

BA (Hons)

# Acting



ARTS UNIVERSITY BOURNEMOUTH

This Programme Specification is designed for prospective students, current students, graduates, academic staff and potential employers. It provides a summary of the main features of the programme and the intended learning outcomes that a typical student might reasonably be expected to achieve and demonstrate if he/she takes full advantage of the learning opportunities that are provided.

Whilst every endeavour has been made to provide the course described in the Programme Specification, the University reserves the right to make such changes as may be appropriate for reasons of operational efficiency or due to circumstances beyond its control. Any changes are made in accordance with the University's academic standards and quality procedures.

This document is available in alternative formats on request.

## ARTS UNIVERSITY BOURNEMOUTH

### PROGRAMME SPECIFICATION

The Specification provides a summary of the main features of the **BA (Hons) Acting** course, and the learning outcomes that a 'typical' student might reasonably be expected to achieve and demonstrate if they pass the course.

Further detailed information on the learning outcomes, content and teaching and learning methods of each unit may be found within this Handbook and the online Unit Information.

<b><u>Key Course Information</u></b>	
Final Award	BA (Hons)
Course Title	Acting
Award Title	BA (Hons) Acting
Teaching institution	Arts University Bournemouth
Awarding Institution	Arts University Bournemouth
Offered in the School of	Bournemouth Film School
Professional accreditation	None
Length of course / mode of study	3 years full-time
Level of final award (in FHEQ)	Level 6
Subject benchmark statement	Dance, drama and performance
UCAS code	W410
Language of study	English
External examiner for course	To be confirmed
<i>Please note that it is not appropriate for students to contact external examiners directly.</i>	
Date of Validation	2004
Date of most recent review	2019
Date programme specification written/revised	September 2022

### **Course Description**

The BA (Hons) Acting course has been designed to recognise the power of performance to change people's lives and the artistic, educational, social and political power of performance to facilitate understanding and growth in us as humans. We believe in each actor having their own voice as an artist and as a creator. Developing the ability to create your own opportunities is as important as the ability to work effectively and professionally, and the ability to generate and sustain individual work is crucial to an actor's continued growth and development throughout their career. Learning to act is a continuous process of personal discovery and exploration.

We believe that no one individual is any more or less valuable to the performance than any other and that the performance event itself should be a true ensemble experience. Therefore, the process of development for each actor is not done in competition. Personal brilliance is only important to the demands of the event, the needs of the audience and the task that the team must fulfil together.

Significant opportunities exist for collaboration between you as an acting student and the students on other AUB courses such as Costume, Film, Events Management, Make-up, Fine Art, Animation Production and Photography. The synergy of activity on the courses at AUB is an important part of your development as an artist and contributor to our national and global community.

Professional opportunities for actors are increasingly broad and the course aims to address key concepts and skills that can be adapted to a wide range of performance media and contexts. In light of this, the course team does not focus upon a single methodology but provides you with the tools to develop yourself as a professional and confident performer and individual.

### **Course Aims**

The course aims to:

- A1 Enable you to develop a comprehensive knowledge and application of a wide range of physical and vocal skills in performance.
- A2 Enable you to develop an understanding and appreciation of key performance genres, their place within the broader cultural context and the inter-relationship between theory and practice.
- A3 Provide opportunities to participate in collaborative working situations that will develop your practical skills and the ability to work with others.
- A4 Provide a comprehensive understanding of the professional and ethical behaviour (i.e. time management, discipline, rehearsal, performance and industry protocols) expected in order to meet the demands of the performance industry.
- A5 Demonstrate strategies for identifying personal strengths and needs through self-reflection and self-management.
- A6 Enable you to develop an understanding of the business/entrepreneurial requirements of performance making (budgeting for performance, use of technology, targeting key audiences etc.).
- A7 Provide you with the tools to describe, theorise, interpret, and evaluate performance texts and performance events from a range of critical perspectives.

## **Course Outcomes**

By the end of the course you will be able to:

- LO1 Demonstrate a comprehensive knowledge of, and apply a wide range of physical and vocal skills in performance.
- LO2 Understand and appreciate key performance genres, their place within the broader cultural context and their inter-relationship with theory and practice.
- LO3 Participate in collaborative working situations that will develop your practical skills and the ability to work with others.
- LO4 Demonstrate a comprehensive understanding of the professional and ethical behaviour (i.e. time management, discipline, rehearsal, performance and industry protocols) expected in order to meet the demands of the performance industry.
- LO5 Apply strategies for identifying personal strengths and needs through self-reflection and self-management.
- LO6 Demonstrate an understanding of, and facility for, the business/entrepreneurial requirements of performance making (budgeting for performance, use of technology, targeting key audiences etc.).
- LO7 Demonstrate the ability to describe, theorise, interpret, and evaluate performance texts and performance events from a range of critical perspectives.

