



Royal Conservatoire
of Scotland

**SCHOOL
OF
DRAMA, DANCE, PRODUCTION AND FILM**

**BA ACTING
PROGRAMME HANDBOOK**

2025-2026

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 equity, 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.

Anti-Racism Statement

RCS has launched a new institutional Strategic Plan taking us through to 2030. As part of this, we reflected on lessons learned to date through our work on Anti-Racism and our original Anti-Racism Action Plan that was created in 2020, as well as how we develop anti-racism further in a way that is embedded fully in our values and goals.

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. In using the term 'Zero Tolerance', our meaning is that we do not tolerate acts of racism in RCS and that our response to any abuse will be timely, visible, credible, dealt with through transparent systems and in line with our policies.

It is unacceptable that anyone at the Conservatoire experiences racism or discrimination. We stand with our BIPOC 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 with dignity and respect.

Contents

1. WELCOME	5
1.1 History & Philosophy of your programme, national and international context	5
1.2 Your responsibilities as an RCS student	9
2. PROGRAMME SUMMARY DETAILS	11
2.1 Current Programme Title:	11
2.2 Duration	11
2.3 Mode(s) of Study	11
2.4 Credit Framework	11
2.5 Date of (Re-)validation	11
2.6 Start date	11
2.7 Next review date	11
3. PROGRAMME SPECIFICATION	12
3.1 Core values/philosophy and relationship to RCS vision/strategy/curriculum principles	12
3.2 Graduate Level Programme aims	15
3.3 Programme Learning Outcomes	15
3.4 Admission Criteria	176
3.5 Description of Applicants	187
3.6 Programme Content (credits, total hours)	17
3.7 Learning outcomes by level (programme overview), and curriculum progression	18
3.8 Benchmarks used for Programme Level Outcomes and level Learning Outcomes (e.g. SCQF, QAA Benchmark, FHEQ, RCS Graduate Attributes, European benchmarks etc.)	23
3.9 Areas of study in programme (e.g. strands)	30
3.10 Learning and teaching methods	39
3.11 Assessment	42
3.12 Assessment Modes	44
3.13 Types of Feedback	47
3.14 Assessment Calendar	51
3.15 Programme Specific Progress and Resit Regulations	61
4. LEARNING ENVIRONMENT	62
4.1 Support for students (academic, pastoral)	62
4.2 Support and Specialist provision for students with a disclosed disability	62
4.3 Feeding back to your programme leader(s) and other staff (including programme committee)	62
4.4 Internationalisation	63
4.5 Work-based learning	64
4.6 Health and safety, safe space	66
4.7 Equality and Diversity	67
4.8 Technology and learning resources/modes (e.g. VLE)	68
4.9 Staff	68
4.10 IPR, copyright etc.	70
4.11 The student contract	71
4.12 Communication in department/programme	71
4.13 Working week	71

4.14	Independent study, autonomous learner, reflective practitioner	72
4.15	Casting Policy.....	72
5	MODULE DESCRIPTORS	73
5.1	Level 1.....	73-107
5.2	Level 2.....	108-132
5.3	Level 3.....	133-153

1. WELCOME

1.1 History & Philosophy of your Programme, national and international context

Acting / 'aktɪŋ /: the art or occupation of performing fictional roles in plays, films, or television.

Whilst we maintain Acting is an art form, we acknowledge the limited, traditional mediums this definition recognises. The BA Acting Programme at the Royal Conservatoire of Scotland suggests (with confidence) this 2024 definition is outdated and fails to go far enough.

Our understanding of the craft considers the expression to 'act' as a noun and a verb. It simply names what we **do**: we assume the role of, we study and adopt the behaviour of, we recognise the limitless potential of the physical self to inhabit and express, we understand the impact of our work on others (real or imagined), and we listen. With humanity and emotion, we use the human condition as a constant and reliable resource. All of which has the potential for a profound effect on a creative narrative, the self and society at large.

For us, Acting as a verb is the exploration and pursuit of this passion. The BA Acting Programme at RCS offers students a space to explore, guided by creative professionals in their pursuit.

Strong Foundations

The Programme embraces tradition and acknowledges the rich history that has contributed to BA Acting at RCS. In 2025, the Conservatoire celebrates 75 years of an acting programme.

Introducing, emerging and reinventing continues to be the signature of what is now the BA Acting Programme: we keep traditions, we acknowledge need, we welcome change and we take bold risks – these remain the pillars of what this course continues to offer.

'RSAMD The First 150 Years' states:

"The main objective of the College of Dramatic Art was to train actors...giving wherever possible a Scottish emphasis to the training... to take advantage of the traditional rugged quality of Scottish acting."

The Programme proudly retains its connection to Scottish Heritage and the commitment to the provision of quality training for **all** actors.

The training simultaneously continues to benefit from a strong alliance and affinity to the community beyond the Scottish borders. The strength of our training identity has allowed for the embrace of the other, with appreciation and without conflict.

One of our longest-held alliances starts with France – this international relationship has grown in the intervening years since the introduction of the Programme. Even whilst retaining its Scottish identity, the origins of the French connection on the Programme can still be found within the core practice and expertise shared in the actor-training.

Through our commitment to the practice of French movement practitioner Jacques Lecoq and recognition of the origins of the voice work of Nadine George (who developed her practice in France and the UK), BA Acting demonstrates our boldness to take risks – capable of forming new traditions. Grounding the Acting practice in the work of Russian practitioner Konstantin Stanislavski may *present* as traditional; but it's the unique combination of these three core strands that contemporises the Programme's position within the UK actor-training sector.

We are in the habit of drawing on what's outside of us.

The inspiration to start within and work outwards is not just the acting philosophy but the ethos of the Programme. Building and maintaining strong artistic partnerships with international counterparts has been practiced for many years and is now a strongly embedded and welcome tradition. The student actors on the BA Acting Programme bring their identity to the training and are actively encouraged to look within, and beyond, as artists with integrity.

The Programme continues to respond to the changing demands of the professional performance industry, society and the world at large. It has evolved to be a destination for aspiring actors from across the globe. Today, the BA Acting Programme welcomes staff and students with heritage from Scotland, England, Ireland, France, Italy, Portugal, Spain, Hungary, Denmark, Norway, Switzerland, China, Azerbaijan, South Africa, India, North America, Canada, Australia and the Philippines.

The Programme has relationships with international institutions via membership of *Europe: Union of Theatre Schools and Academies* (E:UTSA) and through exchange agreements. There is a continued commitment to develop these partnerships to reflect the globalisation of the professional performance industry that our students are intended to work in. It ensures the training provided is transferable and

applicable to alternative mediums and markets. This also contributes to a vibrant and challenging artistic environment.

We are open to what's in front of us.

The immediate environment of the Conservatoire in Glasgow benefits from a rich and spirited culture of the arts in all forms. It is also home to the National Theatre of Scotland, and the rapidly emerging television and screen industry. The proximity to Edinburgh exposes it to the immediacy of the Fringe and dedicated spaces for New Writing.

We are proud of what we do.

The training we provide prepares the actor for the work; to be worked and to make work. It remains open to the 'new' and is embracing of difference and change; this is without compromise to the core components (Acting, Voice and Movement). The inclusion of screen and digital work, student-led work, multi-disciplinary artistic and collaborative opportunities - are only some examples of the changing and emerging areas in actor-training embraced in the training.

We need difference to thrive and survive

Acting as our art form and vocation relies on imagination, an awareness of the self, openness, generosity, detail, playfulness, a desire to listen, respond and offer and a curious mind. None of these qualities rely on an educational background, a socio-economic status, a heritage, a geographical identity, the assumption of gender, a particular age or any other indication of difference.

Acting as an art form transcends these factors and is made richer because of it. The training we deliver thrives because of the factors that make us individual and unique. Combined, the varied life experiences make the work richer and accessible to a wider audience. We are all an audience and all need to be reflected, so the Acting training we offer is for all.

And here's how we do it ...

The Programme remains vocational, with its content selected and structured to facilitate each student's individual artistic development, progression and transition into employment as a professional actor; whilst our approach to learning remains holistic within the context of an ensemble. The Programme aims to create independent, reflective and resourceful graduates eager to make a contribution in the world as artists, educators, advocates and active citizens. Opportunities to collaborate across the Conservatoire contributes towards the development of the whole person – intellectual, emotional and physical.

In accordance with the Conservatoire's highly vocational focus, the Programme facilitates the blending of education with professional life through offering the

possibility of professional engagements which, subject to appropriate quality assurance arrangements, may be integrated within a student's individualised curriculum.

Small cohorts, low student-staff ratios, the quality and commitment of staff (core team and visiting staff) and high contact hours all help to underpin the quality of the student experience. Opportunities for work-based learning, the prospect of collaborative projects and the availability of *Interdisciplinary and Extended Practice* modules also contribute towards the creation of a stimulating and professionally relevant learning environment.

An explicit emphasis on the development of the autonomous learner and the promotion of students' understanding of the world and their place in it, all combine to empower graduates to engage with the full range of employment opportunities in a dynamic industry.

In recent years, we have witnessed the growing needs of our students and have responded to this by providing a range of Conservatoire-wide services and resources to support students with their mental and physical health, wellbeing and learning needs. Students on the Programme are assigned a pastoral tutor and have access to the onsite counselling service. The Programme considers this to be standard. It is a recognition of the world we live in, changes to the performance landscape, and our responsibility to train robust actors to operate as artists whilst demonstrating humanity.

Our learning from recent and past history informs what has become our philosophy for actor-training in the 21st century. We are unafraid to try *new* and unashamed to *retain* what works. We are “rugged” in our endeavour to train actors to be artists and affect the world we live in creatively.

1.2 Your responsibilities as an RCS student

Please refer to the RCS student charter.

- [Regulations, Codes of Procedure and General Rules](#)

Your responsibilities as a School of DDPF student

Please see below excerpts from *School of Drama, Dance, Performance and Film Expectations and Standards of Performance*:-

1. Exhibit a ferocious and intelligently applied work ethic.
2. Take responsibility for your work so that you can always stand fully behind it and own it.
3. Relentlessly seek improvement, recognising its direct connection with details and the role critical feedback plays.
4. Embrace new and unforeseen challenges.
5. Show empathy and respect for every individual at RCS (staff or student) and appreciate the work they do.
6. Welcome the responsibilities of coalition.
7. Put the priorities and good of the community ahead of the individual.
8. Question traditions and prevailing narratives and challenge your own and others' ways of thinking, making and performing.
9. Relate your work to the wider context of the arts, culture and society.
10. Be accountable to yourself and others in upholding these standards.

Your responsibilities as a BA Acting Programme student

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

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 Equity, 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.

2. PROGRAMME SUMMARY DETAILS

2.1 Current Programme Title:

BA ACTING

2.2 Duration

Three Years

Exit Award Title	No. of Years	No. of Credits
Certificate of Higher Education	1	120
Diploma of Higher Education	2	240
BA Ordinary Degree	3	360

2.3 Mode of Study

Full Time

2.4 Credit Framework

Exit Award Title	SCQF Level	SCQF Credits	ECTS Credits
Certificate of Higher Education	7	120	60
Diploma of Higher Education	8	240	120
BA Ordinary Degree	9	360	180

2.5 Date of (Re-)validation

June 2024

2.6 Start date

September 2024

2.7 Next review date

2029

3. PROGRAMME SPECIFICATION

3.1 Core values/philosophy and relationship to RCS vision/strategy/curriculum principles

BA Acting Programme core values and philosophy

The BA Acting Programme's core *aim* is to train highly skilled actors with **integrity**, able to forge versatile **careers** as **artists**. In its simplest form...

- We train individuals.
- We share our expertise.
- We provide opportunities to develop the practice.
- We produce skilled artists with agency.

BA Acting creates the environment for this to take place, an environment that is home to a community of students (current and graduate), core staff and visiting professionals. Our values are equally simple and complement the values of the Conservatoire:

- We **respect** all in the BA Acting community - exercising professionalism with care.
- We seek, welcome and **value difference** within the BA Acting community for a richer landscape of the acting industry and society we belong to.
- We are **curious** to develop ideas, skills and mindsets to advance the self and performance.
- We **embrace challenges** and the prospect of being challenged.
- We **collaborate** as a community and maintain an awareness of others in the community.

With a transparent aim and a statement of our desired values, the BA Acting Programme is able to address the rationale of the training we offer within these margins. Our philosophy therefore is what happens in the space in-between.

Our actors are able to draw upon internal and external sources to reflect the human condition, they are driven by imagination and curiosity, they are able to apply their critical faculties to interrogate their practice, they are open to the happenings in the world around them and mindful of a sense of community and its contribution to performance.

The Programme is proud to value the individuality of the students and the staff. It recognises the contribution of difference to the training. The individual is guided towards the exploration and acceptance of the self - the starting point for the actor. The Programme is of the belief that the self needs others to function – in this environment: other actors, directors, writers or an audience. The actors are encouraged to develop skills in collaborating and working with others – to appreciate

the difference and work towards a common goal allowing all parties to thrive. This is the ensemble.

Our Values in Action

Within the Programme, students have opportunities to consciously reflect on their learning, development and artistry – from Level 1 to Level 3 - we continue to seek growth in the journey to becoming highly-skilled, individual actors. The verb is 'to act': the actors-in-training learn by doing.

The Programme provides opportunities to practice, share and perform. The repetition of this cycle builds rigour and discipline. The onus is on the student-actor to be autonomous, adventurous and responsible. The dialogue with professionals and staff is encouraged, agency is encouraged – all towards developing the self for the benefit of the practice.

The practitioners on the Programme deliver the diversity of their expertise to inform and inspire the students. This professional-level expertise is shared with generosity towards the enhancement of the professional preparation of the student. The encouragement and provision of professional engagements supports the intention to develop careers.

Practice is underpinned by theory and experience. Students engage with theory in Level 1 and apply this to their practice in the subsequent years of training. Collaboration and self-led work are introduced in Level 1 and continue throughout the training.

The Programme's EDI priorities ensure our values are upheld throughout the training and willful engagement of those within it. The skill to listen, to be aware and respect are essentials in our practice. There is a need for all associated with BA Acting to be prepared to ask questions of themselves in the world within which we work; to be open to challenge and willing to respond with creative responsibility.

Our actors are members of the artistic community at RCS and subscribe to the values and principles of the institution:

- Creative Courage
- Compassion
- Constructive Challenge
- Curiosity
- Craft, rigour and talent
- Community

These values are directly aligned with those we instill in our actors in training and entering the profession.

The **RCS Curriculum Principles** underpin the BA Acting Programme curriculum intentions.

The Conservatoire Curriculum Principles	BA Acting
1. Develops excellence alongside high levels of reflection in all of our disciplines.	✓
2. Fosters the creative attitudes and skills needed for collaborative learning in and through practice.	✓
3. Enables students to take responsibility for managing and evaluating their own learning.	✓
4. Provides students with insight into a diversity of artistic fields and experience of what is required to succeed in their individual arts practice.	✓
5. Develops the ability to use theoretical understanding to inform practice and practice to inform theory.	✓
6. Enables students to make a contribution in the world as artists, educators, advocates and active citizens.	✓

The journey of actor-training at RCS for the student is a very personal one. We start and finish with the individual and trust that the learning journey is one of introspection and discovery. Our students experience the pushing of boundaries and the growth of confidence in their communication of the craft. As with our philosophy of acting, it starts with the self and needs others to reflect upon and onto – this makes it resistant to a standardised learning journey and experience.

We create a space which fosters and nourishes the potential for those wishing to train as actors at the highest level. The Programme and institution is committed to this in ideology and practice.

3.2 Graduate Level Programme aims

The Programme will develop your ability to enter the world of work as a professional actor; independent, reflective, resourceful and skilled in performance in a variety of contexts.

The Programme aims to develop graduates eager to make a contribution in the world as artists, educators, advocates and active citizens.

3.3 Programme Learning Outcomes

On completion of the BA Acting Programme I will be able to:
1. 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 and through different media
2. appraise the role of the actor as artist in today's performance industry
3. prepare for interactions leading to professional employment opportunities
4. analyse and articulate my personal development and learning in order to enhance my understanding of my creative potential
5. apply my practice to a wider artistic and social context in order to make a contribution in the wider world as a collaborative artist and advocate

3.4 Admission Criteria

Category	Minimum Intake	Maximum Intake
	24	26
SCOTS	8	10
RUK/IrpB	6	8
International (including EU)	6	8

Category	Minimum Intake Threshold
SCOTS	Passes in 3 subjects at Higher Level or Passes in 2 subjects at Advanced Higher
RUK/IrpB	Passes in 2 subjects at GCE Advanced Level
International (including EU)	International Baccalaureate (minimum score of 24 with 3 subjects at Higher Level) or recognized equivalences

We welcome the Scottish Baccalaureate and will accept combinations of Highers and Advanced Highers.

We offer a flexible approach to students taking Highers over more than one academic year and/or who achieve their qualifications in more than one sitting.

Non-Standard Entry and the Recognition of Prior Learning

We welcome applications from individuals whose academic qualifications or English language qualifications do not match (in terms of equivalence) or fall short of the normal minimum entrance requirements, where specified¹. Having satisfied the audition panel that they meet the selection criteria and demonstrate that they have the capacity to pursue the proposed course of study, such applicants will be considered through examination of contextualised data provided by the Conservatoire's Non-Standard Entry Policy. The Head of Programme will, using the standard pro-forma, make a case in support of the particular applicant's admission for consideration by the Director of the School and the Convener of the Learning, Teaching and Quality Committee.

The language of study is English.

Applicants whose first language is not English will be required to provide evidence of proficiency in English. BA Acting requires an overall score of Level 7.5 at International English Language Testing System (IELTS) and a minimum score of 7.5 in speaking.

¹ Note that UK Visas and Immigration (UKVI) imposes minimum English language qualifications in respect of overseas (non-EU) applicants who require a Tier 4 Visa to study in the UK.

3.5 Description of Applicants

The Programme attracts applicants who demonstrate potential, a sense of self, an appreciation of the art of acting and an awareness of the world beyond. Ultimately, you will be passionate about the prospect of pursuing a career as an actor. You will be able to draw upon internal and external sources to reflect the human condition. You will be driven by imagination and curiosity; and will be willing to apply your critical faculties to interrogate your practice. You will be open to the happenings in the world around you, mindful of the sense of community and its contribution to performance.

We welcome applicants with varied life experiences and backgrounds.

