

Module Specification

Module Title: Acting Skills - Movement

Module code:	TBC	NQF level:	Level 4
Credit value:	20 credits	Semester of study:	1 and 2
Module type:	Compulsory	Pre-requisites:	None
Available to:	BA (Hons) Acting, BA (Hons) Actor Musician		

Module overview

- Technique Classes and workshops focusing on the fundamental components of movement, including: space, weight, momentum, rhythm, tension, expression and balance.
- Projects and class-based tasks include objective studies of movement (e.g. through observation of animals, humans and uses of the body in space). Emphasis for this work will be placed on playfulness and energetic exploration through creative play and improvisation.
- General fitness and conditioning practices for actors: flexibility, stamina and strength.
- Introductory dance classes establish basic physical technique and body awareness for actors; enabling them to develop the skills required for multi-disciplinary performance.
- Subject specific reflective practice is expressed in the Reflective Practice Journal, hosted in the module Artist in Development: Self as an Artist.

Aims

This skills module is designed to introduce students to a range of specialist tools to work physically as actors. Classes introduce the fundamental skills associated with movement training, support the development of individualised warm up techniques and develop physical ensemble practice.

Individual sessions are designed to encourage students to free and strengthen the body, to communicate physical story and understanding of the basics of dance. Each strand of the module is designed to support the actor in their ability to create a character's physical life.

The module aims to:

1. Enable students to achieve an understanding of movement technique as a core part of Actor training.
2. Enable students to understand and develop their bodies as conditioned instruments of expression.
3. Enhance students' abilities to effectively communicate using the body.
4. Provide students with practical understanding of the rigours and demands of physical theatre and ensemble practice.
5. Introduce students to a breadth of movement/dance techniques and ensemble movement languages.

Learning outcomes

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

1. Create a personal daily practice and design physical warmups in response to given performance contexts.
2. Develop a technical understanding of your own body, including physical tensions and create a personal strategy for development.
3. Create character and sustain dramatic narrative through physical performance.

Learning and teaching methods

This module will be delivered through technique classes, dance and conditioning classes, projects and research, independent learning and tutorials.

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

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

Opportunities for formative feedback

As a practical subject, formative feedback is continuously offered as part of an ongoing dialogue between tutor and student. This process allows for feedback/feedforward in the moment, when it is most valuable and impactful.

In conclusion of Semester 1, dance and movement teachers provide feedback to be communicated to the student through 1-1 tutorial. This informs the student of their progress towards learning outcome attainment and is an opportunity to agree planned development. Should it be necessary to host a tutorial at an earlier juncture, in response to performance, acting staff can schedule an additional meeting.

Assessment Method

Description of assessment	Length/Duration	Weighting	Module LOs addressed
Performance	TBC	80%	2, 3
Development Portfolio	TBC	20%	1, 2

Re-Assessment Method

Description of assessment	Length/Duration	Weighting	Module LOs addressed
Performance	TBC	80%	2, 3
Development Portfolio	TBC	20%	1, 2

Indicative Reading List

- Abbott, J (2007) *The Improvisation Book* London: Nick Hern Books.
- Bicat, T & Baldwin, C. (2002) *Devised and Collaborative theatre: practical guide* Marlborough: Crowood Press
- Boal, Augusto (2002) *Games for Actors and Non-Actors* London: Routledge.
- Callery, D. (2001) *Through the Body*, NHB
- Chaikin, J. (1991) *The Presence of the Actor*. TCG
- Fava A (2007) *The Comic Mask in The Comedia Dell'Arte: Actor Training, Improvisation, and the Poetics of Survival*, Northwestern University Press
- Fine, Nic and Fiona Macbeth (1992) *Playing With Fire: Training for the Creative Use of Conflict* Youth Work Press
- Fo, Dario (1991) *The tricks of the trade* London: Methuen.
- Frost, A and Yarrow, R. (2015) *Improvisation in Drama, Theatre & Performance* London: Palgrave.
- Gordon M (1987) *Lazzi: comic Routines of the commedia Dell'Arte* Paj Publications
- Gregory A. (2000) *An Acrobat of the Heart: A Physical Approach to Acting Inspired by the Work of Jerzy Grotowski*. New York: Vintage Books.
- Johnstone, Keith (1999) *Impro for Storytellers* London: Faber and Faber
- Johnstone, Keith (1989) *Impro: Improvisation and the Theatre* London: Methuen
- Lecoq, Jacques (2000) *The Moving Body: Teaching Creative Theatre* London: Methuen.

- Lugerling, M (2007) *The expressive Actor: Integrated Voice, Movement and Acting Training*, Heineman Educational Books
- Martin, John (2003) *The Intercultural Performance Handbook* London: Routledge.
- Rudlin, J (1994) *Commedia Dell'arte in the 20th Century : A Handbook*, Routledge
- Watson, I. (2001) *Performer Training. Developments across cultures*. Harwood Academic Publishers
- Wiles D (2007) *Mask and Performance in Greek Tragedy: From Ancient to modern Experimentation* Cambridge University Press
- Wilsher T (2006) *The mask handbook* London: Routledge
- Tuffnell, Martin and C Crickmay (2001) *Body, Space, Image: Notes Towards Improvisation and Performance* Dance Books
- Yarrow, A & Frost, R. (2015) *Improvisation in Drama, Theatre & Performance* London: Palgrave