

# ROSE BRUFORD COLLEGE OF THEATRE & PERFORMANCE

## Module Specification

### 1. GENERAL INFORMATION

Title	Advanced Skills of the Actor – Voice
Module code	ACT501
Credit rating	20
Level	5
Indicative contact hours	135
Pre-requisite modules	N/a
Co-requisite modules	N/a
School responsible	Performance
Member of staff responsible	Tess Dignan
ECT*	20
Notional hours of Learning**	200

### 2. AIMS

*The module aims to:*

- enhance your practice of capacity and breath control
- explore how the voice adapts to the needs of epic, rhetorical and poetic text
- develop your ability to express thought and feeling vocally in the creation of devised and adapted stories
- further extend your accent and dialect portfolio
- meet the demands of speaking heightened complex poetic texts
- further refine your own daily vocal limber practice
- further develop your ability to reflect, critique and resolve all issues of vocal usage and vocal health.

### 3. BRIEF DESCRIPTION OF THE MODULE

Voice work in this module focuses on the demands of non-naturalistic and heightened, poetic texts, as well as examining the vocal elements of storytelling and physical theatre forms. The focus of the work is to engage with the form and function of language, whilst sustaining thought and emotion expressively and imaginatively. You will extend your vocal flexibility, to create multiple roles using a wide palate of vocal differentials in the service of imaginative storytelling. Alongside this you are introduced to different accents and dialects to create a personal accent portfolio and also to the demands of daily practice exercises to further develop and extend the voice. Throughout the module you will be expected to keep a reflective journal. At the end of the module you will be required to submit a short piece of writing that summarises your development throughout the module.

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\*\* Notional hours of learning: The number of hours which it is expected that a learner (at a particular level) will spend, on average, to achieve the specified learning outcomes at that level. It is expected that there will be 10 hours of notional study associated with every 1 credit achieved. Therefore if a module is worth 30 credits, this will equate to 300 notional study hours, in accordance with the Credit Framework (QAA).

### 4. INTENDED LEARNING OUTCOMES

Category of outcome	<i>Upon successful completion of this module, you will be able to:</i>
Knowledge and understanding	<ul style="list-style-type: none"><li>• Demonstrate an awareness of the anatomical and physiological work required to facilitate vocal freedom, flexibility and muscular vocal usage</li></ul>
Intellectual skills	<ul style="list-style-type: none"><li>• Demonstrate skills of reflective learning, in order to become self-aware, self-motivated, and self-disciplined in understanding vocal technique, care and practice</li><li>• Evaluate the needs of your voice in terms of both artistry and sustainability, and take appropriate supportive action</li></ul>
Practical skills	<ul style="list-style-type: none"><li>• Demonstrate the ability to work in alignment, to centre, breathe using support, and balance both pitch and resonance</li><li>• Increase vocal flexibility in the creating of multiple roles and characters</li><li>• Meet the demands of performing complex poetic texts using extended range, placement, resonance, diction and vocal variety</li></ul>
Transferable skills and personal qualities	<ul style="list-style-type: none"><li>• Begin to work independently, to establish understanding, ownership and expertise</li><li>• Achieve consistency in performance.</li></ul>

### 5. LEARNING AND TEACHING PROCESSES (INCLUDING THE USE OF E-LEARNING)

Learning is tutor-led, practice-based, and both collaborative and independent. In addition to this you will keep a reflective journal, be required to diagnose and peer-coach, with tutor guidance, and be under the supervision of a Personal Academic Tutor who will monitor and provide additional academic, supervisory and pastoral care. There are showings of Poetic Text and Song Text class work, and performances of Scenes and Play texts to apply, reinforce and develop the joining together of all the strands of actor training: acting, movement and voice.

