



CORPORATE AND ACADEMIC SERVICES

MODULE SPECIFICATION

Part 1: Basic Data					
Module Title	The Actor's Instrument				
Module Code	UATALA-40-M	Level	M	Version	1
Owning Faculty	ACE/ Bristol Old Vic Theatre School	Field	Professional Acting		
Contributes towards	MA in Professional Acting				
UWE Credit Rating	40	ECTS Credit Rating	20	Module Type	Project
Pre-requisites	None		Co- requisites	None	
Excluded Combinations	None		Module Entry requirements		
Valid From	September 2012		Valid to	September 2018	

<b>CAP Approval Date</b>	12 <sup>th</sup> March 2012
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Part 2: Learning and Teaching	
Learning Outcomes	<p>On satisfactory completion of this module the student will be able to demonstrate:</p> <ul style="list-style-type: none"> <li>➤ An advanced experiential specialized knowledge of current practice for developing the actor's voice and body for performance in the following areas:                             <ul style="list-style-type: none"> <li>• physical alignment and relaxation,</li> <li>• physical and vocal expressiveness,</li> <li>• maintenance of body condition to meet professional performance levels of stamina and energy.</li> </ul> </li> <li>➤ A conceptual understanding and practical ability to unite thought, movement and voice constructively in original performance of complex dramatic text;</li> <li>➤ Specific practical performance skills, including:                             <ul style="list-style-type: none"> <li>• practical knowledge of phonetics and the phonetic alphabet and an ability to apply this in the service of a practical analysis of accent in order to produce sustained playing in a non-default accent;</li> <li>• an ability to sing expressively,</li> <li>• an advanced ability to use physicality as a creative tool in rehearsal and performance,</li> <li>• an advanced ability to modify physical and vocal technique to meet the differing requirements of a variety of performance spaces and mechanical media.</li> </ul> </li> </ul>

	<ul style="list-style-type: none"> <li>➤ Physical and vocal stamina.</li> </ul> <p>All Learning Outcomes are assessed by Component A, Element 1.</p> <p>In addition the educational experience may develop, and practise, but not formally discretely assess the following:</p> <ul style="list-style-type: none"> <li>➤ Highly developed communication skills,</li> </ul>
Syllabus Outline	<p>This module is designed to develop the core physical and vocal equipment of the actor, and as such, it is necessarily a longitudinal module effecting a gradual change in the actor's body and voice and the actor's understanding of his/her overall instrument. At an advanced level this informs the actor's ability to consider critically his/her control and modulation of the instrument in the service of original presentation of demanding material. Voice and Movement classes and tutorials form a key regular element of the timetable throughout the course, and Voice and Movement staff attend regular internal auditions and Text Project showings to assess student progress judged against the learning outcomes for the module.</p> <p>During the course of this module, students participate in regular specialist classes and tutorials in:</p> <ul style="list-style-type: none"> <li>▪ Voice Production and Speech;</li> <li>▪ Vocal Interpretation of Text;</li> <li>▪ Phonetics and Accent (including RP);</li> <li>▪ Verse-speaking;</li> <li>▪ Singing;</li> <li>▪ Actors' Movement – physical release and expressiveness;</li> <li>▪ Alexander Technique;</li> <li>▪ Body Conditioning;</li> <li>▪ Ballet</li> <li>▪ Dance, (which may include elements of Jazz, Laban, and Musical Theatre as appropriate).</li> </ul>
Contact Hours/Scheduled Hours	<p>The MA in Professional Acting is delivered as a full time programme. Students are expected to be in attendance at the School for 40 hours a week for 40 weeks. For this module scheduled hours consist of a combination of; timetabled classes, tutorials, scheduled group work, rehearsal time, with near daily class time devoted to Voice, Movement, and Voice &amp; Movement combined. In addition students spend several hours per week in private study. Anticipated discrete class hours for this module are likely to be in excess of 10 hours per week for 30 weeks. In addition there will be substantial project supervision and tutorial contact from module tutors throughout the programme, reflecting the integrated nature of the programme.</p>
Teaching and Learning Methods	<p>The syllabus for this module will be delivered across the length of the course through a variety of teaching methods including: individual tutorials, group classes, project rehearsal and production rehearsal.</p> <p>In addition, students will learn to identify and initiate vocal and physical technique appropriate to the demands of recorded media through experience in the Voice Over Studio and either in the TV Studio or TV location environment.</p> <p>Students will receive practical guidance in their use of appropriate Vocal and Physical Technique for the different Genres and Media.</p> <p><b>Scheduled learning</b> includes tutorials, project supervision, practical classes and workshops;</p> <p><b>Independent learning</b> includes hours engaged with assignment preparation.</p>
Reading Strategy	<p>Students are encouraged to become familiar with the subject area, and texts specific to the module, through reading lists and reference material provided. Lists are updated annually to maintain currency and relevance. Each department holds texts and</p>

