

MODULE SPECIFICATION

|                      |                  |               |   |                      |    |
|----------------------|------------------|---------------|---|----------------------|----|
| <b>Module Title:</b> | Live Performance | <b>Level:</b> | 6 | <b>Credit Value:</b> | 40 |
|----------------------|------------------|---------------|---|----------------------|----|

|                     |        |   |                                       |        |
|---------------------|--------|---|---------------------------------------|--------|
| <b>Module code:</b> | HUM632 | New <input checked="" type="checkbox"/> | <b>Code of module being replaced:</b> | HUM615 |
|                     |        | Existing <input type="checkbox"/>       |                                       |        |

|                     |      |                    |      |
|---------------------|------|--------------------|------|
| <b>Cost Centre:</b> | GATP | <b>JACS3 code:</b> | W400 |
|---------------------|------|--------------------|------|

|   |   |                          |              |
|---|---|--------------------------|--------------|
| <b>Trimester(s) in which to be offered:</b> | 1 | <b>With effect from:</b> | September 16 |
|---|---|--------------------------|--------------|

|                |                         |                       |             |
|----------------|-------------------------|-----------------------|-------------|
| <b>School:</b> | School of Creative Arts | <b>Module Leader:</b> | Jenna Brook |
|----------------|-------------------------|-----------------------|-------------|

|                                       |                |
|---------------------------------------|----------------|
| Scheduled learning and teaching hours | 160 hrs        |
| Guided independent study              | 240 hrs        |
| Placement                             | 0 hrs          |
| <b>Module duration (total hours)</b>  | <b>400 hrs</b> |

|   |                                     |                          |
|---|-------------------------------------|--------------------------|
| <b>Programme(s) in which to be offered</b>    | <b>Core</b>                         | <b>Option</b>            |
| BA (Hons) Theatre, Television and Performance | <input checked="" type="checkbox"/> | <input type="checkbox"/> |

Office use only

Initial approval September 16

APSC approval of modification *Enter date of approval*

Version 1

Have any derogations received SQC approval?

Yes  No

**Module Aims**

- .To offer students the opportunity of working to targets and deadlines which simulate the challenges of production in the industry.
- . To offer a module which is designed to give students a deeper understanding of performance practices.
- .To develop performance skills including text analysis and interpretation, characterisation techniques, extending vocal range and extending confidence in physicality.
- .To encourage independent analysis by the students of their own technique by addressing strengths and weaknesses in order to increase confidence and versatility.
- . The module will be taught with the professional performing arts industry in mind and the focus will always be on presenting a production to a live paying audience.
- . All students must actively work together from a performance and production point of view towards the objective of the final production.

**Intended Learning Outcomes**

Key skills for employability

- KS1 Written, oral and media communication skills
- KS2 Leadership, team working and networking skills
- KS3 Opportunity, creativity and problem solving skills
- KS4 Information technology skills and digital literacy
- KS5 Information management skills
- KS6 Research skills
- KS7 Intercultural and sustainability skills
- KS8 Career management skills
- KS9 Learning to learn (managing personal and professional development, self-management)
- KS10 Numeracy

| At the end of this module, students will be able to |   | Key Skills |            |
|---|---|------------|------------|
| 1   | Conduct and apply themselves suitably to the challenges of all aspects of production, including marketing.  | KS1        | KS2        |
|   |   | KS3        | KS4        |
|   |   | KS6        | KS8<br>KS9 |
| 2   | Make a meaningful contribution to improvisation, team building and character work in order to explore and enhance the understanding and interpretation of the text by the cast collaboratively. | KS2        | KS3        |
|   |   | KS9        |            |
|   |   |            |            |

|   |  |            |             |
|---|--|------------|-------------|
| 3   | Deliver a disciplined, well planned and purposeful performance that is sensitive to the text and the dramatist's objective.                    | KS1        | KS3         |
|   |  | KS6        | KS8         |
|   |  | KS9        |             |
| 4   | Respond positively to direction, engage creatively in discussion about character and objectives.   | KS1        | KS3         |
|   |  | KS6        |             |
|   |  |            |             |
| 5   | Critically analyse and reflect their own performance from a professional practitioner's point of view as well as from an academic perspective. | KS1        | KS3         |
|   |  | KS5        | KS6         |
|   |  | KS7<br>KS8 | KS9<br>KS10 |
| Transferable/key skills and other attributes  |  |            |             |
| <ol style="list-style-type: none"> <li>1. Written, oral and media communication skills</li> <li>2. Leadership, team working and networking skills</li> <li>3. Opportunity, creativity and problem solving skills</li> <li>4. Information technology skills and digital literacy</li> <li>5. Information management skills</li> <li>6. Research skills</li> <li>7. Intercultural and sustainability skills</li> <li>8. Career management skills</li> <li>9. Learning to learn (managing personal and professional development, self-management)</li> <li>10. Numeracy</li> </ol> |  |            |             |

**Derogations**

None

**Assessment:**

The assessment for this module will consist of a 100% coursework and based on two assessments, one practical assessment weighted at 80% and one written assessment weighted at 20%.

Students will be assessed on:

**Assessment 1 (Practical)**

- Ability to conduct and apply themselves suitably to the challenges of all aspects of production.
- Ability to work collaboratively in terms of improvisation, team building and character work.
- Ability to deliver a disciplined, well planned and purposeful performance that is sensitive to the text and the dramatist's objective.
- Ability to respond positively to direction, engage creatively in discussion about character and objectives.