### 6. ASSESSMENT (INCLUDING THE USE OF E-LEARNING)

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Assessment task	Length	Weighting within module (if relevant)
Continuous assessment of practical classwork	15 weeks	90%
Reflective Submission	1500 words	10%

Date of current version <i>(for RBC use)</i>	September 2017
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**ROSE BRUFORD COLLEGE OF THEATRE & PERFORMANCE**  
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**7. GENERAL INFORMATION**

Title	Advanced Skills of the Actor: Movement
Module code	ACT502
Credit rating	20
Level	5
Indicative contact hours	135
Pre-requisite modules	N/a
Co-requisite modules	N/a
School responsible	School of Performance
Member of staff responsible	Peter Bramley
ECT*	10
Notional hours of Learning**	200

**8. AIMS**

The module aims to:

- develop your understanding of chorus work and an awareness of ensemble practice.
- develop your advanced technical understanding of your own body.
- continue to improve your flexibility, strength, stamina
- develop your understanding of physical storytelling through ensemble based creation.
- examine ensemble devising techniques.
- explore physical comedy through a study of Shakespeare's clown characters.

**9. BRIEF DESCRIPTION OF THE MODULE**

The focus of this module is upon ensemble working, with an emphasis upon mutuality and complicity. Your work on chorus will build on neutral mask work and encourage you to make an investment in the clear collective telling of a story or expression of a political idea. Your work on Greek text will begin to explore the epic theatrical plane and physical approaches to performance. A range of physical ensemble storytelling techniques will also be explored. The physical work culminates with clowning. This work encourages the actor to respond spontaneously and openly and will be explored using the work of Shakespeare and other poetic texts. Alongside this you will continue advancing your practical skills through stage combat and dance, while pure movement supplies continued technical rigour. Throughout the module you will be expected to keep a reflective journal. At the end of the module you will be required to submit a short piece of writing that summarises your development throughout the module.

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### 10. INTENDED LEARNING OUTCOMES

<b>Category of outcome</b>	<i>Upon successful completion of the module, you will be able to:</i>
Knowledge and understanding	<ul style="list-style-type: none"> <li>• Perform within a range of differing styles, based on an understanding of ensemble dynamics.</li> <li>• Demonstrate an understanding of how an actor engages movement and the body into a creative process.</li> </ul>
Intellectual skills	<ul style="list-style-type: none"> <li>• Undertake reflective learning, in order to become self-aware, self-motivated, and self-disciplined in understanding movement technique, care and practice.</li> <li>• Be aware of your own body and understand areas where work needs to be focused.</li> </ul>
Practical skills	<ul style="list-style-type: none"> <li>• Demonstrate an advanced level of physical storytelling through ensemble based creation.</li> <li>• Apply a range of techniques in physical clowning and stage combat.</li> </ul>
Transferable skills and personal qualities	<ul style="list-style-type: none"> <li>• Work collectively and function as a performer as part of a creative team.</li> <li>• Work professionally to achieve consistency in performance.</li> <li>• Acquire a range of coaching skills associated with physical storytelling that can be taught elsewhere.</li> </ul>

### 11. LEARNING AND TEACHING PROCESSES (INCLUDING THE USE OF E-LEARNING)

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Learning is tutor-led, practice-based, and both collaborative and independent. In addition to this you will keep a reflective journal, be required to diagnose and peer-coach, with tutor guidance, and be under the supervision of a Personal Academic Tutor who will monitor and provide additional academic, supervisory and pastoral care. There are showings, class work, and performances of scenes and play texts in order to apply, reinforce and develop the joining together of all the strands of actor training: acting, movement and voice.

