

<b>Module code</b>	ATP417	<b>Level</b>	4
<b>Module title</b>	Actor and Body	<b>Credit value</b>	20
<b>Common/Core/ Elective</b>	Core	<b>ECTS Credits</b>	10
		<b>Notional learning hours</b>	200
<b>Courses on which the module is taught</b>	BA Acting for Stage and Screen	<b>Teaching Period</b>	Autumn

## 1. Module description

This module will support your development as individual and collaborative performers and practitioners. Drawing on various acting methodologies, theatrical forms and traditions, you will explore making your own performance work in a nurturing environment. Practical classes will give you a grounding in movement overall stamina and range of movement potential. Improvisation is covered extensively, enabling you to develop your creativity, physical expression and critical reflection on performance processes. You will also start to develop a broad and inclusive view of theatre practice today, and of vocabularies for understanding and critiquing such practice. The module also introduces frameworks for critical study of performance and the fundamental core skills needed for research.

## 2. Learning outcomes

*Upon successful completion of this module you will be able to:*

### **Innovation (ML02)**

Define and compare value propositions, combining curiosity and creativity in the making of live performance

### **Communication (ML05)**

Communicate your arguments and reasoning, in written form exploring the relationship between practice, theory and reflection on acting.

### **Discipline Skills (ML08)**

Use established acting and movement knowledge, techniques and tools for practical purposes

## 3. Learning and teaching methods

This module offers a practical exploration of approaches for acting and the body.

In what is a workshop-based approach you will be taught movement, improvisation and acting skills that help towards development of character, through physical acting techniques. Throughout the module you will engage in the process of developing your own performance work by engaging in independent preparation for workshops and assessments. Beyond the

studio you will be guided to attend specific performances and encouraged to engage in a wide range of performed work as audience.

At the beginning of this module we will discuss and confirm the principles of safe practice that we operate in BA Acting for Stage & Screen at Regent's University:

Much of the work engaged in during the course of your studies will involve complex and difficult themes and activities. It is important that we acknowledge that all members of our community, staff and students should feel safe in any work and environment that they are exploring. The following principles are adopted by all staff and students on the programme.

- Everyone working and learning together is entitled to do so in a safe space: a space free of bullying and harassment of any kind.
- Everyone will honour our differences and collaborate in the true spirit of ensemble, promoting creative challenge whilst retaining the utmost respect for each other.
- Everyone will treat one another with courtesy and respect at all times, and if we are subjected to or witness bullying or harassment, we will speak out knowing that voices and concerns will be heard and taken seriously.
- Everyone will actively promote a positive, optimistic and mutually supportive approach to work and study.

#### Interpersonal Safe Practices

BA Acting for Stage & Screen can involve interpersonal practices which involve physical contact and close physical proximity. In order to ensure safe practice(s) the following principles are adopted by all staff and students on the programme.

- Physical contact between teacher and student is sometimes necessary for student learning (e.g. to correct posture). Its purpose and form should be explained to the student by the teacher and the student's consent obtained in advance of physical contact taking place. In the context, as in all others, teachers will be sensitive to feedback from their students and will respond respectfully and accordingly.
- Teaching staff are responsible for ensuring safe practices in studio workshops. Where an exercise is likely to involve physical contact between students, teaching staff will risk assess and explain the parameters for the exercise ensuring that all students feel safe and empowered to halt an exercise should they feel uncomfortable or unsafe.
- At Regent's University London we are exploring Acting as a cultural form primarily and not replicating the wide range of contemporary industry practices. Given the diversity of backgrounds that any student cohort can be from we never engage in close intimate scenes which might undermine the heritage of any student.
- Moments of sensual proximity may be employed in the action of a scene only with the consent of all parties. These will be choreographed with prior agreed boundaries set by students in advance of agreeing to include a scene.
- Intimacy is defined here as "sensual proximity or touching. It is an act or reaction, such as an expression of feelings (including close friendship, platonic love, romantic love or sexual attraction), between people." Examples include: "being inside someone's personal space, holding hands, hugging, kissing, caressing and sexual activity. Physical intimacy can often convey the real meaning or intention of an interaction in a way that accompanying speech simply cannot do."

[https://en.wikipedia.org/wiki/Physical\\_intimacy#cite\\_note-2](https://en.wikipedia.org/wiki/Physical_intimacy#cite_note-2)

- Students rehearsing work independently must comply with the principle of mutual consent at all times. All students are empowered to stop work at any time that they feel uncomfortable and withdraw from work. In the event of this principle being undermined or ignored by any student, the Course Leader should be informed at the earliest opportunity. Students who do not respect these principles may be subject to disciplinary action.
- All work must take place in a designated rehearsal studio. The university provides suitable spaces which have been designed for safe acting practice and are maintained to a standard which mitigates against obvious risks. There is one studio (DB06) which is set aside for student rehearsal and as a breakout space. This studio is in close proximity to the Media Services staff office and is located on a busy corridor with the studio visible at all times from the corridor.
- Where work is required to take place in spaces other than designated rehearsal studios of the University, a full risk assessment must be carried out and these principles discussed with any participants on location.

Learning hours	
<b>Directed learning</b>	<b>72 hours</b>
Workshops/classes	72
<b>Guided/Self-guided learning</b>	<b>128 hours</b>
<b>Total</b>	<b>200</b>

#### 4. Assessment, formative feedback and relative weightings

##### Assessment 1: Performance (Group Assessment)

**Weight (%): 60**

**Word Count or Equivalent: 20 to 30 mins**

You will develop a short performance as a group for in-progress sharing, based on techniques and practices learnt in class.

##### Assessment 2: Essay

**Weight (%): 40**

**Word Count or Equivalent: 1500 words**

Your essay should research a key question that has come to the surface through participating in workshops, seeing performances, and reading. Your essay must make detailed reference to research you have personally conducted.

Each summative assessment will be preceded by an opportunity for formative assessment accompanied by formative feedback.

Mapping of assessment tasks for the module			
Assessment tasks	MLO2	MLO5	MLO8
Performance	x		x
Essay	x	x	

## 5. Indicative resources

Bloom, K. et al (2017) The Laban Workbook for Actors: A Practical Training Guide. Methuen Drama, London.

Ewan, V. et al (2018) Laban's Efforts in Action: A Movement Handbook for Actors. Methuen Drama, London.

Ewan, V. et al (2014) Actor Movement: Expression of the Physical Being. Methuen Drama, London.