

## Liverpool John Moores University

Title: ACTING 1  
Status: Definitive  
Code: **4500OPT** (109299)  
Version Start Date: 01-08-2011

Owning School/Faculty: Liverpool Institute for Performing Arts  
Teaching School/Faculty: Liverpool Institute for Performing Arts

Team	Leader
Brendon Burns	

**Academic Level:** FHEQ4  
**Credit Value:** 12.00  
**Total Delivered Hours:** 120.00  
**Total Learning Hours:** 120  
**Private Study:** 0

### Delivery Options

Course typically offered: Standard Year Long

Component	Contact Hours
Online	90.000
Practical	30.000

**Grading Basis:** 40 %

### Assessment Details

Category	Short Description	Description	Weighting (%)	Exam Duration
Practice	CONTINUOUS	Coursework - Continual assessment	80.0	
Presentation	PRESENT	Coursework - Presentation	20.0	

### Aims

*The module aims to provide students with an understanding of the fundamental processes of acting. Through practical workshops and self-directed rehearsal, students explore the idea of 'action' as a key focus in developing credible acting for an audience. Students will examine both individual and ensemble aspects of acting. Initial work will cover concentration and focus, observation, sense memory, spontaneity and play leading to exploration via short improvisations.*

*The module encourages students to build a process as an actor that will eliminate self-consciousness in performance and create a psychologically believable reality for an audience. Whilst not adopting any set orthodoxy, the work is rooted in the ideas of Stanislavski as they have been developed throughout the 20th century as a basis for actor training.*

*A final exercise requires students to rehearse short duologues outside class time and present them in an assessed showing. These final showings may or may not be in collaboration with Directing I Elective.*

## **Learning Outcomes**

After completing the module the student should be able to:

- 1 Utilise improvisation and theatre games in a rehearsal context
- 2 Demonstrate an understanding through application in scene work of the notion of Tasks, Motivations, Obstacles, and Tactics as the basis of building a credible acting performance
- 3 Demonstrate an understanding of the first stages of scene analysis from an actors point of view using the character's Given Circumstances
- 4 Understand and apply the notions of ensemble and complicity in both a rehearsal and performance context
- 5 Demonstrate effective skills in communicating with an audience
- 6 Demonstrate an improved awareness of physical and vocal habits (strengths and limitations) in the expressive range of the individual student

## **Learning Outcomes of Assessments**

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

CONTINUOUS ASSESSMENT PRESENTATION	1	2	4	5	6
	2	3	4	5	

## **Outline Syllabus**

*See Teaching and Learning Strategy above*

## **Learning Activities**

The module takes the form of a series of tutor directed practical workshop classes, where students are encouraged to experience acting as a physical process rather than a self-consciously intellectual one in the first instance. This encourages students to develop an approach to acting, which stresses living in-the-moment rather than pre-planning and controlling. As such theatre games are used as a means of re-engaging with significant elements of play - i.e. playing to win, spontaneity, creativity and living in an imagined world.

Class work may focus upon ensemble work with the whole class, or individual work on scenes with a small number of participants. Students are expected to give their full attention at all times, whether or not they are the focus of the work at the moment. Students will learn as much in the observing, as they will in the doing. In the latter half of the term, students are expected to undertake self-directed rehearsal outside class-time leading to an assessed scene showing at the end of the course.

## References

<b>Course Material</b>	Book
<b>Author</b>	Benedetti. J
<b>Publishing Year</b>	1998
<b>Title</b>	Stanislavski and the actor
<b>Subtitle</b>	
<b>Edition</b>	
<b>Publisher</b>	London: Methuen Publishing Ltd
<b>ISBN</b>	

<b>Course Material</b>	Book
<b>Author</b>	Boleslavski. R
<b>Publishing Year</b>	1989
<b>Title</b>	Acting: The first six lessons.
<b>Subtitle</b>	
<b>Edition</b>	
<b>Publisher</b>	New York: Theatre Arts Books.
<b>ISBN</b>	