3.6 Programme Content (credits, total hours)

Module Title	Credits	Total Hours
Level 1 Modules		
Acting 1	20	200
Acting 2	40	400
Movement	20	200
Voice	20	200
Professional Practice 1-Artist Preparation	10	100
Creative Citizenship	10	100
Level 2 Modules		
Acting 3	30	300
New Work	40	400
Voice and Movement	20	200
Acting for Recorded Media	10	100
Professional Practice 2-Artist Progression	10	100
IXP	10	100
Level 3 Modules		
Stage Acting 1	30	300
Stage Acting 2	30	300
Acting for Screen	20	200
Professional Practice 3-Emerging Artist	30	300
IXP	10	100

3.7 Learning outcomes by level (programme overview), and curriculum progression

At the end of Level 1, I will be able to:

1. apply my skills in acting, voice and movement in a variety of contexts in order to develop my creativity as an actor
2. communicate a character's inner thoughts, emotions and behaviour to scene partners in response to a given text in order to demonstrate my ability to apply my developing practice of the art of acting
3. reflect on my learning in order to demonstrate my understanding of my personal development as an actor
4. identify the outward-facing qualities of an artist with agency and acknowledge the contribution of my positionality to decision-making as an artist in society

At the end of Level 2, I will be able to:

1. 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
2. demonstrate secure technical skills in voice and movement in a variety of creative contexts in order to extend my performance range.
3. demonstrate the ability to work both autonomously and collaboratively in order to develop my practice
4. analyse and articulate my personal development and learning in order to enhance my understanding of my creative potential
5. apply my practice to a wider artistic and social context in order to make a contribution in the wider world as a collaborative artist, educator and advocate

At the end of Level 3, I will be able to:

1. 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 and through different media
2. appraise the role of the actor as artist in today's performance industry
3. prepare for interactions leading to professional employment opportunities

The chart below outlines a summary of Module activity according to each level of learning on the BA Acting Programme.

Each level is further summarized with a statement outlining how the modules synthesise and contribute to the overall learning at the respective level.

Level 1	Modules			
	Acting 1 and Acting 2	Movement	Voice	Professional Practice 1
Activity	You are introduced to core acting principles and the working of the ensemble. You will apply the core principles of acting to text-based material. The creation of character and the rehearsal process are introduced. You will work with others to present work beyond the self.	You are introduced to the work and practice of Jacques Lecoq. You will apply movement techniques to enable you to communicate freely, creatively and effectively with a sense of physical and spatial awareness.	You are introduced to the practice of Nadine George Voice Work. You are given a foundation towards achieving your individual, vocal development aims through spoken and sung work, accent and dialects.	You are encouraged to start thinking of yourself as an outward-facing artist with agency.
Level 1	You are introduced to the core principles of acting, movement and voice whilst beginning to consider yourself as an artist - placing value on your individuality. You develop skills to function independently and with others in the ensemble; applying and sharing the developing processes with internal audiences.			

Level 2	Modules			
	Acting - including Acting for Recorded Media	New Work	Voice and Movement	Professional Practice 2
Activity	You operate with autonomy to develop your individual process towards the preparation of character, the dissection of scenes, the assembly of scenes to form a play, the rehearsal process and the presentation of a truthful character journey for an external audience – all within a given framework led by a director. You are given opportunities to apply core skills to communicate via recorded mediums with confidence and enquiry.	You are further encouraged to consider yourself and the world around you as a creative resource. You will initiate, lead and collaborate in the creation of new work for an external audience.	You will apply the core, and developed, voice and movement skills to additional performance mediums with confidence and exploration.	You will begin to consider the sharing and marketing of your craft to external professionals within the industry.
Level 2	You will embed acquired skills and techniques into your own performance process. You begin to share your work publicly in preparation for the industry.			

Level 3	Modules			
	Acting for Screen	Stage Acting 1	Stage Acting 2	Professional Practice 3
Activity	You apply your performance skills to screen mediums, operating in a professional setting with professional industry crew.	You undertake the complete cycle of presenting a production to an external public audience. You will work with others to incorporate acting, voice and movement skills towards the building and communication of character in a production. You are supported by production and design towards a professional staging of an existing play.	You have a further opportunity to develop your performance skills and your personal process; building on your previous experience in Stage Acting 1. You will apply yourself as a professional actor.	You will gain the capacity to function as a professional actor beyond the learning environment.
Level 3	You are presented with opportunities to further develop and secure your training to form a robust foundation for the transfer to the professional industry - with an understanding of diverse performance mediums.			

The chart below maps Level Learning Outcomes to Modules at each Level

Level 1 Modules	Programme Level Learning Outcomes				
Module Title	1	2	3	4	
Acting 1	x		x		
Acting 2	x	x	x		
Movement	x		x		
Voice	x		x		
PP1-Artist Preparation			x	x	
Creative Citizenship				x	
Level 2 Modules	Programme Level Learning Outcomes				
Module Title	1	2	3	4	5
Acting 3	x		x		
New Work			x	x	x
Voice and Movement		x	x		
Acting for Recorded Media	x	x	x		
PP2-Artist Progression			x		
IXP				x	x
Level 3 Modules	Programme Level Learning Outcomes				
Module Title	1	2	3		
Stage Acting 1	x				
Stage Acting 2	x				
Acting for Screen			x		
Professional Practice 2		x	x		
IXP			x		

3.8 Benchmarks used for Programme Level Outcomes and level Learning Outcomes (e.g. SCQF, QAA Benchmark, FHEQ, RCS Graduate Attributes, European benchmarks etc.)

The Royal Conservatoire of Scotland's BA Acting programme has been benchmarked against the following National and European Frameworks to ensure students are receiving the training at recognised levels of high-quality provision, comparable to other institutions:

- The **RCS Graduate Attributes** – The Conservatoire's internal standards for *all* students studying at RCS
- The Scottish Credit and Qualifications Framework (**SCQF**)
- The Framework for Higher Education Qualifications in England, Wales and Northern Ireland (**FHEQ**)
- The National Framework of Qualifications for Ireland (**NFQ**)
- The European Qualifications Framework (**EQF**)
- Framework for Qualifications of the European Higher Education Area (**FQ-EHEA**) also known as the Bologna Framework
- Quality Assurance Agency (**QAA**) Benchmarks

BA Acting Programme Level Learning Outcomes	RCS Graduate Attributes	SCQF	FHEQ	NQF	EQF	FQ-EHEA
Level 1 LO1 LO2 LO4	Uses theoretical understanding to inform practice and practice to inform theory Has the creative attitudes and skills needed for collaborative learning	7	4	6	5	Short Cycle, Partial
Level 2 LO3 LO4 LO5	Takes responsibility for managing and evaluating their own learning Has insight into a diversity of artistic fields and experience of what is required to succeed in their individual arts practice	8	5	6	5	Short Cycle
Level 3 LO2 LO3	Makes a contribution in the world, as an artist, educator, advocate and active citizen Is an excellent and reflective arts practitioner	9	6	7	6	First Cycle

Across the three-year training towards the attainment of a BA degree in Acting, the student learning journey intensifies and progresses towards:

- the acquisition of acting, voice and movement performance skills to a high standard
- depth and breadth of applicable performance-knowledge and theory
- a personalised approach to reflective practice and the responsibility of becoming an artist with awareness
- autonomy of practice as a professional actor and as a collaborator in the industry
- the application of the skillset to a professional standard - suitable for performance and conduct.

The table below outlines how BA Acting Programme Learning Outcome (Section 3.3) correlates with the benchmarks set using comparative frameworks. Further detail can be found upon examination of each framework – details of which are also beneath.

<i>Students graduating from the RCS BA Acting Programme, will have or be able to:</i>	
SCQF (9) Ordinary Bachelor Degree	Students demonstrate and/or work with: An understanding of the scope and defining features of a subject/discipline/sector, and an integrated knowledge of its main areas and boundaries. <i>(Knowledge and Understanding)</i> A critical understanding of a range of the principles, principal theories, concepts and terminology of the subject/discipline/sector. <i>(Knowledge and Understanding)</i> Use a range of the principal professional skills, techniques, practices and/or materials associated with the subject/discipline/sector. <i>(Practice: Applied Knowledge, Skills and Understanding)</i> Undertake critical analysis, evaluation and/or synthesis of ideas, concepts, information and issues in a subject/discipline/sector. <i>(Generic Cognitive Skills)</i> Exercise autonomy and initiative in some activities at a professional level in practice or in a subject/discipline/sector. Practise in ways that show awareness of own and others' roles and responsibilities. Work, under guidance, with specialist practitioners. <i>(Autonomy, Accountability and Working with others)</i>
FHEQ (6) Bachelor's Degree	A broad and comparative knowledge of the general scope of the subject, its different areas and applications, and its interactions with related subjects. A detailed knowledge of a defined subject or a more limited coverage of a specialist area balanced by a wider range of study. In each case, specialised study will be informed by current developments in the subject. <i>(Knowledge and Understanding)</i> A critical understanding of the essential theories, principles and concepts of the subject(s) and of the ways in which

	these are developed through the main methods of enquiry in the subject. (<i>Knowledge and Understanding</i>) Identify and address their own learning needs, including being able to draw on a range of current research, development and professional materials (<i>Practical Skills</i>) Apply their subject and transferable skills to contexts where criteria for decisions and the scope of the task may be well defined but where personal responsibility, initiative and decision-making is also required. (<i>Transferable skills</i>)
NQF (7) Ordinary Bachelor Degree	Specialised knowledge across a variety of areas (<i>Knowledge – Breadth</i>) Integrate concepts across a variety of areas (<i>Knowledge – Kind</i>) Demonstrate specialised technical, creative or conceptual skills and tools across an area of study (<i>Know-how & Skill: Range</i>) Utilise diagnostic and creative skills in a range of functions in a wide variety of context (<i>Competence – Context</i>) Accept accountability for determining and achieving personal and/or group outcomes (<i>Competence – role</i>) Express an internalised, personal world view, manifesting solidarity with others (<i>Competence – insight</i>)
EQF (6) Bachelor or equivalent Level	Advanced knowledge of a field of work or study, involving a critical understanding of theories and principles (<i>Knowledge</i>) Advanced skills, demonstrating mastery and innovation, required to solve complex and unpredictable problems in a specialised field of work or study (<i>Skills</i>) Manage complex technical or professional activities or projects, taking responsibility for decision-making in unpredictable work or study contexts; take responsibility for

	managing professional development of individuals and groups (<i>Responsibility and Autonomy</i>)
FQ – EHEA (First Cycle)	apply their knowledge and understanding in a manner that indicates a professional approach to their work or vocation have the ability to gather and interpret relevant data (usually within their field of study) to inform judgments that Include reflection on relevant social, scientific or ethical issues; communicate information, ideas, problems and solutions to both specialist and non-specialist audiences; developed those learning skills that are necessary for them to continue to undertake further study with a high degree of autonomy.

QAA Subject Benchmark for Dance Drama and Performance states (among others) the following areas that Acting graduates should expect to achieve from vocational training at this programme level:

(Subject Knowledge and Understanding)

Demonstrate understanding of the use of written texts, media notations and/or scores to create performance

- Demonstrate an understanding of critical analysis, documentation and/or interpretation of performance
- Demonstrate the use of technical skills in creative and critical modes of expression

(Skills - Making, creating and performing)

Students will be able to demonstrate the following:

- realising the performance possibilities of a script, score and other textual and documentary sources and/or creating new work using the skills and crafts of performance making/writing
- developing techniques informed by or derived from particular cultural forms/histories/contexts and/or practitioners
- taking responsibility as an individual artist whether working independently or within a group for creative decision-making

(Applications and participation)

Students will be able to demonstrate the following:

- analysing the role which dance, drama and performance, in all its forms, may play in contributing to cultural debate and active citizenship

(Group/team working and social skills)

Students will have the ability to:

- understand group dynamics to operate collaboratively within collective, creative and professional contexts to generate and pursue shared goals
- consider, acknowledge and respect diverse opinions and the social, cultural and ideological positions from which they arise

Links to further detail of the benchmarking and frameworks used can be found below:

- [The **RCS Graduate Attributes** – The Conservatoire’s internal standards for all students studying at RCS](#)
- [The Scottish Credit and Qualifications Framework \(**SCQF**\)](#)
- [The Framework for Higher Education Qualifications in England, Wales and Northern Ireland \(**FHEQ**\)](#)
- [The National Framework of Qualifications for Ireland \(**NFQ**\)](#)
- [The European Qualifications Framework \(**EQF**\)](#)
- [Referencing the Qualifications Frameworks of England and Northern Ireland to the European Qualifications Framework](#)
- [Framework for Qualifications of the European Higher Education Area \(FQ-EHEA\) also known as the Bologna Framework](#)
- [The Framework of Qualifications for the European Higher Education Area](#)
- [Quality Assurance Agency \(**QAA**\) Subject Benchmark Statement Dance, Drama and Performance](#)

3.9 Areas of study in the BA Acting Programme

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 **Acting, Voice, Movement**. At **Level 2**, your development is encouraged and guided through integrated studies in Acting, Voice, Movement and the exploration and creation of **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.

Acting for Screen is embedded through the three Levels of the BA Acting Programme.

Acting for Screen classes begin in **Level 1**, skills are further developed in intensive **Level 2** projects and Screen Scenes are professionally directed and produced in **Level 3**.

- In **Level 1**, *Introduction to Screen Acting* classes are located within the *Acting 1* Module.
- In **Level 2** *Acting for Screen* projects are located within the *Acting for Recorded Media* Module.
- In **Level 2** you will also be introduced to *Screen Editing* processes to provide tools for editing self-tapes, which form an essential part of a professional film/television/stage audition process.
- In **Level 3** the *Acting for Screen* module provides the opportunity to film scenes and/or monologues in studio and/or location contexts with a professional film or television director.

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

Acting 1 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.

Acting 2 Projects 1 and 2 consist of the exploration, through rehearsal, of text-based works centred in the realism genre and culminate in classroom sharings to staff and peers. These projects are designed to focus the techniques acquired in 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.

In **Level 1** a foundation in realistic acting is further secured through acting for screen and voice acting classes.

Movement

Level 1 **Movement** introduces you to methods, exercises and techniques to awaken and develop the expressive potential of the body for practical use as an actor.

Lecoq training is at the heart of the movement strand; through movement analysis, exploration and improvisation, you will develop a deeper understanding of the uses of movement as a vital component of the creative and collaborative art of acting.

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

Level 1 **Voice** Module provides the opportunity for you to explore, expand and begin to understand your vocal capacity and capabilities.

The module explores breath and voice work, accents and dialects, singing, text work, articulation and diction; with breath and voice work being the main focus.

Throughout the module, you will encounter activities, exercises and ways of working, derived from various teachers and practitioners.

The core spoken voice practice of the module is Nadine George Voice Work® NGVW. Starting from the principle that each voice is unique to that individual, this

approach to voice work is holistic. You will explore the connection between voice, body and the self; towards greater physical awareness and a deeper understanding of breath.

You will be encouraged to develop your own daily voice practice, taking responsibility for finding and building your own connection to your voice and self.

Level 1 Accent and Dialect classes introduce you to the various skills required to analyse, secure, and embody accents and dialects, offering a range of methodologies including an introduction to practical phonetics and the creation of guide-tracks.

Level 1 Singing classes introduce technical skills and offer an opportunity to develop your practice and gain confidence.

Professional Practice 1- Artist Preparation (PP1)

This module encourages you to begin to consider yourself as an artist within a wider community. You will develop your critical faculties and be invited to challenge prejudice in your own and others' work. You will explore contemporary, historical and topical performance issues as the person, the artist and the audience. You will also begin to develop performance-related research skills.

Throughout these classes, you are encouraged to develop an appropriate ethical value system through the embedding of equity, equality, inclusion and diversity conversations. You are also introduced to Intimacy Coordination.

Through ***Professional Practice 1- Artist Preparation*** you are introduced to formal and informal reflective practice methods. This is considered a key element of learning development in actor training.

Creative Citizenship

Beginning in the first term of study at RCS, you engage with the core Interdisciplinary and Extended Practice (IXP) module ***Creative Citizenship***. In classes of peers from across all undergraduate programmes, you are introduced to the cultural, artistic, political, and educational context of learning in a Higher Education Performing Arts institution. Creative Citizenship is concerned with equipping you with understandings and skills which enable you to be resilient, pro-active, compassionate, and ethical collaborators and peers within this context.

It is also an opportunity for you to meet and work with peers from across the Conservatoire, building relationships beyond your programme and awareness of the different priorities, skills, aspirations, and worldviews of peers. Such relationships and awareness are integral to creative citizenship.

Through the lens of artistic practice, you will explore four key areas of creative citizenship:

- Artistic Critique and Conversation;
- Working with others—awareness of others' needs and identities;
- Ethics, Consent, and Responsibilities;
- Digital and Media Literacies.

The end of the module acts as a marker in your journey to understanding and applying creative citizenship, as your core-programme continues to develop and nurture these aptitudes and skills in your core-studies.

Creative Citizenship provides the foundation for the large thematic strands explored in greater detail in ***Professional Practice 1-Artist Preparation***.

Professional Practice 1-Artist Preparation applies these ideas in a focused way specific to the work of the actor as artist in contemporary society.

Level 2 in outline

At Level 2 your development is encouraged and guided through integrated studies in three principal areas: **Acting** - for live and recorded performance, **New Work** and **Professional Practice**.

Underpinning all three areas are continuing classes in **Movement** and **Voice**. All students undertake all classes and projects.

Acting

Acting 3 Module focuses on an exploration and public performance of play texts requiring the use of heightened/poetic/non-naturalistic language. Texts selected could be Elizabethan/Jacobean text, modern adaptations of classical Greek text or contemporary verse plays.

Classes and/or workshops introduce you to practical approaches to Shakespeare text.

This module is designed to help you integrate the core disciplines of acting, voice and movement through the rehearsal and studio performance of selected play-texts to a public audience.

Acting for Recorded Media

Acting for Screen projects build on the introduction to screen acting classes in Level One. You will record a two-hander screen scene, directed by a professional film director.

You will also be introduced to **screen editing** processes.

Voice Acting sessions build on the introduction to voice acting classes in Level One. You will record contemporary scenes, be introduced to the world of Audio Books and techniques required for the interpretation of narrative for both children and adult audiences

New Work

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

Project 1: Enquête (French; meaning *investigation*)

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

Project 3: Off Kilter Festival

This project uses material created in *Enquête* and *Solo* and allows you to further develop original work for the *Off Kilter Festival*, presented live in a venue in Glasgow.

Professional Practice 2- Artist Progression (PP2)

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.

In preparation for collaborative practice with other disciplines you will be introduced to screen and production terminology.

Voice and Movement

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

Emphasis continues to be made on the need to maintain and develop a daily practice of movement work.

Voice classes build on Level 1 Voice, including developing and deepening your understanding of breath and voice work and advancing your skills in accents and dialects. Continued application of Nadine George Voice Work in particular, and other practical voice and text activities encourage application of, and investigation and expansion into, the expressive and creative possibilities of an embodied human voice. Continued exploration of dialects is now focused on the development of the individual and your potential casting through the exploration of world and heritage accents.

Emphasis continues to be made on the need to maintain and develop a daily practice of voice work.

Singing also continues in Level 2.

Interdisciplinary and Extended Practice (IXP)

In second and third year of undergraduate study, you select 10 Credits from the IXP portfolio in the form of an intensive, week-long Winter or Spring School, or a student-led Personal Creative Project.

The IXP Winter and Spring Schools provide a concentrated and protected space outside your core-programme to engage in multi-disciplinary learning environments with an aim to discover new skills outside your core-studies; apply your arts practice to experimental and interdisciplinary contexts; extend your arts practice to social contexts outwith the RCS; or innovate your practice through business, accelerator, and entrepreneurial activities.

Each academic year, a range of topics are offered within the four strands of IXP that relate to student-interest, staff research, priorities in the performing arts industry, and external partnerships.

