

ual:

APPROVED

BA (Hons) Acting and Performance Book of Units 23-24

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| Awarding Body | University of the Arts London |
| College | Wimbledon College of Arts |
| School | University of the Arts London |
| Programme | CCW Acting and Performance(L073) |
| Course AOS Code | WIMBAAPRF01 |
| FHEQ Level | Level 6 Degree |
| Course Credits | 360 |
| Mode | Full Time |
| Duration of Course | 3 years |
| Valid From | September 1st 2023 |
| QAA Subject Benchmark | Dance, drama and performance |
| Collaboration | N/A |
| UAL Subject Classification | Performance and design for theatre and screen |
| JACS Code | W410 - Acting |
| UCAS Code | W415 |
| PSRB | N/A |
| Work placement offered | Yes |
| Course Entry Requirements | The standard minimum entry requirements for this course are one or a combination of the following qualifications: |

- 2 A Levels at grade C or above
- Pass at Foundation Diploma in Acting, Performance or Art and Design (Level 3 or 4)
- Merit, Pass, Pass (MPP) at BTEC Extended Diploma
- Pass at UAL Extended Diploma
- Access to Higher Education Diploma
- Or equivalent EU/International qualifications, such as International Baccalaureate Diploma at 24 points minimum
- And 3 GCSE passes at grade 4 or above (grade A*-C)

Entry to this course will also be determined by the quality of your application personal statement and reference.

APEL - Accreditation of Prior (Experiential) Learning

Applicants who do not meet these course entry requirements may still be considered in exceptional cases. The course team will consider each application that demonstrates additional strengths and alternative evidence. This might, for example, be demonstrated by:

- Related academic or work experience
- The quality of the personal statement
- A strong academic or other professional reference
- A combination of these factors

Each application will be considered on its own merit but we cannot guarantee an offer in each case.

English language requirements

All classes are taught in English. If English isn't your first language you must provide evidence at enrolment of the following:

- IELTS level 6.0 or above, with at least 5.5 in reading, writing, listening and speaking (please

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| | check our English Language requirements) |
| Selection Criteria | <p>We look for:</p> <ul style="list-style-type: none"> • Interest in, commitment to and motivation for studying the subject • Ability to work imaginatively and creatively individually and in groups • Ability to create, develop and respond to new ideas and to work with new creative forms • Desire to learn • Ability to investigate and develop ideas independently • Ability to communicate ideas physically, verbally and in writing • Aptitude for creative problem solving • Ability to self-direct and critically evaluate work • Willingness to think critically about the relationship between performance and public / social life • Openness and responsiveness to other's ideas |
| Scheduled Learning and Teaching | <p>Following two years of disruption due to Covid 19 we are glad to be returning to normal delivery in 2022/23. This means on campus face-to-face activities such as course projects, lectures, seminars, and studio work, except for courses designed to be delivered online.</p> <p>Scheduled learning and teaching activity may include lectures, seminars, studio and workshop briefings, tutorials, external visits and project briefings.</p> |

Awards and Percentage of Scheduled Learning

Year 1

| Awards | Credits |
|---|---------|
| Certificate of Higher Education (Exit Only) | 120 |

Year 2

| Awards | Credits |
|---|---------|
| Diploma of Higher Education (Exit Only) | 240 |

Year 3

| Awards | Credits |
|------------------|---------|
| Bachelor of Arts | 360 |

| Scheduled Learning Split by Level | |
|---------------------------------------|------------|
| Level 4 | 31% |
| Level 5 | 30% |
| Level 6 | 26% |
| Total Scheduled Learning Split | 29% |

Course Aims and Outcomes

The Aims and Outcomes of this Course are as follows:

| Aim/Outcome | Description |
|--------------------|--|
| Aim | To investigate acting as a globally significant form of artistic practice and creative expression and as a mode of embodied knowledge and critical enquiry. |
| Aim | To provide students with the intellectual, vocal, physical and creative skills needed to become confident and articulate actors and performers. |
| Aim | To enable actors to develop their creative practice in a multi-disciplinary environment fostering collaborative, non-hierarchical modes of artistic experimentation and production. |
| Aim | To explore the impact of new technologies and contemporary theatre practices on acting and performance. |
| Aim | To encourage the expression of diverse cultural identities, narratives and experiences within the context of creating new performance forms and histories. |
| Outcome | You will demonstrate a complex understanding of contemporary approaches to acting and performance through the practical application of a range of contemporary acting processes and techniques. |
| Outcome | You will utilise knowledge of performance theory and contemporary practice in making innovative performance work. |
| Outcome | You will demonstrate a critical awareness of the relationship between body, voice, media and technology and be able to work across performance forms and digital platforms. |
| Outcome | You will employ a reflective, self-aware approach to creative processes and critical thinking, and articulate a distinctive personal 'voice' developed across a body of performance research and practice. |
| Outcome | You will apply individual acting and performance skills alongside the capacity to work collaboratively in a company or collective. |
| Outcome | You will deploy conceptual, vocal and physical skills in the preparation, realisation and execution of original performance |

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| | works. |
| Outcome | You will utilise critical and creative skills in textual analysis and interpretation, and apply practical acting skills in the production of meaning through physical action and vocal expression. |
| Outcome | You will demonstrate confidence, adaptability and articulacy as a creative thinker and critically reflective actor. |
| Outcome | You will demonstrate enterprise, resourcefulness and resilience in identifying creative opportunities, managing a career portfolio, and ensuring personal and professional development. |

| Distinctive Features | |
|-----------------------------|---|
| 1 | Opportunity to study acting and performance in an arts school environment fostering a multi-disciplinary approach to theatre practice. |
| 2 | Focus on rethinking performer-training for the 21st century, exploring acting as mode of artistic practice and cultural critique. |
| 3 | Enquiry-driven pedagogy integrating project-based learning opportunities, skills-based training and sustained critical and creative development as performers. |
| 4 | Engagement with rapidly changing technologies and production practices, enabling the development of both industry-ready skills and industry-changing perspectives. |
| 5 | Exploration of diverse cultural histories, narratives and identities within the context of investigating global performance practices and the politics of representation. |

Course Detail

BA Acting and Performance will enable you to become a creative, confident and articulate performer who can work across a variety of performance forms and contexts. You will develop your physical, vocal and intellectual skills both individually and in an ensemble. The course will also provide you with the opportunity to work with new technologies and innovative performance practices. It will make you ready for industry, but also ready to challenge it, placing you at the cutting edge of the latest innovations.

What to expect

- **Become a storyteller:** Learn how to tell new stories, bring marginalised experiences to life and present alternative realities through your performance practice.
- **Diverse training:** Experiment with new technologies such as virtual and augmented reality and learn how to act in digital, interactive and immersive performances.
- **Collaborative performances:** Take part in College productions with students from across disciplines and courses.
- **Characterisation:** Learn how to embody different characters and present believable personas both on stage and on screen.
- **Global perspective:** Learn about different intercultural, world theatre and global performance practices.
- **Contextual understanding:** Examine the politics of performance-making processes and learn how to develop an ethical and socially engaged practice.
- **Specialist training environment:** Train in Wimbledon's specialist performance space and have access to all our industry standard facilities including our theatre, technically enhanced studio, costume workshops, animation room and rehearsal studios. View the [Wimbledon facilities](#).

Mode of study

BA Acting and Performance is offered in full-time mode. It is divided into 3 stages over 3 academic years. Each stage consists of 30 teaching weeks. You will be expected to commit an average of 40 hours per week to your course, including teaching hours and independent study.

Course Units

Year 1

Unit 1: Introduction to Acting and Performance

This unit is an introduction to your course, the College and the University.

Unit 2: Acting Lab

This unit will introduce you to the key theories and practical approaches to contemporary acting. You'll attend lively workshops where you'll learn how to embody emotions, interpret texts and represent different characters. Theory-based seminars will expand your

knowledge of the historical, social and cultural contexts that underpin acting and performance.

Unit 3: Theatre in context

This unit investigates theatre as an expanding field of cultural practice. Taking both a local and global approach, you'll consider what theatre might mean to different communities. You'll explore different practices in relation to their social, cultural and historical contexts and consider the complex politics and ethics of cross-cultural performance.

Unit 4: Representing the real

This unit will introduce you to some of the foundational practices and theoretical questions concerning the relationship between reality and representation. This awareness will help you grow your acting and performance-making skills so you can authentically position yourself within the context of an event and scenography.

Year 2

Unit 5: Performance histories

This unit explores different approaches to acting and performance as cultural narration and storytelling practice. Project briefs will enable you to investigate your own stories, histories and cultural identities. You'll explore the creative potential of acting and performance to tell stories, give voice to marginalised experiences and generate alternative perspectives.

Unit 6: Collaborative and collective practices

You will be introduced to different ways in which collaborative working can help you to focus and enhance your own creative strengths. You'll have the chance to work with fellow students and creative communities.

Unit 7: Digital performance lab

This unit investigates the rapidly developing field of digital performance and its transformative impact on contemporary theatre forms. You will explore performance making for digital environments and platforms, including acting for screen and interactive media. You'll also have opportunities to experiment with new technologies such as virtual and augmented reality.

Unit 8: Contemporary acting

This unit looks at a range of contemporary acting practices, directors, theorists and practitioners. Project briefs will enable you to focus on a specific mode or practice and area of enquiry. Working individually or in groups or companies, you'll experiment with compositional methods, rehearsal strategies and develop new hybrid practices.

Year 3

Unit 9: Performance research

This unit will provide you with a firm grounding in performance research. You will learn how to frame research questions, conduct a critical literature and practice review, identify appropriate research methods and form a sustained critical and theoretical argument, whether in performance practice or through writing.

Unit 10: Multi-modal production

This unit will provide you with a firm grounding in the practical production of contemporary performance. You will perform in a professional-standard public production, using a range of contemporary acting techniques and digital performance processes. Working with directors, designers, technicians and other performers will expose you to the full production process.

Optional Diploma between Years 2 and 3

Between Years 2 and 3 of the course, you'll also have the opportunity to undertake one of the following additional UAL qualifications:

Diploma in Professional Studies (DPS)

This optional diploma can be taken between years 2 and 3. With support from your tutors, you'll undertake an industry placement for a minimum of 100 days/20 weeks. As well as developing industry skills, you'll gain an additional qualification upon successful completion.

Diploma in Creative Computing

Between years 2 and 3, you can undertake the year-long Diploma in Creative Computing. This will develop your skills in creative computing alongside your degree. After successfully completing the diploma and your undergraduate course, you'll graduate with an enhanced degree: BA (Hons) Acting and Performance (with Creative Computing).

