

<b>Module Outline</b>	<b>Part 1- as validated by UEA</b>
-----------------------	------------------------------------

<b>1.</b>	<b>Title</b>	<b>PERFORMANCE PROJECT 2A</b>
<b>2.</b>	<b>Level *</b>	<b>5</b>
<b>3.</b>	<b>Credits</b>	<b>20</b>
<b>4.</b>	<b>Indicative Student Study Hours</b>	<b>Class Contact Time – 36 hours</b> <b>Self-Study - 164 hours</b>
<b>5.</b>	<b>Core (must take and pass), Compulsory (must take) or Optional</b>	<b>Compulsory</b>

<b>5. Brief Description of Module (purpose, principal aims and objectives)</b>
--

The purpose of this module will be to further extend your acting skills, taking the textual analysis and individual character work of Level 4 and widening the context to focus on the world of the play/piece and presenting a more fully-formed performance. You will also be introduced to further approaches to acting to engage with during the rehearsal process.

The principal aims and objectives are to extend your focus from an individual character journey to the wider context of the world in which the play/piece is set. It is an opportunity to introduce approaches to acting not covered in Level 4 (Viewpoints, Chekhov, Lecoq etc. dependant on the specialisms of the module leader). It also aims to introduce you to a more intensive rehearsal process. The material covered in the module should aim to challenge preconceived ideas and expectations, with a focus on contemporary material, conscious casting and engagement with writing from around the world.

<b>6. Learning Outcomes - On successful completion of this module a student will be able to:</b>
--

LO1.	Interpret and realise material, demonstrating a developed level of technical proficiency with increased autonomy within a defined dramatic context
LO2.	Refine their own practice through the ongoing interaction of the rehearsal process, and evidence this in performance
LO3.	Demonstrate knowledge of key practitioners and practices and/or theorists and their cultural and/or historical contexts
LO4.	Evidence how to negotiate differences of opinion and/or receive constructive criticism
LO5.	Link theoretical concepts with practical applications

7. Assessment						
<b>Pass on aggregate or Pass all components</b> <i>(modules can only be pass all components if this is a PSRB requirement)</i>					<b>Aggregate</b>	
Summary of Assessment Plan						
	Type	% Weighting	Anonymous Yes / No	Word Count/ Exam Length	Learning Outcomes Coverage	Comments
1.	Practical	100	No	25 mins	LO1-5	Sem 2 Mid
Further Details of Assessment Proposals						
Give brief explanation of each assessment activity listed						
<p>1. You will work on a performance utilising a specific approach to acting. The rehearsal process will be more intense with an expectation that you will organise and run independent rehearsals outside of class contact time. The performances may wish to happen in-class to enable you to focus on the challenges of the rehearsal process and not the expectations of public performance.</p> <p><b>Engagement with the Process:</b> Your engagement in preparing this assessment will contribute to the assessment mark. Process weighting = 50%, Performance weighting = 50%.</p>						
8. Summary of Pre and / or Co Requisite Requirements						
None						
9. For use on following programmes						
BA Hons Musical Theatre						

**Module Specification****Part 2- to be reviewed annually**

<b>1. Module Leader</b>	<b>Matthew Morgan-Stevens</b>
-------------------------	-------------------------------

<b>2. Indicative Content</b>	Your sessions will offer the opportunity to explore specific rehearsal techniques as well as a safe-space to engage with challenging and contemporary performance material. The contact time with the lecturer should be a furtherance of independent/group rehearsals carried out between sessions.
------------------------------	--

<b>3. Delivery Method</b> (please tick appropriate box)					
Classroom Based	Supported Open Learning	Distance Learning	E-Learning	Work Based Learning	Other (specify)
X					
If the Delivery Method is <b>Classroom Based</b> please complete the following table:					
	<b>Activity</b> (lecture, seminar, tutorial, workshop)	<b>Activity Duration - Hrs</b>	<b>Comments</b>	<b>Learning Outcomes</b>	
1	Rehearsal	6	Introduction to material and technique	LO1-5	
2	Rehearsal	6	Exploration of technique in relation to material	LO1-5	
3	Rehearsal	6	Exploration of technique in relation to material	LO1-5	
4	Rehearsal	6	Exploration of technique in relation to material	LO1-5	
5	Rehearsal	6	Exploration of technique in relation to material	LO1-5	
6	Assessment	6	Performance (possibly in-class or invited audience)	LO1-5	
	<b>Total Hours</b>	<b>36</b>			
If delivery method is <i>not</i> classroom based state lecturer hours to support delivery					

<b>4. Learning Resources</b>
<p><b>Highly Recommended</b>          Alfreds, M. (2007) <i>Different Every Night</i>, London: Nick Hern          Bogart, A. and Landau, T. (2014) <i>The Viewpoints Book: A Practical Guide to Viewpoints and Composition</i>, London: Nick Hern          Donnellan, D. (2005) <i>The Actor and the Target</i>, London: Nick Hern          Rushe, S. (2019). <i>Michael Chekhov's Acting Technique: A Practitioner's Guide</i>. London: Methuen</p> <p><b>Recommended</b>          Brook, P. (1968) <i>The Empty Space</i>, London: Penguin          Hodge, A. (ed.) (2010) <i>Actor Training</i>, Abingdon: Routledge          Merlin, B. (2007) <i>The Complete Stanislavsky Toolkit</i>, London: Nick Hern</p> <p><b>Other useful texts, Websites or resources</b>  <i>To be updated for September 2020</i></p> <p><b>Additional Resources</b>          Independent rehearsal sessions in appropriate practical spaces for each group of students in order to safely implement rehearsal techniques</p>