

## Module Specification

**Module Title:** Acting 3 – Advanced Dramatic Techniques

<b>Module code:</b>	TBC	<b>NQF level:</b>	Level 6
<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:

- Style Scenes (Bernard Shaw, Oscar Wilde, Shakespeare)
- Screen Acting
- Audition Technique & Mock Auditions
- Audition Monologues

Practitioners covered may include (but not limited to):

- Sanford Meisner
- Stanislavski
- Lee Strasberg
- Mike Alfreds
- Dee Canon

Playwrights/Screen Writers studied may include:

- Geogre Bernard Shaw
- Oscar Wilde
- Shakespeare
- Shonda Rhymes
- Jenji Kohan

### Aims

This module is designed to focus on utilising skills acquired through Acting Levels 4 and 5 and applying to professional contexts. Expanding the students' understanding of the rigours and discipline required in performing in a professional context, as well as exposing students to a number of experiences which will prepare them for the professional industry e.g. acting for screen, classical/period texts (exploring notions of 'style'), audition monologue and technique.

The module continues 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, with particular focus on performing in a professional context.

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 diverse and relevant performance styles applicable in professional acting contexts, e.g. acting for screen, classical/period text, audition skills and techniques.
4. Enable students to further develop their criticality in the creation, rehearsal and performance.

### Learning outcomes

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

1. Demonstrate advanced application of the skills required to approach a wide range of texts.
2. Apply personal acting methodologies and skills to a range of texts, exercising initiative and personal responsibility.
3. Make positive and appropriate choices in developing characters, utilising detailed knowledge of key concepts and theories at the forefront of the discipline.
4. Have an enhanced awareness of the demands that various types of texts make upon the actor.

### Learning and teaching methods

The module will be delivered through practical workshops, technical classes, 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, 3
Performance	TBC	70%	1, 2, 4

### Re-Assessment Method

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

### Indicative Reading List

- Caldarone, M., 2004. *Actions : The Actor's Thesaurus*. Nick Hern Books
- 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.
- Flacks, N., Timbers, W. and Horovitz, J. (n.d.). *Acting with passion*.
- Guskin, H. (2016). *How to stop acting*. London: Bloomsbury.
- 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.
- Shurtleff, M. (2003). *Audition*. New York: Walker.
- Rodenburg, P., 1998. *The Actor Speaks: Voice and the Performer (Performance Books)*. Methuen Drama.
- Butterworth, J. (2009). *Jerusalem*. London: Nick Hern Books.
- Butterworth, J. (2017). *The Ferryman*. London: Nick Hern Books.
- Chekhov, A. and Frayn, M. (2006). *Plays*. [London]: Methuen Drama.
- Hall, L. (2017). *Our Ladies of Perpetual Succour*. [S.L.]: Faber and Faber.
- Ibsen, H. (2017). *A Doll's House*. London: Bloomsbury Methuen Drama.
- 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.
- Marber, P. and Ibsen, H. (2017). *Hedda Gabler*. London: Faber & Faber.
- Miller, A. (2010). *A View from the Bridge*. London: Penguin.
- 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.
- Williams, T. and Browne, E. (2005). *A streetcar named desire and other plays*. London [etc.]: Penguin Books.