Each module in IXP should engage you in a conscious synthesis of these learning experiences with your arts practice and core-studies—promoting an understanding and development of praxis.

Level 3 in outline

Level 3 is designed to synthesise and consolidate your autonomous professional practice, primarily through performance - on stage and through 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 3-Emerging Artist** module, which includes the **BA Acting 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.

Acting

Stage Acting 1 and **Stage Acting 2** are designed to synthesise 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 and 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 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 3 - Emerging Artist (PP3)

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.

All students perform in the **BA Acting Showcase**, which is presented to industry professionals in Glasgow and London and for North American students, professional practice sessions introduce you to contacts in the US.

Voice Acting is developed through an introduction to ADR (Additional Dialogue Recording), Voicing for Video Games, V/O (Voice Over) for commercials and V/O editing (Audacity, Garage Band).

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.

Interdisciplinary and Extended Practice (IXP)

10 credits of IXP modules will be available to supplement core modules (see above).

3.10 Learning and Teaching methods

The BA Acting Programme considers both students and the staff in the position of learners.

You are at the centre of this; you receive training and respond through engagement, you experience personal growth, develop a knowledge of the craft of acting and then apply the acquired skills towards the creation of an individual process.

The tutors, professionals and staff team share practice, experience, knowledge and expertise with each student to facilitate and support the learning journey and your experience. The transference and sharing of practice is where the teaching takes place. The tutors and staff are in a position to learn from, be inspired and creatively challenged by you. Each cohort presents a wealth of difference, diversity of experience, an understanding of societal and cultural influences and a regular update to what is considered to be contemporary. You are rich learning resources for the constantly evolving and developing practice of the tutors as artists.

There is a consensus that the learning never stops – much like the work of the actor-as-artist, the resource is not only from within but from external contributing factors including the environment where the learning takes place.

BA Acting seeks to create a responsible, responsive and inclusive learning environment, one where you are encouraged and equipped to learn and taught to explore and achieve potential through considered and appropriate means. The adoption of varied methods of learning and teaching is in recognition of different learning styles and needs of the applied, practical actor.

Learning and Teaching Approaches

Staff-led classes provide a secure technical, emotional and intellectual foundation.

Staff-led workshops enable development and exploration in an ensemble context.

Staff-led rehearsals embed a secure practical understanding of the professional context and methodologies routinely deployed across a range of genres.

Performance provides opportunities at each level to test initial learning, integrate developing methodologies and competencies and ultimately synthesise learning into a sustainable professional praxis.

1-to-1 tutorials provide opportunities for focused and specific formative and summative feedback to support the development of each individual on the programme.

Group tutorials commonly form part of a professional rehearsal process involving regular discussions and notes sessions as well as being an essential reflective element of a range of workshops and classes at each level.

Independent Group Learning is a key component at all levels of the programme to encourage autonomy and collaborative practice. It constitutes an essential part of a professional rehearsal process where actors continue to work practically outside of director-led rehearsals.

Independent Learning is essential at all levels particularly in relation to research, preparation and reflection.

The BA Acting philosophy towards Learning and Teaching frames the learning as always ongoing – and for all involved parties; it relies on the respectful collaboration of creatively curious individuals to generously share experience, generate knowledge and to ask questions of the form and the self – the individuals should have agency and be contributors to their own learning - the learning is active and not passive. BA Acting provides various opportunities and avenues for students and staff to ask questions and feedback on learning. The programme learns and evolves accordingly.

Individual tutorials and feedback also form an essential part of the learning experience. You are taught and learn in small groups. The programme's low student/staff ratio and small cohort size mean that a personalised, supportive and meaningful focus can be maintained on your individual progress and development. In almost all cases each cohort is divided for class and rehearsal/performance work into half groups and in many instances you will be working in smaller groups or pairs. There are also instances where you will work one-to-one with tutors in a coaching capacity.

Staff are supported in their teaching, delivery and sharing of expertise through professional development opportunities with (and beyond) our existing collaborators or partner institutions. Training opportunities are encouraged to ensure the staff team are up-to-date with the changing demands of Higher Education.

By the very nature of the programme and in preparation for the industry the balance of work leans heavily towards the art of doing and the delivery styles adopted reflect this. The modes of delivery for teaching and practice are in direct response to how we understand the ways in which you learn on the programme:

- **You learn by doing** (*the applied nature of the programme*)
- **You learn as a collaborator** (*generously sharing skills and ideas towards a common purpose*)
- **You learn by observing** (*observing the work and practice of peers and tutors - developing constructively critical and analytical frameworks applicable to the self*)
- **You learn through discovery** (*self-led work, independent study and exercising autonomy*)
- **You learn from peers** (*the giving and receiving of feedback*)
- **You learn through repetition** (*the rigour of the craft, the rehearsal process*)
- **You learn through error** (*the learning is always ongoing, bravery to be vulnerable and the desire to persevere*)
- **You learn from self-reflection** (*the deep learning is individual and may come from society as well as circumstance*)
- **You learn through instruction and directed study** (*the learning can take place from others via inspiration and tuition*)

The RCS Learning and Teaching Strategy in its Vision acknowledges the responsibility to build a *community that nurtures, supports and celebrates*. The BA Acting Programme holds this as a central pillar in its approach to learning. Developing the actor-as-artist is a fundamental learning outcome of the Programme. To support the artist as a global citizen is considered a responsibility.

The Conservatoire's Mission towards the provision of *progressive arts education* is directly aligned to the BA Acting Programme's philosophy – the learning is continuous and the participants the best resource, the students and staff add value via their difference and the Programme responds. It evolves, remains flexible and is open to challenges. This can only be achieved through the listening and engaging of the student voice. In the learning environment created, students are actively encouraged to uphold the Values of RCS. The BA Acting Programme thrives on the presence and collaboration of creatively curious individuals, able to ask questions (challenge,) of themselves (with courage) about and via their craft.

3.11 Assessment

The assessment modes deployed across the delivery of the BA Acting Programme are considered and measured, this is to reflect the academically rigorous benchmarks of a BA Programme and the practical, vocational, industry demands to pursue fulfilling and rewarding careers as artists.

This combination, alongside the ethos of Learning and Teaching at the Royal Conservatoire of Scotland ensures the ways we assess learning are robust and yet versatile to the learning needs of the individual, without compromising the quality of delivery or attainment.

At each level of the training, you are presented with various points for assessment. This commonly takes place during and after each module or project. The varied types of assessment reflect the programme's awareness for the different learning styles presented, as well as our appreciation for the need to use assessment points to challenge – thus enabling growth and subsequently: a personalised journey of reflection.

The individualised learning journey for each of you can be realised upon consideration of the combined formative and summative assessments across the three-year training.

In the first year of training, you will encounter summative assessments encouraging reflection of learning and experience at what is a pivotal year of transition to conservatoire-level training for many of you. This coincides with constant, continuous observation from tutors and various opportunities for informal assessments. In Professional Practice 1-Artist Preparation, you are assessed via a Performance Critique – this is an opportunity to demonstrate learning and the application of social, cultural, inclusive and ethically considered debates in relation to personal opinion to form a critique. This is a direct reflection of the BA Acting Programme focus to encourage you to consider yourselves as citizens with artistic responsibilities.

Much of the Level 1 training is tutor-led and the tutors assess based on the individual's grasp of core skills to tailor learning and development as you progress to Level 2. In Level 1, *Acting 2* introduces Performance as a formal assessment – the training is now in its applied phase and you are expected to demonstrate your grasp and application of core skills acquired throughout Level 1. In Level 2, *Professional Practice 2: Artist Progression*, the Professional Development Plan embraces your autonomy to structure and articulate your thoughts towards career preparation for assessment purposes.

Your reflective learning journey is maintained with Summative Statements. Continuous Observation is a necessary feature of the training and affords the tutors the opportunity to respond to individual need. It is also a further justification of the contact hours you receive. These modes of assessment continue to contribute as a valuable resource for tutors to assess learning and growth as well as identify areas for challenge in Level 3 - when the frequency of Performance assessments increase. These challenges may be indicative in the casting decisions within productions or the execution of particular skills in performance.

The pass/fail option remains to reflect and achieve the standard attainment levels required and expected; the decision not to use grading is a considered one. The Programme seeks to maintain the individualised approach to learning and therefore, places further emphasis on the continued observation, reflection and opportunities to receive feedback to realise the individual learning needs as a continuum without a perceived fixed point. BA Acting maintains that beyond formal, vocational training at conservatoire-level, your learning journey as an actor is lifelong.

BA Acting recognises, welcomes and values difference and this is extended to our understanding of the need to remain flexible and inclusive within our assessment options; this is to best serve the different ways you learn and the ways tutors deliver. Alternative assessments are offered to enable each of you to be formally assessed – the Programme appreciates that the submission of written work combined with acknowledged learning needs may act as a barrier to the assessment and therefore offer digital recording options. Students unable to participate in Performance assessments due to professional engagement opportunities are assessed using the work as an equivalency. On these occasions, tutors will visit to assess performances within productions measured against the agreed learning outcomes.

The RCS Learning and Teaching Strategy refers to the *immersive learning experience*; the BA Acting Programme through its various modes of assessment and opportunities for individual, personal reflection has consciously immersed the actor-in-training in the centre of their learning journey. The effort to *decomplexify* the assessments is intentional and the Programme actively practices transparency by informing you of all module assessments at the start of each module. The balance of assessment modes is in recognition of the desire to create space for you to be reflective and able to engage and contribute fully – respecting the impact of assessments on wellbeing.

The Programme is vocational and applied (as is necessary for the high degree of specialisation) and like the rehearsal process is a space for growth, realisation, repetition and a constant need to develop and respond to change creatively.

3.12 Assessment Modes

- **Assessed Performance (pass/fail)**
Performances are assessed by an internal panel of Voice, Movement and Acting staff.
This provides the Programme with a measure of your individual progress. You are expected to demonstrate the appropriate level of skill acquisition informed through the teaching/training received prior to the assessed performance.
- **Continuous Observation of working process (pass/fail)**
Process is assessed by delivery tutor or external director, depending on the project.
Tutors or external directors continually observe your working practice within projects or modules to chart development, growth and acquisition of particular skills. You receive personalised or continuous feedback to facilitate progression and inform reflection.
- **Assessed Reflection (Reflective Summative Statement/Performance critique/PDP) (pass/fail)**
Written Reflection (or alternative mode of assessment) is assessed by an Academic staff member.
These written reflection points provide the tutor with an insight into the deep processing of learning experienced by you. You are asked to articulate your personal reflections, developments and challenges in specific areas. It is an opportunity for your individual voice to be expressed in relation to learning.
- **Alternative Assessments:**
In recognition of different learning styles and needs, the Programme acknowledges that there may be occasions when you may opt for, or need alternative assessments to the written reflection options. Additional, inclusive options offered are a timed video or audio recording, or a recorded conversation with a tutor able to provide the necessary prompts. In the event you are not able to be assessed by continuous observation, a bespoke, mutually agreed arrangement will be made to meet the stated 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.

Alongside assessment through doing, the Programme also assesses the quality of a student's reflection through 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 your reflection of your 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 classroom, the rehearsal room and in performances. Whilst summative assessment is designed explicitly to inform decisions in respect of your progress in the formal sense, it is also intended to be formative in that it assists you to understand your strengths and weaknesses in order to work towards improving overall performance. Summative assessment points and processes are also, in themselves, learning experiences – you learn through summatively assessed performances, and you learn through the summatively, and continuously, assessed processes and working practices which inform that performance.

The following chart maps the assessment modes against the Programme's modules:

Assessment Modes Module	Assessed Performance	Continuous Assessment	Assessed Reflection
Level 1 Modules			
Acting 1		x	x
Acting 2	x	x	x
Movement		x	x
Voice		x	x
Professional Practice 1 - Artist Preparation		x	x
Level 2 Modules			
Acting 3	x	x	x
New Work		x	x
Voice and Movement		x	
Acting for Recorded Media		x	
Professional Practice 2 - Artist Progression		x	x
Level 3 Modules			
Stage Acting 1	x	x	x
Stage Acting 2	x	x	x
Acting for Screen		x	x
Professional Practice 3 – Emerging Artist		x	x

In the event that failure of a continuously assessed module is to be retrieved, a bespoke alternative assessment, based on specific Module Learning Outcomes and Assessment Criteria, will be provided.

3.13 Types of Feedback

Students receive feedback via the following modes:

- Oral feedback
- Written feedback
- Mutually Constructed Feedback
- Tutorial

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 observed. Oral feedback will be given in a number of contexts including classes, 1-to-1 sessions, rehearsals, observation of process and tutorials. 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.

Forms of Feedback: Summative

Written - alongside a pass/fail outcome, for most modules you will receive written feedback on your performance in a summative assessment.

Below are examples of written report pro-formas for both Rehearsal Process (Continuous Observation) and Performance for **Level 3 Stage Acting 1**.

FEEDBACK REPORT - Director	
Name	
Course/Year	BA Acting Level 3
Module Title	Stage Acting 1
Assessment 1	Continuous Observation of Working Process
Please see module descriptor for Learning Outcomes (LO1 and LO2)	
Assessment Criteria	Comments
In Assessment 1 the Director will look for: • Your ability to take responsibility for your own rehearsal process. • Your ability to work with generosity and sensitivity towards others. • Your ability to synthesise acting, voice, and movement in the creation of the character. • A well-grounded knowledge and understanding of the world of the play, playwright and style of presentation.	
Indicative Grade (Pass/Fail) (The result is subject to confirmation by the Board of Examiners at the end of the academic year)	

FEEDBACK REPORT – IDEP (Inter -Departmental Examination Panel)	
Name	
Course/Year	BA Acting Level 3
Module Title	Stage Acting 1
Assessment 2	Performance
Please see module descriptor for Learning Outcome (LO3)	
Assessment Criteria	Comments
In Assessment 2 the panel will look for: • The ability to communicate character and narrative within the appropriate style and convention for the selected play in performance • The integration of acting, voice and movement in the creation and communication of character and narrative in performance • Expertise in vocal and physical expression	
Indicative Grade: Pass/Fail (The result is subject to confirmation by the Board of Examiners at the end of the academic year)	

Feedback/Feedforward - Mutually Constructed Feedback

On completion of most projects/modules you will be required to complete a Mutually Constructed Feedback (MCF) Form prior to your Mutually Constructed Feedback (MCF) tutorial.

- In your MCF form you will be asked to outline key learning moments, challenges and areas for development.
- You will submit your MCF form one week prior to your one-to-one tutorial with the module delivery tutor, in preparation for your tutorial.
- During your MCF tutorial you should note additional feedback and feedforward from the tutor arising from discussion of points raised in your MCF form
- Your MCF form is then uploaded to your student contract.

This process encourages autonomy, transparency, constructive dialogue and ownership of your individual development, with the emphasis being on learning through feedback and feedforward.

FEEDBACK TUTORIAL FORM (MCF)	
Name	
Course/year	BA Acting Level 3
Module title	Stage Acting 1
Assessment 1	Continuous assessment of working process
Assessment criteria	Assessors will look for: • The ability to take responsibility for your own rehearsal process • The ability to work with generosity and sensitivity towards others in the rehearsal process • The ability to synthesize acting, voice, and movement in the creation of character and communication of narrative in the rehearsal process • A well-grounded knowledge and understanding of the world of the play, playwright and style of presentation
Assessment 2	Performance
Assessment criteria	Assessors will look for: • The ability to communicate character and narrative within the appropriate style and convention for the selected play in performance. • The integration of acting, voice and movement in the creation and communication of character and narrative in performance. • Expertise in vocal and physical expression.
Please consider and refer to the assessment criteria when formulating your responses below	
Recommended Word Count: approx. 500	
What do you think were your three key learning moments?	
1	
2	
3	
What areas did you find particularly challenging?	
What do you consider should be the next steps for your acting development?	
Further reflection after tutorial?	
<i>(for completion after the tutorial)</i>	

3.14 Assessment Calendar

The following illustrates how the assessment load for the programme is spread over the Academic Year(s):-

Level 1 Term 1

Module Title	Credits	Assessment Mode	Assessment Outcome	1 Welcome Week	2	3	4	5	6	7	8	9	10	11	12
Acting 1	20	Continuous Observation	Pass/Fail		Continuous Observation										
		Assessment	Pass/Fail											A	
Movement	20	Continuous Observation	Pass/Fail		Continuous Observation										
		Assessment	Pass/Fail											A	
Voice	20	Continuous Observation	Pass/Fail		Continuous Observation										
		Assessment	Pass/Fail											A	
PP1 - Artist Preparation	10	Continuous Observation	Pass/Fail		Continuous Observation										
Creative Citizenship	10	Presentation	Pass/Fail											P	

A = Assessment
P = Presentation

Level 1 Term 2

Module Title	Credits	Assessment Mode	Assessment Outcome	1	2	3	4	5	6	7	8	9	10	11	12
Acting 1	20	Reflection	Pass/Fail	S											
Acting 2	40	Continuous Observation	Pass/Fail				Continuous Observation							CO	
		Assessment	Pass/Fail										A		
		Performance	Pass/Fail										P		
Movement	20	Continuous Observation	Pass/Fail	Continuous Observation											
Voice	20	Continuous Observation	Pass/Fail	Continuous Observation			Continuous Observation								
PP1- Artist Preparation	10	Continuous Observation	Pass/Fail		Continuous Observation										
		Reflection	Pass/Fail		S										

CO = Continuous Observation

A = Assessment

S = Submission - week for submission of reflection

P = Performance (Classroom Sharing)

Level 1 Term 3

Module Title	Credits	Assessment Mode	Assessment Outcome	1	2	3	4	5	6	7	8	9	10
Acting 2	40	Continuous Observation	Pass/Fail	Continuous Observation									
		Assessment	Pass/Fail							A			
		Performance	Pass/Fail							P			
		Reflection	Pass/Fail									S	
Movement	20	Continuous Observation	Pass/Fail	Continuous Observation									
		Assessment	Pass/Fail				A						
		Reflection	Pass/Fail					S					
Voice	20	Continuous Observation	Pass/Fail	Continuous Observation							Continuous Observation		
		Assessment	Pass/Fail									A	
		Reflection	Pass/Fail										S

A = Assessment

S = Submission - week for submission of reflection

P = Performance (Classroom sharing)

Level 2 Term 1

Module Title	Credits	Assessment Mode	Assessment Outcome	1	2	3	4	5	6	7	8	9	10	11	12
New Work	40	Continuous Observation	Pass/Fail		Continuous Observation					Continuous Observation					
Acting 3	30	Continuous Observation	Pass/Fail				Continuous Observation								
Voice and Movement	20	Continuous Observation	Pass/Fail	Continuous Observation						Continuous Observation					
PP2- Artist Progression	10	Continuous Observation	Pass/Fail	CO											
IXP	10	As detailed in IXP Catalogue	Pass/Fail												IXP week

CO = Continuous Observation

IXP = Introduction to Interdisciplinary and Extended Practice: [Catalogue](#)

