



**Definitive Programme Document: BA (Hons) Acting and Performance Making
(Bachelor's with Honours)**

Awarding institution	Bath Spa University
Teaching institution	University Centre Weston (UCW)
School	Bath School of Music and Performing Arts
Main campus	Knightstone Campus (UCW)
Other sites of delivery	Winter Gardens
Other Schools involved in delivery	NA
Name of award(s)	Acting and Performance Making
Qualification (final award)	BA (Hons) Acting and Performance Making
Intermediate awards available	Cert HE, Dip HE
Routes available	NA
Sandwich year	No
Duration of award	3 years
Modes of delivery offered	Campus-based
Regulatory Scheme	Undergraduate Academic Framework
Exemptions from regulations/framework	No
Professional, Statutory and Regulatory Body accreditation	n/a
Date of most recent PSRB approval (month and year)	n/a
Renewal of PSRB approval due (month and year)	n/a
UCAS code	
Route code (SITS)	ACTPMWES
Relevant QAA Subject Benchmark Statements (including date of publication)	Dance, Drama and Performance, December 2019
Date of most recent approval	March 2018

Date specification last updated	

Exemptions

The following exemptions are in place:

Programme/Pathway	Regulations/Framework	Brief description of variance	Approving body and date
BA (Hons) Acting and Performance Making	Undergraduate Academic Framework	To enable a mixture of 20 and 40 credit modules to be in both levels 4 and 5 at UCW to meet the needs of the students.	Undergraduate Academic Framework

Programme Overview

BA (Hons) Acting and Performance Making trains you to be a versatile, imaginative and employable performer. Its embodied approach develops graduates, adept at working in a variety of genres across the classical and contemporary repertoires at the forefront of the performance industry. You will develop the skills to be a creative actor enabling you to create your own professional original work. This challenging programme requires considerable stamina and continued application.

Level 4 introduces a range of key practitioners, techniques and processes that underpin acting training. You develop improvisation, storytelling, performance making, movement, vocal and acting skills for working effectively as members of an ensemble and as a solo performer working with script or stimulus. We initiate the principles of academic writing, research, analysis, and critique at this level.

Level 5 builds your knowledge of interpretation, analysis and text performance. As an interdisciplinary performer/actor/creator you develop an understanding and application of a range of theatrical approaches, practitioners and dramaturgical choices to make meaningful, imaginative and playful work. Critical theory develops your academic and cognitive skills and ongoing technical classes, acting for camera, ensemble performance training, and solo workshop preparation expand your skills in preparation for level 6.

Level 6 is your professional practice year. You engage in professional projects, in which you collaborate with peers, industry practitioners and professional venues. You learn about professional and commercial practice, acquiring the skills to be self-starting entrepreneurial interdisciplinary performance and or recorded / streamed practitioners. You also hone your skills and knowledge for a range of employment scenarios.

Performances take place throughout the programme, be they developmental or in your final year within public venues, encouraging professional working relationships and networking skills vital for future employment. Professional preparation includes invited practitioners and industry professionals

providing workshops, creative making, and direction. You will also receive advice and guidance on developing your own working practice, your online presence, including the application of social media and how it can complement your professional training.

At the heart of this Acting and Performance Making programme are the essential practical and creative skills and rigorous theoretical enquiry, often led by external professionals, which prepare you to become independent thinkers, self-motivated artists and freelance practitioners.

Programme Aims

1. To provide a relevant, diverse and challenging programme that develops the practical and creative skills at the forefront of acting performance training
2. To develop your creative, critical, analytical and interpersonal skills in a range of settings and contexts as interpreter of existing texts and/or maker of new performance
3. To foster your ability to select, refine and effectively engage appropriate skills and processes of acting in a range of performance genres and venues.
4. To nurture responsive, creative and investigative approaches to developing and sustaining collaborative projects.
5. To optimise critical and analytical engagement with theoretical perspectives of performance and their application to practice.
6. To offer industry-focused support that complements and enhances entrepreneurship.
7. To develop your ability to assess and manage risk, health and safety and to employ ethical and sustainable working practices
8. To develop an awareness of subject specific transferable skills that apply to a fluctuating and evolving employment and lifelong learning.
9. To develop your awareness of the diversity and inclusivity and its importance to the global industry.

Programme Intended Learning Outcomes (ILOs)

A Subject-Specific Skills and Knowledge

	Programme Intended Learning Outcomes (ILOs) On Achieving Level 6	On Achieving Level 5	On Achieving Level 4
A1	A systematic understanding of the interplay between acting and performance making skills, vocabularies, structures and methodologies in the realisation of industry appropriate performances	A critical understanding of the interplay between acting and performance making skills, vocabularies, structures and methodologies in the realisation of performances.	An understanding of acting and performance making skills, vocabularies, structures and methodologies required to create performance.
A2	Apply the methods and techniques of key practitioners, practices and concepts that inform the creative processes within acting and performance making.	A critical understanding of the interaction between key practitioners, practices and concepts and creative processes that inform acting and performance making.	Practical knowledge of key practitioners, practices, concepts and the creative processes that inform acting and performance making.
A3	Application of a range of complex creative and professional contexts within acting and performance making.	Ability to explore and critically evaluate a range of creative and professional contexts within acting and performance making.	Knowledge of creative and professional contexts within acting and performance making.
A4	An ability to deploy accurately established specialist skills and knowledge for acting and performance making.	Critical understanding of a range of specialist skills required for acting and performance making.	Knowledge of a range of specialist skills appropriate for acting and performance making.
A5	The ability to apply and critically reflect upon diversity and inclusive practices, methods and techniques in performance making projects.	Critically evaluate the diversity and inclusive practices operating within the acting and performance making market.	Knowledge of the diversity and inclusive practices operating within the acting and performance making market.

A6	The ability to promote and apply ethical working practices that operate within the acting and performance making industry.	A critical understanding of the ethical working practices that operate within the acting and performance making industry.	Practical knowledge of the core principles of ethics surrounding the acting and performance making industry.
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B Cognitive and Intellectual Skills

	Programme Intended Learning Outcomes (ILOs) On Achieving Level 6	On Achieving Level 5	On Achieving Level 4
B1	Application of a series of performance genres and techniques to support the interpretation of and the creation of performance.	Critical understanding of a series of performance genres and techniques to support the interpretation of and the creation of performance.	Knowledge of a series of performance genres and techniques to support the interpretation of and the creation of performance.
B2	Ability to affect the transition from stimulus to performance in line with recognised professional practice.	Evaluate the approaches required to affect the transition from stimulus to performance.	Embodied knowledge of the approaches required to affect the transition from stimulus to performance.
B3	Application of a range of established research techniques to critically reflect upon and realise your own acting and performance making practice.	Critically reflect upon intellectual research and analytical thinking that informs your acting and performance making practice.	Ability to engage with intellectual research and analytical thinking that informs your acting and performance making practice.
B4	Ability to make decisions in complex and unpredictable contexts when negotiating and responding to a brief and or external industry professionals.	Critically evaluate a brief and explore its practical implications when developing a performance	Understand the principles and practical considerations when responding to briefs.

C Skills for Life and Work

	Programme Intended Learning Outcomes (ILOs) On Achieving Level 6	On Achieving Level 5	On Achieving Level 4
C1	Autonomous learning (including time management) that shows the exercise of initiative and personal responsibility and enables decision-making in complex and unpredictable contexts.	Autonomous learning (including time management) as would be necessary for employment requiring the exercise of personal responsibility and decision-making such that significant responsibility within organisations could be assumed.	Autonomous learning (including time management) as would be necessary for employment requiring the exercise of personal responsibility.
C2	Team working skills necessary to flourish in the global workplace with an ability both to work in and lead teams effectively.	Team work as would be necessary for employment requiring the exercise of personal responsibility and decision-making for effective work with others such that significant responsibility within organisations could be assumed.	Team work as would be necessary for employment requiring the exercise of personal responsibility for effective work with others.
C3	Communication skills that ensure information, ideas, problems and solutions are communicated effectively and clearly to both specialist and non-specialist audiences.	Communication skills commensurate with the effective communication of information, arguments and analysis in a variety of forms to specialist and non-specialist audiences in which key techniques of the discipline are deployed effectively.	Communication skills that demonstrate an ability to communicate outcomes accurately and reliably and with structured and coherent arguments.
C4	IT skills and digital literacy that demonstrate core competencies and are commensurate with an ability to work at the interface of creativity and new technologies.	IT skills and digital literacy that demonstrate the development of existing skills and the acquisition of new competences.	IT skills and digital literacy that provide a platform from which further training can be undertaken to enable development of new skills within a structured and managed environment.

Programme content

This programme comprises the following modules

Key:

Core = C

Acting and Performance Making				Status
Level	Code	Title	Credits	Single
4	APM400 0-20	Performing Arts in Context	20	C
4	APM400 1-20	Contemporary Acting	20	C
4	APM400 2-20	Vocal Acting Technique	20	C
4	APM400 3-20	Movement	20	C
4	APM400 4-20	Spontaneity and Play	20	C
4	APM400 5-20	Performance Making	20	C
5	APM500 0-20	Performing Arts Business	20	C
5	APM500 1-20	Ensemble Performance	20	C
5	APM500 2-20	Classical Acting	20	C
5	APM500 3-20	Multi-Media Performance	20	C
5	APM500 4-20	Theatre Making	20	C
5	APM500 5-20	Installation and Immersive Practice	20	C
6	APM600 0-20	Independent Study	20	C
6	APM600 1-40	The Professional Performer	40	C
6	APM600 2-60	Professional Performance Productions	60	C

Assessment methods

A range of summative assessment tasks will be used to test the Intended Learning Outcomes in each module. These are indicated in the attached assessment map which shows which tasks are used in which modules.

Students will be supported in their development towards summative assessment by appropriate formative exercises.

Work experience and placement opportunities

This programme is a professional practical training programme with a clear focus on graduate level employment in the theatre and its allied industries. Equity, the UK trade union for professional performers and creative practitioners, does not permit students to undertake any formal work experience or placement as a professional actor / performer before graduation. Instead, the programme replicates the professional workplace environment at all three levels, with level 6 focusing on live projects presented across a range of professional scenarios.

University Centre Weston has a Work-based Learning and Placement Policy and Procedures, which is compliant with the Bath Spa University Work Based and Placement Learning Policy and best practice across the HE sector.

Graduate Attributes

Bath Spa Graduates...	In Acting and Performance Making we enable this...
Will be employable: equipped with the skills necessary to flourish in the global workplace, able to work in and lead teams	By developing a breadth of specific and transferable skills and fostering essential team building and leadership skills relevant to employment in the industry and a wider global context
Will be able to understand and manage complexity, diversity and change	By engaging you in the complex nature of the process of production and therefore the need to address change directly, whilst observing the needs of a diverse community of practitioners and practices. Tasks at levels 4, 5 and 6 of study facilitate your recognition of this attribute
Will be creative: able to innovate and to solve problems by working across disciplines as professional or artistic practitioners	By placing in you in a simulated and / professional environment that requires you to draw together the key skills appropriate to live and / recorded performance and beyond, to find imaginative and innovative solutions to practical and conceptual problems and to do so both as an individual performer and as a member of a production ensemble.

	Will be digitally literate: able to work at the interface of creativity and technology	By encouraging you to become 21 st century performers who work across live and mediated performance, devised and non-devised work and who draw on digital skills to enhance, promote and manage your professional profile and performances, ensuring that you develop transferable skills that support a broader range of employment opportunities
	Will be internationally networked: either by studying abroad for part of their programme or studying alongside students from overseas.	Through collaboration with international institutions, comprehension of the worldwide marketplace for acting and where possible the recruitment of non-UK students. Additionally, through the opportunity for International Field Trips or festival participation with a strong international presence
	Will be creative thinkers, doers, and makers	By utilising a series of industry-focused activities and learning scenarios that encourage you always to demonstrate the importance of the relationship between theory and practice within the performance and production, thereby encouraging you to consider how these skills are transferable to other scenarios
	Will be critical thinkers: able to express their ideas in written and oral form, and possessing information literacy	By developing your ability to critically evaluate your work and that of others, be that in a rehearsal situation where reactions must be instant and responsive, or in reflective tasks where you present your understanding in a variety of oral and written forms
	Will be ethically aware: prepared for citizenship in a local, national, and global context	Through your growing awareness of professional codes of conduct and practices, both at home and abroad, and your understanding of the need to work with a diverse range of practices and colleagues whose perspectives will challenge and enrich your own

