



Royal Conservatoire  
*of* Scotland

PROGRAMME HANDBOOK  
2022-23

**BA Acting**

### **Equality, Diversity & Inclusion Statement**

The Royal Conservatoire of Scotland embraces a diverse population of students and staff. We believe that excellence can be achieved through recognising and celebrating the value of every individual, and are committed to promoting equality, diversity and inclusion in all of our activities.

We are committed to developing and upholding a culture based on respect, inclusiveness, transparency, and open-mindedness. We will proactively advance equity and inclusive practice in our activities and through effective and collaborative action, ensure that we all have the right to be seen, heard, and celebrated.

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### **Anti-Racism Statement**

In May 2020, the shocking death of George Floyd and the global response that has followed has highlighted the devastating impact of racism and racial inequality on our society and communities.

The Royal Conservatoire of Scotland is committed to being an anti-racist organisation. These events have challenged us to develop our work further, and we recognise we must do more to address racism and inequalities within our community. The [Anti-Racism Action Plan](#) and the [Anti-Racism Action Plan Appendix](#) were published in August 2020 and are updated on a quarterly basis.

The Conservatoire has a zero-tolerance approach to racism and condemns all racist and discriminatory behaviour. We are committed to challenging and dismantling structural racism within our practices, policies, procedures, and community.

It is unacceptable that anyone at the Conservatoire experiences racism or discrimination. We stand with our Black and Global Majority staff and students and those from all under-represented ethnic groups in pledging to take action. We are committed to ensuring that The Royal Conservatoire of Scotland is an anti-racist environment within which all our staff and students can work, train, study and progress.

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**Coronavirus Pandemic Statement**

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The operations of the Conservatoire during Academic Year 2022/2023 may continue to be affected to a greater or lesser extent by the Coronavirus pandemic. Therefore, please be aware that references in this handbook to activity that would normally be carried out face-to-face may in fact be delivered online during AY 2022/2023. However, your Learning Outcomes, total study hours and assessments are as detailed.

Specific information on the blend of in-person and online learning will be communicated to you by your Head of Programme (and Head of Department in the School of Music). Please work proactively within the safety protocols of your programme.

Throughout the year, if the pandemic and associated governmental guidance require further adjustments to be made to your learning, these will be communicated to you.

As a learning community, we will all be working together to support a positive and stimulating experience for you.

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## **Student / Staff Charter**

The BA Acting programme operates within its own charter, which the student cohort and the staff team sign off at the beginning of each academic year.

### **BA Acting - Student / Staff Charter 2022-23**

We take shared responsibility for your learning and recognise you as an **artist** in the BA Acting **ensemble**. This charter outlines our expectations of you and what you can expect from us in this process.

#### **Student**

*I agree to the following with regards to my training at the Royal Conservatoire of Scotland whilst on the BA Acting programme:*

- I agree to treat all members of my student cohort with respect.
- I agree to treat all members of the staff team, including external lecturers and visitors, with respect when working and in any communication, verbal and non-verbal, pertaining to my training.
- I understand that as a student on the BA Acting programme, I am an ambassador for the Programme and Conservatoire and will not knowingly seek to damage the reputation of the Conservatoire, Programme, Staff, or fellow Student.
- I will be punctual and attend / participate in all aspects of the actor-training whether in-person or online, independent or collaborative.
- I will respond to communications in a timely manner and will submit Programme specific materials and assessments on time as requested.
- I will take responsibility for my preparation and conduct in each class.

#### **Staff**

*I agree to the following with regards to the training delivered on the BA Acting programme at the Royal Conservatoire of Scotland:*

- I will always treat you with respect and maintain professional working practices in any encounters with you (in person or online).
- I will work to provide a training that promotes equality, inclusivity and is diverse in its content and delivery.
- I will respond to communication in a timely manner within our respective working hours.
- I commit to developing your practice and supporting you as an actor, making use of our expertise, experience, and professional networks.
- I will take responsibility for our preparation and conduct in each class.

*We **all** agree to uphold the BA Acting Programme's approach to promoting Equality, Diversity, and Inclusion, which promotes equality for all staff and students.*

This document is a statement of intent that encapsulates the RCS Dignity at Work and Safe Space policies.

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## BA Acting

### CONTENTS

Equality, Diversity & Inclusion Statement.....	2
Coronavirus Pandemic Statement .....	3
Student / Staff Charter .....	4
<b>About this Handbook .....</b>	<b>9</b>
<b>Overview of Programme .....</b>	<b>9</b>
Level 1 in outline .....	10
Acting.....	10
Critical and Reflective Practice (CaRP) .....	10
Movement 1 .....	10
Voice and Text 1 .....	11
Learning to Collaborate.....	11
Level 2 in outline .....	11
Acting Shakespeare.....	12
New Work .....	12
Professional Practice 1 (PP1).....	12
Options .....	13
Level 3 in outline .....	13
Stage Acting 1 and 2 .....	13
Acting for Screen .....	13
Professional Practice 2 (PP2).....	13
Options .....	14
<b>Details of Programme Structure .....</b>	<b>15</b>
Credit allocation for core and option modules.....	15
Core Modules .....	15
Option Modules.....	15
<b>Understanding Modules .....</b>	<b>16</b>
Module Terms Glossary.....	16
<b>MODULE DESCRIPTORS .....</b>	<b>19</b>
Level 1 Module Descriptors.....	19
Acting 1 .....	20
Acting 2.....	24
Movement 1 .....	28
Voice and Text 1 .....	32
Critical and Reflective Practice .....	37

Learning to Collaborate.....	42
Level 2 Module Descriptors.....	46
Acting Shakespeare.....	47
New Work .....	51
Professional Practice 1 .....	56
Level 3 Module Descriptors.....	60
Stage Acting 1 .....	61
Acting for Screen .....	64
Stage Acting 2 .....	67
Professional Practice 2 .....	70
<b>How the BA Acting programme prepares you for the profession.....</b>	<b>74</b>
Specific programme modules .....	74
Professional work .....	74
Your personal development as an individual creative artist .....	75
<b>Programme Level Learning Outcomes.....</b>	<b>78</b>
<b>Personal Development PLanning and the Learning Contract.....</b>	<b>81</b>
Personal Development Planning (PDP) content .....	81
Personal Development Planning.....	81
<b>BA Acting Guidelines for the maintenance of a Reflective Practice Journal and the role of the Summative Statement .....</b>	<b>82</b>
The Reflective Practice Journal (RPJ) .....	82
The Summative Statement .....	83
Assessment .....	83
<b>Additional Programme Requirements .....</b>	<b>85</b>
Conduct .....	85
Independent Study.....	85
The Working Week .....	86
Timetabling, Performances Venues, Studios and Rehearsal Bookings .....	86
Reporting Absence .....	86
Communication.....	86
Programme Meetings.....	87
<b>BA Acting – Required Programme Materials .....</b>	<b>87</b>
Clothing and Footwear.....	87
Books and Scripts.....	88
Theatre Visits .....	88
Costs.....	89
<b>Programme Aims and Learning Outcomes.....</b>	<b>90</b>

Graduate Attributes.....	90
Aims and Learning Outcomes for each Scottish Credit and Qualifications Framework (SCQF) Level.....	92
<b>Programme aim .....</b>	<b>92</b>
SCQF Level 7 Certificate of Higher Education aims and learning outcomes.....	92
SCQF Level 8 Diploma of Higher Education aims and learning outcomes ..	93
SCQF Level 9 Degree aims and learning outcomes.....	94
Generic Aims, Learning Outcomes and Graduate Attributes .....	95
The Programme’s approach to learning and teaching .....	96
Terminology for Learning Modes .....	96
<b>Assessment: Philosophy and Practice .....</b>	<b>98</b>
Introduction .....	98
Underlying principles of assessment .....	98
BA Acting’s overall approach to assessment.....	100
Pass/ Fail model .....	100
<b>Arrangements for Work-Based Learning .....</b>	<b>102</b>
Programme specific arrangements for the management of work-based learning .....	102
Work-based learning in the context of programme aims.....	102
Work-based learning providers .....	102
Roles of the Provider, Staff Supervisor and the student in assessing a work-based equivalent.....	103
Student preparation .....	103
Supervisor preparation.....	103
<b>Health and Safety .....</b>	<b>105</b>



## **ABOUT THIS HANDBOOK**

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This document is your Student Handbook, outlining what you need to know about your work throughout the programme.

You have this handbook so that you can plan. It contains the modules of study and official information that you will be expected to know. Read it through as soon as possible. Do not feel that you have to know the handbook inside out, but you should use it as a constant source of reference.

## **OVERVIEW OF PROGRAMME**

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BA Acting has a clear and coherent three-year structure. Level 1 establishes practical and conceptual foundations in all areas of study in preparation for Level 2, which is a year of development and integration, and Level 3, which is a year of synthesis and consolidation leading to autonomous professional practice.

Level 1 focuses on building practical skills and understanding in the three main disciplines of voice, movement and acting. At Level 2, your development is encouraged and guided through integrated studies in two principal areas – Acting Shakespeare and New Work. Your growing mastery of theory, practice and reflection creates an increasingly secure professional practice that can be tested and strengthened through encounters with a wide range of texts and contexts. Completion of this level provides you with the necessary toolkit of skills, knowledge and understanding to enable you to progress with increasing confidence through Level 3 and out into the profession.

### **Level 1 in outline**

Level 1 establishes a strong practical and conceptual foundation in all areas of study. The development of autonomy and collaborative practice is an inherent feature of all modules.

### **Acting**

The Acting 1 module begins with an exploration of the self as acting material. This is balanced with the demand for creative observation of reality as the main route to the achievement of characterisation, relationships and action playing, which underpin acting studies at all levels and form the basis of assessment in class and in performance.

In the Acting 2 module, Projects 1 and 2 consist of the exploration, largely through rehearsal, of text-based works centred in the realism genre and culminate in classroom sharings to staff and peers. The projects are designed to focus the techniques acquired in the acting, movement and voice classes on the exploration and performance of realistic texts. They are also an introduction to the individual and collective responsibilities implicit in the successful operation of a creative ensemble.

A foundation in realistic acting is further secured through acting on screen and radio acting classes.

### **Critical and Reflective Practice (CaRP)**

This module examines the relationship between performance and society both historically and contemporaneously. Through this module you will be encouraged to develop your critical faculties and challenge prejudice in your own and others' work. Through CaRP you are introduced to reflective practice as a key element of learning development in actor training. Throughout these classes, you are encouraged to develop an appropriate ethical value system through the embedding of equality, inclusion and diversity. You are also introduced to different learning styles, and pedagogical skills are embedded through group projects.

### **Movement 1**

Movement studies focus on providing appropriate technical skills in movement for actors. Level 1 studies focus on introducing students to a range of movement techniques leading to the development of a range of movement attributes such as strength, agility, co-ordination, balance and alignment. Students are required to apply movement skills, techniques and qualities appropriately in the creation of character in acting class, rehearsal and performance.

*Autocours* (French; meaning *self-work*) – a student-led collaborative investigation into themes drawn from the natural or built environment – also lies in this module.

Emphasis is made on the need to establish a daily practice of independent work and regular reflection.

### **Voice and Text 1**

Voice studies focus on providing the appropriate technical skills in voice and text required by actors. Level 1 studies are in spoken and sung voice and provide a secure technical foundation in safe voice production through establishing a physical connection to the voice, and through an introduction to basic vocal anatomy and physiology. Practical techniques in textual analysis are studied through poetry, prose and dramatic text, both heightened and contemporary. In the process of securing a foundation in accent and dialect acquisition, practical phonetics is taught and applied. Emphasis is made on the need to establish a daily practice of independent work on voice and regular reflection.

### **Learning to Collaborate**

This module is designed to introduce you to the concept and practical skills of creative collaboration and is delivered to mixed-discipline groups from all first-year students in RCS.

### **Level 2 in outline**

At Level 2 your development is encouraged and guided through integrated studies in three principal areas: Acting Shakespeare, New Work, and Professional Practice (which includes acting for recorded media.) Underpinning all three areas are continuing classes in movement and voice.

Movement classes as part of these modules focus on consolidation and continued development, designed to enable you to apply movement skills, techniques and styles creatively and imaginatively in performance.

Voice classes as part of these modules also focus on consolidation and continued development to secure an enhanced, safe vocal technique adaptable to a variety of performance contexts. Learning continues in spoken technical voice, oral interpretation of heightened texts, phonetics, accents and dialects. Emphasis continues to be made on the need to maintain and develop a daily practice of voice work supported and informed by regular reflection.

The concepts of equality, diversity and inclusion, introduced in Critical and Reflective Practice in Level 1, are further embedded in Level 2. All students undertake all classes and projects.

## **Acting Shakespeare**

This module is an exploration of Elizabethan/Jacobean texts. Classes introducing you to practical approaches to Shakespeare and/or Elizabethan/Jacobean text prepare you for the rehearsal and performance of Shakespearean and/or Jacobean plays. The project is designed to help you integrate the core disciplines of acting, voice and movement through the rehearsals and studio performance of these play texts to a public audience.

## **New Work**

The New Work module focuses on expanding the student experience of approaches to theatre making in order to facilitate the creation of original work.

### **Project 1: Enquête**

This project is a student-led research-based collaborative group investigation into the world of current affairs. It aims to develop you as increasingly independent emerging actors and creative arts practitioners, and challenges you to place your arts practice in a wider social context. This work may be further developed in the *On the Verge* project.

### **Project 2: Solo Performance**

In this project, you have the opportunity to create your own solo work through *Solo Performance*, based on an individual response to a socio/political issue. You can use existing texts (poetry, prose or dramatic text) and/or self-written work.

### **Project 3: On the Verge Festival**

This project uses material created in *Enquête* and *Solo* and allows you to further develop original, personal work for the *On the Verge Festival*, presented either on-line or in-person in a venue in Glasgow.

## **Professional Practice 1 (PP1)**

As your knowledge, skills and understanding increase, you are encouraged to develop your ability to pursue an increasingly independent method of analysis, reflection and personal development of all aspects of your professional practice. These classes introduce you to the entrepreneurial skills required by a portfolio acting career and enable you to develop a practical understanding of the actor's process in a range of recorded media.

## **Options**

20 credits of option modules are available to supplement and enhance core modules.

## **Level 3 in outline**

Level 3 is designed to synthesise and consolidate your autonomous professional practice, primarily through performance both on stage and recorded media. You are also required to assume full responsibility for all aspects of the business of being an actor, including career management and personal development, through the Professional Practice 2 module, which includes the BA Acting Industry Showcase. You are encouraged to seek employment throughout the year and, where appropriate, any professional work undertaken is assessed in place of its curriculum-based equivalent.

## **Stage Acting 1 and 2**

Stage Acting 1 and 2 are designed to synthesize intellectual, creative and practical skills through a professional rehearsal process and public performance of two distinct theatrical genres, while engendering the ability to critically evaluate the contemporary relevance of the selected material and styles of production.

## **Acting for Screen**

In this Module you will develop techniques introduced in Levels 1 & 2 that strengthen your understanding of screen technique. You will develop a personal process that allows you to adjust the acting, vocal and physical skills you have acquired to suit the context of the screen in both television and film. You will film scenes that will result in you having recorded material that could contribute towards a show-reel.

## **Professional Practice 2 (PP2)**

These classes embrace a wide range of activities including castings, auditions, interview technique and self-tapes. They also allow you to meet and work with a variety of professional contacts concerned with areas of employment and career management. Personal and Professional Development Planning provides both a catalyst and focus for early career planning and transition into the profession.

The Showcase is presented to industry professionals in Glasgow and London, and for North American students, an industry week is set up to allow you to start building contacts in the US.

## **Radio Drama**

Practical knowledge developed in previous modules related to acting on radio is strengthened and culminates in you having recorded material that could contribute towards a voice-reel.

### **Options**

20 credits of option modules will be available to supplement core modules.

## DETAILS OF PROGRAMME STRUCTURE

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### Credit allocation for core and option modules

#### Conservatoire credit allocation framework

	Core credits	Option credits
<b>Level 1</b>	120	0
<b>Level 2</b>	100	20
<b>Level 3</b>	100	20

#### Core Modules

Core Modules are central to the aims and learning outcomes of the programme and therefore are compulsory and must be taken and passed in order for you to be eligible for a specific named award.

There is a fixed number of credits for the core column at each level of study.

#### Option Modules

Option Modules offer breadth of choice, contributing to the tailoring of your individual skills, and enhance employability. They provide you with opportunities to enrich and enhance your learning in the discipline of acting or in a related area and can be 10 or 20 credits.

Option Modules may be exclusive to a particular programme or may be shared with another programme. The content can be close to a specific programme or far away from it. Option Modules offered exclusively to a particular programme will be taken at the SCQF level for which they are designed.

The Option Modules menu will include modules which do not belong to any particular programme as well as programme-specific modules which may be available to students on any programme. They run for groups of a minimum of twelve students. Normally, students will work in larger groups for non-practical modules.

## **UNDERSTANDING MODULES**

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The following pages of module descriptors contain the key details of all the modules that make up BA Acting. They contain the information to which both you and your lecturers may refer to understand (amongst other things):

- what you are expected to be able to achieve to pass the module
- how you will be assessed
- how long work should take
- the aims of the module and the indicative content
- which core-member of staff is responsible for the module
- what reading may be helpful to better prepare for the module
- how many credits the module carries

### **Module Terms Glossary**

The following glossary introduces each term. If you have further questions about your modules contact the Module Co-ordinator, or lecturer.

#### **Module Title**

E.g., 'Acting' refers to the official title of the module.

#### **Level**

E.g., SCQF 7

Refers to the level of study the student should normally be at to take the module as prescribed by the Scottish Credit and Qualifications Agency (SCQF). It effectively means the year by which a module should be delivered (first year, second year or third year).

#### **Credit Rating**

A 'credit' equates to 10 hours of notional student effort. This is not 10 hours of classroom time, but the number of hours it will take to complete the Module. For example, if a module has 20 credits, we think it needs 200 hours of work. Your timetable might show 160 hours of rehearsal, but, when you add the time you spend researching, developing ideas independently and performing, it totals 200 hours.

When you graduate with us, you will have achieved 360 credits (120 with each year of the programme). If, for some reason, you do not complete the programme, you



will be awarded the credits you have achieved to that point in the programme. Another college or university may recognise these credits for their programme and, therefore, you may be able to complete your degree elsewhere.