## **Reference Points**

UK Quality Code for higher education, including:

- Subject Benchmark Statement: *Dance, drama and performance*
- Framework for Higher Education Qualifications (FHEQ)

AUB Regulatory Framework and Undergraduate Assessment Regulations

## **Learning and Teaching Strategies**

Within this area of performance experiential learning is a key principle of study and your work throughout the course reflects the collaborative nature of acting.

Throughout the degree you will experience both tutor-led learning, including the participation of professional practitioners, and self-directed methods of learning (through independent learning, negotiated practice and research work). In this way you will be able to develop an increasing independence and a positive attitude towards life-long learning.

The course objectives are met by deploying a wide variety of teaching and learning methods including rehearsal, performance, ensemble working, workshops, lectures, seminars, group critiques and tutorials. In consultation with the Course Leader, staff are responsible for co-ordinating individual units of study, and for selecting appropriate methods of delivery according to subject matter and student experience.

The methods employed induct you to the disciplines required of a creative practitioner and promote the development of transferable skills.

The study time allocated to each unit in the course incorporates a balance of formal teaching, tutorial support and independent learning. The course is structured progressively to provide increased opportunities for independent learning as you reach the later stages of the course.

The progressive promotion of independent learning reflects your anticipated maturity as a student and allows you to direct your learning towards individual goals. The teaching in Level 4 is directed at providing you with the knowledge, concepts and skills to take increasing responsibility for the management of your own learning as you move on to Levels 5 and 6.

Ensemble working reflects the importance of team work in the discipline of acting and there are many opportunities to work in teams to learn the value of peer co-operation.

The integration of theory and practice is promoted and reinforced through a team-teaching approach. Lectures, seminars and tutorials may be delivered by team members, as appropriate, in the creative learning environment.

There may also be occasions where digital delivery is appropriate. Where this is the case, this might include on-line lectures, seminars, presentations, and one to one tutorials. It is important that you engage with on-line course delivery in the same way that you would if you were on campus.

### **Assessment**

Each unit is assessed separately, and the assessment forms part of the unit. Assessment both provides a measure of your achievement, and also gives you regular feedback on how your learning is developing.

For every unit of your course, we will inform you of what you are expected to learn; what you have to submit; how your work will be assessed; and the deadline for presenting your work for assessment. This is made available through the online Unit Information.

A minimum of one unit at Level 4 will be assessed on a pass/fail basis, with written feedback but no numerical grade. Details of this will be clearly expressed on the Unit Information Sheet. All other units will be given a percentage mark.

The final mark for each unit will be recorded on your formal record of achievement (transcript). With the exception of the pass/fail unit, each component of assessment is graded using a notched marking scale, whereby only certain marks are used within each grade. The only marks available within any ten-point band are \*2, \*5 and \*8 (e.g. 62, 65, 68). These marks correspond to a low, mid, and high level of achievement within each grade band.

All learning outcomes must be passed to successfully complete the unit.

On successful completion of your Honours degree course, you will be awarded a degree classification based on your unit marks. The final classification is determined using all unit marks at Levels 5 and 6.

If you have joined Level 6 through either the Recognition of Prior Learning (RPL) route or having completed a Foundation Degree (FdA), the final classification is determined using only your unit marks at Level 6.

For further information on assessment, progression, awards and classifications, please visit <https://aub.ac.uk/regulations>

### **Course Structure**

All students are registered for the award of BA (Hons); however, exit awards are available if you leave the course early, having successfully completed one or two levels. If you successfully complete a level of the course, you will automatically be entitled to progress to the next level.

For the award of a Certificate of Higher Education (CertHE), you must have achieved a minimum of 120 credits at Level 4. This qualification may be awarded if you leave the University following successful completion of the first year of your course.

For the award of a Diploma of Higher Education (DipHE), you must have achieved a minimum of 240 credits of which a minimum of 120 must be at Level 5. This qualification may be awarded if you leave the University following successful completion of the second year of your course.

For the award of a BA (Hons) you must have achieved a minimum of 360 credits of which a minimum of 240 must be at Level 5 or above, of which a minimum of 120 credits must be at Level 6. This qualification will be awarded upon successful completion of your course.

A BA without Honours may be awarded if you have achieved 300 credits, at least 180 of which are at Level 5 or above, and at least 60 of which are at Level 6.

### **Core Values and Skills**

In developing courses, the University wanted to create a curriculum that reflected its values and ethos. It should prepare you for the future not only in enabling you to have a successful career, but we also want to empower you with the knowledge, skills and passion to have a positive impact on the world and be an agent for change. We have drawn from the United Nations Sustainable Development Goals (SDGs) (<https://sdgs.un.org/goals>) which have informed our values of Equality, Diversity and Inclusion as well as our Graduate Attributes.

