



Course Handbook

BA (Hons) Acting
2019/20

Course Leader Terence Chapman (Mann)
School of Journalism, Media & Performance



Please read this Handbook in conjunction with the University's Student Handbook.

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1. Welcome to the course

Welcome to the B.A Hons Acting at the University of Central Lancashire. We hope that you enjoy your study with us and that you get the most out of your time here with us. This document is designed to give you all the information you need about the degree structure and the institution, so please keep a copy of this handbook and refer to it if you have any questions about your studies. The staff are also here to help you, so if you don't understand anything then please ask.

1.1 Rationale, aims and learning outcomes of the course



The B.A Hons Acting course is a practical degree aimed at training actors to go on to work within the Acting Industry and within the wider field of Performing Arts. In 2014, the course was granted a 'Recognition' level of accreditation with Drama UK which acknowledges that the course delivers a quality learning experience in line with the standards of the governing body of Drama Schools and other centres of Actor Training.

The general aims of the programme as stated in the Course Specification are "to develop Creative skills (including Devising and Performing skills) and to develop technical and academic skills". The course also has a strong focus on the "development of knowledge of the industry and professional standards" as well as helping the students "to develop an understanding of their personal capability and competence."

On successful completion of the course, students will receive a B.A hons Acting award. (please see Appendix 8.1 for Course Specification)

1.2 Course Team

Terence Chapman (Mann) – Course Leader and Third Year Academic Advisor

Email THChapman@uclan.ac.uk Tel: 01772 893902

Terence teaches the Biomechanics/ Movement work in First and Second year, Radio technique in Second year, and oversees most of the third year work including Third Year productions and Acting for Camera work, the Graduate Showcase and Devising.

Helen Tolson – Senior Lecturer and Admissions Tutor and First Year Academic Advisor

Email: HTolson@uclan.ac.uk Tel: 01772 895347

Helen teaches Yoga, Animal Studies, Theatre History, the Graduate Showcase, Third Year Devised work and research and directs a third year production. Helen also oversees all audition/admissions to the course.

Amy Rome – Lecturer, Second Year Academic Advisor

Email: ARome@uclan.ac.uk Tel: 01772 893891

Amy teaches Second year voice work and Second year Theatre Studies.

Sarah Stone – Lecturer

Email: SLRStone@uclan.ac.uk Tel: 01772 895347

Sarah teaches First and Second Year Voice Work, and Third Year Audition Pieces

Joe Sumsion – Lecturer

E-mail: JRSumsion@uclan.ac.uk Tel: 01772 893249

Joe teaches first year Stanislavski and Shakespeare along with Second Year contemporary text. He also directs a Third Year production.

Other regular staff include **Mark Whitelaw** (Visiting freelance director on second year productions). **Janet Hampson** (Freelance Casting Director) **Graham Hawley**

(Actor/Freelance Acting for Camera Tutor) N.B. These freelance lecturers along with many other lecturers teaching on the course are practicing industry professionals and their availability varies if the aforementioned are unavailable at any time, they will be replaced by an equally experienced lecturer.

1.3 Expertise of staff

Terence Chapman.

Terence graduated from Manchester Metropolitan University in 1995, and since then has worked as an actor/director (Terence Mann) in the UK and across Europe. He has a wealth of experience working in Theatre and TV. Credits include work at *Manchester's Royal, Exchange, Library and Contact Theatre's*, TV credits *Coronation Street*, *Emmerdale*, the award winning *This is Personal* and the Steve Coogan film *The Parole Officer*. He has recorded over 50 plays for BBC Radio and continues to work as a freelance director, actor and voice over artist. Terence has worked with some of the most innovative theatre companies and directors in Europe including in Poland *Piezn Kozla*. Terence is regarded as one of the UK's leading practitioners in Meyerhold's Theatrical Biomechanics. Since the year 2000 he has trained and worked extensively with the world's leading exponent of Meyerhold's Biomechanics, Russian director Gennady Bogdanov, who is the last link living link to this theatrical tradition. Terence's work in Biomechanics is used as a case study in a chapter written by Amy Skinner in 'Russians in Britain'.

'The Russians in Britain' Ed. Jonathan Pitches, Routledge (2011)

'Encountering Ensemble', 'Ensemble & Meyerhold's Biomechanics' Ed. John Britton, Methuen (2012)

Helen Tolson.

As well as her post at UCLan Helen works as a freelance Acting Coach and Director. Her work as a director has included *The Princess and The Pea* (Brewery Arts Centre Kendal) *Journeys End* (Greensides, Edinburgh Playhouse) *The Ten Show* (Blackpool Grand Theatre) and several showcases for **Red Door Management** (Greenroom Manchester & Blackpool Grand Theatre Studio). She has been an Associate Artist at **The Lowry Theatre, Salford** where she directed *Northern Voices* in the studio; the *Russian Directors* workshop series and the American Realism series.

Amy Rome.

Dr. Amy Rome is a lecturer in contemporary voice studies. Her postdoctoral teaching continues to be linked to international European theatre practices namely Pantheatre in Paris. This international collaboration provides important opportunities for UCLan's actors. Dr. Rome continues to teach across disciplines within Performing Arts at UCLan both at undergraduate and postgraduate levels. Recent publications and international conferences include *'The Voice Embodied'*(2007); 'Postmodern approaches to Image: Intersections between Fine Art and Theatre funded by CADG, January 2012; Pantheatre NYC international conference May, 2013.

Sarah Stone.

Sarah trained as an actor at the Royal Academy of Dramatic Art and is currently a Lecturer on the Acting course, specialising in teaching voice studies and text work. Sarah is also a fully qualified Lamda teacher with an Associate (Hons) and Licentiate from the London Academy of Music and Dramatic Art. She continues to work as an actor and director, and has worked at the Royal Court theatre and Hampstead Theatre and with prestigious practitioners such as Dee Cannon, John Beschizza, David Tucker, Ed Wilson, Tamara Harvey, David Salter, Heather Davis Paul David Gough, and Stephen Beresford.

Film and television credits include; Doctors, Showreel, Perfect and the short film Feet which was nominated for 17 international short film awards.

Joe Sumsion.