Credits are benchmarked by the Scottish Credit and Qualifications Framework (SCQF), and the European Credit and Qualifications Framework (ECQF).

### **Status**

A module may either be core, elective or option.

### **Prerequisites**

Lists the modules you are required to have passed before taking the given module.

### **Co-requisites**

Lists the modules required to be undertaken simultaneously with the given module.

### **Learning Modes**

Lists the types of exercises and experiences you will engage in during the module. This might be through classes, workshops, tutorials, and so on. Each learning mode will have an indication of approximately how many hours are attributed to that mode.

### **Module Coordinator(s)**

This is the core member of staff who is charged with organising the delivery of the module to a good standard. Although the module coordinator may not actually teach any part of the module, they are responsible for briefing the staff who do and oversee the correct application of marking practices. You can always approach the module coordinator with questions and comments about your module.

### **Module Aims**

The module aims give a succinct indication of the purpose of the module and its role in the development of your practice at the given point in the strand.

### **Module Content**

Provides an expansion of the concepts mentioned in the module aims highlighting the main areas of study. Note this content is indicative and liable to be adapted by the lecturer or artist delivering the module.

### **Assessment Modes**

Lists the ways in which you will be assessed by the lecturers delivering the module.

### **Assessment Criteria**

Lists what you will be expected to demonstrate, and to what standard, to meet a specific Learning Outcome. Note that you must complete and pass all components of a module to pass the module.

### **Learning Outcomes**

Lists the skills and understanding you must be able to demonstrate to pass the module. You must meet each of the outcomes to pass the module and demonstrate your grasp of the learning outcomes in the work that you are assessed on. The work set for you and outlined in the assessment criteria is derived from the learning outcomes.

### **Feedback**

Lists the ways you will receive feedback during and at the end of the module. This may be verbal through the mutually constructed feedback system, and/ or written.

### **Indicative Bibliography/ Reading List/ Resource List**

Lists the key texts, video, and online resources pertinent to the module. Engaging with these before the module starts is an excellent way to prepare and get the most out of each module.

### **Other Relevant Details**

Notes important information not covered anywhere else in the module descriptor.

**MODULE DESCRIPTORS**



**Royal Conservatoire**  
*of Scotland*

**Level 1 Module Descriptors**

SCQF Level 7

<b>Module Title</b>	<b>Level</b>	<b>Credits</b>
Acting 1	7	20
Acting 2	7	30
Movement 1	7	20
Voice and Text 1	7	20
Critical and Reflective Practice	7	20
Learning to Collaborate	7	10

Acting 1

<b>Module Title</b>		<b>Acting 1</b>		
<b>Overview</b>		This module is an introduction to approaches to realistic acting for stage, screen and radio-drama		
<b>SCQF Level</b>		7		
<b>Credit Rating</b>		20 SCQF Credits / 10 ECTS credits		
<b>Status</b>		Core		
<b>Pre-requisites</b>		None		
<b>Co-requisites</b>		BAACT Level 1 Modules		
<b>Anti-Requisites</b>		None		
<b>Maximum number of students</b>	14	<b>Minimum number of students</b>	8	
<b>Learning Modes</b>		<b>Hours per week</b>	<b>No. of Weeks</b>	<b>Total hours (approx.)</b>
<b>Classes</b>		Hours vary per week	9	140
<b>Introduction to Acting for Screen/Screen Monologues/ Introduction to Radio-drama</b>		Hours vary per week	1	20
<b>Independent Study</b>		Hours vary per week	10	40
<b>Total Notional Student Effort</b>				<b>200</b>
<b>Module Coordinator</b>		Katya Kamotskaia, Lecturer in Acting		
<b>Module Aims</b>		<p>This module is designed to:</p> <ul style="list-style-type: none"> <li>• Provide a foundation in realistic acting for stage, screen, and radio-drama</li> <li>• Explore the theory and practice of influential acting and performance practitioners including Stanislavsky.</li> <li>• Introduce textual analysis (for example: units, actions and objectives) through practical application</li> <li>• Establish a professional working practice</li> </ul>		
<b>Module Content</b>		<ul style="list-style-type: none"> <li>• Introduction to Stanislavsky theory and practice</li> <li>• Observation of self and others</li> <li>• Consideration of instinct - psychological, physical and emotional</li> </ul>		

Module Title	Acting 1
	<ul style="list-style-type: none"> <li>• Exploration of relationships, group dynamics, senses, memory, emotion, inner life and atmosphere</li> <li>• Textual analysis theory and practice</li> <li>• Exploration of acting for different media (stage, screen, and radio)</li> </ul>
<b>Learning Outcomes</b>	On successful completion of this module, you will be able to:
<b>LO1</b>	Show a basic understanding of how to apply explored Stanislavsky theory and textual analysis in practice
<b>LO2</b>	Communicate inner thoughts, feelings and behaviour as appropriate through different media.
<b>LO3</b>	Demonstrate the ability to work autonomously and collaboratively
<b>LO4</b>	Evidence through reflection a developing understanding of the process of acting
<b>Assessment 1, Type and Weighting</b>	Your ability to meet <b>LO1, LO2, LO3</b> will be assessed through: <ul style="list-style-type: none"> <li>• <b>Continuous Observation</b></li> </ul>
<b>Assessment Criteria for Assessment 1</b>	Assessors will look for: <ul style="list-style-type: none"> <li>• The ability to access and communicate inner thoughts, feelings, and action as appropriate</li> <li>• The ability to work autonomously and collaboratively</li> </ul>
<b>Assessment 2, Type and Weighting</b>	Your ability to meet <b>LO4</b> will be assessed through: <ul style="list-style-type: none"> <li>• <b>Reflection</b></li> </ul> Reflective Summative statement. Submission date: Term 1 week 12
<b>Assessment Criteria for Assessment 2</b>	Assessors will look for: <ul style="list-style-type: none"> <li>• Evidence of a developing understanding of the process of acting</li> </ul>

Module Title	Acting 1																	
<b>Alignment of Assessment and Learning Outcome</b>	<table border="1" data-bbox="676 297 1372 490"> <thead> <tr> <th></th> <th>Assessment 1</th> <th>Assessment 2</th> </tr> </thead> <tbody> <tr> <td>LO1</td> <td>✓</td> <td></td> </tr> <tr> <td>LO2</td> <td>✓</td> <td></td> </tr> <tr> <td>LO3</td> <td>✓</td> <td></td> </tr> <tr> <td>LO4</td> <td></td> <td>✓</td> </tr> </tbody> </table>				Assessment 1	Assessment 2	LO1	✓		LO2	✓		LO3	✓		LO4		✓
	Assessment 1	Assessment 2																
LO1	✓																	
LO2	✓																	
LO3	✓																	
LO4		✓																
<b>Feedback</b>	<p>You will receive feedback through the following modes, all of which inform reflection and development:</p> <ul style="list-style-type: none"> <li>• Oral feedback from staff and peers arising during the working process</li> <li>• Feedback shared in one-to-one Mutually Constructed Feedback (MCF) tutorials</li> </ul> <p><b>Note</b> You will be required to submit an MCF form in advance of MCF tutorials</p> <p>MCF Form Submission date: <b>Term 1 week 12</b></p>																	
<b>Recommended Resources</b>	<p><u>Recommended reading list:</u></p> <ul style="list-style-type: none"> <li>• Jean Benedetti, <i>Stanislavski: An Introduction</i>, Methuen (1982) Methuen</li> <li>• Peter Brook, <i>The Empty Space</i>, (2008) Penguin</li> <li>• Marina Calderone &amp; Maggie Lloyd-Williams, <i>Actions: The Actor's Thesaurus</i>, (2004) Nick Hern</li> <li>• Michael Chekhov, <i>To the Actor; On the Technique of Acting</i>, (2014) Martino Fine Books</li> <li>• Declan Donnellan, <i>The Actor and the Target</i> (2006) Theatre Communication Group</li> <li>• Uta Hagen, <i>Challenge for the Actor</i> (1991) Simon &amp; Schuster</li> <li>• Uta Hagen, <i>Respect for Acting</i> (2008) Jossey Bass</li> <li>• Jacques Lecoq, <i>Theatre of Movement and Gesture</i> (2006)</li> </ul>																	

Module Title	Acting 1
	<ul style="list-style-type: none"> <li>• <i>Black Acting Methods: Critical Approaches</i> by Sharrell Luckett and Tia M. Shaffer (2017) Routledge</li> <li>• David Mamet <i>True and False</i>, (1998) Faber &amp; Faber</li> <li>• Katie Mitchell, <i>The Director's Craft: A Handbook for the Theatre</i> (2008)</li> <li>• Konstantin Stanislavski, Trans. Jean Benedetti, <i>An Actor's Work</i> (2008) Methuen</li> <li>• Konstantin Stanislavski Trans. Jean Benedetti, <i>My Life in Art</i>, (1980) Methuen</li> <li>• Jane Turner, <i>Eugenio Barba</i> (2018) Routledge</li> </ul> <p>Other plays and texts specified by lecturers and directors</p>
<p><b>Resources</b></p>	<p><a href="https://www.bbc.co.uk/programmes/articles/2RSmkTIT319KR9yd9DmzBb6/acting-for-radio">https://www.bbc.co.uk/programmes/articles/2RSmkTIT319KR9yd9DmzBb6/acting-for-radio</a></p> <p><a href="https://www.spotlight.com/news-and-advice/tips-and-advice/an-actors-guide-to-getting-radio-work/">https://www.spotlight.com/news-and-advice/tips-and-advice/an-actors-guide-to-getting-radio-work/</a></p> <p><a href="https://www.bbc.co.uk/sounds/search?q=radio+plays">https://www.bbc.co.uk/sounds/search?q=radio+plays</a></p>
<p><b>Other relevant details</b></p>	<ul style="list-style-type: none"> <li>• You are advised to keep a reflective journal on-line</li> <li>• This module is Pass/Fail</li> <li>• Learning will normally take place within a group of approximately 12/14 students.</li> </ul>

Acting 2

Module Title		Acting 2	
<b>Overview</b>		This module focuses on text- based acting through scene-study and classroom performance of scenes from play texts (19 <sup>th</sup> to 21 <sup>st</sup> century)  You will also be Introduced to Elizabethan/Jacobean text in preparation for Level 2 Acting Shakespeare.	
<b>SCQF Level</b>		7	
<b>Credit Rating</b>		30 SCQF Credits / 15 ECTS credits	
<b>Status</b>		Core	
<b>Pre-requisites</b>		None	
<b>Co-requisites</b>		BAACT Level 1 Modules	
<b>Anti-Requisites</b>		None	
<b>Maximum number of Students</b>	14	<b>Minimum number of Students</b>	8
<b>Learning Modes</b>		<b>Hours per week</b>	<b>No. of Weeks</b>
<b>Scene Study and Classroom sharing (Term 2)</b> Including Independent Study		Hours vary per week	6
<b>Scene Study and Classroom sharing (Term 3)</b> Including Independent Study		Hours vary per week	6
<b>Introduction to Elizabethan/Jacobean text (Workshop)</b> Including Independent Study		Hours vary per week	1
<b>Additional Independent Study</b>		Hours vary per week	15
<b>Total Notional Student Effort</b>			<b>300</b>
<b>Module Coordinator</b>		Katya Kamotskaia, Lecturer in Acting	
<b>Module Aims</b>		This module is designed to: <ul style="list-style-type: none"> <li>• Establish an informed foundation in realistic text-based acting through practical exploration of 19<sup>th</sup>, 20<sup>th</sup>, and 21<sup>st</sup> century play texts</li> <li>• Introduce the student to rehearsal and professional working practice</li> <li>• Introduce the student to Elizabethan/Jacobean text</li> </ul>	



<b>Module Title</b>	<b>Acting 2</b>
<b>Module Content</b>	<ul style="list-style-type: none"> <li>• Classes</li> <li>• Rehearsal and classroom sharing of scenes</li> <li>• Workshop – Introduction to Elizabethan/Jacobean text</li> </ul>
<b>Learning Outcomes</b>	On successful completion of this module, you will be able to:
<b>LO1</b>	Communicate a character's inner thoughts, feelings and behaviour to scene partners and an audience within the appropriate style and convention for the selected text
<b>LO2</b>	Demonstrate the ability to work both autonomously and collaboratively
<b>LO3</b>	Evidence through reflection an understanding of the process of realistic text-based acting as applied to the rehearsal and performance of scenes
<b>Assessment 1, Type and Weighting</b>	Your ability to meet <b>LO1</b> and <b>LO2</b> will be assessed through: <ul style="list-style-type: none"> <li>• <b>Continuous Observation</b></li> </ul>
<b>Assessment Criteria for Assessment 1</b>	Assessors will look for: <ul style="list-style-type: none"> <li>• Detailed preparation</li> <li>• Active, imaginative exploration of the character's inner thoughts, feelings, and behavior</li> <li>• Exploration of appropriate physical and vocal expression</li> <li>• Truthfully developed relationships</li> <li>• Sensitive, sustained communication with scene partners and to an audience</li> <li>• Organised, reliable and collaborative approach to the rehearsal process</li> </ul>
<b>Assessment 2, Type and Weighting</b>	<b>LO1</b> will also be assessed through <ul style="list-style-type: none"> <li>• <b>Performance</b> Classroom Sharing</li> </ul>
<b>Assessment Criteria for Assessment 2</b>	Assessors will look for: <ul style="list-style-type: none"> <li>• Sustained, truthful communication of a character's inner thoughts, feelings, and behaviour to scene partners and to an audience in performance</li> <li>• Detailed, developed, and truthfully expressed relationships</li> <li>• Detailed, sensitive and appropriate voice and movement choices</li> </ul>

<b>Module Title</b>	<b>Acting 2</b>																
<b>Assessment 3</b>	<p><b>LO3</b> will be assessed through</p> <ul style="list-style-type: none"> <li>• <b>Reflection</b> Reflective Summative statement</li> </ul> <p>Submission date <b>Term 3 week 9</b></p>																
<b>Assessment Criteria for Assessment 3</b>	<p>Assessors will look for:</p> <ul style="list-style-type: none"> <li>• The ability to articulate a growing understanding of the process required to realise a truthful text-based performance</li> <li>• Detailed record of areas for further development and clear plan of how to reach these goals</li> </ul>																
<b>Alignment of Assessment and Learning Outcome</b>	<table border="1"> <thead> <tr> <th></th> <th><b>Assessment 1</b></th> <th><b>Assessment 2</b></th> <th><b>Assessment 3</b></th> </tr> </thead> <tbody> <tr> <td><b>LO1</b></td> <td>✓</td> <td>✓</td> <td></td> </tr> <tr> <td><b>LO2</b></td> <td>✓</td> <td></td> <td></td> </tr> <tr> <td><b>LO3</b></td> <td></td> <td></td> <td>✓</td> </tr> </tbody> </table>		<b>Assessment 1</b>	<b>Assessment 2</b>	<b>Assessment 3</b>	<b>LO1</b>	✓	✓		<b>LO2</b>	✓			<b>LO3</b>			✓
	<b>Assessment 1</b>	<b>Assessment 2</b>	<b>Assessment 3</b>														
<b>LO1</b>	✓	✓															
<b>LO2</b>	✓																
<b>LO3</b>			✓														
<b>Feedback</b>	<p>You will receive feedback through the following modes, all of which inform reflection and development planning:</p> <ul style="list-style-type: none"> <li>• Oral feedback from staff and peers arising during the working process</li> <li>• Feedback shared in one to one Mutually Constructed Feedback (MCF) tutorials</li> </ul> <p><b>Note</b> You will be required to submit an MCF form in advance of MCF tutorials</p> <p><b>MCF form</b> Submission date: Term 2 week 12</p> <p><b>MCF form</b> Submission date: Term 3 week 9</p>																
<b>Recommended Resources</b>	<p><u>Recommended reading list</u></p> <ul style="list-style-type: none"> <li>• Cynthia Ashperger, <i>The Rhythm of Space and the Sound of Time (M. Chekhov's Acting Technique in the 21<sup>st</sup> Century)</i>, (2008) Rodopi</li> </ul>																

Module Title	Acting 2
	<ul style="list-style-type: none"> <li>• Arthur Bartow <i>Handbook of Acting Techniques</i>, (2008) Nick Hern</li> <li>• John Caird, <i>Theatre Craft, A Director's Practical Companion from A to Z</i>, (2010) Faber &amp; Faber</li> <li>• Michael Chekhov, <i>Lessons for the Professional Actor</i>, (1985) PAJ Books</li> <li>• Declan Donnellan, <i>The Actor and the Target</i>, (2005) Nick Hern</li> <li>• Jerzy Grotowski, <i>Towards the Poor Theatre</i>, (1975) Bloomsbury</li> <li>• Harold Guskin, <i>How to Stop Acting</i>, (2004) Methuen</li> <li>• Alison Hodge, <i>Actor Training</i>, (2010) Routledge</li> </ul> <p>Other plays and texts specified by lecturers and directors</p>
<b>Other relevant details</b>	<ul style="list-style-type: none"> <li>• You will be advised to keep a reflective journal on-line</li> <li>• This module is Pass/Fail</li> <li>• This module is normally delivered to half group of 12/14 students</li> </ul>

**Movement 1**

Module Title		Movement 1		
<b>Overview</b>		<p>This module is an introduction to methods, exercises, and techniques to awaken and develop the expressive potential of the body for practical use as an actor.</p> <ul style="list-style-type: none"> <li>• Through analysis, exploration, and improvisation you will develop a deeper understanding of the uses of creative movement as a vital component of the art of acting</li> <li>• You will also have the opportunity to create your own work through independent student led group work</li> </ul>		
<b>SCQF Level</b>		7		
<b>Credit Rating</b>		20 SCQF Credits / 10 ECTS credits		
<b>Status</b>		Core		
<b>Pre-requisites</b>		None		
<b>Co-requisites</b>		BAACT Level 1 Modules		
<b>Anti-Requisites</b>		None		
<b>Maximum number of Students</b>	14	<b>Minimum number of Students</b>	8	
<b>Learning Modes</b>		<b>Hours per week</b>	<b>No. of Weeks</b>	<b>Total hours (average)</b>
<b>Classes</b>		Hours vary per week	20	160
<b>Independent student led group work (Autocours) including Independent Study</b>		Hours vary per week	2	40
<b>Total Notional Student Effort</b>				<b>200</b>
<b>Module Coordinator</b>		Benedicte Seierup, Lecturer in Movement		
<b>Module Aims</b>		<p>This module is designed to:</p> <ul style="list-style-type: none"> <li>• Provide you with the technical movement skills required of an aspiring actor</li> <li>• Establish a sustainable working practice in movement</li> <li>• Establish a professional, collaborative and autonomous working practice in movement</li> <li>• Establish reflection as a key part of the development of the performing artist</li> </ul>		

