

Module Specification

Module Title: Acting 2 – Intermediate Dramatic Techniques

Module code:	TBC	NQF level:	Level 5
Credit value:	20 credits	Semester of study:	1 and 2
Module type:	Compulsory	Pre-requisites:	None
Available to:	BA (Hons) Musical Theatre		

Module overview

Content to include:

- Meisner Technique
- Contemporary Theatre
- Play Rehearsal & Performance (in house/in-programme)

Practitioners covered may include (but not limited to):

- Sanford Meisner
- Lee Strasberg
- Mike Alfreds

Playwrights studied may include:

- Patrick Marber
- Neil LaBute
- Duncan Macmillan
- Lucy Prebble
- Laura Wade

Aims

This module is designed to further develop students' capacity with regard to their knowledge and understanding of acting (following on from Acting 1 – Fundamentals of Dramatic Techniques at Level 4). This module focuses specifically on the development of character and applying their skills to contemporary texts, as well as further exploring their personal methodology and approach to acting in 'self-to-other' performance. The module is also designed to embed professionally important aspects of self-reliance and self-discipline as well as significant skills in the collaborative behaviours that are crucial in the context of the co-creation, rehearsal and performance.

The module aims to:

1. Enable students to further develop their knowledge and understanding of the role of the actor.
2. Enable students to develop increased technical command with regard to the range of skills and practices, creativity and performance of their Acting.
3. Explore the creation of character in performance, using skills acquired through practical classes.
4. Enable students to further develop their criticality in the creation, rehearsal and performance.
5. Develop students' awareness of contemporary texts and acting skills appropriate to the genres.

Learning outcomes

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

1. Demonstrate knowledge and critical understanding of the necessary skills to convey truth in performance.

2. Apply personal acting methodologies and skills to a range of contemporary texts, as well as evaluate their appropriateness to the task.
3. Make positive and appropriate choices in developing characters.

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 Presentation	TBC	30%	1, 2, 3
Performance	TBC	70%	1, 2, 3

Re-Assessment Method

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

Indicative Reading List

- Cannon, D., 2012. *In Depth Acting*. Theatre Communications Group.
- Čehov, M. and Callow, S. (2005). *To the actor*. London: Routledge - Taylor & Francis Group.
- 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.
- Flacks, N., Timbers, W. and Horovitz, J. (n.d.). *Acting with passion*.
- Guskin, H. (2016). *How to stop acting*. London: Bloomsbury.
- Harvard, P., 2014. *Acting Through Song*. (s.n.).
- Mamet, D., 1998. *True and False: Heresy and Common Sense for the Actor*. Faber and Faber.
- Moseley, N. (2005). *Acting and Reacting: Tools for the modern actor*. Nick Hern.
- Moseley, N. (n.d.). *Actioning and how to do it*.
- Moss, L. (2006). *The intent to live*. New York: Bantam Books.
- Sher, A. (2014). *Year of the King*. New York: Nick Hern Books.
- Unwin, S. (2014). *The Complete Brecht Toolkit*. New York: Nick Hern Books.
- Butterworth, J. (2009). *Jerusalem*. London: Nick Hern Books.
- Butterworth, J. (2017). *The Ferryman*. London: Nick Hern Books.

- Hall, L. (2017). *Our Ladies of Perpetual Succour*. [S.L.]: Faber and Faber.
- Kushner, T. (2017). *Angels in America*. 2nd ed. London: Nick Hern Books; 2017 National Theatre edition.
- Macmillan, D. (2015). *Lungs*. London: Oberon Books.
- Macmillan, D. (2015). *People, places and things*. London: Oberon Books.
- Stephens, S. and Haddon, M. (2012). *The Curious Incident of the Dog in the Night-time (Modern Plays)*. Methuen Drama.
- Stone, S. (2017). *Yerma*. London: Oberon Books.