbara | The Reflective Journal (2nd Edition) | Red Globe Press | 2017 |
| Brown, Brene | Daring Greatly | Penguin Books | 2015 |
| Eddo-Lodge, Reni | Why I'm No Longer Talking to White People About Race | Bloomsbury | 2017 |
| Hirsch, Afua | Brit(ish): On Race, Identity and Belonging | Vintage Publishing | 2018 |
| Martinez, Raoul | Creating Freedom | Canongate Books | 2017 |
| Olusoga, David | Black and British: A Forgotten History | Pan Macmillan | 2017 |
| Online | | | |
| Online | https://blackculturalarchives.org/ | | |

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|--|---|
| Ayishat Akanbi: Cancel Culture | https://www.youtube.com/watch?v=N3ZjTg1OpIE |
| Ayishat Akanbi: The Problem with Wokeness | https://www.youtube.com/watch?v=Sni7ghqHBJw |
| Ayishat Akanbi: Identity and Empathy (on rebelwisdom) | https://www.youtube.com/watch?v=PmKz0cmunP0 |
| The Danger of The Single Story TED talk by Chiminanda Ngozi Adichie | https://www.ted.com/talks/chimamanda_ngozi_adichie_the_danger_of_a_single_story?language=en |
| Inside Out: Disney Pixar | Available on DVD and Disney+ (subscription required) |

18.6 Self-Led Practice

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| 1. Module Title | Self-Led Practice |
| 2. HE Level | 4 |
| 3. Credit Value | 5 |
| 4. SITS module code | ACT1016 |
| 5. Location of Delivery | Guildhall School |
| 6a. Module Type | Taught |
| 6b. Applicable in the year of study | 1 |
| 7. Module Leader | Head of Interdisciplinary Practice |
| 8. Department | Drama |

9. Aims of the Module

This module aims to:

- Introduce the foundational techniques and craft necessary for authoring self-led work; including writing, dramaturgy, research, development and access.

Indicative content:

- Authorship
- Impact

10. Teaching & Assessment Methodology

Teaching

This module is designed to give students an introduction to key aspects of performance making. The majority of the module is practical – focussed on Authorship. This is supplemented by a small number of group sessions focused on Impact, as outlined below. The classes in year 1 focus on literary approaches to self-led work, inviting students to explore their practice as writers. This module will lay the foundation for a more detailed exploration of other approaches to self-led work in Years 2 and 3.

This majority of the module explores the artistic craft of performance making. Through a series of practical workshops and group discussions, students will

develop their own authorial voice and begin to put it into practice through writing, developing and sharing their own unique performance piece which will be performed and assessed at the culmination of the module. Students will learn how to ask pertinent questions and gather useful feedback from their peers when developing their work and sharing it informally throughout the module.

Students are introduced to the possibility of engaging creatively and authentically with access for D/deaf and disabled people from the outset of the creative process. Tutors will introduce best practice techniques for integrating elements of access like audio description, BSL interpretation and captioning throughout the development, creation and performance of a project.

Students will learn about traditional and non-traditional narrative forms; autobiographical performance; the ethics of telling someone else's story and consciously apply this learning to their writing. Tutors will signpost students to a diverse selection of contemporary plays and performances accessible through digital and live platforms. Students are encouraged to develop confidence in articulating their own critical response to other people's work through group discussion.

Students will be introduced to socially-engaged practice and art for social change. In group seminars and discussion, students explore the basic principles of ethical socially-engaged practice and art as activism. They will also begin to consider the ways in which they might transfer this learning to their own practice in the future.

The work in this module culminates in students creating a monologue or performance presentation which they share with their peers and the tutor. Group discussion facilitates consideration of this piece for future development. The sharing is framed as a work in progress.

Assessment

Students are required to create a short monologue or performance presentation which should last approximately 2-3 minutes when performed. Examples of a performance presentation might include a structured movement sequence, soundscape or multi-disciplinary piece. Students share their work in class as a reading of the monologue or performance presentation. Following this, each student responds to questions from peers and the tutor. This invites students to adopt a critical approach to the possible future of their ideas.

This component is assessed Pass/Fail and is single marked.

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| <p>11. Learning outcomes: On successful completion of the module students will have achieved various skills and abilities. Please refer to the Programme Specification for descriptions of the skills codes listed below:</p> |
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|-------------|
| <p>A406</p> |
|-------------|

| 12. Module Pattern | | | |
|---|--|----------|----------------|
| a) Scheduled Teaching & Learning hours | | | |
| KIS Type | | | Contact Hours |
| Practical classes/workshops | | | 35 |
| b) Assessment | | | |
| KIS Assessment Component | Detail | KIS code | Pass Mark |
| Practical Work | Short monologue or performance presentation which should last approximately 2-3 minutes when spoken/performed. | KPE | Pass/Fail |
| c) Independent Study hours | | | Notional Hours |
| Personal practice/study | | | 15 |
| d) Total student learning hours for module | | | 50 |

18.7 Projects 1

| | |
|--|-------------------------|
| 1. Module Title | Projects 1 |
| 2. HE Level | 4 |
| 3. Credit Value | 25 |
| 4. SITS module code | ACT1017 |
| 5. Location of Delivery | Guildhall School |
| 6a. Module Type | Rehearsal |
| 6b. Applicable to the year of study | 1 |
| 7. Module Leader | Head of Acting Practice |
| 8. Department | Drama |

9. Aims of the Module

This module aims to:

- Enable students to explore a range of theatrical repertoire and directorial approaches.
- Facilitate students' application and integration of knowledge, understanding and skills acquired in voice, movement, acting and reflective practice.
- Enable students to work within a collaborative framework.
- Let students begin to take responsibility in preparing and rehearsing a role.

Indicative content:

- Project A
- Project B
- Project C

10. Teaching & Assessment Methodology

Teaching

The content of *Projects 1* may vary to suit the needs of the group and of the individuals within it. Each project builds on the work of the preceding project/s whilst offering distinct challenges. Projects in Year 1 invite students to draw on their work in other modules. Rehearsals and showings allow students to question and practice acting 'from themselves', what it means to work with simplicity and authenticity in a range of different dramatic situations.

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

Students begin to develop an understanding of histories and contexts that inform dramatic texts and contemporary performance issues and investigate the 'world of the play'. Research, guided by directors and tutors, is usually shared in rehearsal and students are invited to question the types of insight which most shed light on a dramatic situation or performance context. They reflect on how theory and ideas can contribute effectively to creative processes. Emphasis is often placed on 'humanising' concepts in order that their relevance and significance can be fully understood. Over the course of this module, students start to cultivate a critical awareness of repertoire, context and the problematic notion of 'canon'. These issues are explored further in both the briefing and debriefing sessions for projects.

Normally there are three projects which may be structured and include content as follows:

1) Project A: Ensemble

This project explores the demands of rehearsing in an ensemble. The principles of collective endeavour, community and 'togetherness' along with individuality and personal contribution are investigated as key aspects of drama. Students explore the process of adapting to the space and the other actors in it in. Listening and responding are practiced and deepened. Students also work on the connection between speech and movement with thought and feeling. The project introduces students to some fundamental questions of acting when realising a dramatic situation in rehearsal with a company. The project may be based on a selection of dramatic texts with a strong emphasis on narrative and which offer clear, yet three-dimensional characters and conflicts. The language can be heightened but it does not make excessive demands on students' technical capabilities. The material and approach introduces students to the anthropological aspects of theatre as well as its emotional and intellectual aspects.

2) Project B: Research

This project explores the demands of accurately examining a dramatic text to find insight into situation and character. Students investigate the importance of researching the world of a play or screenplay, both academically and imaginatively. Rehearsals explore techniques which support the embodiment of these insights. The project also encourages students to note how new understandings of dramatic situation can arise through committed playing. Risk taking is explored and sessions assist students to develop greater self-confidence when rehearsing. The principles explored in Project A are applied and re-encountered within the demands of new material and a different directorial approach. The project may be based on a contemporary play.

3) Project C: Process

This project takes place over a longer time period than previous projects. It provides students with the opportunity to investigate how their acting process can evolve and deepen through a more sustained rehearsal experience. Students are encouraged to work with greater experimentation and to explore the expressive potential of their acting. The project encourages students to note the new understandings of their acting process that arise through reflection and repetition. The interconnection of thought, feeling, language, movement and imagination is extended. Students develop their capacity to work autonomously as well as collaboratively with a director. Vulnerability, resilience and humour are investigated as key aspects of acting. The project may be based on a dramatic text which allows students to explore subtext.

Assessment

Projects A and C are summatively assessed. Students receive formative feedback for Project B, which also offers a reassessment opportunity for students who fail Project A. The same learning outcomes are assessed in all projects. These assessments measure student attainment in response to the varying and distinctive demands of each project. This reinforces a key aspect of the Programme's learning and assessment methodology that places importance on repetition and reflection for the deepening of embodied learning.

Projects A and C: These are assessed as Pass/Fail with the Director single marking and assessing each student on their rehearsal process only. Directors do not assess performative output in the showings, which is assessed through the *Acting Practice 1*, *Voice 1* and *Movement 1* modules. Students must pass all components to pass the module.

