

2017/2018

# Programme Handbook: **BA (Hons) Acting**



COURT  
THEATRE TRAINING  
COMPANY

## **Welcome to the University**

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Welcome to the Buckinghamshire New University BA (Hons) Acting Degree, delivered by Court Theatre Training.

We're extremely proud of our partnership with Court Theatre Training and really hope you enjoy the time spent studying for your degree. This award is validated in the University's Department of Performance and Dance which is part of the School of Arts and Creative Industries. The School includes a wide range of performance, dance and media production-based courses, each with a strong focus on developing the skills and knowledge needed to secure successful employment.

As well as the already well established industry links Court Theatre Training will be giving you, the University also has its own strong links with internationally recognised dance companies & theatres, animation and games companies, film, TV, audio, music, and media professionals and manufacturers, ensuring the currency of all our programmes of study. Examples of the companies we currently work with include Idle Motion, Paines Plough, RC Annie, The Sadhana Dance Company. Street dance collective; 'Urban Strides', and leading live and recording mixing console manufacturers including MIDAS and SSL. One of our biggest partners is the world's top headphone and microphone manufacturer; 'Sennheiser' (which also distribute for Neumann Microphones in the UK). We also have strong links with Motion Capture specialists; Centroid, broadcast graphics experts; HEGO, and internationally recognised IT companies such as, 'Hewlett Packard' and CISCO.

With such a wide range of related courses in the School, there are great opportunities for collaborative work, both in and outside the programme you have chosen to study. As you settle into your studies at Court, I'd really encourage you to make the most of every opportunity to find out how you can work with other students and staff to build a network of contacts, projects and work experience. In the current employment market, and with many of you seeking work in sectors that are largely self-employed, the ability to show you are an enterprising self starter with a professional approach to all you do, will certainly be as important as the qualification you gain, in achieving future employment success.

May I take this opportunity to wish you every success in your future studies!

Frazer Mackenzie

Head of Arts and Creative Industries

Buckinghamshire New University

## **Welcome to Course**

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Welcome to the Court Theatre Training Company Ltd. We are delighted to be able to offer this unique 2 year accelerated BA (Hons) Acting (Intensive) programme validated by Bucks New University.

You must always remember that you have an important part to play within the school, not only as an active participant in your training but to maintain the traditions for which the Court has earned its reputation within the industry and within Higher Education.

We hope your time at Court Theatre Training Company will be rewarding and that you will find all aspects of your studies an important and positive part of your development as a performer.

We wish you well upon your journey of discovery and hope that these next few years will be rewarding.

This handbook contains information about the BA (Hons) Acting (Intensive) course in addition to specific **Codes of Practice** relating to the Court Theatre Training Company.

Tim Gill  
Principal

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**Contents**

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|  |    |
|--|----|
| Welcome.....                                 | 2  |
| Introduction.....                            | 5  |
| Your relationship with the University.....   | 6  |
| Quality and standards.....                   | 7  |
| Your Programme of Study.....                 | 8  |
| Your Programme Team.....                     | 27 |
| Specialist facilities for the programme..... | 30 |
| Assessment.....                              | 34 |
| Additional Programme Information.....        | 38 |
| Support for your studies.....                | 39 |
| University Regulations and Processes.....    | 45 |
| Introductory Reading List.....               | 46 |
| Complaints and Appeals Procedures.....       | 46 |

## **Introduction**

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This handbook has been specially tailored to your individual programme of study. It includes information about your programme, its structure and the staff that you will meet and is intended to provide you with answers to many of the questions you may have about studying on your course.

This handbook also contains important information to you as a student of the University studying with our partner as to the division of the various responsibilities between the University and Court Theatre Training Company. Please ensure that you understand who is responsible for what so that you seek help and advice from the right party.

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## **Your relationship with the University**

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As a student studying as part of an Academic Partnership you are a registered student with the University. That means you are bound by the University's academic regulations.

As part of this arrangement and in order to ensure you are properly registered with the University and are awarded your qualification at the end of your studies, we will exchange information about you with Court Theatre Training Company. This information may include personal data collected during the admissions process, such as date of birth, address, ethnicity, disability, gender and highest qualification on entry, as well as information about your academic progress, for example, module marks and details of any claims made for Mitigating Circumstances to be considered. The University and Court Theatre Training Company will treat this information confidentially and will use it only for the legitimate purpose of ensuring your student records are accurately maintained.

If you change any of your contact details please ensure that you inform the administration staff at Court Theatre Training Company so that they can update their records and ensure that the information is given to the University.

Please be assured that through our formal Partnership Approval process, we ensure that the quality of learning opportunities is comparable for all our students, regardless of where they are studying. Please see Quality and Standards below for more information.

During your studies you will be invited to provide feedback both on your specific academic course and on your wider student experience. Please do take advantage of the opportunities given to provide feedback. It has real value and allows the University and Court Theatre Training Company to ensure that the service we are providing continues to be of real benefit.

## Quality and standards

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The University is responsible for the standard of all awards and academic credit granted in its name.

Before a course begins we undertake thorough checks with our Academic Partner institutions to ensure that:

- All members of staff are qualified to teach on the course and, if appropriate, carry out assessment
- There are suitable resources to support delivery of the course in a supportive, inclusive and welcoming environment
- Where equivalent courses are offered at the University, courses are comparable in aims and objectives and have a flexible and relevant curriculum
- Any professional requirements are met and you are prepared for employment and lifelong learning
- Appropriate systems are in place to manage the course, support students and deliver a responsive customer service

We therefore work closely with all our Academic Partner institutions to ensure that courses are provided with the same high standards of learning and teaching we would expect for a course at the University. We do this via the following:

- Validation: this is the formal approval of the course as leading to an award of the University
- Approval: this is the formal approval of the Partner to deliver each individual course
- External Examiner scrutiny of quality and standards
- PRE SURE: this is the annual monitoring and review of courses and how they are being offered with an Academic Partner institution
- Academic Partner Review: a full review of each Academic Partnership is undertaken periodically to ensure that all aspects of the relationship are functioning appropriately
- Professional body accreditation, where relevant

We also need to be sure that what we do is comparable with other higher education institutions (HEIs) in the UK. We, and other UK HEIs, therefore follow all guidance published by the Quality Assurance Agency for Higher Education (QAA), including the UK Quality Code for Higher Education, and are subject to periodic audit by the QAA.

## Your Programme of Study

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### Programme Aims

This unique 2 year accelerated course is designed for the practical training of the actor and encourages all work to take place within the professional environment of a working theatre. It provides an exciting and relevant opportunity for the development of the actor's journey and craft.

Within each academic year there is a significant aspect of the training to be covered to support your future work within the profession. In the early modules (Level 4) you will gain an insight into a variety of techniques that you will be required to take with you throughout the rest of your studies. At Level 5 the work requires working together in teams and developing the skills acquired at Level 4. In the final 2 Terms (Level 6) you will investigate text in the world of performance by meeting directors and actors from the profession and so gaining an insight into the real demands of the industry. It is hoped that this exciting journey of discovery will support you in meeting the demands of those waiting to see your work.

As an accelerated learning programme the course involves intensive training and longer academic year dates. The Court Theatre Training Company however believes that this intense training not only prepares you for the working practices of the Industry, but also consolidates your craft skills training in Acting; Voice and Movement. This course involves a significant number of hours of rehearsals each week, over and above the regular class times.

The underpinning philosophy of the programme is that the best training for a life in the profession takes place where the student works in the profession. Guided, stretched and supported by experienced professional practitioners the students are part of a company developing their craft through active involvement in every aspect of theatre, TV/film and audio production. Self-discipline and continual practice are essential - vital for a professional actor and arts practitioner.

The CTTC ethos provides an integrated training programme that encourages members to work as creative equals in the production process and to open channels for a free exchange of ideas between actors, technical specialists, designers and directors in order to create a true ensemble and collaborative ways of working. There are substantial inter-disciplinary exchange opportunities within the programme, which encourage understanding and appreciation of all skill areas and create a dynamic learning experience constantly informed by practical tasks and creative problem solving. The creative process is not the exclusive property of any one group or individual but belongs to and is required of every member of the production team.

Students are encouraged to take creative risks and achieve emotional impact through truthful performance supported by research. Skills' training is seen as not an end in itself, but as a necessary conduit through which meaning is delivered. Training people for today's arts environment is not really the challenge. Giving them, in addition, the knowledge and understanding to cope with tomorrow, is what CTTC is all about. We look to creating graduates whose achievement is written on the body of the practitioner.

The primary aim of the BA (Hons) Acting (2 years Intensive) is to provide conditions that develop the advanced skills appropriate to becoming a professional actor. The programme achieves this by facilitating a range of task-oriented production outcomes and by enabling sophisticated reflection and analysis of practices and performance text and performative contexts. The programme seeks to extend the students' personal, aesthetic understanding and cognitive skills leading to confidence in creative situations and intelligent reflection on work planned and undertaken.

The programme-specific aims of the BA (Hons) Acting (2 years Intensive) undergraduate programme enable the student to develop and apply in practice the ability to:



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- Develop and deploy integrated acting, voice, movement and text skills in the study, rehearsal and public performance of appropriate dramatic repertoire.
- Develop particular performer skills relating to the creative development, through rehearsal and public performance, of new and devised dramatic material;
- Create, develop and sustain character(s) and role(s), in collaboration with, and in support of, all constituent creative collaborators, to a professional standard;
- Develop and show autonomy in self evaluation and the analysis, interrogation and re-evaluation of relevant theories of practice, working practices and methodologies;
- Develop a good knowledge of professional industry working conditions and respond effectively to the varying demands of the creative performing industries.

### **Programme Learning Outcomes**

#### *A. Knowledge and Understanding*

On successful completion of the programme a graduate will be able to: Level 4:

1. Manage various necessary processes of performance and production and communicate effectively and concisely (in formats, oral/verbal/physical, appropriate to tasks)
2. Demonstrate a comprehensive subject-specific knowledge in aspects of performance e.g. Characterisation, physical theatre and specialised aspects of the performance e.g. ethical and social issues, interpretative issues, repertoire and its demands on the performer and adapting to the demands of the performance space/s.
3. Show evidence of a comprehensive awareness of a specific area that has been demonstrated through independent enquiry (e.g. historical, education, theories of acting and new writing)

#### *B. Intellectual/Cognitive Skills*

On successful completion of the programme a graduate will be able to:

1. Select and apply appropriate methods of evaluation to engage with theatre practitioners and articulate and debate complex performative issues, demonstrating awareness of ethical and social implications.
2. Synthesise the skills of the reflective practitioner and identify perception, sensitivity and contextual knowledge when analysing, complex problem solving and evaluating the work of 'self' and others within the ensemble.
3. Engage confidently and flexibly in debate about a range of intellectual, practical and professional issues within the performing arts and media industries within a contemporary context.