**12. ASSESSMENT (INCLUDING THE USE OF E-LEARNING)**

Assessment task	Length	Weighting within module (if relevant)
Continuous assessment of practical classwork Reflective submission	15 weeks 1500 words	90% 10%

Date of current version <i>(for RBC use)</i>	September 2017
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**13. GENERAL INFORMATION**

Title	Advanced Skills of the Actor: Approaches to Acting
Module code	ACT503
Credit rating	20
Level	5
Indicative contact hours	150
Pre-requisite modules	N/a
Co-requisite modules	N/a
School responsible	Performance
Member of staff responsible	Alison McKinnon
ECT*	10
Notional hours of Learning**	200

**14. AIMS**

The module aims to:

- Introduce a range of twentieth-century and contemporary theatre texts that have a political ideology or an innovative perspective, and that make specific aesthetic and stylistic demands on the actor
- Introduce a range of performance skills appropriate for work with young audiences
- Extend your understanding of rhetorical language to encompass the use of poetry in the dramatic moment
- Examine monologue and dialogue, the contextual and structural differences between prose and poetry
- Marshal these skills to generate character, meaning and atmosphere in the theatre space.

**15. BRIEF DESCRIPTION OF THE MODULE**

In the Acting classes, you will examine a range of plays written in different styles and forms which will include:

- political, social or ideological
- with a focus on young audiences
- poetic texts

You will use the skills acquired at Level 4, of playing character and identifying actions, to explore approaches to acting beyond the psychological representation of character. You will further develop your understanding of extended theatrical forms while developing mastery of your physical and vocal skills. Classwork begins with exploratory work, then develops into more intensive scene study in pairs or small groups, culminating in an informal presentation. At the end of the module you will be required to submit an essay which examines how acting choices are informed by the text and how the actor's

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function responds to the dramatic context

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### 16. INTENDED LEARNING OUTCOMES

Category of outcome	<i>Upon successful completion of the module, you will be able to:</i>
Knowledge and understanding	<ul style="list-style-type: none"> <li>• Understand the context and dramaturgy of a range of play texts, and to engage creatively in the objectives of the scene or production</li> <li>• Work with an understanding of the current practice in theatre for young audiences</li> <li>• Show an understanding of the historical context of the play and its impact and resonance for a contemporary audience</li> </ul>
Intellectual skills	<ul style="list-style-type: none"> <li>• Prepare and reflect on your work</li> <li>• Analyse the actor's function in response to the dramatic context</li> <li>• Contribute to the exploration of scenes, animate concepts, and test ideas in practice and make informed interpretative choices</li> </ul>
Practical skills	<ul style="list-style-type: none"> <li>• Contribute to an exploration of scenes and test ideas in practice</li> <li>• Be selective and refine your work so that it communicates fully to the audience</li> <li>• Make appropriate acting choices informed by the text</li> <li>• Demonstrate skill in handling rhetoric and poetry</li> </ul>
Transferable skills and personal qualities	<ul style="list-style-type: none"> <li>• Conduct independent research and communicate ideas and understanding through verbal and written analysis</li> <li>• Develop a range of group working skills applicable to engaging with young audiences.</li> </ul>



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**17. LEARNING AND TEACHING PROCESSES (INCLUDING THE USE OF E-LEARNING)**

Classes have continual assessment by the class tutor based on the relevant Learning Outcomes (above) and on small classroom presentations.

**18. ASSESSMENT (INCLUDING THE USE OF E-LEARNING)**

Assessment task	Length	Weighting within module (if relevant)
Continuous assessment based on classwork	15 weeks	90%
Essay	2500 words	10%

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# ROSE BRUFORD COLLEGE OF THEATRE & PERFORMANCE

## Module Specification

### 19. GENERAL INFORMATION

Title	Performance: Post 19 <sup>th</sup> -Century Text
Module code	ACT504
Credit rating	20
Level	6
Indicative contact hours	150
Pre-requisite modules	N/a
Co-requisite modules	N/a
School responsible	School of Performance
Member of staff responsible	David Zoob
ECT*	10
Notional hours of Learning**	200

### 20. AIMS

*The module aims to:*

- enhance and extend your range of performance skills by applying them to the stylistic requirements of a post 19<sup>th</sup> century play
- enable you to make acting choices informed by an understanding of the political or poetic world of a play
- extend your performance range, both in relation to characters in which you are cast, and to a production aesthetic
- develop collaboration with other theatre practitioners on a production.