Module Title	Movement 1
<b>Module Content</b>	<p>This module will cover:</p> <ul style="list-style-type: none"> <li>• Introduction to safe working practice</li> <li>• Introduction to a variety of movement techniques</li> <li>• Development of a range of movement attributes including core strength, flexibility, agility, co-ordination, balance and alignment</li> <li>• Introduction to Independent group learning through <i>Autocours</i></li> </ul>
<b>Learning Outcomes</b>	On successful completion of this module, you will be able to:
LO1	Move creatively and safely, using a variety of movement techniques and attributes.
LO2	Work autonomously and collaboratively in the context of movement.
LO3	Use movement appropriately in the creation of character.
LO4	Evidence through reflection a developed understanding of movement for the actor.
<b>Assessment 1, Type and Weighting</b>	<p>Your ability to meet <b>LO1</b>, <b>LO2</b>, and <b>LO3</b> will be assessed through</p> <ul style="list-style-type: none"> <li>• Continuous Observation</li> </ul>
<b>Assessment Criteria for Assessment 1</b>	<p>In this assessment mode assessors will be looking for:</p> <ul style="list-style-type: none"> <li>• Safe movement and working practice</li> <li>• Expressive movement informed by a range of techniques and movement attributes including core strength, flexibility, agility, co-ordination, balance and alignment</li> <li>• Developing self-confidence and effective communication with others; physical, emotional and intellectual</li> <li>• Characterisation informed by the application of appropriate movement techniques</li> </ul>
<b>Assessment 2, Type and Weighting</b>	<p>Your ability to meet <b>LO4</b> will be assessed through:</p> <ul style="list-style-type: none"> <li>• <b>Reflection</b></li> </ul> <p>Reflective Summative statement Submission date: <b>Term 3 week 7</b></p>

Module Title	Movement 1															
<b>Assessment Criteria for Assessment 2</b>	Assessors will look for: <ul style="list-style-type: none"> <li>• Evidence of commitment to personal artistic development</li> <li>• Evidence of an understanding of movement in relation to the developing actor</li> </ul>															
<b>Alignment of Assessment and Learning Outcome</b>	<table border="1" data-bbox="676 539 1442 730"> <thead> <tr> <th></th> <th>Assessment 1</th> <th>Assessment 2</th> </tr> </thead> <tbody> <tr> <td>LO1</td> <td>✓</td> <td></td> </tr> <tr> <td>LO2</td> <td>✓</td> <td></td> </tr> <tr> <td>LO3</td> <td>✓</td> <td></td> </tr> <tr> <td>LO4</td> <td></td> <td>✓</td> </tr> </tbody> </table>		Assessment 1	Assessment 2	LO1	✓		LO2	✓		LO3	✓		LO4		✓
	Assessment 1	Assessment 2														
LO1	✓															
LO2	✓															
LO3	✓															
LO4		✓														
<b>Feedback</b>	<p>You will receive feedback through the following modes, all of which inform reflection and development</p> <p>Oral feedback from staff and peers arising continuously during the working process</p> <ul style="list-style-type: none"> <li>• Feedback shared in one to one Mutually Constructed Feedback (MCF) tutorial</li> </ul> <p><b>Note</b> You will be required to submit an MCF form in advance of MCF tutorials</p> <p><b>MCF form Submission date: Term 1 week 12</b></p>															
<b>Recommended resources</b>	<p><u>Required Reading list:</u></p> <ul style="list-style-type: none"> <li>• Jacques Lecoq, <i>The Moving Body</i>, (2009) Methuen</li> <li>• Jacques Lecoq, <i>Theatre of Movement and Gesture</i>, (2006) Routledge</li> </ul> <p><u>Recommended Reading List</u></p> <ul style="list-style-type: none"> <li>• Anne Bogart and Tina Landau, <i>The Viewpoints Book</i>, (2014) Nick Hern</li> <li>• Rick Kemp &amp; Mark Evans (eds.), <i>The Routledge Companion to Jacques Lecoq</i>, (2016) Routledge</li> <li>• Simon Murray, <i>Jacques Lecoq</i> (2003) Routledge Performance Practitioners.</li> <li>• Eugenio Barba &amp; Nicola Savarese, <i>The Secret Art of the Performer</i> (1991) Routledge</li> </ul>															

Module Title	Movement 1
	<ul style="list-style-type: none"><li>• Yoshi Oida &amp; Lorna Marshall, <i>The Invisible Actor</i> (1997) Routledge</li></ul> <p><u>Other Resources:</u></p> <ul style="list-style-type: none"><li>• <a href="http://www.ecole-jacqueslecoq.com/?lang=en">http://www.ecole-jacqueslecoq.com/?lang=en</a></li><li>• <a href="https://www.themonobox.co.uk/home">https://www.themonobox.co.uk/home</a></li><li>• VLE Resources: A broader &amp; more comprehensive list is available on the movement Moodle page</li></ul>
<b>Other relevant details</b>	<ul style="list-style-type: none"><li>• This module is Pass/Fail</li><li>• You will receive movement specific health and safety briefing</li><li>• <i>Autocours</i> is student devised work involving staff support, independent learning, and independent group learning</li></ul>

Voice and Text 1

Module Title		Voice and Text 1		
<b>Overview</b>		Voice and Text 1 introduces technical voice skills, providing grounding for all spoken and sung voice work. <ul style="list-style-type: none"> <li>• The core technique of the module is Nadine George Voice Work ®</li> <li>• This module also includes classes in singing, accents and dialects, phonetics for actors and textual analysis through poetry, prose, contemporary and heightened dramatic text</li> </ul>		
<b>SCQF Level</b>		7		
<b>Credit Rating</b>		20 SCQF Credits / 10 ECTS credits		
<b>Status</b>		Core		
<b>Pre-requisites</b>		None		
<b>Co-requisites</b>		BAACT Level 1 modules		
<b>Anti-Requisites</b>		None		
<b>Maximum number of students</b>	14	<b>Minimum number of students</b>	8	
<b>Learning Modes</b>	<b>Hours per week</b>	<b>No. of Weeks</b>	<b>Total hours (approx.)</b>	
<b>Classes</b>	Hours vary per week	20	160	
<b>Voice Programme Preparation and Presentation - including Independent Study</b>	Hours vary per week	2	40	
<b>Total Notional Student Effort</b>				<b>200</b>
<b>Module Coordinator</b>		Lecturer in Voice		
<b>Module Aims</b>		This module is designed to: <ul style="list-style-type: none"> <li>• Provide you with the technical voice and text skills required of the actor</li> <li>• Establish a sustainable working practice in voice</li> <li>• Establish a professional, collaborative, and autonomous working practice in voice</li> <li>• Establish reflection as a key part of the development of the actor</li> </ul>		
<b>Module Content</b>		<ul style="list-style-type: none"> <li>• Introduction to basic vocal anatomy and physiology and the principles of vocal health</li> </ul>		



Module Title	Voice and Text 1										
	<ul style="list-style-type: none"> <li>• Technical foundation in safe voice production for spoken and sung voice</li> <li>• Foundation in textual analysis</li> <li>• Acquisition of dialects</li> <li>• Discussion, feedback and reflection contributing to daily practice and development of the autonomous learner and collaborative practitioner</li> </ul>										
<b>Learning Outcomes</b>	On successful completion of this module, you will be able to:										
<b>LO1</b>	Demonstrate a secure technical foundation in spoken and sung voice										
<b>LO2</b>	Analyse, understand and communicate text										
<b>LO3</b>	Demonstrate a secure foundation in accent and dialects acquisition										
<b>LO4</b>	Evidence through reflection a developing understanding of voice for the actor.										
<b>Assessment 1, Type and Weighting</b>	Your ability to meet Learning Outcomes <b>LO1, LO2, LO3, LO4</b> will be assessed through: <ul style="list-style-type: none"> <li>• <b>Continuous Observation</b></li> </ul>										
<b>Assessment Criteria for Assessments 1</b>	Assessors will look for: <ul style="list-style-type: none"> <li>• Development in the foundation of a safe secure embodied vocal technique in both sung and spoken voice</li> <li>• Development of skills in textual analysis</li> <li>• Development of a foundation in convincing dialect acquisition and its integration into text</li> <li>• Evidence of commitment to personal artistic development</li> <li>• Evidence of an understanding of voice in relation to the developing actor</li> <li>• A developing personal practice through applied learning drawn from reflection, feedback, and discussion processes</li> </ul>										
<b>Alignment of Assessment and Learning Outcome</b>	<table border="1" data-bbox="778 1742 1342 1935"> <thead> <tr> <th></th> <th>Assessment 1</th> </tr> </thead> <tbody> <tr> <td><b>LO1</b></td> <td>✓</td> </tr> <tr> <td><b>LO2</b></td> <td>✓</td> </tr> <tr> <td><b>LO3</b></td> <td>✓</td> </tr> <tr> <td><b>LO4</b></td> <td>✓</td> </tr> </tbody> </table>		Assessment 1	<b>LO1</b>	✓	<b>LO2</b>	✓	<b>LO3</b>	✓	<b>LO4</b>	✓
	Assessment 1										
<b>LO1</b>	✓										
<b>LO2</b>	✓										
<b>LO3</b>	✓										
<b>LO4</b>	✓										

Module Title	Voice and Text 1
<p><b>Feedback</b></p>	<p>You will receive feedback through the following modes, all of which inform reflection and development</p> <ul style="list-style-type: none"> <li>• Oral feedback from staff and peers arising continuously during the working process</li> <li>• Feedback shared in one-to-one tutorial</li> <li>• Feedback shared in one to one Mutually Constructed Feedback (MCF) tutorial</li> </ul> <p><b>Note</b> You will be required to submit an MCF form in advance of MCF tutorials</p> <p>MCF form Submission date: <b>Term 3 week 9</b></p>
<p><b>Recommended Resources</b></p>	<p><b>Resources distributed directly from the Centre for Voice in Performance (CViP) at RCS (free) include:</b></p> <ul style="list-style-type: none"> <li>• Reading associated with Nadine George Voice Work NGVW can be found via the RCS website, accessible <a href="#">here</a></li> <li>• Hilary Jones, <i>Handbook: An Introduction to Accents and Dialects</i></li> <li>• Hilary Jones, <i>Poetry in Performance: A Guide for Actors</i></li> <li>• Hilary Jones, <i>Diction-ary 1,2&amp;3</i></li> <li>• Online: <i>MEDEA Media E-Learning Dialects of English for Actors</i> RCS WordPress site, accessible <a href="#">here</a></li> </ul> <p><b><u>Recommended resources:</u></b></p> <p><b>Technical Voice</b></p> <ul style="list-style-type: none"> <li>• Cecily Berry, <i>Voice and the Actor</i> (1991) Wiley (also available for free download)</li> <li>• Jeanette Nelson, <i>The Voice Exercise Book: A Guide to Healthy &amp; Effective Voice Use: National Theatre</i> (2017) Nick Hern Books</li> <li>• Matthew Mills &amp; Gillie Stoneham, <i>The Voice Book for Trans and Non-Binary People</i> (2017) Jessica Kingsley</li> <li>• Denise Woods, <i>The Power of Voice: A Guide to Making Yourself Heard</i> (2021)</li> </ul>

Module Title	Voice and Text 1
	<p><b>Accents &amp; Dialects</b></p> <ul style="list-style-type: none"> <li>• Online: <i>IDEA: International Dialects of English Archive</i> accessible <a href="#">here</a></li> <li>• Online: Paul Meier, <i>Dialect Services: accent and dialect training</i> accessible <a href="#">here</a></li> <li>• Recommended App: <i>spikizi</i> accessible <a href="#">here</a> (small subscription required)</li> <li>• Carol Ann Crawford &amp; Christine Robinson, <i>Scotspeak: A Guide to the pronunciation of Modern Urban Scots</i> (2011) Luath Press (accompanying audio files available at <a href="http://www.scotspeak.co.uk">www.scotspeak.co.uk</a>)</li> <li>• Beth McGuire, <i>African Accents: A Workbook for Actors</i> (2015) Routledge</li> <li>• Edda Sharpe &amp; Jan Haydn Rowels, <i>How to Do Standard English Accents: From Traditional RP to the New 21<sup>st</sup> Century Neutral</i> (2021) Accent Methuen Drama (accompanying audio files available)</li> </ul> <p><b>Texts &amp; Scripts</b></p> <ul style="list-style-type: none"> <li>• Online: RCS Whittaker Library online accessed via the RCS Portal <a href="#">here</a>: follow Subject Guides/Acting</li> <li>• Barbara Houseman, <i>Tackling Text [and subtext]</i> (2008) Nick Hern</li> </ul> <p><b>Shakespeare</b></p> <ul style="list-style-type: none"> <li>• Ben Crystal, <i>Shakespeare on Toast: Getting a Taste for the Bard</i> (2015) Icon</li> <li>• Andy Hinds, <i>Acting Shakespeare's Language</i> (2015) Oberon Books</li> <li>• Sharrell Lockett and Tia M. Shaffer, <i>Black Acting Methods: Critical Approaches</i> (2017) Routledge Chapter 5 Justin Emeka, <i>Seeing Shakespeare Through Brown Eyes</i></li> </ul> <p><b>Poetry</b></p> <ul style="list-style-type: none"> <li>• Online: <a href="#">Poetry Foundation</a></li> <li>• Various <i>The Vintage Book of African American Poetry</i> (2000) Random House</li> </ul>

Module Title	Voice and Text 1
	<ul style="list-style-type: none"><li>• Various <i>Out of Bounds: British Black &amp; Asian Poets</i> (2012) Bloodaxe Books</li></ul> <p><b>Singing</b></p> <ul style="list-style-type: none"><li>• Gillyanne Kayes, <i>Singing and the Actor</i> (2004) A &amp; C Black</li></ul> <p><b>Inspirational</b></p> <ul style="list-style-type: none"><li>• Kate Tempest, <i>On Connection</i> (2020) Faber &amp; Faber</li></ul>
<b>Other relevant details</b>	<ul style="list-style-type: none"><li>• This module is Pass/Fail</li></ul>

**Critical and Reflective Practice**

<b>Module Title</b>		<b>Critical and Reflective Practice</b>		
<b>Overview</b>		<ul style="list-style-type: none"> <li>• This module examines the relationship between performance and society both historically and contemporaneously.</li> <li>• Through this module you will be encouraged to develop your critical faculties and challenge prejudice in your own and others' work.</li> <li>• The practical study of reflection is introduced as a key tool underpinning both the learning and creative work of an arts practitioner.</li> <li>• There is an introduction to learning and teaching methodology.</li> <li>• Embedded in the module is an awareness and understanding of Equality and Diversity through the exploration of issues such as gender identity, casual misogyny, privilege, ownership, and unconscious bias.</li> </ul>		
<b>SCQF Level</b>		7		
<b>Credit Rating</b>		20 SCQF Credits / 10 ECTS credits		
<b>Status</b>		Core		
<b>Pre-requisites</b>		None		
<b>Co-requisites</b>		All BA Acting Level 1 modules		
<b>Anti-Requisites</b>		None		
<b>Maximum number of students</b>	26	<b>Minimum number of students</b>	12	
<b>Learning Modes</b>		<b>Hours per week</b>	<b>No. of weeks</b>	<b>Total hours (average)</b>
<b>Classes</b>		Hours vary per week	17	40
<b>Directed Study</b>		Hours vary per week	3	10
<b>Independent Study</b>		Hours vary per week	20	150
<b>Total Notional Student Effort</b>				<b>200</b>
<b>Module Coordinator</b>		Lecturer in Critical and Reflective Practice		
<b>Module Aims</b>		This module is designed to:		

Module Title	Critical and Reflective Practice
	<ul style="list-style-type: none"> <li>• Develop the individual as a reflective, creative practitioner.</li> <li>• Relate contemporary performance culture to an historical and societal context.</li> <li>• Develop critical faculties within an ethical framework.</li> <li>• Provide an introduction to practitioners, learning styles and pedagogical skills.</li> <li>• Introduce workshop design and delivery methods.</li> <li>• Provoke debate and raise awareness of issues of equality, inclusion and diversity through practice.</li> <li>• Introduce and establish reflection as a key element of learning in actor training and in the work of creative practitioners.</li> <li>• Inform performance through an understanding of different performative genres.</li> <li>• Introduce research and its application in practical contexts.</li> </ul>
<b>Module Content</b>	<ul style="list-style-type: none"> <li>• These classes aim to introduce you to contemporary performance culture via historical reflection and an appreciation of different performative genres.</li> <li>• They will also introduce you to practice and practitioners encouraging research and knowledge-sharing skills with peers.</li> <li>• You are also introduced to different learning styles, and pedagogical skills are embedded through group projects; you are actively encouraged to think as the artist <i>and</i> practitioner.</li> <li>• Classes also aim to introduce reflective practice as a key element of learning development in actor training.</li> <li>• Throughout these classes, you are encouraged to develop an appropriate ethical value system through the embedding of equality, inclusion, and diversity.</li> </ul>
<b>Learning Outcomes</b>	On successful completion of this module, you will be able to:
<b>LO1</b>	Evidence the ability to critically appraise performance from an actor's perspective, with an awareness of contemporary social issues.