#### *C. Practical Skills*

On successful completion of the programme a graduate will be able to:

1. Demonstrate a wide variety of creative, physical and aesthetic skills in performance within acting, physical theatre, and related repertoire.
2. Demonstrate a mature, professional approach, and show application of all skills to complex performance situations skills adapting to the needs of the writer, director, technician/s, actors and audience

## School of Arts and Creative Industries

3. Demonstrate confidence, competence and technical skills in the craft of acting, plus a commitment towards the preparation and execution of practical tasks and performances undertaken.
4. Perform and present professional level creative/technical work adapting to a variety of audience and performance situations.

### *D. Key/Transferable Skills*

On successful completion of the programme a graduate will be able to:

1. Demonstrate critical skills relating to the development and understanding of the 'reflective' practitioner, resolving complex problems effectively.
2. Demonstrate the ability to act both autonomously and collectively within a range of professional working environments and show confident and inspiring social and performance skills where necessary.
3. Demonstrate originality, insight and pro-activity in practical and academic contexts and independence in the execution of advanced and challenging tasks as well as being aware of professional codes of conduct and the ability to operate within them.
4. Understand the current industry and its future developments likely to impact on the work of the professional practitioner.

You should expect to become a thinking practitioner, in charge of your own career choices, with a broad knowledge of the Performing Arts industries, a range of techniques at your disposal, and the ability to critically assess the implications of your work and others. Ultimately, the programme aims at equipping you for life, with transferable skills, such as problem-solving, the ability to work in groups, under pressure, heightened creativity, self-discipline and patience.

### **Programme Structure**

| <b>Module Code</b> | <b>Module Title</b>                  | <b>Course Stage / Year</b> | <b>Status ([C]ore / [O]ptional)</b> | <b>Credit Value</b> | <b>Semester / Term Taught</b> |
|--------------------|--------------------------------------|----------------------------|-------------------------------------|---------------------|-------------------------------|
| TH451              | Movement                             | 4                          | C                                   | 15                  | 1                             |
| TH452              | Voice                                | 4                          | C                                   | 15                  | 1                             |
| TH453              | Acting 1                             | 4                          | C                                   | 30                  | 1                             |
| TH454              | Classical Theatre                    | 4                          | C                                   | 30                  | 1 & 2                         |
| TH455              | Acting 2                             | 4                          | C                                   | 30                  | 2                             |
| TH552              | Acting 3                             | 5                          | C                                   | 30                  | 3                             |
| TH551              | Rehearsal Process                    | 5                          | C                                   | 30                  | 3                             |
| TH554              | Early 20 <sup>th</sup> Century Drama | 5                          | C                                   | 30                  | 1                             |
| TH553              | Devising                             | 5                          | C                                   | 30                  | 1                             |
| TH651              | Acting for Recorded Media            | 6                          | C                                   | 30                  | 1 & 2                         |

|       |              |   |   |    |       |
|-------|--------------|---|---|----|-------|
| TH652 | Production 1 | 6 | C | 30 | 1 & 2 |
| TH653 | Production 2 | 6 | C | 30 | 2 & 3 |
| TH654 | Production 3 | 6 | C | 30 | 3     |

### How your programme is taught

The ethos behind the Teaching and Learning as it is constructed within the programme is self knowledge and awareness. Great emphasis is placed on relevant personal development.

The robust actor must know her/himself and be prepared to excavate their 'dark corners' as a route to creating truthful characterisation. Equal emphasis is placed on developing the craft skills, especially the voice and body – which are the actors' instruments. These skills, together with imagination free the actor to work as an interpretative artist, creating a character synchronised with the ambitions of the playwright.

The art of the actor is that s/he appears to operate with ease and no apparent effort. Acting is thinking and feeling and to a degree the artist permits her/himself to be apparently 'possessed' by the character, while simultaneously her/his technical outside ensures delivery of a clear performance

The main thrust of the training centres on the core skills/competences of the actor including acting, voice, movement, singing, scene study and productions predominant, which are developed within a hands-on environment.

The ability to self-direct is an inherent part of the training as is self-awareness. The training has a thematic integral approach giving cohesion, with specialist skills being introduced as required. On a broader plane, productions directed by acting students are produced throughout the year, thus creating a sense of ownership and responsibility towards the making of shows.

### Curriculum Structure

The curriculum is based on a series of core modules, each of which delivers a discreet aspect of the actor's development and is calculated to present a logically developed series of challenges to the individual student that reinforces the sense of journey and development of the actor - a gradual growing of mastery of skills and critical awareness.

Clearly within each module there is required to be a degree of flexibility to meet the demands of the ever-changing industry and to consider aspects of the work such as general standards of professional competence and what is exceptional to the skill of that actor. To investigate both the individual and the demands of the professional is at the heart of this degree.

It is also essential that it be recognised that this degree is identifying the work of the actor as required by industry professionals and that the intellectual skills are part of that development. This is clearly what distinguishes this programme from other institutions that maintain an emphasis on primarily academic seams of Theatre Studies or Performing Arts.

Students are led to an understanding of how all modules within the degree structure operate with regard to achieving clarity in relation to the needs of the performing industry. Module Leaders and all teaching staff work together to ensure that the message is understood that modules inter-link. Tutors often share classes in order to highlight inter-connectivity.

In Levels 4 & 5 the work will concentrate on the acquisition of skills and then these will be developed in terms of the process from rehearsal to performance. At Level 6 all aspects of training

will continue but at a higher level of intensity with the production process being central to the delivery of the curriculum.

### **Experiential Learning**

The overall aim is to allow the actor to discover her/his own practice and so develop as an artist preparing for the future in the performing industry. Therefore at the heart of the teaching in each module there is a focus on the students' learning through experience and observation.

### **Reflective Journal**

All students through every Level have to keep a Reflective Journal, which aims to consolidate the students' research, academic, reflective and critical skills on their own development and understanding of the module.

In Level 4 & 5 this is an important and essential part of understanding their own development and journey through their training. The reflective Journal is assessed at the end of selected 30 credit modules and it is important that specific learning outcomes are met to achieve the assessment. At Level 6 the Reflective Journals are an important part of the Performance modules and are significant submissions of work containing sophisticated critical reflection and performance research. They demonstrate the students' journey through the development of character and ensemble work, social and historical research for the production as well as their own reflection and analysis throughout the module containing a professional portfolio of work required for the industry.

Assessment points (both practical and written) for all modules happen towards the end of the module, and students are given an Assessment Schedule in the induction session at the beginning of each new semester.

### **Continuous assessment**

The tutor can undertake this at any point in the delivery of the module can undertake this. Criteria could be as follows: achievement at a technical level; development of skills and mastery; interactive skills; sustained investment; effective uptake on idea given; this could also include self and peer assessment

### **Performance**

A formal line of assessment considering the understanding and exploration of characters and the staging of a play or text within performance conditions

### **Showing/sharing**

This is an informal performance vehicle and could look at a specific aspect of the acting curriculum – movement exercise warm up routine etc., should be assessed in the mastery of a specific skill.

### **Student led demonstration**

Student organised with a peer and tutor audience- aspects to be considered might be confidence, mastery and initiative and creatively demonstrated in student performance.

### **Student led seminar**

Each student is required to present to the rest of the company as an aspect of Independent Study based around personal skills. Students must show ability to communicate the research or outcomes of the investigation, which is here, mainly self assessment for Reflective Journals.

### **Written assignments**

These are associated with all modules, in the style of an essay, research portfolio or a Reflective Journal. There should be personal and individual subjective reflection that distinguishes between (i) expert technical detail; (ii) the popular review; and (iii) the personal evaluation for which the writer takes complete responsibility.

### **Self-assessment**

It is intended this should promote the student's development as a participant capable of objective observation and the ability to self appraise, reflect, analyse and formulate explicit criteria appropriate to the assessment of others.

### **Peer assessment**

A framework is identified wherein the observers can interrogate the work observed in an objective manner. This is an important as it encourages a more detailed response to the demands on self within personal practice.

### **Viva Voce (Personal Academic Tutorials)**

This aspect of the work is undertaken at (i) the end of each semester in Level 4 and Level 5 and (ii) at the completion of each production in Level 6. These will be led by the allocated Personal Academic Tutor for each student in Levels 4 & 5 and the Director of each production in Level 6. Self-evaluation notes on the part of the student and production notes for relevant production work will support this work. It will be referenced as a positive aspect of the student's development and will seek to consider pointers for further growth. These aspects will be noted and talked about at the next meeting.

### **Feedback Policy - Formative and Summative**

The programme team is committed to providing feedback to students in order to aid their reflection and progression through the programme. It is good practice to provide students with written feedback in addition to spoken comments and there should be a high level of congruence between the two feedback elements. It is important to remember that there is a balance to be struck between bolstering a student's confidence and self-esteem and indicating how to improve.

### **Work-Based / Placement Learning**

CTTC does not offer work-based or placement learning (as defined by the QAA) as its ethos as a training company in a professional setting overlaps with industry placements as they are usually conceived. It should be noted that teaching and performance projects are undertaken by industry practitioners, and the broader practitioner community is invited as appropriate to the task being performed e.g. Actor's Showcase and Final Production Events. Further workplace orientated support comes in the form of master classes given by visiting members of the profession whilst working with Courtyard Productions.

### **Virtual Learning Environment (MyBucks, Blackboard)**

MyBucks is the University's central internal online presence and tool for technology enhanced learning. As well as being a repository for learning materials like lecture and seminar notes, reading lists, links, YouTube videos, and useful documents. MyBucks also has a number of different

## School of Arts and Creative Industries

communication tools such as Blackboard IM (Instant Messaging), Collaborate Web Conferencing and Voice messaging.

MyBucks is the hub from which students can access a wealth of internal information and our other systems like electronic databases/journals, video recordings, timetable software, IT software and the library catalogue. MyBucks is designed to be a one stop shop so that you can access your latest module information, book a meeting with the careers & employability team, access IT support and download your exam timetable all in one place.

Students also access MyBucks for key course information or facilities like e-submission, timetables, examination results, e-payments, useful documents, online stores, support services, IT videos/guides and course handbook.