Modifications

Module-level modifications

N/A

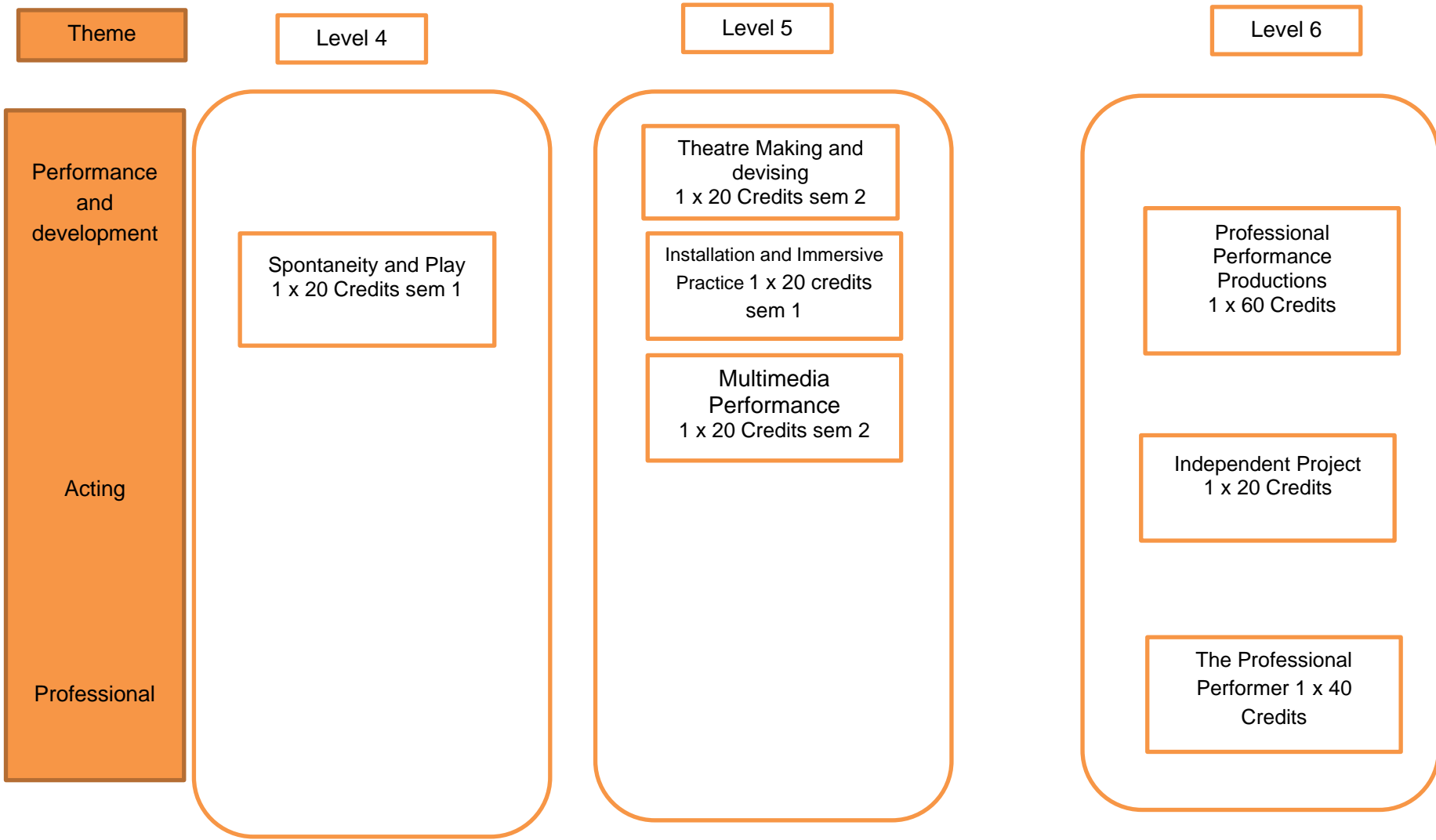
Programme-level modifications

N/A

Attached as appendices:

1. Programme structure diagram
2. Map of module outcomes to level/programme outcomes
3. Assessment map
4. Module descriptors

Module construct BA (Hons) Acting and Performance Making



Modules by semester

Year 1	
Spontaneity and Play	Semester 1
Movement	Semester 1
Vocal Acting Technique	Semester 1
Contemporary Acting	Semester 2
Performance Making	Semester 2
Performing Arts in Context	Semester 2

Year 2	
Installation and Immersive Practice	Semester 1
Ensemble Performance	Semester 1
Classical Acting	Semester 1
Multimedia Performance	Semester 2
Theatre Making	Semester 2
Performing Arts Business	Semester 2

Year 3	
Independent Study	All year
The Professional Performer	All Year
Professional Performance Productions	All Year

Map of Intended Learning Outcomes (ILOs) against modules



Level	Module Code	Module Title	Status	Intended Learning Outcomes														
				Subject-specific Skills and Knowledge						Cognitive and Intellectual Skills				Skills for Life and Work				
				A1	A2	A3	A4	A5	A6	B1	B2	B3	B4	C1	C2	C3	C4	
4	APM400 0-20	Performing Arts in Context	C	x		x		x	x		x		x	x	x		x	X
4	APM400 1-20	Contemporary Acting	C	x	x	x	x				x	x			x	x	X	x
4	APM400 2-20	Vocal Acting Technique	C	x			x					x		x			x	X
4	APM400 3-20	Movement	C	x	x	X					x	x		x			x	

4	APM400 4-20	Spontaneity and Play	C	x	x	x			x	x	x		x	x			X
4	APM400 5-20	Performance Making	C	x	x		x		X	x	x			x			x
5	APM500 0-20	Performing Arts Business	C				x	x	x	x		x	x	x		x	x
5	APM500 1-20	Ensemble Performance	C	x	x	x	x		x	x	x		x	x	x	x	
5	APM500 2-20	Classical Acting	C	x	x	x	x		x	x	x	x	x	x		X	
5	APM500 3-20	Multimedia Performance	C	x	x	x	x				x		x	x		x	
5	APM500 4-20	Theatre Making	C	x	x	x	x		x	x	x		x	x	x	x	
5	APM500 5-20	Installation and Immersive Practice	C	x	x	x	x			x	x		x	x	x	x	
6	APM600 0-20	Independent Study	C	x				x	x	x		x	x	x		x	x
6	APM600 1-40	The Professional Performer	C	x				x	x	x		x	x	x		x	X
6	APM600 2-60	Professional Performance Productions	C	x	x	x	x	x	x	x	x	x	x	x	x	x	

Map of summative assessment tasks by module

Level	Module Code	Module Title	Status (CRO)	Assessment method					
				Coursework			Practical		
				Essay	Report	Folder	Presentation	Exhibition	Portfolio
4	APM4000-20	Performing Arts in Context	C	Essay (2000 words) (50%)			Presentation (50%)		
4	APM4001-20	Contemporary Acting	C			Blog (20%)	Presentation (80%)		
4	APM4002-20	Vocal Acting Technique	C				Voice Assessment and Viva (40%)	Vocal Performance (60%)	
4	APM4003-20	Movement	C			Blog (20%)		Movement Performance (80%)	
4	APM4004-20	Spontaneity and Play	C	Reflective Essay (1500 words) (40%)				Performance (60%)	
4	APM4005-20	Performance Making	C				Viva (20%)	Devised Performance as a response to given Stimuli (80%)	
5	APM5000-20	Performing Arts Business	C				Business Presentation and Viva (40%)		Research Portfolio (60%)

5	APM5001-20	Ensemble Performance	C	Reflective Essay (2000 words) (40%)				Performance (60%)	
5	APM5002-20	Classical Acting	C				Viva (20%)	Performance (80%)	
5	APM5003-20	Multimedia Performance	C					Performance Project submission. (100%)	
5	APM5004-20	Theatre Making	C					Devised Performance (100%)	
5	APM5005-20	Installation and Immersive Practice	C			Reflective Planning and Process blog (30%)		Devised Installation Project (70%)	
6	APM6000-20	Independent Study	C			Final project (5000 words) (100%)			
6	APM6001-40	The Professional Performer	C				Presentation (50%)		Reflective Planning and Process blog (50%)
6	APM6002-60	Professional Performance Productions	C					Production 1 (40%) Production 2 (40%)	Reflective Tour Pack (20%)

Module Descriptor

1	Module code	APM4000-20
2	Module title	Performing Arts in Context
3	Subject	Acting and Performance Making
4	Core	BA (Hons) Acting and Performance Making
5	Level	4
6	UK credits	20
7	ECTS credits	10
8	Optional for	N/A
9	Excluded combinations	N/A
10	Pre-requisite or co-requisite	N/A
11	Class contact time: total hours	Total Hours:60
12	Independent study time: total hours	Total Hours:140
13	Semester(s) of delivery	Semester 2
14	Main campus location	Knightstone Campus (UCW)
15	Module co-ordinator	UCW – Mark Helyer
16	Additional costs involved	None
17	<p>Brief description and aims of module</p> <p>This module contextualises your study of the performing arts, by introducing you to key histories, practices, and theoretical debates. You engage with a range of research methodologies to develop an informed, contemporary critical and reflective understanding of the traditions and movements that have shaped your chosen specialism within the performing arts. The module aims to:</p> <ul style="list-style-type: none"> ● Explore histories, forms, and traditions of performance alongside theoretical explanations of those histories ● Encourage an understanding of the interplay between practice and theory ● Develop practical presentation skills that demonstrate the application of performance skills 	

18	<p>Outline syllabus</p> <p>This module places your specialist understanding of the performing arts in its historical and theoretical context. You consider the ideas of key practitioners and practices and their cultural and historical significance. Through exploration of this content, the module encourages you to develop a range of academic skills, such as research, critical thinking, and analysis.</p> <p>Throughout, emphasis is on relating these academic skills to the professional processes of analysing and informing the creative practice in rehearsal and performance. As such, this module underpins work undertaken in the practical modules at level 4. Emphasis is on the notion that while that talent will get you a job, reputation will give you a career and this module encourages you to appreciate the need for evaluative approaches to inform your personal development.</p>				
19	<p>Teaching and learning activities</p> <p>This module is delivered through weekly lectures and seminars that engage you with the research techniques underpinning the entire course. Classes engage you with the core skills required research effectively and use the appropriate referencing system. This establishes the groundwork required to inform your academic development. In this respect, self-study is an essential part of the module along with background reading and writing.</p> <p>Formative assessment is through feedback in response to draft plans and seminar presentations. Summative assessment is through an essay and presentation.</p>				
20	<table border="1"> <thead> <tr> <th data-bbox="248 1675 1161 1727">Intended learning outcomes</th> <th data-bbox="1161 1675 1399 1727"><i>How assessed</i></th> </tr> </thead> <tbody> <tr> <td data-bbox="248 1727 1161 2029"> <p><i>By successful completion of the module, you will be able to demonstrate:</i></p> <ol style="list-style-type: none"> 1. Comprehension of the historical development of practices, traditions, key movements, and practitioners in performance. 2. Effective research methodologies for exploring and interrogating a chosen field of study. </td> <td data-bbox="1161 1727 1399 2029"> <p>F1, F2, S1, S2</p> <p>F1, F2, S1,</p> </td> </tr> </tbody> </table>	Intended learning outcomes	<i>How assessed</i>	<p><i>By successful completion of the module, you will be able to demonstrate:</i></p> <ol style="list-style-type: none"> 1. Comprehension of the historical development of practices, traditions, key movements, and practitioners in performance. 2. Effective research methodologies for exploring and interrogating a chosen field of study. 	<p>F1, F2, S1, S2</p> <p>F1, F2, S1,</p>
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	3. Evidence of the ability to communicate analysis through practice.	F1, F2, S1, S2
21	<p>Assessment and feedback</p> <p><i>Formative exercises and tasks:</i></p> <p>F1. In-class seminar presentation</p> <p>F2. Essay plan/proposal</p>	
	<p><i>Summative assessments:</i></p> <p>S1. Research presentation</p> <p>S2. Essay (2000 words)</p>	<p>Weighting%</p> <p>50%</p> <p>50%</p>
22	<p>Learning resources</p> <p><i>University Library print, electronic resources and Minerva: review texts</i></p> <p>Allain, P. & Harvie, J. (2014) <i>The Routledge Companion to Theatre and Performance</i>. 2nd edn. Oxford: Routledge</p> <p>Balme, C. (2008) <i>The Cambridge Introduction to Theatre Studies</i>. Cambridge: Cambridge University Press</p> <p>Billington, M. (2015) <i>The 101 Greatest Plays from Antiquity to the Present</i>. Oxford Paperback</p> <p>Brown, J. (2001) <i>The Oxford Illustrated History of the Theatre</i>. Oxford: Oxford University Press</p> <p>Counsell, C. (ed.) & Wolf, L. (ed.) (2001) <i>Performance Analysis</i>. London: Routledge</p> <p>Ley, G. (2006) <i>A Short Introduction to the Ancient Greek Theater</i>. 2nd edn. Chicago: University of Chicago Press</p> <p>Loyd, S. & Moryto, J. (2018) <i>The Ultimate Essay Guide</i>. Independently published</p> <p>Pickering, K. (2010) <i>Key Concepts in Drama and Performance</i>. 2nd edn. Basingstoke: Palgrave Macmillan</p> <p>Shepherd, S. & Wallis, M. (2007) <i>Drama / Theory / Performance</i>. Oxford: Routledge</p> <p>Wiles, D. (2000) <i>Greek Theatre Performance</i>. Cambridge: Cambridge University Press</p> <p>Woodruff, P. (2009) <i>The Necessity of Theater</i>. New York: Oxford University Press</p> <p>Zarrilli, P (2006) <i>Theatre Histories: An Introduction</i>. London: Routledge</p> <p>Bath Spa University Library contains many resources including:</p> <ul style="list-style-type: none"> ● Books & Media ● eBooks 	

	<ul style="list-style-type: none"> • Articles <p>You can access the library via Teams / MyUCW / Researching & Referencing or this link: www.bathspa.ac.uk/library/researching-and-referencing/</p> <p>Key web-based and electronic resources</p> <p>http://www.theatrehistory.com/</p> <p>https://openlibrary.org/</p> <p>https://www.britannica.com/</p> <p>http://owendaly.com/jeff/grotows2.htm</p> <p>http://www.britishgrotowski.co.uk/</p> <p>http://www.gobsquad.com</p>
23	<p>Preparatory work</p> <p>Students are encouraged to see a range of work from a variety of creative styles and regularly read articles and reviews published in The Guardian, Plays and Players and The Stage among others</p>

Module Descriptor

1	Module code	APM4001-20
2	Module title	Contemporary Acting
3	Subject	Acting and Performance Making
4	Core for	BA (Hons) Acting and Performance Making
5	Level	4
6	UK credits	20
7	ECTS credits	10
8	Optional for	N/A
9	Excluded combinations	N/A
10	Pre-requisite or co-requisite	N/A
11	Class contact time: total hours	Total Hours: 60
12	Independent study time: total hours	Total Hours: 140
13	Semester(s) of delivery	Semester 2
14	Main campus location	Knightstone Campus (UCW)
15	Module co-ordinator	Kyle Davies
16	Additional costs involved	Nil
17	<p>Brief description and aims of module</p> <p>This module equips you with the knowledge, practical skills and experience needed to understand the broad subject of acting and highlights avenues for further exploration. You explore a series of key tools, practitioners, and strategies for understanding the interconnectivity between acting processes in rehearsal and performance.</p> <p>The module aims to:</p> <ul style="list-style-type: none"> ● Introduce you to a range of practical techniques and approaches to acting ● Develop your creative, critical, analytical, and interpersonal skills ● Instil strategies for creating and sustaining performance. 	