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|---|
| 11. Learning outcomes: On successful completion of the module students will have achieved various skills and abilities. Please refer to the Programme Specification for descriptions of the skills codes listed below: |
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|---|
| Project A: A405, B401, B402, C403, D401 |
|---|

| |
|---|
| Project C: A405, B401, B402, C403, D401 |
|---|

12. Module Pattern

a) Scheduled Teaching & Learning hours

| | |
|----------|---------------|
| KIS Type | Contact Hours |
|----------|---------------|

| | |
|---|-----|
| Supervised time in studio/workshop/productions/rehearsals | 225 |
|---|-----|

b) Assessment

| KIS Assessment Component | Detail | KIS code | Pass Mark |
|--------------------------|--------|----------|-----------|
|--------------------------|--------|----------|-----------|

| | | | |
|----------------|-----------------------------|-----|-----------|
| Practical Work | Project A Rehearsal Process | KPE | Pass/Fail |
|----------------|-----------------------------|-----|-----------|

| | | | |
|----------------|-----------------------------|-----|-----------|
| Practical Work | Project C Rehearsal Process | KPE | Pass/Fail |
|----------------|-----------------------------|-----|-----------|

| | |
|----------------------------|----------------|
| c) Independent Study hours | Notional Hours |
|----------------------------|----------------|

| | |
|-------------------------|----|
| Personal practice/study | 15 |
|-------------------------|----|

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|---|------------|
| 12. Module Pattern | |
| Self-directed group rehearsal/study | 10 |
| d) Total student learning hours for module | 250 |

18.8 Acting Practice 2

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|--|-------------------------|
| 1. Module Title | Acting Practice 2 |
| 2. HE Level | 5 |
| 3. Credit Value | 20 |
| 4. SITS module code | ACT2006 |
| 5. Location of Delivery | Guildhall School |
| 6a. Module Type | Taught |
| 6b. Applicable in the year of study | 2 |
| 7. Module Leader | Head of Acting Practice |
| 8. Department | Drama |

9. Aims of the Module

This module aims to:

- Extend the application of acting techniques, presence and play
- Integrate experience, imagination and techniques to achieve authenticity and expressiveness in acting.
- Enable actors to play with, question and follow conventions and rules in their acting practice
- Apply techniques within a critical and ethical framework.

Indicative content:

- Presence 2
- Play 2
- Techniques 2

10. Teaching & Assessment Methodology

Teaching

This module invites students to evaluate and deepen their learning from *Acting Practice 1*. In Year 2, students explore their acting practice in relation to approaches and techniques that place emphasis on emotional courage and resilience, the integration of impulse with technical skill, and the specificity of the imagination as a tool to create a dynamic stimulus in acting.

Aspects of the teaching content draws on and is informed by the exercises and theories of a diverse range of practitioners, both past and present. Importantly, students are invited to cultivate a personally meaningful approach open to alternative or seemingly contradictory principles. Exercises prioritise embodied experiences in which expression through the body, thought, breath and feeling can be integrated. The module invites students to develop curiosity at the centre of their practice and to evolve an approach in which they see themselves developing as artistic researchers. Tutors explore the content of this module in ways that assist students to understand its applicability in acting across all media and so develop their skills accordingly.

Presence 2: this component builds on the work of Presence 1. Students explore how the actor embodies energy, heightened awareness and availability when working with a dramatic text. The physical, emotional and intellectual demands of heightened human situations and dramatic forms are investigated.

Play 2: this component builds on the work of Play 1. It invites students to develop an enhanced capacity to play with vigour, sophistication and determination. Students evolve a deeper understanding of the dynamics and discipline of play. Inspiration is taken from other art forms. Exercises invite students to experiment with and extend their theatricality and expressiveness. Sessions explore the 'territory' between the real and unreal, and invite students to sustain a playful spirit. Improvisational exercises explore the actor's ability to transform in an empty space. Students are encouraged to develop greater capacity to work with willingness to fail, delight, discipline and irreverence as key aspects of their practice.

Techniques 2: this component builds on the work of Techniques 1. In Year 2, the work is normally delivered through intensive workshops. This format increases the level of demand, inviting students to work in greater detail and with greater depth. Students experiment with a range of advanced principles concerning acting technique, theatre and performance, which may include concepts such as event, momentum and drive. These are questioned and explored through practical application. Particular attention is paid to the themes of character, role and transformation within a dramatic situation. Techniques and principles of stagecraft are also explored. Exercises invite students to work with more courage, as well as psychological and emotional availability. Sessions extend students' experience of diverse approaches and, as a result, they are encouraged to develop greater ownership of and confidence in their own practice in readiness for public performance in Year 3.

Assessment

Acting Practice 2 is assessed through showings, which are delivered in the *Projects 2* module and requires students to apply their learning from *Acting Practice 2* in a variety of performative contexts. Each showing requires students to employ a range of techniques from classwork appropriate to the repertoire and directorial approach. This reinforces a key aspect of the Programme's learning and assessment methodology that places importance on repetition and reflection for the deepening of embodied learning. The same learning outcome is assessed in all showings. The distinctive demands of each project are detailed in the *Projects 2* module.

Showings C and E: These are numerically assessed and are marked by two assessors who will not be aware of each other's marks or comments.

Showings A, B and D: These function as opportunities for formative feedback.
Showing D functions as an in-year retake opportunity for students who fail showing C. Students must pass all components to pass the module.

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

| |
|-----------------|
| Showing C: A501 |
|-----------------|

| |
|-----------------|
| Showing E: A501 |
|-----------------|

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|---------------------------|
| 12. Module Pattern |
|---------------------------|

| | |
|--|--|
| a) Scheduled Teaching & Learning hours | |
|--|--|

| | |
|----------|---------------|
| KIS Type | Contact Hours |
|----------|---------------|

| | |
|-----------------------------|-----|
| Practical classes/workshops | 170 |
|-----------------------------|-----|

| | | | | |
|---------------|--|--|--|--|
| b) Assessment | | | | |
|---------------|--|--|--|--|

| KIS Assessment Component | Detail | KIS code | % Weighting | % Pass Mark |
|--------------------------|--------|----------|-------------|-------------|
|--------------------------|--------|----------|-------------|-------------|

| | | | | |
|----------------|-------------------|-----|-----|-----|
| Practical Work | Showing C: Acting | KPE | 50% | 40% |
|----------------|-------------------|-----|-----|-----|

| | | | | |
|----------------|-------------------|-----|-----|-----|
| Practical Work | Showing E: Acting | KPE | 50% | 40% |
|----------------|-------------------|-----|-----|-----|

| | | |
|----------------------------|--|----------------|
| c) Independent Study hours | | Notional Hours |
|----------------------------|--|----------------|

| | |
|-------------------------|----|
| Personal practice/study | 15 |
|-------------------------|----|

| | |
|-------------------------------------|----|
| Self-directed group rehearsal/study | 15 |
|-------------------------------------|----|

| | |
|---|------------|
| d) Total student learning hours for module | 200 |
|---|------------|

18.9 Voice 2

| | |
|--|------------------|
| 1. Module Title | Voice 2 |
| 2. HE Level | 5 |
| 3. Credit Value | 15 |
| 4. SITS module code | ACT2007 |
| 5. Location of Delivery | Guildhall School |
| 6a. Module Type | Taught |
| 6b. Applicable in year of study | 2 |
| 7. Module Leader | Head of Voice |
| 8. Department | Drama |

9. Aims of the Module

This module aims to:

- Extend the flexibility, strength and expressiveness of the voice to adapt to a range of texts and of spaces.
- Strengthen the integration of Voice, Movement and Acting.
- Develop expressive skills in heightened and/or complex texts.
- Extend awareness of speech systems in cultural context.
- Develop students' 'figurative/artistic voice'.

Indicative content:

- Voice and Speech 2
- Speech Systems
- Singing
- Audio

10. Teaching & Assessment Methodology

Teaching

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

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

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

Speech Systems: this component develops methods of analysing various Speech Systems. The work consists of guided self-analysis of the actors' individual sounds – and comparison with other speech systems. This study takes into consideration the ethical aspects of such work as well as how it relates to the individual's identity. The work is applied in class as well as in projects, as appropriate and through individual study, actors are able to investigate bespoke sounds according to their own heritage/identity etc.

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

Audio: this component explores a variety of vocal recorded media such as radio drama, commercials, audiobooks, animation and voice acting for gaming. Sessions introduce students to professional process and the technical skills required when working in a recording studio including: microphone technique and technical vocal issues (the adapted control of breath, volume, inflection), and how to operate with the technical and creative team (e.g. director, producer and sound engineers).

At points in the module students share work in front of an audience of peers and staff as part of ongoing formative feedback.

Assessment

Voice 2 is assessed through showings, which are delivered in the *Projects 2* module and requires students to apply their learning from *Voice 2* in a variety of performative contexts. Each showing requires students to employ a range of techniques from classwork appropriate to the repertoire and directorial approach. This reinforces a key aspect of the Programme's learning and assessment methodology that places importance on repetition and reflection for the deepening of embodied learning. The same learning outcome is assessed in all showings. The distinctive demands of each project are detailed in the *Projects 2* module.

Showings C and E: These are numerically assessed and are marked by two assessors who will not be aware of each other's marks or comments.

Showings A, B and D: These functions as opportunities for formative feedback.
 Showing D functions as an in-year retake opportunities for students who fail Showing C. Students must pass all components to pass the module.