#### **Equalities Diversity and Inclusion (EDI)**

“We are better for our diversity. We are enriched by the depth of respect we have for each other and the strength of our relationships with our people, our places and the planet. Through our commitment to working with those who are different to us, or challenge us, we grow stronger together, creating new synergies, global connections and sustainable futures.” (AUB Strategy 2030)

As an organisation we have moral, social and legal obligations to fulfil in terms of EDI, and in doing so our commitment is to put EDI at the heart of every area of activity. It is not covered as a separate, stand-alone section, rather it forms an integral part of the curriculum, throughout your study here.

### **Graduate Attributes (GA)**

Over recent years, there has been an increasing pace of change, technological, social, environmental. This has been further impacted by the world-wide pandemic effecting significant change in the global economy and the employment market.

In this context, the University has recognised the importance of developing AUB graduates who have the attributes to be able to build their career, adapting to different circumstances and embracing changes. A suite of attributes have been defined that we feel are particularly appropriate to the creative courses that we deliver and to AUB's core values; during your course, both curricular and extra-curricular activities will give you the opportunity to prepare for your working career.

### **Course Content**

#### **Level 4**

Level 4 provides a foundation enabling you to develop a methodological approach to psychophysical Acting, introducing the tools and techniques helpful in creating performances in realistic drama for the stage and screen. The work is Stanislavski-based, and you will be introduced to the intellectual, imaginative and physical skills that you will need to acquire and to develop.

Work proceeds through a series of practical, studio-based acting exercises and projects that are underpinned by seminar and lecture-based classes which provide additional literary, theoretical and historical contexts for your practical work. Process and performance are interconnected and are seen as equal experiences that act as a catalyst for personal and professional development.

Throughout this first year you will also have movement, voice and singing classes. These are highly practical classes that provide you with specific skills and experiences that will further support your work on the acting units and will introduce you to the particularities of these individual disciplines.

By the end of this level you will have a sound knowledge of the basic concepts of acting.

#### **Level 5**

After acquiring the understanding, skills and techniques that enable you to approach work using the concept of Psychological Realism, Level 5 consists of more advanced work concerned with aspects of dramatic structure and the implications of style for the actor. In Level 4 practical work took the form of exercises which, in general, did not require you to take into account the needs of the audience, and enabled you to focus on the internal creative processes of psychologically motivated work. In Level 5, you will learn to regard the audience as an integral factor in the creative process. Practical work will take the form of workshops leading to performance which will be viewed by an internal audience. As in Level 4 process and performance are



interconnected and are seen as equal experiences that act as a catalyst for personal and professional development.

You will continue to develop a personal methodological approach to acting which will be evidenced in your practical work and in your process and performance essays. You will also further develop your investigative skills in relation to the world of the play, and explore the demands of different kinds of dramatic structures and styles of performance, nationally and internationally, and their implications for the actor.

Simultaneously, you will explore specific theoretical and/or practice-based interests that you may have a wish to pursue further as well as identifying career and post-graduate study options that will be available to you upon graduation. You will also further develop your research and communication skills and prepare for the independent study opportunities available to you in your final year.

As in Level 4, you will have movement, voice and singing classes as part of your acting units. These classes will expand on the body of knowledge acquired in these disciplines in the previous year and will ask you to further integrate these skills into your work in the acting classes.

By the end of this stage in the course, you should be confident about your ability to organise your working methods. You will have developed investigative techniques, textual analysis skills, and physical/vocal skills to a higher level, and you will be able to identify different performance styles and identify your work in the context of an international performance community. You will be prepared with key knowledge and skills that will allow you to enter the third year of the course, which is production based, with confidence.

## **Level 6**

Level 6 enables you to extend the scope and depth of your exploration of the acting process by providing you with a range of creative challenges. In preparation for professional life, your work in this year of study will be focused on work related study in theatre production. You will be given the opportunity to test the working methods you have developed in Levels 4 and 5 by applying them to the creation of a series of characters in plays that will vary in the range and complexity of their demands. At this level of study students would be expected to understand how process and performance are interconnected and can be seen as equal experiences that act as a catalyst for personal and professional development.

The Investigative Study unit presents the opportunity to pursue a course of advanced independent research and allows you to demonstrate that the level of your skills in research, analysis, and criticism enables you to articulate a discursive argument at a level appropriate to the award of BA with Honours.

This level provides you with the opportunity to evaluate your development as an artist, consider your strengths and weaknesses, develop an understanding of the business aspects of being an actor, and to develop audition/interview techniques and awareness that will prepare you with the necessary skills and knowledge to manage your career and approach potential employers and employment opportunities in a professional manner.