In the 1990s, Joe worked extensively as a freelance director for, amongst others, M6 Theatre Company, Nottingham Playhouse, Manchester Youth Theatre, the Royal Theatre, Northampton and Theatre Royal Stratford East. Between 2001 and 2007 he was Artistic Director of Action Transport, his work including *Tselane's Song* and *Gogo*, international co-productions made with Vulavulani Theatre Company, South Africa. Between 2008 and 2016, Joe was Artistic Director of The Dukes, Lancaster, leading the company to considerable success. In 2006, Joe was nominated for a TMA *Best Director* award for his production of *The Bomb*, by Kevin Dyer, and in 2016 Joe's production of *The Hobbit* won the UK Theatre *Best Production for Children and Young People* award. In 2007, Joe edited *The Skeleton Key*, a book sharing the secrets of creating outstanding plays made *for* and *by* young people. Joe has twice received an *Olwyn Wymark Award* from the Writers Guild of Great Britain in recognition of his work encouraging and supporting new writing for the theatre.

1.4 Academic Advisor

You will be assigned an Academic Advisor who will provide additional academic support during the year. They will be the first point of call for many of the questions that you might have during the year. Your Academic Advisor will be able to help you with personal development, including developing skills in self-awareness, reflection and action planning.



1.5 Administration details

Course Administration Service provides academic administration support for students and staff and are located in the following hubs which open from 8.45am until 5.15pm Monday to Thursday and until 4.00pm on Fridays. The [blue](#) hub can provide general assistance and advice regarding specific processes such as extenuating circumstances, extensions and appeals.

Allen Building

Medicine

Dentistry

telephone: 01772 895566

email: AllenHub@uclan.ac.uk

Harris Building

Lancashire Law School

Humanities and the Social Sciences

Centre for Excellence in Learning and Teaching

telephone: 01772 891996/891997

email: HarrisHub@uclan.ac.uk

Foster Building

Forensic and Applied Sciences

Pharmacy and Biomedical Sciences

Psychology

Physical Sciences

telephone: 01772 891990/891991

email: FosterHub@uclan.ac.uk

Computing and Technology Building

Art, Design and Fashion

Computing

Journalism, Media and Performance

Engineering

telephone: 01772 891994/891995

email: CandTHub@uclan.ac.uk

Greenbank Building

Sport and Wellbeing

Management

Business

telephone: 01772 891992/891993

email: GreenbankHub@uclan.ac.uk

Brook Building

Community, Health and Midwifery

Nursing

Health Sciences

Social Work, Care and Community

telephone: 01772 891992/891993

email: BrookHub@uclan.ac.uk

1.6 Communication



The University expects you to use your UCLan email address and check regularly for messages from staff. If you send us email messages from other addresses they risk being filtered out as potential spam and discarded unread.

When we contact you.....

As a course team, we will usually contact you via your **University email** or via **text message** sent to the number that you provide the school office/ University with, so it is important that you learn to check your email regularly as sometimes important notices such as changes of venue or call times for rehearsals might be at quite short notice.

Text message - If a member of staff is off sick, a class is moved or altered at short notice, then a text message will be sent to your mobile phone. It's also very important that you notify the school office of any changes to your phone number, so that you receive group text messages when we send them. Please make sure that you always let the department office know if you change your mobile number for this reason.

Notice Boards – We will always endeavour to post new timetable information and other important news on the noticeboards located outside the Acting Staffroom on the first floor of the Media Factory (Room ME127). We may also sometimes display the same information on the main theatre door (ME007).

Post – If any information needs to be sent out to you in the post the hub depending on the time of year they will use the either your term-time or home address. For this reason it is important for you to let the university have **your current and up to date term time address and home address**. If your circumstances change in this respect, please call into the administrative hub and let a member of the admin team know.

When you email us, please remember that we are probably not sat at a desk answering emails but are probably teaching or in tutorials/ meetings. We will aim to respond to you as quickly as possible and within 3 working days.

The Acting staff do not have regular office hours, but if you need a tutorial, please request one via email and we will identify a time that is mutually suitable. As we have high contact hours with our students in classes, it's often easy to speak to a member of staff just after a class if you need to inform them of something urgently.

1.7 External Examiner

The Current External Examiner is – **Bryan Brown** – University of Exeter

Details of the External Examiners Annual Report will be disseminated to students at Induction meetings at the beginning of Semester One each year and the report is also available electronically to students via email on request to the Course Leader.



2. Structure of the course

2.1 Overall structure

Due to the intensive nature of the Acting Degree (and the performing arts programme), there is no option for students to study elective modules, as they do on other courses, or option for part time study. All modules are compulsory. The following table demonstrates the awards that can be achieved on completion of each level of learning throughout the degree.

| 13. Programme Structures* | | | | 14. Awards and Credits* |
|---------------------------|-------------|------------------------|---------------|---|
| Level | Module Code | Module Title | Credit rating | |
| Level 6 | AT3012 | The Professional Actor | 40 | Bachelor Honours Degree Requires 360 credits including a minimum of 220 at Level 5 or above and 100 at Level 6 Bachelor Degree Requires 320 credits including a minimum of 180 at Level 5 or above and 60 at Level 6 |
| | AT3011 | The Actor As Creator | 20 | |
| | AT3010 | Acting For Theatre 2 | 60 | |
| Level 5 | AT2012 | The Contemporary Actor | 40 | Diploma of Higher Education Requires 240 credits including a minimum of 120 at Level 5 or above |
| | AT2011 | The Expressive Actor | 40 | |
| | AT2010 | Acting For Theatre 1 | 40 | |
| Level 4 | AT1008 | Acting Fundamentals | 120 | Certificate of Higher Education Requires 120 credits at Level 4 or above |

Teaching is mainly practical (you will spend most of your time in workshops with a member of staff working in a physical and vocal capacity) and is delivered in Main Theatre (The Media Factory, St Peters Arts Centre (Semester One Teaching and Semester Two, Third year productions) and Foster Activities Room. We also occasionally use other spaces in the Media Factory such as the Dance Studios, the Recording studios and the Interdisciplinary rooms and Classrooms.

2.2 Modules available

Each module is a self-contained block of learning with defined aims, learning outcomes and assessment. A standard module is worth 20 credits. It equates to the learning activity expected from one sixth of a full-time undergraduate year. Modules may be developed as half or double modules with credit allocated up to a maximum of 120 credits per module.

| | | | | | |
|-----------------------------|------------------------------------|--|--|--|--|
| Level One (4) | | | | | |
| Semester One and Two | AT1008 Acting Fundamentals. | This module covers all aspects of Actor training for First Years. | | | |

| | | | | |
|---------------------------------------|---|--|---------------------------------------|---|
| Level Three (6) | | | | |
| Semester One and Two | AT2012 The Contemporary Actor | AT2011 The Expressive Actor | AT2010 Acting For Theatre 1 | These modules are designed to further the fundamental techniques explored at level four, including extended vocal and physical work and the first Public Performance work (AT2011) |
| Level Six Semester One and Two | AT3012 The Professional Actor | AT3011 The Actor As Creator Tutor (s) | AT3010 Acting For Theatre 2 | Level 6 modules are designed to prepare students for the Industry and include Television training/ Portfolio preparation Public performances and Devising work. Note: Third years are also <u>selected</u> for the Graduate Showcases in Manchester and London. The Showcases are not assessed parts of the modules, but are an added |

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|--|--|--|--|--|
| | | | | aspect of course for selected students. |
|--|--|--|--|--|

Further information about the specifics of each module are available on Blackboard and include full outlines of content, assessment methods and reading lists.



