

Liverpool John Moores University

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Title: Acting Technique
Status: Definitive
Code: **3504IABACT** (124339)
Version Start Date: 01-08-2018

Owning School/Faculty: Liverpool Screen School
Teaching School/Faculty: Institute of the Arts Barcelona

Team	Leader
Andrew Sherlock	

Academic Level: FHEQ3 **Credit Value:** 20 **Total Delivered Hours:** 165
Total Learning Hours: 200 **Private Study:** 35

Delivery Options

Course typically offered: Standard Year Long

Component	Contact Hours
Lecture	20
Seminar	5
Workshop	140

Grading Basis: 40 %

Assessment Details

Category	Short Description	Description	Weighting (%)	Exam Duration
Practice	Practice 1	Performance - Scene Study	50	
Practice	Practice 2	Performance - Scene Study	50	

Aims

The aim of this module is to develop in the student a personal, viable, effective and holistic approach to acting and performance, based around but not limited to, the work and theories of Stanislavski. The unit also encourages the development of strong interpersonal and professional working practices.

Learning Outcomes

After completing the module the student should be able to:

- 1 Develop an effective working process as an actor and be able to reflect on its effectiveness
- 2 Show evidence of the skills of characterization and the ability to create a believable character and emotion appropriate to the demands of the text
- 3 Define the objective of a character and embody and express these in the context of performance
- 4 Show evidence in performance of creative imagination, emotion, thought, concentration and imagination
- 5 Study texts and make full use of the structures and phrasing in order to reveal character, intention and the development of the story

Learning Outcomes of Assessments

The assessment item list is assessed via the learning outcomes listed:

Performance 1	1	2	3	4	5
Performance 2	1	2	3	4	5

Outline Syllabus

At the start of the module the focus is on 'preparing to work ' by investigating concepts such as Ease, Focus, Observation and Imagination. This leads onto an exploration of the connection between Thought and Action and the concept of Psycho-physicality. This will be undertaken through the use of theatre games, improvisation and other exercises based on the work of Konstantin Stanislavski and other notable theatre practitioners.

We will then introduce the students to the principles of the Stanislavski system and the 'Essential Questions' through individual and group improvisations. The aim is to give the students as many tools as possible to help them be 'present' and 'in the moment' and to unlock their natural instincts, so that they are free, responsive, imaginative and truthful.

The final stage of the module will be focused on scene studies, looking at scenes from Realist theatre. Here we will take the techniques we have learned and apply them to an exploration and the development of a particular role. We will learn how to 'mine' the text for clues about the character and their relationships, the structure of the scene, and the world of the play. Students will be asked to consider and reflect upon the process by which a text evolves from page through rehearsal to performance. This work will lead towards two assessed scene study performances.

During this module the students will be encouraged to make links between theory and practice so that they can identify and consciously engage these techniques to

their work in the future. The aim is to produce thinking, proactive actors.

Learning Activities

The unit will be delivered over a number of workshops sessions each week. Sessions will be practical in nature and involve acting games, improvisation, text analysis and exploration, and scene studies. The teaching will be principally undertaken as whole group exercises, but will, on occasions require the students to work in smaller groups and individually. Students will be required to undertake research, preparatory work and rehearsals outside of the timetabled sessions.

Notes

The module introduces students to the work of Stanislavski and encourages them to think of their own approaches to acting. Assessment is via two scene study performances.