The University's 'virtual learning environment' (VLE) – Blackboard – is accessible via desktop, laptop and mobile device. Here you will get access to online programme information and access to other online resources while at Bucks. You can also communicate and collaborate with your fellow students and programme tutors.

Blackboard is accessed directly via <https://my.bucks.ac.uk> regardless of whether or not you are on University premises [and clicking on 'Students & employees' and selecting My Bucks [Blackboard] from the dropdown menu]. You will receive a full induction to using Blackboard early in the programme so that you can access its full potential during the course of your studies.

You need your student ID number (username) and password, which is originally your date of birth (DD-MMM-YY) e.g. 01-SEP-93 to login. Communications from MyBucks will also be routed through your student e-mail account. Please remember to add a forwarding email address to your account.

MyBucks is used by individual tutors to varying degrees for on-going course communication. It is important for all students particularly part time and distance learners to easily communicate and navigate their way around the system. It also provides access to useful online databases through an Athens Personal Account that can be set up from within MyBucks.

Blackboard IM is available to all students and tutors immediately after downloading the software and setting up an account with username and password. This needs only to be done once, and then use the tick the box 'remember me'. The IM can be downloaded onto home machines as well. Each account is unique to the individual and can be carried from institution to institution (only if they use Blackboard IM). So please be careful when setting your username.

Blackboard Mobile is available and the apps for the iPhones, iPads, Android and Blackberry can be downloaded to give you access to Bucks New University and your course information. Essential and important information regarding your course or the university is pushed in an easily readable form to your device. So, wherever you are you need never miss an email or announcement. Please note that ALL Official University correspondence will be posted on MyBucks.

## Core Modules

### Level Four

All 30 credit Level 4 modules consist of a practical and written assessment. The assessments at Level 4 aim to engage students with the new methods of study they will need to cultivate in order to succeed in the professional performance environment, and to enable members of staff to identify students who may need particular support and then to put in place appropriate measures.

### TH451      Movement

This module will focus on the actors' awareness on their own physicality and movement technique including an understanding of the mimetic process as additional practical knowledge. These skills will further advance the actor in performance and form the basis of the investigation of devised performance. Students will be required to research current philosophies in relevant theatre practice in order to facilitate a greater sense of practical discourse. This module will form the beginning of the students regular movement practice that continues throughout the course and will be subsequently assessed through all acting modules along with voice and singing craft skills.

### **Assessment Regime**

Practical 1: Practical Skills Assessment: Devised solo performance - 100% weighting

#### **TH452 Voice**

The various strands within this module support the development of the actor in vocal techniques. This module will embrace the disciplines associated with the 'Theatre of Storytelling' and the varied forms of actor vocal techniques. Specific reference to important practitioners will be clarified as the module develops. These skills will support the actor in the performance of text and image (sight, prepared and ensemble work) as indicated in all modules of the term 1. This module will form the beginning of the students regular voice practice that continues throughout the course and will be subsequently assessed through all acting modules along with movement craft skills.

### **Assessment Regime**

Practical 1: Practical Skills assessment: Solo performance of 1 poem and 1 extract from prose - 100% weighting

#### **TH453 Acting 1**

An introduction to the working processes of the actor using a systematic and methodological approach. Analysis plays a key part in this module, in order to explore the journey of the self and personal development as an actor. The first stage in an actors' development is to "Know Thyself", to find out who we are and why, through an exploration into the genesis of our identity; in order to imbue all our acting with an element of personal truth. This module will stimulate the students' imaginative and expressive powers, and introduce them to a variety of working methods which they can apply in the context of: a play, text context analysis, building a character, performance skills, audition preparation, life, and the rehearsal class.

### **Assessment Regime**

Coursework 1: Essay (1000 words) - 20% weighting

Practical 1: Practical Skills assessment: Solo performance (5 minutes max) - 80% weighting

#### **TH454 Classical Theatre**

This module will investigate aspects of theatrical history examining the period from Greek to Jacobean. Exploration of one key playwright [William Shakespeare] will be at the centre of this work as investigating his text is an essential tool for the working actor.

This Module will provide selected texts to cover the associated style and form of acting, voice and movement to support skills already acquired in the module. Personal research into the varied textual demands to be made upon the performer will be at the centre of this work. It is important to use all other sessions e.g. Acting, Movement & Voice and as part of this module and draw upon acting techniques explored in TH453 (Acting 1) and TH455 (Acting 2)

### **Assessment Regime**

Coursework 1: Essay (1000 words) – 20% weighting

Practical 1: Practical skills assessment: 2 classical monologues (2-3 minutes each) - 80% weighting

### **TH455      Acting 2**

The aim of this module is to introduce students to the basic principles of “use thyself” within the acting process through an in-depth investigation into the working of processes of complementary practitioners and methodologies of acting. To evaluate and understand the processes of building a character from text through work on monologues. This module will develop a variety of working methods, which they can apply in the context of: a play, text context analysis, building a character, performance skills, audition preparation and the rehearsal process.

#### **Assessment Regime**

Coursework 1: essay (1000 words) - 20% weighting

Practical 1: Practical Skills assessment: 2 modern monologues (2-3 minutes each) - 80% weighting

### **Level Five**

All Modules at Level 5 contain a practical and a written assignment. Reflective Journals at Level 5 have a stronger emphasis on research undertaken for productions.

### **TH551      Rehearsal Process**

The aim of this module is to act as a fusion of all previously explored performance theories and texts, which have prepared and supported the development of the actor in specific production values. It will outline the basic dynamics of the rehearsal process and the actor/director relationship. It will explore and compare a variety of established rehearsal processes; preparing the actor for the demands of a given production environment, but also, through the emphasis on cross referencing them, to arrive at a holistic view of the rehearsal process which will allow the individual to work openly and flexibly in all professional circumstances.

#### **Assessment Regime**

Coursework 1: Portfolio: Reflective journal - 20% weighting

Practical 1: Practical skill assessment: Ensemble performance (9 minutes max each group) - 80% weighting

### **TH552      Acting 3**

The aim of this module is the development of the working processes of Characterisation and on stage relationships using a practical and methodological approach. The third stage in an actors’ development is to “Lose Thyself”, to find out what moves the characters we play and what they love and hate. This module will also stimulate the students’ analytical powers, and introduce them to a variety of working methods in characterisation, voice and movement skills and text analysis which they can apply in the context of: a play, devised text, building a character, establishing relationships on stage and the rehearsal class, and performance. This module aims to bring together both the practical and theoretical understanding of dramatic text through devised and published texts.

#### **Assessment Regime**

Coursework 1: Essay (1,500 words) - 20% weighting



Practical 1: Practical Skills Assessment: 1 group performance (7 minutes in length maximum - 80% weighting

### **TH553 Devising**

This module aims introduce students to the fundamental dramatic ideas for creating devised performance work, exploring the fundamental techniques and theories associated with performers within this style and enabling students to understand the current theatrical climate and explore issues relating to cultural, social and political aspects relating to the creation of performance.

The Module will develop an awareness of the physical, metaphysical and corporeal and create a language both through theory and language that enables critique and reflection. The actor will need to understand the placement of devising as an understood and qualified form within an actor's training and be aware of the historical and socio/cultural and economic factors that are involved in the creation of devised work. Students will be required to research current philosophies in relevant theatre practice in order to facilitate a greater sense of practical and theoretical discourse.

Students will be expected to understand and be able to discuss current practitioners and companies who are creating work within a devised theatre form.

### **Assessment Regime**

Coursework 1: Portfolio: Research portfolio - 20% weighting

Practical 1: Practical Skills Assessment: Group devised performance - 80% weighting

### **TH554 Early 20<sup>th</sup> Century Drama**

This module will explore through practical performance, critical discussion and reflection, the theatrical period from late 19th Century to early 20th Century. Particular attention will be paid to the seminal dramatic writers of the time. Various scenes will be chosen from the texts to explore practically and to critically discuss including: - writing style, translations, voice, movement, and relevant historical and social research. Students will be encouraged to study a wide range of plays by the chosen writers and to attend any productions being currently produced.

Core practitioners studied may include but are not exclusive to the following:

Henrik Ibsen

Anton Chekhov

George Bernard Shaw

Oscar Wilde

### **Assessment Regime**

Coursework 1: Essay (1,500 words) - 20% weighting

Practical 1: Practical Skills Assessment: Selected scene performance - 80% weighting

### **Level Six**

Modules in Level 6 are predominantly based on practical assessment to focus on the practical and vocational nature of the training. The Reflective Journal however becomes an important part of the analytical process during the performance modules, as it shows the development of character, social and historical research that has been undertaken for the production as well as a significant analytical reflection on the students' journey through the production and the development and presentation of a professional working model.

### **TH651 Acting For Recorded Media**

The aim of this module is to introduce students to and develop essential skills that a professional actor will require in the mediums of camera and recorded voice performance, from the initial casting procedures, voice-over and post-syncing skills to detailed script analysis for character development within feature length projects.

Students will understand differing approaches to TV, drama and sit-com and be able to make relevant performance adjustments. They will learn the demands required of high pressured time constraints and work under various rehearsal and shooting conditions, both studio and location, which replicate the modern screen actor's varied working environment.

#### **Assessment Regime**

Coursework 1: Essay (2000 words) - 20% weighting

Practical 1: Practical Skills Assessment: Recorded selected scenes - 80% weighting

### **TH652 Production 1**

The production 1 module will support the development of the actor in specific professional production values. Following on from previous level 5 modules Rehearsal Process (TH551) and Devising (TH553). This module will explore and compare a variety of established industry and rehearsal process, familiarising students with their origins, context and with their application by leading contemporary practitioners. The outcome of this module is a professional level production performed to a public paying audience with the aims of consolidating and recognising the strengths of the actors as future members of the profession. The overall aim is to prepare the actor for the demands of a given production environment; but also, through emphasis on cross referencing them, to arrive at holistic view of the rehearsal process which will allow the individual to work openly and flexibly in all professional circumstances.

#### **Assessment Regime**

Coursework 1: Portfolio: Reflective journal - 20% weighting

Practical 1: Practical Skills Assessment: Performance of scene/s to an audience and a reflective journal - 80% weighting

### **TH653 Production 2: N1 Theatre Company**

This module aims to support the development of the actor in specific production values. Following on from the previous modules at level 5: Rehearsal Process (TH551) & Devising (TH553) and a Level 6 Acting for Recorded Media (TH651) and Production 1 (TH652) this module will explore and compare a variety of established rehearsal processes, familiarising students with their origins and with their application by leading contemporary practitioners. The outcome of this module is a professional level production with an external Director performed to a public paying audience with the aims of consolidating and recognising the strengths of the actors as future members of the profession.