2.3 Course requirements

As there are no 'elective' modules (modules that you can choose to take) on the BA (Hons) Acting course, you must pass all assignments and all modules at each level in order to proceed to the next year of study. All modules must be passed in order for a student to receive their final award.

There is also no option for part time study on the BA (Hons) Acting course.

It is helpful for Staff to know of any physical problems that a student might have, prior to studying. The course is a highly physical course, and in order to ensure the safety and well-being of students, we ask that students disclose and discuss any ongoing medical/ health problems they may have such as Diabetes, Heart problems and Asthma. The staff team will be made aware of these issues, but this information will not be disclosed to other students University staff. See section 4.2 for further information.

The Acting Course is a recognised course with the Drama UK body of accreditation.

2.4 Module Registration Options

Discussions about your progression through the course normally take place from February through to May each year. It is an opportunity for you to make plans for your study over the next academic year. It is an opportunity for you to reflect on your learning so far and to make plans for your study over the next academic year. The main part of this, usually takes the form of an end of year one to one tutorial between you and all members of the acting team. It is an opportunity for you to get intensive verbal feedback and also for the course team to identify any areas of concern over your progress and advise you of extra support available. At this point, it may be possible that the team advise alternative courses/ routes of study if they feel that for some reason you will not be able to succeed or complete your studies at the next level.

2.5 Study Time

2.5.1 Weekly timetable

A timetable will be available once you have enrolled on the programme, through the student portal.

2.5.2 Expected hours of study

20 credits is a standard module size and equals 200 notional learning hours.

The normal amount of work involved in achieving a successful outcome to your studies is to study for 10 hours per each credit you need to achieve – this includes both attendance at UCLan in classes and time spent in private study. Eg. 20 credits = 200 hours of study.

Typically on the acting degree you can expect to be in classes and tutor led sessions for around 15-18 hours of study per week as standard. However, this number often increases particularly at level five and six when you are in rehearsals for productions. At these times you can expect to be on a full time basis. The weekly timetable is often subject to change particularly during semester two when productions take place and also at the end of each semester when assessments take place. The acting team will endeavour to make sure that you are kept informed and updated on timetable changes and classroom/ space changes, but it is very important that you check your emails, text messages and the notice boards on a regular basis to make sure that you are up to date. It is also useful to have the numbers of some of your classmates, in case you have missed information.

Outside of class time, you will also need to make sure that you are spending time in rehearsal and in private study (reading, learning lines etc). The normal amount of work involved in achieving a successful outcome to your studies is to add at least 10 hours per week outside of the class time.

2.4.3 Attendance Requirements



You are required to attend all timetabled learning activities for each module. Notification of illness or exceptional requests for leave of absence must be made to the course leader THChapman@uclan.ac.uk or may be reported to the School Hub candthub@uclan.ac.uk on 01772 893372

In cases of exceptional requests for leave, these may be referred by the course leader to the Dean of School JHolloway@uclan.ac.uk for permission.

In particular, please refer to the University Calendar for the dates of the start and end of terms. Often we hold important start of year or end of year meetings and tutorials. While classes may not be running, these are still important sessions at which we expect full attendance.

You will also be required to go and watch other years performances. These maybe public performances or private viewings/assessments. It is very important to attend and support the work of other years, so that you can see the sort of work being done by those further on the course than you and in order to advance your own knowledge. Again, requests to be absent from these performances/ assessments must be via the course leader on THChapman@uclan.ac.uk. Tel 01772 893902

All Students are monitored by the CandTHub on attendance via the swipe card system. The hub then flag up students who are failing with the acting team. The course operates a 3 absences Fail policy. ie. More than 3 absences on any one module is an automatic fail in terms of the Classwork component of a module. The course team also keep records of attendance themselves and take punctuality and attendance very seriously in order to prepare students for the Industry. Any student who is therefore persistently late to classes or is absent from classes on more than one occassion will be followed up by the member of staff to ascertain the reason for the lateness or absence. If the course team believes there is a problem with your attendance then you will be asked to attend an attendance meeting with the Course Leader.

Any student more than 5 minutes late to any session may be refused entry or participation in the class at the discretion of the module tutor. This is because the lateness will affect the learning of the other students. If you are refused entry, this session may be counted as an unauthorised absence and will show on your attendance record. Repeated lateness will be addressed with students via Academic Advisors/ Course Leader and will again result in penalties against the classwork components of a module.

We are often asked to provide references for students, and poor attendance and commitment to study will reflect in the statements provided.

3. Approaches to teaching and learning

3.1 Learning and teaching methods

There are a range of teaching methods employed on the acting degree. One of the most prominent of these is your participation in practical workshops and rehearsals, being directed and taught by the member of staff. However, at university, the emphasis is not entirely on what you are taught, but on what you bring to the class yourself, through engagement with study material and through your own research and rehearsal work. You will be given a reading list to accompany every module, and it is important that you familiarise yourself with this material and engage in the theoretical ideas behind the practical work you undertake. With all classes you will often be set **self-study tasks** to complete or be directed to certain reading materials or on line information. It is important that you make sure you spend a significant portion of your own spare time in carrying out these tasks and in independent study, research and rehearsal.

3.2 Study skills

There are a variety of services available at UCLan outside of your regular classes. These include WISER which offer various study sessions throughout the year to enable students to improve on research, writing and study skills. We will endeavour to support your study skills as much as we can within the Acting team, through one to one tutorials. Where students might need extra support, they may be asked to sign up for a one to one session with a WISER support lecturer, or to attend extra seminars run by the WISER team.

WISER https://portal.uclan.ac.uk/webapps/portal/frameset.jsp?tab_tab_group_id= 33_1

If you are ever worried about a piece of work, or struggling to manage your workload, we advise that you don't leave it until it becomes an emergency. Contact your Academic Advisor as soon as you realise you are struggling and arrange to see them with the piece of work (written or practical). Your Academic Advisor can then support you through the process of improving your work, or point you in the right direction of more support.

LIS https://portal.uclan.ac.uk/webapps/portal/frameset.jsp?tab_tab_group_id= 25_1

The Library and Information services also have training sessions that can improve your study skills.



