

## MODULE SPECIFICATION FORM

Module Title: <b>Live Performance</b>	Level: <b>5</b>	Credit Value: <b>20</b>
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Module code: HUM520	Semester(s) in which to be offered: <b>1 / 2</b>	With effect from: <b>September 2009</b>
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Existing/New: <b>NEW</b>	Title of module being replaced (if any): <b>Performance Practice 2</b>
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Originating Subject: <b>Humanities</b>	Module Leader: <b>Elen Mai Nefydd</b>
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Module duration (contact hours/directed/directed private study): <b>200 hours (60 hours contact, 140 directed self study)</b>	Status: <b>core/core option/elective (identify programme where appropriate):</b>	<b>Core to Theatre and performance but available as elective within University</b>
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Percentage taught by Subjects other than originating Subject (please name other Subjects):
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Programme(s) in which to be offered:  Undergraduate Humanities Provision	Pre-requisites per programme (between levels):	Co-requisites per programme (within a level):
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<b>Module Aims:</b>
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- .To experience working as an actor/actress on an intensive practice project under the guidance of a director.
- .To learn how to respond appropriately to theatrical direction and work effectively both 'inside' and 'outside' the rehearsal room.
- .To explore the nature and application of ensemble work in performance practice.
- .To develop roles through physical and vocal exploration.

### **Expected Learning Outcomes**

At the end of this module, students should be able to:

- 1.Understand and apply the key principles of a number of acting and rehearsal methodologies.
- 2.Employ a range of rehearsal procedures and a presentation of characters from differing acting styles.
- 3.Manage personal workloads and meet deadlines within the allocated time given for rehearsal and performance.
- 4.Critically reflect and analyse the process of training and production development.

### **Knowledge and Understanding:**

Students will be able to recognise the relationship between actor and director when working on a theatrical text. They will understand the process of vocal and physical preparation needed for the presentation of live performance and will have the knowledge to critically analyse the performance through a study of various theatrical practitioners.

### **Transferable/Key Skills and other attributes:**

Communication skills  
Working with others  
Giving and taking direction  
Critically reflecting the work of self and others  
Problem solving  
Research techniques  
Personal Development and Career Planning

Assessment: please indicate the type(s) of assessment (eg examination, oral, coursework, project) and the weighting of each (%). ***Details of indicative assessment tasks must be included.***

The module will be assessed through a combination of practical based tasks and written assignments.

Assessment	Learning Outcomes to be met	Type of assessment	Weighting	Duration (if exam)	Word count or equivalent if appropriate
Live Performance	1 - 4	Practical	50%	1 hr	
Evaluative Portfolio	1 - 4	Written	50%		3,000 words

### Learning and Teaching Strategies:

The major part of this module will be taught through practical exploration. Students will be asked to accomplish tasks individually and in small and large groups. The teaching will also take place in a more formal environment especially in relation to the text performed. Delivery of background and history will be needed in order to strengthen the students' practical exploration.

### Syllabus outline:

The students will engage in series of lectures based on textual analysis and interpretation. Students will also look at a variety of theatrical genres and methodologies, this will enable them to make a collaborative decision about the context of the Live Performance. Students will then take responsibility over their own creative decisions, which will be overlooked by the tutor.

In the sessions students will explore the chosen methodologies and techniques that will be used in the performance and develop these techniques in preparation for the final production.

### Bibliography

#### Essential reading:

Berry, C., Voice and the Actor, (Wiley Publishing 1973)  
Hagen, U., Respect for Acting, (Wiley Publishing 1973)  
Johnstone, K., Impro. Improvisation in the Theatre, (Methuen 1981)

#### Other indicative reading:

Hodge, A Twentieth Century Actor Training (Routledge 2000)  
Mamet, D., True and False. Heresy and Common Sense for the Actor, (Pantheon Books 1997)  
Meisner, S. & Longwell d., Stanford Meisner On Acting, (Vintage Original 1987)  
Stanisavski, C., An Actor Prepares. (Geoffrey Bles Ltd 1937)  
Stanislavski. C., Building a Character (Max Reinhart Ltd.1950)  
Zarilli, BP Psychophysical Acting: An Intercultural Approach after Stanislavski (Routledge 2009)