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

Showing C: A503

Showing E: A503

12. Module Pattern

a) Scheduled Teaching & Learning hours

| KIS Type | Contact Hours |
|-----------------------------|---------------|
| Practical classes/workshops | 130 |

b) Assessment

| KIS Assessment Component | Detail | KIS code | % Weighting | % Pass Mark |
|--------------------------|------------------|----------|-------------|-------------|
| Practical Work | Showing C: Voice | KPE | 50% | 40% |
| Practical Work | Showing E: Voice | KPE | 50% | 40% |

c) Independent Study hours

| Personal practice/study | Notional Hours |
|-------------------------|----------------|
| | 20 |

d) Total student learning hours for module **150**

18.10 Movement 2

| | |
|--|------------------|
| 1. Module Title | Movement 2 |
| 2. HE Level | 5 |
| 3. Credit Value | 15 |
| 4. SITS module code | ACT2008 |
| 5. Location of Delivery | Guildhall School |
| 6a. Module Type | Taught |
| 6b. Applicable in the year of study | 2 |
| 7. Module Leader | Head of Movement |
| 8. Department | Drama |

9. Aims of the Module

This module aims to:

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

Indicative content:

- Fundamental 2
- Expressive 2
- Improvisational 2
- Additional skills 2

10. Teaching & Assessment Methodology

Teaching

This module advances 'grounding and consolidation' through the expansion and increased complexity of principles and techniques introduced in *Movement 1*. Students are encouraged to work within their physiological ability, with the classes

challenging students to explore their physical possibilities appropriately. Tutors explore the content of this module in ways that assist students to understand its applicability in acting across all media and so develop their skills accordingly. The actor demonstrates and evidences embodied understanding of their developing craft through ownership and independence within their practice:

Fundamental 2: Awareness is accelerated by way of more challenging explorations, and generates greater openness, pliability and fluidity. Through more ambitious technical skills, the actor extends their expressive vocabulary and their understanding of use of breath. Practices from across continents enhance and increase strength, stamina, agility and movement potential. Focus is placed on the actor's ability and readiness in accomplishing an array of vocabularies, and control of the actor's physicality from stillness to high-energy motion.

Expressive 2: The actor's developing craft extends and consolidates by deepening the imaginative realms. The actor sustains and embodies character, and transforms more readily with further expressive skills developed to inhabit a range of performances across stage, screen and digital environments.

Improvisational 2: Greater emphasis is placed on spontaneity and responsiveness through space, rhythm, sounds, gesture, energy, and dynamics of the group, ensemble and chorus. Increased challenges are concentrated on the actor's secured preparedness and sensitivity to connect to collective listening, consent and sharing.

Additional skills 2: Focus is on additional and advanced physical skills that build on extensive techniques, co-ordination and partnering. With a more heightened spotlight on safe practices within dramatic violence and intimate content, a deepening awareness of the boundaries between the personal and professional self is secured, and the integration of the physical, psychological and emotional is solidified.

At points in the module students share work in front of an audience of peers and staff as part of ongoing formative feedback.

Assessment

Movement 2 is assessed through showings, which are delivered in the *Projects 2* module and requires students to apply their learning from *Movement 2* in a variety of performative contexts. Each showing requires students to employ a range of techniques from classwork appropriate to the repertoire and directorial approach. This reinforces a key aspect of the Programme's learning and assessment methodology that places importance on repetition and reflection for the deepening of embodied learning. The same learning outcome is assessed in all showings. The distinctive demands of each project are detailed in the *Projects 2* module.

Showings C and E: These are numerically assessed and are marked by two assessors who will not be aware of each other's marks or comments.

Showings A, B and D: These functions as opportunities for formative feedback.
 Showing D functions as an in-year retake opportunities for students who fail Showing C.
 Students must pass all components to pass the module.

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

Showing C: A502

Showing E: A502

12. Module Pattern

a) Scheduled Teaching & Learning hours

| KIS Type | Contact Hours |
|-----------------------------|---------------|
| Practical classes/workshops | 130 |

b) Assessment

| KIS Assessment Component | Detail | KIS code | % Weighting | % Pass Mark |
|--------------------------|---------------------|----------|-------------|-------------|
| Practical Work | Showing C: Movement | KPE | 50% | 40% |
| Practical Work | Showing E: Movement | KPE | 50% | 40% |

c) Independent Study hours

| Personal practice/study | Notional Hours |
|-------------------------|----------------|
| | 20 |

d) Total student learning hours for module

150

18.11 Screen 2

| | |
|--|------------------|
| 1. Module Title | Screen 2 |
| 2. HE Level | 5 |
| 3. Credit Value | 10 |
| 4. SITS module code | ACT2009 |
| 5. Location of Delivery | Guildhall School |
| 6a. Module Type | Taught |
| 6b. Applicable in the year of study | 2 |
| 7. Module Leader | Programme Leader |
| 8. Department | Drama |

9. Aims of Module

This module aims to:

- Apply screen acting techniques to a range of repertoire.
- Explore narrative through-line, subtext and heightened situation.
- Develop students' technique for self-taping and audition castings.
- Strengthen the application of voice and movement techniques in screen acting.

Indicative content:

- Screen Scene Study
- Self-tape technique

10. Teaching & Assessment Methodology

Teaching

This module builds on the foundational work undertaken in *Screen 1* and requires students to develop their knowledge and skills in this area of work. Students explore casting beyond their range or previous experience. As well as working on screen scene study, students will practice self-taping in order to develop efficiency and autonomy, in anticipation of industry standard expectations in year 3.

Screen scene study: Students realise scenes involving sophisticated character study. They explore the form and language of screenplays. Students develop the skills to respond to narrative through-line whilst shooting out of sequence. Students investigate character in complex dramatic situations and work with subtext.

Self-tape Technique: Students are introduced to self-taping and undertake a series of classes, which aim to equip them with the skills to be capable of carrying out self-taping independently, in line with industry norms and technical expectations. This is supported by dedicated classes and tutorials to critique students' work including peer-to-peer review. This strand of works links with the Industry Preparation module where students undertake more intensive self-taping exercises in anticipation of possible professional work opportunities. The introductory sessions in this module support students to have the confidence and skill to produce their own effective self-tapes.

Assessment

Self-Tape Exercise: This module is assessed through the recording of a self-tape exercise. Students are required to produce a self-tape in response to a brief set by the Screen Acting tutor. The self-tape is single marked using a numerical mark for the screen acting and Pass/Fail for the technical requirements (e.g. lighting, sound, and camera positioning). Students must pass all components to pass the module.

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| <p>11. Learning outcomes: On successful completion of the module students will have achieved various skills and abilities. Please refer to the Programme Specification for descriptions of the skills codes listed below:</p> |
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| |
|--------------------------|
| Self-Tape Exercise: A501 |
|--------------------------|

12. Module Pattern

| | | | | |
|---|---|----------|----------------|-------------|
| a) Scheduled Teaching & Learning hours | | | | |
| KIS Type | | | Contact Hours | |
| Practical classes/workshops | | | 60 | |
| b) Assessment | | | | |
| KIS Assessment Component | Detail | KIS code | % Weighting | % Pass Mark |
| Practical Work | Self-Tape Exercise (acting) | KPE | 100% | 40% |
| Practical Work | Self-Tape Exercise (technical requirements) | KPE | N/A | P/F |
| c) Independent Study hours | | | Notional Hours | |
| Personal practice/study | | | 30 | |
| Self-directed group rehearsal/study | | | 10 | |
| d) Total student learning hours for module | | | 100 | |

18.12 Reflexive Practice

| | |
|--|--------------------|
| 1. Module Title | Reflexive Practice |
| 2. HE Level | 5 |
| 3. Credit Value | 10 |
| 4. SITS module code | ACT2010 |
| 5. Location of Delivery | Guildhall School |
| 6a. Module Type | Taught |
| 6b. applicable in the year of study | 2 |
| 7. Module Leader | Programme Leader |
| 8. Department | Drama |

9. Aims of the Module

This module aims to:

- Extend reflective practice as an autonomous and self-sustainable practice.
- Further develop psychological understanding in relationship to character and dramatic situations.
- Provide the opportunity for the students to place themselves and their learning into a wider critical context.
- Enable students to draw insight and inspiration from socially engaged artists and thinkers.

Indicative content:

- Reflexive Practice classes
- Encounters

10. Teaching & Assessment Methodology

Teaching

Reflexive Practice in Year 2 address how issues raised in *Reflective Practice* relate to the students' place in the rehearsal room, the industry and the wider world. Classes develop students' understanding of human behaviour, and helps them to navigate the complex and challenging issues that are the subject of drama.

A series of 'Encounters' with visiting guests support students to engage with

examples of socially engaged work and to interrogate the role of the artist in society. This extends students' understanding of how reflexivity may be applied to particular contexts and issues, and utilised as a valuable tool for actors to enable them to be responsive to, and informed of social and cultural contexts.

The work leads into a task which provides students with the opportunity to apply their reflexive practice to an issue of interest identified by the students. Students consider how they might utilise a range of skills from other areas of their studies to plan a socially engaged piece of work. Working in small groups, students research and develop a scheme that could provide a template for a performance piece, workshop, outreach project or piece of activism. This may focus on themes such as the environment, inequality, gender, race, homelessness, mental health or education. Students are required to develop a 'treatment' for the work and share an aspect of this with their peers. The sharing may involve an element of participation that could be used to develop the work beyond this module.

