

## Liverpool John Moores University

Title: ACTING 2  
Status: Definitive  
Code: **5502ACT** (109148)  
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:** FHEQ5  
**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	230.000
Tutorial	10.000

**Grading Basis:** 40 %

### Assessment Details

Category	Short Description	Description	Weighting (%)	Exam Duration
Practice	CRITICAL	Critical Scenes	20.0	1.00
Presentation	TRANSFORM	Transformational Scenes	20.0	1.00
Reflection	TV&RADIO	TV and Radio	20.0	1.00
Essay	TEXT	Heightened Text	20.0	1.00
Report	NARRATIVE	Creating Narrative	20.0	1.00

### Aims

*To build on the foundations developed in level one (Acting 1) and expand the range of acting techniques explored. To broaden the student's experience of performance contexts by exploring and developing approaches to critical emotional circumstances, heightened texts, texts whose characters require significant physical,*

*vocal and acting adjustments by the actor, the creation and execution of devised narratives for performance, and acting for time-based media.*

## **Learning Outcomes**

After completing the module the student should be able to:

- 1 Apply acting technique to successfully engage with characters in critical/emotional circumstances truthfully
- 2 Undertake transformational challenges in creating a character
- 3 Apply acting technique effectively to recorded / time-based media
- 4 Apply acting technique effectively to the challenges of heightened texts
- 5 Demonstrate high levels of competence in improvisation technique in the creation and telling of stories through devised performance

## **Learning Outcomes of Assessments**

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

Critical Scenes	1
Transformational Scenes	2
TV and Radio	3
Heightened Text	4
Creating Narrative	5

## **Outline Syllabus**

*In the first phase of the module students will focus on exercises based in imagined critical circumstances. These exercises will equip the student with the ability to hit the high emotional notes in performance and deal truthfully with the circumstances so that they are able to play the full range of the character's emotional life. Immediately after the completion of these exercises and following a discussion with each student about casting type, students will select an "against type" scene character who requires each student to employ acting, vocal, and physical adjustments to portray this character truthfully. These exercises and scenes are supported by work in Voice and Movement classes running concurrently.*

*Students will also engage with the creation and telling of stories through performance. They will employ a variety of methods to telling the same story in a variety of ways. Students will consider story structure and linking devices as they work in both solo and group formats. They will also explore animal study, improvisation, and game play to free the imagination and encourage appropriate working practices.*

*Acting 2 will also afford the student an opportunity to develop their skills in time-*

based performance techniques as they relate to radio, television, and film. The radio and TV projects are usually run intensively and provide students with the working vocabulary of the respective medium as well as allowing them to acquire understanding of how to pitch performance at appropriate levels of address.

In addition, students will engage in a variety of performance techniques related to heightened text material. This work will be a combination of tutor and student led rehearsals with staff offering regular feedback to a series of showings of work. The focus will primarily be on Elizabethan or Jacobean verse texts, however, where appropriate, and depending upon the circumstances of the particular cohort, the students may investigate performance skills related to style comedy.

## Learning Activities

Learning is delivered through a series of practical classes and rehearsal workshops.

## References

<b>Course Material</b>	Book
<b>Author</b>	Barton, J
<b>Publishing Year</b>	1984
<b>Title</b>	Playing Shakespeare.
<b>Subtitle</b>	
<b>Edition</b>	
<b>Publisher</b>	London: Methuen
<b>ISBN</b>	

<b>Course Material</b>	Book
<b>Author</b>	Batson, S
<b>Publishing Year</b>	2007
<b>Title</b>	Truth.
<b>Subtitle</b>	
<b>Edition</b>	
<b>Publisher</b>	New York: Rugged Land LLC.
<b>ISBN</b>	

<b>Course Material</b>	Book
<b>Author</b>	Johnston, K
<b>Publishing Year</b>	1981
<b>Title</b>	Impro.
<b>Subtitle</b>	
<b>Edition</b>	
<b>Publisher</b>	London: Methuen.
<b>ISBN</b>	

<b>Course Material</b>	Book
<b>Author</b>	Schreiber, T
<b>Publishing Year</b>	2005
<b>Title</b>	Acting
<b>Subtitle</b>	Advanced Techniques for the Actor, Director and Teacher.
<b>Edition</b>	
<b>Publisher</b>	New York: Allworth Press.
<b>ISBN</b>	

<b>Course Material</b>	Book
<b>Author</b>	Sponlin, V
<b>Publishing Year</b>	1998
<b>Title</b>	Improv for Theatre.
<b>Subtitle</b>	
<b>Edition</b>	
<b>Publisher</b>	New York: New York University Press.
<b>ISBN</b>	

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## Notes

### ASSESSMENT STRATEGY:

The module is structured as a 'long' module with a large credit weighting (equal to the Acting Module at Level One and the two at Level Three) 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 deepening exploration of a personal technique.

There are a series of 'performance' tasks during the module including: transformational and critical scenes; radio recording, TV recording and showing, devised narrative story-telling, and work with heightened texts - all of which will be assessed at the point of performance. 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 for this task that meets the learning outcomes will be negotiated.

Oral formative feedback will be given on each of these tasks with an indication of the marking grade - but the final summative assessment mark and written feedback will be undertaken by the module tutors on completion of the module. They will judge the separate marks for each element in the light of the overall strengthening and application of each individual's understanding and developed skills.

### FURTHER 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.