## Course Units

<b>Unit code</b>	<b>Unit Title</b>	<b>Credit Weighting</b>
<b>Level 4</b>		
ACT487	Acting 1	40
ACT488	Acting 2	40
ACT489	Recorded Performance	40
<b>Level 5</b>		
ACT561	Shakespeare	40
ACT562	Actor Creator	40
ACT563	Professional Contexts	20
ACT564	Applied Theatre Project	20
<b>Level 6</b>		
ACT665	Production Practice 1	40
ACT662	Negotiated Practice	20
ACT663	Investigative Study	20
ACT664	Production Practice 2	40

## Course Diagram

This diagram shows the proposed start/end dates for each unit and shows teaching weeks only; holiday periods are not included.

Level 4																														
0	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30
Induction week	<b>Autumn Term</b>										<b>Spring Term</b>										<b>Summer Term</b>									
	<b>ACT487 Acting 1</b> <b>Weeks 1-10</b> (40 credits)										<b>ACT488 Acting 2</b> <b>Weeks 11-20</b> (40 credits)										<b>ACT489 Recorded Performance</b> <b>Weeks 21-30</b> (40 credits)									

Level 5																														
0	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30
	<b>Autumn Term</b>										<b>Spring Term</b>										<b>Summer Term</b>									
	<b>ACT561 Shakespeare</b> <b>(weeks 1-12)</b> (40 Credits)										<b>ACT562 Actor Creator</b> <b>(weeks 11-24)</b> (40 Credits)										Asses sment	<b>ACT564</b> <b>Applied</b> <b>Theatre</b> <b>Project</b> <b>(weeks 23-30)</b>					Asses sment			
											Asses sment	<b>ACT563 Professional Contexts</b> <b>(weeks 13-30)</b> (20 Credits)															Asses sment			

Level 6																														
0	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30
Autumn Term											Spring Term											Summer Term								
<b>ACT665 Production Practice 1</b> (weeks 1-12) (40 Credits)											Assessment	<b>ACT664 Production Practice 2</b> (weeks 13-30) (40 Credits)																	Assessment	
<b>ACT662 Negotiated Practice</b> (weeks 1-19) (20 Credits)																Assessment														
<b>ACT663 Investigative Study</b> (weeks 1-24) (20 Credits)																					Assessment									

## Reference material

### Actor Training

*These titles are indicative and updated lists will be provided during the delivery of the course.*

- Alfreds, M. (2008). *Different every night: freeing the actor*. [eBook]. New York: Nick Hern.
- Alrutz, M. (2015). *Digital storytelling, applied theatre and youth: performing possibility*. London: Routledge.
- Boal, A. (2000). *Theater of the oppressed*. London: Pluto. [also available as an eBook]
- Boal, A. (2002). *Games for actors and non-actors*. 2<sup>nd</sup> ed. London: Routledge. [also available as an eBook]
- Britten, B. (2015). *From stage to screen: a theatre actor's guide to working on camera*. London: Bloomsbury. [also available as an eBook]
- Bruder, M. et al. (1986). *A practical handbook for the actor*. New York: Vintage.
- Callery, D. (2015). *Active text: unlocking plays through physical theatre*. London: Nick Hern. [also available as an eBook]
- Cannon, D. (2012). *In depth acting*. London: Oberon Books.
- Chekhov, M. (2002). *To the actor: on the technique of acting*. London: Routledge. [also available as an eBook]
- Churcher, M. (2011). *A screen acting workshop*. London: Nick Hern. [also available as an eBook]
- Cohen, R. (2013). *Acting power: the 21st century edition*. [eBook]. London: Routledge.
- Dennis, A. (2002). *The articulate body: the physical training of the actor*. London: Nick Hern.
- Frome, S. (2014). *Playwriting: a complete guide to creating theatre*. Jefferson, NC: MacFarland & Co.
- Hagen, U. (2008). *Respect for acting*. Hoboken, NJ: John Wiley & Sons. [also available as an eBook]
- Harrison, J. (2016). *Actor-musicianship*. London: Bloomsbury.
- Hodge, A. (ed.) (2010). *Actor training*. 2<sup>nd</sup> ed. Abingdon: Routledge. [also available as an eBook]
- Houseman, B. (2008). *Tackling text [and sub-text]: a step-by-step guide for actors*. London: Nick Hern. [also available as an eBook]
- Jennings, S. and Minde, A. (1993). *Art therapy and dramatherapy: masks of the soul*. London: Kingsley.
- Johnstone, K. (2012). *Impro: improvisation and the theatre*. [eBook]. London: Routledge.
- Kissel, H. (2001). *Stella Adler: the art of acting*. London: Applause.
- Lawson, D. (2014). *The actor and the camera*. London: Nick Hern. [also available as an eBook]
- Lecoq, J. (2000). *The moving body*. London: Methuen.
- Lockett, S. and Shaffer, T. (2017). *Black acting methods: critical approaches*. Abingdon: Routledge.
- Lugering, M. (2012). *The expressive actor*. New York: Routledge.
- Madden, C. (2014). *Integrative Alexander Technique practice for performing artists: onstage synergy*. Bristol: Intellect.