3.3 Learning resources

3.3.1 Learning Information Services (LIS)

Extensive [resources](#) are available to support your studies provided by LIS – library and IT staff. Please take advantage of the free training sessions designed to enable you to gain all the skills you need for your research and study.

Course relevant materials such as subject guides and access to on-line databases are available to Acting Students and the library catalogue and other services can be accessed

directly on line through the student portal. All first years participate in a library induction session during the first few weeks of Semester One in order to familiarise them with the library systems and support services. The Library is open 24/7 during term time and opening times are posted on the Library home page during holidays.

3.3.2 Electronic Resources

All modules have a reading list which has been chosen to enhance the study on each particular subject and students should endeavour to use this list as a starting point for their private study. Many of these books are e-books and so can be accessed on line, without need to borrow books. Please see the Blackboard modules for details of reading lists and other module specific resources.

3.4 Personal development planning

Every semester Students will meet with their Academic Advisor to discuss the progress that they are making in their studies. During this meeting, staff will enable students to set targets for themselves through use of a **Personal Development Plan** which students draft themselves in consultation with staff. At the end of each academic year, each student attends an individual End of Year Tutorial with all the members of the academic team present, to reflect on the year, discuss their progress, and identify areas which need to be improved upon, or areas in which a student has significantly developed. Students are asked to make a Progression Plan, (a list of actions they will undertake over the summer break) and to send this through to the course leader.



3.5 Preparing for your career

The Acting degree is designed to enable students to go on and seek work in a number of performance related careers including direct access to the Industry as an actor. In particular, the third year has a great emphasis on Professional Planning and Development and the Professional Preparation aspect of the Third year is designed to enhance student's employability throughout the third year. There is a Graduate Showcase of **selected students** work presented to casting directors and agents in Manchester and London, and the opportunity for **all students** to engage with many industry professionals including visiting Casting Directors, Spotlight, Agents and visiting Directors.

The Acting industry is highly competitive and although we often have a high proportion of students gaining representation with Agents, there are no guarantees. However, all students regardless of selection for the showcase have the opportunity to learn how to make and find work as actors, how to represent themselves through Spotlight, Showreels and Websites and are given career advice and support.

Currently approximately 70% of students graduating go on to gain representation by an agent and begin their career.

4. Student Support



4.1 Academic Advisors

Each year you will be assigned an Academic Advisor (see previous section). This is a tutor who you can go to for advice about your studies, or if you are having any issues which are affecting your ability to study. The Academic Advisor might not always have the answers, but will be able to put you in touch with other services within the University who will be able to support you.

Your Academic Advisor will also oversee your development on the course, and will monitor your attendance, your progress and will meet with you each semester to discuss your progress and help you set targets for yourself.

You can also request a tutorial with your Academic Advisor and you should contact them via email, and ask for a meeting if you are worried or concerned about any aspect of your study. You might outline the reasons for the meeting in the email and it's always helpful if you can suggest a couple of days/ times when you are free for a meeting. Your tutor will then email you back with a time to meet.

You help by preparing for your tutorial by making a note of the things you would like to discuss. Please bear in mind that members of staff are also busy teaching, directing and preparing for classes. Whilst we always welcome seeing our students, please remember that these are not just informal chats, but should be because there is something you are concerned about that we can help you with!

4.2 Students with disabilities

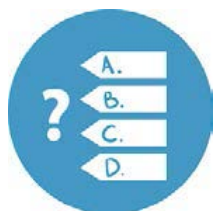
If you have a disability that may affect your studies, please either contact the Disability Advisory Service - disability@uclan.ac.uk - or let one of the course team know as soon as possible. With your agreement information will be passed on to the Disability Advisory Service. The University will make reasonable adjustments to accommodate your needs and to provide appropriate support for you to complete your study successfully. Where necessary, you will be asked for evidence to help identify appropriate adjustments.

4.3 Students' Union

The Students' Union offers thousands of volunteering opportunities ranging from representative to other leadership roles. We also advertise paid work and employ student staff on a variety of roles. You can find out more information on our website:

<http://www.uclansu.co.uk/>

5. Assessment



5.1 Assessment Strategy

Essentially, we pack what we believe it is essential for you to know and do, into modules or 'packages'. There is one module in Level Four and three modules at Levels Five and Six. The learning process enables you to unpack these and 'use' the contents. We gauge how well you do this by assessment.

It is important for you to understand that we don't assess modules, we actually assess assignments and that these are created out of the information contained within the modules. Most modules have two or more assignments at level four (first year), but you might find that at level 6 (third year) a module may only be composed of one assignment, enabling you to work in greater depth. In the **Blackboard Module Boxes** (accessed via the

online Student Portal) all the assignments for that module are included. Read them as soon as you can because this will help you understand what we expect of you and how the module will develop; it will also help you to time-manage your workload for the semester.

By assessing individual assignments, we obtain a mark that indicates how well you did overall on a particular module. At the end of your course, by putting the module marks together we calculate your degree classification (see '*How we assess your work*' for more information about how your final degree classification is obtained). Therefore, the assessment of each assignment contributes to passing your degree.

However there are two other equally important reasons why we assess your work. Firstly, assessment should form part of your learning process; it provides feedback information so that you can refine your judgement of your own abilities and progress, and respond accordingly – this is significant in your planning and the self-evaluation that occurs within your Progress Files. Secondly, it provides information that helps us manage the various modules and, ultimately, the course you are studying.

In line with most other higher education institutions delivering courses in aspects of the performing arts, there are no written examinations within any of the performing arts courses at UCLAN.

So that the assessment process is useful to you as a learning aid, we tell you how well you are achieving in some, sometimes all, of the following areas:

Skills/knowledge in the course, including;

- psychomotor skills, aesthetic judgement
- analytical ability
- technical knowledge and application

Intelligent use of the learning environment, including;

- active involvement in the learning culture
- effective and efficient use of resources
- relationships with working teams/groups
- management of study programme, especially self-study activities

Skills of synthesis and communication, to develop;

- critical evaluation skills
- abilities to perceive and describe wider implications and new relationships
- presentation skills
- fluency in communicating complex issues

For assessment to be truly meaningful, you have to perceive its relevancy to your learning. Consequently, we make assessment relevant to your interests, relevant to the industry's standards and relevant to potential future careers.

You should always remember that we assess you, we don't judge you – we understand that some people find study easier than others and that you are not a 'failure' just because you don't get top marks for everything.

What kinds of work are assessed?

