



**Institute of the Arts**  
Barcelona

**Module Guide**  
**2018/19**

**CPD Acting (Semester 1)**  
**Performance**

**Institute of the Arts Barcelona**

The Module Guide is the key document in detailing for you the information relating to the teaching, learning and assessment that will take place. The Module Guide describes what you will be doing and how you will be assessed.

All communication with teaching staff on the Module must be done through your Liverpool John Moores University (LJMU) email address.

It is YOUR responsibility to attend all classes associated with the Module and to undertake the assessment and/or submit your work as described.

LJMU credit for the Module can only be released if you pass the assessments as detailed within the Module Guide.

## **Module Information**

<b>Module Code</b>	<b>5501IABCPD (Semester 1)</b>
<b>Module Academic Level</b>	<b>Level 5</b>
<b>Module Credit Weighting</b>	<b>10</b>
<b>Module Leader</b>	<b>Drew Mulligan</b>

## **Module Indicative Content**

In this module you will expand on and enhance your existing acting technique through a period of extensive class based exercises, research, and rehearsal culminating in two studio performances of a play in front of an audience. The performance will take place on more than one occasion in the studio theatre, Studio E at the IAB. The exact nature / choice of the performance project will be dependent on the needs and aspirations of each particular group as considered by the module leader.

# **Module Aims and Learning Outcomes**

## **Module Aims**

- Undertake a sustained and intense period of work, combining all areas of their studies in a public performance.
- Experience, explore and develop their strategies for rehearsal and performance development in a sustained and intense manner.
- Develop a coherent performance / character within a ensemble performance context.

## **Module Learning Outcomes**

After completing the module, the student should be able to:

1. Demonstrate his/her capacity to work successfully as part of a performance ensemble and production team and apply appropriate professional level working practices.
2. Demonstrate a high level of self-management skill / self-discipline in the completion of their performance and production tasks.
3. Demonstrate their ability to engage with the rehearsal process, undertake research and develop their character / role.
4. Demonstrate sensitivity and critical awareness of the artistic / creative nature of the project and respond and apply their skill appropriately.
5. Apply their technical, creative and analytical skills as a performer in response to the vision of the director / choreographer and needs of the production.

## Teaching Staff

### Module Teaching Staff

- Aiden Condrón      Office 2      [a.condrón@ljmu.ac.uk](mailto:a.condrón@ljmu.ac.uk)
- Drew Mulligan      Office 2      [a.mulligan@ljmu.ac.uk](mailto:a.mulligan@ljmu.ac.uk)

Aiden will focus on the Performance rehearsals.

Drew will focus on Acting Technique (as part of the Devising Project)

## Module Teaching and Learning Strategy

### Performance Project – Hamlet by William Shakespeare

The Module will be delivered through the simulated professional rehearsal and performance of a pre-existing play in the IAB Studio Theatre (Studio E). You will learn through your involvement in this process and through the guidance of your tutors.

The rehearsal period will draw on all your Acting training to date, including the following:

- Presentation of research topics to fully investigate the historical and cultural context in which the play was written.
- Identification of themes.
- Uniting, identifying major events and a super objective for each scene.
- Ongoing expansion of your acting technique in class-based exercises to enhance and compliment rehearsal.

### Project specific techniques - Shakespeare

- Workshops on key stylistic and rhetorical techniques required to unlock heightened text.
- Identification and appreciation of the structure and rhythm of the line and how it informs the delivery and the embodiment of the character.
- Exploration of the embedded directorial clues hidden within the text.

The project will culminate in a series of performances of the play in front of an invited audience. There will be opportunity to rehearse during this period so that we can discuss the implications of performing in front of an audience.