<b>Course Material</b>	Book
<b>Author</b>	Bruder, M et al.
<b>Publishing Year</b>	1986
<b>Title</b>	A Practical Handbook for the Actor.
<b>Subtitle</b>	
<b>Edition</b>	
<b>Publisher</b>	New York: Vintage Books.
<b>ISBN</b>	

<b>Course Material</b>	Book
<b>Author</b>	Calderone, M & Lloyd-Williams, M
<b>Publishing Year</b>	2004
<b>Title</b>	Actions: The Actor's Thesaurus.
<b>Subtitle</b>	
<b>Edition</b>	
<b>Publisher</b>	London: Nick Hern Books
<b>ISBN</b>	

<b>Course Material</b>	Book
<b>Author</b>	Donnellan, D
<b>Publishing Year</b>	2002
<b>Title</b>	The Actor and the Target.
<b>Subtitle</b>	
<b>Edition</b>	
<b>Publisher</b>	London: Nick Hern Books
<b>ISBN</b>	

<b>Course Material</b>	Book
<b>Author</b>	Hagen, Uta
<b>Publishing Year</b>	1973
<b>Title</b>	Respect for Acting
<b>Subtitle</b>	
<b>Edition</b>	
<b>Publisher</b>	London:Macmillan
<b>ISBN</b>	

<b>Course Material</b>	Book
<b>Author</b>	Morris, D
<b>Publishing Year</b>	1994
<b>Title</b>	The Naked Ape
<b>Subtitle</b>	
<b>Edition</b>	
<b>Publisher</b>	London: Methuen
<b>ISBN</b>	

<b>Course Material</b>	Book
<b>Author</b>	Morris, D
<b>Publishing Year</b>	1994
<b>Title</b>	The Human Animal
<b>Subtitle</b>	
<b>Edition</b>	
<b>Publisher</b>	London: BBC Consumer Publishing.
<b>ISBN</b>	

<b>Course Material</b>	Book
<b>Author</b>	Morris, D
<b>Publishing Year</b>	2002
<b>Title</b>	People Watching
<b>Subtitle</b>	
<b>Edition</b>	
<b>Publisher</b>	London: Vintage.
<b>ISBN</b>	

<b>Course Material</b>	Book
<b>Author</b>	Moston, Doug

<b>Publishing Year</b>	1995
<b>Title</b>	Coming to Terms with Acting
<b>Subtitle</b>	
<b>Edition</b>	
<b>Publisher</b>	New York: Quite Specific Media Group
<b>ISBN</b>	

<b>Course Material</b>	Book
<b>Author</b>	Pisk, Litz
<b>Publishing Year</b>	1998
<b>Title</b>	The Actor and his Body
<b>Subtitle</b>	
<b>Edition</b>	
<b>Publisher</b>	London: Methuen
<b>ISBN</b>	

<b>Course Material</b>	Book
<b>Author</b>	Shurtleff, Michael
<b>Publishing Year</b>	1998
<b>Title</b>	Audition
<b>Subtitle</b>	
<b>Edition</b>	
<b>Publisher</b>	New York: Walker and Company.
<b>ISBN</b>	

<b>Course Material</b>	Book
<b>Author</b>	Toporkov, V trans. Benedetti, J
<b>Publishing Year</b>	2001
<b>Title</b>	Stanislavski in Rehearsal.
<b>Subtitle</b>	
<b>Edition</b>	
<b>Publisher</b>	London: Methuen Publishing Ltd.
<b>ISBN</b>	

---

## Notes

### ASSESSMENT STRATEGY

Consistent with Level One route modules in the Performing Arts programmes, and given that acting is not a vocation target for students undertaking this module, the largest percentage weighting of this module is on continuous assessment.

Students must achieve a pass mark in both the Continuous and the Presentation assessment elements in order to pass the module.

For modules with multiple assessments students must pass all individual elements, as detailed in the Principles and Procedures for Higher Education A2.3.4.

This module is not available to students undertaking the BA (Hons) Performing Arts (Acting) programme.

Students are expected to equip themselves with appropriate dress for this module. Loose, comfortable leisure clothing and soft shoes would be suitable. Hair must be off the face.