The overall aim is to prepare the actor for the demands of a given production environment; but also, through emphasis on cross referencing them, to arrive at holistic view of the rehearsal process which will allow the individual to work openly and flexibly in all professional circumstances.

The play chosen will reflect the specific needs and skills of the ensemble and industry thus allowing a full range of playing skills to inform the work.

#### **Assessment Regime**

Practical 1: Practical Skills Assessment: Performance of scene/s to an audience and accompanying reflective journal - 100% weighting

### **TH654      Production 3: N1 Theatre Company**

This module aims to support the development of the actor in specific production values. Following on from the previous modules at level 5: Rehearsal Process (TH551) & Devising (TH553) and a Level 6 Acting for Recorded Media (TH651) Production 1 (TH652) and Production 2 (TH653).

This module will explore and compare a variety of established rehearsal processes, familiarising students with their origins and with their application by leading contemporary practitioners. The outcome of this module is a professional level production with an external Director performed to a public paying audience with the aims of further consolidating and recognising the strengths of the actors as well as appreciating the uncertainty of the industry and the limits of their knowledge as future members of the profession, developing clearly informed action plans on entering the industry.

The overall aim is to prepare the actor for the demands of a given production environment; but also, through emphasis on cross referencing them, to arrive at holistic view of the rehearsal process which will allow the individual to work openly and flexibly in all professional circumstances.

The play chosen will reflect the specific needs and skills of the ensemble and industry, thus allowing a full range of playing skills to inform the work.

#### **Assessment Regime**

Practical 1: Practical Skills Assessment: Performance of scene/s to an audience and accompanying reflective journal - 100% weighting

### **Planning your studies**

#### **ATTENDANCE & REGISTERS**

***Respect and courtesy are your right; they are also your responsibility. In meeting our obligations to you, we would ask that you meet the following obligations:***

- To be punctual for classes. Lateness is highly disruptive and will not be tolerated. Any lateness will be marked as an absence and may result in a deduction of course marks.
- To inform your company manager and then Main Office if you are ill.
- To read notice boards.
- To hand work in on time. Do not leave work to the last minute - you may not be able to gain access to facilities required to complete an assignment. If work is handed in later than the specified time this may result in a deduction of course marks.
- If there is a major problem, to talk to the Programme Leader – an appointment will need to be made to facilitate this.
- To prepare mentally and physically in advance for your classes where it is appropriate.
- To be considerate about seeking interviews and meetings with visiting lecturers, administrative staff etc. We are all working under pressure, so please make an appointment where possible.
- To think about what you want to achieve from each meeting with one of your lecturers especially your meeting with your Personal Academic Tutor.

## School of Arts and Creative Industries

- To present work in a neat, readable fashion. Word processing is considered to be the most appropriate form of delivery.
- To participate in class as much as you are able.
- To work within the groups to which you are allocated. If working within that group is a particular problem, talk the matter over with the Subject Tutor.
- To take care of the environment in which we all have to work, adhere to any relevant smoking rules and help keep Court Theatre Training Company tidy by using the rubbish bins provided.
- To let the Programme Leader know if you have any problems which may affect your work.
- To behave in a professional manner in related theatre environments e.g.
- The Courtyard Theatre, Hoxton and other relevant 'working' establishments where appropriate.
- To show consideration for other students' learning and study needs in class and other communal areas.
- To treat the Court Theatre Training Company staff and other students with politeness and respect at all times.
- To make full use of your student company manager/ representative. They are there to act as a channel of communication between tutors and students.

### Accessing your timetable

#### Timetables and Notice Boards

It is your responsibility to check the timetable on the school notice board and to note any information given by the appropriate authorities. Unless otherwise stated sessions indicated on the timetable are not optional. If you have a valid reason for not being able to attend, you must inform the Main Office in advance, wherever possible.

The School retains the right to amend, alter or suspend any element of a published timetable without notice. However, whenever possible, staff will make every effort to notify you in advance of any changes to their published programme.

### Attendance, Absence and Notification of Illness

All students at The Court Theatre Training Company are expected to maintain full attendance to all aspects of their course, as described in their Course Handbook. It is an essential part of the specialist training offered at the school that you are punctual and present for all sessions, and unexplained absences will be treated as disciplinary offences.

- It is your responsibility to check your timetable, and your e-mail, at the start of each day and to note any information and updates that may have been sent to you.
- In a professional working environment, such as The Courtyard Theatre, it is often necessary to change schedules at short notice. You do need to check for changes at the start of each day, and to allow yourself the time to arrive at any change of venue. Changes will often be posted on twitter @DOSCTTC and sent to your e-mail.
- Unless otherwise stated, sessions indicated on the timetable are not optional and attendance is required and necessary. A minimum percentage of 90% attendance is

## School of Arts and Creative Industries

required in order to successfully progress on the course and achieve the BA (HONS) qualification.

- If you have a valid reason for not being able to attend, you must inform the course administrator, and the company managers in advance of your absence, wherever possible. If this is not possible then notice should be given as soon as possible.
- If you miss more than four consecutive days we will require a self-certification form, which is available from the course administrator.
- If you miss seven or more days in row (including non working days) then we will require a 'fit note' from your GP. This will need to be submitted to the course administrator.
- The School retains the right to amend, alter or suspend any element of a published timetable with short notice.
- Whenever possible, staff will make every effort to notify you in advance of any changes to their published programme.

### **Latecomers**

Professional discipline is an important element of the course and of the assessment criteria. The course team and visiting tutors will refuse late entry to any timetabled activity, as we believe lateness is not to be tolerated and often impacts on the educational and aesthetic experience of other students.

### **Student health**

Students must be in an adequate state of physical and mental health to enable them to pursue their studies. If a student shows signs of ill health that may prevent them from satisfactorily completing their studies, may cause disruption to other members of the School or has the potential to cause harm to him/herself or others, the School may, at any time, require the student to undertake a full medical examination by a qualified medical practitioner of the School's choice. If the medical assessment confirms that it is not in the interests of the student, or the School, to continue his/her programme of study the Dean of Studies may suspend the student until he/she is fit to continue his/her studies or withdraw from his/her course. A student who refuses to undergo an assessment may be suspended until such time as a medical practitioner, acceptable to both the student and the School, has assessed the student and confirmed, in writing, that the student is fit to resume study.

### **GP and Hospital Services**

- The nearest GP to the school is Shoreditch Park Surgery, 02077 398525.
- The nearest Hospital to the school is The Royal London Hospital, 02073 77700.
- The nearest Dentist to the school is EC1 Dental Practice, 02077 392553.
- For urgent assistance in the event of an accident or emergency please dial 999.
- In the event of an accident in school please immediately report the incident and seek help from the administration office, 02077 396868, please store this number in your mobile phone in the event of an emergency.

### **Keeping Safe**

- The nearest police station to the school is Hoxton East and Shoreditch Station, 02087 212 935.
- In an emergency dial 999, for non-emergencies dial 101.
- In the event of an emergency in school please immediately report the incident and seek help from the administration office, 02077 396868.

## **Security**

The college insurance does not cover personal possessions therefore it is essential that you keep your valuables and bags with you at all times. You are advised to take out a student insurance policy for expensive or valuable items.

If you see any suspicious activity within the school please report this immediately to the course administrator.

## **The Working day**

Lessons at The Court Theatre Training Company will typically run from 10am to 5.30pm. It is expected that students arrive early to tidy the space, warm-up and be ready for a register to be taken at the start of the class. During productions it may be necessary to work late into the evening for rehearsals and for the evening performances. The schedule can, and will change at short notice during your time with us, reflecting professional practice within the theatre.

## **Warm Ups**

You are training for a profession where it is essential for actors to warm up their voices and bodies properly before rehearsals and performances. Warm ups start every morning at 9.25am and it is essential for students to warm up properly before attending their first class.

## **Care of spaces**

No food, drink, or smoking is permitted in any working space, rehearsal room, or technical area. If you wish to smoke during allocated breaks then please move away from the doors and entrances to the theatre as non-smokers should not have to walk through smoke.

It is possible to use the bar at lunchtime (unless an event is taking place) to eat your lunch.

It is the student's responsibility to ensure that for each class is prepared prior to the tutor arriving i.e. swept, cleaned, and tidied. All spaces must be returned to a clean and tidy condition at the end of the class. This responsibility lies with everybody - there is no room to be precious.

Please do not leave rubbish lying around the spaces.

## **Booking of Working Spaces**

Because of the heavy demand on rehearsal, movement and other working spaces throughout the School, all room bookings must be made via the General Office.

The BA Acting accelerated degree course is a full-time two-year course. You must be in attendance for all course activities in order to gain credit for work undertaken. It therefore follows that periods of unauthorised absence are likely to have a significant impact on the assessment of a student by tutors. It is your responsibility to do everything possible to notify the Programme Leader (or if unavailable) please contact Main Office of any absence from your timetabled activities. It is specified that students must achieve 90% or over average attendance throughout each term of training. If there is no formally communicated mitigating circumstances or authorised absence to evidence why attendance is below the benchmark, students may incur disciplinary action.

### **Supervision of Technical Work**

If you wish to undertake certain types of technical work in a studio, workshop or performance space, you may have to be supervised. This means that you cannot expect to do such work until you have booked the attendance of an appropriately qualified member of the technical or academic staff. You are expected to exercise a high degree of responsibility at all times, for health and safety reasons.

### **Codes of Practice**

All students of The Court Theatre Training Company are expected to conduct themselves in a professional, courteous and inclusive manner. Any behaviors that negatively impact on the people that make up the Court Theatre Training Company community (and all those who come into contact with it) or the physical environment of the campus will not be tolerated.

You are undertaking a rigorous, vocational training, and we expect students to behave in a professional manner at all times. We insist upon a culture of courtesy, safety, and respect – for you, your peers, and staff. This is a requirement of attending The Court Theatre Training Company.

You are required to take full responsibility for your own learning, to arrive at all sessions, prepared, and in the correct emotional and physical mindset - ready to participate fully and to the best of your ability. You are expected to support yourself, and those around you, in a collaborative and supportive manner.

**Should you feel that any inappropriate behavior has taken place, or you have been made to feel uncomfortable and have a concern then please talk to the Director of Studies as soon as possible.**

### **Equal Opportunities**

The Court Theatre Training Company aims to be a community where staff and students are treated on the basis of their intrinsic value as human beings and where opportunities are available for all to use and develop abilities in order to realize potential. The school considers equality and diversity enriching, both collectively to the school community, and individually to the school member.