#### BRIEF DESCRIPTION OF THE MODULE

You will rehearse a staged production of a play written after 1900, in which you extend your approach to acting beyond the psychological representation of character. The project will be performed in a studio theatre, and you will collaborate with a professional director and with student production and technical specialists. You are expected to use and build on your training over a five-week rehearsal process. You should arrive at rehearsal physically well prepared, and to have undertaken relevant research and textual preparatory work.

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is worth 30 credits, this will equate to 300 notional study hours, in accordance with the Credit Framework (QAA).

#### 21. INTENDED LEARNING OUTCOMES

Category of outcome	<i>Upon successful completion of the module, you will be able to:</i>
Knowledge and understanding	<ul style="list-style-type: none"> <li>• Apply your knowledge and understanding of relevant elements of your training thus far to an examination of the post-19<sup>th</sup>-century text</li> <li>• Demonstrate dramaturgical knowledge of the play and its historical context and use this knowledge in rehearsal.</li> <li>• Demonstrate an understanding of appropriate and constructive ways of conducting yourself in a collaborative rehearsal process</li> </ul>
Intellectual skills	<ul style="list-style-type: none"> <li>• Explain the relationship between modernist and similar intellectual movements, and human behaviour</li> <li>• Record, contextualise and analyse salient elements of the rehearsal process, referring to appropriate political, philosophical and theoretical writings</li> </ul>
Practical skills	<ul style="list-style-type: none"> <li>• Use your voice, movement and acting skills creatively playing objectives, actions, and living relationships.</li> <li>• Demonstrate skill in delivering rhetorical or stylized language, while also extending your physical expressive range, using the space in a way that goes beyond the conventions associated with Realist Theatre.</li> <li>• Demonstrate an ability to embody the director's interpretive approach with spontaneity, precision and depth</li> </ul>
Transferable skills and personal qualities	<ul style="list-style-type: none"> <li>• Work co-operatively and productively with others in a team, frequently in challenging conditions</li> <li>• Express complex ideas clearly both verbally and in written form.</li> </ul>

#### 22. LEARNING AND TEACHING PROCESSES (INCLUDING THE USE OF E-LEARNING)

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| <ul style="list-style-type: none"> <li>- Practical rehearsal with a tutordirector;</li> <li>- independent research investigation and development of creative work;</li> <li>- collaboration with the full range of production specialists in a practical environment;</li> </ul> |
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| - submission of written essay work of approximately 2500 words;<br>- research and documentation of research material can be undertaken using electronic media. |
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**23. ASSESSMENT (INCLUDING THE USE OF E-LEARNING)**

Assessment task	Length	Weighting within module (if relevant)
Rehearsal Process		55%
Performance		25%
Essay	2500 words	20%

Date of current version <i>(for RBC use)</i>	November 2018
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## Module Specification

### 24. GENERAL INFORMATION

Title	Short Projects: Adapting your training approaches to Theatre Making and Acting for Camera
Module code	ACT505
Credit rating	20
Level	5
Indicative contact hours	80
Pre-requisite modules	N/a
Co-requisite modules	N/a
School responsible	Performance
Member of staff responsible	David Zoob
ECT*	10
Notional hours of Learning**	200

### 25. AIMS

The module aims to sustain, challenge, and enrich your training. You will apply and adapt the methods you have learned thus far, working in two new contexts, namely screen acting and Theatre Making.

This engagement in new approaches to performance will take place within a structured training period, in which movement and voice training will complement the new skills taught in two distinct projects.

The learning aims are twofold: first, that you learn the fundamentals of acting for camera, applying them to two types of screen writing; secondly, that you extend your skills in improvisation, character and dramaturgy to create a short group-devised piece of performance.