Module Title	Critical and Reflective Practice
LO2	Demonstrate an understanding of the elements required to deliver an effective workshop based on modern theatrical practices.
LO3	Communicate an awareness of historical contributions to 20th and 21st Century performance styles and genres through research, creation, and performance of a solo or group work.
<b>Assessment 1, Type and Weighting</b>	<p>Your ability to meet <b>LO1</b> will be assessed through:</p> <ul style="list-style-type: none"> <li>• <b>Performance Critique</b></li> </ul> <p>You will be required to submit a piece of writing of 750-1000 words (or equivalent video/audio file) critiquing performance in either theatre, film, TV, or other media.</p>
<b>Assessment Criteria for Assessment 1</b>	Assessors will look for:
	<ul style="list-style-type: none"> <li>• Evidence of a developing ability to analyse and critically appraise performance</li> <li>• Evidence of a developing understanding of performance in relation to your training</li> <li>• The ability to use subject-specific language.</li> <li>• An awareness of contemporary social issues.</li> </ul>
<b>Assessment 2, Type and Weighting</b>	<p>Your ability to meet <b>LO2</b> will be assessed through:</p> <ul style="list-style-type: none"> <li>• <b>Workshop Delivery</b></li> </ul>
<b>Assessment Criteria for Assessment 2</b>	<p>Assessors will look for:</p> <ul style="list-style-type: none"> <li>• The application of pedagogical approaches in preparation of the workshop.</li> <li>• The ability to use research in a practical context.</li> <li>• The ability to apply creative and performance skills in the delivery of a workshop.</li> <li>• The ability to work both autonomously and collaboratively to effectively deliver a workshop.</li> </ul>
<b>Assessment 3, Type and Weighting</b>	<p>Your ability to meet LO3 will be assessed through:</p> <ul style="list-style-type: none"> <li>• <b>Solo/group Creative Task</b></li> </ul> <p>Summative Assessment: <b>Term 3 week 3</b></p>

Module Title	Critical and Reflective Practice																			
<b>Assessment Criteria for Assessment 3</b>	Assessors will look for: <ul style="list-style-type: none"> <li>• The ability to use research in a practical context.</li> <li>• Evidence of developing skills in the creation, rehearsal, and delivery of a piece of work.</li> <li>• The ability to work both autonomously and/or collaboratively to effectively create and deliver a piece of performance work.</li> <li>• Evidence of a developing and socially aware creative voice.</li> </ul>																			
<b>Alignment of Assessment and Learning Outcome</b>	<table border="1" style="width: 100%; text-align: center;"> <thead> <tr> <th></th> <th>Assessment 1</th> <th>Assessment 2</th> <th>Assessment 3</th> </tr> </thead> <tbody> <tr> <td>LO1</td> <td>✓</td> <td></td> <td></td> </tr> <tr> <td>LO2</td> <td></td> <td>✓</td> <td></td> </tr> <tr> <td>LO3</td> <td></td> <td></td> <td>✓</td> </tr> </tbody> </table>					Assessment 1	Assessment 2	Assessment 3	LO1	✓			LO2		✓		LO3			✓
	Assessment 1	Assessment 2	Assessment 3																	
LO1	✓																			
LO2		✓																		
LO3			✓																	
<b>Feedback</b>	You will receive timely feedback on your work in this module in the following ways: <ul style="list-style-type: none"> <li>• Instantaneous feedback from tutors and peers in classroom setting.</li> <li>• Online formative feedback</li> <li>• Evaluative discussion in tutorials.</li> </ul>																			
<b>Recommended Resources</b>	<u>Recommended Reading List</u> <ul style="list-style-type: none"> <li>• Eugenio Barba, &amp; Nicola Savarese <i>A Dictionary of Theatre Anthropology</i> (2005) Routledge</li> <li>• John Russell Brown (ed), <i>The Oxford Illustrated History of Theatre</i> (2001) Oxford University Press</li> <li>• Richard Drain (ed.) <i>Twentieth Century Theatre: A Sourcebook of Radical Thinking</i> (2001) Routledge</li> <li>• Mark Evans (ed) <i>The Actor Training Reader</i> (2015) Routledge</li> <li>• Alison Hodge (ed), <i>Actor Training</i>, (2010) Routledge</li> <li>• Liz Lerman &amp; John Borstel, <i>Liz Lerman's Critical Response Process: A Method for Getting Useful Feedback on Anything You</i></li> </ul>																			



Module Title	Critical and Reflective Practice
	<p><i>Make from Dance to Dessert</i> (2003) Dance Exchange</p> <ul style="list-style-type: none"> <li>• Shomit Mitter (ed) <i>Fifty Key Theatre Directors</i> (2005) Routledge Key Guides</li> <li>• Bruce McConachie, Tobin Nellhaus (Ed), Carol Fisher Sorgenfrei and Tamara Underiner <i>Theatre Histories: An Introduction</i> (2016) Routledge</li> <li>• Glenn A. Odom, <i>World Theories of Theatre</i> (2017) Routledge</li> </ul> <p>Online Resources:</p> <ul style="list-style-type: none"> <li>• <a href="http://www.digitaltheatreplus.com">www.digitaltheatreplus.com</a></li> </ul> <p>Further resources will be supplied during the course of the module.</p>
<b>Other relevant details</b>	<ul style="list-style-type: none"> <li>• This module is Pass/Fail</li> </ul>

### Learning to Collaborate

Module Title	Learning to Collaborate		
<b>Brief Description</b>	This module introduces methods for practical collaboration with other artists. During lectures you will explore a range of artistic case-studies, working processes and questions to develop a basic understanding of collaborative skills and challenges. In workshops you will apply these skills in practice with students from other programmes in the Conservatoire. Through the module you will develop an understanding of other artforms and practices in the conservatoire, with a view to developing new collaborative work and ideas.		
<b>Level</b>	1		
<b>Credit Rating</b>	10 SCQF Credits / 5 ECTS credits		
<b>Status (Core/Option/CRSC)</b>	<input checked="" type="checkbox"/> Core <input type="checkbox"/> Option <input type="checkbox"/> Credit Rated Short Course		
<b>Pre-requisites</b>	N/A		
<b>Co-requisites</b>	Undergraduate Level 1 Core-Curricula		
<b>Anti-Requisites</b>	N/A		
<b>Maximum number of Students</b>	All Undergraduate Level 1 students	<b>Minimum number of</b>	1
<b>Learning Modes</b>	<b>Hours</b>		
Lectures	8		
Workshops	8		
Directed Study	38		
Independent Study	46		
Total Notional Student Effort	<b>100</b>		

<b>Module Title</b>	<b>Learning to Collaborate</b>
<b>Module Co-ordinator</b>	Josh Armstrong, Options Manager j.armstrong@rcs.ac.uk
<b>Module Aims</b>	<ul style="list-style-type: none"> <li>• To interrogate collaboration as a core skill for the contemporary artist</li> <li>• To explore a range of collaborative methods</li> <li>• To develop a meaningful understanding of the diverse range of skills and practices within the RCS community</li> <li>• To model a best practice approach to working collaboratively</li> <li>• To make a short piece of practical collaborative work</li> <li>• To propose a collaborative project</li> </ul>
<b>Learning Outcomes</b>	On successful completion of this module, you will be able to:
<b>LO1</b>	Collaborate with students from different disciplines in small groups
<b>LO2</b>	Plan a collaborative project
<b>Assessment 1 Type and Weighting</b>	You will be assessed through: <b>Sharing of collaborative work</b> (50%) (LO1) Pass/Fail
<b>Assessment Criteria for Assessment 1</b>	Assessors will look for: <ul style="list-style-type: none"> <li>• An understanding of the personal and professional qualities required for successful collaboration</li> <li>• An ability to offer ideas and to actively respond to the ideas of others</li> <li>• An ability to develop a bespoke collaborative method in a small group</li> </ul>
<b>Assessment 2 Type and Weighting</b>	You will be assessed through: <b>Written proposal or Vlog</b> for a collaborative project (50%) (LO2) Pass/Fail
<b>Assessment Criteria for Assessment 2</b>	Assessors will look for: <ul style="list-style-type: none"> <li>• A clear proposal demonstrating a theoretical and practical understanding of the implications of cross disciplinary work</li> <li>• Evidence of how the proposal may enhance the student's own skills and practice</li> </ul>

Module Title	Learning to Collaborate			
	<ul style="list-style-type: none"> <li>Evidence of creativity, innovation and challenge</li> </ul>			
<b>Alignment of Assessment and Learning Outcome</b>				
		<b>Assessment 1</b>	<b>Assessment 2</b>	
	<b>LO1</b>	x		
	<b>LO2</b>		x	
<b>Feedback</b>	<p>You will receive timely feedback on your work in this module in the following ways:</p> <ul style="list-style-type: none"> <li>Pass/Fail result</li> <li>Formative feedback from staff and peers</li> </ul>			
<b>Recommended Resources</b>	<p><u>Indicative Reading List</u></p> <p>Williams. D; 1999, <i>Collaborative Theatre: The Theatre Du Soleil Sourcebook</i>.</p> <p>Landy, L and Jamieson, E; 2000, <i>Devising Dance and Music: Idee Fixe-Experimental Sound and Movement Theatre</i>.</p> <p>John-Steiner, V; 2006, <i>Creative Collaboration</i>.</p> <p>Wainscott. R &amp; Fletcher, K; 2003, <i>Theatre: Collaborative Acts</i>.</p> <p>Meill, D and Littleton, K; 2004, <i>Collaborative Creativity: Contemporary Perspectives</i>, – London Free Association Books, 2004.</p> <p>Keirmander, A; 1993, <i>Ariane Mnouchkine &amp; the Theatre du Soleil</i>.</p> <p>Graham, S; 2009, <i>The Frantic Assembly Book of Devising Theatre</i>.</p> <p>Govan, E; 2007, <i>Making a Performance, Devising Histories</i>.</p> <p>Bicat, T &amp; Baldwin, C; 2002, <i>Devised and Collaborative Theatre: A Practical Guide</i></p> <p>NB: The titles in this list appear to be theatre focused. However, it is their emphasis on inter-disciplinary work which makes them best suited for consideration.</p>			

<b>Module Title</b>	<b>Learning to Collaborate</b>
<b>Other Relevant Details</b>	
<b>Next Steps</b>	This module is a foundation for all future creative collaborations, whether intradisciplinary or interdisciplinary.



Royal Conservatoire  
*of* Scotland

**Level 2 Module Descriptors**

SCQF Level 8

<b>Module Title</b>	<b>Level</b>	<b>Credits</b>
Acting Shakespeare	8	40
New Work	8	40
Professional Practice 1	8	20
Options	8	20

**Acting Shakespeare**

<b>Module Title</b>		<b>Acting Shakespeare</b>		
<b>Overview</b>		<ul style="list-style-type: none"> <li>• <b>Workshop/Classes</b> Exploration of Elizabethan/Jacobean text</li> <li>• <b>Performance</b> Rehearsal and performance of Elizabethan/Jacobean play text</li> </ul>		
<b>SCQF Level</b>		8		
<b>Credit Rating</b>		40 SCQF Credits / 20 ECTS credits		
<b>Status</b>		Core		
<b>Pre-requisites</b>		BAACT Level 1 modules		
<b>Co-requisites</b>		BAACT Level 2 modules		
<b>Maximum number of students</b>	14	<b>Minimum number of students</b>	10	
<b>Learning Modes</b>		<b>Average Hours per week</b>	<b>No. of Weeks</b>	<b>Total hours (average)</b>
<b>Shakespeare Workshop/Classes</b> Including Independent Study		Hours vary per week	2	50
<b>Elizabethan/Jacobean Rehearsal and Performance</b> Including Independent Study		Hours vary per week	8	210
<b>Additional Independent Study</b>		Hours vary per week	10	140
<b>Total Notional Student Effort</b>				<b>400</b>
<b>Module Coordinator</b>		Ali de Souza, Associate Head, BAACT Programme		
<b>Module Aims</b>		This module is designed to <ul style="list-style-type: none"> <li>• Introduce you to Elizabethan/Jacobean text</li> <li>• Deepen your understanding of textual analysis as applied to Elizabethan/ Jacobean play texts</li> <li>• Integrate core disciplines of acting, voice and movement through rehearsal and performance of an Elizabethan/Jacobean play texts</li> </ul>		
<b>Module Content</b>		<ul style="list-style-type: none"> <li>• Introduction to Elizabethan/Jacobean text</li> <li>• Investigation into contemporary relevance of Shakespeare</li> </ul>		

Module Title	Acting Shakespeare
	<ul style="list-style-type: none"> <li>• Exploration, analysis and communication of character and narrative through research, rehearsal and performance of Elizabethan/Jacobean play texts</li> <li>• Development and extension of your vocal, physical, and imaginative resources through rehearsal and performance of Elizabethan/Jacobean play texts</li> </ul>
<b>Learning Outcomes</b>	On successful completion of this module, you will be able to
<b>LO1</b>	Integrate the core disciplines of acting, voice and movement and apply as appropriate to character and narrative through rehearsal and performance.
<b>LO2</b>	Communicate character and narrative in a believable manner, within the appropriate style and convention for the selected text, to an audience.
<b>LO3</b>	Evidence an understanding of the process of performing an Elizabethan/Jacobean play text and its contemporary relevance through written reflection.
<b>Assessment 1, Type and Weighting</b>	Your ability to meet <b>LO1</b> will be assessed through <ul style="list-style-type: none"> <li>• <b>Continuous Observation</b> Classes/Rehearsal process</li> </ul>
<b>Assessment Criteria for Assessment 1</b>	Assessors will look for <ul style="list-style-type: none"> <li>• Evidence of the ability to integrate the core disciplines of acting, voice and movement and apply as appropriate to character and narrative in the rehearsal of an Elizabethan/Jacobean play</li> <li>• Evidence of your ability to work both autonomously and collaboratively</li> </ul>
<b>Assessment 2, Type and Weighting</b>	Your ability to meet <b>LO2</b> will be assessed through <ul style="list-style-type: none"> <li>• <b>Performance</b></li> </ul>
<b>Assessment Criteria for Assessment 2</b>	Assessors will look for <ul style="list-style-type: none"> <li>• Evidence of the ability to communicate a character's thoughts, emotions and needs to scene partners and to an audience through the demands of Elizabethan/Jacobean text</li> <li>• Evidence of the ability to integrate the core disciplines of acting, voice and movement as applied to character and narrative as appropriate to the performance of an Elizabethan/Jacobean play text</li> </ul>



Module Title	Acting Shakespeare																
<b>Assessment 3, Type and Weighting</b>	<p>Your ability to meet <b>LO3</b> will be assessed through</p> <ul style="list-style-type: none"> <li>• <b>Reflection</b></li> </ul> <p>Reflective Summative Statement Submission date:  A2A: <b>Term 2 week 5</b>  A2B: <b>Term 2 week 7</b></p>																
<b>Assessment Criteria for Assessment 3</b>	<p>Assessors will look for</p> <ul style="list-style-type: none"> <li>• The ability to articulate a developing understanding of the process required to realise a truthful performance within the context of an Elizabethan/Jacobean play text</li> <li>• The ability to articulate an understanding of the contemporary relevance of Elizabethan/Jacobean play texts</li> </ul>																
<b>Alignment of Assessment and Learning Outcome</b>	<table border="1" data-bbox="678 1010 1310 1200"> <thead> <tr> <th></th> <th>Assess 1</th> <th>Assess 2</th> <th>Assess 3</th> </tr> </thead> <tbody> <tr> <td>LO1</td> <td>✓</td> <td></td> <td></td> </tr> <tr> <td>LO2</td> <td></td> <td>✓</td> <td></td> </tr> <tr> <td>LO3</td> <td></td> <td></td> <td>✓</td> </tr> </tbody> </table>		Assess 1	Assess 2	Assess 3	LO1	✓			LO2		✓		LO3			✓
	Assess 1	Assess 2	Assess 3														
LO1	✓																
LO2		✓															
LO3			✓														
<b>Feedback</b>	<p>You will receive feedback through the following modes, all of which inform reflection and development planning:</p> <ul style="list-style-type: none"> <li>• Oral feedback from staff and peers arising during the working process</li> <li>• Feedback Report on completion of module</li> <li>• Feedback shared in one to one Mutually Constructed Feedback (MCF) tutorial</li> </ul> <p><b>Note</b>  You will be required to submit an MCF form in advance of your MCF tutorial</p> <p>MCF form Submission date:  A2A: <b>Term 2 week 4</b>  A2B: <b>Term 2 week 6</b></p>																

Module Title	Acting Shakespeare
<b>Recommended Resources</b>	<ul style="list-style-type: none"><li>• John Barton, <i>Playing Shakespeare</i>, (2009) Methuen Drama</li><li>• Cicely Berry, <i>The Actor and the Text</i>, (2000) Virgin Books</li><li>• Bill Bryson, <i>Shakespeare: The World as a Stage</i>, (2008) Harper</li><li>• Ben Crystal, <i>Shakespeare on Toast</i>, (2009) Icon</li><li>• Oliver Ford Davies, <i>Performing Shakespeare: Preparation, Rehearsal, Performance</i>, (2007) Nick Hern</li><li>• Madd Harold, <i>The Actor's Guide to Performing Shakespeare, for film, theatre, and television</i>, (2002) Lone Eagle</li><li>• Adrian Noble, <i>How to Do Shakespeare</i> (2010) Routledge</li></ul>
<b>Other relevant details</b>	<ul style="list-style-type: none"><li>• This module is Pass/Fail</li></ul>

**New Work**

Module Title	New Work		
<b>Overview</b>	<p>This module focuses on expanding the student experience of approaches to theatre making to facilitate the creation of original work.</p> <ul style="list-style-type: none"> <li>• <b>Workshops</b></li> </ul> <p>You will explore aspects of theatre making from a variety of influences. You will also explore New Writing.</p> <ul style="list-style-type: none"> <li>• <b>New Work Projects</b></li> </ul> <p><b>Project 1: Enquête</b> You will create your own collaborative work through <i>Enquête</i> (Student-led research based collaborative group investigation into the world of current affairs transposed into a theatrical presentation).</p> <p><b>Project 2: Solo Performance</b> You will create your own solo work through <i>Solo Performance</i>, based on an individual response to a socio/political issue. You can use existing texts (poetry, prose, or dramatic text) and/or self-written work.</p> <p><b>Project 3: On the Verge Festival</b> You have the opportunity to perform your own solo and/or collaborative work in the <i>On The Verge Festival</i>.</p>		
<b>SCQF Level</b>	8		
<b>Credit Rating</b>	<b>40</b> SCQF Credits / <b>20</b> ECTS credits		
<b>Status</b>	Core		
<b>Pre-requisites</b>	BAACT Level 1 modules		
<b>Co-requisites</b>	BAACT Level 2 modules		
<b>Learning Modes</b>	<b>Average Hours per week</b>	<b>No. of Weeks</b>	<b>Total hours (average)</b>