Learning and Teaching Methods

- Collaborative work
- Group and individual tutorials
- Independent study
- Introductions and inductions to university, college and course resources
- Investigative seminars
- Lectures and visiting speaker talks
- Performance analysis of live theatre and digital screenings
- Performance labs
- Practical performance projects

- Practical workshops
- Production projects
- Project based learning
- Staff and student led seminars and discussions
- Studio, external venue and other visits
- Training for performance sessions
- Use of resource venues and institutions

Assessment Methods

- Assessment tutorials
- Critical and creative portfolios
- Essays
- Live presentations - pitches, proposals, papers
- Performance études
- Performed and digital essays
- Process workbooks and reflective journals
- Production roles and ensemble contribution
- Project proposals, plans and reports
- Written and performed dissertations

Reference Points

- QAA Subject Benchmark statements
- QAA Framework for Higher Education Qualifications
- CCW Common Credit Framework
- UAL Creative Attributes Framework

Course Diagram

| LEVEL 4 – YEAR 1 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
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| BLOCK 1 | | | | | | | | | | | | | | | BLOCK 2 | | | | | | | | | | | | | | |
| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 | 15 | 16 | 17 | 18 | 19 | 20 | 21 | 22 | 23 | 24 | 25 | 26 | 27 | 28 | 29 | 30 |
| Unit 1 Introduction to Acting & Performance 20 credits | | | | S | Unit 2 Acting Lab 40 credits | | | | | S | Unit 3 Theatre in Context 20 credits | | | | | S | Unit 4 Representing the Real 40 credits | | | | | | | | | | S | | |
| LEVEL 5 – YEAR 2 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| BLOCK 1 | | | | | | | | | | | | | | | BLOCK 2 | | | | | | | | | | | | | | |
| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 | 15 | 16 | 17 | 18 | 19 | 20 | 21 | 22 | 23 | 24 | 25 | 26 | 27 | 28 | 29 | 30 |
| Unit 5 Performance Histories 20 credits | | | | S | Unit 6 Collaborative and Collective Practices 40 credits | | | | | S | Unit 7 Digital Performance Lab 20 credits | | | | | S | Unit 8 Contemporary Acting 40 credits | | | | | | | | | | S | | |
| OPTIONAL DIPLOMA YEAR – LEVEL 5 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| LEVEL 6 – YEAR 3 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| BLOCK 1 | | | | | | | | | | | | | | | BLOCK 2 | | | | | | | | | | | | | | |
| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 | 15 | 16 | 17 | 18 | 19 | 20 | 21 | 22 | 23 | 24 | 25 | 26 | 27 | 28 | 29 | 30 |
| Unit 9 Performance Research 60 credits | | | | | | | | | | S | Unit 10 Multi-modal Production 60 credits | | | | | | | | | | S | | | | | | | | |

S = Summative Assessment

Indicative summative assessment weeks are noted in the course diagram. For exact dates please refer to your timetable.

XU000400 : Unit 1: Introduction to Acting and Performance

(Mandatory)

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| Unit Code | XU000400 |
| Unit Title | Unit 1: Introduction to Acting and Performance |
| FHEQ Level | Level 4 |
| Effective From | September 1st 2022 |
| Duration | 1 |
| Credits | 20 |
| Programme | CCW Acting and Performance(L073) |
| Unit Introduction | <p>This unit aims to introduce you to your course and its subject specialism as well as to effective learning and studentship at undergraduate level. It will orientate you to the practices and knowledge-base needed to understand your discipline and help you to develop your skills for independent & collaborative learning, reflection and your own self development. Students come from many diverse educational backgrounds and a part of this unit will enable to reflect on your own background and how that shapes the way you approach your course.</p> <p>This Unit has three core purposes:</p> <ul style="list-style-type: none"> • to introduce you to your discipline in the context of study at a Higher Education level. • to introduce you to learning skills and the requirements of effective studentship at undergraduate level • to orientate you within your course, the College and the University |

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| | <p>Emphasis is placed on the skills needed to locate, navigate and communicate information and ideas effectively and appropriately. You will be introduced to resources that support your studies. We will also discuss studentship, the importance of being an engaged and participatory member of the group and your own personal and professional development.</p> |
| <p>Indicative Content</p> | <p>Students will be introduced to some of the key questions, principles and approaches informing the study of acting and performance as an academic discipline and artistic practice. These will be investigated through the framework of explicating acting as a creative and critical method, asking the question: ‘What is acting? What does an actor do?’ across a range of performance forms and contexts.</p> <p>Topics explored may include:</p> <ul style="list-style-type: none"> • Actor, act and action • Acting and not-acting: presence and representation • Voice, character and persona • Body, movement, gesture • Emotion and affect • Acting and meaning-making • Acting techniques and techne • Acting as a cultural and historical form • Acting as process and event • Stage, scene and technology <p>Tasks undertaken may include:</p> <ul style="list-style-type: none"> • Practical exercises and etudes • Exploring studio practice • Performance analysis • Introduction to stagecraft • Scoring and performing a micro-text |
| <p>Learning & Teaching Methods</p> | <ul style="list-style-type: none"> • Practical workshops • Project based learning • Training for performance sessions • Lectures • Seminars |

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| | <ul style="list-style-type: none"> • Tutorials |
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| Learning Outcomes | |
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| LO1 | Evidence of a critical, foundational understanding of the practices and knowledge base of your subject & discipline (knowledge) |
| LO2 | Evidence of skills needed for effective learning and communication of ideas, arguments and criticism in visual and written forms (communication) |
| LO3 | Evidence of understanding of the importance of studentship through engagement and participation with the course and your student colleagues (enquiry) |
| LO4 | Evidence of your engagement with the principles of critical reflection and a commitment to personal and professional development (process) |

| Unit Assessment Summary |
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| Holistic – This unit is assessed holistically (100% of the unit). Assessment will be against the specified marking criteria. |

| Holistic | |
|-------------------------------|---|
| Assessment Type | Multiple |
| % of total | Pass/Fail |
| Hand-in Week | N/A |
| Briefing | N/A |
| Feedback | N/A |
| Assessment Description | <ul style="list-style-type: none"> • Live and/or recorded presentation – micro-text performance (via group assessment) • Critical and creative portfolio – e.g. script treatment, textual analysis, performance score (via assessment tutorial) • Assessment Tutorials |

Scheduled Learning and Teaching

Details of the total scheduled learning and teaching activity for each unit, can be found on your student portal on SITS, the UAL student records system. Click on the “scheduled learning and teaching” tab at the top of the home screen when you have logged in using your UAL details.

Independent Learning: 68%, Scheduled Learning and Teaching: 32%

Reading List

Bassot, Barbara (2015) *The Reflective Practice Guide*

Bassot, Barbara (2017) *The Reflective Journal*

Benedetti, Jean (2005) *The Art of the Actor: The essential history of acting*

Bogart, Anne (2014) *The Viewpoints Book: a practical guide to viewpoints and composition*

Brennan, Amanda (2016) *The energetic performer: an integrated approach to acting for stage and screen*

Camilleri, Frank (2019) *Actor Training Reconfigured*

Donnellan, Declan (2005) *The actor and the target*

Hall, Stuart et al (2013) *Representation: Cultural representations and signifying practices*

Hodge, Alison (2010) *Actor training*

Kirby, Michael (2002) ‘On Acting and Not Acting’ in Zarilli, Phillip (2002) *Acting (re) considered: a theoretical and practical guide*

Luckhurst, Mary (2001) *On Acting: interviews with actors*

Malague, Rosemary (2012) *An Actress Prepares: women and ‘the method’*

Marshall, Lorna (2001) *The body speaks*

Moseley, Nick (2005) *Acting and reacting: tools for the modern actor*

Tushingham, David (1995) *Not what I am: The experience of*

performing

Williams, Kate et al (2012) *Reflective Writing*

Zaporah, Ruth (1995) *Action theatre: the improvisation of presence*

Zarrilli, Phillip (2002) *Acting (re) considered: a theoretical and practical guide*

Zarrilli, Phillip (2009) *Psychophysical acting: an intercultural approach*

Zarrilli, Phillip et al. (2019) *Intercultural Acting and Performer Training*

XU000401 : Unit 2: Acting Lab

(Mandatory)

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| Unit Code | XU000401 |
| Unit Title | Unit 2: Acting Lab |
| FHEQ Level | Level 4 |
| Effective From | September 1st 2022 |
| Duration | 1 |
| Credits | 40 |
| Programme | CCW Acting and Performance(L073) |
| Unit Introduction | <p>This unit aims to investigate and critique a number of key acting practices and methodologies. It will provide you with a firm grounding in some of the most significant approaches to acting as an artistic practice and an opportunity to assess their relevance in the contemporary context. In the process, you will develop the practical skills and knowledge required for your initial development as a performer. You will be introduced to acting as an exploratory process involving working on the self, embodying emotions, interpreting texts, creating images and representing figures. Students come from diverse educational and cultural backgrounds and this unit will enable you to reflect on how that shapes the way you may choose to approach different acting methodologies to develop your skills as a performer.</p> <p>This Unit aims:</p> <ul style="list-style-type: none">• to introduce you to some key theories and practical approaches to contemporary acting and place them in the historical, cultural and artistic context of their development• to develop your practical experience and critical |

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| | <p>awareness of acting as a process</p> <ul style="list-style-type: none"> • to enable you to advance and extend your physical, vocal and intellectual skills and creative capacities • to encourage you to develop a personal process of practical investigation and reflective critical enquiry |
| <p>Indicative Content</p> | <ul style="list-style-type: none"> • Investigative acting; investigating acting – exploring critical and creative practices of experimentation and enquiry • Acting methods and methodologies – from technique to system to laboratory enquiry • Practical investigations and applications of: <ul style="list-style-type: none"> • Stanislavskian principles of representational acting – (1) Creating a score; (2) Building a character; (3) Producing physical action • Meyerholdian principles of presentational acting – (1) Preparation, discipline and co-ordination; (2) Economy, efficiency and expressive means; (3) Precision, rhythm and responsiveness • Brechtian principles of social acting – (1) The socialised body; (2) Distance (<i>Verfremdung</i>) and perspective (<i>Haltung</i>); (3) <i>Gestus</i> and representation • Grotowskian principles of poor theatre – (1) The extended body; (2) Subtraction, revelation and the <i>via negativa</i>; (3) Pre-expressivity, dilation, and sources of expression • Bogartian principles of relational acting – (1) Spatial, physical and vocal viewpoints; (2) Improvisation; (3) Structure and composition |
| <p>Learning & Teaching Methods</p> | <ul style="list-style-type: none"> • Practical workshops • Independent studio practice • Training for performance sessions • Lectures • Seminars • Tutorials |

| <p>Learning Outcomes</p> | |
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| <p>LO1</p> | <p>Evidence of the ability to understand and apply the principles and methods</p> |

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| | of key practical approaches to acting (knowledge, process) |
| LO2 | Evidence of a developing ability to employ practical skills and personal resources (physicality, voice, sensory awareness, perception, experience and imagination) in performance and in the communication of ideas, arguments and criticism (process, communication) |
| LO3 | Evidence of the ability to develop and deploy analytical and interpretive skills and external resources (texts, images, objects, scenarios, locations) in performance and in the communication of ideas, arguments and criticism (process, communication) |
| LO4 | Evidence of a developing understanding the influence of historical, cultural and aesthetic contexts on acting theories, philosophies and practices, and the capacity to challenge and critique their deployment in contemporary practice (enquiry, knowledge) |
| LO5 | Evidence of your engagement with the principles of critical reflection and a commitment to personal and professional development (enquiry) |

Unit Assessment Summary

Holistic – This unit is assessed holistically (100% of the unit). Assessment will be against the specified marking criteria.

