

## Module Specification

**Module Title:** Acting 1 – Fundamentals of Dramatic Techniques

<b>Module code:</b>	TBC	<b>NQF level:</b>	Level 4
<b>Credit value:</b>	20 credits	<b>Semester of study:</b>	1 and 2
<b>Module type:</b>	Compulsory	<b>Pre-requisites:</b>	None
<b>Available to:</b>	BA (Hons) Musical Theatre		

### Module overview

Content to include:

- Improvisation
- Working as an Ensemble
- Actor and Text - which covers:
  - ❖ Given Circumstances, Objectives, Actions, Circles of Attention
  - ❖ Tools for emotional preparation and self-exploration
  - ❖ Naturalism (European and/or American)

### Aims

This module looks to equip students with the core fundamentals of Actor training. These skills will form the basis of the Voice and Movement modules which support the delivery of this work. In particular students will explore the notions of the self in performance, as well as developing techniques to work with others through spontaneity, play and improvisation. In the second semester dramatic texts will be introduced to further explore these skills/methodologies.

The module aims to:

1. Enable students to develop their understanding of acting for the theatre.
2. Enable students to develop their personal skills as performers, and in working with others.
3. Demonstrate the importance of play and spontaneity in the process of Actor training.
4. Introduce students to acting methodologies in order to systemise their approaches to acting.
5. Introduce students to dramatic texts to explore skills developed throughout the module.

### Learning outcomes

On successful completion of this module, students will be able to:

1. Demonstrate embodied understanding of acting processes, including play, spontaneity and improvisation.
2. Demonstrate embodied understanding of a range of acting techniques and be able to incorporate them into a personal methodology, demonstrating personal responsibility.
3. Understand and demonstrate how they can work as part of an ensemble or group.
4. Have an awareness of the demands that dramatic texts make upon the actor.

### Learning and teaching methods

The module will be delivered through practical workshops, technical classes, improvisation sessions, and experiences of a range of acting and performance techniques commonly found in Actor Training and best prepares students for the practical assessments.

### Contact hours and directed study (over semesters 1 and 2)

Delivery type	Student hours
Indicative hours for learning and teaching activities	144 hours
Indicative hours of directed study	56 hours
Total hours (100hrs per 10 credits)	200 hours

### Opportunities for formative feedback

As a practical subject formative feedback is offered as part of an ongoing discussion of students work throughout the semester with tutors and peers on the programme.

Feedback tutorials are also embedded into the middle of semester 1 and 2 to give students progressive feedback which they can continue to develop through embodied learning in the practical classes.

### Assessment Method

Description of assessment	Length/Duration	Weighting	Module LOs addressed
Technical Assessment	TBC	30%	1, 2, 3
Performance	TBC	70%	1, 2, 3, 4

### Re-Assessment Method

Description of assessment	Length/Duration	Weighting	Module LOs addressed
Technical Assessment	TBC	30%	1, 2, 3
Performance	TBC	70%	1, 2, 3, 4

### Indicative Reading List

- Adler, S. and Kissel, H. (2000). *The art of acting*. New York: Applause Theatre Books.
- Alfreds, M., 2008. *Different Every Night: Freeing The Actor*. Consortium Book Sales & Dist.
- Caldarone, M., 2004. *Actions : The Actor's Thesaurus*. Nick Hern Books
- Chekhov, A. and Frayn, M. (2006). *Plays*. [London]: Methuen Drama.
- Cannon, D., 2012. *In Depth Acting*. Theatre Communications Group.
- Deer, J. & Dal Vera, R., 2015. *Acting in Musical Theatre: A Comprehensive Course*. Routledge
- Dimarco, D., 2008. *Actor's Art and Craft: William Esper Teaches the Meisner Technique*. Knopf Doubleday Publishing Group.
- Donnellan, D., 2005. *The Actor and the Target*. Nick Hern Books.
- Hagen, U., 2008. *Respect for Acting*. Wiley, John & Sons, Incorporated
- Harvard, P., 2014. *Acting Through Song*. (s.n.).
- Ibsen, H. (2017). *A Doll's House*. London: Bloomsbury Methuen Drama.
- Johnstone, K. (2014). *Impro*. London: Bloomsbury.
- Marber, P. and Ibsen, H. (2017). *Hedda Gabler*. London: Faber & Faber.
- Merlin, B., 2014 *The Complete Stanislavski Toolkit*. Nick Hern Books
- Miller, A. (2010). *A View from the Bridge*. London: Penguin.
- Moseley, N. (n.d.). Actioning and how to do it.
- Stanislavski. (2013). *An actor prepares. Reprint*. London: Bloomsbury Academic.
- Williams, T. and Browne, E. (2005). *A streetcar named desire and other plays*. London [etc.]: Penguin Books.