# Syllabus

Week Number	Dates	Teaching and Learning Activity
0	17 <sup>th</sup> Sept	INDUCTION WEEK
1	24 <sup>th</sup> Sept	<b>HEIGHTENED TEXT PROJECT:</b> Read through of Shakespeare play. Archaic language and Shakespeare's vocabulary.
2	1 <sup>st</sup> Oct	<b>HEIGHTENED TEXT PROJECT:</b> Exploring the Elizabethan world and Shakespeare's imagination.
3	8 <sup>th</sup> Oct	<b>HEIGHTENED TEXT PROJECT:</b> Exploring metre and scansion – Blank verse, rhymed verse, regular and irregular lines, line endings, length of thought vs length of verse line, sense stress vs metrical stress, short lines, shared lines – impact of tempo and rhythm on character and meaning. Verse & prose.
4	15 <sup>th</sup> Oct	<b>HEIGHTENED TEXT PROJECT:</b> Exploring rhetorical devices – the Caesura, movement of thought, Parenthesis, Antithesis, Image, repetition, Vowels and consonants.
5	22 <sup>nd</sup> Oct	<b>HEIGHTENED TEXT PROJECT:</b> Shared exploration of the play looking for meaning and the directorial clues embedded within the text. Examining the given circumstances and establishing working objectives. Eventing, uniting and establishing lines of action.
6	DIRECTED STUDY WEEK	
7	5 <sup>th</sup> Nov	<b>HEIGHTENED TEXT PROJECT:</b> Rehearsal
8	12 <sup>th</sup> Nov	(Assessment 1 – Acting Technique Module: Scene Study CPD) <b>PERFORMANCE PROJECT:</b> Rehearsals
9	19 <sup>th</sup> Nov	<b>PERFORMANCE PROJECT:</b> Rehearsal
10	26 <sup>th</sup> Nov	<b>PERFORMANCE PROJECT:</b> Rehearsals
11	3 <sup>rd</sup> Dec	<b>PERFORMANCE PROJECT: ASSESSMENT</b>
12	10 <sup>th</sup> Dec	No Class
CHRISTMAS HOLIDAYS – 17 <sup>th</sup> December to 7 <sup>th</sup> January		

## Organisational Information

You will be required to work extensively outside class in preparation. This will be directed by the tutor, but it is also expected that you will use your own initiative to engage your acting and interrogative techniques in preparation for class.

You are required to provide all reasonable items of clothing that constitute an actor's uniform to be put at the disposal of the project. For men; black trousers, a suit or sports jacket, white shirt and other collared shirts, a waistcoat, black leather shoes, black socks, suitable underwear. For

women, a rehearsal shirt, a white blouse and other collared blouses, character shoes, appropriate underwear. If required, you shall provide your own make-up, as required by the profession.

You will be provided with a printed script to include notes of your individual rehearsal process. You will be required to keep this available for inspection as part of the assessment.

## Timetable

**Rehearsal and Performance** – 24<sup>th</sup> September – 7<sup>th</sup> December

Monday: 14.00-16.45

Wednesday: 09.00 – 11.45

Friday: 09.00 – 11.45

## Formative Assessment

You will undertake formative assessment during this module as set by the lead tutor.

Formative assessment is an essential tool for you and tutor to understand the quality and level of your learning and to identify areas for improvement. It also acts as a guide for the final assessment so that you understand not only what the tutor is looking for, in terms of learning outcomes, but also the level of attainment, in terms of Marking Criteria. Formative assessment also allows you to reflect upon your own practice and observe and recognise learning in your peers.

You will also receive constant formative feedback during the module. This should be recorded in your students' workbooks and may be inspected as part of the final assessment. This feedback should then be incorporated into your work.