Holistic

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| Assessment Type | Multiple |
| % of total | Pass/Fail |
| Hand-in Week | N/A |
| Briefing | N/A |
| Feedback | N/A |
| Assessment Description | <ul style="list-style-type: none"> • Live and/or recorded presentation – performance investigation (via group assessment) • Live and/or recorded presentation – small group performance (via group assessment) • Assessment Tutorials |

Scheduled Learning and Teaching

Details of the total scheduled learning and teaching activity for each unit, can be found on your student portal on SITS, the UAL student records system. Click on the “scheduled learning and teaching” tab at the top of the home screen when you have logged in using your UAL details.

Independent Learning: 70%, Scheduled Learning and Teaching: 30%

Reading List

- Allain, Paul (2009) *Grotowski's Empty Room*
- Benedetti, Jean (1998) *Stanislavski and the actor*
- Benedetti, Jean (2004) *Stanislavski: An introduction*
- Bleeker, Maaïke et al. (2019) *Thinking Through Theatre and Performance*
- Bogart, Anne (2005) *The Viewpoints Book: a practical guide to viewpoints and composition*
- Bogart, Anne (2007) *And then, you act: Making art in an unpredictable world*
- Bogart, Anne (2014) *What's the story? Essays about art, theatre and storytelling*
- Braun, Edward (1978) *Meyerhold on Theatre*
- Brown, Bryan (2018) *A History of the Laboratory Theatre*
- Camilleri, Frank (2019) *Actor Training Reconfigured*
- Carnicke, Sharon (2009) *Stanislavski in Focus: an acting master for the 21st century*
- Grotowski, Jerzy (2002) *Towards a Poor Theatre*
- Hodge, Alison (2010) *Actor training*
- Jameson, Fredric (2004) *Brecht and Method*
- Merlin, Bella (2007) *The Complete Stanislavski Toolkit*
- Merlin, Bella (2001) *Beyond Stanislavski: the psycho-physical approach to actor training*
- Malague, Rosemary (2012) *An Actress Prepares: women and*

'the method'

Moseley, Nick (2005) *Acting and reacting: tools for the modern actor*

Mumford, Meg (2008) *Bertolt Brecht*

Pitches, Jonathan (2003) *Vsevolod Meyerhold*

Pitches, Jonathan and Aquilina, Stefan (2017) *Stanislavski in the World*

Roach, Josph (1985) *The Player's Passion: Studies in the Science of Acting*

Ryland, Charlotte (2014) *Brecht on performance: Messingkauf and modelbooks*

Richards, Thomas (1995) *At work with Grotowski on physical actions*

Schino, Mirella (2016) *Alchemists of the Stage: Theatre Laboratories in Europe*

Stanislavski, Konstantin (ed. Benedetti, John) (2010) *An Actor's Work on a Role*

Stanislavski, Konstantin (ed. Benedetti, John) (2008) *An Actor's Work: A student's diary*

Tucker, Patrick and Ozanne, Christine (2014) *An Actor's Survival Handbook*

Woolford, Lisa, ed (2001) *The Grotowski Sourcebook*

Wright, Elizabeth (1989) *Postmodern Brecht*

Wyman, Rose (2013) *Stanislavski*

Zarrilli, Phillip (2002) *Acting (re) considered: a theoretical and practical guide*

Zarrilli, Phillip (2009) *Psychophysical acting: an intercultural approach*

Willet, John (1978) *Brecht on Theatre: the development of an aesthetic*

XU000403 : Unit 3: Theatre in Context (Mandatory)

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|--------------------------|---|
| Unit Code | XU000403 |
| Unit Title | Unit 3: Theatre in Context |
| FHEQ Level | Level 4 |
| Effective From | September 1st 2022 |
| Duration | 1 |
| Credits | 20 |
| Programme | CCW Acting and Performance(L073) |
| Unit Introduction | <p>This unit aims to investigate theatre as an expanded field of cultural practice and artistic endeavour, and performance as a critical and conceptual framework. It will introduce you to the study of acting, theatre and performance as a set of closely inter-related practices, drawing on a range of theories and approaches to understanding them as key components of contemporary culture. You will learn to place acting, theatre and performance practices in their social, cultural and historical contexts, enabling you to examine, question and challenge the politics and ethics of their processes and outcomes. You will explore what acting might be and performance might mean in different parts of the world, interrogating the importance of convention and context in shaping the cultural traditions, historical meanings and societal impacts of theatre locally and globally. You will investigate the possibilities and limitations of cross-cultural performance practices and inter-cultural collaboration, learning to question the relations of power and economies of exchange underlying their operation.</p> <p>This Unit aims:</p> |

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| | <ul style="list-style-type: none"> • to introduce you to some of the key critical approaches to understanding theatre and performance as an expanded field of cultural and artistic practice • to introduce you to the discipline of studying theatre in its social and cultural context and to examining the politics of performance-making processes and practices • to enable you to approach theatre as a socially-engaged practice • to enable you to investigate acting and performance practices from different cultural contexts and traditions, and to interrogate the politics of inter-cultural exchange and cross-cultural practice • to encourage you to explore and critique inter-cultural approaches to training for performance |
| <p>Indicative Content</p> | <p>The unit will investigate some of the key contexts in which acting, performance and ‘theatrical’ expression can be seen to be taking place: in specific aesthetic contexts (such as opera houses, theatres and galleries); in broader social contexts (such as dance-halls, sports stadia and workplaces); and in wider context of the practices of everyday life (such as waking, cooking, shopping and flirting). Crucially, the unit will introduce you to performance as a creative framework through which to explore the connections between these forms and practices, and a critical optic through which to understand them. It will enable you to situate acting and theatre-making an expanded cultural field, and to recognise the cultural specificity of performance as practiced in different community contexts and in different parts of the world. The unit will encourage you to engage with understanding theatre as a culturally specific practice, and to recognise the importance of encountering different aesthetic forms, traditions, and approaches to acting and performance-making. In other words, it will encourage you to place theatre in a ‘world context’, whilst acknowledging the necessary limits and limitations of ‘inter-culturalism’ in the context of globalisation and post-colonialism.</p> <p>This unit is necessarily challenging and wide-ranging,</p> |

asking key questions about what theatre might be relative to the social and political context in which it takes place. It recognises that performance forms and practices vary across different cultural and historical contexts, and asks you think creatively, critically and politically about the challenges, difficulties and opportunities this presents.

The unit will introduce you to some of the key conceptual and practical approaches to studying theatre as a social and aesthetic practice within and across cultural contexts. It will do so by engaging you in exploring key topics and methods of enquiry and introducing you to a range of inter-cultural, 'world theatre' and global performance practices. It will investigate theatre and performance as:

- Conceptual practice: theatricality, performativity and the 'in/as' framework
- Intra-cultural practice: ritual, repetition, symbolisation
- Representative practice: embodiment, figure, effigy
- Social practice: congregation, assembly, community
- Everyday practice:
- Inter-cultural practice: encounter, dialogue, appropriation
- Economic practice: exchange, commodification, circulation
- Global practice: 'world theatre', modes of encounter, theatricalization
- Ethnographic practice: 'indigenous' traditions, perspectives and voices
- Anthropological practice: expressivity, liminality, transformation
- Archaeological practice: traces, location, evidence
- Ideological practice: meaning-making, power relations and social formations
- Post-colonial practice: decolonising histories, regimes of representation, ways of seeing
- Diasporic practice: movement, migration, identity

Project briefs will focus on the development of

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| | conceptual projects (i.e. imagined rather than implemented) tackling some of these questions and challenges. |
| Learning & Teaching Methods | <ul style="list-style-type: none"> • Practical workshops • Contextual research • Training for performance sessions • Lectures • Seminars • Tutorials |

| Learning Outcomes | |
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| LO1 | Evidence of the ability to understand and apply critical approaches to studying theatre in context (knowledge, enquiry) |
| LO2 | Evidence of understanding the impact of historical traditions, cultural conventions and aesthetic frameworks on different approaches to acting and performance (knowledge, enquiry) |
| LO3 | Evidence of the ability to engage sensitively and responsibly in the development of practical skills and creative processes drawing on different cultural traditions (process) |
| LO4 | Evidence of the ability to develop and deploy analytical and interpretive skills in conceiving performance and in the communication of ideas, arguments and criticism (communication, enquiry) |
| LO5 | Evidence of your engagement with the principles of creative investigation and critical reflection and a commitment to collaborative working (process) |

| Unit Assessment Summary |
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| Holistic – This unit is assessed holistically (100% of the unit). Assessment will be against the specified marking criteria. |

| Holistic | |
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| Assessment Type | Multiple |
| % of total | 100 |
| Hand-in Week | N/A |

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| Briefing | N/A |
| Feedback | N/A |
| Assessment Description | <ul style="list-style-type: none"> • Critical portfolio - to include performance analysis (c. 750 words) and critical framework review (c.750 words) • Live and/or recorded presentation – conceptual project • Assessment Tutorials |

Scheduled Learning and Teaching

Details of the total scheduled learning and teaching activity for each unit, can be found on your student portal on SITS, the UAL student records system. Click on the “scheduled learning and teaching” tab at the top of the home screen when you have logged in using your UAL details.