	<p>reference material, as well as the general access provided to the School's library and access to the Internet. In addition, as attendees of a partner institution, students will have access to UWE library and online resources.</p> <p>The specifically vocational nature of training and study, combined with the project based nature of learning on the course, may require that students are guided to reading and research material in the first instance by the module leader.</p>																																							
Indicative Reading List	<p>The primary sources, and required reading, will be <i>Voice and Speech for the Theatre</i> by Clifford Turner, <i>The Use of the Self</i> by Matthias Alexander and music supplied by Movement tutors. Students will be expected to enhance their understanding of a variety of approaches to Voice and Movement training. Suggested reading includes:</p> <table border="0"> <tr> <td>Turner, Clifford</td> <td>Voice and Speech in the Theatre</td> <td>(A &amp; C Black, 2007)</td> </tr> <tr> <td>Berry, Cicely</td> <td>The Actor and the Text</td> <td>(Virgin, 2006)</td> </tr> <tr> <td>Kayes, G</td> <td>Singing and the Actor</td> <td>(A&amp;C Black 2004)</td> </tr> <tr> <td>Rodenburg, Patsy</td> <td>The Right to Speak</td> <td>(Performance Books, 1992)</td> </tr> <tr> <td>Linklater, Kristin</td> <td>Freeing the Natural Voice</td> <td>(Nick Hern Books, 2006)</td> </tr> <tr> <td>Wells, JC</td> <td>Longman Pronunciation Dictionary</td> <td>(Pearson, 2000)</td> </tr> <tr> <td>Keegan, P J</td> <td>The Penguin Book of English Verse</td> <td>(Penguin, 2004)</td> </tr> <tr> <td>Alexander, F. Matthias</td> <td>The Use of the Self</td> <td>(Orion 2001)</td> </tr> <tr> <td>Dennis, Anne</td> <td>The Articulate Body</td> <td>(Nick Hern Books, 1995)</td> </tr> <tr> <td>Robinson, Lynne</td> <td>The Official Body Control Pilates Manual</td> <td>(Macmillan, 2000)</td> </tr> <tr> <td>Jones, Frank Pierce</td> <td>Freedom to Change</td> <td>(Mouritz 1997)</td> </tr> <tr> <td>Sellers-Young, Barbara</td> <td>Breathing Movement Exploration</td> <td>(Applause, 2001)</td> </tr> <tr> <td>Newlove, Jean</td> <td>Laban for Actors and Dancers</td> <td>(Nick Hern Books 1993)</td> </tr> </table> <p>Copies of the above will be available in the BOVTS library.</p>	Turner, Clifford	Voice and Speech in the Theatre	(A & C Black, 2007)	Berry, Cicely	The Actor and the Text	(Virgin, 2006)	Kayes, G	Singing and the Actor	(A&C Black 2004)	Rodenburg, Patsy	The Right to Speak	(Performance Books, 1992)	Linklater, Kristin	Freeing the Natural Voice	(Nick Hern Books, 2006)	Wells, JC	Longman Pronunciation Dictionary	(Pearson, 2000)	Keegan, P J	The Penguin Book of English Verse	(Penguin, 2004)	Alexander, F. Matthias	The Use of the Self	(Orion 2001)	Dennis, Anne	The Articulate Body	(Nick Hern Books, 1995)	Robinson, Lynne	The Official Body Control Pilates Manual	(Macmillan, 2000)	Jones, Frank Pierce	Freedom to Change	(Mouritz 1997)	Sellers-Young, Barbara	Breathing Movement Exploration	(Applause, 2001)	Newlove, Jean	Laban for Actors and Dancers	(Nick Hern Books 1993)
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<b>Part 3: Assessment</b>	
Assessment Strategy	<p>This is a Project module with only one component of assessment. This component has only one element of assessment.</p> <p>In order to assess Component A Voice and Movement tutors will attend Text Project presentations and student internal auditions during the course of the module and in addition observe progress during class and tutorial work. There will be meetings between the student and the relevant tutors at formal assessment points over the course of the module to discuss and record the student's progress judged against the learning outcomes for the module. The result of these assessment points (of which there are normally not more than three) are cumulative in nature and give rise to a final mark/grade at the end of the module.</p> <p>It will be apparent from the mode and circumstance of assessment that Actors Instrument assessment is part of the holistic approach of a Conservatoire education. Assessment of the Actor's Instrument focuses on the required Learning Outcomes of the module, but is also integrated within an overview assessment of the student's fitness to work as an actor to an advanced standard.</p> <p>Students will be assessed during each stage of the module by Voice and Movement tutors to monitor the development of their actor's instrument In assessing a student's work, attention will be given to:</p> <ul style="list-style-type: none"> <li>• Responsiveness and application during class and tutorial sessions;</li> <li>• Appropriate use of Voice and Body during Text project and Performance presentations</li> </ul>

Identify final assessment component and element		
% weighting between components A and B (Standard modules only)	<b>A:</b>	<b>B:</b>
	100%	
<b>First Sit</b>		
<b>Component A</b> (controlled conditions) <b>Description of each element</b>	<b>Element weighting</b>	
1. Project Assessment by members of the Voice and Movement departments takes place informally during Class, and formally through Text Project presentation and Internal Audition. Assessment by the Singing department takes place informally during Class and, where appropriate, through Internal Audition. This results in an overall co-ordinated assessment at three specific points during the year, leading to a final mark at the end of the module.	100%	
<b>Component B</b> <b>Description of each element</b>	<b>Element weighting</b>	
1.		
2.(etc)		

<b>Resit (further attendance at taught classes is not required)</b>		
<b>Component A</b> (controlled conditions) <b>Description of each element</b>	<b>Element weighting</b>	
1. Project Assessment by members of the Voice, and Movement departments formally through Text Project Presentation and Internal Audition. Assessment by the Singing department takes place where appropriate, through Internal Audition. This results in an overall co-ordinated assessment at three specific points during the year, leading to a final mark at the end of the module.	100%	
<b>Component B</b> <b>Description of each element</b>	<b>Element weighting</b>	
1.		
2.(etc)		
If a student is permitted an <b>EXCEPTIONAL RETAKE</b> of the module the assessment will be that indicated by the Module Description at the time that retake commences.		