- Malague, R. (2012). *An actress prepares: women and "the Method"*. Abingdon: Routledge.
- Meisner, S. and Longwell, D. (1987). *Sanford Meisner on acting*. New York: Vintage Books.
- Merlin, B. (2007). *Stanislavski: the complete toolkit*. London: Nick Hern. [also available as an eBook]
- Merlin, B. (2010). *Acting: the basics*. eBook. London: Routledge. [also available as an eBook]
- Millar, M. (2018). *Puppetry: how to do it*. London: Nick Hern. [also available as an eBook]
- Moseley, N. (2012). *Meisner in practice*. London: Nick Hern.
- Panet, B. and McHardy, F. (2015). *Essential acting: a practical handbook for actors, teachers and director*. 2<sup>nd</sup> ed. Abingdon: Routledge. [also available as an eBook]
- Powell, M. (2010). *Acting techniques: an introduction for aspiring actors*. London: Methuen Drama.
- Rushe, S. (2019). *Michael Chekhov's acting technique: a practitioner's guide*. London: Methuen.
- Shaughnessy, N. (2012). *Applying performance: live art, socially engaged theatre and affective practice*. New York: Palgrave Macmillan. [also available as an eBook]
- Spolin, V. (1999). *Improvisation for the theater: a handbook of teaching and directing techniques*. 3<sup>rd</sup> ed. Evanston, ILL: Northwestern University Press.
- Stanislavski, C. (1979). *Building a character*. London: Methuen. [also available as an eBook]
- Stanislavski, C. (2008). *Creating a role*. London: Methuen. [also available as an eBook]
- Tucker, P. (2015). *Secrets of screen acting*. 3<sup>rd</sup> ed. New York: Routledge. [also available as an eBook]
- Zarrilli, P. (2002). *Acting (re)considered – a theoretical and practical guide*. [eBook] London: Routledge.
- Zarrilli, P. (2008). *Psychophysical acting: an intercultural approach after Stanislavski*. London: Routledge.
- Zarrilli, P. (2013). *(toward) a phenomenology of acting*. Abingdon: Routledge. [also available as an eBook]
- Zinder, D. (2002). *Body – voice – imagination: a training for the actor*. London: Routledge.

## History and Theory of Theatre

- Alrutz, M. (2011). *Playing with theory in theatre practice*. Basingstoke: Palgrave MacMillan.
- Artaud, A. (2009). *The theatre and its double*. Rev. ed. Richmond: Oneworld Classics. [also available as an eBook]
- Baim, C., Brookes, S. and Mountford, A. (eds). (2002). *The Geese Theatre handbook: drama with offenders and people at risk*. Winchester: Waterside Press. [also available as an eBook]
- Balfour, M. (2015). *Applied theatre: resettlement*. [eBook]. London: Bloomsbury.
- Benedetti, J. (2005). *The art of the actor: the essential history of acting, from classical times to the present day*. London: Methuen. [also available as an eBook]
- Biggin, R. (2017). *Immersive theatre and audience experience: space, game and story in the work of Punchdrunk*. Basingstoke: Palgrave Macmillan. [also available as an eBook]