Independent Learning: 70%, Scheduled Learning and Teaching: 30%

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| Reading List | <p>Aronson, Arnold (2018) <i>The History and Theory of Environmental Scenography</i></p> <p>Auslander, Phillip (1997) <i>From Acting to Performance: Essays in modernism and postmodernism</i></p> <p>Balme, Christopher (1999) <i>Decolonising the Stage: Theatrical Syncretism and Post-colonial Drama</i></p> <p>Bharucha, Rustom (1993) <i>Theatre and the World: Performance and the Politics of Culture</i></p> <p>Bleeker, Maaïke, Kear, Adrian, Kelleher, Joe and Roms, Heike (2019) <i>Thinking Through Theatre and Performance</i></p> <p>Bial, Henry (2015) <i>The Performance Studies Reader</i></p> <p>Colbert, Soyica Diggs (2017) <i>Black Movements: Performance and cultural politics</i></p> <p>Conquergood, Dwight (2013) <i>Cultural Struggles: Performance, Ethnography, Praxis</i></p> <p>DeFrantz, Thomas F and Gonzalez, Anita, eds. (2014) <i>Black Performance Theory</i></p> <p>Flynn, Alex ed. (2015) <i>Anthropology, Theatre and</i></p> |
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Development: The transformative potential of performance

Fischer-Lichte, Erika (2014) *The Routledge Introduction to Theatre and Performance Studies*

Gilbert, Helen and Thompkins, Joanne (1996) *Post-colonial drama: theory, practice, politics*

Hall, Stuart et al (2013) *Representation: Cultural representations and signifying practices*

Harding, Frances, ed. (2002) *The Performance Arts in Africa: A Reader*

Harrison, Paul (2002) *Black Theatre: Ritual performance in the African diaspora*

Kershaw, Baz (2009) *Theatre Ecology*

McKenzie, John (2001) *Perform or Else: From discipline to performance*

Odom, Glenn (2017) *World Theories of Theatre*

Okagbue, Osita (2012) *African Theatres and Performances*

Ngugi Wa Thiongo (1986) *Decolonising the Mind*

Pavis, Patrice (1996) *The Intercultural Performance Reader*

Pearson, Mike and Shanks, Michael (2001) *Theatre/Archaeology: Disciplinary Dialogues*

Phelan, Peggy (1993) *Unmarked: The politics of performance*

Read, Alan (2013) *Theatre in the Expanded Field: Seven approaches to performance*

Reynolds, Bryan (2014) *Performance Studies: Key words, concepts and theories*

Roach, Joseph (1996) *Cities of the Dead: Circum-Atlantic Performance*

Schechner, Richard (2002) *Performance Studies*

Shepherd, Simon (2016) *Performance Theory*

Taussig, Michael (1993) *Mimesis and Alterity*

Taylor, Diana (2016) *Performance*

Watson, Ian (2001) *Performer training: developments across cultures*

Westlake, E J (2017) *World Theatre: the basics*

XU000402 : Unit 4: Representing the Real (Mandatory)

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| Unit Code | XU000402 |
| Unit Title | Unit 4: Representing the Real |
| FHEQ Level | Level 4 |
| Effective From | September 1st 2022 |
| Duration | 1 |
| Credits | 40 |
| Programme | CCW Acting and Performance(L073) |
| Unit Introduction | <p>This unit aims to interrogate a central, foundational question in theatre practice and theory: What is theatre's relationship to the real? This is a question that has driven theatre-thinking repeatedly, from the Classical conception of theatre as <i>representation</i> (<i>mimesis</i>) to the Modern preoccupation with theatrical <i>realism</i>. At the same time, theatre's own reality – both as a representational form and as an intrinsic part of the real world itself – is drawn attention to by post-dramatic theatre's emphasis on an aesthetic of <i>presentation</i> and foregrounding the reality of the theatrical event and situation.</p> <p>The unit invites you to engage with and re-open this vexed yet essential question as the source of creative and critical invention, and to investigate how theatre represents the real through a range of forms and practices. These may span from 19th Century Naturalism to contemporary theatres of the real such as verbatim theatre and Rimini Protokoll's staging of 'experts of the everyday'. You will be encouraged to situate these forms in relation to one another (rather than in opposition), and to develop your own understanding of the relationship between presentation</p> |

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| | <p>and representation, 'reality' and the 'really made-up', in contemporary acting and performance. This will enable you to develop your practice accordingly.</p> <p>You will have the opportunity to examine and explore these questions through project-based learning culminating in a performance outcome. Projects will be elective, reflecting the range of forms and practices investigated in the Unit, and experimental, enabling you to test acting and performance processes and to challenge theatrical conventions.</p> <p>This Unit aims:</p> <ul style="list-style-type: none"> • to introduce you to some of the foundational practices and theoretical questions concerning the relationship between reality and representation and place them in an historical, cultural and artistic context • to examine a range of theatre forms and acting conventions, from 'psychological realism' to 'authentic self-presentation', enabling you to develop your critical awareness and practical experience of different modes of acting and performance • to situate acting and performance within the context of an aesthetic event and scenographic environment, encouraging you to work collaboratively as a team • to enable you to advance and extend your practical acting and performance-making skills, creative capacities, and theatre knowledge • to encourage you to develop a personal process of practical investigation and reflective critical enquiry |
| <p>Indicative Content</p> | <p>Tendencies and tactics in representing the real:</p> <ul style="list-style-type: none"> • <i>Mimesis</i>, production and reproduction (e.g. Plato, Aristotle, Sophocles) • <i>Naturalism</i>, environment and heredity (e.g. Zola, Ibsen) • <i>Realism</i>, psychology and given circumstances (e.g. Stanislavski, Chekhov) |

- *Ideological expression*, material practice and lived relations (e.g. Brecht, Müller, Ostermeier)
- *Passion for the Real*, avant-gardism and anti-representational practice (e.g. Artaud, Cage, Kantor)
- *Happenings*, events, occasions (e.g. Kaprow, La Fura Del Baus, Welfare Sate International)
- *Movement*, masquerade and social gesture (e.g. Bausch, Bel, Howells)
- *Environments*, sites, situations (e.g. The Performance Group, Brith Gof, Builder's Association)
- *Interventions*, protests and political representation (e.g. Madres of the Plaza de Mayo, Anna Deveare Smith, Pussy Riot)
- *Assembly*, self-presentation and co-performance (e.g. Rimini Protokoll, Mammalian Diving Reflex, Quarantine)

Performance project briefs may include:

- staging an extract from a Naturalist text for a contemporary context (e.g. Ibsen's *Ghosts* or Chekhov's *The Seagull*)
- staging an extract from an Epic or post-Epic text for a contemporary context (e.g. Brecht's *Mother Courage* or Müller's *Fatzermaterial*)
- re-performing an avant-garde experiment (e.g. Artaud's *Lesson of Anatomy* or *A Spurt of Blood*)
- constructing the score for a Happening or rules-based performance
- choreographing and/or re-performing a movement text, fragment or intervention (e.g. Bausch's *Nelken* line, De Keersmaecker's *Rosas!* or Bel's *Jerome Bel*)
- creating a co-performance with 'experts of the everyday' and/or 'authentic' actors or non-performers (e.g. Rimini Protokoll's *100%* or Milo Rau's *Congo Tribunal*)
- re-staging a verbatim theatre or playback text (e.g. Anna Deveare Smith's *Notes from the Field*)

Learning & Teaching

- Practical workshops

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| Methods | <ul style="list-style-type: none"> • Independent practice • Training for performance sessions • Rehearsals • Lectures • Seminars • Tutorials |
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| Learning Outcomes | |
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| LO1 | Evidence of the ability to understand and apply key concepts and principles from theatre history, theory and practice regarding the relationship between reality and representation (knowledge, enquiry) |
| LO2 | Evidence of the ability to employ practical and collaborative skills making and presenting performance (process, realisation) |
| LO3 | Evidence of the ability to develop and deploy analytical and interpretive skills in making performance and in the communication of ideas, arguments and criticism (process, realisation, communication) |
| LO4 | Evidence of understanding the historical, cultural and aesthetic development of acting conventions and performance practices, and the capacity to test, challenge and critique their deployment in contemporary practice (knowledge, enquiry) |
| LO5 | Evidence of your engagement with the principles of critical reflection and a commitment to group working and personal and professional development (process) |

| Unit Assessment Summary |
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| Holistic – This unit is assessed holistically (100% of the unit). Assessment will be against the specified marking criteria. |

| Holistic | |
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| Assessment Type | Multiple |
| % of total | 100 |
| Hand-in Week | N/A |
| Briefing | N/A |

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| Feedback | N/A |
| Assessment Description | <ul style="list-style-type: none"> • Critical portfolio – to include written critiques of texts, manifestos, performances (via assessment tutorial) • Live and/or recorded presentation – group performance (via group assessment) • Assessment Tutorials |

Scheduled Learning and Teaching

Details of the total scheduled learning and teaching activity for each unit, can be found on your student portal on SITS, the UAL student records system. Click on the “scheduled learning and teaching” tab at the top of the home screen when you have logged in using your UAL details.

