

Module code	ATP514	Level	5
Module title	Acting and Stagecraft	Credit value	20
Common/Core/ Elective	Core	ECTS Credits	10
		Notional learning hours	200
Courses on which the module is taught	BA Acting for Stage & Screen	Teaching Period	Autumn

1. Module description

This module explores approaches to script analysis and acting techniques for texts by nineteenth and early twentieth century dramatists. It will enable you to use research and practical experiment to explore the performance potentials of these plays. Workshops explore how different theatrical genres may engage different approaches to movement, voice and character creation. It provides the opportunity to develop your critical understanding of approaches to theatre practice through working on extracts and scenes as well as by seeking to expand your 'creative tool-box'. The module engages you in research and rehearsal, responding to feedback, and the creation of scene-work performances.

2. Learning outcomes

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

Decision Making (MLO4):

Analyse and reflect on different ideas, including your own, to inform creative decision making

Discipline Knowledge (ML07):

Examine and apply theories, concepts and facts in relation to acting

Discipline Skills (MLO8):

Employ acting and stagecraft knowledge, techniques and tools for performance purposes

3. Learning and teaching methods

Teaching sessions will use workshops, seminar discussions, peer observation, and performance reflection to develop your skills and knowledge. You will engage in the process of developing scenes through rehearsal to final performance showing. Close monitoring of personal development takes place through continuous feedback. Practical exercises draw from a range of acting techniques. Reading and discussion of key principles will underpin practical work.

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
- 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 (%): 60

Word Count or Equivalent: 15 to 20 minutes

You will rehearse and present selected scenes from nominated plays in the assignment brief. The aim is to create theatrically engaging ensemble work, drawing upon your acting, physical and vocal skills. The performance should demonstrate an engagement with the principles and techniques studied in workshop sessions.

Assessment 2: Essay

Weight (%): 40

Word Count or Equivalent: 2000 words

You will through reflective evaluation explore the integration of research, rehearsal process and performance experiences of the module over the module period, as well as engage in analytical discourse on the genre of the chosen theatrical style and period and research of theoretical approaches to acting.

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

Mapping of assessment tasks for the module			
Assessment tasks	MLO4	MLO7	MLO8
Performance	x	x	x
Essay	x	x	

5. Indicative resources

Caldarone, M. (2004). *Actions: The Actor's Thesaurus*. London: Nick Hern Books.

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

Hagen, U. (1973). *Respect for Acting*. New York: Wiley Press.

Knopf, R. (2017). *Script Analysis for the Theatre*. London: Bloomsbury Methuen.

Merlin, B. (2007). *The Complete Stanislavsky Toolkit*. London: Nick Hern Books.

Miller, B. (2010). *The Scene Study Book*. Milwaukee: Limelight Editions.

Whyman, R. (2013). *Stanislavski – the Basics*. London: Routledge