As a result of this work, students are able to articulate key issues informing contemporary practice and develop the potential to make an impact on society at large.

Assessment

Students submit a 'Treatment' for a socially engaged piece of work. This outlines a vision for the work, providing appropriate critical context and theory, references and sources of inspiration, background, a considered rationale, aims and impact on participants. It should explore how the work has significance for wider audiences and how this may relate to bigger systems and social structures. The 'Treatment' may include mixed media elements, and should effectively and compellingly communicate to an audience that does not know about this work. The 'Treatment' could, in principle, be used on a website or funding application at a future date. Students are invited to consider tone, message and format, making appropriate choices. The 'Treatment' is marked by two assessors who are not aware of each other's marks or comments, and a final mark is reached by mutual agreement.

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| 11. Learning outcomes: On successful completion of the module students will have achieved various skills and abilities. Please refer to the Programme Specification for descriptions of the skills codes listed below: |
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|-----------------------------------|
| Treatment: A507, C501, C502, C503 |
|-----------------------------------|

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|---------------------------|
| 12. Module Pattern |
|---------------------------|

| |
|--|
| a) Scheduled Teaching & Learning hours |
|--|

| | |
|----------|---------------|
| KIS Type | Contact Hours |
|----------|---------------|

| | |
|-----------------------------|----|
| Practical classes/workshops | 70 |
|-----------------------------|----|

| |
|---------------|
| b) Assessment |
|---------------|

| KIS Assessment Component | Detail | KIS code | % Weighting | % Pass Mark |
|--------------------------|--------|----------|-------------|-------------|
|--------------------------|--------|----------|-------------|-------------|

| 12. Module Pattern | | | | |
|---|--|-----|----------------|-----|
| Coursework | Treatment (1500 to 1700 words plus mixed media elements) | KCW | 100% | 40% |
| c) Independent Study hours | | | Notional Hours | |
| Personal practice/study | | | 30 | |
| d) Total student learning hours for module | | | 100 | |

| Reading and Resources | | | |
|---|---|--------------------------|-------------|
| Books | | | |
| Title | Author | Publisher | Year |
| Cameron, Julia | The Artist's Way: A Spiritual Path to Higher Creativity | Profile Books | 2020 |
| Hanson, Rick | Hardwiring Happiness: How to reshape your brain and your life | Ebury Publishing | 2014 |
| Orbach, Susie | Bodies | Profile Books | 2018 |
| Van Der Kolk, Bessel | The Body Keeps the Score | Penguin Books | 2015 |
| Williams, Mark. Penman, Danny | Mindfulness: A practical guide to finding peace in a frantic world | Little, Brown Book Group | 2011 |
| Online | | | |
| Online | https://blackculturalarchives.org/ | | |
| This Jungian Life Podcast | https://thisjungianlife.com/podcast/ | | |
| A collection of documentaries about the human and ecological impact of Western consumerism | https://www.projectcece.co.uk/blog/7-eye-opening-fast-fashion-documentaries/ | | |
| David Attenborough documentary: Extinction - The Facts. | https://www.bbc.co.uk/programmes/m000mn4n | | |
| Two-part Storyville documentary that tells the inspiring story of a group of men and women in | Part 1 https://www.bbc.co.uk/iplayer/episode/m000k492/storyville-college-behind-bars-episode-1 | | |

| | |
|--|---|
| the USA studying for college degrees while in prison for serious crimes. | Part 2 https://www.bbc.co.uk/iplayer/episode/m000k499/storyville-college-behind-bars-episode-2 |
|--|---|

18.13 Industry Preparation

| | |
|--|----------------------|
| 1. Module Title | Industry Preparation |
| 2. HE Level | 5 |
| 3. Credit Value | 5 |
| 4. SITS module code | ACT2011 |
| 5. Location of Delivery | Guildhall School |
| 6a. Module Type | Taught |
| 6b. Applicable in the year of study | 2 |
| 7. Module Leader | Programme Leader |
| 8. Department | Drama |

9. Aims of the Module

This module aims to:

- Develop an understanding of industry protocols and practices.
- Provide students with a foundation in contemporary theatre and drama, how it is developed and produced and the actors' role within that.
- Begin the process of empowering students to consider themselves within the context of these industries.
- Develop personal agency in the construction of vision, training, work and career.
- Introduce students to research tools needed, for example, to source material, to create collaborations and to raise their visibility within the industry.

Indicative content:

- Professional Practice Workshops (including Q&As)
- Mock Auditions and Castings
- Intensive self-tape practice
- Digital Showcase Filming
- Voice reel recording

10. Teaching & Assessment Methodology

Teaching

Students are introduced to the industry through a series of seminars and discussions with tutors and industry professionals. Alongside these sessions, students have workshops and Q&As with visiting directors, casting directors and other industry practitioners to establish sound knowledge base from which subsequent training can draw from. Workshops will also take place across the year that address the practical elements of working in the industry. These sessions will include Equity, Spotlight, online presence and other classes on how to present to the industry.

Students participate in mock interviews and mock auditions and receive formative feedback. Students take part in two distinct mock auditions – one with a theatre focus and one with a Film and TV focus. The mock auditions might involve the students in selecting their own material for auditions and preparing for specific interviews with selected guests.

Students undertake work to appreciate the fundamentals of script assessment and construction, dramaturgy and scene selection. These sessions will focus on writing for the stage and writing for the screen, exploring the similarities and differences between the two forms.

Intensive self-tape practice interconnects with students' work in Screen 2 on self-tape technique. Students receive formative feedback on their work from industry professions.

Sessions will take place across the module that focus on professional vision. These practical workshops will be focussed on students giving consideration to professional plans and ambitions, which will form the basis of work in Industry Practice in year 3.

The module culminates with the creation of an industry introduction package in anticipation of professional engagement in the final year and beyond. Full details for the requirements of this package will be provided in a written brief. These will normally include:

- Voice reel
- Digital showcase
- Professional CV

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

Assessment

Students are required to produce an industry package normally consisting of the following components:

- A voice reel which will consist of a piece of dramatic text or prose and a commercial lasting between 3-4 minutes (teaching to support this is delivered through *Voice 2*)
- A digital showcase performance which will consist of a monologue (up to 2 minutes) and duologue (up to 3 minutes 30 seconds) (teaching to support this is delivered through *Screen 2*)
- A CV which will follow a standard format and may include roles played, skills, accents and Spotlight information.

Each component is assessed Pass/Fail on the basis of meeting the individual requirements as specified. Students must pass all components to pass the module.

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

Industry Package: A506, D501, D502

12. Module Pattern

a) Scheduled Teaching & Learning hours

| KIS Type | Contact Hours |
|-----------------------------|---------------|
| Practical classes/workshops | 40 |

b) Assessment

| KIS Assessment Component | Detail | KIS code | % Weighting | % Pass Mark |
|--------------------------|---|----------|-------------|-------------|
| Practical Work | A voice reel (3-4 minutes) | KPE | N/A | P/F |
| Practical Work | A digital showcase performance (up to 5 minutes 30 seconds) | KPE | N/A | P/F |
| Coursework | Professional CV in accordance with industry requirements | KCW | N/A | P/F |

c) Independent Study hours

| Personal practice/study | Notional Hours |
|-------------------------|----------------|
| | 10 |

d) Total student learning hours for module **50**

18.14 Projects 2

| | |
|--|-------------------------|
| 1. Module Title | Projects 2 |
| 2. HE Level | 5 |
| 3. Credit Value | 45 |
| 4. SITS module code | ACT2012 |
| 5. Location of Delivery | Guildhall School |
| 6a. Module Type | Rehearsal |
| 6b. Applicable to the year of study | 2 |
| 7. Module Leader | Head of Acting Practice |
| 8. Department | Drama |

9. Aims of the Module

This module aims to:

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

Indicative content:

- Project A
- Project B
- Project C
- Project D
- Project E

10. Teaching & Assessment Methodology

Teaching

This module extends the work done in *Projects 1*, inviting students to utilise the practice of working from self, and now exploring the demands of stagecraft, dramatic form and relationship with audience. Project work in Year 2 supports students to develop more advanced skills and understanding of the connection between the

actor and audience in varying and distinctive performance genres. The diversity of repertoire and directorial approaches present students with more demanding vocal, physical and acting challenges. Directors and tutors stimulate independent inquiry and practice by proposing research and preparation as appropriate for each project. Each project culminates in one or two showings to tutors and students within the Drama Department, with outside guests invited on occasion. While still offered as work-in-progress, these showings require students to address technically the actor/audience relationship and to put into practice lessons learnt from the first showing into the second.

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

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

The content and order of projects undertaken can vary according to the needs of each year group. Repertoire is identified to challenge the students whilst also providing a relevant and inclusive experience. Typically, there are five projects: two terms, each with two projects; and one term with a single project. Each project offers distinct acting challenges. These projects may include:

Screen project

This project invites students to utilise other areas of their training in relation to the demands of working on camera. Students develop their screen technique whilst meeting some of the professional challenges related to intensive filming schedules, time-pressures and extensive independent preparation. The work usually culminates

in a screening rather than live showing. Material may be drawn from contemporary writing for screen.