Independent Learning: 68%, Scheduled Learning and Teaching: 32%

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| Reading List | <p>Artaud, Antonin (1988) <i>Selected Writings</i></p> <p>Artaud, Antonin (1993) <i>The Theatre and its Double</i></p> <p>Balme, Christopher (2016--) <i>A Cultural History of the Theatre</i></p> <p>Brittain, Victoria (2014) <i>The Tricycle: Collected Tribunal Plays</i></p> <p>Cantrell, Tom and Luckhurst, Mary (2010) <i>Playing for Real: Actors Playing Real People</i></p> <p>Canton, Ursula (2011) <i>Biographical Theatre: Re-presenting real people</i></p> <p>Carnicke, Sharon (2009) <i>Stanislavski in Focus: an acting master for the 21st century</i></p> <p>Delgado, Maria and Rebellato, Dan (2010) <i>Contemporary European Theatre Directors</i></p> <p>Drain, Richard (1995) <i>Twentieth Century Theatre: A Sourcebook</i></p> <p>Innes, Christopher (2000) <i>A Sourcebook on Naturalist Theatre</i></p> <p>Innes, Christopher and Shetsova, Maria (2013) <i>The Cambridge</i></p> |
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Introduction to Theatre Directing

Forsyth, Alison and Megson, Chris (2009) *Get Real: Documentary Theatre Past and Present*

Jameson, Fredric (2011) *Brecht and Method*

Jamieson, Lee (2007) *Antonin Artaud: from theory to practice*

Kantor, Tadeusz and Kobialka, Michael (1993) *A Journey Through other spaces: essays and manifestos*

Kaye, Nick (2000) *Site-specific art: Performance, place and documentation*

Kobialka, Michael (2009) *Further on, Nothing: Tadeusz Kantor's Theatre*

Malague, Rosemary (2012) *An Actress Prepares: women and 'the method'*

Martin, Carol (2012) *Theatre of the Real*

Martin, Carol (2010) *Dramaturgy of the Real on the World Stage*

Mitchell, Katie (2009) *The Director's Craft: a handbook for theatre*

Mitter, Shomit (1992) *Systems of Rehearsal: Stanislavski, Brecht, Grotowski and Brook*

Pavis, Patrice (2013) *Contemporary Mise en Scene: Staging Theatre Today*

Rae, Paul (2018) *Real Theatre: Essays in Experience*

Ryland, Charlotte (2014) *Brecht on performance: Messingkauf and modelbooks*

Sandford, Mariellen (1995) *Happenings and Other Acts*

Stanislavski, Konstantin (ed. Benedetti, John) (2010) *An Actor's Work on a Role*

Szondi, Peter (1987) *Theory of the Modern Drama*

Toporkov, Osipovich (1979) *Stanislavski in Rehearsal: the later*

years

Twitchin, Mischa (2016) *The Theatre of Death: Kantor, Warburg and the Iconology of the Actor*

Wright, Elizabeth (1989) *Postmodern Brecht*

Zarrilli, Phillip (2002) *Acting (re) considered: a theoretical and practical guide*

Willet, John (1978) *Brecht on Theatre: the development of an aesthetic*

XU000404 : Unit 5: Performance Histories

(Mandatory)

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| Unit Code | XU000404 |
| Unit Title | Unit 5: Performance Histories |
| FHEQ Level | Level 5 |
| Effective From | September 1st 2022 |
| Duration | 1 |
| Credits | 20 |
| Programme | CCW Acting and Performance(L073) |
| Unit Introduction | <p>This unit aims to investigate acting and performance as modes of storytelling, and as sites for the articulation of embodied cultural memory. You will explore how different historical narratives, frameworks and experiences might be addressed through theatre and performance practices. You will investigate the relationship between performance and the 'writing' of history ('historiography'), interrogating how dramatic, theatrical and filmic narrative forms contribute to the perception of the past and its shaping of the contemporary. You will have the opportunity to examine how performance can be used to give voice to marginalised communities, minority experiences and subordinated perspectives, and how post-colonial, queer and feminist performance practices have challenged dominant cultural narratives.</p> <p>The unit will enable you to explore different approaches to acting and performance as cultural narration and storytelling practice. It will extend your knowledge of performance as an academic discipline and creative process, drawing on a range of theories and approaches to performance as a form of historical investigation, cultural expression and identity formation. You will learn to develop your acting and performance practices in relation to the social, cultural and historical contexts from which they emerge and to which they contribute. You will critique, question and challenge the</p> |

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| | <p>politics and ethics of their processes and outcomes and gain the confidence to create new ones. You will explore how acting and performance might enable the creation of new histories and critical perspectives, contributing to the societal impacts of performance locally and globally.</p> <p>This Unit aims:</p> <ul style="list-style-type: none"> • to investigate acting and performance as forms of cultural narration, historical storytelling, and the articulation of embodied memory • to explore the creative potential of acting and performance to tell new stories, to give voice to minority and marginalised experiences and to generate alternative perspectives • to interrogate performance as a mode of historiographic practice, enabling you to explore the performative construction of cultural identities and histories • to enable you to investigate acting and storytelling practices from different cultural contexts, histories and traditions, and to interrogate the politics of their deployment in a contemporary context • to encourage you to explore dramaturgical frameworks and compositional practices within a global frame |
| <p>Indicative Content</p> | <ul style="list-style-type: none"> • The actor as storyteller – performance, presence and narration (e.g. Simon McBurney [UK]) • The actor as researcher – representing the unrepresented (e.g. Anna Deveare Smith [USA]) • The missing actor – representing ‘the disappeared’ (e.g. Lola Arias [Argentina]) • Dramaturgies of experience and event (e.g. Needcompany [Belgium]) • Falling into history – staging historical figures and processes (e.g. Societas Raffaello Sanzio [Italy]) • Performance as cultural memory – embodied practice and collective remembrance (e.g. Yuyakani [Peru]) • Invisible histories – voicing untold stories (e.g. Dickie Beau [UK]) |

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| | <ul style="list-style-type: none"> • Documenting the moment – performing contemporary history (e.g. Rabih Mroué [Lebanon]) • Investigating atrocity – evidence, testimony, witness (e.g. Milo Rau [Belgium]) • The past is better – performing nostalgia (e.g. Alvis Hermanis [Latvia]) • States of forgetting – decolonising post-colonial history (e.g. Faustin Linyekula [DRC]) <p>Project briefs will enable you to investigate your own stories, histories and cultural identities. They will allow you to develop auto-ethnographic, intersectional and relational storytelling practices through a range of performance forms and compositional processes. Outcomes may range from narrative storytelling to performance writing to documentary performance to performance installations and may utilise a wide variety of media and sources.</p> |
| <p>Learning & Teaching Methods</p> | <ul style="list-style-type: none"> • Practical workshops • Contextual research • Training for performance sessions • Rehearsals • Lectures • Seminars • Tutorials |

| <p>Learning Outcomes</p> | |
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| <p>LO1</p> | <p>Evidence of your ability to understand and apply critical approaches to dramaturgical composition and storytelling (knowledge, realisation)</p> |
| <p>LO2</p> | <p>Evidence of your understanding of the relationship between historical events and aesthetic-political frameworks of representation (knowledge, enquiry)</p> |
| <p>LO3</p> | <p>Evidence of your creative and critical engagement with acting, theatre and performance as forms of historiographic practice (enquiry, process)</p> |
| <p>LO4</p> | <p>Evidence of your ability to develop and deploy analytical and interpretive skills in conceiving storytelling/narrative performance and in the communication of ideas, arguments and criticism (communication, realisation)</p> |

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| LO5 | Evidence of your engagement with the principles of creative investigation and critical reflection (enquiry, process) |
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Unit Assessment Summary

Holistic – This unit is assessed holistically (100% of the unit). Assessment will be against the specified marking criteria.

| Holistic | |
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| Assessment Type | Multiple |
| % of total | 100 |
| Hand-in Week | N/A |
| Briefing | N/A |
| Feedback | N/A |
| Assessment Description | <ul style="list-style-type: none"> • Critical and creative portfolio- to include critical framework review (c. 1000 words) and dramaturgical framing of an imaginative historical scene (c. 1500 words) (via assessment tutorial) • Live and/or recorded presentation –solo or group performance • Assessment Tutorials |

Scheduled Learning and Teaching

Details of the total scheduled learning and teaching activity for each unit, can be found on your student portal on SITS, the UAL student records system. Click on the “scheduled learning and teaching” tab at the top of the home screen when you have logged in using your UAL details.

Independent Learning: 68%, Scheduled Learning and Teaching: 32%

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| Reading List | <p>Balme, Chrisopher (2007) <i>Pacific Performances: Theatricality and cross-cultural encounter in the South Seas</i></p> <p>Bharucha, Rustom (2000) <i>The Politics of Cultural Practice:</i></p> |
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Thinking Through Theatre in an Age of Globalization

Bleejmar, Jordana (2019) *Playful Memories: The auto-fictional turn in post-dictatorship Argentina*

Colbert, Soyica Diggs (2017) *Black Movements: Performance and cultural politics*

Diamond, Elin (1994) *Performance and Cultural Politics*

Diamond, Elin (1997) *Unmaking Mimesis*

Edkins, Jenny and Kear, Adrian (2013) *International Politics and Performance: Critical aesthetics and creative practice*

Giannachi, Gabriella (2017) *Histories of Performance Documentation*

Hartman, Saidiya (1997) *Scenes of Subjection: Terror, slavery and self-making in nineteenth century America*

Johnson, Dominic (2015) *The Art of Living: An Oral History of Performance Art*

Kear, Adrian (2013) *Theatre and Event: Staging the European Century*

Lease, Bryce (2019) *After '89: Polish theatre and the political*

Munoz, Jose-Esteban (2013) *Disidentifications: Queers of color and the performance of politics*

Ridout, Nicholas (2013) *Passionate Amateurs: Theatre, Communism and Love*

Roach, Joseph (1996) *Cities of the Dead: Circum-Atlantic Performance*

Rokem, Freddie (2002) *Performing History: Theatrical representations of the past*

Schneider, Rebecca (2011) *Performing Remains: Art and war in times of theatrical re-enactment*

Schenider, Rebecca (2014) *Theatre and History*

Taylor, Diana (2003) *The Archive and the Repertoire:*

Performing cultural memory in the Americas

Tompkins, Joanne (2014) *Theatre's Heterotopias: Performance and the cultural politics of space*

XXX CCW UNIT 6 : Unit 6: Collaborative and Collective Practices

(Mandatory)

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| Unit Code | XXX CCW UNIT 6 |
| Unit Title | Unit 6: Collaborative and Collective Practices |
| FHEQ Level | Level 5 |
| Effective From | September 1st 2023 |
| Duration | 1 |
| Credits | 40 |
| Programme | University of the Arts (UAL) |
| Unit Introduction | <p>This unit aims to introduce you to different ways in which collaborative practice can focus and enhance your own creative strengths through working towards shared a goal.</p> <p>This Unit has three core purposes:</p> <ol style="list-style-type: none"> 1. To engage with fellow students with different practices and interests in a collaborative project towards a shared outcome. 2. To engage with external audiences, participants or institutions outside the course to consider new contexts in which to activate your practice. 3. To develop your creative attributes to enable you to take on future challenges in a variety of contexts. <p>The ability to collaborate with others, create networks and develop and contribute to communities of practice is the emphasis of this unit. This will involve teamwork, engaging in dialogue and leadership.</p> |
| Indicative Content | <ul style="list-style-type: none"> • Introduction to, and development of collaborative, co-operative and collective models of practice. • Insights into the role of collaboration in developing and realising projects. • Practical project-based work. |

