

<b>Module code</b>	ATP515	<b>Level</b>	5
<b>Module title</b>	Acting and Performance	<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 & Screen	<b>Teaching Period</b>	Spring

### 1. Module description

At the centre of this module is a performance project, which is led by a member of the academic team. The module supports you to explore the processes of building character, working together as an ensemble, and ensuring that collective artistic decisions are made and interrogated coherently. You will explore what performance might mean from the perspective of a global ensemble and how and why stories are told in this format now and throughout human history.

### 2. Learning outcomes

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

**Communication (ML05):**

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

**Discipline Knowledge (ML07):**

Examine and apply theories, concepts and facts relevant to the task of preparation for and delivery of acting in performance.

**Discipline Skills (ML08):**

Use established research, rehearsal and performance knowledge, techniques and tools for practical purposes

**Human and Environmental Impact (MLO10):**

Analyse the impact of human activity on people and on the environment in production and performance

### 3. Learning and teaching methods

The module is designed to allow you to experience and benefit from the process of a rigorous rehearsal with a director and creative team.

You will extend your skills acquired in previous modules to integrate vocal, physical and interpretive skills for the creation of an ensemble theatre piece. Your work will integrate production design and values in performance and you will be able to demonstrate growing competence and confidence in integrating acquired skills and techniques. Tutor guidance and feedback is an ongoing aspect of the learning and teaching journey.

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](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.

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

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

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

**Weight (%): 60**

**Word Count or Equivalent: 45 to 60 minutes**

Your performance will be a demonstration of the fruits of the rehearsal process including ensemble working, interpretation and communication of given material, practical application of physical and vocal skills and appropriate specialist techniques in a live performance for an audience. You should demonstrate awareness and practical understanding of the functions of scenography and stagecraft and display the performance skills to successfully realise a live performance.

##### Assessment 2: Essay

**Weight (%): 40**

**Word Count or Equivalent: 2000 words**

You will critically evaluate the process and experience of rehearsal and performance and consider how you were able to make use of skills acquired in earlier modules and assess your contribution to the production. You should reflect upon your areas of achievement and areas requiring further development or refinement and connect your practice with that recorded in published sources. You should also critically reflect critically upon the social impact of the play and performance as well as the environmental impact of the production work.

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

Assessment tasks	MLO5	MLO7	MLO8	MLO10
Performance	X	x	x	
Essay & Creative Reflection	x	x		x

#### 5. Indicative resources

Alfreds, M. (2013) *Then What Happens: Storytelling and Adapting for the Theatre*. London: Nick Hern Books.

Barker, C. (1989) *Theatre Games*. London: Methuen.

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

Cannon, D. (2012) *In-Depth Acting*. London: Oberon.

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

Moseley, N (2005) *Acting and Reacting: Tools for the Modern Actor*. London: Nick Hern Books.

Rodenburg, P. (2001) *The Need for Words: Voice and the Text*. London: Routledge