Level 2 Term 2

Module Title	Credits	Assessment Mode	Assessment Outcome	1	2	3	4	5	6	7	8	9	10	11	12
Acting for Recorded Media A2A	10	Continuous Observation	Pass/Fail	Continuous Observation											
Acting 3 A2A	30	Continuous Observation	Pass/Fail			Continuous Observation									
		Assessment	Pass/Fail									A			
		Performance	Pass/Fail									P			
		Reflection	Pass/Fail										S		
Voice and Movement A2A	20	Continuous Observation	Pass/Fail										Continuous Observation		
Acting for Recorded Media A2B	10	Continuous Observation	Pass/Fail			Continuous Observation									
Acting 3 A2B	30	Continuous Observation	Pass/Fail					Continuous Observation							
		Assessment	Pass/Fail											A	
		Performance	Pass/Fail											P	

		Reflection	Pass/Fail												S
Voice and Movement A2B	20	Continuous Observation	Pass/Fail	Continuous Observation											
IXP	10	As detailed in IXP Catalogue	Pass/Fail												IXP week

A = Assessment

S = Submission - week for submission of reflection

P = Performance

IXP = Introduction to Interdisciplinary and Extended Practice: [Catalogue](#)

Level 2 Term 3

Module Title	Credits	Assessment Mode	Assessment Outcome	1	2	3	4	5	6	7	8	9	10
Voice and Movement	20	Continuous Observation	Pass/Fail	Continuous Observation									
		Assessment	Pass/Fail				A						
Acting for Recorded Media	10	Continuous Observation	Pass/Fail	Continuous Observation								CO	
		Assessment	Pass/Fail									A	
New Work	40	Continuous Observation	Pass/Fail			Continuous Observation							
		Reflection	Pass/Fail									S	
PP2-Artist Progression	10	Continuous Observation	Pass/Fail	Continuous Observation									
		Assessment	Pass/Fail				A						
		Reflection	Pass/Fail						S				

A = Assessment

S = Submission - week for submission of reflection

P = Performance

Level 3 Term 1

Module Title	Credits	Assessment Mode	Assessment Outcome	1	2	3	4	5	6	7	8	9	10	11	12
Stage Acting 1	30	Continuous Observation	Pass/Fail	Continuous Observation											
		Assessment	Pass/Fail							A					
		Performance	Pass/Fail							P					
		Reflection	Pass/Fail									S			
Acting for Screen	20	Continuous Observation	Pass/Fail		Continuous Observation							Continuous Observation			
		Assessment												A	
PP3 - Emerging Artist	30	Continuous Observation	Pass/Fail		Continuous Observation							Continuous Observation			
IXP	10	As detailed in IXP Catalogue	Pass/Fail												IXP week

A = Assessment**S = Submission - week for submission of reflection****P = Performance****IXP = Introduction to Interdisciplinary and Extended Practice: [Catalogue](#)**

Level 3 Term 2

Module Title	Credits	Assessment Mode	Assessment Outcome	1	2	3	4	5	6	7	8	9	10	11	12
PP3- Emerging Artist	30	Continuous Observation	Pass/Fail	Continuous Observation											
Acting for Screen		Reflection	Pass/Fail	S											
IXP	10	As detailed in IXP Catalogue	Pass/Fail												IXP week

S = Submission - week for submission of reflection

IXP = Introduction to Interdisciplinary and Extended Practice: [Catalogue](#)

Level 3 Term 3

Module Title	Credits	Assessment Mode	Assessment Outcome	1	2	3	4	5	6	7	8	9	10
Stage Acting 2 A3A	30	Continuous Observation	Pass/Fail	Continuous Observation									
		Assessment	Pass/Fail							A			
		Performance	Pass/Fail							P			
		Reflection	Pass/Fail								S		
PP3- Emerging Artist A3A	30	Continuous Observation	Pass/Fail								CO		
		Reflection										S	
PP3 – Emerging Artist A3B	30	Continuous Observation			CO								
		Reflection				S							
Stage Acting 2 A3B	30	Continuous Observation	Pass/Fail			Continuous Observation							
		Assessment	Pass/Fail									A	
		Performance	Pass/Fail									P	
		Reflection	Pass/Fail										S

A = Assessment

S = Submission - week for submission of reflection

P = Performance

CO = Continuous Observation

3.15 Programme Specific Progress and Resit Regulations

All assessment for the Programme and progress arrangements are undertaken in accordance with the Conservatoire's Regulations, Codes of Procedure and General Rules.

4. LEARNING ENVIRONMENT

RCS Support

Details of the support that is available for all RCS Students, both academic and pastoral, can be found on the [Student Support and Wellbeing Portal Pages](#).

4.1 Support for students (academic, pastoral) on the BA Acting Programme

Academic support

- Module coordinators are responsible for the organisation of specific modules and communication of academic requirements to students.
- On completion of modules, students are offered a mutually constructed tutorial (MCF) with the delivery tutor to discuss their learning within the module and next steps.
- On occasion students may be further supported in their studies through the *Support for Study* process.

Pastoral support

- The BA Acting Programme operates an Open Door policy. Students are aware they can approach any member of staff, within working hours, to discuss any matter of concern.
- All students are allocated a pastoral tutor, with individual pastoral tutorials scheduled once a term per student.
- Depending on issues raised, staff may sign-post students to the RCS counselling service.

All students are made aware of which member of staff to approach for either pastoral or academic support.

4.2 Support and Specialist provision for students with a disclosed disability

Information Related to Disability Support available at RCS can be found on the [Disability Support Portal Page](#)

4.3 Feeding back to your Programme leader and other staff (including Programme committee)

Opportunities for students to feedback to BA Acting Programme Leader and other staff are through the following means:

Informally:

- Monthly Year Group meetings, on a weekly rotation
- Monthly Programme meetings with all three Year groups and relevant members of the BA Acting Staff Team

Formally:

- Termly Programme Committee Meetings – Year Group Representatives and EDI Representatives attend and offer feedback gathered from their specific Year Groups.

All meetings are led by the Head of Acting with relevant staff in attendance.

- Each year group has 2 student representatives who report to the Head of Acting.
- Each year group has 2 EDI representatives who report on a regular basis to the Associate Lecturer, who has specific responsibility for BA Acting EDI initiatives.
- Staff and students can also offer anonymous EDI feedback electronically

4.4 Internationalisation

Currently, the BA Acting Programme welcomes staff and students with heritage from Scotland, England, Ireland, France, Italy, Portugal, Spain, Hungary, Denmark, Norway, Switzerland, China, Azerbaijan, South Africa, India, North America, Canada, Australia and the Philippines.

While on the Programme, students have the opportunity to participate in exchange opportunities with international partner institutions. Students may elect to study for a semester at institutions including the *Conservatoire National Supérieur d'Art Dramatique* in Paris, France and *Carnegie Mellon, University of Pittsburgh*, USA. Students from partner institutions are also received into the BA Acting Programme in the second year of training.

Since 2013, the BA Acting Programme has been a member of *Europe: Union of Theatre Schools and Academies* (EUSTA). Staff and students represent the RCS on the Board and at the annual General Assembly. Students also have the opportunity to participate in student-created/led theatre festivals across Europe. Recent festivals include Spoleto (Italy) and Munich (Germany).

Through EUTSA, staff are connected with performance institutions across Europe. These connections provide opportunities to collaborate and develop relationships between the institutions - sharing best practice and offering a platform for knowledge-exchange.

Through our long standing connection with the Jacques Lecoq School, a group of recent graduates were invited to attend the World Young Professionals Performing Arts Meeting (WYPPAM) in Avignon (France) for a week of Lecoq workshops, networking events and attendance at both Avignon On and Off Festival performances.

Details of [Student Exchange \(Turing Scheme\)](#) can be found on the Portal. Details of support for non-UK students can be found on the [International Student Portal page](#).

4.5 Work-based learning

Work-based learning on the BA Acting Programme takes the form of module equivalencies in a professional context:

The Learning Outcomes of the relevant module must be achieved through any professional equivalencies undertaken.

Professional Work

In Level 1, you are usually **not permitted** to take up any professional work during the academic year.

This is due to the nature of Level One Learning and Teaching, which is ensemble based and provides a foundation for all further learning on the Programme.

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.

You must seek permission from the Head of Acting and the Director of the specific project you are currently engaged in to attend any interview or audition for professional work, prior to attending, as it is unprofessional to attend an audition or interview while unsure of being permitted to accept any offer of work.

Please see below for details of BA Acting Programme specific arrangements for the management of work-based learning:

- Work-based learning usually takes the form of module equivalencies in a professional context
- 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 your 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 (theatre, film, television or radio) 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.

4.6 Health and safety, safe space

RCS Safe Space Statement

The Royal Conservatoire of Scotland is fully committed to creating an environment where all staff and students treat each other fairly and with mutual respect, and to providing an environment where all students and staff are free from discrimination and intimidation.

The following Safe Space Statement applies to all activity happening within the Conservatoire, from early years classes to our Masters programmes.

Everyone working and learning together in this room is entitled to do so in a safe space: a space free of bullying and harassment of any kind. We will honour our differences and collaborate in the true spirit of ensemble, promoting creative challenge whilst retaining the utmost respect for each other. We will treat one another with courtesy and respect at all times, and if we are subjected to or witness bullying or harassment we will speak out knowing that our voices will be heard and we will be taken seriously. We will actively promote a positive, optimistic and mutually supportive approach to work and study. Together we can create a Safe Space.

Details related to [Health, Safety and Wellbeing](#) can be found on the RCS Portal

4.7 Equality and Diversity - RCS

We welcome a diverse population of staff and students. Further, we are committed to promoting equality in all of our activities and we aim to provide a performing, learning, teaching, working and research environment free from unlawful discrimination against applicants, staff and students on the grounds of gender (actual or perceived), sexual orientation, disability, race, colour, nationality, national or ethnic origin, marital status, age and actual or perceived religious or similar belief.

The Conservatoire fosters a learning, teaching, research and working culture which not only supports diversity, inclusion and equity but indeed requires those principles. We are thoroughly committed to the promotion of equal opportunities across all of our functions and practices including those of learning and teaching, employment, representation, decision making, and procurement and partnerships.

The Conservatoire is committed to ensuring that those from all backgrounds feel able to apply to study with us. Applicants who have been looked after at home, in residential care, foster care or kinship care can access support via the International and Student Experience team at welfare@rcs.ac.uk. Provisions are also made for Estranged Students and Student Carers.

Details can be found on the [Equality, Diversity and Inclusion](#) Portal Page.

BA Acting Programme - Equity, Diversity and Inclusion

The BA Acting Programme recognises and values individual difference and the contribution each individual is able to bring to their practice as an actor. The Programme is committed to creating space and opportunity for each student to thrive and explore the training on offer in relation to their needs. There is an embedded drive in the Programme to support the growth of the student, alongside the generation of an ensemble performer. Students are introduced to the EDI principles and agenda for the Programme from Level 1. Students are encouraged to engage throughout their training with open dialogue on matters of diversity and inclusion. This includes supported conversations on diverse content in materials, resources, and the delivery of training. The staff team continue to receive training to support inclusive teaching practice in individual skills areas.

The Programme has a dedicated member of the Staff Team responsible for supporting students to be active voices on EDI matters to ensure the needs are being met in relation to the student body. Each year has two dedicated EDI Student Representatives; the regular communication between the Student Representatives, the dedicated Staff member and the Head of Acting ensures that such matters remain on the agenda at all times and exist in all areas of the training. There are various supported, provided or student-led activities throughout the year to enhance the active engagement of the Programme; in recognising the changing

needs of each cohort, social provocations affecting the performance industry and the experience of under-represented groups.

4.8 Technology and learning resources/modes (e.g. VLE)

Teams is used on the BA Acting Programme for learning and teaching purposes:

- Students access course materials and resources for enhanced learning.
- Students contribute through uploading material, adding comments and participating in online discussion.
- Students continue to have the possibility to access a specific Team established at Level 1 throughout the duration of their studies.

Moodle is used when submission of formal written work is required.

In Level Two, Voice and Media students learn to use **Pro-Tools** and **Garageband**

YouTube is also used in various learning and teaching contexts.

Email is the required form of written communication between staff and students.

4.9 Staff

BA Acting Staff Team	FTE
Joyce Deans - Head of Acting	0.74
Mercy Ojelade - Associate Head of Acting and EDI lead	0.3
Katy Hale - Academic Administrator - BA Acting	0.6
Helen Mackay - Lecturer in Professional Practice	0.3
Lucien McDougall - Lecturer in Movement	0.5
Benedicte Seierup – Lecturer in Movement	0.5

Please note:

- All members of the BA Acting Staff Team are part-time as they are also engaged in professional activity; which active experience enhances teaching and learning provision.
- The Associate Head of Acting has specific responsibility for driving forward Equity, Diversity and Inclusion within the BA Acting Programme; acting as a key point of contact for students in relation to curriculum and programme activities.
- Additional teaching and module coordination is provided by the Head of Voice and Centre for Voice in Performance, and Voice Team.

Communication within the BA Acting Staff Team:

- The Head of Acting, Associate Head of Acting, Movement, Voice and Acting Lecturers and the Head of Voice and the Centre for Voice in Performance meet once a month, or more frequently, to discuss student progress.
- The Head of Acting meets with members of the Programme team on a regular basis to discuss curriculum planning and implementation.
- The Head of Acting and Programme Team meet each Year Group once a month, on a weekly rotation.
- The Head of Acting and Programme Team meet with all students on the Programme once a month to discuss matters arising from their Programme activities and to address issues of concern.
- The Associate Head of Acting meets with EDI reps on a regular basis to discuss BA Acting EDI initiatives and any matters arising.
- The Head of Acting meets with our regular part-time staff and freelance artists frequently regarding curriculum delivery and student progress.

Members of the core staff team are designated module co-ordinators who have responsibility for managing module delivery.

They are also responsible for student pastoral care, with each year group having designated Pastoral Care Tutor(s).

A Programme Support Administrator (PSA) based in the Academic and Administrative Support office provides administrative support.

Staff Development

Staff continue to develop their learning and teaching practice through professional engagements in their specific areas of expertise.

Initiated by the Associate Head of Acting, **Tonic Theatre**, an external training provider, held a workshop in September 2023 with the extended BA Acting staff team, including Voice colleagues and new additions to BA Acting core delivery Visiting Lecturers. The aim was to prepare the staff team for the challenges whilst being reminded of the successes, and the reasons behind training - focusing on mental health and morale-boosting.

All members of the **BA Acting Audition Panel**, which is mainly comprised of freelance artists due to the number of applicants (1,500-2,000 per annum) are required to undergo Equity, Diversity and Inclusion training, in addition to an annual update on any changes to the audition process and changes within the curriculum.

The Programme's **Lecturer in Professional Practice** undertook training with rape crisis Scotland in AY 2023/24 and is now a **Gender Based Violence** first responder within the building.

Most recently staff have received **anti-racism, active bystander**, and approaches to **intimacy coordination** training.

Training in how to support students with **mental health** issues continues to be an area of focus.

Most core staff have completed the Post-Graduate Certificate in Teaching and Learning in Higher Education, and the programme development, delivery and assessment has benefitted as a result.

Members of the core staff team attend RCS Learning and Teaching Conference annually.

International engagement

From 2020 to 2023 several BA Acting staff were engaged in two European projects; *Change Now* and *Academix*- focusing on exchange of best practice across European Institutions.

This included transnational discussions on topics such as Intimacy Coordination, Employability, Curriculum Content, Student-led work, Multilingualism in performance – all within a European context.

Workshops focused on Exchange of Good Practice in Intimacy Coordination, Acting, Voice, Movement and Directing.

Further to *Change Now* and *Academix* the Programme continues to engage guest artists from Europe as appropriate.

4.10 IPR, copyright etc.

The RCS General Rules and Regulations (Section 10) states:

It is the responsibility of all staff and students of the Conservatoire to ensure that they comply with the provisions of the Copyright, Designs and Patents Act 1988 ('the Act'). Breach of copyright regulations is a criminal offence and may expose both the individual and the Conservatoire to prosecution.

In simple terms, copyright in a literary, dramatic, musical or artistic work exists

during the author's lifetime and for a period of 70 years from the end of the calendar year in which the author dies. During this period, a work may not be copied without the permission of the rights or license holder. Publishers, editors, artists, photographers and arrangers also have rights over a work. Advice on copyright issues is available from the Head of Information Services and all policies and guidelines are available on the Portal Copyright pages.

- *Further details can be found under Section 10 of the [General Rules and Regulations](#) and on the [Portal Copyright pages](#).*

4.11 The student contract

BA Acting utilises the student contract to detail/upload:

- Core modules and IXP choices
- Feedback reports
- Assessment outcomes
- Student Progression

4.12 Communication in the BA Acting Programme

Written communication with students is by **email**.

In-person communication is through weekly Year Group meetings, monthly Programme meetings and termly Programme Committee Meetings. (see Section 4.3) These meetings are led by the Head of Acting with relevant staff in attendance. Each year-group has two student reps who report to the Head of Acting when specific issues arise.

Each year-group has two EDI reps who report on a regular basis to the Associate Head of Acting, who has specific responsibility for BA Acting EDI initiatives.

Written communication within the core staff team and extended staff team is by **email**.

In-person communication, in addition to daily interaction, within the staff team is through regular one-to-one meetings and monthly staff meetings.

Regular meetings with extended staff team and visiting professionals are scheduled as necessary.

4.13 Working week

BA Acting working week, attendance and punctuality

The working week is Monday to Friday 9am to 6pm.

Students can expect to work in evenings and on Saturdays on occasion; particularly when working on productions.

Students will be alerted in advance to evening/weekend rehearsals/sessions.

Students who require to work for financial reasons will have their availability taken into consideration.

It is the students' responsibility to note timetables on Asimut and rehearsal schedules which will be published in advance and to accommodate last minute changes other than in the most exceptional circumstances.

Students must attend all core and elected classes, workshops and rehearsals.

If a student is absent due to ill-health, they must follow the RCS absence procedure.

Punctuality is also strongly encouraged and strictly monitored in line with good professional etiquette. Please see **BA Acting staff/student charter** and **BA Acting absence/lateness policy** for further detail.

4.14 Independent study, autonomous learner, reflective practitioner

Throughout the BA Acting Programme, students assume varied positions of learning. In **Level 1** students are engaged in reflective practice via journaling and provided with opportunities to reflect on their engagement, practice and learning via assessments and tutorials. They are also introduced to and guided through self-led work. In **Level 2** the student is engaged further in self-led work with increasing amounts of independent study to support their own research and autonomy. The **Level 3** BA Acting student operates with autonomy demonstrating independence and active learning in preparation for the profession.

4.15 BA Acting Programme Casting Policy

Level 2 Acting 3, Level 3 Stage Acting 1 and **Level 3 Stage Acting 2** Modules are all assessed through public performance.

Auditions are held for each play being performed, with the Director of the project and the Head of Acting, or member of the Acting Staff Team.

Your year-group will be divided into two companies across the two selected play-texts, which are produced in collaboration with BA Production and Design and BA Production, Technology and Management Programmes.

You will be asked to submit a list of your role preferences and rationale for these choices across the two selected play-texts in advance of auditions.

These role preferences are taken into account during the casting process, alongside the relevant Director's preferred casting, prior casting, perceived need for challenge, parity of experience/opportunity (both internal and external), and professional approach/attitude to studies to date.