It aims to create and sustain a working environment in which true equality for all is created and demonstrated through understanding and behavior. This includes fostering equality of opportunity through promoting good relations among and between staff and students.

The school is committed to equality of opportunity for all, irrespective of: gender, race, age, creed, ethnicity, nationality, marital status, sexuality, disability, religion, political belief or trade union affiliation.

The school is committed to taking positive action to promote such equality of opportunity. The policy applies to both students and staff.

### **Health and Safety Practice**

## School of Arts and Creative Industries

We take health and safety at The Court Theatre Training Company seriously, because we believe that:

- You have a right to a healthy and safe learning environment
- Good H&S is an integral part of best practice in all our activities
- It is an essential part of being a good employer and quality educational establishment.

We would like you to understand what we expect of you to help us with this, and have therefore developed the following principles for all students:

- If you are unsure of how to do something or use any equipment, don't be afraid to ask for help or guidance.
- Make sure you understand any requirements or procedures that are relevant to what you're doing, and follow them. We aim to only stipulate rules when necessary, and to protect your health and safety – not just for the sake of it!
- Only use equipment and tools that you are authorized to.
- A safe and healthy environment starts with you. If you're using a space, think of the obvious hazards that you have some control over – for example, slips and trips, sharp edges, space to move freely, falls from height – and do something about them to minimize the risk of injury or ill-health.
- Embrace risk assessment! If you're doing something slightly different, spend a few minutes thinking about what extra hazards this might create that may not have been covered by our existing arrangements. Work out what you need to do, and then do it! In some courses, this will be integral to your studies, but its relevant to everything and everybody.
- Report any health and safety incident you witness or are involved in, however trivial. We can only learn how to prevent things going wrong if we have enough information. Our reporting and investigation procedure is based on the principle of considering incidents as learning opportunities.
- If you wish to undertake certain types of technical work in a studio, workshop or performance space, you may have to be supervised. This means that you cannot expect to do such work until you have booked the attendance of an appropriately qualified member of the technical or academic staff. You are expected to exercise a high degree of responsibility at all times, for health and safety reasons.
- Personal health and safety, and emotional health is also important and should be considered. It is your responsibility to ensure that you are appropriately prepared to begin class and production work, for instance by warming up your voice and/or body in advance of such activity.
- In relation to your personal safety it is essential that you consider that jewelry is a Health & Safety issue for which we cannot be held in anyway responsible. It is advisable that all rings, ear-rings and piercings are removed.
- And finally, remember regardless of what you might read or hear, good health and safety – the kind we aspire to here – is about enabling you to safely achieve your potential, and never about preventing or constraining your learning or self-expression.

### **Alcohol & Drugs**

This guidance applies to all premises and off-site locations where school activities take place as well as, any impact on surrounding neighborhoods.

- As a community, students and staff can expect to work, study and socialize together in a reasonable manner, free from the effects of alcohol, drugs and other intoxicating substances and within a safe environment (in line with the school's Health and Safety Policy).



## School of Arts and Creative Industries

- Under the Misuse of Drugs Act, 1971, it is an offence for the school knowingly to permit certain activities such as the smoking of cannabis, the possession of illegal drugs or the supply of controlled drugs to take place on its premises.
- The school also has a requirement to comply with the Licensing Act, 1964 covering bars and the use of public spaces.
- Persons who are suspected of being under the influence of drugs and alcohol may not be permitted to attend studies or undertake work responsibilities at the discretion of the Director of Studies or Principal.
- The misuse of intoxicating substances will not be tolerated and will result in disciplinary action.
- Activities rendering the school liable to legal prosecution will be treated, in the first instance, under the Disciplinary Procedure. Serious offences may be referred to the police .

### **Professional behaviour and course-related difficulties**

You are expected to take responsibility for your own learning, to arrive at class in a prepared state and to participate fully and to the best of your ability in the work of the class. The course offers a rich variety of teaching and learning styles and these are to be celebrated, but we also recognise that individuals learn in many different ways and may face difficulties in certain classes or situations. Where you are experiencing difficulties, you should discuss these in the first instance with the appropriate tutor as soon as possible. This will normally be enough to resolve any problems but, if not, the matter should be referred firstly to your Personal Academic Tutor and then to the Programme Leader, who will probably wish to discuss the relevant issues with all parties before agreeing to appropriate solutions.

### **External Employment**

It is recognised that you may wish to take part-time employment outside timetabled hours. While the School is sympathetic to such cases, it is a requirement that you complete all coursework that forms part of the BA assessment schedule.

**N.B. External employment is not an acceptable reason for poor attendance or non-completion of work.**

### **Telephone**

***Mobile phones must be switched off during ALL timetabled activity at the School.***

It is unacceptable for you to take calls or check messages during timetabled activities.

### **Taking and Leaving of Messages**

Administrative and academic staff will not normally take messages for you except in cases of genuine emergency. If you are expecting an important message please alert in the Main Office in advance.

### **Your Student e-mail Account**

Your student e-mail account is a **VERY IMPORTANT** means of communication. Tutors and administrators, Learning Resources (the Library) and university central administration will use this for a variety of reasons. It is therefore essential that you make sure you have activated this e-mail account and have arranged to re-direct your e-mails to another account if you wish.

CTTC will also use personal email accounts for internal and programme communication. It is essential that students check their emails on a daily basis and notify the office with any changes to their email address.

**Please note that e-mail will be used as the primary means of communication and it will be assumed that you are receiving messages sent to you by this means. If you have problems with your e-mail account it is your responsibility to report it to the Bucks IT helpdesk immediately. Not receiving e-mail communications from the university because of a fault with your e-mail account that has not been reported will not be grounds for requesting extensions, mitigating circumstances, appeals or complaints.**

## Your Programme Team

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### Programme Roles

The following are a set of roles that are found on programmes offered by the University. Depending on the nature of the inquiry you have, you may wish to contact the relevant individual. If you feel that issues have not been resolved at the levels mentioned below, you can also contact the University's Partnership Tutor or, in unresolved areas of serious concern, the University's Head of Department.

#### Director of Studies and Course Leader

Your Course Leader at Court Theatre Training Company is the person with overall responsibility for your course of study. You can bring to your Course Leader any issues you may have with the running of your programme.

#### Module Leader

Modules are individual parts of programmes. Your Module Leader at Court Theatre Training Company will be the person directly responsible for co-ordinating the various parts of the module and normally setting assessment briefs. The Module Leader will normally be your first point of call for issues specifically relating to that module. For contact details of Module Leaders please see the VLE.

#### Technician

Technicians are available to support you with the technical aspects of your programme.

#### Course Administrator

The Course Administrator supports the Course Registrar and has responsibility for day to day administrative issues on your programme and has responsibility for ensuring that the administrative side of your programme runs smoothly. Your Course Registrar will normally be your first port of call for questions about and interpretation of any regulations which relate to your programme.

### Contact Details

Contact details for Court Theatre Training Company staff with key responsibility for your programme

- **Tim Gill** is the Principal of Court Theatre Training Company and Artistic Director for The Courtyard Theatre Ltd  
[tim@thecourtyard.org.uk](mailto:tim@thecourtyard.org.uk)
- **June Abbott** is the Consultant Principal of Court Theatre Training Company.  
[june.abbott@thecourtyard.org.uk](mailto:june.abbott@thecourtyard.org.uk)
- **Paul Jaynes** is the Director of Studies at The Court Theatre Training Company  
[paul@thecourtyard.org.uk](mailto:paul@thecourtyard.org.uk)

- **Kaylen Browne** is the Course Administrator  
[kaylen@courtheatre.org.uk](mailto:kaylen@courtheatre.org.uk)
- **Rupert Holloway** is the Enhancement Officer of CTTC and the Creative Director of The Courtyard Theatre Ltd  
[rupert@thecourtyard.org.uk](mailto:rupert@thecourtyard.org.uk)
- **Mikel Krumins** is the H.R. and Resources Manager of CTTC and The General Manager of The Courtyard Theatre Ltd  
[mikey@thecourtyard.org.uk](mailto:mikey@thecourtyard.org.uk)

The School's work is divided into two parts: Undergraduate and Postgraduate. The BA (Hons) Acting course is situated within the Undergraduate School. To contact any member of staff mentioned below there is one central number which is **020 7739 6868**. **Messages** can be left on answer phone (out of office hours) or will be taken (during the working day) and appointments made with the relevant personnel.

*The Course Team* comprises the resident staff working on the course, together with visiting staff as relevant. If you wish to see a member of staff, including the Module Leader or the Programme Leader, on any matter, you **must book an appointment** through the Main Office.

#### **WHO TO GO TO...**

**If you are ill, or unable to attend college:** Telephone your company manager and then Main Office **either** the night before and leave a message on the answer phone **or** between **9:15am and 9:45am** on the day of absence.

#### **To hand in coursework**

Main Office

#### **To notify a change of address**

Main Office

#### **To ask for an extension to an assessment**

Module Tutor and final approval from Programme Leader

#### **To seek advice about theatre management**

Rupert Holloway

#### **To provide evidence of special circumstances affecting assessment**

Bucks School Registrar or CTTC Administrator

#### **To ask about Dyslexia testing**

Paul Jaynes / Bucks School Registrar or CTTC Administrator

#### **To pay your fees**

CTTC Administrator

#### **To seek financial advice**

Tim Gill

### Personal Tutor

When you arrive you will be allocated a personal tutor. The personal tutor will support both your academic progress, but also your personal needs. He/she will normally be your first port of call should you have any issues or questions about any aspect of University life. If you are unable to contact them or are unsure who your personal tutor is please contact the School Administrator or Bucks School Registrar who will aim to help you. Your personal tutor will normally remain the same during your time on the course.