The nature of this course requires that a number of different learning methods be used and assessed. These can be summarised as follows:

Practical Work

Because study within this course uses practical experience to broaden understanding, assessment of practical work will not be concerned solely with the superficial aesthetic qualities of performance. We regard the 'process' as equally important as 'product'. As stated elsewhere, emphasis will be placed on the creation of documentation that traces the progress of, and your awareness of, the process in which you are engaged. To assess practical work we apply criteria based upon the following:

- attainment of appropriate aesthetic standards
- development and application of technical and other practical skills
- analysis, problem solving and proposal of solutions
- sensitivity to, and appreciation of, aesthetic, cultural and social aspects

Lecture/Seminar Work

The majority of the modules that you study are practical. However, within practical modules it is still often appropriate to deliver some lectures and seminars. It is normal to assess the knowledge that you have gained from these lectures at various points throughout the year. However, rather than expecting you to present theoretical learning for assessment in the form of essays, we normally prefer you to introduce this knowledge in your practical work or to create seminar presentations, which you may think of as performed solo or group essays.

To assess the results of lectures and seminars we apply criteria based upon the following:

- consideration of information and personal views, interpretation and analysis
- involvement of the use of resources to extend understanding through self-study
- development of abilities to originate, research, prepare and present ideas that relate to the topic in question, thus promoting active participation in discussions

Group Work

Because group work occurs over the whole range of performing arts study, we sub-divide its assessment into 2 different approaches:

Firstly, when we assess your understanding of the some aspect of theory within group work, we need to isolate your contribution and measure this contribution to the group's presentation separately from other students. We use your supporting documentation, discussions, viva voces and workshop sessions to help us to monitor your contribution.

Secondly, in practical work we assess your groups' response to a particular task holistically. In these instances, it is not always possible or relevant to isolate each individual's contribution (however we may adjust this grade for one or more individuals if we feel there has been an unequal contribution to the group from certain members).

To assess group work we apply criteria based upon the following:

- understanding of personal responsibility
- ability to integrate and play an active part

- participation in complex organisational and creative decision making
- management and monitoring of the group's progress
- participation in joint presentations of proposals/solutions

Assessment Management

Each assignment that you undertake commits you to a certain amount of study. To ensure fairness, the evidence of this study must be completed by all students to the same deadline. Part of the learning process is the recognition that meeting deadlines involves realistic planning and setting achievable targets. Thus we will apply deadlines rigorously, as does the University system generally. We recognise that some students achieve better grades for practical work, whilst others are better at theoretical study. Consequently, we will use a very wide range of assessment methods to ensure that all skills and knowledge are fairly assessed.

To ensure standards are maintained our assessment procedures are rigorous and regularly reviewed. For example:

1. All work that accounts for 25% or more of a module will be assessed by at least 2 staff members; all work that receives a fail grade (below 40%) will also be assessed by at least 2 staff members;
2. If, because of the particular nature of your work or because of prior commitment, 2 staff members cannot present at 'ephemeral' assessment (presentations, performances or vivas), then we will record your work so that this becomes available to another staff member.
3. Our assessment processes are monitored by academics from other Universities, just as we are asked to 'externally examine' similar courses to yours in other institutions. Our External Examiner may view the work you submit for assignments at any time but normally at the end of modules in semester 1 and again in semester 2; they will certainly discuss your modules with staff and look at samples of the work of students on modules within your course.

In an arts-based subject, it is crucial that you learn to assess the value of a range of opinions and to refine your own. It is important that you are given frequent opportunities to practise the skills of evaluation. The process of assessment is intended to allow you to gauge your progress against the judgement of staff and your peers. Thus, assessment is not a closed event but something to which you should fully contribute.

To ensure that you have a full and accurate understanding of the purpose and processes of assessment, there will be frequent opportunities to discuss the assessment of each assignment. These discussions will include 'house-keeping' and simple practicalities, as well as making sure you fully understand what you will be expected to do to fulfil the brief. There will also be discussion of more abstract areas, such as 'creativity', 'originality' and 'imagination'. You will have the opportunity to discuss what seemingly subjective assessment criteria such as 'experimentation' actually mean, rather than simply being assessed on them. There are several desirable attributes within assessment of any creative arts course. These are that you:

- understand the meaning of terms used in assessment;
- have a clear understanding of exactly how the assessment mechanism works, and the reasons for the arrangements adopted;

- appreciate that assessment is a means of developing your own critical facilities and self-awareness;
- know what steps to take to meet assessment criteria, and gain maximum benefit from the process;
- are assessed frequently and that this regular process encourages you to make comparisons between your own judgement and values and those of others;
- are aware of the criteria that staff apply to the growing evidence of your learning and that this is clear and open and is discussed freely;
- partake in the activities of discussion, evaluation and assessment and that you receive feedback that is immediate and frequent, detailed, accurate and fair

It goes without saying that we assess your work in a professional manner – one aspect of this is the assessment and grading criteria that have been devised to enable you and auditors from outside the University to be certain about the terms of reference we use within assessment.

We use a number of modes of assessment, these include:

- Practical and performance work
- Essays and presentations
- Viva voces
- Documentation

Practical and performance work can take a number of forms. It may be a large scale production or a small ensemble piece. It may be a workshop that you lead and evaluate; it may be a devised piece or a solo performance. What is always important is that you know when you are being assessed, and that you understand what is being assessed, what is not being assessed and what are the assessment criteria.

Essays and Presentations are designed to test a number of skills:

1. the collection of appropriate knowledge (research) from primary and secondary sources
2. the organisation of this knowledge in a coherent and logical way (structure)
3. the ability of you as the writer/presenter to make the material 'alive' and engaging to the reader or audience
4. the correct use of academic conventions, such as referencing
5. in essays, the correct use of language and grammar
6. in presentations, appropriate use of technological support, such as PowerPoint or video material

Viva Voces are oral 'examinations' used to allow you to fully demonstrate your range and the depth of your performance work. These are used particularly in the final year, but also at levels one and two. In the Viva, we ask you to speak about your practical work with a panel of your tutors. You are encouraged to prepare for these vivas and you may choose to bring rehearsal material, recordings, images and production notes to the event to focus the discussion. A good viva will be like a relaxed discussion amongst knowledgeable friends and in which theory and practice are easily evaluated and reflected upon.

Documentation, as discussed in more depth in section 1, can also take a number of forms. You will always receive guidance and support in the writing of documentation and staff will help you to understand the criteria by which documentation is assessed.

5.2 Notification of assignments and examination arrangements

All information regarding assessments including deadlines and submission details are included under the Assignment Brief Heading in each specific module box on Blackboard. In addition to this, members of staff will talk in detail about the assessments as they approach and will check on your progress towards meeting the deadline.

All written work should be placed in the individual Module Tutor's Pigeon Hole/ Box in ME119 before the deadline (usually 12 noon on the date of deadline, but check for each individual assignment).