Naturalism project

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

Epic project

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

Performative project

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

Self-led project

This project explores approaches to making new dramatic work. Students take responsibility for content, form and artistic voice. Building on the work of the *Self-led Practice* module in Year 1, students develop greater insight into the skills and autonomy required for generating their own project. The work may involve both writing and non-literary approaches to making new work. It may also explore making processes that involve technologies such as light and sound. This anticipates the *Self-led Performance* module in Year 3.

Assessment

Projects A, C and E are summatively assessed. Students receive formative feedback for Projects B and D, which also offer a reassessment opportunity to students who fail Project A and/or C respectively. The same learning outcomes are assessed in all projects. These assessments measure student attainment in response to the varying and distinctive demands of each project. This reinforces a key aspect of the Programme's learning and assessment methodology that places importance on repetition and reflection for the deepening of embodied learning.

Projects A, C and E: These components are numerically single marked. In each component, the director awards two marks for each student:

Rehearsals: the director assesses the students' engagement with process (weighted at 70%)

Showings: the director assesses the students' application and integration of learning from the rehearsal process in a performative context with an audience (weighted at 30%)

The weighted marks for rehearsals and showing form the component mark. Students must pass all components to pass the module.

The assessment of project work in year 2 places emphasis not only on process, but begins to place an increased emphasis on the performative output in readiness for public work in year 3.

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

Project A: A504, B501, B502, C503, D501

Project C: A504, B501, B502, C503, D501

Project E: A504, B501, B502, C503, D501

Self-Led Project: A505

12. Module Pattern

a) Scheduled Teaching & Learning hours

| KIS Type | Contact Hours |
|---|---------------|
| Supervised time in studio/workshop/productions/rehearsals | 410 |

b) Assessment

| KIS Assessment Component | Detail | KIS code | % Weighting | % Pass Mark |
|--------------------------|-----------|----------|-------------|-------------|
| Practical Work | Project A | KPE | 30% | 40% |
| Practical Work | Project C | KPE | 30% | 40% |
| Practical Work | Project E | KPE | 40% | 40% |

c) Independent Study hours

| | Notional Hours |
|-------------------------------------|----------------|
| Personal practice/study | 30 |
| Self-directed group rehearsal/study | 5 |
| Library-based study | 5 |

d) Total student learning hours for module

450

18.15 Stage Productions

| | |
|--|---------------------------|
| 1. Module Title | Stage Productions |
| 2. HE Level | 6 |
| 3. Credit Value | 85 |
| 4. SITS module code | ACT3012 |
| 5. Location of Delivery | Guildhall School |
| 6a. Module Type | Rehearsal and Performance |
| 6b. Applicable to the year of study | 3 |
| 7. Module Leader | Director of Drama |
| 8. Department | Drama |

9. Aims of the Module

This module aims to:

- Enable students to synthesise knowledge, technique and personal artistic response within a range of directorial approaches for the demands of public performance.
- Empower students to practice their individual professional development within a collaborative framework, engaging with a wider range of theatre, production and industry practitioners.

Indicative content:

- Production 1
- Production 2
- Production 3
- Workshops

10. Teaching & Assessment Methodology

Teaching

This module builds on the work of Years 1 and 2, particularly the *Projects 1* and *Projects 2* modules. In Year 3, this work explores the demands of rehearsing and performing under professional conditions for a public audience. Each student is cast in roles of varying size, scope, character and genre in at least three productions. Each production is professionally directed and designed. Productions are usually rehearsed for four to five weeks with six or more performances, and realised in

collaboration with the Production Arts Department. When appropriate, the Music Department may also engage in the realisation of the productions. Productions make use of the most current theatre technologies in order to explore and reimagine the possibilities of contemporary live stage performance. The use of cameras and online streaming may also feature as an aspect of the work of this module. Agents, casting directors and other potential employers are invited to each production, which are also attended by the general public. The module offers a balance between training and showcasing.

The plays are selected by the Director of Drama and Head of Acting, in consultation with other staff. They also appoint the directors. The designers are appointed in collaboration with the Associate Producer. Productions take place in the School's Silk Street Theatre, Milton Court Theatres or at other offsite venues.

A production slot is normally a period of 6 weeks during which a production is rehearsed and performed. Production slots may involve a show with all of the final year company, or two or more shows rehearsed concurrently, each with a smaller company and performed back-to-back or in rep. Each student will be required not to participate in one production slot over the course of the year in order to undertake to work in the *Screen Production* module. Students normally participate in three stage productions in total over the course of the year. The repertoire varies to suit the needs of the individuals within each year group, offering as many challenging opportunities as possible to as many of the year as possible. Repertoire and directorial approach is identified to challenge the students whilst also providing a relevant, representative and inclusive experience.

Students undertake sophisticated research and preparation for the rehearsal process. They work independently to source and integrate contextual insights into creative processes for public performances. They are invited to utilise a mature understanding of critical contexts and self-reflexive strategies to inform and inspire the contemporary performance practices explored in this module.

Separate to the rehearsal and performance schedules of productions, students also participate in intensive workshops. These are led by practitioners who invite students to apply their craft learning to a professional standard, integrating techniques with artistry in readiness to meet the industry.

Assessment

All *Stage Productions* are summatively assessed. The same learning outcomes are assessed in all productions. These assessments measure student attainment in response to the varying and distinctive demands of each production. This reinforces a key aspect of the programme's learning and assessment methodology that places importance on repetition and reflection for the deepening of embodied learning.

Stage Productions 1, 2 & 3: Each production is single marked by the director and by two assessors who are not aware of each other's comments or marks. In each production, the director awards two numerical marks for each student:

- Rehearsals: the director assesses the students' engagement with process (weighted at 60%)
- Performance: the director assesses the students' application and integration of learning from the rehearsal process in a performative context with an audience (weighted at 40%)

The combined mark for rehearsals and performance forms the overall director's mark for the production. The internal assessors assess the work in performance only. The total mark for each production is composed of directors' mark (40%) and the internal assessors' mark (60%). Students must pass all components to pass the module.

A student who fails the module with an overall mark of less than 40% will be offered a single assessment re-sit opportunity for a capped module mark. The re-sit opportunity will involve participation in one production in the following academic year to be determined by the programme team.

The assessment of *Stage Productions* in year 3 places emphasis majorly on the performative output with less overall weighting on rehearsal process than in year 2.

See section 17.9 'Participation in Year 3 Stage Productions and Screen Production Modules' for further details on the substitution for professional work.

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

Production 1: A601, B601, C603, D601

Production 2: A601, B601, C603, D601

Production 3: A601, B601, C603, D601

12. Module Pattern

a) Scheduled Teaching & Learning hours

| KIS Type | Contact Hours |
|---|---------------|
| Supervised time in studio/workshop/productions/rehearsals | 410 |

b) Assessment

| KIS Assessment Component | Detail | KIS code | % Weighting | % Pass Mark |
|--------------------------|--------------------|----------|-------------|---------------|
| Practical Work | Stage Production 1 | KPE | 33% | 40% aggregate |
| Practical Work | Stage Production 2 | KPE | 33% | |
| Practical Work | Stage Production 3 | KPE | 34%* | |

* In calculating the overall module mark, the production component with the highest mark is weighted at 34%. If a student participates in more than three productions, the highest 3 production component marks will count towards the module.

| c) Independent Study hours | Notional Hours |
|--|----------------|
| The balance between Scheduled Teaching & Learning hours and Independent Study Hours depends on the | 50 |

| | |
|--|------------|
| 12. Module Pattern | |
| directorial approach and the rehearsal schedule for each production; the number of hours per production may also vary according the role undertaken by each student. Other scheduled hours include coaching, wardrobe calls, hair and make-up calls. | |
| d) Total student learning hours for module | 850 |

18.16 Screen Production

| | |
|--|-------------------|
| 1. Module Title | Screen Production |
| 2. HE Level | 6 |
| 3. Credit Value | 10 |
| 4. SITS module code | ACT3013 |
| 5. Location of Delivery | Guildhall School |
| 6a. Module Type | Taught |
| 6b. Applicable to the year of study | 3 |
| 7. Module Leader | Director of Drama |
| 8. Department | Drama |

9. Aims of the Module

This module aims to:

- Enable students to synthesise prior learning and practice within the demands of an industry-type filming schedule
- Extend students' knowledge of repertoire and awareness of directorial approaches whilst showcasing their work to prospective employers and agents.

Indicative content:

- Short Film

10. Teaching & Assessment Methodology

Teaching

The Screen strand of work culminates in a short film, the duration of which will depend on the number of students participating in the production and may comprise a series of scenes linked thematically. Scenes will be selected in consultation with the Director and will aim to provide students with the opportunity to undertake meaningful and appropriate roles in terms of age and diversity, which will allow them to demonstrate the skills and techniques developed and practiced in year 1 and 2 of the programme.

Scenes may be selected with the Director from pre-existing TV and/or film material, though there may be further opportunity for students to include their own self-led

material to segue between scenes. Alternatively, new work may be commissioned. The scenes will be filmed and edited professionally and presented as a final screen production.

Assessment

Screen Production: The production is single marked by the director and marked by two assessors who are not aware of each other's comments or marks. In each production, the director awards two numerical marks for each student:

- Rehearsals: the director assesses the students' engagement with process (weighted at 60%)
- Performance: the director assesses the students' application and integration of learning from the rehearsal process in the final performative output (weighted at 40%)

The combined mark for rehearsals and performance forms the overall director's mark for the production. The internal assessors assess the work in performance only. The total mark for each production is composed of directors' mark (40%) and the internal assessors' mark (60%).

