



**Institute of the Arts**  
Barcelona

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

**CPD Acting (Semester 1)**  
**Acting Technique**

**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>5503IABCPD (Semester 1)</b>
<b>Module Academic Level</b>	<b>Level 5</b>
<b>Module Credit Weighting</b>	<b>20</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 an exploration of heightened text and in the development of a devised piece of theatre. At the end of these projects you will present your work on more than one occasion in order to start exploring the relationship between the actor and the audience.

### **Heightened Text Project – A selected play text by William Shakespeare (TBC)**

- Working in tandem with your voice classes, you will explore key tools for analysing and speaking Blank Verse, poetry and prose.
- Shared exploration of the play looking for meaning and the directorial clues embedded within the text.
- An intense period of rehearsals in which your existing acting techniques are employed and developed.
- The presentation of your work on a scene to a selection of students and tutors.
- You Will continue to work on this Project as the final showing will be the performance element of your Performance Module.

## Devised Theatre

The devised theatre project is designed to produce new cognitive and practical skills related to the devising of a performance both individually and in an *ensemble*. You will discover and apply visual and spatial tools as part of the narrative of a performance, while confirming and consolidating your acting technique acquired during Level 4.

Within the frame proposed by the tutor, you will create your own single devised piece/scene study, as well as ensemble pieces. You will then, as an ensemble, collectively determine the sequence of the scenes, as well as scenography elements, including soundscapes and/or any other tools you want to experiment with. At the end of the workshop, the class will present the work to a selection of their peers and tutors.

The module is designed to promote a holistic approach to learning. You will be encouraged to be independent in your choices and creative journey while considering the advice and observations of the tutor and teachers. Attention will be put on the creation of a specific character (using Stanislavski techniques) that will be the pivot for your single study. You will be expected to conduct research on the story/character you want to portray. This research has to be extensive and clearly thought through, especially in the first part of the module. The research can include any kind of material, newspapers, documentaries of all kinds. The sources of inspiration can be varied. There is no limit. Research will feed directly into the creation of a scene study.

# **Module Aims and Learning Outcomes**

## **Module Aims**

- An informed personal approach to acting techniques for an expanded range of forms, including complex and heightened texts and devised theatre.
- An understanding of the approaches required for the interrogation and performance of heightened and classical texts;
- The ability to collaboratively devise performances utilising a variety of stimuli and approaches for a variety of contexts and situations.
- Professional practice as a performing artist encouraging a more pro-active and independent approach to learning.

## **Module Learning Outcomes**

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

1. Demonstrate an analytical understanding of their own process as an actor and the growing ability to apply this to increasingly diverse contexts and roles.
2. Analyse and apply key theoretical concepts and ideas that are involved in interrogating and performing heightened text.
3. Analyse and apply the techniques required to create devised scenes, projects and performances.
4. Demonstrate a deeper analytical understanding of the professional practices of the actor (preparation and rehearsal, etc).
5. Analyse the practical and artistic implications of performing in front of an audience.

## Teaching Staff

### Module Teaching Staff

- Aiden Condrón      Office 2      [a.condron@ljmu.ac.uk](mailto:a.condron@ljmu.ac.uk)
- Valentina Ricci      Office 2      [v.ricci@ljmu.ac.uk](mailto:v.ricci@ljmu.ac.uk)
- Drew Mulligan      Office 2      [a.mulligan@ljmu.ac.uk](mailto:a.mulligan@ljmu.ac.uk)

Aiden will teach and assess the Heightened and Classical Text

Valentina will teach and facilitate the creation of the Devised project.

Drew will teach acting technique as part of the Devised project.

## Module Teaching and Learning Strategy

The Module will be delivered in the following ways:

### **Heightened Text Project**

Project specific techniques

- 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.

Acting Technique – On-going exploration and development of Stanislavski inspired acting technique including:

- exploration of the world of the play
- uniting, identifying major events.
- character and relationship analysis
- identification and exploration of Given and Previous Circumstances
- identification and exploration of Actions/Activities in pursuit of the Objectives.
- Identification and embodiment of the Stakes.

The above will be explored through workshops and studio-based rehearsals. It will also include presentations by the students on research topics and key concepts connected to the understanding and performance of heightened text.

You will present a scene for assessment in front of an invited audience of your peers and tutors. You will continue to work on this Project as part of the Performance Module.

## Devised Theatre Project Specifications

This module aims to be student-centred. The tutor will be responsive to the aptitude and unique creative process of each student in the creation of the pieces within the proposed frame, while still undertaking group exercises and learning techniques.

This year, the devised project will focus on 1960s America. The group of pictures by photographer Paul Fusco taken from the train carrying the coffin of Bobby Kennedy on the 8<sup>th</sup> of June 1968, will be the starting point for an investigation into life in America in the late 1960s. You will be called to bring to life a specific issue or human condition that, in your view, deserves to be told and that might have belonged to that specific period. You will be required to research and investigate 1960s America, from a cultural, political and aesthetic point of view. Your research will inspire your scene work and the creation of the final showing.