Further to auditions, both Directors communicate their preferred casting, with alternatives, to the Head of Acting, who will discuss options with the Directors and resolve any issues arising.

The aim is for you to be cast within your list of preferences, as far as possible.

Regarding the choice of plays - students are encouraged to submit suggestions at each level of study, taking into consideration the demographic of the year-group and implications for casting opportunities.

5 Module Descriptors

5.1 Level 1 Modules
Acting 1
Acting 2
Movement
Voice
Professional Practice 1 - Artist Preparation
Creative Citizenship

Module descriptor**Section 1**

Module Title	Acting 1
SCQF Level	7
Credit Rating	20 SCQF Credits/10 ECTS Credits
Total notional student effort hours	200
Status	Core BA Acting Level 1
Pre-requisites	None
Co-requisites	BA Acting Level 1 modules
Anti-Requisites	None
Module overview	Acting 1 Module is designed to provide a foundation in realistic acting. Acting classes focus on observation of self and others; relationships and group-dynamics. You will explore senses, memory, emotion, inner-life and instinct -psychological, physical and emotional. Acting for Recorded Media is a strand which is developed through the three years of training, beginning in this module with an Introduction to Screen Acting. Work begun in this module is developed in Acting 2 Module.
Learning Modes	Hours
Acting classes	130 hours
Introduction to Screen Acting Classes	15 hours
Independent Study	54 hours 40 minutes
Feedback Tutorial (1)	20 minutes
Total notional student effort hours	200

Learning Outcomes	
LO1	Communicate inner thoughts, feelings and behaviour as appropriate to scene partners and/or ensemble
LO2	Work creatively independently and with others
LO3	Reflect effectively a developing understanding of the process of Acting
Assessment	
Assessment 1	Your ability to meet LO1 and LO2 will be assessed through • Continuous Observation • Pass/Fail
Assessment 2	Your ability to meet LO3 will be assessed through • Reflection: Reflective Summative Statement (1,000 – 1,500 words or an alternative means of delivery) • Pass/Fail

Section 2: Delivery and Assessment

Module Coordinator	Academic Administrator – BA Acting
Module Content and Delivery Pattern	
Content - Acting Classes focus on acting exercises, improvisation and text analysis - Screen acting classes provide an introduction to screen acting Delivery - This module takes place in Term 1 - Acting Classes are scheduled Tuesday-Thursday, weeks 2 -11. - Screen acting classes are scheduled once a week throughout the term. Classes are normally delivered to one half-group of 12 students.	
Assessment and Feedback Outline	
Formative feedback	Acting 1 has one formative feedback point, at the end of the module, as well as feedback from staff and peers arising throughout the module.
Summative assessment	Assessment 1: Continuous Observation Assessed LOs: LO1 and LO2 Assessment 2: Reflection Assessed LO: LO3 Reflective Summative Statement (1,000 – 1,500 words or an alternative means of delivery) Submission deadline: Term 2 week 1
Feedback methods	You will receive feedback through the following methods, all of which inform reflection and development • Oral feedback from staff and peers arising continuously during the working process • Feedback shared in one-to-one Mutually Constructed Feedback (MCF) tutorial You will be required to submit an MCF form in advance of your MCF tutorial MCF form Submission deadline: Term 1 week 11

Assessment Criteria	
Assessment 1 Criteria	Assessors will look for: • Listening and responding with the whole self (emotionally, psychologically and physically) (LO1, LO2) • The ability to respond truthfully in the moment (LO1, LO2) • Openness, generosity and sensitivity to scene partners and the ensemble (LO1, LO2)
Assessment 2 Criteria	Assessors will look for: • The ability to articulate a growing understanding of the process of acting (LO3)
Resources	
Recommended • Jean Benedetti (1982) <i>Stanislavski: An Introduction</i>, Methuen • Peter Brook (2008) <i>The Empty Space</i>, Penguin • Marina Caldarone, & Maggie Lloyd-Williams (2004) <i>Actions: The Actor's Thesaurus</i>, Nick Hern • Michael Chekhov (2014) <i>To The Actor; On The technique of Acting</i>, Martino Fine Books • Uta Hagen (2008) <i>Respect for Acting</i> Jossey Bass • David Mamet (1998) <i>True and False</i>, Faber & Faber • Konstantin Stanislavski (2008) <i>An Actor's Work</i>, Trans. Jean Benedetti • Konstantin Stanislavski (1980) <i>My Life in Art</i>, Methuen • Black Acting Methods: Critical Approaches by Sharrell Luckett and Tia M. Shaffer (2016) • Katie Mitchell, <i>The Director's Craft: A Handbook for the Theatre</i> (2008) • Uta Hagen, <i>Challenge for the Actor</i> (1991) • Jane Turner, <i>Eugenio Barba</i> (2018) • Rudolf Laban, <i>The Mastery of Movement</i> (2011) • Jacques Lecoq, <i>Theatre of Movement and Gesture</i> (2006) • The Actor and the Target 2005 by Declan Donnellan Other plays and texts specified by lecturers.	
Other Information	• You will be advised to keep reflective journals • This module is Pass/Fail • Reflection will be assessed through a written statement or an alternative means of delivery • Learning will normally take place within a group of 12/14 students
Next Steps	Level One Acting 2 Module

Module descriptor**Section 1**

Module Title	Acting 2
SCQF Level	7
Credit Rating	40 SCQF Credits/20 ECTS Credits
Total notional student effort hours	400
Status	Core
	BA Acting Level 1
Pre-requisites	None
Co-requisites	BA Acting Level 1 modules
Anti-Requisites	None
Module overview	Acting 2 builds on the work of <i>Acting 1</i>. There are 2 projects in this module; one in term 2, the other in term 3. Through rehearsal and classroom performances of scenes from play-texts written in the 19th/20th/21st century, you will explore a realistic approach to acting. In one of the projects, you will rehearse and perform scenes from a 19th/20th century play-text. In the other project, you will rehearse and perform scenes from a contemporary play-text. Introduction to Voice Acting classes include microphone technique, the embodiment of the physical voice for Radio Drama and the imaginative world of soundscape.
Learning Modes	Hours
Rehearsals/Performance Project 1 Term 2 Project 2 Term 3	160 hours 160 hours
Classes Introduction to Voice Acting	20 hours
Independent Study	59 hours

Feedback Tutorials (4)	1 hour
Total notional student effort hours	400
Learning Outcomes	
LO1	Communicate a character's inner thoughts, feelings and behaviour to scene partners and an audience through rehearsal and performance of scenes from selected play-text
LO2	Work creatively on your own and with others on selected text-based scenes
LO3	Reflect effectively an understanding of your process of approaching realistic text-based acting
Assessment	
Assessment 1	Your ability to meet LO1 and LO2 will be assessed through • Continuous Observation Rehearsal Process (Director) • Pass/Fail
Assessment 2	Your ability to meet LO1 and LO2 will be assessed through • Performance (Examination Panel) • Pass/Fail
Assessment 3	Your ability to meet LO3 will be assessed through • Reflection Reflective Summative Statement (1,000 – 1,500 words or an alternative means of delivery) • Pass/Fail

Section 2: Delivery and Assessment

Module Coordinator	Academic Administrator – BA Acting
Module Content and Delivery Pattern	
Content Rehearsals and Classroom Performance - By the end of Term 3, having completed Project 1 and Project 2, you will have rehearsed and performed both a 19th/20th century play-text and a contemporary play-text in a classroom context. Classes - Introduction to Voice Acting is delivered through a series of exercises, focused on Radio Drama. Delivery - Rehearsals and Classroom Performance Project 1 - Rehearsal and Classroom Performance of either 19th/20th Century play text or Contemporary play-text. Term 2 weeks 4 - 10 Project 2 - Rehearsal and Classroom Performance of either 19th/20th Century play-text or Contemporary play text. Term 3 weeks 1 - 7 Rehearsals are usually scheduled between 2pm-6pm or 10am-6pm. Rehearsals are delivered to one half-group of 12/14 students. - Classes Introduction to Voice Acting is delivered in Term 2 week 11.	
Assessment and Feedback Outline	
Formative feedback	<i>Acting 2</i> has 2 formative feedback points, one after Project 1 and one after Project 2, as well as feedback from staff and peers arising throughout the module.
Summative assessment	Assessment 1: Continuous Observation Assessed LOs: LO1, LO2 Assessment 2: Performance Assessed LOs: LO1, LO2 Assessment 3: Reflection Assessed LOs: LO3 Reflective Summative Statement (1,000 – 1,500 words or an alternative means of delivery) Submission deadline: Term 3 week 9

Feedback methods	You will receive feedback through the following methods, all of which inform reflection and development • Oral feedback from staff and peers arising continuously during the working process • Feedback shared in one-to-one Mutually Constructed Feedback (MCF) tutorials with director • Feedback/feedforward tutorial with voice and with movement You will be required to submit an MCF form in advance of your MCF tutorials <u>Project 1</u> MCF form Submission deadline: Term 2 week 12 <u>Project 2</u> MCF form Submission deadline: Term 3 week 10
Assessment Criteria	
Assessment 1 Criteria	Assessors will look for: • Detailed preparation (LO2) • Active, imaginative exploration of the character's inner thoughts, feelings and behavior (LO1, LO2) • Exploration of appropriate physical and vocal expression and action playing (LO1) • Truthfully developed relationships (LO1, LO2)) • Sensitive, sustained communication with scene partners (LO1, LO2) • Organised, reliable and collaborative approach to the rehearsal process (LO2)
Assessment 2 Criteria	Assessors will look for: • Sustained, truthful communication of a character's inner thoughts, feelings and behaviour to scene partners and to an audience in performance (LO1) • Detailed, developed and truthfully expressed relationships (LO1, LO2) • Detailed, sensitive and appropriate voice and movement choices (LO1)

Assessment 3 Criteria	Assessors will look for: • The ability to articulate a developing understanding of the process required to achieve a truthful text-based performance (LO3) • Detailed record of areas for further development and clear plan of how to reach these goals (LO3)
Resources	
Recommended • Cynthia Ashperger (2008) <i>The Rhythm of Space and the Sound of Time (M. Chekhov's Acting Technique in the 21st Century)</i>, Rodopi • Arthur Bartow (2008) <i>Handbook of Acting Techniques</i>, Nick Hern • John Caird, (2010) <i>Theatre Craft, A Director's Practical Companion from A to Z</i>, Faber & Faber • Michael Chekhov (1985) <i>Lessons for the Professional Actor</i>, PAJ Books • Declan Donnellan (2005) <i>The Actor and the Target</i>, Nick Hern • Harold Guskin (2004) <i>How to Stop Acting</i>, Methuen • Jerzy Grotowski (1975) <i>Towards the Poor Theatre</i>, Bloomsbury • Alison Hodge (2010) <i>Actor Training</i>, Routledge Other plays and texts specified by lecturers and directors Resources BBC: Acting for Radio Spotlight: An Actor's Guide to Getting Radio Work BBC Sounds: Radio Plays	
Other Information	• You will be advised to keep a reflective journal on-line • This module is Pass/Fail • Reflection will be assessed through a written statement or an alternative means of delivery • This module is normally delivered to half-group of 12/14 students
Next Steps	BA Acting Level Two modules

Module descriptor

Section 1

Module Title	Movement
SCQF Level	7
Credit Rating	20 SCQF Credits / 10 ECTS Credits
Total notional student effort hours	200
Status	Core
	BA Acting Level 1
Pre-requisites	None
Co-requisites	BA Acting Level 1 modules
Anti-Requisites	None
Module overview	<i>Movement</i> is an introduction to methods, exercises and techniques to awaken and develop the expressive potential of the body for practical use as an actor and creative artist. Movement classes are influenced by Lecoq methodologies. You will work both individually and in group contexts. Through movement analysis, exploration and improvisation, you will develop a deeper understanding of the uses of movement as a vital component of the creative and collaborative art of acting. Group Work gives you the opportunity to create your own collaborative work through <i>Autocours</i>, (staff-mentored and independent student-led group work) which includes research, devising, directing and writing skills. Ongoing reflections on movement work support the development of the your own artistic practice.

Learning Modes	Hours
Classes	130 hours
Group Work - Autocours Staff Mentored Student-led Independent Student-led	20 hours 20 hours
Independent Study	29 hours 20 minutes
Feedback Tutorials (2)	40 minutes
Total notional student effort hours	200
Learning Outcomes	
LO1	Move creatively and safely through a secure and committed working practice in movement
LO2	Work autonomously and collaboratively in the context of movement
LO3	Reflect with a developed understanding of movement for the actor as a creative artist
Assessment	
Assessment 1	Your progress towards meeting LO1 and LO2 will be assessed through • Continuous Observation (Term 1) • Pass/Fail
Assessment 2	Your ability to meet LO1 and LO2 will be assessed through • Continuous Observation (Terms 2 and 3) • Pass/Fail
Assessment 3	Your ability to meet LO3 will be assessed through • Reflection: Reflective Summative statement (1,000 – 1,500 words or an alternative means of delivery) • Pass/Fail

Section 2: Delivery and Assessment

Module Coordinators	Lecturers in Movement
Module Content and Delivery Pattern	
Content Classes Movement classes are delivered through a range of sequential and inter-connected exercises, influenced by Lecoq methodologies. You will work both individually and in group contexts. - Body Preparation - Push/Pull, Scales, Spatial and Stagecraft exercises - Movement Analysis - Identifications (exploration of elements, materials, music) for expressivity - Mask Work - Animal study - Animal towards Character - Improvisations and structures of play - Acrobatics and dance classes Group Work <i>Autocours</i> In this student-led group work, you will - engage in preparatory exercises in creating and devising movement based theatre - work in groups to make your own piece of movement theatre on a given theme - be mentored through the process of creation Delivery This module takes place across all 3 terms. Classes - In Term 1 Movement classes are timetabled 3 times a week throughout the term. - In Terms 2 and 3 classes are scheduled towards the beginning of the term, ahead of <i>Acting 2</i> projects. Group Work - <i>Autocours</i> (Staff Mentored Student-led project) is scheduled in Term 2 weeks 1-3 During Acting 2 projects in Terms 2 and 3, learning in Movement continues, but the opportunity offered is in the application of learning into different contexts. Here, first steps are made in integrating movement with acting and voice	

Assessment and Feedback Outline	
Formative feedback	<i>Movement</i> has two formative feedback points, both during <i>Autocours</i> , as well as feedback from staff and peers arising throughout the module
Summative assessment	Assessment 1: Continuous Observation Term 1 Assessed LOs: LO1 and LO2 Assessment 2: Continuous Observation Terms 2 and 3 Assessed LOs: LO1 and LO2 Assessment 3: Reflection Assessed LO: LO3 Reflective Summative Statement (1,000 – 1,500 words or an alternative means of delivery) Submission deadline: Term 3 week 5
Feedback methods	You will receive feedback through the following modes, all of which inform reflection and development • Oral feedback from staff and peers arising continuously during the working process • Feedback shared in Mutually Constructed Feedback (MCF) tutorial in Term 1 week 12 • Feedback tutorial in Term 3 week 10 You will be required to submit an MCF form in advance of your MCF tutorial MCF form Submission deadline: Term 1 week 11

Assessment Criteria	
Assessment 1 Criteria	Assessors will look for: • different movement techniques and attributes being used (LO1) • awareness of the safety and well-being of self and others (LO1, LO2) • practical evidence of the beginnings of an understanding of how to begin to incorporate movement techniques creatively into the acting process in varied contexts (LO1, LO2) • the beginnings of the ability to both take charge of your own learning and to work sensitively with peers in collaborative contexts (LO2) • progress towards the development of self-confidence in movement for the actor and effective communication with others; physical, emotional and intellectual (LO1, LO2)
Assessment 2 Criteria	Assessors will look for: • a variety of movement techniques and attributes being used to communicate effectively (LO1) • working with a mindfulness of the safety and well-being of self and others (LO1, LO2) • incorporation of movement techniques and creativity into the acting process in varied contexts (LO1) • an established, secure practice which allows for personal development as well as sensitive collaborative work in movement (LO1, LO2) • self-confidence in movement for the actor and effective communication with others; physical, emotional and intellectual (LO1, LO2)
Assessment 3 Criteria	Assessors will look for: • evidence of a developing individual arts practice (LO3) • evidence of an understanding of movement in relation to the development of the actor as a creative artist (LO3) • theoretical evidence of the beginnings of an understanding of how to begin to incorporate movement techniques creatively into the acting process in varied contexts (LO3)

Resources	
Recommended • Jacques Lecoq (2009) <i>The Moving Body</i>, Methuen • Rick Kemp & Mark Evans (eds.) (2016) <i>The Routledge Companion to Jacques Lecoq</i>, Routledge • Anne Bogart and Tina Landau (2014) <i>The Viewpoints Book</i>, Nick Hern • Murray, S. <i>Jacques Lecoq</i> (2003) Routledge Performance Practitioners • Barba, E & Savarese N. <i>The Secret Art of the Performer</i> (1991) • Yoshi Oida & Lorna Marshall. <i>The Invisible Actor</i>. (1997). Routledge • Sinéad Rushe. <i>Michael Chekhov's Acting Technique, A Practitioner's Guide</i> (2019) Methuen Drama • Dower, J & Langdale, P. <i>Performing for Motion Capture: A Guide for Practitioners</i> (2022) Other Resources • Ecole Jacques Lecoq • HowlRound Theatre Commons • Episodes - Cheek by Jowl • VLE Resources: a broader, more comprehensive list is available on the Movement Moodle page	
Other Information	• This module is Pass/Fail • This module is delivered to half- groups of 12/14 students per class • Reflection will be assessed through a written statement or an alternative means of delivery • You will receive movement specific health and safety briefing • <i>Autocours</i> is student devised work involving staff support, independent learning and independent group learning
Next Steps	Level 2 <i>Voice and Movement</i> module

Module descriptor**Section 1**

Module Title	Voice
SCQF Level	7
Credit Rating	20 SCQF Credits /10 ECTS Credits
Total notional student effort hours	200
Status	Core BA Acting Level 1
Pre-requisites	None
Co-requisites	BA Acting Level 1 modules
Anti-Requisites	None
Module overview	<i>Voice</i> introduces you to all aspects of voice required of the actor and creative artist. Voice classes include technical work, accents and dialects, text work and singing, with technical classes being the main focus. Throughout the module, you will encounter activities, exercises and ways of working derived from various teachers and practitioners. The core spoken voice practice of the module is <u>Nadine George Voice Work® NGVW</u>. Starting from the principle that each voice is unique to that individual, this approach to voice work is holistic. You will explore the connection between voice and body, working towards greater physical awareness and a deeper understanding of breath. Accent and Dialect classes introduce the various skills required to analyse, secure, and embody accents and dialects. Singing classes introduce you to technical skills which will deepen your

	understanding of your own voice and vocal technique. The Voice Programme in Term 3 is an opportunity to focus on and secure your solo practice and process, applying this to working intensively on your own choice of material. Ongoing reflection on all aspects of voice work is encouraged, supporting and deepening understanding of the individual's wider artistic and creative development.
Learning Modes	Hours
Classes	140 hours
Staff Mentored Working Tutorials Voice Programme Preparation & Presentation	20 hours
Independent Study	39 hours 20 minutes
Feedback Tutorials (2)	40 minutes
Total notional student effort hours	200
Learning Outcomes	
LO1	Work with a secure technical foundation in spoken and sung voice work
LO2	Analyse, understand and communicate text creatively and effectively
LO3	Work with a secure foundation in accent and dialect acquisition
LO4	Reflect with a developed understanding of voice work for the actor, technically and artistically

Assessment	
Assessment 1	Your progress towards meeting LO1 , LO2 and LO3 will be assessed through • Continuous Observation • Pass/Fail
Assessment 2	Your ability to meet LO1 , LO2 and LO3 will be assessed through • Continuous Observation • Pass/Fail
Assessment 3	Your ability to meet LO4 will be assessed through • Reflection: Reflective Summative Statement (1,000–1,500 words or an alternative means of delivery) • Pass/Fail

Section 2: Delivery and Assessment

Module Coordinators	Head of Voice and the Voice Department
Module Content and Delivery Pattern	
Content Voice classes Classes will explore - energised breath work, connected to the body - tone work, finding vibration in the body - opening and expanding the voice in the body into the space - applying this to the spoken word - a deeper understanding of different texts - diction and articulation work Accent and Dialect classes Through a series of key dialects, you will explore your own individual accent, understand how sound-shifts, placement and energy are influenced by climate, landscape and history (including immigration), be introduced to basic phonetics for actors, and investigate the relationship between dialect and character. Singing classes The classes will consist of technical vocal warm-ups through which you will explore your singing voice and build up your technique and singing vocabulary. You will sing both as a group and individually, using songs that will allow you to explore the technical work practically, and learn how to integrate the work into your own performance. The Voice Programme This project gives you the chance to investigate and apply your learning to your own choice of texts. Delivery This module takes place across all 3 terms. Term 1 classes are scheduled in weeks 2 -10 Term 2 classes are scheduled in weeks 1, 2 and 4 - 7 Term 3 classes are scheduled in weeks 1 – 4, with the Voice Programme Preparation and Presentation being scheduled in weeks 8 and 9. During <i>Acting 2</i> projects in Terms 2 and 3, learning in voice continues, but the opportunity offered is in the application of learning into different contexts. Here, first steps are made in integrating voice with acting and movement.	

