1. **Title of the module**

DRAM6590 (DR659) Acting Shakespeare

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 6

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 demonstrate knowledge and critical understanding of the fundamental principles of acting techniques as they apply to classical texts;

8.2 demonstrate proficiency in analysing these texts thoroughly for performance self-direction;

8.3 achieved a deepened awareness of classical texts;

8.4 demonstrate critical understanding of the forms and structures used by poets and an appreciation of how text is structured and built, not only in classical plays, but also in contemporary works;

8.5 demonstrate vocal awareness, knowledge and expertise;

8.6 deliver specific, direct, active and well-observed text based performances;

8.7 deal with the challenge of balancing the heightened, emotional themes and content of classical plays with contemporary performance expectations;

8.8 demonstrate skills in play analysis and the close reading of plays;

8.9 critically review performance.

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

9.1 demonstrate experience and skill in intelligent practice;

9.2 work constructively in practical situations with peers improved the clarity of their critical thinking;

9.3 demonstrate directorial skills;

9.4 demonstrate broad awareness and knowledge of research materials available;

9.5 demonstrate effective communication skills i.e. be able to write, question, and come to conclusions on a more independent level.

1. **A synopsis of the curriculum**

The aim of this course is to introduce students to the specific acting challenges presented by the classical texts of Shakespeare and his contemporaries and to facilitate, through practice, an in depth examination of proven analytical and practical approaches to these challenges. Instruction in the analysis of language structure and verse forms, verse structure, style, metre, imagery and language texture forms a key component to this course.

Through a classical repertoire, the student will be taught a systematic analysis of verse structure which, they will learn, is an integral part of an actor’s development. This work on unambiguous structural matters will enable the student actor to articulate experience in time, avoiding the risk of leaving performance at the level of the pursuit of feeling and expression. Focus will also be placed on how this analysis can direct the performer, facilitating discovery in both action and character.

The course will also create an awareness of the vocal, physical and emotional demands placed on the performer when working with these plays and through practice, promote knowledge of how the actor’s instrument can meet these demands.

The module will run in two parts, the first part focusing on the demands of the verse monologue and its performing challenges, culminating in a solo performance assessment. The second part will explore performance text analysis when working with group scenes and how this analysis can direct the performer. The course will close with assessed practical scene performances taken from classical texts accompanied by a written scene analysis for later submission.

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

Barton, J. (1984) Playing Shakespeare. Royal Shakespeare Company, London Weekend Television Ltd.

Berry, C. (2001) Text In Action: A Definitive Guide To Exploring Text In Rehearsal For Actors And Directors. London, Virgin.

Bruder, M. Et Al (1986) A Practical Handbook For The Actor. New York, Vintage Books.

Hall, P. (2004) Shakespeare’s Advice To The Players. London, Oberon.

Rodenburg, P. (2005) Speaking Shakespeare. London, Methuen.

Shakespeare, W. (2001) The Arden Shakespeare Complete Works. London, Arden Shakespeare.

1. **Learning and teaching methods**

Total contact hours: 72

Private study hours: 228

Total study hours: 300

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

Monologue Performance (30%)

Written Scene Analysis (2500 words) (30%)

Scene Study Performance (40%)

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* | *8.4* | *8.5* | *8.6* | *8.7* | *8.8* | *8.9* | *9.1* | *9.2* | *9.3* | *9.4* | *9.5* |
| **Learning/ teaching method** |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| **Lecture** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** |  |  |  |  |  |
| **Workshop** | **x** | **x** | **x** | **x** | **x** |  | **x** | **x** | **x** | **x** | **x** | **x** |  |  |
| **Private Study** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** |
| **Assessment method** |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| *Monologue Performance* | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** |
| *Scene Study Performance* | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** |
| *Written Scene Analysis* | **x** | **x** | **x** | **x** | **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**

This module examines a body of work of international standing.

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**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 | 1, 13 | No |
|  |  |  |  |  |

Revised FSO Jan 2018