<b>Module Title</b>	<b>New Work</b>		
<b>Workshops</b> Including Independent Study	Hours vary per week	4	50
<b>New Work Project 1</b> <b>Enquête</b> <b>Student-led/Staff-mentored</b> Including Independent Study	Hours vary per week	3	50
<b>New Work Project 2</b> <b>Solo Performance</b> <b>Student-led/Staff-mentored</b> Including Independent Study	Hours vary per week	3	50
<b>New Work Project 3</b> <b>On The Verge rehearsals + performance</b> <b>Student-led/Staff-mentored</b> Including Independent Study	Hours vary per week	6	90
<b>Additional Independent Study</b>	Hours vary per week	16	60
<b>Total Notional Student Effort</b>			<b>400</b>
<b>Module Coordinators</b>	Lucien MacDougall, Lecturer in Movement Benedicte Seierup, Lecturer in Movement		
<b>Module Aims</b>	This module is designed to <ul style="list-style-type: none"> <li>• Enable you to create original work</li> <li>• Encourage research into current socio-political issues in order to inform your independent arts practice</li> </ul>		
<b>Module Content</b>	<ul style="list-style-type: none"> <li>• Exploration of improvisation and devising techniques to generate performance</li> <li>• Practical exploration into different approaches to theatre making</li> <li>• Independent research into current socio-political issues</li> </ul>		
<b>Learning Outcomes</b>	On successful completion of this module, you will be able to:		
<b>LO1</b>	Communicate your experience and understanding of a research-based investigation into a socio/political issue through the creative use of voice and movement in a theatrical form.		
<b>LO2</b>	Collaborate flexibly and creatively in the creation of performance.		
<b>LO3</b>	Analyse the impact of an increased knowledge and understanding of different theatre practices and approaches to creating performance on your developing individual arts practice.		
<b>Assessment 1, Type and weighting</b>	Your ability to meet <b>LO1</b> will be assessed through		

Module Title	New Work																
	<ul style="list-style-type: none"> <li>• <b>Performance</b> Summative Assessment of <b>Projects 1 and 2</b> (Enquête and Solo Performance)</li> </ul>																
<b>Assessment Criteria for Assessment 1</b>	Assessors will look for <ul style="list-style-type: none"> <li>• A lively, curious, and informed engagement with the world beyond the rehearsal room and stage, communicated imaginatively and creatively through voice and movement in performance</li> <li>• The ability to work both autonomously and collaboratively</li> </ul>																
<b>Assessment 2, Type and weighting</b>	Your ability to meet <b>LO2</b> will be assessed through <ul style="list-style-type: none"> <li>• <b>Performance</b> Summative assessment of <b>Project 3</b> (On the Verge project)</li> </ul>																
<b>Assessment Criteria for Assessment 2</b>	Assessors will look for <ul style="list-style-type: none"> <li>• Bold, creative, and imaginative engagement with practical exploration of different approaches to theatre-making</li> <li>• Generous, imaginative, and sensitive contribution to the collaborative theatre making process</li> </ul>																
<b>Assessment 3, Type and Weighting</b>	Your ability to meet <b>LO3</b> will be assessed through <ul style="list-style-type: none"> <li>• <b>Reflection</b> Reflective Summative Statement Submission date <b>Term 3 week 8</b></li> </ul>																
<b>Assessment Criteria for Assessment 3</b>	Assessors will look for <ul style="list-style-type: none"> <li>• The ability to evaluate the impact of different approaches to theatre-making on your individual arts practice</li> </ul>																
<b>Alignment of Assessment and Learning Outcome</b>	<table border="1" data-bbox="719 1610 1390 1783"> <thead> <tr> <th></th> <th>Assessment 1</th> <th>Assessment 2</th> <th>Assessment 3</th> </tr> </thead> <tbody> <tr> <td><b>LO1</b></td> <td>✓</td> <td></td> <td></td> </tr> <tr> <td><b>LO2</b></td> <td></td> <td>✓</td> <td></td> </tr> <tr> <td><b>LO3</b></td> <td></td> <td></td> <td>✓</td> </tr> </tbody> </table>		Assessment 1	Assessment 2	Assessment 3	<b>LO1</b>	✓			<b>LO2</b>		✓		<b>LO3</b>			✓
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<b>LO1</b>	✓																
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<b>Feedback</b>	You will receive feedback through the following modes, all of which inform reflection and development planning: <ul style="list-style-type: none"> <li>• Oral feedback from staff and peers arising continuously during the working process</li> </ul>																

Module Title	New Work
	<ul style="list-style-type: none"> <li>• Feedback shared in one-to-one New Work Interim Tutorial</li> <li>• Feedback shared in one to one Mutually Constructed Feedback tutorial</li> </ul> <p><b>Note</b> You will be required to submit an MCF form in advance of your MCF tutorial</p> <p>MCF Submission date <b>Term 3 week 9</b></p>
<b>Recommended Resources</b>	<ul style="list-style-type: none"> <li>• Mike Alfreds <i>Then What Happens: Storytelling and Adapting for the Theatre</i>, (2013) Nick Hern</li> <li>• Anne Bogart, <i>And Then You Act – Making Art in an Unpredictable World</i> (2007) Routledge</li> <li>• Alecky Blythe, <i>London Road</i> (2001) Nick Hern Books</li> <li>• Alison Forsyth &amp; Chris Megson <i>Get Real: Documentary Theatre Past and Present</i>. (2009) Palgrave MacMillan,</li> <li>• Scott Graham &amp; Steven Hoggett, <i>The Frantic Assembly Book of Devising Theatre</i>, (2009) Routledge</li> <li>• Anna Deveare Smith, <i>Notes from the Field</i>. (2019) Penguin Random House</li> <li>• Will Hammond &amp; Dan Steward (eds.) <i>Verbatim: Contemporary Documentary Theatre: Techniques in Contemporary Documentary Theatre</i>, (2012) Oberon Books</li> <li>• Jen Harvie &amp; Andy Lavender (eds.) <i>Making Contemporary Theatre: International Rehearsal Processes</i>, (2010) Manchester University Press</li> <li>• Deirdre Heddon, <i>Autobiography &amp; Performance: Performing Selves</i>. (2007) Palgrave MacMillan, London</li> <li>• <a href="https://www.themonobox.co.uk/home">https://www.themonobox.co.uk/home</a></li> <li>• <a href="https://howlround.com">https://howlround.com</a></li> </ul>

<b>Module Title</b>	<b>New Work</b>
	<ul style="list-style-type: none"><li>• VLE: Other resources and links can be found on the New Work Moodle page.</li></ul>
<b>Other relevant details</b>	This module is Pass/Fail

**Professional Practice 1**

<b>Module Title</b>	<b>Professional Practice 1</b>		
<b>Overview</b>	There are several components to this module. <ul style="list-style-type: none"> <li>• <b>Voice and Movement classes</b></li> <li>• <b>Professional Practice Sessions</b></li> <li>• <b>Screen classes/workshop</b></li> <li>• <b>Screen collaboration with Filmmaking students</b></li> <li>• <b>Voice for Media classes/workshop</b></li> <li>• <b>Audition Preparation</b></li> </ul>		
<b>SCQF Level</b>	8		
<b>Credit Rating</b>	<b>20</b> SCQF Credits / <b>10</b> ECTS credits		
<b>Status</b>	Core		
<b>Pre-requisites</b>	BAACT Level 1 and 2 modules, ICP and Choice		
<b>Co-requisites</b>	BAACT Level 3 Modules, Choice		
<b>Learning Modes</b>	Hours per week	No. of Weeks	Total hours (approx.)
Voice/Movement classes	Hours vary per week	18	120
Professional Practice sessions Including audition preparation Including Independent Study	Hours vary per week	6	20
Screen Classes Including Independent Study	Hours vary per week	2	20
Screen collaboration and Filmmakers Including Independent Study	Hours vary per week	2	20
Voice for Media Classes Including Independent Study	Hours vary per week	2	20
<b>Total Notional Student Effort</b>			<b>200</b>
<b>Module Coordinator</b>	Lecturer in Professional Practice		



Module Title	Professional Practice 1
<b>Module Aims</b>	<ul style="list-style-type: none"> <li>• Introduce you to aspects of entrepreneurship appropriate to the acting profession</li> <li>• Encourage you to develop an ethical value system appropriate to the emerging actor</li> <li>• Enable you to reflect on the development of your individual professional arts practice through the maintenance of an on-line Personal Development Plan</li> <li>• Enable you to develop a deeper practical understanding of the actor's process in working in a range of media</li> </ul>
<b>Module Content</b>	<ul style="list-style-type: none"> <li>• Introduction to a variety of means for self-promotion, including choice of photographs, CV layout and professional work applications</li> <li>• Introduction to self-tapes for audition purposes</li> <li>• Reflection on emerging individual arts practice within an appropriate ethical framework</li> <li>• Exploration of the inter-relationship of the actor and media technology</li> <li>• Development of voice and movement technique through a variety of means and application</li> <li>• Introduction to Intimacy and safe working practice</li> </ul>
<b>Learning Outcomes</b>	On successful completion of this module, you will be able to
<b>LO1</b>	Articulate in a supporting Personal Development Plan a knowledge of the potential opportunities and challenges presented to the actor in a professional portfolio career
<b>LO2</b>	Demonstrate the ability to express the appropriate physical, vocal, emotional and psychological qualities required in acting for media
<b>Assessment 1, Type and Weighting</b>	<p>Your ability to meet <b>LO1</b> will be assessed through</p> <ul style="list-style-type: none"> <li>• <b>Personal Development Plan</b> Submission date-<b>Term 3 week 6</b></li> <li>• <b>Reflective Summative Statement</b> Submission date: <b>Term 3 week 9</b></li> </ul>

Module Title	Professional Practice 1									
<b>Assessment Criteria for Assessment 1</b>	Assessors will look for <ul style="list-style-type: none"> <li>• Commitment to artistic and personal development through autonomous learning (Professional Development Plan)</li> <li>• The ability to articulate and reflect on an individual ethical approach to professional practice and the entrepreneurship necessary for a portfolio acting career (Reflective Summative Statement)</li> </ul>									
<b>Assessment 2, Type and Weighting</b>	Your ability to meet <b>LO2</b> will be assessed through <ul style="list-style-type: none"> <li>• <b>Continuous observation</b> of working process Screen/Voice for Media Workshops</li> </ul>									
<b>Assessment Criteria for Assessment 2</b>	Assessors will look for <ul style="list-style-type: none"> <li>• The ability to develop character and narrative in a believable manner appropriate for screen and radio</li> <li>• The ability to work autonomously</li> <li>• The ability to work collaboratively</li> </ul>									
<b>Alignment of Assessment and Learning Outcome</b>	<table border="1" data-bbox="699 1137 1369 1261"> <thead> <tr> <th></th> <th>Assessment 1</th> <th>Assessment 2</th> </tr> </thead> <tbody> <tr> <td>LO1</td> <td style="text-align: center;">✓</td> <td></td> </tr> <tr> <td>LO2</td> <td></td> <td style="text-align: center;">✓</td> </tr> </tbody> </table>		Assessment 1	Assessment 2	LO1	✓		LO2		✓
	Assessment 1	Assessment 2								
LO1	✓									
LO2		✓								
<b>Feedback</b>	You will receive feedback through the following modes, all of which inform reflection and development planning: <ul style="list-style-type: none"> <li>• Oral feedback from staff and peers arising continuously during the working process</li> <li>• Evaluative oral feedback and discussion shared in Mutually Constructed Feedback (MCF) tutorial.</li> </ul> Note- You will be required to submit an MCF form in advance of your MCF tutorial  <b>MCF form Submission date: Term 3 week 9</b>									
<b>Recommended Resources</b>	<u>Recommended reading list</u> <ul style="list-style-type: none"> <li>• James Alburger, <i>The Art of Voice Acting: The Craft and Business of Performing Voiceover</i>, (2010) Focal Press</li> </ul>									

Module Title	Professional Practice 1
	<ul style="list-style-type: none"> <li>• Richard Evans <i>Auditions: A Practical Guide</i>, (2009) Routledge</li> <li>• Michael Caine (1990) <i>Acting in Film</i>, Applause</li> <li>• Mel Churcher (2003) <i>Acting for Film: Truth 24 Times a Second</i>, Virgin Books</li> <li>• Mel Churcher (2011) <i>A Screen Acting Workshop</i>, Nick Hern</li> <li>• Bonnie Gillespie, (2014) <i>Self-Management for Actors: Getting Down to (Show) Business</i>, Cricket Feet Publishing</li> <li>• Nicole Hodges Persley, Monica White Ndounou, et al. <i>Breaking It Down: Audition Techniques for Actors of the Global Majority</i> (2021) Dreamscape media (Audiobook)</li> <li>• Stephen Kemble and David Hodge, <i>The Voice Over Book: Don't Eat Toast</i>, (2022) Methuen</li> </ul>
<b>Resources</b>	<p><a href="https://www.amazon.co.uk/Anywhere-Voice-Actor-Voiceover-Handbook-ebook/dp/B09ZLMRZ3N/ref=cm_cr_arp_d_product_top?ie=UTF8">https://www.amazon.co.uk/Anywhere-Voice-Actor-Voiceover-Handbook-ebook/dp/B09ZLMRZ3N/ref=cm_cr_arp_d_product_top?ie=UTF8</a></p>
<b>Other relevant details</b>	This module is Pass/Fail



Royal Conservatoire  
*of* Scotland

**Level 3 Module Descriptors**

SCQF Level 9

<b>Module Title</b>	<b>Level</b>	<b>Credits</b>
Stage Acting 1	9	20
Acting for Screen	9	20
Stage Acting 2	9	30
Professional Practice 2	9	30
Options	9	20

**Stage Acting 1**

<b>Module Title</b>	<b>Stage Acting 1</b>		
<b>Overview</b>	This module is designed to synthesize your intellectual, creative, and practical skills through the rehearsal and performance of a play text. This play text can be from any time period/genre.		
<b>SCQF Level</b>	9		
<b>Credit Rating</b>	20 SCQF Credits / 10 ECTS Credits		
<b>Status</b>	Core		
<b>Pre-requisites</b>	BAACT Level 1 and 2 modules		
<b>Co-requisites</b>	BAACT Level 3 modules		
<b>Anti-Requisites</b>	None		
<b>Learning Modes</b>	<b>Hours per week/task</b>	<b>No. of Weeks</b>	<b>Total hours (average)</b>
Rehearsals (Including Independent Study) and Performance	Hours vary per week	7	200
<b>Total Notional Student Effort</b>			<b>200</b>
<b>Module Coordinator</b>	Ali de Souza, Associate Head, BAACT Programme		
<b>Module Aims</b>	This module is designed to: <ul style="list-style-type: none"> <li>• Synthesize intellectual, creative and practical skills through a professional rehearsal process and performance</li> <li>• Integrate core disciplines of acting, voice and movement and underpinning theoretical knowledge and understanding through rehearsal and performance of selected play to an audience</li> <li>• Engender a critical awareness and the ability to evaluate the contemporary relevance of selected play and style of production</li> </ul>		
<b>Module Content</b>	<ul style="list-style-type: none"> <li>• Textual analysis of selected play through rehearsal process</li> <li>• Research as required by/appropriate to the specific play text and production style</li> <li>• Exploration, analysis and communication of character and narrative through research, rehearsal, and performance of selected play</li> </ul>		

Module Title	Stage Acting 1
	<ul style="list-style-type: none"> <li>Integration of vocal, physical, and imaginative resources through application to character and narrative in rehearsal and performance</li> </ul>
<b>Learning Outcomes</b>	On successful completion of this module, you will be able to:
<b>LO1</b>	Communicate character and narrative through the integration of physical and vocal skills demanded by the style appropriate to the selected play in rehearsal
<b>LO2</b>	Initiate both autonomous and collaborative work
<b>LO3</b>	Communicate character and narrative through the integration of physical and vocal skills demanded by the style appropriate to the selected play in performance
<b>LO4</b>	Evaluate the contemporary relevance of the selected play and style of production.
<b>Assessment 1, Type and Weighting</b>	Your ability to meet <b>LO1 and LO2</b> will be assessed through <ul style="list-style-type: none"> <li><b>Continuous observation of working process</b> (Director)</li> </ul>
<b>Assessment Criteria for Assessment 1</b>	Assessors will look for: <ul style="list-style-type: none"> <li>The ability to take responsibility for your own rehearsal process</li> <li>The ability to work with generosity and sensitivity towards others</li> <li>The ability to synthesize acting, voice, and movement in the creation of character</li> <li>A well-grounded knowledge and understanding of the world of the play, playwright and style of presentation</li> </ul>
<b>Assessment 2, Type and Weighting</b>	Your ability to meet <b>LO3</b> will be assessed through <ul style="list-style-type: none"> <li><b>Performance</b> (Examination Panel)</li> </ul>
<b>Assessment Criteria for Assessment 2</b>	Assessors will look for: <ul style="list-style-type: none"> <li>The ability to communicate character and narrative within the appropriate style and convention for the selected play in performance</li> <li>The integration of acting, voice and movement in the creation and communication of character and narrative in performance</li> <li>Expertise in vocal and physical expression</li> </ul>

Module Title	Stage Acting 1			
<b>Assessment 3, Type and Weighting</b>	Your ability to meet <b>LO4</b> will be assessed through <ul style="list-style-type: none"> <li>• <b>Reflective Summative Statement</b></li> </ul> Submission deadline: <b>Term 1 week 10</b>			
<b>Assessment Criteria for Assessment 3</b>	Assessors will look for <ul style="list-style-type: none"> <li>• The ability to articulate and evaluate the development of an independent arts practice through the collaborative process of rehearsal and performance</li> <li>• An evaluation of the contemporary relevance of the play text and style of production</li> </ul>			
<b>Alignment of Assessment and Learning Outcome</b>		<b>Assessment 1</b>	<b>Assessment 2</b>	<b>Assessment 3</b>
	<b>LO1</b>	✓		
	<b>LO2</b>	✓		
	<b>LO3</b>		✓	
	<b>LO4</b>			✓
<b>Feedback</b>	You will receive feedback through the following modes, all of which inform reflection and development planning: <ul style="list-style-type: none"> <li>• Oral feedback from staff and peers during the working process</li> <li>• Written report on completion of module</li> <li>• Feedback shared in one to one Mutually Constructed Feedback tutorial</li> </ul> Note- You will be required to submit an MCF form in advance of your MCF tutorial <b>MCF form Submission date</b> A3A Term 1 week 8 A3B Term 1 week 9			
<b>Recommended Resources</b>	Plays, texts and research material specific to the project			
<b>Other relevant details</b>	This module is Pass/Fail			