**Assessment 2 (Reflective Practice Assignment)**

- Ability to critically analyse and reflect on their own performance from a professional practitioner's point of view and from an academic perspective.
- Technical competence: effective structuring of the essay; grammar; use of references; and bibliography

| Assessment number | Learning Outcomes to be met | Type of assessment             | Weighting (%) | Duration (if exam) | Word count (or equivalent if appropriate) |
|-------------------|-----------------------------|--------------------------------|---------------|--------------------|---|
| 1                 | 1, 2, 3, 4                  | Practical ( production)        | 80%           |                    | N/A                                       |
| 2                 | 5                           | Reflective practice assignment | 20%           |                    | 3,000 words                               |

**Learning and Teaching Strategies:**

The teaching and learning will be implemented through the preparation of a practical dramatic project. The students will develop the skills they have already developed in Acting Practice Level 4 and Physical Theatre and Applied Theatre in Level 5 and will apply them to a major project at the end of their degree. This project should enable the students to advance their expertise in performance and production practices and collaborate with students across the University from different artistic expertise. Please note that this module enables the student to use vocational skills and techniques and is a chance for them to showcase their talents before they leave the degree course. Commitment, discipline and professionalism are vital.

Students will have the opportunity to submit work through Turnitin/Moodle.

**Syllabus outline:**

Lectures will be delivered on the methodology of running a full scale performance, students will investigate and be involved in:

- Performance practices

- The appropriate material to perform
- The target audience
- Location
- Marketing
- Casting.

Students will then attend a series of highly intensive rehearsal process that will ask the student to promote the research that has been done on the text for production.

Practical workshops will follow:

- Warm up sessions in vocality and physicality
- Character Studies
- Character exploration through vocality and physicality
- Improvisations around the text
- Basic blocking
- Disciplined rehearsal sessions with regular feedback form tutor/director.
- Creative collaboration with others.
- Production week preparation
- Production week delivery
- Performance and Presentation

### **Bibliography:**

#### **Essential reading**

- Bartow, A. (2008) *Handbook of Acting Techniques*, 2<sup>nd</sup> ed. London: Nick Hern Books.
- Berry, C. (1997) *Voice and the Actor*, Nick Hern Books
- Bonzeck, R, B & Storck, D. (Editors) (2012) *Ensemble Theatre Making: A Practical Guide*, Routledge
- Britton, J. (Editor) (2013) *Encountering Ensemble*, Bloomsbury Methuen Drama
- Hodge, A. (2010) *Actor Training*, Routledge
- Huxley, M & Wills, N. (Editors) (2002) *The Twentieth Century Performance Reader*, Routledge
- Merlin, B. (2010) *Acting: The Basics*, Routledge
- Merlin, B. (2007) *The Complete Stanislavski Toolkit*, Nick Hern Books
- Zarilli, P. (2008) *Psychophysical Acting: An Intercultural Approach after Stanislavski*, Taylor & Francis

#### **Other indicative reading**

Other indicative reading:

- Berry, C. (1973) *Voice and the Actor*, New York: Wiley Publishing.
- Boleslavsky, R. (1962) *Acting The First Six Lessons*, London: Dobson Books.

- Calderone, M. & Lloyd-Williams M. (2004), *Actions. The Actor's Thesaurus*, London: Nick Hearn Books.
- Carter, D. (2010) *The Art of Acting...and How to Master it*, London: Kamera Books.
- Chekhov, M. (2002), *To the Actor. On the Technique of Acting*, New York: Routledge.
- Hodge, A. (2000) *Twentieth Century Actor Training*, New York: Routledge.
- Holt, M. (1988) *Costume and Make-up*, Oxford: Phaidon Press LTD.
- Holt, M. (1988) *Stage Design and Properties*, Oxford: Phaidon Press LTD.
- Holt, M. (1988) *Lighting and Sound*, Oxford: Phaidon Press LTD.
- Houseman, B. (2002) *Finding Your Voice*, London: Nick Hearn Books.
- Kissel, H. (2000) Stella Adler, *The Art of Acting*, New York & London: Applause Books.
- Mamet, D. (1997) *True and False. Heresy and Common Sense for the Actor*, New York: Pantheon Books.
- Merlin, B. (2007) *The Complete Stanislavsky Toolkit*, London: Nick Hearn Books.
- Pallin, G. (2003) *Stage Management: The Essential Handbook*, 2<sup>nd</sup> ed. London: Nick Hearn Books.
- Strasberg, L. (1988) *A Dream of Passion*, London & New York: Penguin Books.
- Stanislawski, C. (1937) *An Actor Prepares*, London: Geoffrey Bles Ltd.
- Stanislavski, C. (2008) *Building a Character*. London: Methuen Drama.
- Stanislavski, C. (2008) *Creating a Role*, London: Methuen Drama.
- Van Beek, M. (2000) *A Practical Guide to Health and Safety in the Entertainment Industry*, Cambridge: Entertainment Technology Press Ltd.

Electronic Resources:

Association of British Theatre Technicians (ABTT), <http://www.abtt.org.uk>

Bectu, <https://www.bectu.org.uk/home>

Equity, <http://www.equity.org.uk/home/>

Spotlight, <http://www.spotlight.com/>

Contacts, <http://www.contactshandbook.com/>

Research journal database: <http://www.jstor.org>

Journals:

*New Theatre Quarterly*, Cambridge: Cambridge University Press

*Contemporary Theatre Review*, London: Routledge

*Performance Research*, London: Routledge

*TDR: The Drama Review*, Cambridge, Massachusetts: MIT Press

*Theatre, Dance and Performance Training*, London: Routledge

*International Journal of Performance Arts and Digital Media*, London: Routledge

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