We have compiled a series of 'over arching' criteria (printed overleaf) to establish what we expect you to achieve across various types of study (practical work, documentation, essays and presentation, viva voces). The assessment and grading criteria that we use are designed to give you a clear and consistent indication of how marks for all types of assignment are arrived at. Your post-assessment feedback will indicate how well you achieved in the various criteria.

We use these criteria to standardise what 'average' is, what is 'above average' to 'outstanding', and what is 'poor' through to a 'fail'. It is acknowledged that all students enter study with a differing range of abilities and that an essential aspect of teaching is to reinforce the strengths of the individual. In your learning and throughout your self-evaluation (perhaps recorded within your Progress File) should be your own commentary on your achievement of the assessment criteria, and your strategy for improving in areas that you feel are a consistent weakness.

So the following criteria should be seen as guides to assessment across a number of forms of study (which include workshop involvement, performances, seminars, lecture demonstrations, reports, essays and journals) that assist the learning process, rather than 'goals' or 'absolutes'.

5.3 Referencing

We use the Harvard Style of Referencing on the Acting course (also known as the Date/Author system). You will look at examples of referencing and participate in referencing exercises. You can also access a Referencing Guideline document in the module box for AT1008, AT2009 and AT3007 which will aid you as you complete written documents.

5.4 Confidential material

As a Student, you have an ethical and legal responsibility to respect confidentiality and maintain the anonymity of individuals and organisations within their assignments where applicable. Staff will advise you of this if it is applicable to your work.

5.5 Cheating, plagiarism, collusion or re-presentation

Please refer to the information included in section 6.6 of the University Student Handbook for full definitions. The University uses an online Assessment Tool called Turnitin. A pseudo-Turnitin assignment will be set up using the School space on Blackboard to allow students to check as many drafts as the system allows before their final submission to the 'official' Turnitin assignment. Students are required to self-submit their own assignment on Turnitin and will be given access to the Originality Reports arising from each submission. In operating Turnitin, Schools must take steps to ensure that the University's requirement for all summative assessment to be marked anonymously is not undermined and therefore Turnitin reports should either be anonymised or considered separately from marking. Turnitin may also be used to assist with plagiarism detection and collusion, where there is suspicion about individual piece(s) of work.

If Turnitin is not used on a particular assessment,(portfolio work for example) you are required to sign a declaration indicating that the individual work submitted for an assessment is your own.

6. Classification of Awards

The University publishes the principles underpinning the way in which awards and results are decided in [Academic Regulations](#). Decisions about the overall classification of awards are made by Assessment Boards through the application of the academic and relevant course regulations.



7. Student Feedback

You can play an important part in the process of improving the quality of this course through the feedback you give.

In the past working with the Student Reps, (see section 7.1) we have made improvements and changes to several modules to reflect student feedback, including adding more Acting for the Camera work at Level Five, and the way in which the Media Factory can be accessed and booked for out of hours rehearsals by students.

7.1 Student Staff Liaison Committee meetings (SSLCs)

Details of the Protocol for the operation of SSLCs is included in section 8.2 of the University Student Handbook.

8. Appendices

UNIVERSITY OF CENTRAL LANCASHIRE

Programme Specification

This Programme Specification provides a concise summary of the main features of the programme and the learning outcomes that a typical student might reasonably be expected to achieve and demonstrate if he/she takes full advantage of the learning opportunities that are provided.

Sources of information on the programme can be found in Section 17

| | |
|---|---|
| 1. Awarding Institution / Body | University of Central Lancashire |
| 2. Teaching Institution and Location of Delivery | UCLan Preston Main Campus |
| 3. University School/Centre | School of Journalism, Media & Performance |
| 4. External Accreditation | Drama UK Recognition Status |
| 5. Title of Final Award | BA (Hons) Acting |

| | |
|---|------------------------------|
| 6. Modes of Attendance offered | Full-Time only |
| 7. UCAS Code | W410 |
| 8. Relevant Subject Benchmarking Group(s) | Dance, Drama and Performance |
| 9. Other external influences | |
| 10. Date of production/revision of this form | June 2018 |
| 11. Aims of the Programme | |
| <p>The aims of the Acting programme are two-fold:</p> <p><i>Creative skills</i></p> <p>1.1 to develop technical and academic skills in the field of acting.</p> <p>1.2 to develop making (devising) and performing skills.</p> <p><i>Professional attributes</i></p> <p>2.1 to develop an understanding of personal capability and competence.</p> <p>2.2 to develop knowledge of the industry and professional standards.</p> <p><i>Throughout the three levels of the programme, five creative skill-specific aims exist.</i></p> <ul style="list-style-type: none"> ▪ to improve practical technique and increase knowledge of performance theory; ▪ to formulate strategies to enable the creating of new work and the reworking of existing texts; ▪ to apply experimental processes which result in innovative practice; ▪ to create inter-disciplinary work. | |

- To ensure accurate self-evaluation of personal abilities and group and audience requirements.

The professional attributes are addressed by strategies designed to:

- encourage the analysis and assessment of problems and the testing of creative solutions;
- promote personal development, self-reliance and effective communication;
- measure and develop the effectiveness of the individual within a team;
- implement and appraise planning and development schemes;
- develop performance skills.

At all levels you will be given the opportunity to develop:

- an awareness of your present level of key skill acquisition;
- an understanding of the importance of effective development planning within personal progression

All the above aims are based upon:

- your previous study and experience;
- the vocational needs and the requirements of the workplace.

12. Learning Outcomes, Teaching, Learning and Assessment Methods

A. Knowledge and Understanding

A1. Independently select and rehearse appropriate audition material to a professional standard for use in live and recorded contexts

A2. Demonstrate and articulate the values and principles that underpin your work as a creative actor, within the devising process.

A3. Use self-evaluative strategies within the making and presentation of an original piece of devised work

A4. Demonstrate through practice and critical reflection, the ability to be a creative contributor in an ensemble.

Teaching and Learning Methods

Across all modules and at all levels teaching and learning are synthesised from a variety of learning activities and opportunities. Knowledge and Understanding at level 1 is characterised by a knowledge of the history and background of practice and practitioners and an on-going embodied knowledge related to voice and movement. Learning situations include:

- Lectures
- Case studies
- Seminars and discussion groups
- Practical tutor – led workshops
- Technical guidance
- Group tutorials and verbal feedback
- One – to – one tutorials, viva voce's and written feedback
- Self study will be supported by resources provided on the University Virtual Learning Environment (Blackboard)

Assessment methods

Assessment occurs through the application of knowledge and theory within practical activities, workshops, rehearsals and performances; assessment also occurs through written submissions, presentations and viva voce.