**Acting for Screen**

<b>Module Title</b>	<b>Acting for Screen</b>		
<b>Description</b>	In this Module you will develop techniques introduced in Levels 1 & 2 that strengthen your understanding of screen technique. You will develop a personal process that allows you to adjust the acting, vocal and physical skills you have acquired to suit the context of the screen in both television and film. You will work with both original and existing material.		
<b>SCQF Level</b>	<b>9</b>		
<b>Credit Rating</b>	<b>20 SCQF Credits / 10 ECTS credits</b>		
<b>Status</b>	Core		
<b>Pre-requisites</b>	BA Acting Level 1, BA Acting Level 2		
<b>Co-requisites</b>	PP2		
<b>Anti-Requisites</b>	None		
<b>Learning Modes</b>	Hours per week	No. of Weeks	Total hours
Supervised / Taught group activity	10	6	60
Directed Study	10	6	60
Independent Study	10	6	80
<b>Total Notional Student Effort</b>			<b>200</b>
<b>Module Co-ordinator</b>	Ali de Souza, Associate Head of Acting		
<b>Module Aims</b>	<p>This module is designed to:</p> <ul style="list-style-type: none"> <li>• Strengthen your practical knowledge developed in previous modules to integrate skills related to acting for screen</li> <li>• Enable evaluation of screen performance in both rehearsed and recorded studio conditions, and in post-production</li> </ul>		



Module Title	Acting for Screen
<b>Module Content</b>	<ul style="list-style-type: none"> <li>• Exploration of exercises and techniques specifically designed to explore acting on screen.</li> <li>• Independent preparation and application of materials and techniques appropriate to acting for screen.</li> <li>• Rehearsal, recording and post-production of selected material in the studio and on location.</li> </ul>
<b>Learning Outcomes</b>	On successful completion of this module, you will be able to:
<b>LO1</b>	Apply a developed and secure personal process in relation to acting, voice and movement in the practice of screen acting.
<b>LO2</b>	Articulate an understanding of a developed and secure personal process in screen acting through working on original and existing material both on shoots and in post-production.
<b>Assessment 1, Type and Weighting</b>	You will be assessed through: <ul style="list-style-type: none"> <li>• <b>Continuous Observation</b> (LO1)</li> </ul>
<b>Assessment Criteria for Assessment 1</b>	Assessors will look for: <ul style="list-style-type: none"> <li>• Evidence of your ability to comprehensively analyse and develop scripts in order to evaluate narrative and character choices</li> <li>• Evidence of your ability to explore character and narrative in a believable manner appropriate for screen</li> <li>• Evidence of the development of an effective and quasi-professional autonomous learning process</li> </ul>
<b>Assessment 2, Type and Weighting</b>	You will be assessed through: <ul style="list-style-type: none"> <li>• <b>Reflective Summative Statement</b> (LO2)</li> </ul>
<b>Assessment Criteria for Assessment 2</b>	Assessors will look for: <ul style="list-style-type: none"> <li>• Evidence of your ability to analyse and articulate a developing effective autonomous learning process of acting for screen.</li> </ul>

Module Title	Acting for Screen											
<b>Alignment of Assessment and Learning Outcome</b>	<table border="1" data-bbox="644 300 1251 416"> <thead> <tr> <th></th> <th>Assessment 1</th> <th>Assessment 2</th> </tr> </thead> <tbody> <tr> <td>LO1</td> <td>X</td> <td></td> </tr> <tr> <td>LO2</td> <td></td> <td>X</td> </tr> </tbody> </table>				Assessment 1	Assessment 2	LO1	X		LO2		X
	Assessment 1	Assessment 2										
LO1	X											
LO2		X										
<b>Feedback</b>	<p>You will receive feedback through the following modes, all of which inform reflection and development planning:</p> <ul style="list-style-type: none"> <li>• Instantaneous oral feedback from staff and peers arising continuously during the working process</li> <li>• This module is pass/fail</li> </ul>											
<b>Recommended Resources</b>	<ul style="list-style-type: none"> <li>• Bill Britten, <i>From Stage to Screen</i> (2014) Bloomsbury</li> <li>• Michael Caine, <i>Acting in Film</i>, (1990) Applause</li> <li>• Mel Churcher, <i>Acting for Film: Truth 24 Times a Second</i>, (2003) Virgin</li> <li>• Mel Churcher, <i>A Screen Acting Workshop</i>, (2011) Nick Hern</li> <li>• Daniel Dresner, <i>A Life-coaching Approach to Screen Acting</i> (2018) Methuen Drama</li> <li>• Nic Phillips, Tim Kent &amp; Catherine Willis, <i>Screen Acting Close Up</i> (2010) DVD Fabulous Films</li> <li>• Cathy Reinking, <i>How to Book Acting Jobs 3.0: Through the Eyes of a Casting Director – Across All Platforms</i> (2019) Bowker</li> </ul>											

**Stage Acting 2**

<b>Module Title</b>	<b>Stage Acting 2</b>		
<b>Overview</b>	This module explores contemporary text through rehearsal and performance in a studio theatre context.		
<b>SCQF Level</b>	9		
<b>Credit Rating</b>	<b>30 SCQF Credits / 15 ECTS Credits</b>		
<b>Status</b>	Core		
<b>Pre-requisites</b>	BAACT Level 1 and 2 modules		
<b>Co-requisites</b>	PP2		
<b>Learning Modes</b>	<b>Hours per week/task</b>	<b>No. of Weeks</b>	<b>Total hours (average)</b>
<b>Rehearsals and Performance</b>	Hours vary per week	7	200
<b>Independent Learning</b>	Hours vary per week	7	100
<b>Total Notional Student Effort</b>			<b>300</b>
<b>Module Coordinator</b>	Ali de Souza, Associate Head, BAACT Programme		
<b>Module Aims</b>	<p>This module is designed to</p> <ul style="list-style-type: none"> <li>• Synthesize intellectual, creative and practical skills through a professional rehearsal process and performance of a contemporary play text</li> <li>• Integrate core disciplines of acting, voice and movement and underpinning theoretical knowledge and understanding through rehearsal and performance of selected contemporary play text to an audience</li> <li>• Engender a critical awareness and the ability to evaluate the relevance of selected contemporary play text and style of production</li> </ul>		
<b>Module Content</b>	<ul style="list-style-type: none"> <li>• Textual analysis of selected contemporary play text through rehearsal process</li> <li>• Research as required by/appropriate to the selected play text and production style</li> <li>• Exploration, analysis and communication of character and narrative through research, rehearsal and performance of contemporary play text</li> </ul>		

Module Title	Stage Acting 2
	<ul style="list-style-type: none"> <li>• Integration of vocal, physical and imaginative resources through application to character and narrative in rehearsal and performance</li> <li>• Exploration and execution of appropriate styles of performance</li> <li>• Evaluation of developing independent arts practice</li> <li>• Evaluation of relevance of contemporary play text</li> </ul>
<b>Learning Outcomes</b>	On successful completion of this module, you will be able to
<b>LO1</b>	Communicate character and narrative within the appropriate style and convention for the selected play in performance to a professional standard
<b>LO2</b>	Integrate core disciplines of acting, voice and movement and the creative use of research through the creation and communication of character and narrative in performance of a contemporary play text
<b>LO3</b>	Articulate and evaluate your developing independent arts practice
<b>LO4</b>	Evaluate the relevance of the contemporary play text and style of production
<b>Assessment 1, Type and Weighting</b>	Your ability to meet <b>LO1 and LO2</b> will be assessed through <ul style="list-style-type: none"> <li>• <b>Continuous observation of working process</b> (Director)</li> </ul>
<b>Assessment Criteria for Assessment 1</b>	Assessors will look for <ul style="list-style-type: none"> <li>• The ability to take responsibility for your own rehearsal process to a professional standard</li> <li>• The ability to work with generosity and sensitivity towards others</li> <li>• The ability to synthesize acting, voice, and movement using autonomous professional judgment</li> <li>• A well-grounded knowledge and understanding of the world of the play and style of presentation</li> </ul>
<b>Assessment 2, Type and Weighting</b>	Your ability to meet <b>LO1 and LO2</b> will also be assessed through <ul style="list-style-type: none"> <li>• <b>Performance</b> (Examination Panel)</li> </ul>
<b>Assessment Criteria for Assessment 2</b>	Assessors will look for

Module Title	Stage Acting 2																				
	<ul style="list-style-type: none"> <li>The ability to communicate character and narrative within the appropriate style and convention for the selected play to a professional standard in performance</li> <li>The integration of acting, voice and movement in the creation and communication of character and narrative in performance of a contemporary play text</li> <li>Professional expertise in vocal and physical expression</li> </ul>																				
<b>Assessment 3, Type and Weighting</b>	<p>Your ability to meet <b>LO3</b> and <b>LO4</b> will be assessed through</p> <ul style="list-style-type: none"> <li><b>Reflective Summative Statement</b></li> </ul> <p>Submission deadline:  <b>A3A: Term 3 week 6</b>  <b>A3B: Term 3 week 8</b></p>																				
<b>Assessment Criteria for Assessment 3</b>	<p>Assessors will look for</p> <ul style="list-style-type: none"> <li>The ability to articulate and evaluate the development of an independent arts practice through the collaborative process of rehearsal and performance</li> <li>An evaluation of the relevance of the contemporary play text and style of production</li> </ul>																				
<b>Alignment of Assessment and Learning Outcome</b>	<table border="1" data-bbox="655 1391 1417 1626"> <thead> <tr> <th></th> <th>Assessment 1</th> <th>Assessment 2</th> <th>Assessment 3</th> </tr> </thead> <tbody> <tr> <td>LO1</td> <td>✓</td> <td>✓</td> <td></td> </tr> <tr> <td>LO2</td> <td>✓</td> <td>✓</td> <td></td> </tr> <tr> <td>LO3</td> <td></td> <td></td> <td>✓</td> </tr> <tr> <td>LO4</td> <td></td> <td></td> <td>✓</td> </tr> </tbody> </table>		Assessment 1	Assessment 2	Assessment 3	LO1	✓	✓		LO2	✓	✓		LO3			✓	LO4			✓
	Assessment 1	Assessment 2	Assessment 3																		
LO1	✓	✓																			
LO2	✓	✓																			
LO3			✓																		
LO4			✓																		
<b>Feedback</b>																					
<b>Recommended Resources</b>	Plays, texts and research material specific to the project																				
<b>Other relevant details</b>	This module is Pass/Fail																				

**Professional Practice 2**

<b>Module Title</b>	<b>Professional Practice 2</b>		
<b>Overview</b>	This module focuses on student employability, equipping you for the world of work through the following: <ul style="list-style-type: none"> <li>• Classes in tax, personal finance, choice of headshots, Spotlight / CV layout, self-tapes and consent-based practice</li> <li>• ADR, Voicing for video games and voice over sessions</li> <li>• Acting for Screen sessions</li> <li>• Meetings/Auditions/Q&amp;A sessions with Industry professionals</li> <li>• Preparation, rehearsal and performance of Industry Showcase</li> </ul>		
<b>SCQF Level</b>	9		
<b>Credit Rating</b>	30 SCQF Credits / 15 ECTS credits		
<b>Status</b>	Core		
<b>Pre-requisites</b>	BAACT Level 1 and 2 modules, ICP and Choice		
<b>Co-requisites</b>	BAACT Level 3 Modules, Choice		
<b>Learning Modes</b>	Hours per week	No. of Weeks	Total hours (approx.)
<b>Professional Practice classes/workshops/self-tape sessions/auditions/castings/Q&amp;A sessions</b>	Hours vary per week	11	80
<b>Industry Showcase Preparation, Rehearsal and Performance</b>	Hours vary per week	7	160
<b>ADR/Voicing for Video Games/ Voice Over etc Including Independent Study</b>	Hours vary per week	2	20
<b>Additional Independent Study</b>	Hours vary per week	20	40
<b>Total Notional Student Effort</b>			<b>300</b>
<b>Module Coordinator</b>	Lecturer in Professional Practice		

Module Title	Professional Practice 2
<b>Module Aims</b>	<p>This module is designed to</p> <ul style="list-style-type: none"> <li>• Develop your practical understanding of the world of work and skills in career management</li> <li>• Enhance your employability through sessions with professional practitioners and employers</li> <li>• Enhance your employability through the opportunity to perform in the Industry Showcase</li> <li>• Enable you to articulate your developing individual arts practice</li> </ul>
<b>Module Content</b>	<ul style="list-style-type: none"> <li>• Introduction to information on Equity, tax and personal finance, employment law and contracts.</li> <li>• Preparation and performance of audition and Showcase material to potential employers and other Industry professionals</li> <li>• Review and updating of promotional material; choice of Headshots, CV layout, professional work applications</li> <li>• Sessions with professional practitioners and potential employers</li> <li>• Introduction to ADR, voicing for video games and voice overs</li> <li>• Sessions with an Intimacy Coordinator exploring personal boundaries and consent-based practice</li> </ul>
<b>Learning Outcomes</b>	<p>On successful completion of this module, you will be able to</p>
<b>LO1</b>	<p>Present yourself to potential employers as a skilled, versatile and informed actor</p>
<b>LO2</b>	<p>Articulate your ability to manage your future portfolio career and evaluate your developing arts practice</p>
<b>Assessment 1, Type and Weighting</b>	<p>Your ability to meet <b>LO1</b> will be assessed through</p> <ul style="list-style-type: none"> <li>• <b>Continuous Observation</b></li> </ul>
<b>Assessment Criteria for Assessment 1</b>	<p>Assessors will look for</p> <ul style="list-style-type: none"> <li>• The ability to select, prepare and perform audition material through an effective autonomous learning process.</li> <li>• Confidence in a secure skills base.</li> </ul>
<b>Assessment 2, Type and Weighting</b>	<p>Your ability to meet <b>LO2</b> will be assessed through</p> <ul style="list-style-type: none"> <li>• <b>Reflective Summative Statement</b></li> </ul> <p>Submission deadline: <b>Term 3 week 2</b></p>

Module Title	Professional Practice 2									
<b>Assessment Criteria for Assessment 2</b>	<p>Assessors will look for</p> <ul style="list-style-type: none"> <li>• The ability to articulate and evaluate your individual synthesis of skills and personal attributes as appropriate to the professional actor.</li> <li>• The ability to articulate your knowledge and understanding of the challenges intrinsic to a career in acting.</li> <li>• The ability to articulate your aspirations as a creative arts practitioner.</li> </ul>									
<b>Alignment of Assessment and Learning Outcome</b>	<table border="1" data-bbox="699 801 1369 927"> <thead> <tr> <th></th> <th>Assessment 1</th> <th>Assessment 2</th> </tr> </thead> <tbody> <tr> <td>LO1</td> <td style="text-align: center;">✓</td> <td></td> </tr> <tr> <td>LO2</td> <td></td> <td style="text-align: center;">✓</td> </tr> </tbody> </table>		Assessment 1	Assessment 2	LO1	✓		LO2		✓
	Assessment 1	Assessment 2								
LO1	✓									
LO2		✓								
<b>Feedback</b>	<p>You will receive feedback through the following modes, all of which inform reflection and development planning:</p> <ul style="list-style-type: none"> <li>• Oral feedback from staff and peers arising continuously during the working process</li> <li>• Evaluative oral feedback and discussion shared in Mutually Constructed Feedback (MCF) tutorial.</li> </ul> <p>Note- You will be required to submit an MCF form in advance of your MCF tutorial</p> <p><b>MCF form Submission date: Term 3 week 2</b></p>									
<b>Recommended Resources</b>	<p><u>Required Bibliography:</u></p> <ul style="list-style-type: none"> <li>• James Alburger, J (2010) <i>The Art of Voice Acting: The Craft and Business of Performing Voiceover</i>, Focal Press</li> <li>• Richard Evans (2009) <i>Auditions: A Practical Guide</i>, Routledge</li> <li>• Michael Caine (1990) <i>Acting in Film</i>, Applause</li> <li>• Mel Churcher (2003) <i>Acting for Film: Truth 24 Times a Second</i>, Virgin Books</li> <li>• Mel Churcher (2011) <i>A Screen Acting Workshop</i>, Nick Hern</li> </ul>									



Module Title	Professional Practice 2
	<ul style="list-style-type: none"><li>• Bonnie Gillespie, (2014) <i>Self-Management for Actors: Getting Down to (Show) Business</i>, Cricket Feet Publishing</li><li>• Elaine A Clark, <i>Voice-overs for Podcasting: How to develop a career and make a profit</i>, Allworth</li><li>• Dan Friedman, <i>Sound Advice: Voiceover from an Audio Engineer's Perspective</i>, Authorhouse</li></ul>
<b>Resources</b>	<a href="https://www.amazon.co.uk/Anywhere-Voice-Actor-Voiceover-Handbook-ebook/dp/B09ZLMRZ3N/ref=cm_cr_ar_p_d_product_top?ie=UTF8">https://www.amazon.co.uk/Anywhere-Voice-Actor-Voiceover-Handbook-ebook/dp/B09ZLMRZ3N/ref=cm_cr_ar_p_d_product_top?ie=UTF8</a>
<b>Other relevant details</b>	This module is Pass/Fail

## HOW THE BA ACTING PROGRAMME PREPARES YOU FOR THE PROFESSION

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**act** *akt*, vt to produce an effect, to do something; to behave oneself in a specified way; to perform, e.g., on the stage; to exert force or influence; (Chambers Dictionary)

The BA Acting programme aims clearly state the range of practical skills, knowledge and understanding that you must develop in order to flourish in the midst of the enormous variety of opportunities that the acting profession contains. The art and craft of acting lies at the heart of the field of drama, and the nature, the *definition* (as quoted above), of acting lies at the heart of success in this most unpredictable of professions. The actor who is not only suitable for performance but who also exerts force or influence in taking responsibility for their present actions is the one most likely to open up future possibilities.

At the heart therefore of the BA Acting programme, alongside the fundamental activity of acting, is the equally fundamental need to engage practically with the world of work. Throughout the programme you are encouraged to develop your own professional practice in a way that ensures you become an independent artist, and that on graduation you are well placed to pursue a diversity of employment opportunities.

### Specific programme modules

A number of modules at all levels relate explicitly to the world of work. Professional practice modules in Levels 2 and 3 of the programme are designed to introduce you to a field of knowledge and range of skills required to pursue a varied and successful professional career. Specific subjects such as audition and interview, CVs and photographs, email writing and networking interconnect with broader subjects such as tax and employment issues. The main performance points throughout Levels 2 and 3 of the programme are directed or mentored by experienced professionals interacting with you in precisely the way they would in a fully professional context and introduce you to the nature of a small-scale theatre company and the key roles and responsibilities of its members.

