

Module code	ATP420	Level	4
Module title	Actor and Performance	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	Spring

1. Module description

This module is designed to support you to apply your acting skills to contemporary performance texts under studio rehearsal conditions. Plays are chosen to reflect current sensibilities in socio-political landscapes, or of contemporary relevance to the world.

You will learn a range of approaches to research and script analysis, in order to develop your critical understanding and acting techniques. These approaches are introduced to give you practical access to character work, scene dynamics, language, and the performance of such plays.

Floor exploration of scenes from one or more plays is supported by vocal and staging work, while promoting the effectiveness of collaboration in creating performance for an audience.

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 in performance settings

Discipline Knowledge (ML07)

Explain theories, concepts and facts in relation to acting relevant to the task of realising script to stage.

Discipline Skills (ML08)

Use established acting and performance knowledge, techniques and tools for practical 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 is encouraged through reflective feedback and critique of work presented.

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). It's 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

Weight (%): 60

Word Count or Equivalent: 10 to 20 minutes

You will rehearse and present selected scenes from nominated plays. The aim is to create theatrically engaging ensemble performance that is rooted in careful application of techniques and concepts studied across the degree.

Assessment 2

Essay

Weight (%): 40

Word Count or Equivalent: 2000 words

In the form of a reflective evaluation, you will explore the connections between research, rehearsal process and performance experiences on the module including an analysis of your practice and that of published practitioners.

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	MLO1	MLO7	MLO8
Performance	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.