B. Subject-specific skills

B1. Synthesise and evaluate a number of strategies to enhance work opportunities to a level expected by the profession.

B2. Exhibit and articulate the values, principles and skills that underpin your work as an actor, demonstrated within the practice of your actor training so far.

B3. Select physical, vocal and analytical skills and apply them creatively at levels recognised by the profession to the realisation of public performances.

B4. Apply skills acquired to the solution of acting problems.

B5. Demonstrate the ability to apply greater control over physical, vocal and mental resources.

B6. Develop understanding of actor/director, and actor/ audience relationships.

Teaching and Learning Methods

Practical study occurs within technique classes, workshops, rehearsals, master classes, lecture/demonstrations and performances. It is supported through attendance at professional performances, through critiques sessions and etudes and through self-reflection and group evaluation. Self study will be supported by resources provided on the University Virtual Learning Environment (Blackboard)

Assessment methods

Practical subject-specific skill development occurs throughout the 3 levels of this degree. As each student manifests different abilities and strengths within differing contexts, this course is not designed to enable students to achieve an identical and identifiable suite of skills at a particular level. However we do expect you to recognise that the following features increase in the work produced by all students at each level:

- complexity
- sophistication
- engagement
- emotive qualities
- expression
- sustainability of performance
- reproducibility of performance

- the range of human/artistic experience

Across all modules and at all levels, the assessment of these aspects of creative study occur through practical assessment of work-in-progress and of performance. Assessment methods also include evaluative statements, tutorials and viva voce's.

C. Thinking Skills

C1. Evaluate, practically and critically, different performance techniques associated with identifiable cultural forms or practitioners

C2. Analyse the ways in which acting techniques have impacted upon character development and the integration of your work in relation to the whole play/production.

C3. Discuss the production process and the ways in which your work has developed through research and practice.

Teaching and Learning Methods

Thinking skills within this course are the intellectual qualities related to cognitive ability through the acquisition of critical and contextual knowledge. The application of these qualities occur in all teaching and learning situations and at this level these are focussed upon the stating of ideas from one or more contexts using specialist vocabulary and critical language. Self study will be supported by resources provided on the University Virtual Learning Environment (Blackboard)

Assessment methods

Assessment occurs through the application of theory within practical activities, workshops, rehearsals and performances; assessment also occurs through written submissions and presentations and Viva Voce's.

D. Other skills relevant to employability and personal development

D1. Prepare and present your own website to a level expected by the profession

D2. Work effectively as a creative and efficient member of an ensemble

D3. Apply professional standards of conduct and discipline to the realisation of a devised piece of work.

D4. Bring professional standards of conduct and discipline to the realisation of a public performance.

Teaching and Learning Methods

This is a vocational course and outcomes within this category relate to making practical and theoretical learning as effective and relevant as possible. We expect you to analyse what is required to fully participate in all learning events and to be an effective group member. Learning at this level will be tutor-dependant but with guided self-defined learning opportunities. Emphasis will be placed on the relevance of skills to employment within the industry and to transferable skills. Self study will be supported by resources provided on the University Virtual Learning Environment (Blackboard)

Assessment methods

Assessment occurs through the effectiveness of practical and performance work and is evaluated through reference to personal development plans, peer responses, viva voces and tutor comments.

| 13. Programme Structures* | | | | 14. Awards and Credits* |
|---|----------------------------|--|----------------|--|
| Level | Module Code | Module Title | Credit rating | |
| Level 6 | AT3012 AT3011 AT3010 | The Professional Actor The Actor As Creator Acting For Theatre 2 | 40 20 60 | <p>Bachelor Honours Degree Acting</p> <p>Requires 360 credits including a minimum of 220 at Level 5 or above and 100 at Level 6</p> <p>Bachelor Degree Acting</p> <p>Requires 320 credits including a minimum of 180 at Level 5 or above and 60 at Level 6</p> |
| Level 5 | AT2012 AT2011 AT2010 | The Contemporary Actor The Expressive Actor Acting For Theatre 1 | 40 40 40 | <p>Diploma of Higher Education Acting</p> <p>Requires 240 credits including a minimum of 120 at Level 5 or above</p> |
| Level 4 | AT1008 | Acting Fundamentals | 120 | <p>Certificate of Higher Education</p> <p>Requires 120 credits at Level 4 or above</p> |
| 15. Personal Development Planning | | | | |
| <p>Personal Development Planning (PDP) is a key aspect of all the performing arts courses at UCLan PDP is integrated within all modules and across the totality of study. PDP, through the creation of a personal file made up of feedback from regular meetings with your Academic Advisor, helps you to define and focus your educational and professional aims and goals; it</p> | | | | |

will assist you to consider how you can engage with the learning opportunities your course offers to achieve your personal career and professional objectives.

This course consists of modules with fixed syllabi that together enable you and your colleagues to gain the knowledge and develop the skills essential for a successful practitioner. However, the course is designed to allow you to choose or negotiate many aspects of your learning in ways which are appropriate to your abilities, learning preferences and vocational intentions. This is referred to as a student-centred learning approach. When coupled with the self-monitoring and evaluation of PDP, you find that study shifts from a tutor-led/teaching activity to a personally-defined learning experience. This is close to the way many professional artists operate and the terms 'reflective practitioners' or 'thinking artist' describe the kind of graduate we aim to produce

16. Admissions criteria *

(including agreed tariffs for entry with advanced standing)

**Correct as at date of approval. For latest information, please consult the University's website.*

This course has been designed to enable students to create effective portfolios of work which, when supported by positive references, will provide evidence of their abilities to future employers within the performing arts or in other areas.

The programme addresses the strengths and needs of students whose backgrounds will include the following:

- the ability to perform within a public arena;
- the capability to develop a character;
- the ability to devise original material.

We will normally expect applicants to evidence a number of the following:

- experience of public performance of devised and text-based material;
- two 'A' levels, at least one of which is in theatre or a performing arts area;
- BTEC National Diploma in Performing Arts, or similar;
- GNVQ Advanced in a performing arts area;
- experience of the professional or amateur creation of performance work;
- extra-curricular activity, such as film or video making, youth orchestra, community theatre participation or band membership, etc.

The minimum general entry requirements for the BA (Hons) Acting are the same as for all the University's degree programmes (as outlined in the Undergraduate Prospectus). As a broad guide, we normally expect students to have achieved a tariff of at least 260 points at 'A2' and 'AS' level, BTEC ND, or GNVQ (level 3) or an equivalent qualification in relevant areas. Equally we welcome students with qualifications in other subjects, but who have shown a significant commitment to theatre performance. Equivalent qualifications will be considered towards meeting the general entry requirements.