Contact details for University staff with key responsibility for your programme. Please note that it is expected that your Course Team at Court Theatre Training Company will be your first point of contact for all course enquiries.

| <b>Name</b>           | <b>Role</b>                    | <b>Phone</b>    | <b>Email</b>   |
|-----------------------|--------------------------------|-----------------|--|
| <b>Nicholas Fryer</b> | Partnership Tutor              | 01494<br>522141 | <a href="mailto:Nic.Fryer@bucks.ac.uk">Nic.Fryer@bucks.ac.uk</a>       |
| <b>tbc</b>            | School Registrar               | 01494<br>603050 |  |
| <b>Lois Drawmer</b>   | Head of Academic<br>Department | 01494<br>522141 | <a href="mailto:Lois.drawmer@bucks.ac.uk">Lois.drawmer@bucks.ac.uk</a> |

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## Specialist facilities for the programme

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Lecture/Seminar... the student is presented with a specific idea and or body of knowledge, which leads to a discussion or analysis;

Skills Class... the student is introduced to and develops particular skills relating to the actor's craft. This might be through theatre games, tasks exercises or technical work;

Workshop... the student is allowed to explore the rehearsal process of appropriate and identified material with her/his peer group;

Rehearsal... the student is allowed to apply knowledge and make further discoveries reacting to personal practice and the specific demands of the dramatic text being explored;

Performance... the student demonstrates their knowledge within a specific environment, which tests the identified theories being put into practice. This will inevitably lead to new learning strategies being evolved as the work increases in complexity and the level of performance skills required;

Tutorial...this is considered a very important aspect of the programme and is directed by the Programme Leader. 1 –2 –1 tutorials are a significant aspect of this work in order to encourage a personal response to the student's own discovery and personal journey.

Tutorial teaching and support has specific aims:

- To encourage and acknowledge the journey of the acting student and the importance of his/her personal discoveries;
- To discover and resolve areas of significant difficulty and hopefully resolve them;
- To enable the actor to achieve confidence as a practitioner and discover the pathways to achieving personal ambitions;
- To encourage a critical reflection by interrogating personal method and experience within the Reflective Journal throughout the course.
- To provide appropriate feedback and to encourage the setting of personal aims and objectives.

The nature of performance itself, which commonly requires performers to work alongside each other, is very important in building relationships between learners. This sense of working within a group results in very effective communication between students as well as the development of a culture of mutual support. A similar ethos is generated by the regular workshops, master classes and projects that bring directors/practitioners and performers together. Whilst students differ in their particular learning needs it is possible, in this context, to gain an impression of the needs of the student body as a whole. Although each module includes opportunities for formal feedback and group and there is regular and constructive dialogue between members of staff and the student body. Staff are enabled to, where appropriate, focus their teaching efforts on particular needs and bring innovative techniques to bear.

Recent developments in Teaching and Learning have placed greater emphasis on learning/working within a group context. Acting is an obvious area in which this has been, and continues to be, the norm. As a result of collegiate dialogue, staff have endeavoured to provide more opportunities for students to become reflective practitioners, and modules therefore include opportunities for students to use their reflective skills. The Programme Team is committed to provide further opportunities within which students will become more experienced in the appraisal of their fellow learners.

Typical activities pursued by students include the following:

- Solo performance
- Group performance

## School of Arts and Creative Industries

- Practical classes
- Group workshop
- Masterclasses
- Independent project work: practical and academic
- Small-group analysis seminar work and presentations

The programme team is committed to the provision of a programme within which theory and practice are seen as parts of the whole and not as mutually exclusive elements. Modules on the programme have been designed in such a way that students gain understanding of performance or composition through the combination of theory and practice rather than through piecemeal, sometimes disconnected commentary.

In all our learning and teaching tutors will aim to:

- Allow students to gain a good understanding and experience of a range of pedagogic knowledge and to develop their intellectual and practical awareness of the world of performance;
- Encourage students to adopt a reflective approach to their own learning;
- Use an appropriate range of Teaching and Learning styles so that students' progress towards independence in their own learning; enable staff to develop a scholarly and reflective approach to their own teaching and students' learning and to model appropriate styles from which the students can learn;
- Support and encourage the development of excellence in Teaching and Learning through the identification, sharing and celebration of good practice.

All students are given module study guides at the beginning of each semester in an Induction session where all module teaching styles, practical and written assessments are discussed by the Director of Studies. This enables them to prepare for taught sessions and for assessments. They are encouraged to evaluate their teaching against the module objectives. Visiting tutors are encouraged to use different strategies for teaching in order to reach the preferred learning styles of as many students as possible.

Students are encouraged to set themselves targets and to review these regularly with tutors and peers. In addition they expect regular feedback on their work in the form of observation notes, oral feedback in-group and guidance on how to proceed with an activity.

The Teaching Team is also committed to a programme, which is attractive and stimulating, and which, in its own right, encourages students to explore and expand their interests beyond what might immediately be available to them. The creation of an exciting learning environment is, of programme, conducive to a greater sense of self-enablement.

## Academic Advice

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The [Academic Advice pages](#) on the University website are maintained by the **Academic Registry** and contain detailed advice on the following areas:

- **Managing your studies** including: Terms and Conditions for Admission that you agreed to on enrolment to the course; how to enrol and re-enrol; credit accumulation (if you wish to transfer in credit achieved elsewhere); and other important information such as attendance requirements, placements and dates of terms
- **Course Structure and Regulations** including: types of learning and teaching approaches you may encounter during your studies; the academic regulations which govern your academic progression and achievement of your programme; and how you can submit feedback on your course or module (including how that feedback is used to improve provision)
- **Resolving Problems** outlining what you can do if you encounter problems with any aspect of your time at the University or with your fellow students, such as if you have a concern about how your course is being run, or if you have a problem with another area of the University, e.g. accommodation
- **Student Conduct**, which outlines our commitment to providing a University community which is valued by all, and the standards of conduct and behaviour that we expect of all students as members of that community
- **Changing Direction**, which outlines your options should you find that the course you have chosen is not for you, such as changing courses at Bucks, transferring to another institution, or leaving Higher Education altogether
- **Assessment and Examination** including: a guide to assessment as a whole and how to submit coursework, how exams work, how we promote assessment integrity (including guidance on referencing of source material); an overview of the marking, moderation and feedback processes; the options available to you should you experience exceptional circumstances which affect your ability to complete assessment (e.g. if you are ill, or unavoidably absent for an exam); and what may happen if you fail a particular assignment or module
- **Results**: how your award is calculated and conferred, how you will receive your results and your options if you think that a mistake has been made in the calculation or awards process

Through these pages you should be able to access the related policies and procedures as well as any related forms and additional guidance notes. All University policies, procedures and regulations are available via the following [policies webpage](#) or by clicking on the “About Us” header on any page of the website and following the link under the Governance menu.



## Submitting Assignments

### Written submission procedures:

1. All written work must be handed in to the school office no later than 2pm on the published deadline date
2. All written submission must adhere to the academic regulations as stated in the programme handbook and written assessments guidelines and include a front sheet containing the following information:
  - Name
  - Student number
  - Programme: BA (Hons) Acting
  - Module title
  - Module code
  - Essay title (if applicable)
  - Date of submission
  - Name of module leader
  - Year/Level
  - The essay must be typed in size 14 Ariel font, be double spaced, and include page numbers
  - All sheets of the essay must be securely attached by staples in the top left hand corner of the page
  - Your name and student ID number must be included as a footer on every page
  - Written submissions must be referenced using the Harvard system and include a bibliography
  - Students must hand in 1 x hard copy of essay to the school office and 1 x electronic copy of essay emailed to: [assessments@courtheatretraining.org.uk](mailto:assessments@courtheatretraining.org.uk)
  - Hard copy: Students must come in, in person to hand in and sign as confirmation. Students must also complete module evaluations during the hand in process. Please allow for 15 minutes to complete this process.
  - Electronic copy: Students must email (in PDF format) a copy of the essay to the email above before the stated deadline date. Please ensure the subject clearly states your name, student number and module title.
  - Working journals can be submitted in typed or written format. If document is only completed in written format, then the electronic procedure does not apply. If students have completed this work electronically this must still be printed by the student and submitted and signed for as per the hard copy procedure.
  - Students must not email work to the office to be printed. Printing written assessments is the responsibility of the student.
  - All of the above must be in place or the essay will be returned to you unmarked.

## Referencing

At The Court Theatre Training Company we use the Harvard Referencing system, you can find an online tool for this here: <https://www.refme.com/uk/referencing-generator/harvard/>

You should make sure that you have read the referencing guidelines available from Bucks or your Administrator at the Court Theatre Training Company.

At university you are expected to be able to reference academic sources you use effectively. If you copy or paraphrase work from websites/textbooks/journals etc. you must provide references. If you do not reference appropriately it is classed as plagiarism.

The School uses the Harvard Referencing System.

Examples of plagiarism include:

Using quotes without the use of quotation marks.

Close paraphrasing and with a failure to reference.

Using intellectual data or ideas without acknowledgement.

Copying, summarising or paraphrasing the work of another student or graduate with or without the permission of the originator.

Commissioning another person to complete work which is then submitted as the student's own work.

The use of professional essay writing services or work drawn from the internet or any other source.

Representation of work produced in collaboration with another person or persons as the work of a single student.

Presentation of laboratory work or projects based on work claimed to have been carried out by the student but which has been invented, altered or otherwise falsified.

Offering to make available material for other students to use or pass off as their own for profit or otherwise.

We expect and require you to present work that is your own. In the course of your academic writing, you will be expected to develop your own views and ground these in the ideas, research and published work of others. In doing so, however, you must always acknowledge these authors in your own work. You do this by identifying the sources of these ideas and evidence, which is known as 'referencing'.

Without clear referencing, a reader may have difficulty distinguishing between your ideas and those of others, and this may lead to suspicions of 'plagiarism'. Similarly, if you offer no comment or narrative to connect citations with your argument, especially later in your course, this may also appear to be plagiarism. Plagiarism is the use of someone else's work without due acknowledgement whether or not this was intentional. Plagiarism applies not only to text, but to other media such as graphics, tables, formulae, computer code, illustrations or any representation of ideas in print, electronic or any other media. It applies to published text such as books and journals and unpublished text such as lecture slides and handouts, other students' work as well as your own previously assessed work. If you do not clearly reference your work, you may find yourself under investigation for academic misconduct.

There are many systems for the citation of sources, but this course uses the **Harvard Referencing System**. It is recommended that you follow the Harvard style guidelines provided by Cite Them

Right. The University Library, in consultation with the Learning Development Unit (LDU) and other stakeholders, has purchased a licence for the web-based referencing resource [Cite Them Right Online](#), hosted by the academic publisher Palgrave Macmillan. The resource is accessible on campus without a password, and off-campus via Shibboleth using your University username and password.

### **Turnitin**

Bucks uses Turnitin which is a web-based service that provides a comprehensive checking of submitted student work for matching text on web pages, electronic journals and previously submitted student work. Although Turnitin does not 'detect' plagiarism, it does assist the identification of potential plagiarism and incorrect or poor source referencing. For further information please refer to the University's [Turnitin Policy](#).

