

<b>Module code</b>	ATP418	<b>Level</b>	4
<b>Module title</b>	Actor and Text	<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 establishes the groundwork and builds the fundamental acting techniques, core acting skills and collaborative practice in the ensemble. The workshop sessions aim to build your confidence, encourage collaboration, and start to free you of inhibition and promote spontaneity, storytelling skills, individual creativity and group complicity.

Linking the personal 'I', the aim is to encourage your discovery of emotional, physical and imaginative resources and to relate these to group work as well as your own personal creative development.

The module investigates the experience of truth and integrity, exploring narrative through improvisation, structured exercises, techniques practice and an engagement with realist text.

## 2. Learning outcomes

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

### **Collaboration (ML01):**

Explore collaboration and networking opportunities to generate ideas for acting with text/script.

### **Decision Making (MLO4):**

Investigate and contrast different ideas, including your own, to inform creative decision making in the performance of text/script.

### **Discipline Skills (MLO8):**

Use established acting with text/script knowledge, techniques and tools for practical purposes

## 3. Learning and teaching methods

On this module, through a series of workshop sessions and out of class rehearsal, you will investigate the experience of truth and integrity in collaborative and solo work using:

In what is a workshop-based approach you will be taught exploration of narrative through improvisation by using structured exercises to develop your spontaneity and imagination. Additionally, you will engage in regular techniques practice to develop confidence and trust as well as working with realist text where you can apply these skills and techniques

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	
Directed learning	72 hours
Workshops/classes	72
Guided/Self-guided learning	128 hours
Total	200

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

##### Assessment 1

##### Performance (Group Assessment)

Weight (%): 40

Word Count or Equivalent: 10 mins

You will create a series of short improvisation projects with your peers for presentation to the tutor for grading and feedback.

##### Assessment 2

##### Performance (Group Assessment)

Weight (%): 60

Word Count or Equivalent: 10 to 15 mins

You will be assigned a short scene to learn, rehearse and present with one or more of your peers, that allows you to apply the techniques acquired during the module.

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

Assessment tasks	MLO1	MLO4	MLO8
Performance: Improvisation	x	x	
Performance: Text	x	x	x

## 5. Indicative resources

Cohen, R. (2013) *Acting Power*. Abingdon: Routledge

Donnellan, D. (2002) *Actor and the Target*. London: Nick Hern Books

Hagen, U. (2008) *Respect for Acting*. Chichester: John Wiley & Sons

Hagen, U. (1991) *A Challenge for the Actor*. New York: Scribner.

Johnston, K. (2007) *Impro: improvisation and the theatre*. London: Methuen Drama.