The assessment of *Screen Production* in year 3 places emphasis majorly on the performance output with less overall weighting on rehearsal process than in year 2.

See section 17.9 'Participation in Year 3 Stage Productions and Screen Production Modules' for further details on the substitution for professional work.

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

| |
|---|
| Screen Production: A601, B601, C603, D601 |
|---|

| |
|---------------------------|
| 12. Module Pattern |
|---------------------------|

| | | | | |
|--|--|--|--|--|
| a) Scheduled Teaching & Learning hours | | | | |
|--|--|--|--|--|

| | | | | |
|----------|--|--|---------------|--|
| KIS Type | | | Contact Hours | |
|----------|--|--|---------------|--|

| | | | | |
|---|--|--|----|--|
| Supervised time in studio/workshop/productions/rehearsals | | | 70 | |
|---|--|--|----|--|

| | | | | |
|---------------|--|--|--|--|
| b) Assessment | | | | |
|---------------|--|--|--|--|

| KIS Assessment Component | Detail | KIS code | % Weighting | % Pass Mark |
|--------------------------|-------------------|----------|-------------|-------------|
| Practical Work | Screen Production | KPE | 100% | 40% |

| | | | | |
|----------------------------|--|--|----------------|--|
| c) Independent Study hours | | | Notional Hours | |
|----------------------------|--|--|----------------|--|

| | | | | |
|--|--|--|----|--|
| The balance between Scheduled Teaching & Learning hours and Independent Study Hours depends on the directorial approach and the rehearsal schedule for the | | | 30 | |
|--|--|--|----|--|

| | |
|---|------------|
| 12. Module Pattern | |
| Screen Production. Other scheduled hours include coaching, wardrobe calls, hair and make-up calls | |
| d) Total student learning hours for module | 100 |

18.17 Self-led Performance

| | |
|--|---|
| 1. Module Title | Self-led Performance |
| 2. HE Level | 6 |
| 3. Credit Value | 20 |
| 4. SITS module code | ACT3014 |
| 5. Location of Delivery | Guildhall School |
| 6a. Module Type | Independent study with tutorial support |
| 6b. Applicable to the year of study | 3 |
| 7. Module Leader | Head of Interdisciplinary Practice |
| 8. Department | Drama |

9. Aims of the Module

This module aims to:

- Empower students' sense of agency to create and perform their own new work.
- Empower students to follow lines of independent inquiry and exploration of the art and language of acting.

Indicative content:

- Tutorials
- Self-led sessions

10. Teaching & Assessment Methodology

Teaching

This module builds on the work of the *Self-led Practice* module in Year 1 and the Self-led project in Year 2. Students select, in consultation with tutors, an area of performance to explore and make into a new piece of work. The piece may be a development of the work undertaken in Years 1 or 2, or alternatively may be a new project. Students may work as a soloist, or with other performers or collaborators. Each student takes responsibility for realising their own project.

They must adopt the role of actor, appearing in the piece as a major protagonist in addition to any other roles they undertake (e.g. director or choreographer). They may also work in any media appropriate to the craft of acting (e.g. stage, screen or audio). Students engage in a range of responsibilities involved in realising the piece (e.g. marketing, ticketing and technical support) and in liaison with appropriate departments across the School. Their project must fit within the technical

specifications and other requirements detailed in the guidance note. This will normally be provided to students at the start of their period working on their project. The Self-led Performance module runs throughout the year, culminating in an intensive making process and presentation, when students are not required to participate in the *Stage Productions* or *Screen Production* modules.

Students initially share a preliminary version of the work with tutors and peers, demonstrating a realistically achievable project within the time frames, skills, personnel and facilities available, and with a dramatic premise or concept with potential for future development. Students take responsibility to clarify the availability of other collaborators or performers and conceive their piece accordingly. A list of co-performers or collaborators must be agreed with the module leader in advance of the student's period working on the project. Tutorials may take the form of discussion and/or the tutor attending a rehearsal and discussing the work. Students undertake appropriate research for their project. This may involve further reading, and extended exploration and application of approaches to performance explored in the programme and applied to the generation of new work. Tutors support students to take artistic risks and to explore an individual artistic vision. Students approach their piece as a work-in-progress performance rather than a fully realised production, and are encouraged to adopt a spirit of enquiry and experimentation.

Students will submit a development portfolio outlining their artistic vision for their self-led practice. Students will normally be expected to present their work as a live performance or digital submission. In considering the format of the self-led work, students reflect on the important role an audience or audience reception can play in developing new work.

Assessment

Development Portfolio: Students submit a portfolio outlining their artistic vision, cultural or theoretical frameworks, critical references and the creative and technical parameters that will inform and develop their work. Where a student is part of a collaborative group, they will be assessed on their unique artistic contribution to the overall piece, and will be expected to bring an individual creative perspective to their own portfolio. It might take the form of a blog, a vlog, a scrapbook, a reflective essay etc but it must be equivalent to a 1500 – 2000 words and present the student's approach to the creation of their self-led performance. The portfolio is numerically marked by two assessors who are not aware of each other's comments or marks.

Performance: Assessment marks are given following the students' presentation of their work. The performance is numerically marked by two assessors who are not aware of each other's comments or marks. Markers assess the individual student's overall standard of acting in the performance of their piece. In performances containing more than one performer, each student will be assessed on their individual performance within the project.

Process Review: Students conduct a 25-30 minute-long viva voce style assessment following their performance. Students will be invited to give an outline of their process in making, rehearsing and performing their Self-Led Performance. They

should reflect on how they dealt with any unexpected challenges and how they intend to integrate learning from this project into their wider artistic practice.

Students must pass the Development Portfolio, Performance and Process Review components with an aggregated mark of at least 40% to pass the module.

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

Development Portfolio: A604, C602

Performance: A602, B601

Process Review: C601, C603, D601

12. Module Pattern

a) Scheduled Teaching & Learning hours

| KIS Type | Contact Hours |
|-----------------------------|---------------|
| Practical classes/workshops | 5 |
| Tutorials | 5 |

b) Assessment

| KIS Assessment Component | Detail | KIS code | % Weighting | % Pass Mark |
|--------------------------|--|----------|-------------|---------------|
| Coursework | Development Portfolio | KPE | 30% | 40% aggregate |
| | 1500-2000 words or equivalent | | | |
| Practical Work | Performance | KPE | 30% | |
| | For three or fewer performers: 10 to 15 mins | | | |
| | For between four and seven performers: 20 to 30 mins | | | |
| | For eight or more performers: 30 to 45 mins | | | |

| 12. Module Pattern | | | | |
|---|----------------|-----|----------------|--|
| Viva Voce | Process Review | KPE | 40% | |
| | 25-30 minutes | | | |
| c) Independent Study hours | | | Notional Hours | |
| Personal practice/study | | | 180 | |
| Library-based study | | | 10 | |
| d) Total student learning hours for module | | | 200 | |

18.18 Industry Practice

| | |
|--|-------------------|
| 1. Module Title | Industry Practice |
| 2. HE Level | 6 |
| 3. Credit Value | 5 |
| 4. SITS module code | ACT3015 |
| 5. Location of Delivery | Guildhall School |
| 6a. Module Type | Taught |
| 6b. Applicable to the year of study | 3 |
| 7. Module Leader | Programme Leader |
| 8. Department | Drama |

9. Aims of the Module

This module aims to:

- Increase students' understanding of industry protocols and practices.
- Enhance students' understanding of how contemporary drama is developed and produced, and their potential roles within that.
- Enable students to take responsibility for the vision of their career and professional ambitions.
- Extend students' ability to source and present materials within professional contexts and increase their visibility in the industry.

Indicative content:

- Digital launch and live theatre showcase
- Mock auditions, castings and interviews with industry professionals
- Self-taping practice
- Workshops

10. Teaching & Assessment Methodology

Teaching

Following on from students' work at the end of *Industry Preparation* in Year 2, the Digital Showcase is distributed and shared by the school and students along with a headshot, CV and voice reel as part of a graduating students launch.

Students have group workshops led by visiting industry professionals such as agents, directors and casting directors. These sessions enhance students' understanding of the actor's place in the wider industry. Sessions also address practical concerns of working in the industry, covering topics such as approaching agents in person and via email, conducting professional meetings and networking. This supports student access to a wider array of professional contacts and to have greater confidence operating in the industry.

Throughout the year, students have self-taping tasks, which involves an approach which mirrors the industry such as short notice and challenging deadlines, and mock 1:1 interviews with external practitioners. The mock interviews normally include: a visiting agent, a visiting casting director, and visiting directors from film, television and theatre. These experiences allow students to hone their self-tape and interview technique.

Students deepen their understanding of script assessment, considering dramatic construction and dramaturgy. These sessions develop students' skills in scene selection for professional auditions and other opportunities, including a live theatre showcase usually held in late spring. Students are expected to take greater ownership of their material selection and to conduct thorough research and preparation as part of their practice.

Students participate in workshops which consolidate their skills and focuses on professional ambitions beyond the training. These workshops include identifying opportunities and setting goals for their future. In these sessions, students learn techniques that are relevant to maintaining morale and stamina in the industry. This work references the training students have completed in the Reflective Practice and Reflexive Practice modules.