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| | <ul style="list-style-type: none"> • Develop understandings of the role of audience. • Creative Attributes development through connectivity, proactivity, enterprise, agility, and enterprise (see UAL Creative Attributes Framework). • The role and methods of reflection and collective evaluation. • Role of documentation. • Develop awareness of research centres, institutes and organisations as appropriate to your areas of interest. • Develop a deeper understanding of the different contexts practice might exist within. |
| Learning & Teaching Methods | <ul style="list-style-type: none"> • These will focus on students' development of collaborative, co-operative and collective practices. • Peer learning through collaboration • Lectures, talks, events and workshops that support collaborative/co-operative working • Physical/virtual engagement with external resources and organisations • Group tutorials and reviews • Seminars • Independent learning |

| Learning Outcomes | |
|--------------------------|---|
| LO1 | Engage with collective or collaborative practice that is informed by critical analysis and evaluation of diverse and relevant practices and ideas, including social, racial and /or environmental injustices. (Enquiry) |
| LO2 | Explore the working practices of others to evaluate different perspectives and approaches to a range of practical, theoretical and/or technical knowledge, informed by a questioning of the norms, practices and biases embedded in our societies and cultures. (Knowledge) |
| LO3 | Evaluate a range of methods and results, especially in relation to social, racial and/or environmental injustices. (Process) |
| LO4 | Demonstrate clarity and depth in relation to the communication of diverse intentions, contexts, sources and arguments appropriate to your audiences, reflecting on the interactions between individual and collective actions and societal values. (Communication) |

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| LO5 | Select appropriate options and choices related to the co-production of outcomes which take into account audiences within and outside your community. (Realisation) |
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Unit Assessment Summary

Holistic – This unit is assessed holistically (100% of the unit). Assessment will be against the specified marking criteria

Holistic

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| Assessment Type | Portfolio |
| % of total | 100 |
| Hand-in Week | Refer to Assignment Brief |
| Briefing | Refer to Assignment Brief |
| Feedback | Refer to Assignment Brief |
| Assessment Description | <ul style="list-style-type: none"> Critical and reflective presentation of learning based upon your individual and collective practice. (This may take a variety of forms depending on, and appropriate to, the nature of the project and work produced. For example, reflective writing, presentation, performance etc.) |

Scheduled Learning and Teaching

Details of the total scheduled learning and teaching activity for each unit, can be found on your student portal on SITS, the UAL student records system. Click on the “scheduled learning and teaching” tab at the top of the home screen when you have logged in using your UAL details.

Independent Learning: 72%, Scheduled Learning and Teaching: 28%

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| Reading List | Reading lists bespoke to Units and /or Project Briefs/ Assignments/Lectures will be available on Moodle. See UAL Library Catalogue subject guide link for textile databases, journals, exhibitions, trend sites e.g. LS:N and WGSN sign in: http://arts.ac.libguides.com/textilesandtextilehistory |
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XU000406 : Unit 7: Digital Performance Lab (Mandatory)

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| Unit Code | XU000406 |
| Unit Title | Unit 7: Digital Performance Lab |
| FHEQ Level | Level 5 |
| Effective From | September 1st 2022 |
| Duration | 1 |
| Credits | 20 |
| Programme | CCW Acting and Performance(L073) |
| Unit Introduction | <p>This unit aims to investigate practically the diverse and rapidly developing field of digital performance and its transformative impact on contemporary theatre forms. It will provide you with the opportunity to explore performance making for digital environments and platforms, including acting for screen and interactive media, and to experiment with new technologies such as virtual and augmented reality. It will provide you with a firm grounding in the contextual development and creative application of immersive, interactive and participatory technologies, ensuring you understand why as well as how these forms are used in contemporary acting and performance practices. You will investigate the emergence of digital approaches to dramaturgy and explore their influence on theatre-making as an increasingly multi-modal field. You will learn practical skills and approaches to digital performance making as an exploratory process involving working with material and immaterial resources and the need to develop hybrid creative forms and compositional practices.</p> <p>This Unit aims:</p> |

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| | <ul style="list-style-type: none"> • to introduce you to some of the key theories and practical approaches to digital performance and to place them in the historical, cultural and artistic context of their development • to develop your practical experience and working knowledge of digital platforms and environments, including interactive and immersive technologies • to enable you to develop specific approaches to acting for screen and digital dramaturgy • to encourage you to experiment with innovative uses of digital technologies in performance, extending and transforming your encounter with contemporary theatre and screen practices |
| <p>Indicative Content</p> | <ul style="list-style-type: none"> • Screen technologies and live performance – a short history from ‘mixed media’ to ‘intermedial’ to ‘multi-modal’ practices • Digital platforms and ‘post-digital’ environments – hybrid forms and emergent working processes • Immersive and interactive technologies – from VR to AR and beyond • Relational aesthetics and the experience economy – from immersive theatre to one-to-one encounters • Blocking and Blockchain – new technologies reframing acting and performance-making • Data and dramaturgy – shaping subjectivity through algorithms, avatars and apps • Robotics, animatronics and doppelgangers – displacing the actor in the digital scene • Theatre and social media – relational aesthetics and networked performance • Practical investigations and applications of key digital performance principles and their impact on acting and performance conventions: Space; Time; Narrative; Figure; Genre; Format; Context, etc. • Case-study investigations of contemporary practitioners and experimental practices: e.g. Blast Theory, Robert Le Page, Plan B, Shunt, Rimini Protokoll, Katie Mitchell, The Wooster Group, etc. |
| <p>Learning & Teaching Methods</p> | <ul style="list-style-type: none"> • Practical workshops • Independent studio practice • Training for performance sessions • Rehearsals |

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| | <ul style="list-style-type: none"> • Lectures • Seminars • Tutorials |
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Learning Outcomes

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| LO1 | Evidence of the ability to investigate and understand the impact of digital technologies and compositional practices on contemporary acting/contemporary theatre and performance (knowledge, enquiry) |
| LO2 | Evidence of the ability to evolve and employ practical acting skills and/or creative processes for digital platforms and 'post-digital' performance environments (process, realisation) |
| LO3 | Evidence of the ability to analyse and interpret the role of digital media in shaping contemporary acting, theatre and performance and to articulate clearly the purpose of its deployment (enquiry, communication) |
| LO4 | Evidence of understanding the historical, cultural and aesthetic contexts underpinning the development of interactive and immersive technologies and critique their deployment in contemporary practice (knowledge, enquiry) |
| LO5 | Evidence of your engagement with the principles of critical reflection and a commitment to personal and professional development (process) |

Unit Assessment Summary

Holistic – This unit is assessed holistically (100% of the unit). Assessment will be against the specified marking criteria.

Holistic

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| Assessment Type | Multiple |
| % of total | 100 |
| Hand-in Week | N/A |
| Briefing | N/A |
| Feedback | N/A |
| Assessment | <ul style="list-style-type: none"> • Digital presentation – virtual performance • Live and/or recorded immersive presentation – solo |

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| Description | or group performance <ul style="list-style-type: none"> • Assessment Tutorials |
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| Scheduled Learning and Teaching |
| <p>Details of the total scheduled learning and teaching activity for each unit, can be found on your student portal on SITS, the UAL student records system. Click on the “scheduled learning and teaching” tab at the top of the home screen when you have logged in using your UAL details.</p> |
| <p>Independent Learning: 64%, Scheduled Learning and Teaching: 36%</p> |

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| Reading List | <p>Benford, Steve and Giannachi, Gabriella (2011) <i>Performing Mixed Reality</i></p> <p>Blake, Bill (2014) <i>Theatre and the digital</i></p> <p>Bleeker, Maaïke, Kear, Adrian, Kelleher, Joe and Roms, Heike (2019) <i>Thinking Through Theatre and Performance</i></p> <p>Chapple, Freda et al (2011) <i>Intermediality in Theatre and Performance</i></p> <p>Chun, Wendy et al (2006) <i>New Media, Old Media: a history and theory reader</i></p> <p>Dixon, Steve (2015) <i>Digital Performance: A History of new media in theatre, dance, performance art and installation</i></p> <p>Giannachi, Gabriella (2004) <i>Virtual Theatres: an introduction</i></p> <p>Harvie, Jen and Lavender, Andy (2010) <i>Making contemporary theatre: international rehearsal processes</i></p> <p>Klich, Rosemary and Scheer, Edward (2012) <i>Multimedia performance</i></p> <p>Leonhardt, Nic (2019) <i>The Routledge Companion to Digital Humanities in Theatre and Performance</i></p> <p>Lonergan, Patrick (2015) <i>Theatre and Social Media</i></p> <p>Machon, Josephine (2013) <i>Immersive Theatres: Intimacy and immediacy in contemporary performance</i></p> |
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Machon, Josephine (2018) *The Punchdrunk Encyclopaedia*

Parker-Starbuck, Jennifer (2014) *Cyborg Theatres: Corporeal/technological intersections in multimedia performance*

Quick, Andrew (2007) *The Wooster Group Work book*

Salter, Chris (2010) *Entangled: Technology and the transformation of performance*

Turner, Cathy and Behrndt, Synne (2008) *Dramaturgy and Performance*

Witts, Noel and Brayshaw, Teresa (2019) *The 21st Century Performance Reader*

XU000407 : Unit 8: Contemporary Acting (Mandatory)

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| Unit Code | XU000407 |
| Unit Title | Unit 8: Contemporary Acting |
| FHEQ Level | Level 5 |
| Effective From | September 1st 2022 |
| Duration | 1 |
| Credits | 40 |
| Programme | CCW Acting and Performance(L073) |
| Unit Introduction | <p>This unit aims to investigate a range of contemporary acting practices and the emergent methodologies being developed by contemporary directors, acting theorists and practitioners. It will provide you with an up-to-date encounter with contemporary approaches to acting and enable you to engage with these as a resource your own artistic practice. You will focus on advancing the practical skills and creative emotional intelligence required for your continued development as an actor. You will extend your engagement with acting as an exploratory process and investigative practice, blending creative and critical enquiry to produce new insights into historical texts and contemporary performance contexts. These may include, for example: contemporary approaches to performing Shakespeare within a global frame; contemporary approaches to performing Modern European drama for a post-dramatic stage; contemporary approaches to post-colonial narratives and staging cultural identities; contemporary approaches to relational acting and intimate, immersive and interactive performance.</p> <p>You will bring your critical and contextual knowledge and understanding to bear on the development of your</p> |