# Summative Assessment

## Assessment 1

Assessment Title	Performance Project – <i>Hamlet</i> by William Shakespeare
Learning Outcomes to be Assessed	1, 2, 3, 4, 5
Assessment Submission / Completion Date	Week commencing 3 <sup>rd</sup> December
Assessment Feedback Date	Week commencing 14 <sup>th</sup> January
Assessment Weighting	50%
Submission Details for Written Assessments	Actor's scripts/workbooks will be inspected as part of the assessment.
<p style="text-align: center;"><b><u>Description of the Assessment Task</u></b></p> <p>The assessment will test your knowledge and technical competence against the Learning Outcomes above.</p> <p><b>The Learning Outcomes require an examination of your work during the process and an evaluation of your performance during the presentation. You will be assessed equally on these elements, 50% process, 50% performance. To successfully achieve the Learning Outcomes for this module you must have engaged in both the process and the performance.</b></p> <p>The assessment task is in two distinct parts:</p> <p>Part 1 (Process) - The exploration and rehearsal of the text, including presentations of research and rehearsal exercises.</p> <p>Part 2 (Performance) – A studio-based presentation of an edited version of a Shakespearian play to a selection of your peers and tutors. The roles will be shared among the class. Some roles will be doubled. You will present two showings of your work. The second will be assessed.</p>	
<p style="text-align: center;"><b><u>Marking Criteria</u></b></p> <p>You will be given a mark based upon the below criteria.</p>	

## PROCESS

### Rehearsal Process

- **Preparation** - You will be assessed on your ability to analyse the script and apply your acting technique in the exploration of the role in preparation for class-based rehearsals. You will be introduced to new skills as required by the director or tutor and be expected to develop these skills outside rehearsals. You will have your lines learnt and specific requested tasks completed as required.
- **Rehearsal technique** – You will be assessed on your ability to confidently utilize and develop your acting technique in rehearsals. To adapt and incorporate new techniques and styles as required. To document the process systematically so that it can be examined as part of the assessment. To collaborate in a sympathetic, supportive and appropriate manner in the creation of your performance as part of an ensemble. To incorporate garments and the design in the development of the role, as required by the tutor.
- **Professionalism** – You will be assessed on your punctuality and readiness for rehearsals and to be responsive to the needs of the specific rehearsal. To display an open and receptive attitude in working with the ensemble and the tutor. To manage time effectively, which requires planning and flexibility to accommodate changes. To take notes and incorporate them into the rehearsal.

## PERFORMANCE

### Acting Technique Skills

- You will be assessed on your ability to make specific choices; to select and engage clear motivating Objectives, to select and play Actions to achieve these Objectives by overcoming Obstacles. To be fully engaged with the Given Circumstances and the Stakes. To display a nuanced level of understanding of your onstage relationships.

### Performance Skills

- you will be assessed on your ability to apply vocal and physical technique in service of the role, also in response to the needs of the project and the performance space. You will be assessed upon your ability to reproduce and develop your performance and the specific tasks required for the production in front of an audience.

### Creative State

- You will be assessed on your ability to inhabit the creative state, where you are led by your imagination. To purposefully and spontaneously create original solutions to problems by making bold choices within the context of the world of the play and the production. To listen and be adaptive to the other actors and the audience while maintaining the integrity of your performance and the production.



## Marking Range

On a UK degree the marking range is from 0% to 100% and the full range of marks is used.

The marks are divided into the bands as below:

70 – 100% to achieve a mark in this band means that your work ranges from **excellent** in all areas to completely **exceptional**. A mark in this band means your work is of 1<sup>st</sup> Class Honours standard.

60 – 69% to achieve a mark in this band means that your work ranges from **very good** in some areas to **very good** in all areas. A mark in this band means your work is of 2.1 Class Honours standard.

50 – 59% to achieve a mark in this band means that your work ranges from **good** in some areas to **good** in all areas. A mark in this band means your work is of 2.2 Class Honours standard. To achieve a mark in this band should not be seen as unusual or as an indicator of poor work. This is good work.

40 – 49% to achieve a mark in this band means that your work ranges from **satisfactory** in some areas to **satisfactory** in all areas. A mark in this band means your work is of 3<sup>rd</sup> Class Honours standard.

39% and below is a fail and you will be offered the opportunity to take the assessment again. You should actively seek feedback on exactly what you need to do to improve your level of work.

## References/Book List

Barton J (2009) Playing Shakespeare. 2nd revised Edition. Methuen Drama ISBN:0713687738

Mitter, S. (1992) Systems of rehearsal. Routledge. ISBN: 0415067847

Shakespeare, W (2014) The RSC Shakespeare: The Complete Works. 2nd Edition Palgrave Macmillan ISBN: 0230200958

*Other titles will be suggested by your tutors in class*