18	<p>Outline syllabus</p> <p>This module encourages you to establish and develop a personal acting process that responds to a variety of professional working scenarios. An initial focus on practical and effective exercises facilitates a playful, creative, curious, and responsive actor. The focus is on equipping you with a series of tools and strategies and techniques commensurate with an acting career</p> <p>Acting exercises provide a basis for skills development and formative assessment before progressing to the study and performance of text, using texts by post 1950 playwrights (both British and international) exploring a wide range of cultures and diverse practice. This module enables assessment of transferable skills within an artistic context. These include contextual research, analysis, 'uniting' and 'actioning.' These tools are explored from an embodied perspective. Throughout the module, you explore acting processes by drawing on accepted professional practice and terminology.</p>										
19	<p>Teaching and learning activities</p> <p>This module uses a combination of tutor-led workshops, student-led practice, lectures, and research assignments. You support these taught sessions with independent study and rehearsal.</p> <p>At key points throughout the module, tutor feedback gives you opportunities to check your progress. Formative assessment involves feedback on independent scene study and character development, before progressing to the rehearsal and performance of studio-based scenes. Summative assessment of practical work is through the presentation of prepared text-based scenes. Self-directed study is essential in preparation for the assessment.</p>										
20	<table border="1"> <thead> <tr> <th data-bbox="248 1451 1161 1503">Intended learning outcomes</th> <th data-bbox="1161 1451 1399 1503"><i>How assessed</i></th> </tr> </thead> <tbody> <tr> <td data-bbox="248 1503 1161 1653"><i>By successful completion of the module, you will be able to demonstrate:</i></td> <td data-bbox="1161 1503 1399 1653"></td> </tr> <tr> <td data-bbox="248 1653 1161 1765">1. Working knowledge of a range of appropriate practical techniques relevant to twentieth century and contemporary acting.</td> <td data-bbox="1161 1653 1399 1765">F1, F2, S1, S2</td> </tr> <tr> <td data-bbox="248 1765 1161 1832">2. Interpretation of a stimulus (text) through the process of rehearsal in line with industry practices</td> <td data-bbox="1161 1765 1399 1832">F1, F2, S1, S2</td> </tr> <tr> <td data-bbox="248 1832 1161 2036">3. Knowledge of the core performance ethics within acting and performance making</td> <td data-bbox="1161 1832 1399 2036">F1, F3, S2</td> </tr> </tbody> </table>	Intended learning outcomes	<i>How assessed</i>	<i>By successful completion of the module, you will be able to demonstrate:</i>		1. Working knowledge of a range of appropriate practical techniques relevant to twentieth century and contemporary acting.	F1, F2, S1, S2	2. Interpretation of a stimulus (text) through the process of rehearsal in line with industry practices	F1, F2, S1, S2	3. Knowledge of the core performance ethics within acting and performance making	F1, F3, S2
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2. Interpretation of a stimulus (text) through the process of rehearsal in line with industry practices	F1, F2, S1, S2										
3. Knowledge of the core performance ethics within acting and performance making	F1, F3, S2										

21	<p>Assessment and feedback</p> <p><i>Formative exercises and tasks:</i></p> <p>F1. Rehearsal feedback Scene 1</p> <p>F2. Rehearsal feedback Scene 2</p> <p>F3. Blog Review</p>	
	<p><i>Summative assessments:</i></p> <p>S1. Presentation</p> <p>S2. Reflective Blog.</p>	<p>Weighting%</p> <p>80%</p> <p>20%</p>
22	<p>Learning resources</p> <p><i>University Library print, electronic resources, and Minerva:</i></p> <p>Learning resources</p> <p><i>Print, electronic resources and virtual learning environment (Such as Minerva, VLE, etc.)</i></p> <p>Adrian, B. (2008). <i>Actor Training the Laban Way: An Integrated Approach to Voice, Speech, and Movement</i>. New York: Allworth Press.</p> <p>Barton-Farcas, S. (2018) <i>Acting & Auditioning for the 21st Century: Tips, Trends, and Techniques for Digital and New Media</i>. London: Routledge.</p> <p>Bartow, A. (2008) <i>Handbook of a Acting Techniques</i>. London: Nick Hern Books.</p> <p>Beckett, S. (1990) <i>Samuel Beckett: the Complete Dramatic Works</i>. London: Faber & Faber Ltd.</p> <p>Beckett, S.B. (2001) <i>Beckett on film: Krapp's last tape, what where, Footfalls, Come and go, Act without words I, and addenda</i> [DVD recording]. Blue Angel Films.</p> <p>Chekhov, Michael (2014) To the Actor: On the Technique of Acting. Eastford: Martino Fine Books.</p> <p>Deer, J. and Dal Vera, R. (2008) <i>Acting in musical theatre</i>. London: Routledge.</p> <p>Eddershaw, M. (1996). <i>Performing Brecht</i>. London. Routledge</p> <p>Hodge, A. (ed.) (2000) <i>Twentieth Century Actor Training</i>. London: Routledge.</p> <p>Leach, R. (2004) <i>Makers of modern theatre</i>. London: Routledge.</p> <p>Merlin, B. (2007) The Complete Stanislavsky Toolkit, London: Nick Hern Books</p> <p>Mitter, S. (1992) <i>Systems of rehearsal: Stanislavsky, Brecht, Grotowski, and Brook</i>. London: Routledge.</p> <p>Mosley, N. (2005) <i>Acting and Reacting</i> London: Nick Hern Books</p>	

	<p>Pitches, J. (2003) <i>Vsevolod Meyerhold</i>. London: Routledge.</p> <p>Schreiber, T. (2005) <i>Advanced Techniques for the Actor, Director, and teacher</i>. New York: Allworth Press</p> <p>Soto-Morettini, D (2010) <i>The Philosophical Actor</i>. Bristol: Intellect.</p> <p>Stanislavski, C. (1980) <i>An Actor Prepares</i>. London: Methuen Drama.</p> <p>Zarrilli, P. 2009 <i>Psychophysical Acting</i>, Routledge.</p> <p><i>Key web-based and electronic resources</i></p> <p><i>Specialist resources:</i></p> <p>Drama Online</p> <p>http://www.dramaonlinelibrary.com/</p>
23	<p>Preparatory work</p> <p>It is recommended that you read: <i>To the Actor: On the Technique of Acting</i> by Michael Chekhov before the start of the module.</p>

Module Descriptor

1	Module code	APM4002-20
2	Module title	Vocal Acting Technique
3	Subject	Acting and Performance Making
4	Core	BA (Hons) Acting and Performance Making
5	Level	4
6	UK credits	20
7	ECTS credits	10
8	Optional for	N/A
9	Excluded combinations	N/A
10	Pre-requisite or co-requisite	N/A
11	Class contact time: total hours	Total Hours:60
12	Independent study time: total hours	Total Hours:140
13	Semester(s) of delivery	Semester 1
14	Main campus location	Knightstone Campus (UCW)
15	Module co-ordinator	Abigail Green
16	Additional costs involved	None
17	<p>Brief description and aims of module</p> <p>This module offers you a grounding in vocal techniques and practices that you can apply to develop skills relevant to using your voice in performance. This offers you tools you can apply in your performance work in all modules and in the performing arts industry. The module aims to:</p> <ul style="list-style-type: none"> ● Introduce you to a range of approaches for safe voice development ● Develop a strong and adaptable instrument ● Instill strategies for assessing, realizing, and implementing the vocal options available to you for varying character and/or environmental needs 	

18	<p>Outline syllabus</p> <p>This module ensures you develop a clear and focused use of the voice through effective posture, breathing and release, effective use of resonance, placing, clear articulation, shaping and projection. There is emphasis on awareness of spoken English and the techniques required to develop voice skills for performance. The study of text explores the information stored in a text so that you can perform a monologue, using skills developed in the acting module and techniques learnt in this module.</p> <p>Focus throughout the module is on you developing your own voice. The aim is to develop a voice free from inhibiting tension and that is easily responsive to, and expressive of, thought and emotion. The syllabus also explores how to maintain and sustain healthy vocal use.</p>										
19	<p>Teaching and learning activities</p> <p>This module uses a combination of tutor-led workshops that draw on exercises, reflective discussions, and peer observations. Lectures and research assignments consider the main themes and practices surrounding contemporary voice pedagogy and scholarship. You support these taught sessions with independent study and rehearsal.</p> <p>At key points through the module, tutor feedback gives you opportunities to check your progress. Formative assessment involves feedback on the development of your voice and the key skills needed to support your performance in a variety of genres.</p> <p>For summative assessment, you audit your vocal skill by evaluating your understanding of voice in the wider context of professional practice and through a vocal performance.</p>										
20	<table border="1"> <thead> <tr> <th data-bbox="248 1556 1161 1601">Intended learning outcomes</th> <th data-bbox="1161 1556 1399 1601"><i>How assessed</i></th> </tr> </thead> <tbody> <tr> <td data-bbox="248 1601 1161 1713"><i>By successful completion of the module, you will be able to demonstrate:</i></td> <td data-bbox="1161 1601 1399 1713"></td> </tr> <tr> <td data-bbox="248 1713 1161 1825">1. Knowledge of a range of appropriate vocal techniques and healthy and artistic practices</td> <td data-bbox="1161 1713 1399 1825">F1, F2, S1, S2</td> </tr> <tr> <td data-bbox="248 1825 1161 1915">2. Practical appreciation of the use of the vocal instrument as a creative and communicative tool</td> <td data-bbox="1161 1825 1399 1915">F1, F2, S1, S2</td> </tr> <tr> <td data-bbox="248 1915 1161 1986">3. The ability to self-evaluate and adjust practice in response to analysis and feedback</td> <td data-bbox="1161 1915 1399 1986">F1, F2, S1, S2</td> </tr> </tbody> </table>	Intended learning outcomes	<i>How assessed</i>	<i>By successful completion of the module, you will be able to demonstrate:</i>		1. Knowledge of a range of appropriate vocal techniques and healthy and artistic practices	F1, F2, S1, S2	2. Practical appreciation of the use of the vocal instrument as a creative and communicative tool	F1, F2, S1, S2	3. The ability to self-evaluate and adjust practice in response to analysis and feedback	F1, F2, S1, S2
Intended learning outcomes	<i>How assessed</i>										
<i>By successful completion of the module, you will be able to demonstrate:</i>											
1. Knowledge of a range of appropriate vocal techniques and healthy and artistic practices	F1, F2, S1, S2										
2. Practical appreciation of the use of the vocal instrument as a creative and communicative tool	F1, F2, S1, S2										
3. The ability to self-evaluate and adjust practice in response to analysis and feedback	F1, F2, S1, S2										

21	<p>Assessment and feedback</p> <p><i>Formative exercises and tasks:</i></p> <p>F1. Vocal exercises and corrections</p> <p>F2. Vocal performance rehearsal feedback</p>	
	<p><i>Summative assessments:</i></p> <p>S1. Voice Assessment and Viva</p> <p>S2. Vocal Performance</p>	<p>Weighting%</p> <p>40%</p> <p>60%</p>
22	<p>Learning resources</p> <p><i>University Library print, electronic resources and Minerva:</i></p> <p>Learning resources</p> <p><i>Print, electronic resources and virtual learning environment</i></p> <p>Key Texts</p> <p>Berry, C. (1991) <i>Voice and the Actor</i>, London: John Wiley & Sons.</p> <p>Bunch Dayme, M (2006) <i>The Performer's Voice</i>, London: W. W. Norton.</p> <p>Carey, D and Carey, R (2010) <i>The Verbal Arts Workbook: A Practical Course for speaking Text</i>. London: Methuen Drama</p> <p>Carey, D. and Carey, R. (2008) <i>Vocal Arts Workbook and DVD</i>; London: Methuen Drama.</p> <p>Fisher, J and Kayes, G. (2016) <i>This is a Voice</i>; London: Welcome Collection</p> <p>Houseman, B. and Branagh, K. (2002) <i>Finding Your Voice: A Complete Voice Training Manual for Actors</i>. New York: Theatre Communications Group.</p> <p>Houseman, B. Radcliffe, D. and Branagh, K. (2008) <i>Tackling Text (and subtext): A Step-by-step Guide for Actors</i>. London: Nick Hern Books.</p> <p>Lessac, A. (1997) <i>The Use and Training of the Human Voice: A Bio-Dynamic Approach to Vocal Life</i>, 3rd Edition, London: Mayfield.</p> <p>Linklater, K. (2006) <i>Freeing the Natural Voice: Imagery and Art in the Practice of Voice and Language</i>, London: Nick Hern Books.</p> <p>Lugering, M. (2012). <i>The Expressive Actor: Integrated Voice, Movement and Acting Training</i>. 2 Edition. Routledge.</p>	

	<p>Morrison, M. (2001) <i>Clear Speech – Practical Speech Correction and Voice Improvement</i>, 4th Edition. London: A+C Black.</p> <p>Nelson, J. (2015) <i>The Voice Exercise Book</i>. London: National Theatre</p> <p>Rodenburg, P (1997) <i>The Actor Speaks</i>, Methuen Drama.</p> <p>Steinhauer, K., McDonald Klimek, M and Estill, J. (2017) <i>The Estill Voice Model: theory and Translation</i>. Pittsburgh: Estill Voice International</p> <p>Williams, J. (2012) <i>Teaching Singing to Children and Young Adults</i>. Oxford: Compton publishing.</p> <p><i>Key web-based and electronic resources</i></p> <p><u>www.britishvoiceassociation</u><u>www.vocalist.org.uk</u></p>
23	<p>Preparatory work</p> <p>You should consider the habitual use of your voice, including variation of tone, posture, and physical tension in different situations in life. With this, you should begin developing awareness of your vocal instrument and when it serves you or inhibits you in communication.</p>

Module Descriptor

1	Module code	APM4003-20
2	Module title	Movement
3	Subject	Acting and Performance Making
4	Core	BA (Hons) Acting and Performance Making
5	Level	4
6	UK credits	20
7	ECTS credits	10
8	Optional for	N/A
9	Excluded combinations	N/A
10	Pre-requisite or co-requisite	N/A
11	Class contact time: total hours	Total Hours:60
12	Independent study time: total hours	Total Hours:140
13	Semester(s) of delivery	Semester 1
14	Main campus location	Knightstone Campus (UCW)
15	Module co-ordinator	Eloise Hodder
16	Additional costs involved	None
17	<p>Brief description and aims of module</p> <p>This module explores and develops your movement skills appropriate to your focus as a performing artist. As such, indicative content; movement skills appropriate to physical theatre: the key focus is to support and develop your training. The module aims to:</p> <ul style="list-style-type: none"> ● Provide a strong foundation of technique in all forms of movement undertaken. ● Foster a positive approach to solo/collaborative working and practice. ● Encourage a symbiotic relationship between cognitive thinking and physical awareness. 	