- Bogart, A. (2014). *What's the story: essays about art, theater and storytelling*. [eBook]. London: Routledge.
- Brayshaw, T. and Witts, N. (2014). *The twentieth century performance reader*. 3<sup>rd</sup> ed. London: Routledge. [also available as an eBook]
- Brayshaw, T., Fenemore, A. and Witts, N. (2019). *The twenty-first century performance reader*. Abingdon: Routledge. [also available as an eBook]
- Brecht, B. (2014). *Brecht on performance: messingkauf and modelbooks*. London: Bloomsbury Methuen Drama.
- Brecht, B. (2019). *Brecht on theatre: the development of an aesthetic*. London: Bloomsbury Academic. [also available as an eBook]
- Brook, P. (2002). *Evoking (and forgetting) Shakespeare*. London: Nick Hern.
- Brown, J. R. (1995). *The Oxford illustrated history of the theatre*. Oxford: Oxford University Press.
- Cameron, R.C. (2019). *Typical: based on a true story*. London: Oberon Books.
- Case, S.E. (2008). *Feminism and theatre*. Basingstoke: Palgrave Macmillan. [also available as an eBook]
- Eckersall, P. and Grehan, H. (2019). *The Routledge companion to theatre and politics*. [eBook]. London: Routledge.
- Elam, K. (2002). *The semiotics of theatre and drama*. 2<sup>nd</sup> ed. London: Routledge. [also available as an eBook]
- Gordon, R. (2006). *The purpose of playing: modern acting theories in perspective*. Ann Arbor, MI: University of Michigan Press.
- Grotowski, J. (1976). *Towards a poor theatre*. London: Eyre Methuen.
- Hammond, N. (2015). *Forum theatre for children: enhancing social, emotional and creative development*. London: Institute for Education Press.
- Hartnoll, P. (2012). *The theatre: a concise history*. 4<sup>th</sup> ed. London: Thames & Hudson.
- Jones, S.H. and Pruyn, M. (2018). *Creative selves/creative cultures: critical autoethnography, performance, and pedagogy*. [eBook]. Cham: Palgrave Macmillan.
- Kemp, R. and Evans, M. (2016). *The Routledge companion to Jacques Lecoq*. London: Routledge.
- Leach, R. (2013). *Theatre studies: the basics*. 2<sup>nd</sup> ed. [eBook]. London: Routledge.
- Lennard, J. and Luckhurst, M. (2002). *The drama handbook: a guide to reading plays*. Oxford: Oxford University Press.
- McCormick, S. (2017). *Applied theatre: creative ageing*. [eBook]. London: Bloomsbury Methuen Drama.
- Nellhaus, T. et al. (2016). *Theatre histories: an introduction*. 3<sup>rd</sup> ed. Abingdon: Routledge. [also available as an eBook]
- Nicholson, H. (2014). *Applied drama: the gift of theatre*. 2<sup>nd</sup> ed. Basingstoke: Palgrave Macmillan.
- O'Connor, P. and Anderson, M. (2015). *Applied theatre: research: radical departures*. [eBook]. London: Bloomsbury.
- O'Dell, L. (2010). *The charismatic chameleon: the actor as creative artist*. Brighton: Sussex Academic Press.
- Pickering, K. (2010). *Key concepts in drama and performance*. 2<sup>nd</sup> ed. Basingstoke: Palgrave MacMillan. [also available as an eBook]
- Prendergast, M. and Saxton, J. (eds). (2016). *Applied theatre: international case studies and challenges for practice*. 2<sup>nd</sup> ed. [eBook]. Bristol: Intellect.
- Prentki, T. (2015). *Applied theatre: development*. [eBook]. London: Bloomsbury.
- Read, A. (1993). *Theatre and everyday life*. London: Routledge.
- Read, A. (2013). *Theatre in the expanded field: seven approaches to performance*. London: Bloomsbury Methuen Drama.

- Reinelt, J. G. and Roach, J. R. (eds.). (2007). *Critical theory and performance*. Rev. ed. Ann Arbor, MI: University of Michigan Press.
- Saunders, G. (2015). *British theatre companies 1980-1994*. Reading: University of Reading. [also available as an eBook]
- Schechner, R. (2020). *Performance studies: an introduction*. 4<sup>th</sup> ed. Abingdon: Routledge.
- Schneider, R. (2014). *Theatre & history*. Basingstoke: Palgrave Macmillan. [also available as an eBook]
- Sierz, A. (2015). *The time traveller's guide to British theatre*. London: Oberon Books. [also available as an eBook]
- Stanislavski, K. (2017). *An actor's work*. [eBook]. Abingdon: Routledge Classics.
- Syssoyeva, K.M. and Proudfit, S. (2013). *Collective creation in contemporary performance*. [eBook]. New York: Palgrave Macmillan.
- Szatkowski, J. (2019). *A theory of dramaturgy*. Abingdon: Routledge.
- White, G. (2015). *Applied theatre: aesthetics*. [eBook]. London: Bloomsbury.
- Whitfield, P. (2019). *Teaching strategies for neurodiversity and dyslexia in actor training: sensing Shakespeare*. Abingdon: Routledge.
- Wiles, D. (2000). *Greek theatre performance: an introduction*. Cambridge: Cambridge University Press. [also available as an eBook]