Each student will present an individual Digital Presentation for entry into the industry, which outlines first moves, contacts and opportunities plotted for their entry into the industry.

Assessment

Digital Presentation: Students submit a (5-7 minute) digital presentation outlining opportunities and goals for their future career. This is assessed separately by two assessors who are not aware of each other's marks, and a final mark is reached by mutual agreement. The digital presentation must include details of a strategy for entry into the industry within the first 12 months following their training. It should include possible career opportunities and a professional vision.

Students must achieve a mark of at least 40% in the Digital Presentation to pass the module.

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

| |
|---|
| <p>Digital Presentation: A603, C602, D601, D602</p> |
|---|

| 12. Module Pattern | | | | |
|---|----------------------|----------|----------------|-------------|
| a) Scheduled Teaching & Learning hours | | | | |
| KIS Type | | | Contact Hours | |
| Practical classes/workshops | | | 45 | |
| b) Assessment | | | | |
| KIS Assessment Component | Detail | KIS code | % Weighting | % Pass Mark |
| Coursework | Digital Presentation | KCW | 100% | 40% |
| c) Independent Study hours | | | Notional Hours | |
| Personal practice/study | | | 5 | |
| d) Total student learning hours for module | | | 50 | |

19. Reading & Resource List

Students are not expected to purchase copies of all the texts listed below; the School's library contains at least one copy of these texts.

In addition to the resources listed below, tutors/directors/practitioners may recommend specific learning materials in response to the needs of the group, the repertoire being investigated or the particular project/production. These resources may include a variety of medial 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. Resources for the *Reflective* and *Reflexive Practice* modules are included within the respective module specifications.

| Reading & Resources | | | |
|--------------------------------------|---|---------------------|-------------|
| Acting | | | |
| Books | | | |
| Title | Author | Publisher | Year |
| Alfreds, Mike | Different Every Night | Nick Hern Books | 2007 |
| Bogart, Anne | The Viewpoints Book: a practical guide to Viewpoints and Composition | Nick Hern Books | 2014 |
| Chekhov, Michael | To the Actor | Routledge | 2002 |
| Lockett, Sharrell, & Shaffer, Tia M. | Black Acting Methods | Routledge | 2016 |
| Donnellan, Declan | The Actor and the Target | Nick Hern Books | 2005 |
| Esper, William & DiMarco, Damon | The Actor's Art and Craft | Anchor | 2008 |
| Hagen, Uta | Respect for Acting | John Wiley & Sons | 2008 |
| Mamet, David | True and False | Faber and Faber | 1998 |
| Stanislavski, Constantin | Building a Character | Bloomsbury Academic | 2013 |
| Susan Batson | Truth | Amazon | 2014 |
| Online | | | |
| Actors on collaboration | https://www.youtube.com/watch?v=5Te5Ta4EgME | | |

| | |
|--------------------------------------|---|
| Kabuki: The Classic Theatre of Japan | https://www.youtube.com/watch?v=tvq7O6sukUc |
| Viola Davis Acting Advice | https://www.youtube.com/watch?v=ciXqyd1rQzE |

| Voice | | | |
|--|---|----------------------------|-------------|
| Books | | | |
| Title | Author | Publisher | Year |
| Berry, Cicely | The Actor and the Text, and Text in Action | Virgin Books | 2000 |
| Dimon, Theodore | Your Body, Your Voice | North Atlantic Books, U.S. | 2011 |
| Keith, William M. & Lundberg, Christian O | The Essential Guide to Rhetoric (2nd Edition) | Bedford Books | 2017 |
| Linklater, Kristin | Freeing the Natural Voice (2nd Edition) | Nick Hern | 2006 |
| Lowenthal, Yuri and Platt, Tara | Voice-Over Voice Actor: The Extended Edition | Bug Bot Press | 2018 |
| Rodenburg, Patsy | The Right to Speak | Methuen Drama | 1992 |
| Rodenburg, Patsy | Speaking Shakespeare | Methuen Drama | 2005 |
| Rodenburg, Patsy | Presence | Penguin | 2009 |
| Sharpe, Edda & Haydn Rowles, Jan | How to do Accents (2nd Edition) | Oberon | 2009 |
| Online | | | |
| Various celebrities voicing cartoons | https://youtu.be/JdDYqHBvf9w | | |
| How Actors Train Their Voices For Animated Movies | https://youtu.be/qwptXx_2Fq4 | | |
| Good comprehensive website on voice acting (subscription required) | https://www.gravyforthebrain.com | | |

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|---|---|
| The Voice Over Hour Podcast | https://podcasts.apple.com/gb/podcast/the-voiceover-hour-podcast/id1530281568 |
| Online resource based on voice acoustics, vocal pedagogy, and science, which includes a multi-media introduction to the operation of the Human Voice. | http://newt.phys.unsw.edu.au/jw/voice.html |
| Podcast with interviews, everything based on the recent voice science | https://www.thenakedvocalist.com |
| Website explaining the science behind voice production | https://www.voicescienceworks.org |

| Movement | | | |
|---------------------|---|---|-------------|
| Books | | | |
| Author | Title | Publisher | Year |
| Ewan, Vanessa | Laban's Efforts in Action: A Movement Handbook for Actors with Online Video Resources | Bloomsbury Methuran Drama | 2018 |
| Feldenkreis, Moshe | The Potent Self | North Atlantic US | 2003 |
| Feldenkrais, Moshe | Awareness through Movement | Royal New Zealand Foundation of the Blind | 2015 |
| Germain, Calais | Anatomy of Movement (2nd Edition) | Princeton Book Company | 2008 |
| Lecoq, Jacques | The Moving Body | Methuen Drama | 2011 |
| Loui, Annie | The Physical Actor | Routledge | 2018 |
| Marshall, Lorna | The Body Speaks | Methuen Drama | 2008 |
| Morris, Eilon | Rhythm in acting and performance: embodied approaches and understandings | Bloomsbury Methuran Drama | 2017 |
| Newlove, Jean | Laban for All | Routledge | 2004 |
| Olsen, Andrea | BodyStories: A Guide to Experiential Anatomy | University Press of New England | 2004 |
| d'Orleans, Phillipe | Unarmed Stage Combat | The Crowood Press Ltd | 2020 |
| Pisk, Litz | The Actor and his Body | Berg 3PL | 1998 |
| Suzuki, Tadashi | The Way of Acting: The Writings of Tadashi Suzuki | Nick Hern Books | 1990 |

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|---|---|-----------|------|
| Zinder, David | Body Voice Imagination: ImageWork training and the Chekov technique | Routledge | 2009 |
| Online | | | |
| Akram Khan and Sidi Larbi Cherkaoui: Zero Degrees | https://vimeo.com/22694686 | | |
| Coral Messam: Talking Movement with Coral Messam | https://www.youtube.com/watch?v=Vk4IHaQNCKM | | |

| | | | |
|---|---|--------------------------|-------------|
| Screen | | | |
| Books | | | |
| Author | Title | Publisher | Year |
| Britten, Bill | From Stage to Screen | Bloomsbury Methuen Drama | 2014 |
| Moss, Larry | The Intent to Live: Achieving Your True Potential as an Actor | Random House USA Inc | 2005 |
| Morris, Andréa | The Science Of On-Camera Acting | Becoming Media | 2014 |
| Online | | | |
| Michael Caine Teaches Acting In Film: | https://www.youtube.com/watch?v=bZPLVDwEr7Y&t=1460s | | |
| Casting directors' advice on self-tapes - arvoid CONVERSATION | https://www.youtube.com/watch?v=7htglHQikMI&t=80s | | |
| Acting Tip: Don't sabotage your audition with a bad slate | https://www.youtube.com/watch?v=7h17OfMcULQ&t=11s | | |
| 10 Tips For A Perfect Audition Self-Tape | https://www.youtube.com/watch?v=FqPFUroJ6pY&t=152s | | |

| Self-Led | | | |
|--|---|------------------|-------------|
| Books | | | |
| Author | Title | Publisher | Year |
| Alfreds, Mike | Then What Happens? Storytelling and Adapting for the Theatre | Nick Hern Books | 2013 |
| Edgar, David | How Plays Work | Nick Hern | 2009 |
| Govan, Emma; Nicholson, Helen; Normington, Katie | Making a Performance: Devising Histories and Contemporary Practices | Routledge | 2007 |
| Heddon, Deidre; Milling, Jane | Devising Performance (2nd Edition) | Red Globe Press | 2015 |
| Johnstone, Keith | Impro for Storytellers: Theatresports and the Art of Making Things Happen | Faber and Faber | 1999 |

| Industry | | | |
|------------------------------------|---|---------------------------|-------------|
| Books | | | |
| Author | Title | Publisher | Year |
| Impey, David and Montague, Nick | Running a Limited Company (8th Edition) | Jordan Publishing Limited | 2013 |
| Ostlere, Rob | The Actors Career Bible | Methuen Drama | 2019 |
| | Actors' and Performers' Yearbook | Methuen Drama | Annual |
| Online | | | |
| Spotlight Contacts | https://www.spotlight.com/contacts | | |
| Equity | https://www.equity.org.uk/ | | |
| The Stage - Castings | https://castings.thestage.co.uk/ | | |

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|---|---|
| The British Black List | http://thebritishblacklist.co.uk/ |
| Women in Film and TV | https://www.wftv.org.uk/ |
| British East and South East Asian Theatre | https://yellowearth.org/ |

20. Assessment Criteria

The single set of assessment criteria for the programme follows. These criteria are used for the assessment of all work including practical classwork, rehearsals, showings, performances, written tasks, vivas and presentations.