18	<p>Outline syllabus</p> <p>This module introduces you to skills learning and training. At its heart there is a practical focus with emphasis placed on frequent repetition and practice. The aim is to foster an embodied knowledge of practical skills.</p> <p>Somatic movement education encourages you to develop observation skills and an internal sense of your individual movement practice and in partnering contexts. An emphasis on movement analysis and embodied self-care and learning corresponds to the exploration of movement and physical theatre practice to support your capacity for embodied communication and professional physical performance practice.</p> <p>The module provides focused tuition in movement, places these skills in a performance context. You will enter the programme with varying abilities, prior knowledge, and habitual practice. This module explores how you can develop your physical skills to achieve a professional level of practice appropriate to your focus as a performing artist. Enabling you to embed movement practice in your creation and development of character as an actor.</p>		
19	<p>Teaching and learning activities</p> <p>The module is taught through skills classes led by appropriate movement specialists. Through this group teaching you identify areas of personal development to inform your own individual practice. You take a full and active part in all aspects of the work so a high level of preparedness for classes is essential.</p> <p>At key points through the module, tutor feedback gives you opportunities to check your progress. Formative assessment will involve Blog/Vlog checks and involves feedback on the development of your movement and the key skills needed to support your performance in a variety of genres.</p> <p>For summative assessment, you audit your movement skill by evaluating your understanding of movement in the wider context of professional practice and through movement performance.</p>		
20	<table border="1"> <tr> <td data-bbox="264 1709 1161 2004"> <p>Intended learning outcomes</p> <p><i>By successful completion of the module, you will be able to demonstrate:</i></p> <ol style="list-style-type: none"> 1. Knowledge of a range of appropriate movement techniques, healthy and artistic practices </td> <td data-bbox="1169 1709 1391 2004"> <p><i>How assessed</i></p> <p>F1, F2, S1, S2</p> </td> </tr> </table>	<p>Intended learning outcomes</p> <p><i>By successful completion of the module, you will be able to demonstrate:</i></p> <ol style="list-style-type: none"> 1. Knowledge of a range of appropriate movement techniques, healthy and artistic practices 	<p><i>How assessed</i></p> <p>F1, F2, S1, S2</p>
<p>Intended learning outcomes</p> <p><i>By successful completion of the module, you will be able to demonstrate:</i></p> <ol style="list-style-type: none"> 1. Knowledge of a range of appropriate movement techniques, healthy and artistic practices 	<p><i>How assessed</i></p> <p>F1, F2, S1, S2</p>		

	<p>2. Practical appreciation of the use of the body as a creative and communicative tool</p> <p>3. The ability to self-evaluate and adjust practice in response to analysis and feedback</p>	<p>F1, F2, S1, S2</p> <p>F1, F2, S1</p>
21	<p>Assessment and feedback</p> <p><i>Formative exercises and tasks:</i></p> <p>F1. Movement exercises and feedback</p> <p>F2. Movement Performance rehearsal feedback</p>	
	<p><i>Summative assessments:</i></p> <p>S1. Reflective Blog</p> <p>S2. Movement Performance</p>	<p>Weighting%</p> <p>20%</p> <p>80%</p>
22	<p>Learning resources</p> <p>Key texts</p> <p>Callery, Dymphna (2001) Through the Body. London: Nick Hern.</p> <p>Evans, M. (2009) Movement Training for the Modern Actor, New York: Routledge</p> <p>Ewan, V. and Green, D. (2015) Actor Movement: Expression of the Physical Being, London: Bloomsbury.</p> <p>Hackney, P. (2015) Making Connections: Becoming Embodied through Bartenieff Fundamentals [e-book]: London: Routledge</p> <p>Johnstone, K. (1981) Impro: Improvisation and the theatre. New York: Routledge.</p> <p>Lecoq, J. (2009) The Moving Body. (London: Methuen)</p> <p>Marshall, L. (2008): The Body Speaks: Performance and Physical Expression, London: A & C Black</p> <p>Murray, S. (2003) Jacques Lecoq, Routledge Performance Practitioners, Routledge, London.</p> <p>Whatley, S., Garrett-Brown, N., Alexander, K. (2015) Attending to Movement: Somatic Perspectives on Living in this World, Axminster: Triarchy Wildman, F. (2016) The Busy Person's Guide to Easier Movement, Intelligent Body Press, Berkeley</p> <p>Worsley, V. (2016) Feldenkrais for Actors, Nick Hern: London</p>	

	<p>Wright, J. (2006) Why is that so funny? London: Nick Hern.</p> <p><i>Specialist resources:</i></p> <p>http://www.pina-bausch.de/en/</p> <p>http://www.themovingarchitects.org/#productions</p> <p>http://instantwit.co.uk/</p> <p>http://badc.org.uk/</p>
23	<p>Preparatory work</p> <p>Development of physical fitness and flexibility will benefit progress on this module. Taking fitness classes, using gym equipment to improve cardiovascular fitness will help to strengthen the muscles and respiratory tract regardless of prior experience.</p>

Module Descriptor

1	Module code	APM4004-20
2	Module title	Spontaneity and Play
3	Subject	Acting and Performance Making
4	Core	BA (Hons) Acting and Performance Making
5	Level	4
6	UK credits	20
7	ECTS credits	10
8	Optional for	N/A
9	Excluded combinations	N/A
10	Pre-requisite or co-requisite	Performance Making, Theatre Making.
11	Class contact time: total hours	Total Hours:60
12	Independent study time: total hours	Total Hours:140
13	Semester(s) of delivery	Semester 1
14	Main campus location	Knightstone Campus (UCW)
15	Module co-ordinator	Neil Haigh
16	Additional costs involved	None
17	<p>Brief description and aims of module</p> <p>This module explores physical and vocal training for performance and performance making through improvisation. Within this module you will look at the principles and practices of successful improvisation, spontaneity and complicit playfulness in performance.</p> <p>You will explore a range of techniques and genres through a series of responses to stimulus, practitioners & contextual relevance within British & European theatre History and devising. Each project will test your ability to create original material, individually and as a member of a collaborative ensemble.</p> <p>This module aims to:</p> <ul style="list-style-type: none"> ● Develop your understanding of improvisation as a key tool for live performance. ● Explore improvisation as a key tool for writing and performance making ● Instil skills in spontaneity as an imaginative performer. 	

	<ul style="list-style-type: none"> • Team play and inclusivity • Contextualise the work through critical reflection and analysis. 	
18	<p>Outline syllabus</p> <p>The focus of the syllabus will be on improvisation as a route into performance and into creating your own original theatre writing. Alongside this the development of improvisational skill – physical and verbal expression – builds throughout the delivery of the module to develop and enhance the training of performers. These skills are the foundation blocks to support building and mastery over three years towards your own controlled, original, professional theatre & performance practice.</p> <p>This module is pre-requisite for; Performance Making, Theatre Making.</p>	
19	<p>Teaching and learning activities</p> <p>This module uses a combination of tutor-led workshops, student-led practice, lectures, and research assignments. You support these taught sessions with independent study and rehearsal.</p>	
20	<p>Intended learning outcomes</p> <p><i>By successful completion of the module, you will be able to demonstrate:</i></p> <ol style="list-style-type: none"> 1. Understanding of the skills and approaches required for developing original playful content. 2. Knowledge of the application of skills to the process of creating spontaneous complicit performance responding to a variety of stimulus. 3. Evaluation of the different approaches to generating imaginative live open performance. 	<p><i>How assessed</i></p> <p>F1, F2, S1, S2</p> <p>F1, F2, S1, S2</p> <p>F1, F2, S1</p>
21	<p>Assessment and feedback</p> <p><i>Formative exercises and tasks:</i></p> <p>F1. Director's notes in rehearsals and post-performance feedback</p> <p>F2. Reflective Blog</p>	
	<p><i>Summative assessments:</i></p> <p>S1. Reflective Essay (1500 words)</p> <p>S2. Performance</p>	<p>Weighting%</p> <p>40%</p> <p>60%</p>

22	<p>Learning resources</p> <p>Key texts:</p> <p>Johnstone. K, (2017) Impro: Improvisation & the Theatre, Bloomsbury,</p> <p>Murray.S, (2003), Jacques Lecoq, Routledge</p> <p>Brook.P (2008), The Empty Space, Penguin</p> <p>Johnstone. K, (1999), Impro for Storytellers, Faber & Faber</p> <p>Heilpern. J (1999), Conference of The Birds, Routledge</p> <p>Wright.J (2006), Why is That So Funny, Nick Hern Books</p> <p>Wright.J (2017) Playing the Mask: Acting Without Bullshit, Nick Hern Books</p> <p>Lecoq. J (2009), The Moving Body, Methuen</p> <p>Abbott. J (2008), The Improvisation Book, Nick Hern Books</p> <p>ONLINE LEARNING</p> <p>www.Toldbyanidiot.org.uk</p> <p>www.improbable.co.uk</p> <p>www.comedystoreplayers.com</p> <p>www.inspectorsands.org.uk</p> <p>www.secondcitytheater.com</p> <p>www.improv.org</p>
23	<p>Preparatory work</p> <p>It is recommended that you read Impro: Improvisation & the Theatre, Bloomsbury by Johnstone. K before the start of the module.</p>

Module Descriptor

1	Module code	APM4005-20
2	Module title	Performance Making
3	Subject	Acting and Performance Making
4	Core	BA (Hons) Acting and Performance Making
5	Level	4
6	UK credits	20
7	ECTS credits	10
8	Optional for	N/A
9	Excluded combinations	N/A
10	Pre-requisite or co-requisite	N/A
11	Class contact time: total hours	Total Hours:60
12	Independent study time: total hours	Total Hours:140
13	Semester(s) of delivery	Semester 2
14	Main campus location	Knightstone Campus (UCW)
15	Module co-ordinator	Neil Haigh
16	Additional costs involved	None
17	<p>Brief description and aims of module</p> <p>This module lays the foundations for you to understand the interconnectivity between composition, rehearsal, and performance. It introduces you as a performer, to a series of tools and strategies for theatre-making and underscores the importance of the relationship between research and practice.</p> <p>The module aims to:</p> <ul style="list-style-type: none"> • Introduce you to a range of approaches and processes at the forefront of devising practices • Provide an understanding of the need to develop creative, analytical and interpersonal skills as a theatre maker. • Introduce you to skills for presenting research and applying your knowledge in interpretation. 	

18	<p>Outline syllabus</p> <p>The principle focus of this module is your exposure to a wide-ranging practical toolkit of stimulus and exercises that, when used in conjunction with skills across the three years, will provide the foundation towards creating original high standard performance work. The variety of practical exercises and stimuli will be drawn together in the second half of delivery to enable learners to explore and develop their own ideas in performance for assessment and reflection for this module.</p>				
19	<p>Teaching and learning activities</p> <p>This module uses a combination of lecturer-led workshops and student-led practice. The teaching of specific skills and narrative writing techniques for performance through a combination of practical exploration and critical reflection and questioning. Early explorations into autonomous, explorative creative activity as follow on from skills acquisition.</p> <p>Formative assessment is through the feedback given after the scratch showing of the summative assessment piece.</p>				
20	<table border="1"> <thead> <tr> <th data-bbox="248 969 1161 1025">Intended learning outcomes</th> <th data-bbox="1161 969 1399 1025"><i>How assessed</i></th> </tr> </thead> <tbody> <tr> <td data-bbox="248 1025 1161 1451"> <p><i>By successful completion of the module, you will be able to demonstrate:</i></p> <ol style="list-style-type: none"> 1. Practical knowledge of the processes of devising through improvisation. 2. Understanding of the fundamental elements of narrative and dramatic composition. 3. Evaluate the key concepts and principles in performance of devised work </td> <td data-bbox="1161 1025 1399 1451"> <p>F1 S1 S2</p> <p>F1 S1 S2</p> <p>F1 S2</p> </td> </tr> </tbody> </table>	Intended learning outcomes	<i>How assessed</i>	<p><i>By successful completion of the module, you will be able to demonstrate:</i></p> <ol style="list-style-type: none"> 1. Practical knowledge of the processes of devising through improvisation. 2. Understanding of the fundamental elements of narrative and dramatic composition. 3. Evaluate the key concepts and principles in performance of devised work 	<p>F1 S1 S2</p> <p>F1 S1 S2</p> <p>F1 S2</p>
Intended learning outcomes	<i>How assessed</i>				
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21	<table border="1"> <thead> <tr> <th data-bbox="248 1451 1161 1709">Assessment and feedback</th> <th data-bbox="1161 1451 1399 1709"></th> </tr> </thead> <tbody> <tr> <td data-bbox="248 1709 1161 2016"> <p><i>Formative exercises and tasks:</i></p> <p>F1. Scratch Performances with lecturer and Peer Feedback</p> <p><i>Summative assessments:</i></p> <p>S1. Devised Performance as a response to given Stimuli</p> <p>S2. Viva</p> </td> <td data-bbox="1161 1709 1399 2016"> <p>Weighting%</p> <p>80%</p> <p>20%</p> </td> </tr> </tbody> </table>	Assessment and feedback		<p><i>Formative exercises and tasks:</i></p> <p>F1. Scratch Performances with lecturer and Peer Feedback</p> <p><i>Summative assessments:</i></p> <p>S1. Devised Performance as a response to given Stimuli</p> <p>S2. Viva</p>	<p>Weighting%</p> <p>80%</p> <p>20%</p>
Assessment and feedback					
<p><i>Formative exercises and tasks:</i></p> <p>F1. Scratch Performances with lecturer and Peer Feedback</p> <p><i>Summative assessments:</i></p> <p>S1. Devised Performance as a response to given Stimuli</p> <p>S2. Viva</p>	<p>Weighting%</p> <p>80%</p> <p>20%</p>				

