

## Module Specification

**Module Title:** Contextual Studies 1 – Theatre Practice and Practitioners

<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

Within this module students will be introduced to a range of key/seminal theatre practitioners which represent pivotal moments in the development of Actor training. These practitioners will span across theatre genres and will reflect practices currently being explored by the students in their practical Acting classes. Including Voice, Movement/Dance and Acting strands.

### Aims

This module is designed to help you to develop research strategies and methodologies by looking at a range of influential practitioners across theatre and the development of theatre and performance training.

These sessions are designed to reflect the scheme of work for *Acting 1 – Fundamentals of Dramatic Techniques*. Students will also further interrogate these theories through practical complementary sessions where students, in cohort groups, will explore practical exercises relating to the themes and content of the weekly lectures.

The module aims to:

1. Further develop students' academic and research skills essential to the understanding and appreciation of Actor training.
2. Evaluate and analyse a range of theories and practices associated with specific practitioners.
3. Understand how Actor training has responded to developing trends repertoire and technologies.

### Learning outcomes

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

1. Demonstrate a broad-based knowledge related to Theatre. Knowledge is to include a detailed grasp of appropriate practitioners and associated texts as appropriate.
2. Demonstrate an understanding of the relationship between theoretical study and practice.
3. Present academic research which demonstrates the ability to develop lines of argument and make sound judgements in accordance with basic theories and concepts of the subject.
4. Demonstrate knowledge of the changing landscape of Actor training.

### Learning and teaching methods

**Lectures:** concepts, principles and theories will be addressed in formal lectures.

**Practical Seminars:** Students will further interrogate lecture sessions through practical complementary sessions where students, in cohort groups, will explore practical exercises relating to the themes and content of the weekly lectures in relation to their own specialism. These sessions are also designed to allow for additional academic writing support with the academic team.

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

Delivery type	Student hours
Indicative hours for learning and teaching activities	128 hours
Indicative hours of directed study	72 hours
Total hours (100hrs per 10 credits)	200 hours

### Opportunities for formative feedback

Formative oral feedback will be given in tutorials and workshops.

### Assessment Method

Description of assessment	Length/Duration	Weighting	Module LOs addressed
Group Presentation Performance	10 minutes	30%	1, 2, 3
Essay	3000 words	70%	1, 2, 4

### Re-Assessment Method

Description of assessment	Length/Duration	Weighting	Module LOs addressed
Group Presentation Performance	10 minutes	30%	1, 2, 3
Essay	3000 words	70%	1, 2, 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.
- Billington, Michael (2008) *State of the Nation* London: Faber & Faber,
- Čehov, M. and Callow, S. (2005). *To the actor*. London: Routledge - Taylor & Francis Group.
- Eyre, Richard & Wright, N (2000) *Changing Stages* London: Bloomsbury
- Hagen, U., 2008. *Respect for Acting*. Wiley, John & Sons, Incorporated
- Hirsch, F. (2005). *Harold Prince and the American musical theatre*. New York: Applause Theatre and Cinema Books.
- Houseman, B., 2007. *Finding Your Voice: A Step-by-Step Guide for Actors*. Theatre Communications Group
- Kelleher, Joe (2009) *Theatre and Politics* London: Palgrave,
- Lecoq, L., 2011. *Moving Body*. Bloomsbury USA Academic.
- Newlove, J. (2010). *Laban for actors and dancers*. New York: Routledge.
- Rodenburg, P., 1998. *The Actor Speaks: Voice and the Performer (Performance Books)*. Methuen Drama.
- Sierz, Alex (2001) *In-Yer-Face Theatre* London: Faber & Faber
- Stanislavski. (2013). *An actor prepares. Reprint*. London: Bloomsbury Academic.