

Liverpool John Moores University

Title: ACTING 1
Status: Definitive
Code: **4502ACT** (109133)
Version Start Date: 01-08-2011

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

Team	Leader
Steve Buckwald	Y

Academic Level: FHEQ4
Credit Value: 36.00
Total Delivered Hours: 300.00
Total Learning Hours: 360
Private Study: 60

Delivery Options

Course typically offered: Standard Year Long

Component	Contact Hours
Online	60.000
Practical	220.000
Tutorial	20.000

Grading Basis: 40 %

Assessment Details

Category	Short Description	Description	Weighting (%)	Exam Duration
Practice	CONTINUOUS	Continuous Assessment - play and improvisation.	20.0	1.00
Reflection	CONTINUOUS	: Continuous Assessment - Meisner.	20.0	1.00
Presentation	PRESENT	In class Presentation - Acting through Song.	20.0	1.00
Essay	ESSAY	Written assignment - Text analysis.	20.0	1.00
Test	PRESENT	Coursework: In class Presentation - Scene Work.	20.0	1.00

Aims

To provide students with a practical and pragmatic

understanding of the fundamental skills required of an action-based approach to acting, including analysis, reflection, and the manner in which specificity forms the basis of "truth" in acting.

Learning Outcomes

After completing the module the student should be able to:

- 1 Employ fundamental principles of good improvisation techniques and identify how they relate to unlocking the imagination in the service of character creation and development;
- 2 Perform effectively as a member of an acting ensemble;
- 3 Employ an action-based technique to portray psychologically realistic characters in the performance of scenes and audition songs from character analysis to character execution;
- 4 Employ a focused, specific thought process that reveals a clear journey for the character appropriate to the demands of the given circumstances;
- 5 Embody the character both physically and vocally;
- 6 Identify fundamental personal acting strengths and limitations.

Learning Outcomes of Assessments

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

CONTINUOUS ASSESSMENT	1	2	3	4	5	6
CONTINUOUS ASSESSMENT PRESENTATION	1	2	3	4	5	6
PRESENTATION	2	3	4	5	6	
WRITTEN ASSIGNMENT	3	4				
PRESENTATION - SCENES	1	2	3	4	5	6

Outline Syllabus

Within practical classes and rehearsed projects, students will utilise improvisations, games, exercises, scenes and songs to learn how to:

- Play
- Develop one's connection to their imagination
- Release inhibitors
- Work effectively within an ensemble
- Develop one's ability to focus
- Work off one's scene partner effectively through listening, discovering, and responding spontaneously
- Develop one's ability to be impacted by the imagined given circumstances
- Develop methods of preparation and analysis

- Transfer character analysis into character execution
- Commit to the imagined world of the play/song by "living in the moment"
- Develop a cohesive thought process that reveals character
- Employ emotional suppression and release as indicated within the given circumstances

At the start of the module the focus will be on play and improvisation as a way to unlock the imagination, find a connection between body and emotion, develop intuitive responses and strengthening the mind's ability to deal with complex information and the multi-tasking of the acting process.

The module continues with exercises aimed at enabling the actor to work off a scene partner openly and spontaneously in the pursuit of a clear and specific task. This allows actors to relinquish mental, physical and emotional blocks that inhibit the delivery of compelling and truthful characterisation.

In the later stages of the module the focus is on character and play analysis, the components of a comprehensive acting technique and building a thought process. This is accomplished through the rehearsal of naturalistic scenes and employing methods of acting through song. This promotes understanding of the value of a technique requiring specific and considered choices and how it evolves through rehearsal to performance.

Students are expected to keep a log book as a tool of reflection about their work throughout the module.

Learning Activities

The learning takes the form of a two term series of practical classes and rehearsal projects, supported where appropriate by tutorial. Students work with a range of tutors across both terms.

References

Course Material	Book
Author	Benedetti, J
Publishing Year	1998
Title	Stanislavski and the Actor.
Subtitle	
Edition	
Publisher	London: Methuen.
ISBN	

Course Material	Book
Author	Boal, A
Publishing Year	2002
Title	Games for Actors and Non-Actors.
Subtitle	
Edition	
Publisher	London: Routledge.
ISBN	

Course Material	Book
Author	Calderon, M, & Lloyd-Williams, M
Publishing Year	1994
Title	Actions: The Actor's Thesarus.
Subtitle	
Edition	
Publisher	London: Nick Hern Books.
ISBN	

Course Material	Book
Author	Craig, D
Publishing Year	1978
Title	On Singing Onstage.
Subtitle	
Edition	
Publisher	New York: Applause Books.
ISBN	

Course Material	Book
Author	Hagen, U
Publishing Year	1973
Title	Respect for Acting.
Subtitle	
Edition	
Publisher	London: Macmillan.
ISBN	

Course Material	Book
Author	Meisner, S & Longwell, D
Publishing Year	1987
Title	Sanford Meisner on Acting.
Subtitle	
Edition	
Publisher	New York: Vintage Books.
ISBN	

Notes

ASSESSMENT STRATEGY

The module is structured as a 'long' module with a large credit weighting in order to best facilitate the deep learning of technique in the body without there being the wrong sort of pressure to perform in order to gain grades. This should enable students to take appropriate risks in the acquisition and exploration of technique.

There are a series of 'performance' tasks during the module including: head-to-head improvisation; solo audition song; exercises based in the "Reality of Doing", written textual analysis; and directed and self-directed scene work. Should a student for any reason be unable to complete these tasks at the scheduled time (for example through illness or injury) they will be given the opportunity, where practically feasible to do so, at another time. Failing this, an alternative method of assessment that meets the learning outcomes will be negotiated.

Oral formative feedback will be given on completion of each of these tasks with an indication of grade-banding but the final summative assessment mark and written feedback will be undertaken by the module tutors on completion of the module. This final summative assessment mark will be determined through consultation with all staff members involved in the teaching of the module, and based upon how well the student achieves the Learning Outcomes overall throughout the year on a continuous basis using the five module tasks (stated above) as indicators of their progress.

OTHER MODULE NOTES

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