## **Voice, Speech and Singing**

- Berry, C. (1993). *The actor and the text*. London: Virgin.
- Berry, C. (2000). *Voice and the actor*. London: Virgin.
- Boston, J. and Cook, R. (eds.) (2009). *Breath in action: the art of breath in vocal and holistic practice*. [eBook]. London: Jessica Kingsley.
- Carey, D. & Carey, R.C. (2008). *The vocal arts workbook and DVD*. London: Methuen Drama.
- Chapman, J. (2017). *Singing and teaching singing: a holistic approach to classical voice*. 3<sup>rd</sup> ed. San Diego, CA: Plural Publishing. [also available as an eBook]
- Deer, J. and Dal Vera, R. (2016). *Acting in musical theatre: a comprehensive course*. 2<sup>nd</sup> ed. Abingdon: Routledge. [also available as an eBook]
- Gutekunst, C. and Gillett, J. (2014). *Voice into acting: integrating voice and the Stanislavski approach*. London: Bloomsbury Methuen Drama.
- Hall, K. (2014). *So you want to sing music theater: a guide for professionals*. Lanham, MD: Rowman & Littlefield.
- Harvard, P. (2013). *Acting through song: techniques and exercises for music-theatre actors*. London: Nick Hern. [also available as an eBook]
- Houseman, B. (2002). *Finding your voice*. London: Nick Hern. [also available as an eBook]
- Kayes, G. and Fisher, J. (2002). *Successful singing auditions*. London: A & C Black. [also available as an eBook]
- Kayes, G. (2004). *Singing and the actor*. 2<sup>nd</sup> ed. London: A & C Black. [also available as an eBook]
- Linklater, K. (2006). *Freeing the natural voice*. London: Nick Hern.
- Lipton, R. (2004). *The craft of speech*. [s.l.]: Richard Alan Lipton.
- Rodenburg, P. (1992) *The right to speak*. London: Methuen. [also available as an eBook]
- Rodenburg, P. (1997). *The actor speaks*. London: Methuen.
- Rodenburg, P. (2018) *The need for words*. London: Bloomsbury.
- Sharpe, E. and Rowles, J. H. (2009). *How to do accents*. 2<sup>nd</sup> ed. London: Oberon.



Thomaidis, K. and Macpherson, B. (eds.) (2015). *Voice studies: critical approaches to process, performance and experience*. London: Routledge Taylor & Francis Group.

## **Movement**

- Ashenden, A. (2012). *Basics of stage combat: unarmed*. Boca Raton, FL: Universal.
- Calais-Germain, B. (2008). *Anatomy of movement: exercises*. Rev. ed. Seattle, WA: Eastland.
- Carter, A. and O'Shea, J. (eds.) (2019). *The Routledge dance studies reader*. 3<sup>rd</sup> ed. London: Routledge. [also available as an eBook]
- Darley, C. (2009). *The space to move: essentials of movement training*. London: Nick Hern.
- Ewan, V. (2014). *Actor movement expression of the physical being*. London: Bloomsbury Methuen Drama.
- Hodgson, J. (2001). *Mastering movement: the life and work of Rudolf Laban*. London: Methuen.
- Leabhart, T. (2007). *Etienne Decroux*. New ed. London: Routledge.
- Lecoq, J. (2000). *The moving body*. London: Methuen.
- Marshall, L. (2001). *The body speaks*. London: Methuen.
- McCaw, D. (2018). *Training the actor's body: a guide*. London: Bloomsbury Methuen Drama.
- Murray, S. (2003). *Jacques Lecoq*. London: Routledge.
- Murray, S. and Keefe, J. (2016). *Physical theatres: a critical introduction*. 2<sup>nd</sup> ed. London: Routledge.
- Newlove, J. (2003). *Laban for all*. London: Nick Hern.
- Oida, Y. (2002). *An actor adrift*. London: Methuen.
- Pisk, L. (2018). *The actor and his body*. 4<sup>th</sup> ed. [eBook] London: Bloomsbury Methuen Drama. eBook
- Sabatine, J. (1995). *Movement training for the stage and screen*. London: A & C Black.
- Snow, J. (2012). *Movement training for actors*. London: Methuen Drama.

## **Professional Preparation and Career Planning**

- Alburger, J. (2019) *Art of voice acting: the craft and business of performing for voiceover*. 6<sup>th</sup> ed. New York: Routledge. [also available as an eBook]
- Bishop, N. (2015). *Auditioning for film and television: secrets from a casting director*. 2<sup>nd</sup> ed. London: Bloomsbury Methuen Drama.
- Bowles, P. (2012). *Behind the curtain: the job of acting*. London: Oberon.
- Cohen, R. (2017). *Acting professionally: raw facts about careers in acting*. 8<sup>th</sup> ed. London: Palgrave MacMillan.
- Donahue, T. (2012). *Theater careers: a realistic guide*. [eBook]. Columbia, SC: University of South Carolina Press.
- Dummore, S. (2012). *An actor's guide to getting work*. 5<sup>th</sup> ed. London: A & C Black. [also available as an eBook]
- Evans, R. (2014). *Auditions: the complete guide*. 2<sup>nd</sup> ed. London: Routledge. [also available as an eBook]
- Flom, J. (2016). *Get the callback: the art of auditioning for musical theatre*. 2<sup>nd</sup> ed. Lanham, MD: Rowman & Littlefield. [also available as an eBook]
- Jackson, F. (2015). *Surviving actors manual*. London: Nick Hern.

