

## Liverpool John Moores University

Title: ACTING 2 (MINOR STUDY)  
Status: Definitive  
Code: **5501DAN** (109262)  
Version Start Date: 01-08-2011

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

Team	Leader
Sarah Baker	Y

**Academic Level:** FHEQ5  
**Credit Value:** 12.00  
**Total Delivered Hours:** 60.00  
**Total Learning Hours:** 120  
**Private Study:** 60

### Delivery Options

Course typically offered: Standard Year Long

Component	Contact Hours
Lecture	3.000
Practical	30.000
Seminar	6.000
Workshop	21.000

**Grading Basis:** 40 %

### Assessment Details

Category	Short Description	Description	Weighting (%)	Exam Duration
Practice	CONTINUOUS	Coursework - continual assessment	80.0	1.00
Presentation	PRESENT	Coursework - presentation	20.0	1.00

### Aims

*The module aims to provide students with an understanding and some experience of more sophisticated approaches to acting and text than those encountered in Acting 1. Through practical workshops, text analysis classes, self directed rehearsal and research, students will develop action based characterisations using analysis of text as their first tool.*

*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.*

*The module uses many of the techniques acquired in Acting 1 (Minor Study) to extend the student actor in rehearsing more complex text than has been encountered to date.*

## **Learning Outcomes**

After completing the module the student should be able to:

- 1 Demonstrate the ability to analyse a theatre script for action, tactic and motivation
- 2 Demonstrate the ability to analyse a theatre script, and deduce character motivation
- 3 Show an understanding of sub-text, obstacles and inner monologue
- 4 Demonstrate the ability to use sensory and emotional techniques in rehearsal and performance
- 5 Demonstrate an ability to use improvisation both as a self-training exercise and as a rehearsal tool
- 6 Show an understanding of blank verse and demonstrate its practical uses for the actor

## **Learning Outcomes of Assessments**

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

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

## **Outline Syllabus**

*Initially students will reacquaint themselves with structured play and improvisation, and some simple action, tactic, motivation exercises contained in contentless scenes. This work will move very quickly into working on head to head action improvisations.*

*Work on scenes from Ibsen to Chekhov will then be used to establish more complex analytical processes and the development of sub-text and complex thought processes.*

*A short Chekhov play will be analysed in a paper exercise designed to provide a paradigm for rigorous textual analysis.*

*Students will spend two weeks looking at verse and Shakespeare, and at the different skills required to deal with Elizabethan/Jacobean complex task.*

*The final section of the module will be spent rehearsing scenes with directors from*

*the directing elective that will be presented in a joint showing in the final assessment week of the term.*

## Learning Activities

The teaching sessions will be a mixture of lecture(research methodology), seminar (text analysis and verse patterning) and practical workshop and rehearsal (text exploration of realistic texts and Shakespeare). The emphasis will be on practical workshops.

Students will be expected to supplement the rehearsal work done in class with their own rehearsal between sessions.

## 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>	

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## 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.