The aim of the written/reflective component of the project is to enable you to look back on the challenges of the module, and develop skills in the critical analysis of your work and that of your classmates.

### 26. BRIEF DESCRIPTION OF THE MODULE

#### **Acting for Camera Project**

In this module you will learn the fundamentals of acting for camera in order to rehearse and record one scene from a soap opera and, after further preparation, a scene from a 'high end' TV drama.

#### **Initial training principles (Acting in Soap Opera) will include:**

- Experiencing close up, two shot and wide shots, and reviewing your performance from playback
- Learning how to readjust moves to frame size and hit marks
- Using the self as the basis for characterisation for TV soap material, learning how to be natural within the constraints of acting for camera.
- Learning how to repeat performances accurately, maintaining continuity detail.

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#### **Further training principles (Acting in TV Drama) will include**

- Working on more emotionally demanding material
- Creating appropriate characters with imagination and precision
- Using space with physical precision and in collaboration with the camera crew.
- Learning how to develop and refine skills from reviewing playback

On completion each block of training, you will record a scene from each style of TV material, to be edited and screened later in the year.

#### **Theatre making Project**

Initial classes will involve extending the skills developed in Improvisation at Level 4, in order to generate material that could become a devised piece. These skills will include generating material from:

- non-verbal exercises
- narrative exercises
- a painting or artefact
- song lyrics and/or music
- a pre-existing story

Initial classes will develop into a devising period in which you will create a short piece for presentation to your year group.

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### **27. INTENDED LEARNING OUTCOMES**

<b>Category of outcome</b>	<i>Upon successful completion of the module, you will be able to:</i>
Knowledge and understanding	<ul style="list-style-type: none"> <li>• Understand how screen acting and theatre making challenges and complements your training</li> <li>• Employ a range of skills appropriate to screen acting</li> <li>• Understand story structure, character development and a range of performance idioms.</li> <li>• Understand how material created from play and improvisation can be developed to address a particular audience or social concern.</li> </ul>
Intellectual skills	<ul style="list-style-type: none"> <li>• Frame appropriate questions in order to identify solutions to both practical and theoretical problems.</li> <li>• Develop the vocabulary and skills for the critical evaluation of practical work.</li> </ul>
Practical skills	<ul style="list-style-type: none"> <li>• Demonstrate skills required to perform in contrasting types of screen acting</li> <li>• Demonstrate the imaginative skills required to contribute to a devised piece of theatre</li> <li>• Employ improvisation and imaginative skills to create character</li> <li>• Enhance improvisation skills within an ensemble</li> </ul>

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	<ul style="list-style-type: none"> <li>• Work creatively and constructively within a group to create a unique piece of theatre</li> <li>• Work proactively, using initiative both outside class and within a group setting</li> </ul>
Transferable skills and personal qualities	<ul style="list-style-type: none"> <li>• Demonstrate personal self-discipline, self- management and self-sufficiency</li> <li>• Work independently, show initiative and set your own deadlines</li> <li>• Work collaboratively with fellow students and tutor(s)</li> <li>• Employ a range of interpersonal skills and demonstrate an ability to listen and respond to the ideas of others</li> <li>• Develop innovation and initiative in problem solving and decision making.</li> </ul>

#### 28. LEARNING AND TEACHING PROCESSES (INCLUDING THE USE OF E-LEARNING)

The project will be led or supervised by a tutor director/project leader drawn from the full-time staff team or a visiting industry specialist with experience in this specialised sector. The rehearsal or development process will be full time and practical in nature, although this will be contextualised and supported by a research journey that will involve a range of teaching processes and independent study including the possible use of e-learning resources.