### **Collusion**

The University requires all work submitted for assessment to be the student's own independently prepared work unless explicit instructions to the contrary are given in the assessment brief.

Collusion can be defined as involving two or more students working together in order to gain an unfair advantage without prior authorisation from the academic member of staff concerned (e.g. programme leader, lecturer etc.) to produce the same or similar piece of work and then attempting to present this work entirely as their own.

### **Academic Misconduct Process**

The academic misconduct process will be applied if you are alleged to have broken exam regulations, plagiarised or colluded with another student when completing your work. The process will be used to determine whether academic misconduct has occurred and, if so, the appropriate penalty to be applied.

You will be notified by your faculty if an allegation of plagiarism has been made against you, and you will also be given details regarding any further stages of the process. In the meantime, if you are unsure about correct referencing, or need more information regarding academic misconduct please see your personal tutor or make an appointment to see the Learning Development Unit at Bucks.

For all pieces of assessment you should receive a written Assignment Brief, which will be provided to you either in hard copy or electronically. The Assignment Brief will provide you with full details of the nature of the task, the expected format for presentation, details of how the work will be assessed and the criteria which will be used and any constraints (such as word count) or requirements (such as referencing of sources). The Brief will also provide details of how you should submit your work, the submission date and deadline time as well as when and how you can expect to receive feedback.

There may be instances where you are asked to undertake shared learning with a group of students but the final submitted work must be your own. You must not collude with another student to present the same work either as separate submissions or as submissions for another piece of work. If you do so, this may lead to you being investigated for academic misconduct.

If you are registered on a module which has a formal examination you will be automatically registered for the examination. Full details of examination arrangements will be provided by your Course Leader.

Time Constrained Assessments (TCAs) are assessments with an examination-type format, but which usually occur within normal class time. Module tutors will provide information about these, but it is your responsibility to ensure you attend when required – you must attend at the time / date published by your tutor.

If you are going to be unable to submit your work by the deadline, attend an examination or are experiencing other difficulties you should inform your Programme Administrator immediately. Your Programme Administrator will be able to advise you on the most appropriate course of action, which may be an application for an extension, a claim for mitigating circumstances or in some cases an application to interrupt your studies. Doing nothing may make things more difficult for you in the long run. For more information on the University's Mitigating circumstances policy or Interruption, Withdrawal or Transfer of Studies procedures see the [Academic Advice pages](#)

Any work submitted beyond the stated deadline without an approved extension will be considered to be a 'late submission'. Depending on the nature of the assignment you may still be able to submit your work up to 10 working days beyond the original submission date but this will generally have an impact on the mark awarded. Assignments will not be accepted more than 10 working days beyond the original submission date and a non-submission will be recorded. If you submit by the stated deadline, you cannot also submit your assignment during the late submission window.

Your Assignment Brief should indicate how your submitted work will be marked and what assessment criteria and weighting will be used. Assessment will be linked to Module Learning Outcomes.

Your Module Leader will give you a provisional percentage mark or grade for your submitted work. All marks are provisional until they have been formally ratified by an Assessment Board following both internal and external moderation processes.

You can expect to receive feedback on your assessed work *within three working weeks of the submission date*. Where work has been submitted electronically, feedback will also normally be available electronically via the e-submission portal. Feedback should enable you to identify deficiencies in your work and specific areas where improvement is necessary. Where it is not possible to receive feedback within the three-week period, you should receive an alternate date from the Module Leader.

If you have not received a pass mark for a module or piece of assessment you may be required to be reassessed (referred) in the component(s) which you have failed.

*Referral is not automatic* and a decision will be made by an Assessment Board who will consider your overall profile of marks for the assessment stage in accordance with the Academic Assessment Regulations which can be found on the [Academic Advice pages](#)

If you are set referral work this may differ from the original piece of work submitted so you should not simply resubmit the original piece of work.

Either way you should wait for the Board to confirm what (if any) referral has been set and when and how this should be submitted.

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External examiners act as independent and impartial advisors and provide informed comment on the standards set and student achievement in relation to those standards. They are a crucial part of the quality assurance of higher education.

You will be made aware of the External Examiner moderating your award via the Programme Committee Organisation on Blackboard, where you will also be able to access the most recent external examiner annual report. *Under no circumstances, however, should you attempt to make direct contact with any external examiner regarding your individual performance; doing so may lead to disciplinary action.*

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This programme conforms to the approved University procedures as detailed on the University website.

The degree will be calculated as follows:

33% at Level 5

67% at level 6

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### **Additional Programme Information**

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We welcome feedback from you on your programme, any areas of good practice and ideas for improvement; you will be given the opportunity to comment on your programme at various stages.

### **Programme Committees / Student Representation**

Each subject area has a Programme Committee where you can review and discuss operation of your programme and receive updates on actions that have been undertaken.

Programme committees meet at least twice during the academic year and membership includes your Course Leader, Module Tutors, and student representatives drawn from all levels of the programme. Records of programme committees are available to all students via the Programme Committee Organisation on Blackboard. Here you can also find the most recent external examiner's report for your programme and other recent reports about your course.

The Student Representation System is managed by the Students' Union who can provide advice on how you can get involved: [SUrepresentation@bucks.ac.uk](mailto:SUrepresentation@bucks.ac.uk)

## **Support for your studies**

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Academic support teams are here to help you to get the best out of your studies and achieve your full potential. Some support is available directly from the University, some from Court Theatre Training Company.

### **CTTC support services**

CTTC takes the following responsibilities:

1. Academic induction for all students
2. Termly recap sessions (Harvard referencing, reflective writing etc) for all students
3. One to one academic tutorials for students with specific learning difficulties
4. Liaison for pastoral care between CTTC and BNU

During the induction and enrolment process, students are requested to disclose any assessed physical and educational needs through the completion of an enrolment and medical form.

Internal support typically consists of the following activities, but is bespoke and flexible depending on the needs of each student and their journey and development through the programme:

1. Arrangement of specific presentation of learning materials (ie. Coloured paper)
2. One to one meetings to discuss essay structuring and research methodology
3. Proof reading of essay drafts
4. Termly discussion within PATS (Personal Academic Tutorials) to assess development and continuing needs
5. Support in liaising between BNU support team and other external academic and pastoral support agencies where appropriate

### **Disability service**

The Court Theatre Training Company is committed to promoting an environment of equality and diversity.

Experience tells us that many students within the cultural industries have a learning difference such as dyslexia or dyspraxia and may require a reasonable adjustment to help them to achieve the highest possible level within their learning.

We therefore very much wish to encourage you to let us know about any support that you may require when you enroll. As things change, and develop throughout the course, it is important to keep talking to your tutors and the Director of Studies.

Let us know what problems arise and how they are affecting your studies. It will be necessary to support requests for adjustments with appropriate medical information.

A formal assessment for dyslexia may be possible through student support services at Buckinghamshire New University. You can explore the support that may be available here: [https://bucks.ac.uk/home\\_eu\\_students/student\\_services/](https://bucks.ac.uk/home_eu_students/student_services/)

Please do be aware that we are a partner organization to Buckinghamshire New University and so not all services may be available, talk to us for more information.

If you do have a formal diagnosis for a learning difference then you may be able to apply for Disabled Students Allowance. Information is available here: <https://www.gov.uk/disabled-students-allowances-dsas>

The government offer Disabled Students Allowance to help meet the extra costs of studying that some students face as a direct result of a disability, mental health difficulty, specific learning difficulty or chronic medical condition. The allowances are designed to help disabled students study on an equal basis with other students and can be applied for by full -time, part-time and postgraduate students. The allowances are not means tested or repayable.

**If you have a disability, it is essential that you register with us, and Buckinghamshire New University so that you get the reasonable adjustments to which you are entitled.**

The Buckinghamshire New University Disability Office is located on the University Campus in High Wycombe, in room N.11 in the North Wing on the first floor, above the Students Union.

The office is open Monday to Thursday from 9am - 5pm or Friday 9am - 4.30pm and the number to call for advice is 01494 605 049.

### Learning Development Unit

The Learning Development Unit (LDU) is the learning and academic development advice centre for all students at the university. We work with students who are keen to develop their academic abilities and improve their grades, whatever their course, year, or ability level.

LDU support is available in one-to-one tutorials so input can be tailored to your specific needs. Small group and workshop sessions are also available. The LDU has an Organisation on Blackboard where you can access a range of “Little Guides” to academic and report writing, essential writing skills and referencing. Recommended study support texts and online resources are also listed at the back of this Handbook.

To get in touch, email the LDU via [ldu@bucks.ac.uk](mailto:ldu@bucks.ac.uk) or phone them on 01494 603070.

The library service is there to offer you a wide range of learning resources including:

- Journals – online and print
- Books – e-books and print
- The Bucks Knowledge Archive – a digital repository of research output from Bucks
- Box of Broadcasts – a media archive where you can view or listen to over one million television and radio programmes

To access the full range of library information and resources login to the Library Organisation on Blackboard via <https://my.bucks.ac.uk>.

For detailed support you can contact your Subject Librarian. A list of Subject Librarians and the subject areas they cover is available in the Library Organisation on Blackboard.

## **Library Resources**

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Court Theatre Training Company has a specialist drama library located in the main office. The library contains all of the publications listed on the module reading lists as well as many additional texts including; plays, poetry, reference, directing and technical theatre.

Students can loan up to 3 texts at a time for a period of 2 week before renewal is required. Students will need to sign these out with a member of the office staff.

**The library opening times are as follows:**

**Mon-Fri: 9.30-10am**

**Mon-Fri: 1.15-2.15pm**

If you do not return books before the renewal date you will be fined 50p a day for every day the book is not returned.

If you damage, lose or fail to return an item, then you will be invoiced for the full price.

### **Bucks Library**

Bucks has access to a range of databases with helpful articles and books may be taken out from the library in High Wycombe if that is desired. This is done through Open Athens. Details are available from the Director of Studies.

For more information/assistance on how to log in to this and other e-resources please contact [Athens@bucks.ac.uk](mailto:Athens@bucks.ac.uk) or ring the University Library on:

- 01494 605107 (from within the UK)
- +44 1494 605107 (from outside the UK)

### **Drama Online**

In addition to the hard copy library service, we also have a brand new online facility through Drama Online that all students in training are able to access. Drama Online allows you to download and print plays and drama texts for free as well as the additional features as detailed below.