Assessment and Feedback Outline	
Formative feedback	Voice has two formative feedback points, one at the end of Term 1 and one in Term 3, as well as feedback from staff and peers arising throughout the module
Summative assessment	Assessment 1: Continuous Observation Term 1 Assessed LOs: LO1, LO2 and LO3 Assessment 2: Continuous Observation Terms 2 and 3 Assessed LOs: LO1, LO2 and LO3 Assessment 3: Reflection Assessed LO: LO4 Reflective Summative Statement (1,000 – 1,500 words or an alternative means of delivery) Submission deadline: Term 3 week 10
Feedback methods	You will receive feedback through the following methods, all of which inform reflection and development • Oral feedback from staff and peers arising continuously during the working process • Feedback shared in one-to-one tutorials, including a Mutually Constructed Feedback MCF tutorial in Term 1 You will be required to submit an MCF form in advance of your MCF tutorial MCF form Submission deadline: Term 1 week 11

Assessment Criteria	
Assessment 1 Criteria	Assessors will look for • Progress towards an embodied voice, demonstrating the beginnings of increased awareness and application of all technical work for both spoken and sung voice (LO1) • The beginnings of an expressive, effective and creative use of text in both spoken and sung voice (LO1, LO2) • Progress towards the development of a foundation in convincing accent and dialect acquisition (LO3)
Assessment 2 Criteria	Assessors will look for • Development towards an embodied, connected voice, demonstrating increased awareness and application of all technical work for both spoken and sung voice; ability to manage a variety of vocal demands with skill (LO1, LO2) • Development of an expressive, effective and creative use of text in both spoken and sung voice; attention to detail; flexibility and variety in vocal qualities and tone (LO1, LO2) • Development of a foundation in convincing accent and dialect acquisition; detailed work; accurate, secure and consistent (LO3)
Assessment 3 Criteria	Assessors will look for • Evidence of a developing individual arts practice; acknowledgement of Voice as an expressive, creative part of their practice (LO4) • Evidence of an understanding of all aspects of their voice work in relation to the development of the actor as a creative artist; detail which identifies Voice as a vital part of being an actor, both technically and creatively (LO4)

Resources

Resources distributed by the Centre for Voice in Performance (CViP):

- Reading associated with Nadine George Voice Work NGVW can be found via the RCS website, accessible [here](#)
- Hilary Jones, *Handbook: An Introduction to Accents and Dialects*
- Hilary Jones, *Poetry in Performance: A Guide for Actors*
- Hilary Jones, *Diction-aries 1,2&3*
- Online: *MEDEA Media E-Learning Dialects of English for Actors* RCS WordPress site, accessible [here](#)

Recommended

Technical Voice

Whittaker Library

All Technical Voice materials shelf-details accessible [here](#)

- Cecily Berry, *Voice and the Actor* (1991) Wiley (also available for free download)
- Jeanette Nelson, *The Voice Exercise Book: A Guide to Healthy & Effective Voice Use: National Theatre* (2017) Nick Hern Books
- Matthew Mills & Gillie Stoneham, *The Voice Book for Trans and Non-Binary People* (2017) Jessica Kingsley
- Denise Woods, *The Power of Voice: A Guide to Making Yourself Heard* (2021)

Accents & Dialects

Whittaker Library

All Accents & Dialects materials shelf-details accessible [here](#)

- Online: *IDEA: International Dialects of English Archive* accessible [here](#)
- Online: Paul Meier, *Dialect Services: accent and dialect training* accessible [here](#)
- Recommended App: *spikizi* accessible [here](#) (small subscription required)
- Carol Ann Crawford & Christine Robinson, *Scotspeak: A Guide to the pronunciation of Modern Urban Scots* (2011) Luath Press (accompanying audio files available at www.scotspeak.co.uk)
- Beth McGuire, *African Accents: A Workbook for Actors* (2015) Routledge
- Edda Sharpe & Jan Haydn Rowels, *How to Do Standard English Accents: From Traditional RP to the New 21st Century Neutral* (2021) Accent Methuen Drama (accompanying audio files available)

Texts & Scripts

- Online: RCS Whittaker Library online accessed via the RCS Portal [here](#): follow Subject Guides/Acting
- Barbara Houseman, *Tackling Text [and subtext]* (2008) Nick Hern

Shakespeare

Whittaker Library

All Shakespeare materials shelf-details accessible [here](#)

- Ben Crystal, *Shakespeare on Toast: Getting a Taste for the Bard* (2015) Icon
- Andy Hinds, *Acting Shakespeare's Language* (2015) Oberon Books
- Sharrell Luckett and Tia M. Shaffer, *Black Acting Methods: Critical Approaches* (2017) Routledge Chapter 5 Justin Emeka, *Seeing Shakespeare Through Brown Eyes*

Poetry

Whittaker Library

All Poetry materials shelf-details accessible [here](#)

- Online: [Poetry Foundation](#)
- Various *The Vintage Book of African American Poetry* (2000) Random House
- Various *Out of Bounds: British Black & Asian Poets* (2012) Bloodaxe Books

Singing

Whittaker Library

Singing material shelf-details accessible [here](#)

- Gillyanne Kayes, *Singing and the Actor* (2004) A & C Black

Inspirational

Whittaker Library

Inspirational materials self-details accessible [here](#)

- Kae Tempest, *On Connection* (2020) Faber & Faber

Other Information

- This module is Pass/Fail
- Reflection will be assessed through a written statement or an alternative means of delivery
- This module is delivered to half-groups of 12/14 students per class

Next Steps

Level 2 *Voice and Movement* module

Module descriptor**Section 1**

Module Title	Professional Practice 1 - Artist Preparation
SCQF Level	7
Credit Rating	10 SCQF Credits / 5 ECTS Credits
Total notional student effort hours	100
Status	Core BA Acting Level 1
Pre-requisites	None
Co-requisites	BA Acting Level 1 modules
Anti-Requisites	None
Module overview	<i>Professional Practice 1 – Artist Preparation</i> encourages you to begin to consider yourself as an artist within a wider community. This module seeks to develop the whole individual as an ‘Artist in Preparation’, enabling you to contribute meaningfully to the industry. You will explore contemporary, historical and topical performance issues as the person, the artist and the audience.
Learning Modes	Hours
Classes	40 hours
Independent Study	60 hours
Total notional student effort hours	100
Learning Outcomes	
LO1	Critically appraise performance from an actor’s perspective, with an awareness of contemporary social issues
LO2	Communicate an awareness of positionality towards 20 th and 21 st Century performance through research and debate

Assessment	
Assessment 1	Your ability to meet LO1 will be assessed through • Performance Critique (750-1000 words or equivalent video/audio file) • Pass/Fail
Assessment 2	Your ability to meet LO2 will be assessed through • Continuous Observation • Pass/Fail

Section 2: Delivery and Assessment

Module Coordinator	Associate Head of Acting
Module Content and Delivery Pattern	
Content Embedded in the module is an awareness and understanding of Equity, Equality, Diversity, Inclusion and Ethics. Diverse examples and resources will be offered throughout, and you will be actively encouraged to consider positionality in discourse. You will be introduced to Intimacy Coordination. You will also be introduced to the form and structure of the <i>Summative Statement</i>, used as an assessment mode across the training, and designed to enhance your learning through deepening the process of reflection. Delivery This module is delivered throughout Terms 1 and 2. Classes are delivered to either the full cohort, or half-groups of 12/14 students. Classes will be in-person / online.	
Assessment and Feedback Outline	
Formative feedback	Oral feedback from staff and peers arising continuously during the working process
Summative assessment	Assessment 1: Performance Critique Assessed LO: LO1 You will be required to submit a piece of writing (750-1000 words) or equivalent video/audio file, critiquing performance in either theatre, film, TV or other media. Submission deadline: Term 2 week 3 Assessment 2: Continuous Observation Assessed LO: LO2
Feedback methods	You will receive feedback through the following methods, all of which inform reflection and development Oral feedback from staff and peers arising continuously during the working process

Assessment Criteria	
Assessment 1 Criteria	Assessors will look for: • Evidence of a developing ability to analyse and critically appraise performance (LO1) • Evidence of a developing understanding of performance in relation to your training (LO1) • The ability to use subject-specific language (LO1) • An awareness of contemporary social issues (LO1)
Assessment 2 Criteria	Assessors will look for: • Engagement in debate and discussion through the use of questions, reflections and the sharing of opinions (LO2)
Resources	
Recommended • Richard Drain (ed.) <i>Twentieth Century Theatre: A Sourcebook of Radical Thinking</i> (2001) Routledge • Mark Evans (ed) <i>The Actor Training Reader</i> (2015) Routledge • Alison Hodge (ed), <i>Actor Training</i>, (2010) Routledge • Shomit Mitter (ed) <i>Fifty Key Theatre Directors</i> (2005) Routledge Key Guides • Patrice Pavis <i>The Routledge Dictionary of Performance and Contemporary Theatre</i> (2020) Routledge • Glenn A. Odom, <i>World Theories of Theatre</i> (2017) Routledge • John Russell Brown (ed) <i>The Oxford Illustrated History of Theatre</i> (2001) Oxford University Press • Bruce McConachie, Tobin Nellhaus (Ed), Carol Fisher Sorgenfrei and Tamara Underiner <i>Theatre Histories: An Introduction</i> (2016) Routledge • Liz Lerman & John Borstel <i>Liz Lerman's Critical Response Process: A Method for Getting Useful Feedback on Anything You Make from Dance to Dessert</i> (2003) Liz Lerman Dance Exchange • Eugenio Barba, & Nicola Savarese <i>A Dictionary of Theatre Anthropology</i> (2005) Routledge • Harvey Young <i>Theatre & Race</i> (2013) Bloomsbury • Nicholas Ridout <i>Theatre & Ethics</i> (2009) Red Globe Press • Kate Craddock <i>Theatre and its Audience</i> (2024) Methuen Drama Online Resources www.digitaltheatreplus.com www.dramaonlinelibrary.com Further resources will be supplied during the course of the module.	
Other Information	This module is Pass/Fail
Next Steps	Level 2 <i>Professional Practice 2: Artist Progression</i> module

Section 1: Module descriptor

Module Title	Creative Citizenship
SCQF Level	7
Credit Rating	10
Total notional student effort hours	100
Status	☒ Core All Undergraduate Year 1
Pre-requisites	None
Co-requisites	None
Anti-Requisites	None
Module overview	This module is designed to introduce you to the cultural, artistic, political, and educational context of learning in a Higher Education Performing Arts institution. This module is concerned with equipping you with understandings and skills which enable you to be resilient, pro-active, compassionate, and ethical collaborators and peers within the Conservatoire context. It is also an opportunity for you to meet and work with peers from across the Conservatoire, building relationships beyond your programme and awareness of the different priorities, skills, aspirations and worldviews of peers. Such relationships and awareness are integral to creative citizenship. Through the lens of artistic practice you will explore four key areas of creative citizenship:

	• Artistic Critique and Conversation; • Working with others—awareness of others' needs and identities; • Ethics, Consent, and Responsibilities; • Digital and Media Literacies. Through the workshops you will practise skills in critique, giving and receiving feedback, conversation, statements of positionality, working with a range of peers, communicating in front of and with peers, and sharing your creative practice. The module culminates in an assessment in which all of these understandings are applied in the context of a collaborative creative critical presentation.
Learning Modes	Hours
Lecture	2 hours
Workshops	12 hours
Directed Study	24 hours
Assessment	3 hours
Independent Study	59 hours
Total notional student effort hours	100

Learning Outcomes	
LO1	Understand basic ethical skills relevant to performing arts education and collaboration;
LO2	Communicate effectively and accessibly, including a foundational approach to positionality.
Assessment	
Assessment 1	Collaborative Creative Presentation Pass/Fail (5-10 minutes)

Section 2: Delivery and Assessment

Module Coordinator	Manager of Interdisciplinary and Extended Practice
Module schedule 2025-26	
At the start of the module you will be allocated to a class with peers from a variety of undergraduate programmes. You will attend the rotation of workshops with this class throughout the module. In addition, you will be allocated to a working group of 3 or 4 peers. Throughout the module you will be expected to work together in discussion and activities both in workshops and in your independent learning time. This will be your group for the assessment at the conclusion of the module. All workshops will be structured to allow for 20 – 30 minutes of group activity. In your multidisciplinary class, you will cycle through Workshops 1 – 7 on a weekly basis. All classes will culminate on Workshop 8 in Week 9 of Term 1. This will enable you to begin synthesising the module and structuring your Collaborative Creative Presentation. Assessment will take place in Week 11 of Term 1 through a 3-hour session. Preparation for each Workshop You are required to watch the introduction videos and complete a designated task relating to each workshop in preparation for the workshop. Schedule Through this module you will have digital resources and workshops related to the following topics and schedule: Welcome and Keynote w/c 22 September 2025 Workshops on Rotation Monday 29 September – 10 November, 14:00 – 15:30 or 15:30 – 17:00 Rotational Workshop content to be confirmed ahead of AY25/26 Workshop 8: Structuring a Collaborative Response 17 November, 14:00 – 15:30 or 15:30 – 17:00 All Lecturers	

In this workshop, you will be guided—in your working groups—to begin to develop the basis of a collaborative response to the module content in both form and content. The aim of this workshop is for you to leave the session having a clear and realistic plan to develop their submission for Week 11.

Directed Study: Assessment Preparations
24 November, 14:00 – 18:00

Assessment: Collaborative Creative Presentation
1 December, 13:00 – 16:00 or 16:00 – 19:00

In this assessment session, the working groups will each share your 5 – 10 minute collaborative response and receive 15 minutes of moderated peer feedback.

You will also receive written reports at the start of Term 2.

Glossary of terms:

Anti-racism: Anti-racism refers to the active and conscious opposition to racism, discrimination, and systemic inequities based on race or ethnicity. It is a framework that recognizes and challenges the power dynamics, prejudices, and structures that perpetuate racial injustices in society.

Digital Literacy: Digital literacy refers to the ability to critically analyse, evaluate, and understand information, media messages, and digital technologies, enabling individuals to navigate, create, and participate responsibly and effectively in the digital world.

Ethics: Ethics refers to the principles and values that guide individuals' behaviour and decision-making, emphasizing concepts like fairness, integrity, respect, and responsibility towards oneself, others, and the wider society.

Intersectionality: Intersectionality is a framework that recognizes how multiple forms of oppression (such as race, gender, class) intersect and interact, shaping individuals' experiences and creating unique systems of discrimination and privilege.

Positionality: Positionality refers to an individual's social and cultural positioning, shaped by factors like gender, class, ethnicity, disability, and experiences, which influence their perspectives, biases, and the way they perceive and interact with the world.

Resilience: Resilience is the capacity to endure and thrive in the face of critique, setbacks, hardships, and stressors. It entails developing inner strength, flexibility, and positive coping strategies to maintain one's emotional balance and overall wellbeing.

Assessment Outline	
Formative feedback Description and timeline	You will receive formative feedback from staff during the workshops/contact hours.
Summative assessment Description	Assessment 1: Collaborative Creative Presentation In multidisciplinary small groups (3 or 4 students), you will select an issue or topic that has resonated with your group from the module and present a creative critical reflection on your learning. You are encouraged to think creatively and artistically in how you present this information. You should think of these two questions: • Why does this resonate with me/us? • Where am I speaking from? • How do I communicate its impact to a wider audience? The presentation may take the form of: • A reading of a collaborative text; • A podcast; • A video essay; • An audio essay; • A digital or printed zine; • A synthesis of text and music; • A synthesis of text and movement; • A synthesis of text and visual language; • Some other creative form. You are required to include at least three relevant, reputable, and appropriately cited and referenced sources. After your presentation, you will receive facilitated feedback from your peers. Assessed LOs: • Understand basic ethical skills relevant to performing arts education and collaboration; • Communicate effectively and accessibly, including a foundational approach to positionality.
Feedback methods	• Peer and Staff Group Feedback Session; • Pass/Fail mark.

Assessment Criteria and Rubric	
Assessment 1 Criteria	Assessors will look for: • An understanding of the basic ethical skills relevant to performing arts education and collaboration; • Effective and accessible communication; • A foundational approach to positionality; • Appropriate and well-researched sources and citations.