#### 29. ASSESSMENT (INCLUDING THE USE OF E-LEARNING)

Assessment task	Length	Weighting within module (if relevant)
Rehearsal/development and performance: TV acting	2 weeks	45%
Rehearsal/development and performance: Theatre Making	2 weeks	45%
Essay	2000 words	10%

Date of current version <i>(for RBC use)</i>	July 2018
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# ROSE BRUFORD COLLEGE OF THEATRE & PERFORMANCE

## Module Specification

### 1. GENERAL INFORMATION

Title	Project: Poetic Text
Module code	ACT506
Credit rating	20
Level	5
Indicative contact hours	150
Pre-requisite modules	N/a
Co-requisite modules	N/a
School responsible	School of Performance
Member of staff responsible	Alison McKinnon
ECT*	10
Notional hours of Learning**	200

### 2. AIMS

*The module aims to:*

- enhance and extend your range of performance skills by applying them to the stylistic requirements of an Elizabethan or Jacobean play
- enable you to engage with the process of mediating a historical text to a contemporary audience, engaging in a dialogue between the Elizabethan and contemporary world pictures. This will require you to make acting choices informed by an understanding of the historical or poetic world of a play, and its resonances for an audience of today
- extend your performance range, implementing an understanding of how rhetorical and poetic language functions in a dramatic context
- develop collaboration with other theatre practitioners on a production.

### 3. BRIEF DESCRIPTION OF THE MODULE

You will rehearse a staged production of a play written during the Elizabethan or Jacobean periods, in which you further extend your approach to acting beyond the psychological representation of character. The project will be performed in a studio theatre, and you will collaborate with a tutor director with student production specialists. You are expected to use and build on your training over a five week rehearsal process. You should arrive at rehearsal physically well prepared, and to have undertaken relevant contextual research and textual preparatory work.



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### 4. INTENDED LEARNING OUTCOMES

Category of outcome	<i>Upon successful completion of the module, you will be able to:</i>
Knowledge and understanding	<ul style="list-style-type: none"> <li>• apply your knowledge and understanding of relevant elements of your training thus far to the poetic text</li> <li>• demonstrate dramaturgical knowledge of the play and its historical context and use this knowledge in rehearsal</li> <li>• demonstrate an understanding of appropriate and constructive ways of conducting yourself in a collaborative rehearsal process</li> </ul>
Intellectual skills	<ul style="list-style-type: none"> <li>• explain, through interrogation of an historical text, how past social and cultural attitudes resonate with, or differ from, contemporary mores.</li> <li>• record, contextualise and analyse salient elements of the rehearsal process, referring to appropriate historical, philosophical and theoretical writings</li> </ul>
Practical skills	<ul style="list-style-type: none"> <li>• use your voice, movement and acting skills creatively and confidently playing objectives, actions, and living relationships</li> <li>• demonstrate skill in delivering rhetorical or stylized language</li> <li>• extend your physical expressive range, using the space in a way that is appropriate to the theatre of the Elizabethan and Jacobean periods</li> <li>• demonstrate an ability to embody the tutor director's interpretative approach with spontaneity, precision and depth</li> </ul>
Transferable skills and personal qualities	<ul style="list-style-type: none"> <li>• work co-operatively and productively with others in a team, frequently under demanding conditions</li> </ul>

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	<ul style="list-style-type: none"> <li>• express complex ideas clearly both verbally and in written form.</li> </ul>
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**5. LEARNING AND TEACHING PROCESSES (INCLUDING THE USE OF E-LEARNING)**

<ul style="list-style-type: none"> <li>• Practical rehearsal with a tutor director;</li> <li>• independent research investigation and development of creative work;</li> <li>• collaboration with the full range of production specialists in a practical environment;</li> <li>• submission of written essay work;</li> <li>• research and documentation of research material can be undertaken using electronic media.</li> </ul>
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**6. ASSESSMENT (INCLUDING THE USE OF E-LEARNING)**

Assessment task	Length	Weighting within module (if relevant)
Rehearsal process	5 weeks	40%
Performance		40%
Essay	3000 words	20%

Date of current version <i>(for RBC use)</i>	September 2017
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