Through a set of exercises and formative assessments, you will be guided to devise your own scenes and look at the type of clothes, hair and make-up of the period; sounds (accents, music, soundscapes); possible circumstances and situations; you will be required to look consciously and critically at the structure of scenes, space, use of objects, and atmosphere.

The sessions will be typically structured in three parts: warming-up/ group improvisations – showing of studies (small groups or single students) – discussions centred around discoveries, ideas, plans, and organization. Towards the end of the course we will focus entirely on the creation of the final ensemble piece. At this point we will be joined in class by an Acting tutor.

Finally, you will be cross examined on your process and the performance work by a panel of tutors. This will enable you to explain and evaluate your choices, reflect upon your own work and identify how it might improve in the future.

## Project Specific Learning Aims

- Recognise and consolidate the use of “circumstances”, “conflict” and “action” (Stanislawski) as material and means to both define the character, and the dramaturgy of a scene.
- Be able to devise a scene study using some of the exercises devised by Michael Chekhov.
- To acquire and develop the ability to judge, select and use creatively, researched images and material as a bridge to devising your own creation and performance.
- Use the possibilities of the garments and the space in the creation of the character and storytelling.
- Devising and Designing your own scene using research, observation, creative and imaginative thinking.
- Work in *ensemble*. The ability of create a performance sharing the creation with others.
- Report your own process, analyse and justifying your choices and intentions.
- Evaluate and Criticize your own work.

# Syllabus

Week Number	Dates	Teaching and Learning Activity
0	17 <sup>th</sup> Sept	INDUCTION WEEK
1	24 <sup>th</sup> Sept	<p><b>HEIGHTENED TEXT PROJECT:</b> Read through of Shakespeare play. Archaic language and Shakespeare's vocabulary.</p> <p><b>Devising Theatre VR</b> Introduction and presentation of the project – Discussing of assessments criteria and tasks- Setting up research tasks. Work on imagination, improvisation, creation of scenes</p>
2	1 <sup>st</sup> Oct	<p><b>HEIGHTENED TEXT PROJECT:</b> Exploring the Elizabethan world and Shakespeare's imagination.</p> <p><b>Devising Theatre VR</b> Exploring devising techniques – ensemble and improvisation work- Introduction of Michael Chekhov's approach - talks about research and discoveries</p>
3	8 <sup>th</sup> Oct	<p><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 &amp; prose.</p> <p><b>Devising Theatre VR</b> Working as an ensemble – Improvisations –work on Michael Chekhov's 'Atmospheres' - Presentation of the first task (formative assessment) "Portrait scene-study" - talks about research and discoveries</p>
4	15 <sup>th</sup> Oct	<p><b>HEIGHTENED TEXT PROJECT:</b> Exploring rhetorical devices – the Caesura, movement of thought, Parenthesis, Antithesis, Image, repetition, Vowels and consonants.</p> <p><b>Devising Theatre VR</b> Working as an ensemble - Experiments with form and content. Revision and discussion on the portrait studies- Presentation of the second task (formative assessment): "Portrait scene study 2"</p>
5	22 <sup>nd</sup> Oct	<p><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.</p> <p><b>Devising Theatre VR</b> Working as an ensemble - Experiments with form and content. Revision and discussion on the "Portrait 2 scene study"</p>
6	DIRECTED STUDY WEEK	
7	5 <sup>th</sup> Nov	<p><b>HEIGHTENED TEXT PROJECT:</b> Rehearsal</p> <p><b>Devising Theatre VR</b> – Discussion on single researches, revision and development of the single projects for the final assessment.</p>
8	12 <sup>th</sup> Nov	<b>Assessment 1 - HEIGHTENED TEXT PROJECT: Scene Study CPD</b>

		<b>Devising Theatre VR – Work on scenes for the final assessment</b>
9	19 <sup>th</sup> Nov	<b>HEIGHTENED TEXT PROJECT:</b> Rehearsal for Performance Module <b>Devising Theatre VR – Work on scenes, creation of the ensemble work for the final assessment</b>
10	26 <sup>th</sup> Nov	<b>HEIGHTENED TEXT PROJECT:</b> Rehearsal <b>Devising Theatre VR – Refining scenes and ensemble work</b>
11	3 <sup>rd</sup> Dec	<b>PERFORMANCE MODULE - Assessment 1 – Heightened Text Project</b>
12	10 <sup>th</sup> Dec	<b>Assessment 2 – Part 1 - Devising Theatre Performance, Presentation and hand-in</b>
<b>CHRISTMAS HOLIDAYS – 17<sup>th</sup> December to 7<sup>th</sup> January</b>		

## 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

## **Heightened and Classical Text – 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

## **Devised Theatre Project – 25<sup>th</sup> September – 11<sup>th</sup> December**

Tuesday: 15.30 – 18.15

Thursday: 14.00 – 16.45

# 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	<b>Heightened Text Project</b>
Learning Outcomes to be Assessed	1, 3, 4, 5
Assessment Submission / Completion Date	Week commencing 12 <sup>th</sup> November 2018
Assessment Feedback Date	Week commencing 14 <sup>th</sup> January 2019
Assessment Weighting	50%
Submission Details for Written Assessments	Actor's scripts/workbooks will be inspected as part of the assessment.