Resources	
Essential	Resources will be provided through the Virtual Learning Environment.
Recommended	Resources will be provided through the Virtual Learning Environment.
Other Information	For BSL Users, each Micro-Lecture will be presented through an hour's moderated session to facilitate language clarification and comprehension.
Next Steps	Any Interdisciplinary and Extended Practice Module

5.2 Level 2 Modules
Acting 3
New Work
Voice and Movement
Acting for Recorded Media
Professional Practice 2 - Artist Progression
IXP – Interdisciplinary and Extended Practice

Module descriptor**Section 1**

Module Title	Acting 3
SCQF Level	8
Credit Rating	30 SCQF Credits/15ECTS Credits
Total notional student effort hours	300
Status	Core
Pre-requisites	BA Acting Level 1 modules
Co-requisites	BA Acting Level 2 modules
Anti-Requisites	None
Module overview	<i>Acting 3</i> builds on Level 1 Acting, Voice and Movement Modules. The module focuses on the exploration, rehearsal, and performance of play-texts requiring the use of heightened/poetic/non-naturalistic language. Texts selected could be Elizabethan/Jacobean text, modern adaptations of classical Greek text or contemporary verse plays. This module culminates in public performances of the selected play in the Chandler Studio Theatre.
Learning Modes	Hours
Classes/Workshops	50 hours
Rehearsal/Performance	200 hours
Independent Study	49 hours 40 minutes
Feedback tutorial	20 minutes
Total notional student effort hours	300

Learning Outcomes	
LO1	Integrate the core disciplines of acting, voice and movement and apply as appropriate to character and narrative through rehearsal
LO2	Communicate character and narrative in a believable manner, within the appropriate style and convention for the selected text, to scene partners and audience in performance
LO3	Reflect with understanding on the process of performing a non-naturalistic play-text and its contemporary relevance
Assessment	
Assessment 1	Your ability to meet LO1 will be assessed through • Continuous Observation Classes/Rehearsal • Pass/Fail
Assessment 2	Your ability to meet LO2 will be assessed through • Performance • Pass/Fail
Assessment 3	Your ability to meet LO3 will be assessed through • Reflection Reflective Summative Statement (1,000 – 1,500 words or an alternative means of delivery) • Pass/Fail

Section 2: Delivery and Assessment

Module Coordinator	Academic Administrator – BA Acting
Module Content and Delivery Pattern	
Content - Classes/Workshops explore Shakespearean text. You will have the opportunity to perform monologues/scenes in a classroom context. - Public performance You will rehearse and perform a play-text requiring the use of heightened/poetic/non-naturalistic language. This could be Elizabethan/Jacobean text, modern adaptations of classical Greek text or contemporary verse plays. Delivery - Classes/Workshops are scheduled in Term 1. - Public performance rehearsals and performances in the Chandler Studio Theatre are scheduled in Term 2, either weeks 3 – 9 or weeks 5 – 11. Rehearsals are usually scheduled 10am-6pm.	
Assessment and Feedback Outline	
Formative feedback	<i>Acting 3</i> has two points of formative feedback, happening at the end of the module, as well as feedback from staff and peers arising throughout the module
Summative assessment	Assessment 1: Continuous Observation Rehearsal Assessed LO: LO1 Assessment 2: Performance Assessed LO: LO2 Assessment 3: Reflection Assessed LO: LO3 Reflective Summative Statement (1,000 – 1,500 words or an alternative means of delivery) Submission deadline: A2A Term 2 week 12 A2B Term 3 week 1

Feedback methods	You will receive feedback through the following methods, all of which inform reflection and development • Oral feedback from staff and peers arising continuously during the working process • Written feedback report on completion of module • Feedback shared in one-to-one Mutually Constructed Feedback (MCF) tutorial You will be required to submit an MCF form in advance of your MCF tutorial MCF form Submission deadline: A2A Term 2 week 10 A2B Term 2 week 12
Assessment Criteria	
Assessment 1 Criteria	Assessors will look for: • Connecting body, voice and acting through the demands of the text (LO1) • Creative and imaginative contribution to the rehearsal process (LO1)
Assessment 2 Criteria	Assessors will look for: • Clarity of thought and action (LO2) • Embodied performance (LO2) • Generous communication with scene partners and an audience (LO2) • Sustained performance energy (LO2)
Assessment 3 Criteria	Assessors will look for: • The ability to articulate the integration of core skills (acting, voice and movement) through the rehearsal and performance process (LO3) • Recognition of the challenges implicit in working with heightened language (LO3) • An understanding of the contemporary relevance of the selected play-text (LO3)

Resources	
Recommended • John Barton, (2009) <i>Playing Shakespeare</i>, Methuen Drama • Andy Hinds, <i>Acting Shakespeare's Language</i> • Cicely Berry, (2000) <i>The Actor and the Text</i>, Virgin Books • Bill Bryson, (2008) <i>Shakespeare: The World as a Stage</i>, Harper • Ben Crystal, (2009) <i>Shakespeare on Toast</i>, Icon • Oliver Ford Davies, (2007) <i>Performing Shakespeare: Preparation, Rehearsal, Performance</i>, Nick Hern • Madd Harold, (2002) <i>The Actor's Guide to Performing Shakespeare, for film, theatre and television</i>, Lone Eagle • Adrian Noble, (2010) <i>How to Do Shakespeare</i>, Routledge Other plays and texts specified by lecturers and directors	
Other Information	• This module is Pass/Fail • Reflection will be assessed through a written statement or an alternative means of delivery • The cohort is divided into 2 half groups of 12/14 students each
Next Steps	Level 2 <i>New Work</i> module

Module descriptor**Section 1**

Module Title	New Work
SCQF Level	8
Credit Rating	40 SCQF Credits / 20 ECTS credits
Total notional student effort hours	400
Status	Core
Pre-requisites	BA Acting Level 1 modules
Co-requisites	BA Acting Level 2 modules
Anti-Requisites	None
Module overview	<i>New Work</i> focuses on different approaches to the creation of original work and challenges you to place your practice in a wider social context. You will explore aspects of creating your own work through a collaborative group project and an individual project. The focus for the group project is on student-led research-based investigation into the world of current affairs, transposed into a live or digital performance. Your individual response to a socio/political issue informs your solo project. There is a further opportunity to perform solo and/or collaborative work to a public audience in the <i>Off Kilter</i> Festival in a venue outwith the RCS.

Learning Modes	Hours
Workshops	120 hours
Group Work Staff Mentored/Student-led	95 hours
Independent Practical Work Autonomous/Collaborative Work	184 hours 40 minutes
Feedback Tutorial	20 minutes
Total notional student effort hours	400
Learning Outcomes	
LO1	Communicate an understanding of a research-based investigation into a socio/political issue through solo and group performance
LO2	Work autonomously and collaboratively in the creation of New Work
LO3	Reflect on and evaluate the impact of an increased knowledge and understanding of different approaches to creating performance on your developing arts practice
Assessment	
Assessment 1	Your ability to meet LO1 and LO2 will be assessed through • Continuous Observation • Pass/Fail
Assessment 2	Your ability to meet LO3 will be assessed through • Reflection • Reflective Summative Statement (1,000 – 1,500 words or an alternative means of delivery) • Pass/Fail

Section 2: Delivery and Assessment

Module Coordinators	Lecturers in Movement and Associate Head of Acting
Module Content and Delivery Pattern	
Content Workshops - Workshops provide a variety of influences which underpin student-led projects Projects - <u>Enquête</u> - notional length 15-20 minutes This project encourages you to research an aspect of current affairs in a collaborative, group context and transpose your investigation into a live or digital performance. - <u>Solo Performance</u> - notional length 5-7 minutes Your solo piece is 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. - <u>Off Kilter Festival</u> provides the opportunity to perform solo and/or collaborative work to a public audience in a venue outside of RCS. Delivery - New Writing Workshops are scheduled in Term 1 - <i>Enquete</i> and <i>Solo Performance</i> are scheduled in Term 1 weeks 7 -11 - <i>Off Kilter Festival</i> rehearsals and performances are scheduled in Term 3 weeks 3-8	
Assessment and Feedback Outline	
Formative feedback	<i>New Work</i> has one formative feedback point at the end of the module, as well as feedback from staff and peers arising throughout the module
Summative assessment	Assessment 1: Continuous Observation Assessed LOs: LO1 and LO2 Projects 1, 2 and 3 Assessment 2: Reflection Assessed LO: LO3 Reflective Summative Statement (1,000 – 1,500 words or an alternative means of delivery) Submission deadline: Term 3 week 8

Feedback methods	You will receive feedback through the following modes, all of which inform reflection and development • Oral feedback from staff and peers arising continuously during the working process • Feedback shared in one-to-one tutorial Term 3 week 10
Assessment Criteria	
Assessment 1 Criteria	Assessors will look for: • Bold, imaginative and lively engagement with practical exploration of original work (LO1) • Generous, imaginative and sensitive contribution to the collaborative process (LO2) • The ability to create independently (LO2) • A curious and informed engagement with the world of current affairs communicated creatively in performance (LO1)
Assessment 2 Criteria	• The ability to reflect on and evaluate the impact of different approaches to creating New Work on your arts practice (LO3)

Resources

Recommended

- Mike Alfreds (2013) *Then What Happens: Storytelling and Adapting for the Theatre*, Nick Hern
- Anne Bogart. *And Then You Act – Making Art in an Unpredictable World* (Routledge 2007)
- Blythe, Alecky., 2001. *London Road*. Nick Hern Books, London.
- Forsyth, A & Megson C., 2009. *Get Real: Documentary Theatre Past and Present*. Palgrave MacMillan, London
- Scott Graham & Steven Hoggett, (2009) *The Frantic Assembly Book of Devising Theatre*, Routledge
- Deveare Smith, Anna., 2019. *Notes from the Field*. Penguin Random House USA
- Will Hammond & Dan Steward (eds.) (2012) *Verbatim: Contemporary Documentary Theatre: Techniques in Contemporary Documentary Theatre*, Oberon Books
- Jen Harvie & Andy Lavender (eds.) (2010) *Making Contemporary Theatre: International Rehearsal Processes*, Manchester University Press
- Heddon, Deirdre., 2007. *Autobiography & Performance: Performing Selves*. Palgrave MacMillan, London
- 'Making Solo Performance' by Misri Dey (Palgrave 2018)

[HowlRound Theatre Commons](#)

VLE: Other resources and links can be found on the New Work Moodle page.

Other Information	• This module is Pass/Fail • Reflection will be assessed through a written statement or an alternative means of delivery
Next Steps	Level 3 Modules

Module descriptor**Section 1**

Module Title	Voice and Movement
SCQF Level	8
Credit Rating	20 SCQF Credits / 10 ECTS Credits
Total notional student effort hours	200
Status	Core
	BA Acting Level 2
Pre-requisites	BA Acting Level 1 modules
Co-requisites	BA Acting Level 2 modules
Anti-Requisites	None
Module overview	<i>Voice and Movement</i> develops an embodied knowledge of skills acquired in Level 1 <i>Voice and Movement</i> modules, deepening the understanding of their integration into creative contexts. <u>Voice</u> Continued application of Nadine George Voice Work and other practical voice activities encourage you to further investigate and expand into the expressive and creative possibilities of your embodied human voice. Singing and accent & dialect acquisition both continue, offering the opportunity to develop, secure and apply skills in these areas. <u>Movement</u> You will be challenged to adapt and advance movement skills and techniques in varying new contexts, such as character mask and/or preparation for performance capture and working in virtual environments.

Learning Modes	Hours
Classes Voice Movement	50 hours 50 hours
Independent Learning	90 hours 20 minutes
Feedback Tutorials	40 minutes
Total notional student effort hours	200
Learning Outcomes	
LO1	Work with extended voice and movement skills through a secure and embodied practice
LO2	Apply voice and movement skills creatively and imaginatively
LO3	Work autonomously and collaboratively as a creative artist
Assessment	
Assessment 1	Your ability to meet LO1 , LO2 and LO3 will be assessed through • Continuous Observation • Pass/fail

Section 2: Delivery and Assessment

Module Coordinators	Head of Voice and Lecturers in Movement
Module Content and Delivery Pattern	
Content - Voice Classes continue with technical work, accents and dialects, text work and singing. - Movement Classes focus on mask work and an introduction to the skills and techniques used in motion capture. Delivery - This module takes place across all 3 Terms - Classes are normally delivered in either 2 hour or 3 hour sessions, depending on content.	
Assessment and Feedback Outline	
Formative feedback	Voice and Movement has one formative feedback point at the end of the module, as well as feedback from staff and peers arising throughout
Summative assessment	Assessment 1: Continuous Observation Assessed LOs: LO1, LO2 and LO3
Feedback methods	You will receive feedback through the following methods, all of which inform reflection and development • Oral feedback from staff and peers arising continuously during the working process • Feedback shared in 1:1 tutorial (Voice and Movement) Term 3

Assessment Criteria	
Assessment 1 Criteria	Assessors will look for • Secure, energised and expansive voice and movement skills (LO1) • Work that is connected physically and vocally to the meaning of the text/stimulus/topic etc. (LO1, LO2) • An ability to adapt and apply voice and movement imaginatively and expressively in varying contexts, through a meaningful connection to inner and outer worlds (LO1, LO2) • Evidence of a deepening personal practice in voice and movement, through an effective autonomous process (LO3) • Readiness and willingness to work collaboratively, with ease, generosity and professionalism (LO3)

Resources	
Recommended <u>Voice</u> In addition to materials recommended in Level 1 <i>Voice</i> module: Further reading related to Nadine George Voice Work - Whittaker Library • Pikes M & Campbell P, <i>Owning Our Voices: Vocal Discovery in the Wolfsohn-Hart Tradition</i> Routledge 2020 ISBN: 978-0367133221 • Peck L, <i>Act as a Feminist</i> (pages 86–94) Nadine George: <i>The Healing Voice</i> Routledge 2021 ISBN: 978-0-8153-5236-5 • Magilton I, <i>Roy Hart Theatre at Malerargues</i> Mondial Livre 2018 ISBN: 978-2-37598-010-1 <u>Vocal Performance</u> Taylor Mac Kae Tempest Shane Koyczan <u>Movement</u> • Wilsher, T, (2006) <i>The Mask Handbook, a Practical Guide.</i> • Dower, J, & Langdale, P, (2022) <i>Performing for Motion Capture: A Guide for Practitioners</i>, Bloomsbury Publishing/Methuen Drama • Flatt, K, (2022) <i>Movement Direction: Developing Physical Narrative for Performance.</i> The Crowood Press Ltd • Mark Evans (Ed,) & Rick Kemp (Ed,). (2018). <i>The Routledge Companion to Jacques Lecoq.</i> Routledge Companions Shapes in Motion MoCap Vaults HowlRound VLE Resources: Further resources can be found on the Movement Moodle page	
Other Information	• This module is Pass/Fail • Students will receive movement specific health and safety briefings
Next Steps	Level 3 modules

Module descriptor**Section 1**

Module Title	Acting for Recorded Media
SCQF Level	Level 8
Credit Rating	10 SCQF Credits/5 ECTS Credits
Total notional student effort hours	100
Status	Core
	BA Acting Level 2
Pre-requisites	BA Acting Level 1 modules
Co-requisites	BA Acting Level 2 modules
Anti-Requisites	None
Module overview	<i>Acting for Recorded Media</i> develops the work of Level 1 <i>Introduction to Screen Acting</i> and <i>Introduction to Voice Acting</i>. This module is a preparation for Level 3 <i>Acting for Screen</i> and <i>Professional Practice 3 - Emerging Artist</i>. In <i>Screen Acting</i> classes you will work with a professional film/television director on scenes and/or monologues which will then be recorded. You will also be introduced to <i>Screen Editing</i> processes to provide tools for editing self-tapes, which form part of a professional film/television/stage audition process. <i>Voice Acting</i> classes will build on the <i>Introduction to Voice Acting</i> component of <i>Acting 2</i>.

Learning Modes	Hours
Classes Acting for Screen Screen Editing Voice Acting	12 hours 12 hours 12 hours
Independent Study	64 hours
Total notional student effort hours	100
Learning Outcomes	
LO1	Apply appropriate physical, vocal, emotional and psychological qualities required in Acting for recorded Media
LO2	Work autonomously and collaboratively in the various processes of recorded media
Assessment	
Assessment 1	Your Progress towards meeting LO1 and LO2 will be assessed through • Continuous Observation • Pass/Fail

Section 2: Delivery and Assessment

Module Coordinators	Head of Voice and Academic Administrator BA Acting
Module Content and Delivery Pattern	
Content - In <i>Acting for Screen</i> classes you will work with a film/tv director on scenes and/or monologues. - In <i>Screen Editing</i> classes you will apply editing skills to previously recorded material. - In <i>Voice Acting</i> classes you will further your practical knowledge of this medium. Delivery - <i>Acting for Screen</i> classes are delivered in Term 3 - <i>Voice Acting</i> classes are delivered in Term 2 - <i>Screen Editing</i> classes are delivered in Term 3	
Assessment Outline	
Formative feedback	Feedback from staff and peers arises throughout the module
Summative assessment	Assessment 1: Continuous Observation Assessed LOs: LO1 and LO2
Feedback methods	You will receive feedback through the following modes, all of which inform reflection and development • Oral feedback from staff and peers arising continuously during the working process
Assessment Criteria	
Assessment 1 Criteria	Assessors will look for • The ability to develop character and narrative in a believable and appropriate manner for recorded media, integrating acting, voice and movement skills with a degree of flexibility and versatility (LO1) • The ability to work autonomously: detailed preparation, committed research and an effective process (LO2) • The ability to work collaboratively: appropriate listening skills; generosity and sensitivity in working with scene partners, as appropriate (LO2)

Resources	
Recommended • James Alburger, <i>The Art of Voice Acting: The Craft and Business of Performing Voiceover</i>, (2010) Focal Press ▪ Michael Caine (1990) <i>Acting in Film</i>, Applause ▪ Mel Churcher (2003) <i>Acting for Film: Truth 24 Times a Second</i>, Virgin Books ▪ Mel Churcher (2011) <i>A Screen Acting Workshop</i>, Nick Hern ▪ Stephen Kemble and David Hodge, <i>The Voice Over Book: Don't Eat Toast</i>, (2022) Methuen	
Other Information	This module is Pass/Fail
Next Steps	Level 3 <i>Acting for Screen and Professional Practice</i> modules

Module descriptor**Section 1**

Module Title	Professional Practice 2 – Artist Progression
SCQF Level	8
Credit Rating	10 SCQF Credits / 5 ECTS credits
Total notional student effort hours	100
Status	Core
	BA Acting Level 2
Pre-requisites	BA Acting Level 1 modules
Co-requisites	BA Acting Level 2 modules
Anti-Requisites	None
Module overview	<i>Professional Practice 2 - Artist Progression</i> continues the work begun in Level 1 <i>Professional Practice 1 - Artist Preparation</i>, in anticipation of your engagement with the professional industry. In preparation for collaboration with other disciplines you will be introduced to Screen and Production terminology. You will be encouraged to consider and establish your emerging individual arts practice and be introduced to aspects of entrepreneurship, in preparation for the challenges and opportunities presented by the profession.
Learning Modes	Hours
Classes	36 hours
Workshops	16 hours
Independent Study Including student-led Daily Practice	44 hours
1:1 Artist Support Tutorials	4 hours
Total notional student effort hours	100

Learning Outcomes	
LO1	Prepare and present appropriately and professionally in a variety of industry related contexts
LO2	Articulate through a supporting Personal Development Plan, a knowledge of the potential opportunities and challenges presented to the actor in a professional portfolio career
Assessment	
Assessment 1	Your ability to meet LO1 will be assessed through • Continuous Observation • Pass/Fail
Assessment 2	Your ability to meet LO2 will be assessed through • Reflection - Professional Development Plan (1,000 - 1,500 words or alternative means of delivery) • Pass/Fail