Ostlere, R. (2019). *The actor's career bible: auditioning, networking, survival and success*. London: Methuen Drama.

Soto-Morettini, D. (2012). *Mastering the audition: how to perform under pressure*. London: Methuen Drama. [also available as an eBook]

Trott, L. (2020). *The actors and performers yearbook 2020: essential contacts for stage, screen and radio*. London: Methuen Drama.

## Study Skills

Blaxter, L., Hughes, C., and Tight, M. (2010). *How to research*. Maidenhead: Open University. [also available as an eBook]

Cole, J. (2010). *Creative CV guide*. London: University of the Arts.

Cottrell, S. (2013). *The study skills handbook*. 4<sup>th</sup> ed. Basingstoke: Palgrave Macmillan.

Hart, C. (2001). *Doing a literature search*. London: Sage.

Hind, D. and Moss, S. (2011). *Employability skills*. 2<sup>nd</sup> ed. Sunderland: British Education Publishers.

Holmes, K. (2009). *Creative industries*. Richmond: Trotman.

Kershaw, B. and Nicholson, H. (2011). *Research methods in theatre and performance*. Edinburgh: Edinburgh University Press. [also available as an eBook]

McNiff, J. and Whitehead, J. (2011). *All you need to know about action research*. 2<sup>nd</sup> ed. Los Angeles: SAGE. [also available as an eBook]

McNiff, J. (2013). *Action research: principles and practice*. 3<sup>rd</sup> ed. Abingdon: Routledge.

Perkins, G. (2007). *Killer CVs & hidden approaches*. Harlow: Pearson Education. [also available as an eBook]

Simons, H. (2009). *Case study research in practice*. Los Angeles: SAGE.

Swetnam, D. and Swetnam, R. (2000). *Writing your dissertation*. 3<sup>rd</sup> ed. Oxford: How To Books.

Taylor, S. and Littleton, K. (2008). *Creative careers and non-traditional trajectories*. London: National Arts Learning Network.

Thomas, G. (2011). *How to do your case study: a guide for students and researchers*. Los Angeles: SAGE.

Van Emden, J. and Becker, L. (2010). *Presentation skills for students*. [eBook] Basingstoke: Palgrave MacMillan.

## Journals

- *Contemporary Theatre Review*
- *Research in Drama Education*
- *The Stage*
- *Studies in Theatre and Performance*

## Websites

BBC (2014). *BBC archive* [online]. Available from: <https://www.bbc.co.uk/archive/collections> [Accessed 9 June 2020].

British Academy of Film and Television Arts (2020). *BAFTA guru* [online]. Available from: <http://guru.bafta.org/> [Accessed 9 June 2020].

British Film Institute (2020). *BFI live* [online]. Available from: <http://www.bfi.org.uk/live/> [Accessed 9 June 2020].

British Library (2009). *British Library sounds* [online]. Available from: <http://sounds.bl.uk/> [Accessed 23 January 2019].

British Library (2020). *Theatre archive project* [online]. Available from: <http://sounds.bl.uk/Arts-literature-and-performance/Theatre-Archive-Project> [Accessed 9 June 2020].

Equity (2020). *Equity* [online]. Available from: [www.equity.org.uk/home/](http://www.equity.org.uk/home/) [Accessed 9 June 2020].

International Dialects of English Archive (2020). *International dialects of English archive* [online]. Available from: <http://www.dialectsarchive.com/> [Accessed 9 June 2020].

Internet Movie Database (2020). *IMDb* [online]. Available from: <http://www.imdb.com/> [Accessed 9 June 2020].

National Theatre (2020). *National Theatre* [online]. Available from: <https://www.nationaltheatre.org.uk/> [Accessed 9 June 2020].

PlayShakespeare.com (2019). *PlayShakespeare.com* [online]. Available from: <https://www.playshakespeare.com/> [Accessed 9 June 2020].

Royal Shakespeare Company (2020). *About Shakespeare* [online]. Available from: <https://www.rsc.org.uk/shakespeare/> [Accessed 9 June 2020].

Shakespeare's Globe (2020). *Discover* [online]. Available from: <https://www.shakespearesglobe.com/discover/> [Accessed 9 June 2020].

The Stage (2020). *The Stage* [online]. Available from: <http://www.thestage.co.uk/> [Accessed 9 June 2020].

Victoria & Albert Museum (2020). *Theatre and performance* [online]. Available from: <http://www.vam.ac.uk/page/t/theatre-and-performance/> [Accessed 9 June 2020].