### Professional work

In Level 1 you are not permitted to take up any professional work during the academic year. Auditions and interviews are only permitted for potential employment possibilities during summer break at the end of Level 1. If you already have representation, you must inform your agent you are unavailable for work throughout the first year.

In Level 2, each potential professional employment scenario is dealt with on a case-by-case basis. You must seek permission from the Head of Acting to attend any interview or audition prior to attending, as it is unprofessional to attend an audition or interview while unsure of being permitted to accept any offer of work. You will be given permission to accept professional work if it is deemed to be equivalent to the module it would be replacing.

In Level 3 you are actively encouraged to seek professional employment, and every effort is made to facilitate the possibility of you being able to accept any ensuing offer, if it is deemed to be equivalent to the module it would be replacing. Details of how this works are given in the Arrangements for Work-based learning section later in this handbook.

### **Your personal development as an individual creative artist**

The programme encourages you at all stages to develop your own individual, robust and effective professional practice. In addition, you are strongly encouraged to view yourself not as a drama student but as a professional actor in training. To flourish in your studies and in the profession, you must take individual responsibility for your own development within the constraints and creative possibilities of a collaborative framework. This means consciously working on the development of the highest standards of self-discipline, motivation, communication and inter-personal skills. You are encouraged to do this through continuous interaction with your lecturers and an extensive range of visiting professionals.

### **Contact with visiting artists**

Throughout the course of your studies many of the tutors who teach you are professional actors, directors and other practitioners working freelance outside RCS. Working alongside them not only encourages you to develop a variety of approaches and attitudes to your work, but also introduces you to individuals who may become future employers.

### **Conduct**

#### **Professional partnerships and work opportunities**

The professional profile and contacts of the School of Drama, Dance, Production and Film (SoDDPF) staff have led to a constantly evolving dynamic portfolio of partnerships with a number of key individuals and organisations. In the recent past students have performed as fully integrated members of the acting company in productions by companies including:

- ❖ The Almeida, London
- ❖ Blood of the Young Theatre Company
- ❖ Chichester Festival Theatre
- ❖ Citizens Theatre, Glasgow
- ❖ The Donmar, London
- ❖ Dundee Rep Theatre
- ❖ The Gate, London
- ❖ The Globe, London
- ❖ Graeae Theatre Company
- ❖ Headlong Theatre Company
- ❖ National Theatre of Scotland
- ❖ The Orange Tree, Richmond
- ❖ Tron Theatre, Glasgow
- ❖ Traverse Theatre, Edinburgh
- ❖ Vanishing Point Theatre Company
- ❖ Royal Lyceum Theatre, Edinburgh
- ❖ Royal National Theatre
- ❖ The Royal Shakespeare Company
- ❖ The Young Vic, London

In all cases the students were working as paid professionals with their performances assessed against the learning outcomes of the equivalent programme modules.

The Acting programme team also operates in an ad hoc way as an agency, facilitating employment for current students and recent graduates by arranging auditions and interviews with a range of theatre, film and TV companies and casting directors who have come to view the BA Acting programme as a source of talented actors from a variety of UK regions and abroad. This has led to professional employment with the BBC, ITV and a number of TV and film production companies as well as other forms of acting-related activity like video games, role-playing in training exercises for commercial and educational organisations.

While we cannot guarantee that you'll get professional work while you're with us, you can be sure that we'll be doing our best to make it happen if the opportunity arises.

### **Mentors**

The acting programme in the SoDDPF has been producing talented high-achieving professionals since 1950. We keep in close contact with a large number of them through our alumni network. Many are pleased to support the next generation by acting as individual mentors for final year actors. Final year students are encouraged to approach a potential mentor, in consultation with the Lecturer in Professional Practice, Head of Acting and/or Associate Head of Acting. This informal relationship

could help you with advice on a wide range of subjects and situations encountered as you take your first fully professional steps beyond the safety net of the Conservatoire. As well as being encouraged to see you perform, meet with you and/or be on the end of the phone to give you advice, mentors are also encouraged to take you into the workplace giving you the opportunity to meet other working professionals and observe them at work.

### **Continuing professional development support**

Once you are out there, we are still very keen to help in any way we can. The Conservatoire's facilities are always available to you, particularly if you continue to live and work in Scotland. You may want to use the library, get some help from one of our voice tutors with a new accent, book a rehearsal room, borrow props or equipment for a project, or just get some advice. Even if you move further afield, we can still help. We regularly take calls from casting agencies and production companies looking for actors for a range of jobs. It is by no means always possible for current students to take these jobs due to their course commitments. In these cases, we would always seek to contact a graduate if they fit the casting profile.

### **Completing the circle**

Joining the BA Acting programme entails becoming a member of the Royal Conservatoire of Scotland for life. In the early stages of your career our reputation for producing fine actors should help you to stand out in the crowd. As you begin to flourish in the profession, we will see you not only as a source of pride in the quality of our learning and teaching but also as a resource to be utilised in support of a whole new generation of actors trained at RCS.

## PROGRAMME LEVEL LEARNING OUTCOMES

The BA Acting Programme Level Learning Outcomes are set out below and mapped to the module at each level in the following tables.

<b>Learning Outcome No.</b>	<b>Level 1 Learning Outcomes (SCQF Level 7)</b>
<b>1.1</b>	At the end of the level, I will be able to apply my skills in voice in a variety of contexts in order to develop my creativity as an actor.
<b>1.2</b>	At the end of the level, I will be able to apply my skills in movement in a variety of contexts in order to develop my creativity as an actor.
<b>1.3</b>	At the end of the level, I will be able to communicate inner thoughts, emotions and behaviour to scene partners and the audience in response to a given text in order to demonstrate my ability to apply my developing practice of the art of acting.
<b>1.4</b>	At the end of the level, I will be able to demonstrate the ability to work both autonomously and collaboratively in order to develop my professional practice.
<b>1.5</b>	At the end of the level, I will be able to evidence the ability to reflect on my learning in order to demonstrate my understanding of my personal development as an actor.

<b>Learning Outcome No.</b>	<b>Level 2 Learning Outcomes (SCQF Level 8)</b>
<b>2.1</b>	At the end of the level, I will be able to demonstrate secure technical skills in voice in a variety of creative contexts in order to extend my performance range.
<b>2.2</b>	At the end of the level, I will be able to demonstrate secure technical skills in movement in a variety of creative contexts in order to extend my performance range.
<b>2.3</b>	At the end of the level, I will be able to communicate a character's inner thoughts, emotions and behaviour through the integration of voice, movement and acting in order to enhance my ability to respond to the demands of different media.
<b>2.4</b>	At the end of the level, I will be able to analyse and articulate my personal development and learning in order to enhance my understanding of my creative potential.
<b>2.5</b>	At the end of the level, I will be able to apply my practice to a wider artistic and social context in order to contribute in the wider world as a collaborative artist, educator and advocate.

<b>Learning Outcome No.</b>	<b>Level 3 Learning Outcomes (SCQF Level 9)</b>
<b>3.1</b>	At the end of the level, I will be able to apply integrated skills in acting, voice and movement in order to communicate character and narrative to a professional standard in a variety of public productions.
<b>3.2</b>	At the end of the level, I will be able to evidence that I am equipped with a practical understanding of the world of work and skills in career management to prepare me for my future portfolio career.
<b>3.3</b>	At the end of the level, I will be able to analyse and articulate my creative development through a variety of performances in order to establish a sustainable personal process as an actor.



## **PERSONAL DEVELOPMENT PLANNING AND THE LEARNING CONTRACT**

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### **Personal Development Planning (PDP) content**

PDP comprises all activities that involve you developing your awareness of, and responsibility for, your personal learning journey. PDP activities will generate:

- The Student Contract
- Reflective documentation

### **Personal Development Planning**

Specific skills and attitudes underlie PDP. Through a systematic approach to PDP, you should be able to:

- Reflect effectively and critically on what and how you are learning
- Evaluate progress towards achieving goals
- Appreciate the value of life-long learning
- Review, plan and take responsibility for your own learning
- Articulate personal goals
- Evaluate the relationship between learning and extra-curricular pursuits and career development
- Develop study and career management skills
- Develop as an independent and confident self-directed learner

These skills and attitudes are implicit in all aspects of the BA Acting programme and underlie the programme's ethos as outlined in the Graduate Attributes. Explicitly, there are a number of systems built into the programme that actively promote the Conservatoire's principles of PDP.

## **BA ACTING GUIDELINES FOR THE MAINTENANCE OF A REFLECTIVE PRACTICE JOURNAL AND THE ROLE OF THE SUMMATIVE STATEMENT**

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### **The Reflective Practice Journal (RPJ)**

Throughout the programme you are advised to maintain a Reflective Practice Journal to support your development in all areas of study.

Purpose:

- to enable you to keep an accurate record of your work, noting key moments of learning and any areas of difficulty to be discussed in tutorial and articulated in your Reflective Summative Statements
- to develop your ability as a reflective and pro-active practitioner
- to enable you to understand and value the significant role documentation and planning plays in your professional practice

The following notes are not intended to be prescriptive as you are encouraged to develop creatively a **personal** style which is useful to you. These notes are to guide you towards the successful completion of an RPJ, which reflects your commitment to the programme and to your own development as a professional actor.

- a) In the beginning, you may find it useful to divide your page in half vertically and to record information in the following way:

<p><b>A brief description of the activities which took place in the session.</b></p>	<p><b>An analysis of why you/the tutor/student colleagues focused on these activities.</b></p> <p><b>A reflection on what you learned through engaging in these activities.</b></p>
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- b) The RPJ is not simply a logbook, diary or work-record, though it will certainly contain elements of all of these but will also be used for the purpose of self-evaluation and planning for future development.
- c) A very long, very detailed RPJ does not necessarily make it a successful one. It is the quality of self-reflection and evaluation that counts. Of course, there is

always a minimum level of information required to put your observations in context for future reflection.

- d) You should strive towards a clear analysis of your work. You should try to be honest in confronting difficulties, confident in your previous achievements and continually asking questions of yourself and of the work. You are encouraged to find a professional voice for your RPJ. It is not a place for negative criticism of yourself, the group or of your tutors and the other professionals you will be working with.
- e) As you begin to work on specific plays for scene work showings and performances your RPJ should contain all your research material, notes on rehearsals, comments on the performance, and reflections on tutorials.

### **The Reflective Summative Statement**

- a) A written evaluation of your experience at key points in the programme (at the end of terms or following performances for example) is an important addition to your ongoing RPJ. It should be a summative account of the work to that point and, in the case of performance points, should include reflections on the process in the light of the performance. You are encouraged to be detailed, professional and concise.
- b) Through your choice of what has been important or significant about the work, you reveal the quality of your knowledge, skills and understanding.
- c) As you progress through the programme your RPJ and Summative Statements will provide you with a solid and effective platform of knowledge, understanding and forward planning in preparation for marketing yourself and your work before and beyond graduation.

### **Assessment**

Your Summative Statements will be assessed, where appropriate, in terms of how you:

- engage with the work
- cover issues raised by the work
- assess both process and performance
- respond to advice given in sessions and tutorials
- combine the diverse experiences you have
- draw upon relevant theory and practices

- communicate your analysis
- articulate personal and professional forward planning

## **ADDITIONAL PROGRAMME REQUIREMENTS**

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### **Conduct**

As previously mentioned, while a student on the BA Acting Programme you are encouraged to develop your own professional practice to prepare you for the world of work.

In every aspect of the BA Acting Programme, we aim to instil professional conduct through Respect, Engagement and Punctuality.

- Respect – any perceived lack of respect for any of your peers and any members of teaching staff and visiting artists may result in formal disciplinary processes
- Engagement – evidence of lack of engagement in class may result in formal disciplinary processes
- Punctuality – persistent lack of time keeping and/or Absenteeism may result in formal disciplinary processes

We expect you to behave professionally at all times, taking into account any Learning Agreements and within the parameters of the Staff/Student Charter, the Safe Space policy, the Anti-racism policy and the Dignity at Work and Study policy.

### **Online work**

- No projects can be posted on online platforms without the express permission of the Head of Acting and/or Associate Head of Acting and the students involved.
- On-line tutorials must be conducted indoors and as though in-person. If you attend an on-line tutorial outside or on public transport, the tutor will terminate the call and you will not be offered an alternative slot.

### **Independent Study**

#### **You are responsible for your own progress**

It is stressed from the outset and throughout the programme that your development will require systematically pursued independent study. You are expected to undertake **independent study** in support of and as a development of tutor-led work undertaken in classes, rehearsals and so on.

## **The Working Week**

Although the working week is Monday to Friday **9am to 6pm** it is usual for production work and student generated work to continue into the evening and over the weekends. It should not be assumed, therefore, that Saturdays and Sundays are for home visits and other recreational activities. Certainly, there will be time for these, but you must take note of schedules which will be published in advance. In line with professional practice, inevitably there may be last minute changes to work schedules. You are expected to accommodate these changes other than in the most exceptional circumstances.

## **Timetabling, Performances Venues, Studios and Rehearsal Bookings**

All students' schedules are provided via ASIMUT, the Conservatoire's official timetable and scheduling software. ASIMUT holds all the Conservatoire's scheduled timetabled information. Please see the Student ASIMUT bookings rules and regulation for further information. Access to performance venues for practice only, can be reserved through your Programme Support Administrator (PSA), subject to availability.

ASIMUT training is given in Welcome Week as part of the IT induction. Studios and rehearsal spaces cannot be booked until ASIMUT training has been received. Policy, Rules and Regulations are available on Moodle & the Portal

For further details or to report any anomalies in your timetables, please contact your PSA or the Space Planning department at [spaceplanning@rcs.ac.uk](mailto:spaceplanning@rcs.ac.uk)

## **Reporting Absence**

You can report absences and request authorised absence through the Student Records system. Instructions will be given to new students at their ASIMUT sessions during Induction Week.

## **Communication**

Members of the programme team use email to communicate quickly and efficiently with individual students, year groups and the whole programme. **It is your responsibility to check your email account daily.**

Client Services will email you to collect any post from them.

## **Lockers**

The Conservatoire allocates one secure locker for every student. You will be required to pay a £5 deposit for Renfrew Street and £6 for Wallace Studios. The key to this locker is exclusively yours during your time at RCS. Prior to leaving/graduating you must empty your locker and remove all belongings and return the key. Your deposit will be refunded on return of the locker key. Please remember to do this as any possessions found in lockers when you leave will be thrown out.

## **Programme Meetings**

In keeping with the philosophy of the School, where students are not only involved in their own work but also involved in the development of the programme, there are weekly programme meetings.

These meetings provide an informal opportunity for you to exchange information and ideas with staff and each other in a joint effort to get the best from the programme. It is therefore important that you attend, make your ideas heard, and listen to others.

If you are to be unavoidably absent from a year group meeting, it is your responsibility to inform a member of the programme team in advance of the meeting and to make sure that you find out what took place.

## **Programme Committees**

Each full-time programme within the Conservatoire is managed by a Programme Committee, which is responsible for monitoring, evaluating and reviewing how the programme is being delivered, and to consider future development.

For more information on the remit and membership of your Programme Committee please click <https://portal.rcs.ac.uk/prog-comms/> or contact pcelections@rcs.ac.uk

## **BA ACTING – REQUIRED PROGRAMME MATERIALS**

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### **Clothing and Footwear**

The majority of your classes in acting, voice and movement will be practical and will mean that you need to wear suitable clothing that enables you to move freely. We are not prescriptive about what you wear but it would be advisable to get into the habit of wearing loose clothes suitable for movement for all practical classes. Outdoor shoes should not be worn in class and jeans are not suitable for movement work. You can keep appropriate clothes and footwear in your locker

In addition to your everyday clothing for classes, you must also be able to provide the rehearsal clothing so that you can dress appropriately for acting or movement work relating to character, period or genre. This applies particularly to the first year, and may include items such as the following:

Plain black shoes  
Plain white blouse  
Plain black skirt  
Plain white long-sleeved shirt  
Plain black trousers  
Plain black jacket

As you can appreciate, jeans, trainers and other sorts of contemporary clothes would not be suitable for detailed exploration of period work. Your lecturer will advise you on appropriate clothing for each project.

### **Books and Scripts**

You are required to make a one-off payment of **£120** to help defray the cost of the published plays, CDs, photocopies and other materials that you will be issued with at various times throughout the three years of the programme.

In addition, there are texts which you are required to read as part of your coursework, and these titles are detailed in the module descriptors. All of these titles are available in the RCS library.

This handbook has further details of required, recommended and indicative reading for all modules. Further reading will be specified by lecturers in due course. You are encouraged to read as widely as you can throughout your three years of study, not only background reference and theoretical material but also as many plays as possible, both classical and contemporary.

### **Theatre Visits**

You will be required to make a minimum of three theatre trips in the first term; however, you should plan to go to the theatre at least once a month throughout the first year. Please budget up to £200 for this. Student discounts, free previews and other ticket offers should keep your costs well below this but there is a great deal of theatre on offer in Glasgow and you should see as much as possible. We would also expect you to go to the theatre in Edinburgh, Dundee and even further afield so transport costs could also be significant.



## Costs

Below are some costs you may encounter. Third year can be a particular costly time. You will need to budget for headshots, Spotlight membership, travel and accommodation for showcase and possible meetings in London with agents, casting directors and producers.

Item	Cost	Occurrence
Levy (plays/ copies)	£120	Once
Theatre Trips	Approx. £200 pa	Expectation is 10 per year
Recommended Reading	£150	1 <sup>st</sup> year
	£100	2 <sup>nd</sup> year
Smart Phone with recorder	Approx. £200	Once, for all 3 years
Laptop / Tablet	£300 - £500	Once, for all 3 years
Dancewear	£80	Once – mostly for 1 <sup>st</sup> year
Dance footwear	£80	Once – mostly for 1 <sup>st</sup> year
Character shoes/hard shoes	£40	Once, for all 3 years
Rehearsal clothes	£60	Once – mostly for 1 <sup>st</sup> year
Headshots	£180	2 <sup>nd</sup> year
	Up to £500	3 <sup>rd</sup> year
Headshots – reproductions	£70	3 <sup>rd</sup> year
Spotlight	£110	3 <sup>rd</sup> year
CVs	£10	2 <sup>nd</sup> & 3 <sup>rd</sup> year
Scripts / Sheet Music	£30	2 <sup>nd</sup> & 3 <sup>rd</sup> year
London Showcase	£300	3 <sup>rd</sup> year
Post-Showcase meetings	Up to £500	3 <sup>rd</sup> year
<b>TOTAL</b>	Between £3,100 and £3,700 approximately	

## **PROGRAMME AIMS AND LEARNING OUTCOMES**

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### **Graduate Attributes**

Graduate attributes articulate the potential range of abilities, knowledge, skills, insights and personal qualities which will be facilitated through study at the Conservatoire. Royal Conservatoire of Scotland graduates are specialist arts practitioners and, in general, should be highly skilled, effective and confident people. Our graduate attributes firstly encapsulate our Curriculum Principles and then develop those principles in the context of the wide range of transferable skills which are developed in the course of the unique educational experience offered by the Conservatoire.