Section 2: Delivery and Assessment

Module Coordinator	Lecturer in Professional Practice
Module Content and Delivery Pattern	
Content Classes - Self-led warm-ups, audition practice, self-tapes Workshops - Q&A with Industry Professionals Independent Study - Research projects Artistic progression will be supported through one-to-one working tutorials. Delivery - This module is delivered in sessions scheduled throughout the year.	
Assessment and Feedback Outline	
Formative feedback	Continuous oral feedback is given across all three terms.
Summative assessment	Assessment 1: Continuous Observation Assessed LO: LO1 Assessment 2: Reflection Assessed LO: LO2 Professional Development Plan (1,000 - 1,500 words or alternative means of delivery) Submission deadline: Term 3 week 6
Feedback methods	You will receive feedback through the following modes, all of which inform reflection and development • Oral feedback from staff and peers arising continuously during the working process • Evaluative oral feedback/feedforward and discussion shared in one-to-one artist support tutorials

Assessment Criteria	
Assessment 1 Criteria	Assessors will look for: • appropriate research of material (LO1) • detailed preparation (LO1) • a professional level of engagement (LO1)
Assessment 2 Criteria	Assessors will look for: • Commitment to artistic and personal development (LO2) • Evidence of autonomous learning and the necessary entrepreneurship (LO2) • Understanding of a portfolio acting career (LO2)
Resources	
Essential • Spotlight - Current News & Advice • Spotlight - News and Advice - Everything you need to know about Self-Taping • Backstage - How to Create an Acting CV in the UK • Spotlight – Contacts - Agents & Agencies • Equity - Self-Tape & Zoom Auditions Guidance • Personal Managers' Association Recommended • Richard Evans <i>Auditions: A Practical Guide</i>, (2009) Routledge • Mel Churcher (2003) <i>Acting for Film: Truth 24 Times a Second</i>, Virgin Books • Mel Churcher (2011) <i>A Screen Acting Workshop</i>, Nick Hern • Bonnie Gillespie, (2014) <i>Self-Management for Actors: Getting Down to (Show) Business</i>, Cricket Feet Publishing • Nicole Hodges Persley, Monica White Ndounou, et al. (2021) <i>Breaking It Down: Audition Techniques for Actors of the Global Majority</i>, Dreamscape media (Audiobook) • Sara Secora (2022) <i>The Anywhere Voice Actor: Voiceover Handbook on Remote Voice Acting</i>, Foxell Fiction or Kindle	
Other Information	This module is Pass/Fail
Next Steps	Professional Practice 3 – <i>Emerging Artist</i>

Module IXP = Introduction to Interdisciplinary and Extended Practice:
[Catalogue](#)

5.3 Level 3 Modules
Stage Acting 1
Stage Acting 2
Acting for Screen
Professional Practice 3 – Emerging Artist
Interdisciplinary and Extended Practice - IXP

Module descriptor**Section 1**

Module Title	Stage Acting 1
SCQF Level	9
Credit Rating	30 SCQF Credits / 15 ECTS credits
Total notional student effort hours	300
Status	Core
	BA Acting Level 3
Pre-requisites	BA Acting Level 1 and 2 modules
Co-requisites	BA Acting Level 3 modules
Anti-Requisites	None
Module overview	<i>Stage Acting 1</i> builds on the work of Level 2 modules <i>Acting 3</i> and <i>Voice and Movement</i>. In this first module in Level 3, you are provided with the opportunity to experience a professional rehearsal/performance process, bringing together acquired acting, voice and movement skills through the exploration and public performance of a non-naturalistic stage play, directed by a theatre professional.
Learning Modes	Hours
Rehearsals and Performance	220 hours
Independent Study	79 hours 40mins
Feedback Tutorial	20 minutes
Total notional student effort hours	300

Learning Outcomes	
LO1	Through the rehearsal process, communicate character and narrative to scene partners, integrating appropriate physical and vocal skills
LO2	Initiate both autonomous and collaborative work
LO3	Communicate character and narrative as demanded by the style of the selected play, in performance to a public audience
LO4	Evaluate the contemporary relevance of the selected play and style of production
Assessment	
Assessment 1	Your ability to meet LO1 and LO2 will be assessed through • Continuous Observation Rehearsal Process (Director) • Pass/Fail
Assessment 2	Your ability to meet LO3 will be assessed through • Performance (Examination Panel) • Pass/Fail
Assessment 3	Your ability to meet LO4 will be assessed through • Reflection Reflective Summative Statement (1,000 – 1,500 words or an alternative means of delivery) • Pass/Fail

Section 2: Delivery and Assessment

Module Coordinator	Academic Administrator – BA Acting
Module Content and Delivery Pattern	
Content - <i>Stage Acting 1</i> is designed to synthesize your intellectual, creative and practical skills through the rehearsal process and public performance of a non-naturalistic stage play. - You will be required to evaluate the contemporary relevance of the selected play and style of production through reflection. Delivery - Rehearsals and performances are scheduled in Term 1 - Rehearsals are scheduled from 10am-6pm, Mondays to Fridays. - Rehearsals are also scheduled on Saturdays and evenings as required and during production week.	
Assessment and Feedback Outline	
Formative feedback	<i>Stage Acting 1</i> has two formative feedback points at the end of the module, as well as staff and peer feedback arising throughout the module
Summative assessment	Assessment 1: Continuous Observation Rehearsal Process (Director) Assessed LOs: LO1 and LO2 Assessment 2: Performance (Examination Panel) Assessed LO: LO3 Assessment 3: Reflection Assessed LO: LO4 Reflective Summative Statement (1,000 – 1,500 words or an alternative means of delivery) Submission deadline: Term 1 week 9

Feedback methods	You will receive feedback through the following modes, all of which inform reflection and development • Oral feedback during the working process • Written report on completion of module • Feedback shared in one to one Mutually Constructed Feedback tutorial You will be required to submit an MCF form in advance of your MCF tutorial MCF form Submission deadline: Term 1 week 8
Assessment Criteria	
Assessment 1 Criteria	Assessors will look for: • The ability to take responsibility for your own rehearsal process (LO2) • The ability to work with generosity and sensitivity towards others in the rehearsal process (LO1, LO2)) • The ability to synthesize acting, voice, and movement in the creation of character and communication of narrative in the rehearsal process (LO1) • A well-grounded knowledge and understanding of the world of the play, playwright and style of presentation (LO1, LO2)
Assessment 2 Criteria	Assessors will look for: • The ability to communicate character and narrative within the appropriate style and convention for the selected play in performance (LO3) • The integration of acting, voice and movement in the creation and communication of character and narrative in performance (LO3) • Expertise in vocal and physical expression (LO3)
Assessment 3 Criteria	Assessors will look for • The ability to articulate and evaluate the development of an independent arts practice through the collaborative process of rehearsal and performance (LO4) • An evaluation of the contemporary relevance of the play text and style of production (LO4)

Resources	
Plays, texts and research material specific to the project.	
Other Information	• This module is Pass/Fail • Reflection will be assessed through a written statement or an alternative means of delivery
Next Steps	Level 3 <i>Stage Acting 2</i>

Module descriptor**Section 1**

Module Title	Stage Acting 2
SCQF Level	9
Credit Rating	30 SCQF Credits / 15 ECTS credits
Total notional student effort hours	300
Status	Core
Pre-requisites	BA Acting Level 1 and 2 modules
Co-requisites	BA Acting Level 3 modules
Anti-Requisites	None
Module overview	<i>Stage Acting 2</i> builds on the work of Level 3 <i>Stage Acting 1</i>. In this module you are provided with a final opportunity to experience a professional rehearsal/performance process through the exploration and public performance of a contemporary stage play, directed by a theatre professional.
Learning Modes	Hours
Rehearsals and Performance	220 hours
Independent Study	79 hours 40 minutes
Feedback Tutorial	20 minutes
Total notional student effort hours	300

Learning Outcomes	
LO1	Integrate core disciplines of acting, voice and movement and the creative use of research, through the creation and communication of character and narrative in the rehearsal process to a professional standard
LO2	Communicate character and narrative within the appropriate style and convention for the selected play in public performance to a professional standard
LO3	Evaluate the relevance of the contemporary play text and style of production Articulate and evaluate your developing independent arts practice
Assessment	
Assessment 1	Your ability to meet LO1 will be assessed through • Continuous observation Rehearsal process (Director) • Pass/Fail
Assessment 2	Your ability to meet LO2 will be assessed through • Performance (Examination Panel) • Pass/Fail
Assessment 3	Your ability to meet LO3 will be assessed through • Reflection Reflective Summative Statement (1,000 – 1,500 words or an alternative means of delivery) • Pass/Fail

Section 2: Delivery and Assessment

Module Coordinator	Academic Administrator - BA Acting
Module Content and Delivery Pattern	
Content - In <i>Stage Acting 2</i> you will explore a contemporary play-text through a professional rehearsal process and public performance - You will be asked to evaluate the relevance of the selected play-text and the style of production. Delivery - Rehearsals and performances are scheduled in Term 3 - Rehearsals are scheduled from 10am-6pm, Mondays to Fridays. - Rehearsals are also scheduled on Saturdays and evenings as required and during production week.	
Assessment and Feedback Outline	
Formative feedback	<i>Stage Acting 2</i> has two points of formative feedback at the end of the module, as well as feedback from staff and peers arising throughout the module.
Summative assessment	Assessment 1: Continuous Observation Rehearsal Process (Director) Assessed LO: LO1 Assessment 2: Performance (Examination Panel) Assessed LO: LO2 Assessment 3: Reflection Assessed LO: LO3 Reflective Summative Statement (1,000 – 1,500 words or an alternative means of delivery) Submission deadline: A3A Term 3 week 8 A3B Term 3 week 9

Feedback methods	You will receive feedback through the following modes, all of which inform reflection and development • Oral feedback from staff and peers arising continuously during the working process • Written report on completion of module • Feedback shared in one to one Mutually Constructed Feedback tutorial You will be required to submit an MCF form in advance of your MCF tutorial. MCF form Submission deadline: A3A Term 3 week 8 A3B Term 3 week 9
Assessment Criteria	
Assessment 1 Criteria	Assessors will look for: • The ability to take responsibility for your own rehearsal process to a professional standard (LO1) • The ability to work with generosity and sensitivity towards others in the rehearsal process to a professional standard (LO1) • The ability to synthesize acting, voice, and movement using autonomous professional judgment (LO1) • An in-depth and informed knowledge and understanding of the world of the play and style of presentation (LO1)
Assessment 2 Criteria	Assessors will look for • The integration of acting, voice and movement in the creation and communication of character and narrative in public performance to a professional standard (LO2) • The ability to communicate character and narrative within the appropriate style and convention for the selected play to a professional standard in performance (LO2) • Professional level expertise in vocal and physical expression (LO2)
Assessment 3 Criteria	Assessors will look for • An informed evaluation of the relevance of the contemporary play text and style of production (LO3)

Resources	
Plays, texts and research material specific to the project	
Other Information	• This module is Pass/Fail • Reflection will be assessed through a written statement or an alternative means of delivery
Next Steps	n/a

Module descriptor**Section 1**

Module Title	Acting for Screen
SCQF Level	9
Credit Rating	20 SCQF Credits / 10 ECTS credits
Total notional student effort hours	200
Status	Core
Pre-requisites	BA Acting Level 1 and 2 modules
Co-requisites	BA Acting Level 3 modules
Anti-Requisites	None
Module overview	<i>Acting for Screen</i> builds on the work of Level 2, <i>Acting for Recorded Media</i>. In this module, techniques introduced in Levels 1 and 2 will be developed, enabling you to deepen your understanding of screen acting. You will learn what is required to be flexible and responsive as an actor working in film. Crewing for other students' scenes enhances your awareness of working on a film set.
Learning Modes	Hours
Classes	20 hours
Rehearsal/Filming/Crewing	100 hours
Independent Study	80 hours
Total notional student effort hours	200

Learning Outcomes	
LO1	Apply a developed and secure personal process in relation to screen acting
LO2	Reflect on a developed and secure personal process in screen acting
Assessment	
Assessment 1	Your ability to meet LO1 will be assessed through • Continuous Observation • Pass/Fail
Assessment 2	Your ability to meet LO2 will be assessed through • Reflection Reflective Summative Statement (1,000 – 1,500 words or an alternative means of delivery) • Pass/Fail

Section 2: Delivery and Assessment

Module Coordinator	Academic Administrator - BA Acting
Module Content and Delivery	
Content Acting for Screen is delivered through filming scenes and/or monologues in studio and/or location contexts. - You will work in a studio/on a film set with a professional film director. - You will crew for other students' scenes. - You will be required to select appropriate material for your screen scenes. - You will be asked to reflect on your learning and evaluate your screen performance. Delivery - Term 1 Mondays 10am-12.30 weeks 2-5 - Term 1 Mondays-Fridays weeks 8, 9, 10, 11	
Assessment Outline	
Formative feedback	Oral Feedback from staff and peers occurs throughout the working process
Summative assessment	Assessment 1: Continuous Observation Assessed LO: LO1 Assessment 2: Reflection Assessed LO: LO2 Reflective Summative Statement (1,000 – 1,500 words or an alternative means of delivery) Submission deadline: Term 2 week 4
Feedback methods	You will receive feedback through the following modes, all of which inform reflection and development • Oral feedback continuously during the working process

Assessment Criteria	
Assessment 1 Criteria	Assessors will look for: • Evidence of your ability to analyse scripts in order to inform acting choices (LO1) • Evidence of your ability to communicate truthfully through the medium of screen (LO1) • Evidence of the development of an effective and professional autonomous learning process (LO1)
Assessment 2 Criteria	Assessors will look for: • Evidence of your ability to analyse and articulate a developing effective autonomous learning process of acting for screen. (LO2)
Resources	
Recommended • Bill Britten, <i>From Stage to Screen</i> (2014) Bloomsbury • Michael Caine, <i>Acting in Film</i>, (1990) Applause • Mel Churcher, <i>Acting for Film: Truth 24 Times a Second</i>, (2003) Virgin • Mel Churcher, <i>A Screen Acting Workshop</i>, (2011) Nick Hern • Daniel Dresner, <i>A Life-coaching Approach to Screen Acting</i> (2018) Methuen Drama • Nic Phillips, Tim Kent & Catherine Willis, <i>Screen Acting Close Up</i> (2010) DVD Fabulous Films • Cathy Reinking, <i>How to Book Acting Jobs 3.0: Through the Eyes of a Casting Director – Across All Platforms</i> (2019) Bowker	
Other Information	• This module is Pass/Fail • Reflection will be assessed through a written statement or an alternative means of delivery
Next Steps	n/a

Module descriptor**Section 1**

Module Title	Professional Practice 3 - Emerging Artist
SCQF Level	9
Credit Rating	30 SCQF Credits / 15 ECTS credits
Total notional student effort hours	300
Status	Core BA Acting Level 3
Pre-requisites	BA Acting Level 1 and 2 modules
Co-requisites	BA Acting Level 3 modules
Anti-Requisites	None
Module overview	<i>Professional Practice 3 – Emerging Artist</i> builds on the work of <i>Professional Practice 1 - Artist Preparation</i> (Level 1) and <i>Professional Practice 2 - Artist Progression</i> (Level 2). This module focuses on student employability - equipping you for the world of work and preparing you to present yourself to potential employers as a skilled, versatile and informed actor. You will investigate and take ownership of choices relating to self-promotion. Sessions include building resilience to help you sustain yourself as a responsive freelance artist in an ever-changing Industry.

Learning Modes	Hours
Classes and Workshops Professional Practice Voice Acting	68 hours 20 hours
Rehearsal and Performance Industry Showcase	110 hours
1:1 Artist Support Tutorials	4 hours
Independent Study	98 hours
Total notional student effort hours	300
Learning Outcomes	
LO1	Present yourself to potential employers as a skilled, versatile, and informed actor
LO2	Manage your future portfolio career
LO3	Evaluate your developing arts practice
Assessment	
Assessment 1	Your ability to meet LO1 will be assessed through • Continuous Observation • Pass/Fail
Assessment 2	Your ability to meet LO2 and LO3 will be assessed through • Reflection: Reflective Summative Statement (1,000 – 1,500 words or an alternative means of delivery) • Pass/Fail

Section 2: Delivery and Assessment

Module Coordinator	Lecturer in Professional Practice
Module Content and Delivery Pattern	
Content <u>Professional Practice</u> - Classes include Industry Q+As and workshops, mock auditions /meetings and sessions preparing you for both the creative and practical side of being a freelance artist. <u>Industry Showcase</u> - You will research, prepare and perform suitable material to an audience which includes professional practitioners, potential agents and industry employers. Artistic progression within the module and towards entering the acting industry will be supported through one-to-one working tutorials. <u>Voice Acting</u> - Classes may include an Introduction to ADR (Additional Dialogue Recording), Voicing for Video Games, V/O (Voice Over) for commercials, Introduction to V/O Editing (eg. Audacity, GarageBand). Delivery - Industry Showcase rehearsals/performance: Term 2 weeks 3-8 - Workshops/Classes/Voice Acting: Term 2 weeks 1-2 + 9-11	

Assessment and Feedback Outline	
Formative feedback	Continuous oral feedback from staff and peers arises throughout 3 terms
Summative assessment	Assessment 1: Continuous Observation Assessed LO: LO1 Assessment 2: Reflection Assessed LOs: LO2 and LO3 Reflective Summative Statement (1,000 – 1,500 words or an alternative means of delivery) Submission deadline: Term 3 week 9
Feedback methods	You will receive feedback through the following modes, all of which inform reflection and development • Oral feedback from staff and peers arising continuously during the working process
Assessment Criteria	
Assessment 1 Criteria	Assessors will look for: • detailed research of appropriate material and the potential employer (LO1) • a thorough rehearsal process (LO1) • being secure in your technical ability and choices (LO1) • an ability to listen and respond in the moment (LO1) • a sense of self in conversation (LO1) • the ability to process feedback in a constructive way (LO1)
Assessment 2 Criteria	Assessors will look for: • Ability to articulate and evaluate your individual synthesis of skills and personal attributes as appropriate to the professional actor (LO3) • Ability to articulate your knowledge and understanding of the challenges intrinsic to a career in acting (LO2) • Ability to articulate your aspirations as a creative arts practitioner (LO2, LO3)

Resources	
Essential • Equity Union • The Casting Directors' Guild - Advice for Self-taping • Introduction to Spotlight Membership • Backstage - How to Create Your Acting Showreel • Spotlight - How to Make a Showreel Twitter @csacasting @ITRintheroom @Rendition @lookslikemeuk @runatitshouting Recommended • James Alburger, J (2010) <i>The Art of Voice Acting: The Craft and Business of Performing Voiceover</i>, Focal Press • Richard Evans (2009) <i>Auditions: A Practical Guide</i>, Routledge • Bonnie Gillespie, (2014) <i>Self-Management for Actors: Getting Down to (Show) Business</i>, Cricket Feet Publishing • Elaine A Clark, <i>Voice-overs for Podcasting: How to develop a career and make a profit</i>, Allworth • Dan Friedman, <i>Sound Advice: Voiceover from an Audio Engineer's Perspective</i>, Authorhouse	
Other Information	This module is Pass/Fail
Next Steps	n/a

Module IXP = Introduction to Interdisciplinary and Extended Practice:
Catalogue