**Login details for the service are as follows:**

**Web address:** <http://www.dramaonlinelibrary.com>

**Username:** courtthe5

**Password:** marbx6

**A unique way to study drama.**

Drama Online introduces new writers alongside the most iconic names in playwriting history, providing contextual and critical background through scholarly works and practical guides.

Our constantly growing collection meets the full range of teaching needs for theatre studies, literature courses and drama schools. From the epic to the monologue; ensemble to one-person plays; comedy to tragedy; the historical to the contemporary; and from the highly political to the profoundly personal, there is plenty to discover.



## School of Arts and Creative Industries

Our unique Play Tools with Character Grids, Words and Speech graphs and Part Books offer a new way to engage with plays for close study or for performance.

Enjoy access to the finest drama texts:

- From Aeschylus to the present day.
- Student editions, scholarly works and first night programme texts.
- The internationally renowned Arden Shakespeare Series.
- Realist works from Ibsen and Chekhov.
- Major foreign works in translation: Bertolt Brecht, Luigi Pirandello, Eduardo De Filippo, Frank Wedekind and more.
- Comic masterpieces from Oscar Wilde and Noël Coward.
- Modern classics from Tom Stoppard, Alan Bennett, Caryl Churchill, Simon Stephens, Mark Ravenhill, Edward Bond, Alan Ayckbourn, Harold Pinter, Christopher Hampton, Brian Friel, Willy Russell, John Osborne, David Greig, David Harrower, April De Angelis, David Hare, Anthony Neilson, Shelagh Stephenson, David Eldridge and many more.
- A continually growing collection of the very latest contemporary writers including Polly Stenham, Katori Hall, D.C. Moore, James Graham, Rebecca Lenkiewicz and Lucy Prebble.

The collection features the pre-eminent theatre lists of Methuen Drama, the Arden Shakespeare and Faber and Faber as well as production photos from the Victoria and Albert Museum and will be continually updated.

### **Accompanied by theory and practice.**

Drama Online offers expert guidance in the form of scholarly notes, annotated texts, critical analysis and contextual information making this an essential study tool that meets the full range of drama teaching needs. Critical interpretations, theatre history surveys and major reference works on authors, movements, practitioners, periods and genres are included alongside performance and practitioner texts, acting and backstage guides.

- Detailed encyclopaedic information
- Overviews of major concepts, topics and issues
- Surveys of theatre institutions, countries, genres and movements
- Biographical entries on key performers, playwrights, directors, designers, choreographers and composers
- Synopses of significant plays
- Critical works on major playwrights
- Original works from theatre practitioners
- Core craft skills: acting, design, directing, lighting etc.

### **With production stills from the V&A.**

Drama Online includes over 500 images from the Victoria and Albert Museum's rich archive of production photos, shedding light on changes in scenography, costume design and performance styles and allowing users to appreciate the ways in which theatre photography has evolved.

## Key Features

### Discover

- Search across full text
- Filter search results by content type, genre, period, author, setting and theme
- Conduct free searches for plays and monologues using cast size and role filters
- View associated works using the Drama Online Related Content function
- Browse works by playwright or practitioner, genre and period
- View play descriptions, author biogs and genre guides for free
- Navigate the user interface simply and intuitively – easily accessible from VLEs
- Regularly updated with new content: contemporary plays, images and new collections

### Read

- View texts in the Drama Online Reader, an uncluttered e-reading environment
- See plays with their original pagination and lineation
- Mouse over text to reveal scholarly annotations: commentary and footnotes
- Hide and reveal table of contents as you wish
- Conduct searches within the specific text you are reading

### Study

- Sign up for personalisation tools: Bookmarks and Notes
- Save extracts and make notes against the text, using tags to differentiate between projects
- Use citation tools to help with essay preparation
- Save searches and receive emails notifying you when new content is added

### Perform

- View information on cast size and gender of roles
- Find out who to contact for performance rights with Production Enquiry
- See how and when characters interact with the Play Tools Character Grid
- Develop a Part Book to view the lines for single characters – use for rehearsal or character analysis
- View the size of a role with bar charts representing the lines and speeches for each character
- Theatre Craft books offer advice on staging and performing

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The Students' Union Advice Centre is a confidential and independent advice service staffed by professionals and run for students. It is part of the Bucks Students' Union and can therefore act on your behalf if you have any issues with the University. It can advise and support you or refer you to another service so that you can get the help you need whatever your problem or query. You can contact the Students' Union Advice Centre by phone: 01494 603016. You can also contact them directly via email ([suadvice@bucks.ac.uk](mailto:suadvice@bucks.ac.uk)) or visit their website ([bucksstudentsunion.org/advice](http://bucksstudentsunion.org/advice)).

## Division of Responsibilities

In working in partnership with Court Theatre Training Company the University has agreed how responsibilities are divided or shared and a summary of this is given below.

| Responsibility for:                                    | University | Court Theatre | Notes |
|--|------------|---------------|-------|
| Design of the course and award                         | ✓          | ✓             |       |
| Teaching of classes                                    |            | ✓             |       |
| Provision of hard copy Learning Resources (ie Library) |            | ✓             |       |
| Provision of Online Learning Resources                 | ✓          | ✓             |       |
| Technical support                                      |            | ✓             |       |
| First marking of assessments                           |            | ✓             |       |
| Moderation of marked assessments                       | ✓          |               |       |
| External Examination                                   | ✓          |               |       |
| Examination Venues                                     |            | ✓             |       |
| Examination Invigilation                               |            | ✓             |       |
| Provision of VLE                                       |            | ✓             |       |
| Assessment Boards                                      | ✓          |               |       |
| Results Letters  | ✓          |               |       |
| Transcripts  | ✓          |               |       |
| Certificates   | ✓          |               |       |
| Appeals  | ✓          | ✓             |       |
| Complaints   | ✓          | ✓             |       |
| Accommodation advice and support                       | ✓          | ✓             |       |
| Disability advice & support                            | ✓          | ✓             |       |
| Learning Development advice / support                  | ✓          | ✓             |       |
| Careers and employability advice and support           | ✓          | ✓             |       |

|                              |   |   |  |
|------------------------------|---|---|--|
| Financial advice and support | ✓ | ✓ |  |
| Students' Union              | ✓ |   |  |
| Multi-faith chaplaincy       | ✓ |   |  |

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## Introductory Reading List

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The following equipment will be required and used throughout the course of your studies and all items listed below should be available from the first day of term.

### Equipment

- Dictaphone (needed for voice/singing/acting classes and these are available cheap ly from all major stores)
- USB Stick
- Stationery (notebook, pens, pencils)
- Binder for storing documents and handouts from class
- Notebook/Journal for use within all classes
- Computer and printer (or access to one) and internet access

### Books

We understand that books are expensive, and so access to these books is the most important thing, therefore joining a good library is essential. However we do recommend investing in these books if you can as they will be of use to you throughout your career.

- Adler, S. and Marlon (2000) *Stella Adler on the art and technique of acting*. Edited by Howard Kissel. New York, NY: Applause Theatre Book Publishers.
- Berry, C., Berry and Brook, P. (1991) *Voice and the actor*. New York: Hungry Minds Inc,U.S.
- Caldarone, M., Lloyd-Williams, M. and Johnson, T.D. (2004) *Actions: The actors' thesaurus*. LONDON: Nick Hern Books.
- Chekhov, P.M. (2014) *To the actor: On the technique of acting*. United States: Martino Fine Books.
- Donnellan, D. (2005) *The actor and the target*. 2nd edn. London: Nick Hern Books.
- Hagen, U. and Frankel, H. (2008) *Respect for acting*. 2nd edn. United Kingdom: Wiley, John & Sons.
- Houseman, B. and Branagh, K. (2002) *Finding your voice: A complete voice training manual for actors*. New York: Theatre Communications Group.
- Lecoq, J., Carasso, J.-G., Lallias, J.-C. and Le, D.B. (2009) *The moving body (Le Corps Poetique): Teaching creative theatre (performance books)*. London: Bloomsbury USA Academic.
- Machon, J. (2013) *Immersive theatres: Intimacy and immediacy in contemporary performance*. Basingstoke: Palgrave Macmillan.
- Meisner, S., Longwell, D. and Pollack, S. (1990) *Sanford Meisner on acting*. New York: Knopf Doubleday Publishing Group.
- Schechner, R. (2013) *Performance studies: An introduction*. Edited by Sara Brady. 2nd edn. New York: Routledge.

## School of Arts and Creative Industries

- Shakespeare, W., Jowett, J. and Montgomery, W.R. (2005) *William Shakespeare: The complete works*. Edited by Stanley W. Wells and Gary Taylor. 2nd edn. New York: Oxford University Press.
- Stanislavski, C. and Hapgood, E.R. (2008) *An actor prepares (performance books)*. London: Methuen Drama.
- Walter, H. (1999) *Other peoples shoes: Acting and acting in my life*. United Kingdom: Viking.

### **Clothing**

#### **Female Identity**

- Plain white and black shirt or blouse Plain black practice skirt  
Support bra  
Jazz shoes
- Trainers  
Fan & Shawl  
New Yorker character shoe -  
1 1/2" heel  
Plain black t-shirt and sweater Plain black sweatpants  
Plain black socks

#### **Male Identity**

- Plain white and black shirt  
Plain black dress trousers  
Athletic support/jock strap  
Knee length plain black/white socks Plain leather soled black shoes
- Plain black t-shirt and sweater Plain black sweatpants  
Jazz shoes  
Trainers
- Plain black socks

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## Complaints and Appeals Procedures

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### Complaints

If you think that the service you have received is unsatisfactory in some way and you want it to be investigated you can make a complaint. You will never be disadvantaged as a student by making a complaint.

The [Student Complaints Procedure](#) is available to all Bucks New University enrolled students. You have the right to complain to the University and to have your complaint taken seriously. All complaints will be treated as confidential.

<https://bucks.ac.uk/students/academicadvice/resolving-problems/complaints>

### Appealing your result

If you think that your result is incorrect and / or you believe that a mistake has been made in relation to the decision made regarding your assessment, progression or final award, you can appeal your result by following the [Academic Appeals Process](#).

<https://bucks.ac.uk/students/academicadvice/results/appealing-your-result>

### Office of The Independent Adjudicator

The Office of the Independent Adjudicator (OIA) is an independent body set up to review student complaints (including appeals). Free to students, the OIA deals with individual complaints against Higher Education Providers in England and Wales.

You can only take a complaint to the OIA once the University's internal procedures have been completed and you have been issued with a "Completion of Procedures" letter.

Please see the [OIA website](#) for more information.

<http://www.oiahe.org.uk/>