22 **Learning resources**

University Library print, electronic resources and Minerva:

PERFORMANCE MAKING READING LIST

Wright.J (2006), *Why Is That So Funny*, Nick Hern Books

Wright.J (2017), *Playing The Mask: Acting Without Bullshit*, Nick Hern Books

Lecoq.J (2009), *The Moving Body*, Methuen

Murray.S (2003), *Jacques Lecoq*, Routledge

Chekhov.M (1941), *Lessons for The Professional Actor*, PAJ Publications

Heilpern.J (1999) *Conference of The Birds*, Routledge

Bradwell.M, (2012) *Inventing The Truth, Devising & Directing for the Theatre*, Nick Hern Books

Brook.P (2008), *The Empty Space*, Penguin

Johnstone.K, (1999), *Impro For Storytellers*, Faber&Faber

Yorke.J (2014) *Into The Woods: How Stories Work & Why We Tell Them*, Penguin

ONLINE LEARNING

www.toldbyanidiot.org

www.improbable.co.uk

www.kneehigh.co.uk

www.inspectorsands.org.uk

www.19-27.org.uk

www.peepolykus.com

www.thewoostergroup.org

www.punchdrunk.com

www.dreamthinkspeak.com

www.rashdash.co.uk

www.slunglow.org

	www.vesturport.com
23	<p>Preparatory work</p> <p>It is recommended that you read “Into the Woods: How Stories Work & Why We Tell Them, (Yorke.J, 2014) and the introduction/opening chapters of “Why Is that so Funny” (Wright.J, 2006) prior to this module</p>

Module Descriptor

1	Module code	APM5000-20
2	Module title	Performing Arts Business
3	Subject	Acting and Performance Making
4	Core	BA (Hons) Acting and Performance Making
5	Level	5
6	UK credits	20
7	ECTS credits	10
8	Optional for	N/A
9	Excluded combinations	N/A
10	Pre-requisite or co-requisite	N/A
11	Class contact time: total hours	Total Hours:60
12	Independent study time: total hours	Total Hours:140
13	Semester(s) of delivery	Semester 2
14	Main campus location	Knightstone Campus (UCW)
15	Module co-ordinator	Mark Helyer
16	Additional costs involved	None
17	<p>Brief description and aims of module</p> <p>Within this module you will be introduced to the concept of planning for a varied future career, specifically how to create your own events or project opportunities, (whether through forming your own company or individually). You will be introduced to key business concepts of marketing, financial and project planning in support of industry specific opportunities that will be available to you in the current professional landscape. From this you will investigate, plan develop a theoretical small-scale event from conception to delivery, with attention to all the attendant roles across all stages. Examples of your theoretical event might include: An Open Mic Music or Comedy/Sketch Show Event.</p> <p>The module aims to:</p> <ul style="list-style-type: none"> ● Explore funding, understanding and opportunity within the performance industry ● Enhance your understanding of the contextual studies module at Level 4 ● Marrying an emerging understanding of the opportunities presented through your own developing creative practice to an understanding of the other roles you may 	

	<p>need to inhabit, (e.g., fundraising, liaising with venues, festivals, producing skills, marketing) to realise your own work.</p> <ul style="list-style-type: none"> • Develop your practical presentation skills to enable you to pitch for funding and position • Introduction to marketing within the performance industry. • Lay the foundations for the Year 3 Professional Performer module (specifically the elements that develop skills in support of industry opportunities alongside your cumulative creative practice) 	
18	<p>Outline syllabus</p> <p>The module contextualises the work explored in the practical modules of level 4, through an overview of business practices for performance. You will critically analyse the value of your ideas and develop marketing strategies and practices. It will give you the opportunity to explore and improve on pitching skills, funding application writing skills and research techniques and strengthen written English, Maths & ICT skills</p> <p>Your work focuses on theory and formulating strategies that reflect current thinking across diverse areas of performing arts business.</p> <p>You will then investigate, plan, and develop a small-scale event, with attention to all the attendant roles across all stages. Examples of your theoretical event might include: An Open Mic Music /Cabaret or Comedy/Sketch Show Event.</p> <p>You will not be assessed on delivering or performing your actual event, but on the proposal, project plan & depth of consideration given to its requirements</p>	
19	<p>Teaching and learning activities</p> <p>Within this module you will have weekly lecture, seminars and group discussions with tutors and peers provide industry relevant feedback and critical reflection. Tutors provide formative assessment with feedback given in response to in-class presentations and business proposals.</p> <p>Summative assessment is through presentations supported by a research portfolio of a new business venture. This could be, but is not restricted to, performances of original work, workshops, open mic nights. The presentation and integrated viva examine your understanding of business practice as a performing artist. For example, this could be, but is not restricted to, a performance or a seminar style presentation about some potential aspect of your career. The accompanying viva will then interrogate your understanding of your business plan and proposed approaches</p>	
20	<p>Intended learning outcomes</p> <p><i>By successful completion of the module, you will be able to demonstrate:</i></p> <ol style="list-style-type: none"> 1. Developing understanding of the interaction between current funding bodies and performing arts practice. 2. The application of research methodologies appropriate to your portfolio. 3. Application of underlying concepts and principles to a business case, including its ethics, diversity & equality 	<p><i>How assessed</i></p> <p>F1, F2, S1, S2</p> <p>F1, F2, S1, S2</p> <p>F1, F2, S1, S2</p>

21	<p>Assessment and feedback</p> <p><i>Formative exercises and tasks:</i></p> <p>F1. Feedback for in-class presentations</p> <p>F2. Feedback for research proposals</p>	
	<p><i>Summative assessments:</i></p> <p>S1. Business Presentation and Viva</p> <p>S2. Research Portfolio (3000 words)</p>	<p>Weighting%</p> <p>40%</p> <p>60%</p>
22	<p>Learning resources</p> <p><i>University Library print, electronic resources, and Minerva:</i></p> <ul style="list-style-type: none"> ● <i>Key texts</i> <p>SEABRIGHT, J. (2010) So You Want To Be A Theatre Producer, Nick Hern Books</p> <p>FOREMAN, G. (2009) A. Practical Guide to Working in Theatre. London: Methuen Drama.</p> <p>GRADY, C. (2014) Your LIFE in THEATRE: A Self-help Guide for All Stages of Your Career. London:</p> <p>ROBINSON, K. (2010) The Element: How Finding your Passion Changes Everything. Penguin.</p> <p>BARROW, P. (2005) The Best Laid Business Plans. Virgin</p> <p>JONES, D. (2016) Personal Branding 101: Simple Marketing Tips for Building Your Brand. Charleston: CreateSpace Independent Publishing Platform.</p> <p>MIDDLETON, S. (2010) Build a Brand in 30 Days: with Simon Middleton, the Brand Strategy Guru. Chichester: Capstone Publishing.</p> <ul style="list-style-type: none"> ● <i>key web-based and electronic resources</i> <p>ChrisGrady.org.</p> <p>Online resources at UCW & Bath Spa</p> <p>Evolving use of updated contemporary online articles, journals etc.</p> <p>TakeArt.Org/artist-support/resources. Venues Southwest – Routes in.</p> <p><i>Specialist resources:</i></p>	
23	<p>Preparatory work</p> <p>It is recommended that you read Build a Brand in 30 Days: by Z Mastin before the start of the module.</p>	

Module Descriptor

1	Module code	APM5001-20
2	Module title	Ensemble Performance
3	Subject	Acting and Performance Making
4	Core	BA (Hons) Acting and Performance Making
5	Level	5
6	UK credits	20
7	ECTS credits	10
8	Optional for	N/A
9	Excluded combinations	N/A
10	Pre-requisite or co-requisite	N/A
11	Class contact time: total hours	Total Hours:60
12	Independent study time: total hours	Total Hours:140
13	Semester(s) of delivery	Semester 1
14	Main campus location	Knightstone Campus (UCW)
15	Module co-ordinator	Eloise Hodder
16	Additional costs involved	None
17	<p>Brief description and aims of module</p> <p>Within this module you will examine, explore, and develop your engagement with collaborative processes in the creation of professionally focused performance. The module aims to:</p> <ul style="list-style-type: none"> ● Provide a professional working environment appropriate for each performance project ● Foster a positive approach to collaborative working and practice ● Explore the process of creating a piece of theatre within an industry-focussed context 	

18	<p>Outline syllabus</p> <p>This module recognises that by working together on a text-based piece you will further develop your underlying skills and knowledge of collaborative rehearsal and ensemble approaches. The focus of the project is to develop a broader appreciation of your own discipline and the importance of working ethically as a team.</p> <p>You will engage with and explore different methodologies and structures to nurture group cohesion within a creative environment. You build upon this knowledge to produce ensemble performance whilst interpreting a chosen text or texts.</p>	
19	<p>Teaching and learning activities</p> <p>This module builds on the professional processes acquired in Contemporary Acting at level 4 to explore the application of skills, methodology and techniques within the context of rehearsal and performance. A series of workshops and rehearsals relate your individual practice to the demands of the ensemble.</p> <p>You will receive formative feedback throughout the project in the form of peer review, self-reflection and director's notes given in rehearsals as you work toward performance. The summative task focuses on your rehearsal process and contribution to the finished performance.</p>	
20	<p>Intended learning outcomes</p> <p><i>By successful completion of the module, you will be able to demonstrate:</i></p> <ol style="list-style-type: none"> 1. Knowledge and critical understanding of a complex range of collaborative approaches when developing and presenting an ensemble performance 2. Critical engagement with a variety of theatrical conventions. 3. Critical analysis and appropriate application of character building and text interpretation techniques. 	<p><i>How assessed</i></p> <p>F1, F2, F3, S1, S2</p> <p>F1, F2, F3 S1, S2</p> <p>F1, F2, S1</p>
21	<p>Assessment and feedback</p> <p><i>Formative exercises and tasks:</i></p> <p>F1. Director's notes in rehearsals</p> <p>F2. Peer review</p> <p>F3. Self-evaluation</p>	
	<p><i>Summative assessments:</i></p> <p>S1. Performance</p>	<p>Weighting%</p> <p>70%</p>

	S2. Reflective Essay (1,500 words)	30%
22	<p>Learning resources</p> <p><i>University Library print, electronic resources and Minerva: Review and update where appropriate</i></p> <ul style="list-style-type: none"> ● <i>Key texts</i> <i>The content of this project determines the required reading.</i> <p>Bicat, T. (Ed) and Baldwin, C. (Ed). 2002. <i>Devised and Collaborative Theatre</i>. Marlborough: The Crowood Press Ltd</p> <p>Bogart, A. and Landau, T. 2006. <i>The Viewpoints Book</i>. New York: Theatre Communications Group Inc</p> <p>Britton, J. 2013. <i>Encountering Ensemble</i>. London: Methuen</p> <p>Etchells, T. 1999. <i>Certain Fragments</i>. London: Routledge</p> <p>Grose, C. and Murphy, A. 2005. <i>Kneehigh Anthology Volume 1</i>. London: Oberon Books Ltd</p> <p>Lecoq, J. 2009. <i>The Moving Body</i>. London: Methuen</p> <p>Radosavljevic, D. 2013. <i>The Contemporary Ensemble</i>. London: Routledge</p> <p>Zarilli, P. 2002. <i>Acting (Re)Considered</i>. London: Routledge</p> <p>Zarilli, P. 2009. <i>Psychophysical Acting</i>. London: Routledge</p> <ul style="list-style-type: none"> ● <i>Key web-based and electronic resources</i> <p>http://gardzienice.org/</p> <p>http://punchdrunk.com/#</p> <p>http://ensemblephysicaltheatre.wordpress.com/</p> <p>http://www.cricoteka.pl/pl/</p> <p>http://www.nationaltheatre.org.uk/backstage/acting</p> <p>http://homepage.smc.edu/sawoski_perviz/Stanislavski.pdf</p> <p>http://theatrefutures.org.uk/stanislavski-centre/</p> <p>http://www.brechtociety.org/</p> <p><i>Specialist resources:</i></p> <p><i>You will have access to rehearsal studios and performance venue, as well as scenic, costume and property workshops and resources.</i></p>	

23 Preparatory work

You must read the play prior to the start of rehearsals you must also undertake initial character, period, and wider research.

Module Descriptor

1	Module code	APM5002-20
2	Module title	Classical Acting
3	Subject	Acting and Performance Making
4	Core	BA (Hons) Acting and Performance Making
5	Level	5
6	UK credits	20
7	ECTS credits	10
8	Optional for	N/A
9	Excluded combinations	N/A
10	Pre-requisite or co-requisite	N/A
11	Class contact time: total hours	Total Hours:40
12	Independent study time: total hours	Total Hours:160
13	Semester(s) of delivery	Semester 1
14	Main campus location	Knightstone Campus (UCW)
15	Module co-ordinator	Eloise Hodder / Neil Haigh
16	Additional costs involved	None
17	<p>Brief description and aims of module</p> <p>This module will build on the skills you developed in contemporary acting and voice. You will engage these skills within a variety of classical texts. Through exploring these you will develop your capacity for intelligent and creative performance.</p> <p>This module aims to:</p> <ul style="list-style-type: none"> ● Engage you creatively and critically with performance styles and techniques appropriate for performing classical texts. ● Engage in scene study to build understanding of the requirements of classical genre preparation. ● Encourage creativity and flexibility in the implementation of ideas and skills ● Foster the application of skills and ideas to a range of contexts. 	