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| | <p>creative practice and use the Lab as an opportunity to experiment with and explore new creative methods and rehearsal methodologies.</p> <p>This Unit aims:</p> <ul style="list-style-type: none"> • to extend your knowledge of current theories and practical approaches to contemporary acting and place them in the historical, cultural and artistic context of their development • to further develop your critical awareness and practical experience of acting as an investigative and experimental process • to encourage you to investigate and explore contemporary approaches to performing a critical relationship to historical texts, contexts and materials • to enable you to advance and extend your physical, vocal and intellectual skills and creative capacities as a contemporary actor • to encourage you to sustain a personal creative process of practical investigation and reflective critical enquiry |
| <p>Indicative Content</p> | <ul style="list-style-type: none"> • Contemporary acting methods and methodologies – from laboratory enquiry to critical social practice • Practical investigations and applications of: • Contemporary approaches to performing Classical tragedy (e.g. Tersopoulos' <i>The Persians</i>; Ong Keng Sen's <i>Trojan Women</i>; Bartlett's <i>Medea</i>; van Hove's <i>Antigone</i>) • Contemporary approaches to performing Shakespeare (e.g. Toneelgroup's <i>Roman Tragedies</i> and <i>Kings of War</i>) • Contemporary approaches to performing Modern European drama for a post-dramatic stage (e.g. Dead Centre's <i>Chekhov's Last Play</i>; Ostermeier's <i>Nora</i> and <i>An Enemy of the People</i>) • Contemporary approaches to Commedia dell'Arte and physical performance (e.g. Complicite, DV8) • Contemporary approaches to post-colonial narratives and staging cultural identities (e.g. |

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| | <p>Gordon's <i>Nine Night</i>; Linyekula's <i>Pour enfinir avec Berenice</i>; Excalibah's <i>The Blacks redux</i>)</p> <ul style="list-style-type: none"> • Contemporary approaches to relational acting (e.g. She She Pop's <i>Testament</i>, Gob Squad's <i>Creation: For Dorian</i>) • Contemporary approaches to acting in one-to-one and intimate performance (e.g. Adrian Howells, Dries Verhoeven) • Contemporary approaches to acting in immersive and interactive performance (e.g. Punchdrunk, Shunt) • Contemporary approaches to acting in intermedial/multi-modal performance (e.g. Katie Mitchell, The Wooster Group) • Contemporary approaches to the actor as artist (e.g. Dickie Beau, Simon McBurney) <p>Project briefs will enable you to focus on a specific mode or practice and area of enquiry, and to investigate and experiment with compositional methods and rehearsal strategies accordingly. For example, a Shakespeare in contemporary performance project will require engagement with the relevant literature and exemplary practices in this field, and likewise a post-dramatic neo-realist acting project would necessitate investigation of existing approaches to this work. You will have the opportunity to work individually or in self-selecting groups or companies, and to develop new forms and hybrid practices by working across some of the areas outlined above.</p> |
| <p>Learning & Teaching Methods</p> | <ul style="list-style-type: none"> • Practical workshops • Independent studio practice • Training for performance sessions • Lectures • Seminars • Tutorials |

| <p>Learning Outcomes</p> | |
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| <p>LO1</p> | <p>Evidence of the ability to identify, understand and apply the principles and</p> |

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| | methods of contemporary approaches to acting (knowledge; process) |
| LO2 | Evidence of the ability to employ practical acting skills in contemporary performance and in the critique of historical texts and materials (process; realisation) |
| LO3 | Evidence of the ability to develop and deploy analytical and interpretive skills in performance as a site for the communication of ideas, arguments and criticism (communication; enquiry) |
| LO4 | Evidence of understanding the influence of historical, cultural and aesthetic contexts on acting theories, philosophies and practices, and the capacity to challenge and critique their deployment in contemporary practice (knowledge; process; realisation) |
| LO5 | Evidence of your sustained engagement with the principles of critical reflection and a commitment to personal and professional development (process) |

Unit Assessment Summary

Holistic – This unit is assessed holistically (100% of the unit). Assessment will be against the specified marking criteria.

| Holistic | |
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| Assessment Type | Multiple |
| % of total | 100 |
| Hand-in Week | N/A |
| Briefing | N/A |
| Feedback | N/A |
| Assessment Description | <ul style="list-style-type: none"> • Critical and creative portfolio - to include performance analysis (c. 750 words), critical framework review (c. 1500 words), investigative method statement (c. 1000 words) • Live and/or recorded presentation – performance investigation • Live and/or recorded presentation – small group performance (via group assessment) |

- Assessment Tutorials

Scheduled Learning and Teaching

Details of the total scheduled learning and teaching activity for each unit, can be found on your student portal on SITS, the UAL student records system. Click on the “scheduled learning and teaching” tab at the top of the home screen when you have logged in using your UAL details.

Independent Learning: 71%, Scheduled Learning and Teaching: 29%

Reading List

- Arlander, Anette et al (2017) *Performance as Research*
- Bennet, Susan and Massai, Sonia (2018) *Ivo van Hove: From Shakespeare to David Bowie*
- Bleeker, Maaïke, Kear, Adrian, Kelleher, Joe and Roms, Heike (2019) *Thinking Through Theatre and Performance*
- Boenisch, Peter (2016) *The Theatre of Thomas Ostermeier*
- Clifton, Patrick (2016) *The Actor's Workbook*
- Delgado, Maria and Rebellato, Dan (2010) *Contemporary European Theatre Directors*
- Guskin, Harold (2004) *How to stop acting*
- Hilevaara, Katja and Orley, Emily (2018) *The Creative Critic: Writing as/about Practice*
- Kear, Adrian (2013) *Theatre and Event: Staging the European Century*
- Kelleher, Joe (2015) *The Illuminated Theatre: Studies in the Suffering of Images*
- LeCoq, Jacques (2009) *The Moving Body*
- Mancewicz, Aneta (2014) *Intermedial Shakespeares on the European Stage*
- Murray, Simon and Keefe, John (2007) *Physical Theatres: A Critical Introduction*

Rodosthenous, George (2017) *Contemporary Adaptations of Greek Tragedy: Autership and directorial visions*

Saunders, Graham (2015) *British Theatre Companies, 1980—1994*

Simonsen, Barbara (2017) *The art of rehearsal: conversations with contemporary theatre makers*

Spatz, Ben (2015) *What a body can do*

Weate, Catherine (2012) *Modern Voice: Working with actors on contemporary text*

Willinger, David (2018) *Ivo van Hove on Stage*

Wisienieswski, Tomasz (2016) *Complicite, Theatre and Aesthetics: From Scraps of Leather*

Worthen, W B (2014) *Shakespeare Performance Studies*

Zarrilli, Phillip (2002) *Acting (re) considered: a theoretical and practical guide*

XU000413 : Unit 9: Performance Research (Mandatory)

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| Unit Code | XU000413 |
| Unit Title | Unit 9: Performance Research |
| FHEQ Level | Level 6 |
| Effective From | September 1st 2022 |
| Duration | 1 |
| Credits | 60 |
| Programme | CCW Acting and Performance(L073) |
| Unit Introduction | <p>This unit aims to provide you a firm grounding in the methodologies, methods and conduct of performance research. It will enable you to conduct supervised independent research practice in any area of acting, theatre and performance. This will be a substantial piece of individual practice-based and/or scholarly enquiry, representing a culmination of your creative, critical and contextual studies on the course.</p> <p>The unit will provide you with a supportive context for this work, enabling you to devise, plan, conduct and critically evaluate your research practice effectively. You will be introduced to a range of research methods and creative research practices in contemporary acting, theatre and performance and become increasingly confident in deploying research methodologies for creative purposes. You will learn how to frame research questions, conduct a critical literature and practice review, identify appropriate research methods, and form a sustained critical and theoretical argument, whether in performance practice or through writing. You will be encouraged to think about the context of your research in terms of its contribution to the field and the communities of enquiry to which it speaks. You will also be expected to think about its social, economic and political impacts, ensuring that you seek to engage a wider public with your creative work and critical</p> |

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| | <p>thinking.</p> <p>You will be able to choose the form your research takes as well as its methods of enquiry. These forms may include, but are not limited to:</p> <ul style="list-style-type: none"> • Solo performance • Collaborative performance • Lecture performance • Exhibition or performance installation • Digital performance • Performance writing • Written dissertation • Project report and documentation <p>This Unit aims:</p> <ul style="list-style-type: none"> • to introduce you to the creative and critical practices of performance research • to investigate and explore the creative potential of research in acting, theatre and performance-making practices • to enable you to produce a substantial piece of performance research practice as one of your major course outcomes • to ensure you frame your work through reference to existing practice, research and professional standards in the field • to encourage you to consider the societal, economic and political impacts of your research and to engage wider publics in its presentation |
| <p>Indicative Content</p> | <ul style="list-style-type: none"> • Performance research frameworks and practices, methods and methodologies – e.g. phenomenology, ethnography, historiography, archaeology, semiology • Practice-based research methods, discourses and practices – e.g. thinking through the body, genetic criticism, training regimes • Documenting performance – workshops, rehearsals and experiential practices • Working with materials – archives, artefacts and environments |

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| | <ul style="list-style-type: none"> • Working with digital resources – digital databases, archives and depositories • Working with human participants – research ethics, informed consent, vulnerability and inclusion • Writing practices – creative, critical, responsive and reflective writing • Identifying your research questions, methods and contexts • Conducting critical literature and practice reviews • Articulating your methodology, objectives and intended research outcomes • Structuring your process, timetable and schedule • Engaging public audiences and seeking societal impacts • Presenting outcomes, arguments and discoveries <p>Outcomes may include solo or collaborative performance, lecture performance, performance installation/exhibition, performance writing, written dissertations, digital performance materials, performance documentation, etc. Other forms of assessable output, or combination of outputs, will be considered providing they enable you to evidence the learning outcomes appropriately.</p> |
| <p>Learning & Teaching Methods</p> | <ul style="list-style-type: none"> • Lectures • Seminars • Practical and writing workshops • Contextual research • Rehearsal and studio research • Supervised independent research • Tutorials |

| Learning Outcomes | |
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| LO1 | Evidence of your ability to understand and apply performance research methods, principles and practices (knowledge, enquiry) |
| LO2 | Evidence of your ability to produce a substantive piece of performance research (enquiry, realisation) |
| LO3 | Evidence of your contribution to a community of research enquiry and engagement with wider publics (knowledge, communication) |

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| LO4 | Evidence of your engagement with acting, theatre and performance as sites of research enquiry and the social production of knowledge (knowledge, process) |
| LO5 | Evidence of your ability to communicate a coherent argument and cogent set of creative and critical ideas over a sustained duration (communication; realisation) |

Unit Assessment Summary

Holistic – This unit is assessed holistically (100% of the unit). Assessment will be against the specified marking criteria.

