1. **Title of the module**

DRAM5490 (DR549) Acting

1. **School or partner institution which will be responsible for management of the module**

School of Arts

1. **The level of the module (Level 4, Level 5, Level 6 or Level 7)**

Level 5

1. **The number of credits and the ECTS value which the module represents**

30 credits (15 ECTS)

1. **Which term(s) the module is to be taught in (or other teaching pattern)**

Autumn or Spring

1. **Prerequisite and co-requisite modules**

None

1. **The programmes of study to which the module contributes**

BA Drama and Theatre and associated programmes

1. **The intended subject specific learning outcomes.  
   On successfully completing the module students will be able to:**

8.1 be able to adopt a systematic approach to the analysis of a naturalistic dramatic text in order to prepare an acting role for performance;

8.2 have developed your critical reflection on the applicability and efficacy of various modern approaches to role preparation within a range of theatrical contexts;

8.3 have enhanced your skills in play analysis and close reading of plays.

1. **The intended generic learning outcomes.  
   On successfully completing the module students will be able to:**

9.1 have consolidated and improved the clarity of critical thinking and ability to express an argument, written and spoken;

9.2 become more aware of the need for resourcefulness and inventiveness in research, writing and practical work;

9.3 have enhanced skills in using evidence from a range of sources including their own processes, to support their arguments appropriately;

9.4 have enhanced ability to engage in constructive dialogue and in practical work alone and with peers.

1. **A synopsis of the curriculum**

The course will introduce basic skills related to the craft of acting, predominantly within naturalist and realist idioms. This acting course will provide a core practical introduction to mainstream acting techniques descended from the teachings of Stanislavski and his heirs, as well as providing an introduction to contrasting practice and theories from other significant practitioners.

The course will introduce students through practical means, to basic terms and concepts in mainstream rehearsal-room practice. The students will develop a practical and usable understanding of a contemporary approach to the Stanislavskian system. Students will explore approaches concerning the use of detailed textual analysis when preparing a naturalistic role for performance and concepts to be introduced will include text analysis and uniting, actions and activities, objectives, obstacles, stakes, and given circumstances. On some level, this course will allow the student to explore varied and contradicting ideas from the world of actor training.

All of these concepts will be explored in practice through a combination of physical and text exercises, improvisation and close textual analysis. Students will be encouraged to adopt a critical overview of the work and to evaluate for themselves, both via class discussion and through reflective analysis on paper, the strengths and weaknesses of the techniques to which they are introduced.

1. **Reading list (Indicative list, current at time of publication. Reading lists will be published annually)**

Adler, Stella, The Technique of Acting, New York: Bantam; 1990

Benedetti, Jean, Stanislavski & The Actor, London: Routledge, 1998

Chekhov, Michael, To the Actor; on the Technique of Acting, New York: Harper & Row; 1953

Hagen, Uta, Respect for Acting, Hoboken, N.J.: Wiley; 2009

Marowitz, Charles, The Act of Being, London: Vintage; 1978

Merlin, Bella, The Complete Stanislavski Toolkit, London: Nick Hern; 2007

1. **Learning and teaching methods**

Total contact hours: 72

Private study hours: 228

Total study hours: 300

1. **Assessment methods**
   1. Main assessment methods

*Scene Study 1 (30%)*

*Scene Study 2 (40%)*

*Written Scene Analysis (2500 words) (30%).*

13.2 Reassessment methods

Like for Like

1. ***Map of module learning outcomes (sections 8 & 9) to learning and teaching methods (section12) and methods of assessment (section 13)***

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| **Module learning outcome** | *8.1* | *8.2* | *8.3* | *9.1* | *9.2* | *9.3* | *9.4* |
| **Learning/ teaching method** |  |  |  |  |  |  |  |
| **Lecture** | **X** | **X** | **X** |  |  |  |  |
| **Workshop** | **X** | **X** | **X** | **X** | **X** |  | **X** |
| **Private Study** | **X** | **X** | **X** | **X** | **X** | **X** | **x** |
|  |  |  |  |  |  |  |  |
| **Assessment method** |  |  |  |  |  |  |  |
| *Scene Study 1* | **X** | **X** | **X** | **X** | **X** | **X** | **X** |
| *Scene Study 2* | **X** | **X** | **X** | **X** | **X** | **X** | **X** |
| *Written Scene Analysis* | **X** | **X** | **X** | **X** | **X** | **X** | **X** |

1. **Inclusive module design**

The School recognises and has embedded the expectations of current equality legislation, by ensuring that the module is as accessible as possible by design. Additional alternative arrangements for students with Inclusive Learning Plans (ILPs)/declared disabilities will be made on an individual basis, in consultation with the relevant policies and support services.

The inclusive practices in the guidance (see Annex B Appendix A) have been considered in order to support all students in the following areas:

a) Accessible resources and curriculum

b) Learning, teaching and assessment methods

1. **Campus(es) or centre(s) where module will be delivered**

Canterbury

1. **Internationalisation**

Acting principles are derived from an international set of practitioners and theorists.

**FACULTIES SUPPORT OFFICE USE ONLY**

**Revision record – all revisions must be recorded in the grid and full details of the change retained in the appropriate committee records.**

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| Date approved | Major/minor revision | Start date of the delivery of revised version | Section revised | Impacts PLOs (Q6&7 cover sheet) |
| 02/12/16 | Minor | September 2017 | 13 | No |
|  |  |  |  |  |

Revised FSO Jan 2018