18	<p>Outline syllabus</p> <p>This module primarily continues the work completed in level 4 and further develops acting tools and skills within the context of rehearsal for a variety of carefully selected seminal dramatic texts. It explores emotional truth and psychological complexity alongside engaging physical expression of the imagination, vocal range and dynamics.</p> <p>This is achieved through the exploration and demystifying of a selection of seminal writers and texts – most notably Shakespeare. This module enables you to add to and put into practice skills learnt in Contemporary Acting and Voice. You gain a greater understanding of the actor’s ‘process’ and your individual process. You are expected to do contextual research in addition to the specifics of character research, to more fully inform your acting.</p>		
19	<p>Teaching and learning activities</p> <p>This module uses a combination of tutor-led workshops, student-led practice, lectures, and research assignments. You are expected to support these taught sessions with self-directed research, creative dramaturgical work, and rehearsal.</p> <p>At key points throughout the module, tutors give you opportunities to check your progress.</p> <p>Formative assessment will come in the form of notes and feedback from your tutor/director for each individual performance. Summative assessment is the performance of two scenes.</p>		
20	<table border="0"> <tr> <td data-bbox="256 1122 1161 1592"> <p>Intended learning outcomes</p> <p><i>By successful completion of the module, you will be able to demonstrate:</i></p> <ol style="list-style-type: none"> 1. Critical engagement with historical and contemporary approaches to professional rehearsal and performance processes. 2. Ability to apply specific interpretive techniques in performance of classical text. 3. Creative and reflective skills informed by research and analysis of personal and group performance to support the interpretation of text </td> <td data-bbox="1161 1122 1399 1592"> <p><i>How assessed</i></p> <p>F1, F2,F3, S1, S2</p> <p>F1, F2, F3, S1, S2</p> <p>F1, F2, F3,S1, S2</p> </td> </tr> </table>	<p>Intended learning outcomes</p> <p><i>By successful completion of the module, you will be able to demonstrate:</i></p> <ol style="list-style-type: none"> 1. Critical engagement with historical and contemporary approaches to professional rehearsal and performance processes. 2. Ability to apply specific interpretive techniques in performance of classical text. 3. Creative and reflective skills informed by research and analysis of personal and group performance to support the interpretation of text 	<p><i>How assessed</i></p> <p>F1, F2,F3, S1, S2</p> <p>F1, F2, F3, S1, S2</p> <p>F1, F2, F3,S1, S2</p>
<p>Intended learning outcomes</p> <p><i>By successful completion of the module, you will be able to demonstrate:</i></p> <ol style="list-style-type: none"> 1. Critical engagement with historical and contemporary approaches to professional rehearsal and performance processes. 2. Ability to apply specific interpretive techniques in performance of classical text. 3. Creative and reflective skills informed by research and analysis of personal and group performance to support the interpretation of text 	<p><i>How assessed</i></p> <p>F1, F2,F3, S1, S2</p> <p>F1, F2, F3, S1, S2</p> <p>F1, F2, F3,S1, S2</p>		
21	<p>Assessment and feedback</p> <p><i>Formative exercises and tasks:</i></p> <p>F1. Tutor and peer feedback for rehearsal of performance 1</p> <p>F2. Directors' notes for rehearsal of performance 2</p> <p>F3. Peer review</p>		
	<p><i>Summative assessments:</i></p> <p>Weighting%</p>		

	<p>S1. Performance</p> <p>S2. Viva</p>	<p>80%</p> <p>20%</p>
22	<p>Learning resources</p> <p><i>University Library print, electronic resources and Minerva: Please review and update where appropriate.</i></p> <ul style="list-style-type: none"> ● <i>Key texts</i> <p>ADAMSON, S. et al. (2001) <i>Reading Shakespeare's Dramatic Language</i>. Arden Shakespeare.</p> <p>CALLOW, S. (1991) <i>Acting in Restoration Comedy</i>. London: Applause Theatre Book Publishers.</p> <p>FISK, D. (Ed.) (2000) <i>The Cambridge Companion to English Restoration Theatre</i>. Cambridge University Press.</p> <p>GOLDHILL, S. (2007) <i>How to Stage Greek Tragedy</i>. University of Chicago Press.</p> <p>GRANTHAM, B. (2000) <i>Playing Commedia: A Training Guide to Commedia Techniques</i>. London: Nick Hern Books.</p> <p>HALL, P. (2003) <i>Shakespeare's Advice to the Players</i>. London: Oberon Books.</p> <p>HINDS, A. (2015) <i>Acting Shakespeare's Language</i>. London: Oberon Books.</p> <p>RAMCZYK, S. (2002) <i>Delicious Dissembling</i>. London: Heinemann.</p> <p>WELLS, S. (Ed.) (2002) <i>The Cambridge Companion to Shakespeare on Stage</i>. Cambridge University Press.</p> <p>DE GRAZIA, M. and WELLS, S. (Eds.) (2010) <i>The New Cambridge Companion to Shakespeare</i>. Cambridge University Press</p> <ul style="list-style-type: none"> ● <i>Key web-based and electronic resources</i> <p>www.nofearshakespeare</p> <p>www.dramaonline.com</p> <ul style="list-style-type: none"> ● <i>Specialist resources:</i> 	
23	<p>Preparatory work</p> <p>You must read the play prior to the start of rehearsals you must also undertake initial character, period and wider research.</p>	

Module Descriptor

1	Module code	APM5003-20
2	Module title	Multimedia Performance
3	Subject	Acting and Performance Making
4	Core	BA (Hons) Acting and Performance Making
5	Level	5
6	UK credits	20
7	ECTS credits	10
8	Optional for	N/A
9	Excluded combinations	N/A
10	Pre-requisite or co-requisite	N/A
11	Class contact time: total hours	Total Hours:60
12	Independent study time: total hours	Total Hours:140
13	Semester(s) of delivery	Semester 2
14	Main campus location	Knightstone Campus (UCW)
15	Module co-ordinator	Eloise Hodder
16	Additional costs involved	None
17	<p>Brief description and aims of module</p> <p>This module builds on the work undertaken in Contemporary Acting at Level 4. You continue your exploration of a range of media styles, and you develop your technical skills media performance skills for, screen, radio, motion capture, game industry, voice over and other digital performance platforms. You consider the need to focus on performance and character development. This module aims to:</p> <ul style="list-style-type: none"> ● Introduce a variety of techniques across a range of forms of media drama. ● Embed a positive approach to solo/collaborative working and practice. ● Affirm the symbiotic relationship between cognitive thinking and the embodiment of character for media performance. 	
18	Outline syllabus	

	<p>This practical module focuses on media performance skills through repetition and practice to ensure that your media performance work is embodied and embedded in your creative and habitual practice. The module develops your media performance techniques but shifts its focus to the demands of recorded digital performance. Classes focus on how to use techniques to establish character and connect with the other technical aspects to tell the story.</p>	
19	<p>Teaching and learning activities</p> <p>The module combines weekly specialist classes in the core media performance skills. You are taught as a group, but with your tutor you identify particular areas for personal development. This provides you with opportunities to develop your specialism: for example, voice, screen or digital performance. You take a full and active part in all aspects of the work to complete practical assignments to a high level and to come to class ready and prepared.</p> <p>Formative assessment is through explorative workshops, corrections and performance notes. The summative activity is a media performance that examines the specific skills you develop through the production process . This performance not only considers your technical skill but also your ability to apply these skills to the creative performance process, ensuring that technique enables you to embody character and support the production/ story.</p>	
20	<p>Intended learning outcomes</p> <p><i>By successful completion of the module, you will be able to demonstrate:</i></p> <ol style="list-style-type: none"> 1. The ability to apply established techniques to undertake critical analysis of the transferable skills required to achieve a project outcome. 2. Knowledge and critical understanding of the process of creating character and story in response to production demands and processes. 3. The ability to reflect, evaluate and present performance outcomes in relation to your developing creative process. 	<p><i>How assessed</i></p> <p>F1, S1</p> <p>F1, S1</p> <p>F1, S1</p>
21	<p>Assessment and feedback</p> <p><i>Formative exercises and tasks:</i></p> <p>F1. Project proposal presentation</p>	

	<p><i>Summative assessments:</i></p> <p>S1. Performance Project submission.</p>	<p>Weighting%</p> <p>100%</p>
22	<p>Learning resources</p> <p><i>University Library print, electronic resources and Minerva:</i></p> <ul style="list-style-type: none"> ● <i>Key texts</i> ● <i>Alburger, J. (2002) The Art of Voice Acting, Focal Press</i> ● <i>Adler, Stella (2002) The Art of Acting, Applause Drama Series</i> ● <i>Beck, A (1997) Radio Acting, A& C Black, 9780713646313</i> ● <i>Caine, Michael (1990) Acting in Film, Applause Drama series</i> ● <i>Calderone, Marina and Williams Maggie (2004) Actions, The Actors Thesaurus, Nick Herne Books.</i> ● <i>Chubbuck, Ivana (2004) The Power of The Actor, Gotham Books</i> ● <i>Churcher, Mel (2003) Acting for Film: Truth 24 Times a Second, Virgin</i> ● <i>Hagen, Uta (1991) A Challenge for the Actors, Scribners</i> ● <i>Meisner, Sanford (1987) On Acting, Vintage</i> ● <i>Runstein & Huber (2005) Modern Recording Techniques, Focal Press</i> ● <i>Shaw, B (2000) Voice-overs, Methuen Drama</i> ● <i>Strasberg, Lee (1987) A Dream of Passion, New American Library</i> ● <i>Taylor (1994) Actor and the Camera, A&C Black 0713639016</i> ● <i>Tucker, Patrick (1994) Secrets of Screen Acting, Routledge</i> ● <i>Wolfe, K (2010), So you want to be a TV Presenter? Nick Hern Books</i> <ul style="list-style-type: none"> ● <i>Key web-based and electronic resources</i> <p><i>From Stage to Screen – Eye Movement Britten ,B available at http://actorsadnperformers.com/actors/advice/149/acting-as-a-career/from+stage+to+screen</i></p> <p><i>Joaquin Phoenix Interview: http://www.theguardian.com/film/2015/jan/22/joaquin-phoenix-real-life-evil-seduces-inherent-vice</i></p> <p><i>Article on Eddie Redmayne’s Method: http://moreintelligentlife.com/content/features/clemency-burton-hill/method?page=full#_</i></p>	
23	<p>Preparatory work</p> <p>You must read the prepared material prior to the start of rehearsals you must also undertake initial character, period and wider research.</p>	

Module Descriptor

1	Module code	APM5004-20
2	Module title	Theatre Making
3	Subject	Acting and Performance Making
4	Core	BA (Hons) Acting and Performance Making
5	Level	5
6	UK credits	20
7	ECTS credits	10
8	Optional for	N/A
9	Excluded combinations	N/A
10	Pre-requisite or co-requisite	N/A
11	Class contact time: total hours	Total Hours:60
12	Independent study time: total hours	Total Hours:140
13	Semester(s) of delivery	Semester 2
14	Main campus location	Knightstone Campus (UCW)
15	Module co-ordinator	Neil Haigh
16	Additional costs involved	None
17	<p>Brief description and aims of module</p> <p>This module develops the devising skills and techniques introduced at Level 4. It uses an industry-focused devised project to encourage you to create a culturally inclusive and diverse performance of increasing complexity. The project extends your acting processes into diverse forms and media and the cognate areas of text analysis and dramaturgy. The module aims to:</p> <ul style="list-style-type: none"> • Extend your understanding and application of performing and creating performance through with challenging projects • Highlight the interconnection between critical thinking skills and the production process • Develop your collaborative working skills • Develop a cultural awareness when developing theatre making 	

18	<p>Outline syllabus</p> <p>Through the process of devising a performance text, this module explores the key aspects of developing an individual artistic voice. You explore a diverse range of approaches, techniques and theories of contemporary and post dramatic theatre practice and dramaturgy. This enables you to create your own theatre work that reflects your own culturally diverse growing practice. You will explore how form, style and structure affect content, meaning and audience engagement in a theatrical event. This module prepares you for the performance making module at level 6.</p>										
19	<p>Teaching and learning activities</p> <p>This module combines weekly workshop sessions with tutors and invited practitioners to engage you with a variety of approaches, techniques, and theories of contemporary theatre practice. The practical element of this module involves individual and group devised theatre work that reflects and realises your ideas. Regular sharing of in-class progress develops a deeper understanding of interdisciplinary and collaborative practices and the importance of critical feedback.</p> <p>Formative assessment is through feedback following a scratch showing of your devised performance. The performance is the summative assessment.</p>										
20	<table border="1"> <thead> <tr> <th data-bbox="248 1234 1161 1294">Intended learning outcomes</th> <th data-bbox="1161 1234 1399 1294"><i>How assessed</i></th> </tr> </thead> <tbody> <tr> <td data-bbox="248 1294 1161 1406"><i>By successful completion of the module, you will be able to demonstrate:</i></td> <td data-bbox="1161 1294 1399 1406"></td> </tr> <tr> <td data-bbox="248 1406 1161 1473">1. A critical understanding of the processes of making and performing an industry-focused theatre project.</td> <td data-bbox="1161 1406 1399 1473">F1, S1</td> </tr> <tr> <td data-bbox="248 1473 1161 1570">2. The ability to communicate and apply critically informed knowledge through the ideas, production and processes that are demonstrated through an original work.</td> <td data-bbox="1161 1473 1399 1570">F1, S1</td> </tr> <tr> <td data-bbox="248 1570 1161 1794">3. The ability to reflect and evaluate personal development and identify emerging possibilities, both for yourself and – crucially – as part of a company</td> <td data-bbox="1161 1570 1399 1794">F1, S1</td> </tr> </tbody> </table>	Intended learning outcomes	<i>How assessed</i>	<i>By successful completion of the module, you will be able to demonstrate:</i>		1. A critical understanding of the processes of making and performing an industry-focused theatre project.	F1, S1	2. The ability to communicate and apply critically informed knowledge through the ideas, production and processes that are demonstrated through an original work.	F1, S1	3. The ability to reflect and evaluate personal development and identify emerging possibilities, both for yourself and – crucially – as part of a company	F1, S1
Intended learning outcomes	<i>How assessed</i>										
<i>By successful completion of the module, you will be able to demonstrate:</i>											
1. A critical understanding of the processes of making and performing an industry-focused theatre project.	F1, S1										
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3. The ability to reflect and evaluate personal development and identify emerging possibilities, both for yourself and – crucially – as part of a company	F1, S1										
21	<p>Assessment and feedback</p> <p><i>Formative exercises and tasks:</i></p> <p>F1. Scratch showing of your work in progress</p>										