When assessing components as Pass/Fail, assessors use the descriptors to determine if the work is equivalent (or greater) to the 40-49% bracket and is therefore a pass.

When awarding a numerical mark (rather than Pass/Fail), assessors award one mark using the appropriate criteria and benchmarks as detailed below. Marks are expressed as a percentage with assessors awarding a mark out of a hundred

Please note: The below set of Marking Criteria are aligned to the School wide criteria.

Undergraduate Acting Assessment Criteria

| P/F | | Technique and knowledge | Performance and/or-creative output | Communication and artistic values | Professional protocols |
|------|---------|--|--|--|--|
| PASS | 85-100% | <p>An exceptionally compelling level</p> <p>Demonstrates an exceptional depth and breadth of knowledge and skills that is comprehensive, accurate, relevant and informed by the highest level of artistic practice.</p> <p>Exceptional integration of principles, theories and techniques.</p> <p>Exceeds the expected outcomes demonstrating exceptional understanding which is pioneering, original, innovative and insightful.</p> <p>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.</p> <p>Supports others in achieving outstanding performance.</p> | <p>An exceptionally compelling level</p> <p>Exceptional application of theoretical and technical knowledge demonstrating consistent integration of artistic insight and technical command which is imaginative, creative and innovative and has been recognised beyond the School both professionally and publicly.</p> <p>Performs the role at a level that would be immediately commended in a professional performing arts environment.</p> <p>Exceptional presentation using a wide and imaginative range of resources and consistently achieving high professional standards.</p> | <p>An exceptionally compelling level</p> <p>Exceptional communication demonstrating an impressive ability to analyse and reflect on the work as well as the entire collaborative process.</p> <p>Exceptional interpersonal skills, presenting and negotiating ideas and solutions in a confident and engaging way that commands trust and respect in a creative context.</p> <p>Actively listening to other opinions, being open to change and confidently adapting behaviour and solutions appropriately for the benefit of the work in a wholly supportive manner.</p> <p>Clear, insightful and inspiring communication showing an exceptional level of ability to discuss and engage with the work.</p> | <p>An exceptionally compelling level</p> <p>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.</p> <p>Demonstrates exceptional and innovative time and resource management skills.</p> <p>Demonstrates an exceptional level of preparation and personal organisation applying theoretical and technical knowledge to provide an environment in which all participants can thrive.</p> <p>Demonstrates exceptional personal accountability, driving projects through to completion and achieving exceptionally high outcomes.</p> |

| P/F | | <i>Technique and knowledge cont.</i> | <i>Performance and/or-creative output cont.</i> | <i>Communication and artistic values cont.</i> | <i>Professional protocols cont.</i> |
|------|--------|---|---|--|--|
| PASS | 70-84% | <p>An excellent level</p> <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>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>An excellent level</p> <p>Excellent application of theoretical and technical knowledge demonstrating integration of artistic insight and technical command which is imaginative and creative.</p> <p>Performs the role at a level that would be commended in a professional performing arts environment.</p> <p>Excellent presentation using a wide and imaginative range of resources and achieving professional standards.</p> | <p>An excellent level</p> <p>Excellent communication demonstrating an impressive ability to analyse and reflect on the 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 work.</p> <p>Clear and insightful communication showing an excellent level of ability to discuss and engage with the work.</p> | <p>An excellent level</p> <p>Excellent work that through its overall originality and rigour influences how practitioners, academics and students think about their discipline.</p> <p>Demonstrates 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> |

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|------|--------|--|--|---|---|
| PASS | 60-69% | A very good level | A very good level | A very good level | A very good level |
| | | <p>Demonstrates a very good depth and breadth of knowledge and skills that is generally accurate, relevant and informed by a very good level of independent learning.</p> <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 without unnecessary support.</p> | <p>Clear and convincing capacity to engage with the work demonstrating clear integration of creative insight and technical ability.</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>Confident communication demonstrating an ability to analyse and reflect on the work, and its contribution to the collaborative process.</p> <p>Good interpersonal skills, presenting and negotiating ideas and solutions in a confident and engaging way that gains trust and respect.</p> <p>Listens 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 good level of ability to discuss and engage with the work.</p> | <p>Demonstrates good time and resource management skills.</p> <p>Demonstrates a good level of preparation and personal organisation, considering theoretical and technical knowledge to provide an environment in which all can progress.</p> <p>A good level of accountability seeing projects through to completion and achieving positive results.</p> |

| P/F | | <i>Technique and knowledge cont.</i> | <i>Performance and/or-creative output cont.</i> | <i>Communication and artistic values cont.</i> | <i>Professional protocols cont.</i> |
|------|--------|---|---|--|--|
| PASS | 50-59% | <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 understanding.</p> <p>Breaks down tasks or ideas into simpler parts and produces evidence to support decisions.</p> | <p>A good level</p> <p>Consistent capacity to engage with the work 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>Good presentation using a limited range of resources.</p> | <p>A good level</p> <p>Consistently appropriate interpersonal skills, able to present and negotiate ideas, encouraging trust and respect within the ensemble.</p> <p>Listens to other opinions and being able to change and adapt behaviour for the benefit of the work.</p> <p>Coherent communication showing a good level of ability to discuss and engage with the subject.</p> | <p>A good level</p> <p>Satisfactory time and resource management skills that are applied consistently.</p> <p>Demonstrates a consistently satisfactory level of preparation and personal organisation utilising some theoretical and technical knowledge to provide a good working environment.</p> <p>A good level of accountability seeing projects through to completion and achieving good outcomes.</p> |

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|------|--------|--|--|---|---|
| PASS | 40-49% | A satisfactory level | A satisfactory level | A satisfactory level | A satisfactory level |
| | | <p>Inconsistently meets the expected outcomes but demonstrating a satisfactory level of understanding of facts.</p> <p>Displays ability to apply knowledge to some situations.</p> <p>Achieves the learning outcomes at a satisfactory level requiring frequent support.</p> | <p>Performs the role sometimes well enough for entry level in a professional performing arts environment and with potential to advance.</p> <p>Demonstrates satisfactory commitment and motivation to produce work, but which is applied inconsistently.</p> <p>Largely satisfactory presentation using a very limited range of resources.</p> | <p>Satisfactory communication that on occasions lacks coherence.</p> <p>Satisfactory ability to present and negotiate ideas which contribute to the development of the work, but which are applied inconsistently.</p> <p>Tries to take into account others' opinions and solution with evidence of a willingness to adapt ideas for the benefit of the work.</p> <p>Largely satisfactory understanding of the nature of the collaborative process.</p> | <p>Demonstrates many satisfactory time and resource management skills, but that are applied inconsistently.</p> <p>Demonstrates a largely satisfactory level of preparation and personal organisation with some reference to theoretical and technical knowledge resulting in provision of a satisfactory working environment.</p> <p>Demonstrates some accountability and ability to see projects through to completion achieving satisfactory outcomes.</p> |

| P/F | | <i>Technique and knowledge cont.</i> | <i>Performance and/or-creative output cont.</i> | <i>Communication and artistic values cont.</i> | <i>Professional protocols cont.</i> |
|------|--------|---|---|---|---|
| FAIL | 30-39% | <p>A generally unreliable 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>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>A generally unreliable 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>Poor presentation and unable to use a range of resources.</p> | <p>A generally unreliable level</p> <p>Frequently incoherent communication lacking capacity to describe the work; very little understanding of the nature of the collaborative creative process.</p> <p>Lacking in interpersonal skills. Not presenting ideas in a coherent way leading to alienation from the rest of the ensemble.</p> <p>Unable or unwilling to adapt behaviour or solutions or conversely making changes without any attempt to negotiate a mutually acceptable solution.</p> <p>Limited communication showing an unsatisfactory level of ability to discuss or engage with the work.</p> | <p>A generally unreliable level</p> <p>Demonstrates 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> |

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|------|-------|---|---|--|--|
| FAIL | 0-29% | <p>An unsatisfactory 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>Non-serious attempt at the assignment (i.e. severely incomplete work).</p> <p>Not fluent or comprehensible; poor use of language and poor presentation.</p> <p>No work produced to enable assessment.</p> | <p>An unsatisfactory 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 unsatisfactory level</p> <p>Incoherent communication with no capacity to describe the work.</p> <p>No evidence of understanding of the nature of the collaborative production process.</p> <p>Very poor interpersonal skills. Unable to work with others.</p> <p>Unacceptable behaviour.</p> <p>No work produced to enable assessment.</p> | <p>An unsatisfactory level</p> <p>Work that completely misrepresents or misunderstands thinking or professional standards in the discipline.</p> <p>Demonstrates no ability to manage time or resources.</p> <p>Poor timekeeping which impacts negatively on others.</p> <p>Lack of attendance.</p> <p>Demonstrates no understanding of what preparation is required for the role. Little or no preparation or personal organisation displayed.</p> <p>Avoiding responsibility and failing to complete tasks. Not demonstrably caring about the standard of the final outcome.</p> <p>No work produced to enable assessment.</p> |
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