Mature applicants without the normal entry qualifications will be considered if they can show that they will benefit from degree level study. Normally we look for alternative/professional qualifications, life experience, motivation and commitment to support such applications. Mature applicants who have not studied recently will initially be directed to our BA Performance and Media Year 0 course.

All suitable candidates will be invited to attend an audition and interview. On the audition day we will discuss all aspects of the performing arts at UCLan, as well as taking applicants through an audition class. Applicants will be introduced to staff, the facilities, their chosen programme and the philosophy that underpins study.

European Applicants:

European applicants may not be able to attend an interview in the UK. Once your application has been processed, you should submit an e-portfolio, CD or DVD of your recent work; this may be followed by a telephone interview.

International Applicants :

International applicants may not be able to attend an interview in the UK. Once your application has been processed, you should submit an e-portfolio, CD or DVD of your recent work; this may be followed by a telephone interview.

Additionally International students for whom English is not your first language, will be required to evidence an IELTS score of 6.0 or equivalent.

17. Key sources of information about the programme

- www.uclan.ac.uk - BA (Hons) Acting
- WWW.DramaUK.co.uk
- UCAS/Trottman guides
- BA (Hons) Acting factsheets
- UCLan prospectus

www.performingartscourses.uk.uk

| | | | | | | | | | | | | | | | | | | | | | |
|-----------------|--------|----------------------|------|---|---|---|---|---|---|--|---|---|---|--|---|---|--|---|---|---|--|
| | AT2011 | The Expressive Actor | COMP | x | x | x | x | | | | | | | | | | | x | | | |
| | | | | | | | | | | | | | | | | | | | | | |
| | AT2010 | Acting for Theatre 1 | COMP | | | | | | | | x | x | x | | | | | | x | x | |
| | | | | | | | | | | | | | | | | | | | | | |
| e.g. LEVEL 4 | | | | | | | | | | | | | | | | | | | | | |
| | AT1008 | Acting Fundamentals | COMP | x | x | x | | x | x | | | | | | x | x | | x | | | |
| | | | | | | | | | | | | | | | | | | | | | |

Note: Mapping to other external frameworks, e.g. professional/statutory bodies, will be included within Student Course Handbooks

19. LEARNING OUTCOMES FOR EXIT AWARDS:

For **each exit award available**, list learning outcomes relating to the knowledge and understanding, subject specific skills, thinking, other skills relevant to employability and personal development that a typical student might be expected to gain as a result of successfully completing each level of a course of study.

For example, for a standard BA/BSc (Hons) award the exit award learning outcomes for CertHE (Level 4) and DipHE (Level 5), BA/BSc (Level 6) should be included; for a postgraduate Masters, this would normally be PGDip and PGCert.

Learning outcomes for the award of: Certificate of Higher Education

Knowledge and Understanding

- A1. Relate and apply improved vocal and psycho-physical technique to a variety of texts.
- A2. Engage creatively and critically with textual analysis in the creation of a performance.
- A3. Demonstrate an improved ability to apply appropriate acting techniques and working methods.

Subject Specific Skills

- B1. Demonstrate an increased ability to interact with the relationship between the body, mind, movement and imagination.
- B2. Recognize and apply a range of techniques for enhanced vocal production.

Thinking Skills

- C1. Monitor and record personal development in physical, vocal & textual training practice.
- C2. Demonstrate through critical reflection and practice, an increased awareness of historical, cultural and contemporary issues in acting, performance and theatre.

Other Skills relevant to employability and personal development:

- D1. Identify and rectify personal levels of tension, postural habits and levels of fitness.

Learning outcomes for the award of: Diploma of Higher Education

Knowledge and Understanding

A1. Express an embodied knowledge and critical understanding of the principles of Meyerhold's Biomechanics through the study and execution of two Biomechanical etudes.

A2. Demonstrate through critical reflection and practice a deep understanding of the relationship between the breath, voice, body and emotion.

A3. Apply appropriate psycho-physical acting strategies to the construction of a performance score based on techniques studied in this module.

A4. Demonstrate the capacity to integrate these practices with the foundational principles of the course as a whole.

Subject Specific Skills

B1. Demonstrate via practice and self appraisal, the ability to use radio acting techniques

B2. Demonstrate via practice and self appraisal, the ability to use technique appropriate for acting for the camera.

B3. Engage creatively and critically with appropriate acting techniques and working methods.

B4. Apply acquired skills to the creation of a character in a theatre production.

B5. Demonstrate the ability to apply an increased level of control over physical, vocal and mental resources during the rehearsal and performance of a theatre production.

B6. Through critical reflection and practice, show an understanding of actor/director and actor/audience relationship.

Thinking Skills

C1. Evaluate, analyse and critically examine the discourses surrounding, and inherent within the above practices.

C2. Demonstrate a systematic approach to the analysis and performance of dramatic texts.

C3. Critically evaluate character in relation to given text.

Other Skills relating to employability and personal development:

D1. Work creatively and imaginatively in an ensemble and engage in the realisation of group composition work.

D2 Bring professional standards of conduct and discipline to the realisation of a public performance whilst working effectively as an efficient member of an ensemble.

D3. Use self-appraisal strategies within rehearsal and presentation of a public performance.

Learning outcomes for the award of Bachelor Degree:**Knowledge and Understanding:**

A1. Independently select and rehearse appropriate audition material to a professional standard for use in live and recorded contexts.

A2. Demonstrate and articulate the values and principles that underpin your work as a creative actor, within the devising process.

A3. Use self evaluative strategies within the making and presentation of an original piece of devised work.

A4. Demonstrate through practice and critical reflection, the ability to be a creative contributor in an ensemble.

Subject Specific Skills

B1. Synthesise and evaluate a number of strategies to enhance work opportunities to a level expected by the profession.

B2. Exhibit and articulate the values, principles and skills that underpin your work as actor, demonstrated within the practice of your actor training so far.

B3. Select physical, vocal and analytical skills and apply them creatively at levels recognised by the profession to the realisation of public performances.

Thinking Skills:

C1. Evaluate, practically and critically, different performance techniques associated with identifiable cultural forms or practitioners.

C2. Analyse the ways in which acting techniques have impacted upon character development and the integration of your work in relation to the whole play/production.

C3. Discuss the production process and the ways in which your work has developed through research and practice.

Other Skills relating to employability and personal development:

D1. Prepare and present your own website to a level expected by the profession

D2. Work effectively as a creative and efficient member of an ensemble

D3. Apply professional standards of conduct and discipline to the realisation of a devised piece of work.

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