### Description of the Assessment Task

The assessment will test your knowledge and technical competence against the Learning Outcomes above.

**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.**

The assessment task is in two distinct parts:

Part 1 (Process) - The exploration and rehearsal of the text, including presentations of research and rehearsal exercises.

Part 2 (Performance) – A studio-based presentation of a scene from a Shakespearian play to a selection of your peers and tutors.

### Marking Criteria

You will be given a mark based upon the below criteria.

#### **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.

## Assessment 2

Assessment Title	<b>Devised Theatre Project</b>
Learning Outcomes to be Assessed	1, 2, 4, 5
Assessment Submission / Completion Date	Week Commencing 10 <sup>th</sup> December 2018 – Part 1 and 2 - Performance / Presentation and

	workbook hand in.
Assessment Feedback Date	Week Commencing 14th January 2019
Assessment Weighting	50%
Submission Details for Written Assessments	Week Commencing 10 <sup>th</sup> December - Presentation and Workbook hand-in.

### **Description of the Assessment Task**

The assessment will test your knowledge and technical competence against the Learning Outcomes above.

**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.**

The assessment task is to devise, write, design and perform a scene catching a moment of the life of one person who might have existed among the gathered crowd on the 8<sup>th</sup> June 1968 (see Paul Fusco photographs). Bringing to life an issue or human condition that, in your opinion, deserves to be told and that might have belonged to that specific period.

You will be assessed on:

#### **PROCESS**

- The collective creation of an ensemble performance and the individual creation of a character related to the given frame, presented in a scene devised in such a way to allow the chosen relevant issue, topic or story, to emerge.
- Research and investigation into 1960s America, from cultural, political and aesthetic point of view. Your research will have directing impact on your work on the scenes.
- The concrete design (not speculative) of the visual and spatial elements of your scene study supported by research. (The scene will last approximately five minutes)
- You will have to provide a written script/*draft*/ notes of the scene.

#### **PERFORMANCE**

- The performance of the devised project in front of a selected audience of tutors and your peers.
- A short verbal presentation of the process with a focus on relevant and consequential connections between the research, the development process and the final decisions. You will need to provide documentation of the process preferably with a “workbook,” in which research, images, notes are gathered together.

## Marking Criteria

In making the assessment we will be looking specifically at the following areas:

### **PROCESS (50%)**

**Rehearsal Technique:** How well you apply your existing knowledge of the Stanislavski technique in the proposed exercises. In particular how well you engage with the notion of “circumstances”, “conflict” and “action” as material and means to both define a character, and the dramaturgy of a scene. This mark criteria also assesses your ability and attitude to work in an ensemble situation, to collaborate artistically and professionally in a sympathetic, supportive and appropriately manner with the tutor and your colleagues.

**Commitment:** Working at something with passion and intention unlocks creative process. This mark criteria focus on how active and detailed your commitment to the proposed tasks is. This involves **preparation:** researching, thinking and discussing with the tutor or creative partners, learning lines; **self-management skills:** organizing the necessary props, costume, or any other elements required, planning and also flexibility to accommodate changes.

### **PERFORMANCE (50%)**

**Creative Development:** This mark criteria assesses how effectively (imaginatively, purposefully) you identified, used and embodied your own ideas, research and imagination. Also, assesses how challenging you have been in reorganising or altering previously accepted thoughts and ideas.

**Performance** –An advanced level of performance that represents the work done in rehearsal and your existing knowledge on acting technique (this includes voice and movement) but also is developed during the performance period.

**Evaluation and presentation** - Clearly recording your creative process and the ability to report your ideas and thoughts in a clear and concise manner.

## 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

### HEIGHTENED TEXT PROJECT

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

Berry, Cicely 1993. *The Actor and the Text*. Rev. ed. London: Virgin Books.

Berry, Cicely (2001). *Text in Action*, London: Virgin Books

Crystal, D. and Crystal, B. 2004. *Shakespeare's Words: a glossary and language companion*. London: Penguin

Dunton-Downer, L. and Riding, A. (2004). *Essential Shakespeare Handbook*. New York, N.Y.: DK Pub.

Hinds, A. (2015) *Acting Shakespeare's Language*. Oberon Books

Rodenburg, Patsy 2005. *Speaking Shakespeare*. London: Methuen.

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

Southern, R., 1968. *The Seven Ages of the Theatre*, 2nd edition edition. ed. Faber & Faber, London.

Tillyard, E. (n.d.). *The Elizabethan World Picture*. New York: Vintage Books.

### DEvised THEATRE PROJECT

Radosavljević D. (ed) (2013), *The Contemporary Ensemble: Interviews with Theatre-Makers*. London: Routledge

Chekhov, M. (1985). *To the actor: On the technique of acting*. New York: Barnes & Noble Books.

McKinney, J. and Butterworth, P. (2009) *The Cambridge Introduction to Scenography*, Cambridge: Cambridge University Press

*Other titles may be suggested by your tutor in class.*