### **The Royal Conservatoire of Scotland graduate:**

- Should be an excellent and reflective arts practitioner who leads, creates, achieves and innovates. Conservatoire graduates should understand that the highest level of risk and daring offers the greatest potential for achievement and fulfilment.
- Should have the creative attitudes and skills needed for collaborative learning and should have sophisticated skills in leading, building and working in teams. They should be adaptable and confident and should be used to taking risks and working positively with ambiguity and unpredictability.
- Should take responsibility for managing and evaluating their own learning and be resourceful, independent and effective in their approach to managing their life and work.
- Should have insight into a diversity of artistic fields and experience of what is required to succeed in their individual arts practice and be able to respond quickly to a fast changing and dynamic world. Conservatoire graduates should have a professionally orientated, entrepreneurial outlook and respond positively to new opportunities and challenges.
- Should use theoretical understanding to inform practice and practice to inform theory and combine sophisticated aesthetic and emotional intelligence, integrity and insight with the ability to think analytically and critically.

- Should be equipped to contribute in the world, as an artist, educator, advocate and active citizen and use highly developed skills to communicate a profound appreciation of how their artistic discipline connects with the world.

## **Aims and Learning Outcomes for each Scottish Credit and Qualifications Framework (SCQF) Level**

The Conservatoire has articulated generic aims and learning outcomes for each SCQF Level, the achievement of which leads to the development of the Graduate Attributes noted above.

### **PROGRAMME AIM**

The BA Acting programme's primary aim is to produce employable actors who can enjoy a professional vocation working in theatre and across a range of media – the curriculum is designed to expose students to a range of experiences and thereby enhances their employability generally – particularly in terms of their potential to develop a portfolio career.

### **SCQF Level 7 Certificate of Higher Education aims and learning outcomes**

SCQF Level 7 aims and learning outcomes equate to Level 1 (first year) of the programme.

Level 1 is primarily staff-led and is focused on professional orientation.

#### **Aims**

##### **Knowledge and understanding**

- To establish underpinning knowledge and understanding
- To establish fundamental critical and ethical concepts and skills

##### **Professional practice**

- To consolidate and extend essential practical skills for participation in the discipline
- To introduce skills of reflection and evaluation in practice
- To ensure the student experiences autonomy and accountability in practice

##### **Professional preparation**

- To introduce essential personal skills in creative collaboration
- To introduce contemporary skills of communication and documentation

#### **Learning outcomes**

##### **On completion of SCQF Level 7 you will be able to:**

- Demonstrate the attainment of the essential practical skills for participation in the discipline of acting
- Reflect on, and evaluate, your practice within a given framework

- Demonstrate the ability to work autonomously, and with due regard for your own responsibilities
- Apply as appropriate an understanding of the knowledge and understanding (concepts, key ideas, and theories) that underpin the discipline of acting
- Understand and apply as appropriate the basic critical and ethical skills relevant to the discipline of acting
- Demonstrate and draw on the personal skills required for creative collaboration
- Demonstrate communication and documentation skills using contemporary tools

### **SCQF Level 8 Diploma of Higher Education aims and learning outcomes**

SCQF Level 8 aims and learning outcomes equate to Level 2 (second year) of the programme.

Level 2 is primarily staff-supported and is focused on professional contexts.

#### **Aims**

##### **Knowledge and understanding**

- To broaden the range of knowledge and understanding and deepen it in selected areas
- To develop and deepen critical and ethical engagement

##### **Professional practice**

- To increase the range and depth of skills, and the degree of control with which they are practised
- To strengthen autonomous reflective practice
- To ensure the student experiences a range of alternative practices and viewpoints

##### **Professional preparation**

- To establish entrepreneurial skills, including planning and organization skills for creative projects
- To extend and refine contemporary skills of communication and documentation
- To introduce skills in research methods

#### **Learning outcomes**

##### **On completion of SCQF Level 8 you will be able to:**

- Demonstrate a growing range and depth of skills relevant to the discipline of acting, and greater control and expertise in the execution of these skills
- Independently reflect on, and evaluate, your practice

- Draw insights based on experience of working with a range of alternative practices and viewpoints
- Apply as appropriate a broader and, in selected areas, deeper knowledge and understanding of the concepts, key ideas and theories associated with their discipline
- Understand and apply as appropriate a range of critical and ethical skills relevant to the discipline of acting
- Demonstrate planning and organizational skills, and an understanding of entrepreneurship
- Demonstrate skill in communication and documentation, using contemporary tools
- Show an understanding of research methods

### **SCQF Level 9 Degree aims and learning outcomes**

SCQF Level 9 aims and learning outcome equate to Level 3 (third year) of the programme.

Level 3 is primarily staff-supervised and focused on autonomy and the emerging professional

#### **Aims**

##### **Professional practice**

- To enable students to synthesize knowledge and understanding with a personal reflective practice
- To enable students to integrate knowledge and understanding with professional ancillary skills to develop areas of specialism
- To create opportunities for personal practice and specialisms to be realised

#### **Learning outcomes**

##### **On completion of SCQF Level 9 you will be able to:**

- Demonstrate in their discipline well-founded, creative and flexible methods in which professional practice is informed by theoretical knowledge and understanding of the discipline
- Show that individual practice also draws on appropriate critical and ethical thinking
- Show that individual practice informs the conceptual understanding of the discipline of acting
- Demonstrate independence in their individual practice by applying it in at least one of the following:
  - Originating new work

- Independent Professional Practice
- Practice-based research
- Autonomous collaborations
- Acting for constructive change in professional and community context.

### **How the programme facilitates the achievement of the Conservatoire's Generic Aims, Learning Outcomes and Graduate Attributes**

Within the programme's overarching aim of producing employable actors, BA Acting embraces the Conservatoire's generic aims and learning outcomes – with each being given an appropriate (and varying) emphasis in the context of the programme's unequivocal vocational and professional focus. Within the framework established by the Conservatoire, the programme will place particular emphasis on:

- Skills development through practice in classes, workshops and performance
- The development of reflective and autonomous practice through an emphasis on insightful personal growth as an actor
- The development of conceptual and theoretical insights to both support and contextualise personal growth as an actor
- The enrichment of practice through exposing you to a range of conceptual and theoretical insights and to a number of learning and artistic experiences
- The development of confidence and generosity in collaboration through a compelling emphasis on ensemble work and through engagement with other disciplines and professionals
- The development of the whole person; aesthetic, emotional, physical, intellectual and ethical, through all of the above

**Naturally, there will be a changing emphasis on each of these aspects of the programme as you progress through its three levels. Given our absolute focus on the needs of the individual student, emphasis will also vary from student to student. All of that will culminate in practice which, for graduates of the BA Acting programme, will primarily be evident through, and evidenced by, the art and craft of acting at a professional level.**

## LEARNING AND TEACHING: PHILOSOPHY AND PRACTICE

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### The Programme's approach to learning and teaching

The guiding principle underlying the delivery of the programme is that the student is progressively enabled to learn by a range of teachers, tutors and visiting professionals, rather than simply being taught by them. This approach encourages you to take responsibility and to acquire independence in learning and an associated autonomous professional practice.

You are taught and learn in small groups. The programme's student/staff ratio and small cohort size mean that a supportive and meaningful focus can be maintained on the progress and development of the individual. Frequently each cohort is divided for class and rehearsal/performance work into half groups and in many instances, you are working in smaller groups or pairs. Individual tutorials also form an essential part of the learning experience.

In the course of three years' study the programme seeks to progress students from classroom-based learning with a strong focus on themselves as acting resource to a rich, self-confident, self-aware and varied practical interaction with the profession. As you develop confidence in your professional skills, knowledge and understanding the programme tests and affirms this judgement through increasing exposure to all aspects of professional life, including public performances on professional stages.

### Terminology for Learning Modes

**Performance:** Carried out in front of an audience (of any kind, including public, staff, peers etc.)

**Staff-led class/workshop/rehearsal:** Practical, class based, led by staff

**Student-led workshop/rehearsal:** Practical, class based, led by student

**1-to-1 tutorials:** A dialogue to critically engage in discussion of your work

**Group tutorials:** A group conversation to critically engage in discussion of your work

**Independent Group Learning:** Learning that students will do as a group out with class time

**Independent Learning:** Learning that a student will do out with class time



**Off-site Learning:** Learning that will take place outside RCS. This could include site visits, site responsive research, performance events, placements and secondments

**Lecture:** Presentation by a member of staff or external expert to a student audience

Learning Modes  Module Families/Strands	Staff-led class	Staff-led workshop	Staff-led rehearsal	Performance	1-to-1 tutorial	Group tutorial	Independent Group Learning	Independent Learning	Off-site learning
Acting	✓	✓	✓	✓	✓	✓	✓	✓	✓
Movement	✓	✓	✓	✓	✓	✓	✓	✓	✓
Voice	✓	✓	✓	✓	✓		✓	✓	
Critical and Reflective Practice	✓					✓	✓	✓	
Professional Practice	✓	✓	✓	✓	✓	✓	✓	✓	✓

## **ASSESSMENT: PHILOSOPHY AND PRACTICE**

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### **Introduction**

The value of assessment as a learning experience is one of the principles of the Conservatoire's Learning and Teaching Strategy: assessment is valuable not only as a measurement of learning (summative assessment), but also a vital tool for learning (formative assessment).

Written feedback is often associated with summative assessment (such as a performance), but it also has a valuable part to play in formative assessment (such as feedback on written assignments). So, summative assessment should always include a formative element. Oral feedback in our day-to-day teaching is, of course, the most common type of formative assessment and its role should not be underestimated or undervalued. It is understood that the creative process is a highly individualised experience, and that oral feedback is often within that context. However, we recognise that a student's progress must be formally monitored and recorded at key points in their learning journey. Above all else, the processes of assessment of and for learning must be fair, appropriate in terms of effort and method, consistent and transparent.

### **Underlying principles of assessment**

All forms of assessment should be reliable, fair and valid.

Reliable assessment means:

- That the outcome of the assessment would be the same irrespective of the precise membership of an examining panel.

Fair assessment means:

- Students must be aware from the beginning of each module what, when and how they are to be assessed.
- All students should be assessed under the same conditions, reasonable adjustments notwithstanding; and
- The weight of assessment should be proportionate to the credits allocated to each module.

Valid assessment means:

- The assessment is specifically designed to measure success in the intended learning outcome(s); and
- All assessments are mapped onto assessment criteria and learning outcomes.

Assessment is for learning:

- The assessment process is, in itself, part of the student's learning experience;  
and
- The assessment process must include detailed feedback.

## **BA Acting's overall approach to assessment**

The programme employs the following assessment modes:

- Continuous observation of working process on a pass/fail basis
- Performance on a pass/fail basis
- Reflective summative statements on a pass/fail basis

The programme's learning outcomes which relate to practice and performance are assessed through the observation of that practice and performance. This is an effective way to assess the quality of performance skills and insights through practice-based assessments. The programme recognises the challenges inherent in this approach however and takes great care in the articulation of objective assessment criteria which attempt to clarify to students the programme's expectations in respect of standards required to demonstrate the achievement of learning outcomes.

### **Pass/ Fail model**

By adopting a pass/ fail model across all modules we aim to refocus learning, development and reflection through mutually constructed feedback and feedforward processes.

If you meet all learning outcomes associated with an assessment at a good, very good or excellent level you will pass that assessment with no concerns. If you are clearly demonstrating achievement of outcomes, but at either a satisfactory or adequate level, the lecturer and moderator will agree on **minor** or **major concerns** as the outcome of the assessment.

Alongside assessment through doing, the programme also assesses the quality of a student's reflection through a number of written submissions – the holistic quality of that reflection being assessed through a combination of written submissions and performance.

The programme's practice-based philosophy is reflected in its approach to assessment, which predominantly occurs in and through practice and/or performance:

- in the context of a production.
- through the assessment of working processes - either leading to a production or in the development of skills.
- in performance examinations designed to assess particular aspects of learning and skills development; and/or

- through the assessment of the quality of a student's reflection of their development as an actor and as an effective learner

The programme embraces the concept and practice of assessment as a catalyst for learning. As would be expected of a programme of this nature, formative assessment is, in many contexts, continuous and immediate – it is an inherent and integral part of the student/teacher and student/student relationship formed in the studio, the rehearsal room and in performances. Whilst summative assessment is designed explicitly to inform decisions in respect of student progress in the formal sense, it is also intended to be formative in that it assists students to understand their strengths and weaknesses in order to work towards improving overall performance. Summative assessment points and processes are also, in themselves, learning experiences – students learn through summatively assessed performances, and they learn through the summatively, and continuously, assessed processes and working practices which inform that performance.

### **Forms of Feedback: Formative**

Oral - oral feedback is the most common type of formative feedback in the Conservatoire environment. Tutors make instantaneous and continuous responses to their students' work and suggest ways of improving what they have heard and/or seen. Oral feedback will be given in a number of contexts including classes, 1-to-1 lessons, rehearsals, observation of process and tutorials/seminars. Oral feedback can also take the form of a group discussion (face-to-face or in an online community) and would include feedback from staff and peers.

Written / Mutually Constructed Feedback – although most usually associated with summative assessment, tutors may also provide purely formative feedback in written form through the system of mutually constructed feedback, which could be on paper or email

### **Forms of Feedback: Summative**

Written / Mutually Constructed Feedback – alongside a pass/fail outcome, students will always receive written feedback on their performance in a summative assessment. The precise nature of that written feedback will vary depending on the assessment mode (e.g., a performance examination, an essay, a reflective journal etc.). Often, written feedback used as formative assessment will result from mutually constructed feedback, where the student writes up an account of the 1-to-1 tutorial. This account is then checked by the tutor for accuracy, amended if necessary and finally approved and uploaded to the student's contract. Written feedback will always illuminate the

assessment outcome and provide pointers as to how the student might improve their performance so, in that sense, written summative feedback is also formative

## **ARRANGEMENTS FOR WORK-BASED LEARNING**

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### **Programme specific arrangements for the management of work-based learning**

- Work-based learning takes the form of module equivalencies in a professional context
- Module equivalences in a professional context are risk assessed in respect of Health and Safety and Insurance
- The learning outcomes of the relevant module must be achieved through any professional equivalencies undertaken

### **Work-based learning in the context of programme aims**

Level 3 is primarily focused on autonomy and the emerging professional; work-based learning equivalencies can help you achieve many of the aims and learning outcomes by:

- Enabling you to combine knowledge and understanding with professional practice into a personal reflective practice
- Enabling you to demonstrate a well-founded, creative and flexible practical application of the discipline of acting within a professional context
- Providing opportunities equivalent to those provided by Professional Practice modules that allow you to further understand, contribute and influence current theatre, film and television practice in a professional context

### **Work-based learning providers**

At level 3, you are encouraged to explore work-based learning opportunities throughout the final year and often these opportunities arise from specific requests from outside the Conservatoire. Therefore, it is more often not a question of identifying a provider but rather approving one who has shown a particular interest in a student. Because module equivalencies must be met, not all identified opportunities or outside requests are suitable.

In order to safeguard your learning experience, all work-based learning opportunities are carefully considered with the student in close consultation with the Head of Acting.

In considering the suitability of an organisation to act as a provider, the Head of Acting must be satisfied that the organisation offers, and is able to sustain, an ethos appropriate to the delivery of a learning experience which meets the programme's requirements and your needs. The duration and timing of the equivalency also need to be considered to ensure a good fit with programme delivery.

### **Roles of the Provider, Staff Supervisor and the student in assessing a work-based equivalent**

The work-based learning provider is usually the director of a production in which you have been cast as an actor in a professional capacity. The assessment of work-based learning must be equivalent to the required assessment modes and criteria of the learning outcomes of the module to which the job equates. A staff supervisor meets with you before the equivalency begins to ensure the following:

- The equivalency is facilitating the required learning outcomes
- The provider understands their role and responsibilities regarding your learning provision and assessment thereof
- That both you and the provider are prepared adequately for the equivalency thereby safeguarding a quality learning experience for the student

The work-based learning provider has a formal role in your assessment. This assessment is:

- A written report of your process in rehearsal and performance

The staff supervisor will assess your performance at the end of the equivalency.

### **Student preparation**

As you will be working outside of the Conservatoire, you will meet with the staff supervisor prior to the beginning of the equivalency to arrange a mutually beneficial schedule for regular contact. Depending on geographical location this can include Zoom, phone calls, emails and face-to-face tutorials. The purpose of this process is to support your learning journey as well as providing clear pastoral support for the overall experience.

### **Supervisor preparation**

Each student undertaking a work-based learning equivalency is allocated a supervisor.

This is usually the co-ordinator of the module deemed equivalent. As well as supporting you, the supervisor is also responsible for assessing the equivalency. This may involve the supervisor visiting the work base to assess process and/or performance.



## HEALTH AND SAFETY

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For the Conservatoire Health & Safety Policy, please see refer to the Regulations, Codes of Procedure and General Rules Handbook.

Throughout the three years of the BA Acting programme, you are enabled to develop safe and sustainable working practices in a range of different professional contexts.

At Level 1 all new students receive a basic Conservatoire Health and Safety induction as part of your initial Welcome Week activities.

Within the Level 1 curriculum the three core disciplines of acting, voice and movement provide you with an introduction to safe working practices appropriate to the practical exploration of techniques in a class and workshop environment.

At Level 2, you are introduced to risk assessment appropriate to rehearsal and public performance. You will have the opportunity to apply safe working practice to the acquisition and exploration of new forms and methodologies.

At Level 3, performance-based modules enable you to consistently apply appropriate Health and Safety practices in the professional workplace. Those of you who plan to pursue a career as initiators and cultural entrepreneurs as well as performers will have the opportunity through option modules to develop a deeper understanding of Health and Safety practice and legislation in relation to the staging of events and public performance.