

## Liverpool John Moores University

Title: ACTING TECHNIQUE 1  
Status: Definitive  
Code: **4000IAB** (120495)  
Version Start Date: 01-08-2014

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

Team	Leader
Ian Bradley	

**Academic Level:** FHEQ4  
**Credit Value:** 48.00  
**Total Delivered Hours:** 318.00  
**Total Learning Hours:** 480  
**Private Study:** 162

### Delivery Options

Course typically offered: Standard Year Long

Component	Contact Hours
Practical	312.000
Tutorial	6.000

**Grading Basis:** 40 %

### Assessment Details

Category	Short Description	Description	Weighting (%)	Exam Duration
Essay	AS1	evaluation of their developing and potential acting process - 1500 words	10.0	
Presentation	AS2	Improvisation Presentation / Performance	20.0	
Presentation	AS3	Presentation of duologues from a variety existing texts (Theatre Forms) (Theatre Forms)	20.0	
Presentation	AS4	Studio production of a play in which roles are shared scene by scene	20.0	
Portfolio	AS5	A portfolio of material which records and analyses their acting development	30.0	

## Aims

1. *An informed personal approach to acting techniques drawn principally from the work of Stanislavski and his followers*
2. *An applied understanding of key historical approaches to theatre form and acting, and an awareness of the key repertoire*
3. *Skills in improvisation technique*
4. *The ability to use appropriate methodology for the interrogation of dramatic texts*
5. *An understanding of the importance of collaboration, team work , preparation and professional practice for the actor*

## Learning Outcomes

After completing the module the student should be able to:

- 1 Recognise and identify his/her own individual process as an actor and the strategies for its further development.
- 2 Demonstrate an identification of the principles and practices of dramatic improvisation.
- 3 Demonstrate a recognition of their own qualities as a performer, and the ability to access transformation from a place of neutrality.
- 4 Demonstrate a broad recognition of a range of creative and theoretical concepts, ideas and approaches which underpin and inform contemporary acting practice.
- 5 Demonstrate a recognition of the integrated (mind/body/voice) nature of acting and performance.
- 6 Demonstrate a broad understanding of the professional practices of the actor (preparation and rehearsal etc)

## Learning Outcomes of Assessments

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

Essay	1				
Pres/Perf	2				
Pres Duologue	1	3			
Studio Production	1	3	4	5	6
Portfolio	1	3			

## Outline Syllabus

1. *The students will be asked to recognize and scrutinize their own individual qualities as an actor and work towards the development of the neutral – from which to build the techniques for transformation.*
2. *The students will be introduced to a variety of models of dramatic improvisation*

*through which to encourage freedom, imagination, trust, creativity, teamwork and discipline*

*3. The student will be asked to explore, analyse and interrogate texts from both a dramatic and literary perspective leading towards the process of taking them from page to performance.*

*4. The students will be introduced to, and asked to evaluate and explore through practice, a range of theatre forms, styles and repertoire, from history. This is undertaken to enhance the students theatrical vocabulary and develop a practical understanding of the development of contemporary acting (This is linked to the work the undertaken in Professional studies 1)*

## Learning Activities

1. Staff led workshops and classes both in whole group and sub-group situations
2. Improvisation workshops
3. Scene studies in class leading to small performance sharings
4. Independent and guided research exercises and presentations
5. Video screenings and the watch of live performance

## References

<b>Course Material</b>	Book
<b>Author</b>	Calderone M, Lloyd Williams M
<b>Publishing Year</b>	2004
<b>Title</b>	ACTIONS: THE ACTORS' THESAURUS
<b>Subtitle</b>	
<b>Edition</b>	
<b>Publisher</b>	Nick Hern Books
<b>ISBN</b>	1854596748

<b>Course Material</b>	Book
<b>Author</b>	Johnstone K
<b>Publishing Year</b>	1987
<b>Title</b>	IMPRO: IMPROVISATION AND THE THEATRE
<b>Subtitle</b>	
<b>Edition</b>	
<b>Publisher</b>	Routledge
<b>ISBN</b>	0878301178

<b>Course Material</b>	Book
<b>Author</b>	Hagen U
<b>Publishing Year</b>	2008
<b>Title</b>	RESPECT FOR ACTING
<b>Subtitle</b>	
<b>Edition</b>	2nd Edition
<b>Publisher</b>	Jossey Bass
<b>ISBN</b>	0470228482

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<b>Course Material</b>	Book
<b>Author</b>	Donellan D
<b>Publishing Year</b>	2005
<b>Title</b>	THE ACTOR AND THE TARGET
<b>Subtitle</b>	
<b>Edition</b>	
<b>Publisher</b>	Nick Hern Books
<b>ISBN</b>	1854598384

<b>Course Material</b>	Book
<b>Author</b>	Mamet D
<b>Publishing Year</b>	1998
<b>Title</b>	TRUE AND FALSE
<b>Subtitle</b>	
<b>Edition</b>	
<b>Publisher</b>	Faber & Faber
<b>ISBN</b>	0571192610

<b>Course Material</b>	Book
<b>Author</b>	Meisner S
<b>Publishing Year</b>	1990
<b>Title</b>	ON ACTING
<b>Subtitle</b>	
<b>Edition</b>	
<b>Publisher</b>	Vintage Books
<b>ISBN</b>	0394750594

<b>Course Material</b>	Book
<b>Author</b>	Stanislavski K
<b>Publishing Year</b>	2008
<b>Title</b>	AN ACTOR PREPARES
<b>Subtitle</b>	
<b>Edition</b>	
<b>Publisher</b>	Methuen Drama
<b>ISBN</b>	1408100037

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