	<p><i>Summative assessments:</i></p> <p>S1. Devised Performance</p>	<p>Weighting%</p> <p>100%</p>
22	<p>Learning resources</p> <p><i>University Library print, electronic resources and Minerva</i></p> <ul style="list-style-type: none"> ● <i>Key texts</i> <p>Abbott.J (2012), <i>The Acting Book</i>, Nick Hern Books</p> <p>Abbott.J (2009), <i>Improvisation in Rehearsal</i>, Nick Hern Books</p> <p>Alfreds.M (2007), <i>Different Every Night</i>, Nick Hern Books</p> <p>Wright. J (2006) <i>Why Is That So Funny</i>, Nick Hern Books</p> <p>Wright. J (2017) <i>Playing the Mask: Acting without Bullshit</i>, Nick Hern Books</p> <p>Johnstone. K (1999) <i>Impro for Storytellers</i>, Faber & Faber</p> <p>Chekhov. M (1941) <i>Lessons for the Professional Actor</i>, PAJ Publications</p> <p>Bradwell. M (2012) <i>Inventing the Truth: Devising & Directing for the Theatre</i>, Nick Hern Books</p> <p>Behrndt S. (2008) <i>Dramaturgy and Performance</i>, Basingstoke: Palgrave Macmillan.</p> <p>Bogart, A (2014) <i>What's the Story, Essays about art, theater and storytelling</i>, Abingdon: Routledge.</p> <p>Harvie. J. Lavender, A (Eds) (2010) <i>Making Contemporary Theatre: International Rehearsal Processes</i>, Manchester University Press.</p> <p>Heddon, D and Milling, J, (2006) <i>Devising Performance: A Critical History</i>, Hants: Palgrave Macmillan</p> <p>Donnellan.D (2005), <i>The Actor and the Target</i>, Nick Hern Books</p> <p>Warren. J (2017), <i>Creating Worlds: How to Make Immersive Theatre</i>, Nick Hern Books</p> <p>Yorke.J (2014) <i>Into The Woods: How Stories Work & Why We Tell Them</i>, Penguin</p> <p>RUDLIN, J. (1994) <i>Commedia dell'Arte: An Actor's Handbook</i>. Abingdon: Routledge.</p> <ul style="list-style-type: none"> ● <i>Key web-based and electronic resources</i> <p>http://www.kneehigh.co.uk/</p> <p>http://www.theguardian.com/stage/2008/dec/01/kneehigh-theatre-cornwall-maddy-costa</p> <p>http://www.storynet.org/resources/whatisstorytelling.html</p> <p>http://www.theguardian.com/stage/theatreblog/2011/nov/23/storytelling-theatre</p>	

	<p>http://www.toldbyanidiot.org</p> <p>www.toldbyanidiot.org</p> <p>www.improbable.co.uk</p> <p>www.kneehigh.co.uk</p> <p>www.inspectorsands.org.uk</p> <p>www.19-27.org.uk</p> <p>www.peepolykus.com</p> <p>www.punchdrunk.com</p> <p>www.dreamthinkspeak.com</p> <p>www.rashdash.co.uk</p> <p>www.slunglow.org</p> <p>www.vesturport.com</p> <p>www.littlebulbtheatre.com</p>
23	<p>Preparatory work</p> <p>It is essential you read the highlighted book by John Wright, and highly recommended that you read the other highlighted books by Mike Alfreds & Michael Chekhov – prior to commencement of this module.</p>

Module Descriptor

1	Module code	APM5005-20
2	Module title	Installation and Immersive Practice
3	Subject	Acting and Performance Making
4	Core	BA (Hons) Acting and Performance Making
5	Level	5
6	UK credits	20
7	ECTS credits	10
8	Optional for	N/A
9	Excluded combinations	N/A
10	Pre-requisite or co-requisite	N/A
11	Class contact time: total hours	Total Hours:60
12	Independent study time: total hours	Total Hours:140
13	Semester(s) of delivery	Semester 1
14	Main campus location	Knightstone Campus (UCW)
15	Module co-ordinator	Eloise Hodder
16	Additional costs involved	None
17	<p>Brief description and aims of module</p> <p>This module considers and further explores the technical forms, genres and styles that inform contemporary performance, immersive and innovative practice. The module aims to:</p> <ul style="list-style-type: none"> ● Foster an understanding of the application of researched technical knowledge, ideas and skills to the realisation of a performance ● Promote clarity of interpretation in technical production of performance ● Extend the implementation of skills and ideas when creating an immersive performance and or curated audience experience. 	

18	<p>Outline syllabus</p> <p>The module explores the diversity of material connected to the creation of a performance event and enables you to identify ideas and practices for further investigation and development. You consider and explore many genres and practitioners to inform your interpretation and development of practical work. Simultaneously you consider the contexts in which you perform, such as venue, audience and business environment.</p>				
19	<p>Teaching and learning activities</p> <p>Visiting lectures from the industry offer skills workshops at different points in the academic year and through tutorials and group discussion, you consider the nature of the event you wish to create in response to your stimulus. You then create and curate to the installation event</p> <p>Formative Assessment is through feedback for your facilitation scratch immersive experience and lecturer and peer feedback for your performance event negotiation.</p> <p>An installation performance / production assesses both your knowledge of immersive and innovative practice and your ability to communicate such ideas. This this prepares you for the summative assessment.</p> <p>Summative assessment is through an installation in a response to stimulus that is supported by a reflective blog that clarifies your developmental and curative process</p>				
20	<table border="1"> <thead> <tr> <th data-bbox="248 1218 1161 1272">Intended learning outcomes</th> <th data-bbox="1161 1218 1399 1272"><i>How assessed</i></th> </tr> </thead> <tbody> <tr> <td data-bbox="248 1272 1161 1738"> <p><i>By successful completion of the module, you will be able to demonstrate:</i></p> <ol style="list-style-type: none"> 1. The ability to analyse, formulate and critically review the execution of a facilitated immersive scratch 2. An ability to evaluate the interaction between critical and creative thinking and processes when developing a performance from a stimulus. 3. The ability to critically evaluate the application of skills to assure clarity of interpretation in performance. </td> <td data-bbox="1161 1272 1399 1738"> <p>F1, S1</p> <p>F2, S2</p> <p>F2 S2</p> </td> </tr> </tbody> </table>	Intended learning outcomes	<i>How assessed</i>	<p><i>By successful completion of the module, you will be able to demonstrate:</i></p> <ol style="list-style-type: none"> 1. The ability to analyse, formulate and critically review the execution of a facilitated immersive scratch 2. An ability to evaluate the interaction between critical and creative thinking and processes when developing a performance from a stimulus. 3. The ability to critically evaluate the application of skills to assure clarity of interpretation in performance. 	<p>F1, S1</p> <p>F2, S2</p> <p>F2 S2</p>
Intended learning outcomes	<i>How assessed</i>				
<p><i>By successful completion of the module, you will be able to demonstrate:</i></p> <ol style="list-style-type: none"> 1. The ability to analyse, formulate and critically review the execution of a facilitated immersive scratch 2. An ability to evaluate the interaction between critical and creative thinking and processes when developing a performance from a stimulus. 3. The ability to critically evaluate the application of skills to assure clarity of interpretation in performance. 	<p>F1, S1</p> <p>F2, S2</p> <p>F2 S2</p>				
21	<p>Assessment and feedback</p> <p><i>Formative exercises and tasks:</i></p> <p>F1. Facilitation exercise feedback</p> <p>F2. Scratch showing lecturer and peer feedback</p>				

	<p><i>Summative assessments:</i></p> <p>S1.Devised Installation Project</p> <p>S2 Reflective Planning and Process blog</p>	<p>Weighting%</p> <p>70%</p> <p>30%</p>
22	<p>Learning resources</p> <p><i>University Library print, electronic resources and Minerva:</i></p> <ul style="list-style-type: none"> ● Key texts ● Graham, S. (2014) <i>The Frantic Assembly Book of Devising</i>, Routledge ● Harvie, J & Lavender, A. (2010) <i>Making Contemporary Theatre: International Rehearsal Processes (Theatre:Theory-Practice-Performance)</i>, Tate Publishing ● Mchon, J. (2014) <i>Immersive Theatres: Intimacy and Immediacy in Contemporary Performance</i>, Palgrave Macmillan ● Radosavljevic, D. (2013) <i>The Contemporary Ensemble: Interviews with Theatre Makers</i>, Routledge. ● Toplin, Liz (2015) <i>British Theatre Companies; 1995-2014</i>, Bloomsbury <p><i>Other Texts</i></p> <p>CARTER, P. (1994) <i>Backstage Handbook: An Illustrated Almanac of Technical Information</i>. Louisville: Broadway Press.</p> <p>DEAN, P. (2002) <i>Production Management: Making Shows Happen</i>. Marlborough: The Crowood Press.</p> <p>PALMER, S. (2000) <i>Essential Guide to Stage Management, Lighting and Sound</i>. London: Hodder & Stoughton.</p> <p>COLEMAN, P. (2003) <i>Basics: A Beginner's Guide to Stage Lighting</i>. Cambridge: Entertainment Technology Press.</p> <p>FRASER, N. (2007) <i>The Handbook of Stage Lighting</i>. Marlborough: The Crowood Press.</p> <p>MORT, S. (2011) <i>Stage Lighting – The Technicians Guide: An On-the-job Reference Tool</i>. London: Methuen Drama.</p> <p>REID, F. (2001) <i>Lighting the Stage: A Lighting Designer's Reflections</i>. Cambridge: Entertainment Technology Press.</p> <p>REID, F. (2002) <i>The Stage Lighting Handbook</i>. New York: Routledge.</p>	

	<p>SHELLEY, S.L. (2013) A Practical Guide to Stage Lighting. 3rd edn. Massachusetts: Focal Press.</p> <p>WALTERS, G. (2001) Stage Lighting: Step-by-Step: The Complete Guide on Setting the Stage with Light to Get Dramatic Results. New York: Betterway Books.</p> <ul style="list-style-type: none"> • <i>Key web-based and electronic resources</i> <p><u>www.punchdrunk.com</u></p> <p><u>www.complicite.org</u></p> <p><u>www.shunt.com</u></p>
23	<p>Preparatory work</p> <p>You must read: The Frantic Assembly Book of Devising by S.Graham before the module starts.</p>

Module Descriptor

1	Module code	APM6000-20
2	Module title	Independent Study
3	Subject	Acting and Performance Making
4	Core	BA (Hons) Acting and Performance Making
5	Level	6
6	UK credits	20
7	ECTS credits	10
8	Optional for	N/A
9	Excluded combinations	N/A
10	Pre-requisite or co-requisite	N/A
11	Class contact time: total hours	Total Hours:60
12	Independent study time: total hours	Total Hours:140
13	Semester(s) of delivery	Year long
14	Main campus location	Knightstone Campus (UCW)
15	Module co-ordinator	Eloise Hodder
16	Additional costs involved	None
17	<p>Brief description and aims of module</p> <p>This module focuses on the development of a complex idea or argument. It emphasises how to select the best means of investigating an idea and results in a significant artefact that expresses a sustained argument or creative vision. This should reflect independent research and/or practical investigation. This module aims to:</p> <ul style="list-style-type: none"> ● Provide a collaborative environment in which to develop an area of independent study or creative vision ● Foster a positive approach to lifelong learning and career development ● Facilitate the expression of ideas within a professional and/or academic context 	

18	<p>Outline syllabus</p> <p>The initial, formative stage is to negotiate a project brief with tutors. The final submission is a 5,000-word essay; a practical study of equivalent scale; or study that balances practical and written elements. You test this in tutorials and agree on a project negotiation.</p> <p>You can work individually on a single study or choose to work collaboratively on a piece of shared research, performance or blended project.</p> <p>For any shared project, you must in your project negotiations indicate your roles and focus in the study. A group submission is not allowed. In negotiating the project, it must be clear that each member of the group has clearly identified their role in the project and their topic of investigation.</p> <p>How you present the final submission is integral to demonstrating the advanced critical thinking at the heart of this module. An indicative final submission might be a performance piece with an accompanying analysis. It could be a conventional essay. It could be a combination of a personal write-up drawing on a shared experiment. It could be a portfolio of work, but this must not exceed the word count or equivalent.</p>				
19	<p>Teaching and learning activities</p> <p>There is some initial lecture delivery around careers planning, conducting a review of opportunities and professional approaches but in the main tutor contact is through advisory tutorials to support the placement and/or activity. There are a number of progress checks throughout the span of the module.</p> <p>Producing an accurate account of your activities and generating an evidence base is key to the success of this module.</p> <p>You will be expected to commit to high levels of independent study and utilise the academic support provided:</p> <ul style="list-style-type: none"> ● Workshops will guide and explore means of developing knowledge and insights into your chosen project ● Independent study will be structured to manage your personal academic and professional development. ● Regular one-to-one tutorials will monitor and support your future planning. ● You will create and present a robust plan outlining your project aims and how you propose to achieve them. 				
20	<table border="1" style="width: 100%; border-collapse: collapse;"> <thead> <tr> <th data-bbox="256 1648 1161 1697" style="text-align: left;">Intended learning outcomes</th> <th data-bbox="1169 1648 1391 1697" style="text-align: left;"><i>How assessed</i></th> </tr> </thead> <tbody> <tr> <td data-bbox="256 1709 1161 2022"> <p><i>By successful completion of the module, you will be able to demonstrate:</i></p> <ol style="list-style-type: none"> 1. The ability to independently plan and carry out your project based on research at the forefront of performing arts practice. 2. An ability to synthesise and communicate project aims and objectives in order to confirm the scope of the independent project. </td> <td data-bbox="1169 1709 1391 2022"> <p>F1, S1</p> <p>F1, S1</p> </td> </tr> </tbody> </table>	Intended learning outcomes	<i>How assessed</i>	<p><i>By successful completion of the module, you will be able to demonstrate:</i></p> <ol style="list-style-type: none"> 1. The ability to independently plan and carry out your project based on research at the forefront of performing arts practice. 2. An ability to synthesise and communicate project aims and objectives in order to confirm the scope of the independent project. 	<p>F1, S1</p> <p>F1, S1</p>
Intended learning outcomes	<i>How assessed</i>				
<p><i>By successful completion of the module, you will be able to demonstrate:</i></p> <ol style="list-style-type: none"> 1. The ability to independently plan and carry out your project based on research at the forefront of performing arts practice. 2. An ability to synthesise and communicate project aims and objectives in order to confirm the scope of the independent project. 	<p>F1, S1</p> <p>F1, S1</p>				