Holistic

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| Assessment Type | Multiple |
| % of total | 100 |
| Hand-in Week | N/A |
| Briefing | N/A |
| Feedback | N/A |
| Assessment Description | <p>EITHER (1)</p> <ul style="list-style-type: none"> • Written performance research dissertation (8,000 words) with accompanying creative research practice documentation; • Assessment Tutorials <p>OR (2)</p> <ul style="list-style-type: none"> • Practice-based research dissertation (30—40 mins performance) with accompanying critical practice documentation (4,000 words) • Assessment Tutorials. |

Scheduled Learning and Teaching

Details of the total scheduled learning and teaching activity for each unit, can be

found on your student portal on SITS, the UAL student records system. Click on the “scheduled learning and teaching” tab at the top of the home screen when you have logged in using your UAL details.

Independent Learning: 73%, Scheduled Learning and Teaching: 27%

Reading List

- Arlander, Anette et al (2017) *Performance as Research*
- Barrett, Estelle and Bolt, Barbara (2010) *Practice as Research: Approaches to Creative Arts Enquiry*
- Biggs, Michael and Karlsson, Henrik (2012) *The Routledge Companion to Research in the Arts*
- Giannachi, Gabriella (2017) *Histories of Performance Documentation*
- Hall, Stuart et al (2013) *Representation: Cultural representations and signifying practices*
- Johnson, Dominic (2015) *The Art of Living: An Oral History of Performance Art*
- Jones, Amelia and Heathfield, Adrian (2014) *Perform, Repeat, Record: Live Art in History*
- Kear, Adrian (2013) *Theatre and Event: Staging the European Century*
- Kelleher, Joe (2015) *The Illuminated Theatre: Studies in the Suffering of Images*
- Kershaw, Baz and Nicholson, Helen (2010) *Research Methods in Theatre and Performance*
- Kunst, Bojana (2015) *Artist at work*
- Leavy, Patricia (2017) *Handbook of Arts Research*
- Nelson, Robin (2013) *Practice as research in the arts*
- Rudestam, Kjell and Newton, Rae (2014) *Surviving your dissertation*
- Rudestam, Kjell and Schoenholtz-Read, Judith (2009) *Handbook of Online learning*

Stanczak, Gregory (2007) *Visual research methods: image, society and representation*

Warner, Michael (2002) *Publics and Counter-publics*

Yin, Robert (2003) *Case study research: design and methods*

XU000408 : Unit 10: Multi-modal Production (Mandatory)

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| Unit Code | XU000408 |
| Unit Title | Unit 10: Multi-modal Production |
| FHEQ Level | Level 6 |
| Effective From | September 1st 2022 |
| Duration | 1 |
| Credits | 60 |
| Programme | CCW Acting and Performance(L073) |
| Unit Introduction | <p>This unit aims to provide you with a firm grounding in the practical production of contemporary multi-modal performance. It will enable you to perform in a professional-standard public production, using the contemporary acting techniques and digital performance processes you have explored on the course. The production project will serve as a public showcase for your work, allowing you to demonstrate the benefits of working in integrated performance environment utilising cutting-edge technologies and adopting contemporary approaches to acting appropriate to the global 21st Century. You will participate in a comprehensive rehearsal process, contributing to the effective development and implementation of rehearsal methodologies and conducting supervised independent research and rehearsal as required. You will work in conjunction with directors, designers, technicians and other performers to produce an innovative and engaging performance, reflecting critically on the making process and contributing to its development. This final production project will be a substantial piece of practical work, representing a culmination of your creative enquiry on the course.</p> |

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| | <p>The unit will provide you with a supportive context for the development of your individual and collaborative work, enabling you to research, rehearse and critically evaluate your acting in a concrete production context. You will operate within a disciplined and focused production environment, working with recognised rehearsal methods to produce an original piece of performance for a public audience. You will be expected to think about the work’s artistic, economic and political context, contributing creatively to its viability, sustainability and potential future development. As part of this process, you will seek to engage a wider community of enquiry with your creative work and critical thinking.</p> <p>This Unit aims:</p> <ul style="list-style-type: none"> • to enable you to demonstrate an advanced understanding of contemporary acting and performance practice in a professional production context • to enable you to contribute to the collaborative creation and individual realisation of performance for a public audience • to enable you to act in a full-scale, multi-modal production as one of your major course outcomes, showcasing the benefits of working in an integrated performance environment • to encourage you to consider critically the economic and social context of your acting and performance work, and to develop entrepreneurial strategies for its future trajectory • to encourage you to consider the societal, economic and political impacts of your artistic production and to engage wider publics in its presentation |
| <p>Indicative Content</p> | <ul style="list-style-type: none"> • identification of existing models of practice from which to draw rehearsal methods and contemporary acting approaches • research into and application of different multi-modal performance practices and inter-medial |

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| | <p>acting conventions</p> <ul style="list-style-type: none"> • appropriate scoring of performance, individually and collectively, using agreed rehearsal methodologies and processes • scheduling and planning rehearsals and undertaking project-specific performer training • working in an integrated performance environment – aligning acting to scenographic and technological elements and achieving their inter-animation • exploration of individual performance work in the context of directorial and/or collaborative production choices and the effective functioning of a company • negotiating collaborative working, making productive aesthetic choices and effective engagement with directorial feedback and guidance • identification and evaluation of audience-performer relationships and the generation of appropriate performance dynamics • management of time, resources and creative capacities • development of entrepreneurial processes and public engagement strategies • development of effective evaluation and feedback mechanisms • planning and development of future work |
| <p>Learning & Teaching Methods</p> | <ul style="list-style-type: none"> • Practical workshops • Rehearsals • Contextual research • Supervised independent research • Tutorials |

| <p>Learning Outcomes</p> | |
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| <p>LO1</p> | <p>Evidence of your ability to investigate, apply and realise contemporary approaches to acting in multi-modal performance (knowledge, process, realisation)</p> |
| <p>LO2</p> | <p>Evidence of your ability to operate within a disciplined professional rehearsal process and integrated production environment (process, realisation)</p> |

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| LO3 | Evidence of your creative contribution to a coherent production process and critical engagement with a community of enquiry and wider public audience (enquiry, communication) |
| LO4 | Evidence of your engagement with the economic and social contexts of your production work, and contribution to its entrepreneurial and artistic development (process, realisation) |
| LO5 | Evidence of your ability to reflect critically and constructively on contemporary performance processes, integrated production practices and varying actor-audience relationships (communication; enquiry) |

Unit Assessment Summary

Holistic – This unit is assessed holistically (100% of the unit). Assessment will be against the specified marking criteria.

Holistic

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| Assessment Type | Multiple |
| % of total | 100 |
| Hand-in Week | N/A |
| Briefing | N/A |
| Feedback | N/A |
| Assessment Description | <ul style="list-style-type: none"> • Critical and creative portfolio - to include detailed dramaturgical research, role and production analyses and performance analyses (c. 4,000 words) • Assessment tutorials • Performance • Presentation and Viva Voce examination |

Scheduled Learning and Teaching

Details of the total scheduled learning and teaching activity for each unit, can be found on your student portal on SITS, the UAL student records system. Click on the “scheduled learning and teaching” tab at the top of the home screen when you have logged in using your UAL details.

Independent Learning: 74%, Scheduled Learning and Teaching: 26%

Reading List

Arafa, Katia et al, eds. (2018) *Intermedial Performance and Politics in the Public Sphere*

Benford, Steve and Giannachi, Gabriella (2011) *Performing Mixed Reality*

Bleeker, Maaïke, Kear, Adrian, Kelleher, Joe and Roms, Heike (2019) *Thinking Through Theatre and Performance*

Broadhurst, Susan and Machon, Josephine (2012) *Identity, Performance and Technology*

Chapple, Freda et al (2011) *Intermediality in Theatre and Performance*

Crossley, Mark (2019) *Intermedial Theatre: Principles and practice*

Delgado, Maria and Rebellato, Dan (2010) *Contemporary European Theatre Directors*

Dixon, Steve (2015) *Digital Performance: A History of new media in theatre, dance, performance art and installation*

Giannachi, Gabriella (2004) *Virtual Theatres: an introduction*

Harvie, Jen and Lavender, Andy (2010) *Making contemporary theatre: international rehearsal processes*

Hilevaara, Katja and Orley, Emily (2018) *The Creative Critic: Writing as/about Practice*

Klich, Rosemary and Scheer, Edward (2012) *Multimedia performance*

Lavender, Andy (2016) *Performance in the 21st Century: Theatres of Engagement*

Lavender, Andy, Kattenblatt, Chiel and Nelson, Robin (2014) *Mapping intermediality in performance*

Leonhardt, Nic (2019) *The Routledge Companion to Digital Humanities in Theatre and Performance*

Lonergan, Patrick (2015) *Theatre and Social Media*

Machon, Josephine (2013) *Immersive Theatres: Intimacy and immediacy in contemporary performance*

Mancewicz, Aneta (2014) *Intermedial Shakespeares on the European Stage*

Parker-Starbuck, Jennifer (2014) *Cyborg Theatres: Corporeal/technological intersections in multimedia performance*

Quick, Andrew (2007) *The Wooster Group Work book*

Salter, Chris (2010) *Entangled: Technology and the transformation of performance*

Simonsen, Barbara (2017) *The art of rehearsal: conversations with contemporary theatre makers*

Turner, Cathy and Behrndt, Synne (2008) *Dramaturgy and Performance*

Warren, Jason (2017) *Creating Worlds: How to make immersive theatre*

White, Gareth (2013) *Audience Participation in Theatre: Aesthetics of the invitation*

Witts, Noel and Brayshaw, Teresa (2019) *The 21st Century Performance Reader*

Woycicki, Piotr (2014) *Post-Cinematic Theatre and Performance*

Zarrilli, Phillip (2002) *Acting (re) considered: a theoretical and practical guide*

The University will use all reasonable endeavours to provide the Course and the services described in this Output. There may be occasions whereby the University needs to add, remove or alter content in relation to your Course as may be appropriate for example the latest requirements of a commissioning or accrediting body, or in response to student feedback, or to comply with applicable law or due to circumstances beyond its control. The University aim to inform you of any changes as soon as is reasonably practicable