	3. An ability to synthesise information from a range of academic and practical sources and across media.	F1, S1
21	<p>Assessment and feedback</p> <p><i>Formative exercises and tasks:</i></p> <p>F1. A negotiated project brief</p>	
	<p><i>Summative assessments:</i></p> <p>:</p> <p>S1. Final project (5,000 words or equivalent)</p>	<p>Weighting%</p> <p>100%</p>
22	<p>Learning resources</p> <p><i>University Library print, electronic resources and Minerva:</i></p> <ul style="list-style-type: none"> ● <i>Key texts</i> <p>Allison, B. 1997. <i>The Students' Guide to Preparing Dissertations and Theses</i>. London: Routledge</p> <p>Berry, R. 2004. <i>The Research Project – How to Write It</i>. London: Routledge</p> <p>Bowdin, G. (2006) <i>Project Management</i>. London: Butterworth-Heinemann</p> <p>Denscombe, M. 2007. <i>The Good Research Guide</i> (3rd ed.) Milton Keynes: Open University Press</p> <p>Denscombe, M. (2014) <i>The Good Research Guide OUP</i> (ebook)</p> <p>Delgado, M (Ed). 2002. <i>Theatre in Crisis?: Performance Manifestoes for a New Century (Theatre: Theory, Practice, Performance)</i>. Manchester: Manchester University Press- ISBN-10: 0719062918</p> <p>Goulish, M. 2000. <i>39 Microlectures</i>. London: Routledge-ISBN-10: 0415213932</p> <p>Greetham, B. 2009. <i>How to Write your Undergraduate Dissertation</i>. London: Palgrave Macmillan</p> <p>Hill, L. & Paris, H. 2004. <i>The Guerilla Guide to Performance Art How to make a living as an Artist</i>. London: Continuum</p> <p>Holmes, K. 2011. <i>What Employers Want: The work skills handbook</i>. Richmond: Trotman</p> <p>Kobialka, M. 2009. <i>Further On, Nothing</i>. University of Minnesota – ISBN 0816654816</p>	

	<p>Murawska-Muthesius, K (Ed), Zarzecka, N (Author), Zarzecker, N (Ed). 2011. <i>Kantor Was Here</i>. London: Black Dog – ISBN 1907317325</p> <p>Parrish, D. (2007) <i>T-shirts and Suits: A Guide to the Business of Creativity</i>. Liverpool: Merseyside ACME</p> <p>Schwalbe, K. (2005) <i>Introduction to Project Management</i>. London: Thomson Course Technology</p> <p>Seabright, J. 2010. <i>So you want to be a Theatre Producer?</i> London: Nick Hern Books</p> <p>Lehmann, H. 2006. <i>Postdramatic Theatre</i>. London : Routledge – ISBN-10: 0415268133</p> <p>Svich, C. 2004. <i>Trans-global Readings: Crossing Theatrical Boundaries (Theatre: Theory, Practice, Performance)</i>. Manchester: Manchester University Press – ISBN-10: 0719063256</p> <ul style="list-style-type: none"> ● <i>Key web-based and electronic resources</i> http://www.stationhouseopera.com/ http://thewoostergroup.org/blog/ http://www.uktw.co.uk/ ● <i>Specialist resources:</i>
23	<p>Preparatory work</p> <p>We advise you to precede this module by considering areas you wish to explore. You should have considered how you can best present your ideas and have undertaken wider reading around the subject. Ideally, you will arrive for your first tutorial with an indication of the kind project you would like to submit; any potential for collaborative work; and some idea of timescales. These will maximise the tutorial time.</p>

Module Descriptor

1	Module code	APM6001-40
2	Module title	The Professional Performer
3	Subject	Acting and Performance Making
4	Core	BA (Hons) Acting and Performance Making
5	Level	6
6	UK credits	40
7	ECTS credits	20
8	Optional for	N/A
9	Excluded combinations	N/A
10	Pre-requisite or co-requisite	N/A
11	Class contact time: total hours	Total Hours:120
12	Independent study time: total hours	Total Hours:280
13	Semester(s) of delivery	Year Long
14	Main campus location	Knightstone Campus (UCW)
15	Module co-ordinator	Neil Haigh
16	Additional costs involved	Cost of Headshot
17	<p>Brief description and aims of module</p> <p>This module builds on your personal development planning in levels 4 and 5. Within the module you will identify, evaluate and plan your approaches to industry-focused individual employment. This will be tailored to your creative strengths and abilities. This module aims to:</p> <ul style="list-style-type: none"> • Facilitate an effective understanding of current professional and industry specific requirements for employment. • Enhance self-awareness and promotion of your unique creative strengths and abilities for future employment and/or postgraduate study. • Advance preparation for industry-level self-generated opportunities: creating & touring your own work, forming a theatre/performance company, where to look for early career artist opportunities/collaborations • Facilitate Post Graduate Study options 	

	<ul style="list-style-type: none"> • Considers your representation opportunities – including showcase performance participation for agents & industry professionals 	
18	<p>Outline syllabus</p> <p>Within the module you will research and map your chosen career path in performance as a performer creator/interpreter/company member. It involves compiling an online, industry standard 'live' presence (research, CV, headshot, interview and presentation technique, industry correspondence, self-taping, evaluation and career plan, company budget etc.) in preparation for a range of employment opportunities.</p> <p>Lectures consider all aspects of working as a freelance professional performer and theatre maker (UK tax system, basic account keeping and invoicing clients, an understanding of theatre company funding possibilities, Equity and online resources) and enable you to acquire the knowledge to understand the current employment market and to develop the communication skills that will optimise your creative and professional engagement with future employer with reference to your other modules at Level 6 and Performing Arts Business at Level 5</p>	
19	<p>Teaching and learning activities</p> <p>This is a taught module with additional guidance from industry professionals. Many established practitioners and industry professionals offer workshops and seminars on a range of skills and practices. You develop networking skills and the responsibility of planning your career independently. Through a series of lectures, seminars and independent research, evaluation and action planning you deepen your understanding and professional preparation for the business. A consideration of postgraduate study explores the possibility of an academic trajectory.</p>	
20	<p>Intended learning outcomes</p> <p><i>By successful completion of the module, you will be able to demonstrate:</i></p> <ol style="list-style-type: none"> 1. A systematic understanding and analysis of where differing creative strengths and abilities sit within varied employment in the performing arts industry. 2. The ability to conduct contextual research to gain a systematic understanding of the knowledge required to produce a sustainable business plan. 3. The ability to critically evaluate the professional standards required for a career within the performing arts industry 	<p><i>How assessed</i></p> <p>F1, S1, S2</p> <p>F1, S1, S2</p> <p>F1, S1 S2</p>

21	<p>Assessment and feedback</p> <p><i>Formative exercises and tasks:</i></p> <p>F1. Tutorial feedback for draft submissions</p>	
	<p><i>Summative assessments:</i></p> <p>:</p> <p>S1. Professional Development Portfolio</p> <p>S2. Performance</p>	<p>Weighting%</p> <p>50%</p> <p>50%</p>
22	<p>Learning resources</p> <p><i>University Library print, electronic resources and Minerva:</i></p> <ul style="list-style-type: none"> ● <i>Key texts</i> Dunkleberger, A. 2007. <i>So you want to be A Film or TV Director</i>. London: Enslow Publishers Dunmore, S. 2012. <i>An Actor's Guide To Getting Work</i>. London: Methuen Gibson, S. 2008. <i>Going Self-employer: How to Start Out in Business on Your Own – and Succeed!</i> Right Way Design Council Business Essentials Information Holmes, K. 2011. <i>What Employers Want: The work skills handbook</i>. Richmond: Trotman Lewis, H. 2009. <i>Bids, Tenders and Proposals: Winning Business Through Best Practice</i>. Kogan Page, 3rd Edition Rickman, C.D. & Roddick, A. 2005. <i>The Small Business Start-up Workbook: A Step-by-Step Guide To Starting The Business You've Dreamed Of</i>. How To Books Ltd. <ul style="list-style-type: none"> ● <i>Key web-based and electronic resources</i> http://www.businesslink.gov.uk/bdotg/action/layer?topicId=1073858805 http://www.designcouncil.org.uk/en/About-Design/Business-Essentials/ www.spotlight.org www.equity.org ● <i>Specialist resources:</i> You will have access to rehearsal studios and performance venue, as well as scenic, costume and property workshops and resources. 	

23	Preparatory work
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	You must undertake wider research about the mediated form of your project by viewing or listening to historical and contemporary examples.
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Module Descriptor

24	Module code	APM6002-60
25	Module title	Professional Performance Productions
26	Subject	Acting and Performance Making
27	Core	BA (Hons) Acting and Performance Making
28	Level	6
29	UK credits	60
30	ECTS credits	30
31	Optional for	N/A
32	Excluded combinations	N/A
33	Pre-requisite or co-requisite	N/A
34	Class contact time: total hours	Total Hours:180
35	Independent study time: total hours	Total Hours:420
36	Semester(s) of delivery	Year Long
37	Main campus location	Knightstone Campus (UCW)
38	Module co-ordinator	Eloise Hodder/Mark Helyer
39	Additional costs involved	None
40	<p>Brief description and aims of module</p> <p>This module forms the core of your final year experience - drawing together the creative skills, learning & knowledge built across the course as a whole into your professional performance practice. You will engage with two ensemble productions in a collaborative scenario to devise/rehearse two performances towards an industry standard. This module places contemporary performance practice in a professional context, led by creative professionals from the industry, at least one of whom will be external. You will analyse, rehearse, and perform two productions. A minimum of one production will be presented in an external professional venue.</p> <ul style="list-style-type: none"> ● Provide a professional working environment appropriate for each production ● Foster a positive approach to collaborative working and practice ● Help you embody/draw together all the learning across three years of practical actor/performance maker training into public facing performance productions 	

	<ul style="list-style-type: none"> • Advance your ability to work to an industry standard – with strict timeframes & rehearsal/devising processes 	
41	<p>Outline syllabus</p> <p>This module has been developed to enable you to recognise that by working together in a variety of production processes, you develop your underlying skills and knowledge. The module encourages you to adhere to industry practice founded on solid academic and practical skills.</p> <p>Within this module you will place contemporary performance practice in a professional context that will require you to utilize your creative skills and professional abilities within a collaborative scenario. You will devise; rehearse and realise two ensemble performances one of which will be presented in an external venue.</p>	
42	<p>Teaching and learning activities</p> <p>This module will mirror professional rehearsal, production and performance processes, teaching and learning are therefore through engagement with the professional process.</p> <p>For formative assessment you receive feedback throughout the project. This culminates in director's notes given in rehearsals and production meetings, as well as after technical and dress rehearsals. The summative assessment is your contribution to the finished productions and performance.</p>	
43	<p>Intended learning outcomes</p> <p><i>By successful completion of the module, you will be able to demonstrate:</i></p> <ol style="list-style-type: none"> 1. The ability to critically evaluate the professional standards required for a career as a performer 2. A systematic understanding of the skills and knowledge acquired to realise a professional working scenario. 3. The ability to independently deploy rigorous, collaborative, and safe approaches to performing in complex and diverse situations 4. The ability to manage, produce and present the performance in a professional public context 	<p><i>How assessed</i></p> <p>F1, S1, S2, S3</p> <p>F1, S1, S2, S3</p> <p>F1, S1, S2, S3</p> <p>F1, S1, S2, S3</p>
44	<p>Assessment and feedback</p> <p><i>Formative exercises and tasks:</i></p> <p>F1. Director's notes in rehearsals, technical and dress rehearsals</p>	

	F2. To undertake professional reflective practice during rehearsal, technical and dress rehearsals by keeping a performer tour pack	
	<p><i>Summative assessments:</i></p> <p>S1. Production 1</p> <p>S2. Production 2</p> <p>S3. Reflective Tour Pack</p>	<p>Weighting%</p> <p>40%</p> <p>40%</p> <p>20%</p>
45	<p>Learning resources</p> <p><i>University Library print, electronic resources and Minerva:</i></p> <ul style="list-style-type: none"> • <i>Key texts</i> <p>Wright.J (2006), Why Is That So Funny, Nick Hern Books</p> <p>Wright.J (2017), Playing The Mask: Acting Without Bullshit, Nick Hern Books</p> <p>Lecoq.J (2009), The Moving Body, Methuen</p> <p>Murray.S (2003), Jacques Lecoq, Routledge</p> <p>Chekhov.M (1941), Lessons for The Professional Actor, PAJ Publications</p> <p>Heilpern.J (1999) Conference of The Birds, Routledge</p> <p>Bradwell.M, (2012) Inventing The Truth, Devising & Directing for the Theatre, Nick Hern Books</p> <p>Brook.P (2008), The Empty Space, Penguin</p> <p>Johnstone.K, (1999), Impro For Storytellers, Faber&Faber</p> <p>Greig, N. (2005) <i>Playwriting : a practical guide</i>. Abingdon, Oxon: Routledge. ISBN 041531044X</p> <p>Vogel, F & Hodges, B (Editors). 2007. <i>The Commercial Theatre Institute: Guide to Producing Plays and Musicals</i>. New York : Applause Theatre Book Publishers - ISBN 1557836523</p> <p>ONLINE LEARNING</p> <p>www.toldbyanidiot.org</p> <p>www.improbable.co.uk</p> <p>www.kneehigh.co.uk</p> <p>www.inspectorsands.org.uk</p> <p>www.19-27.org.uk</p> <p>www.peepolykus.com</p> <p>www.punchdrunk.com</p> <p>www.dreamthinkspeak.com</p>	

	<p>www.rashdash.co.uk</p> <p>www.slunglow.org</p> <p>www.vesturport.com</p> <p>www.littlebulb.com</p> <p><i>Specialist resources:</i></p> <p>You will have access to rehearsal studios and performance venues. The module draws on a range of specialist studios and workshop spaces, audio/visual equipment and resources.</p>
46	<p>Preparatory work</p> <p>You must read the play before the auditions and prior to the start of rehearsals you must also undertake initial character, period and wider research.</p> <p>You must study the cumulative records of associated level 4 & level 5 modules of your developing practice prior to undertaking rehearsals and devising of a production (Spontaneity & Play, Performance Making, Theatre Making)</p>