



<b>Title:</b>	Performance Ensemble 1 <b>APPROVED</b>
<b>Long Title:</b>	Performance Ensemble 1
<b>Module Code:</b>	DRAM6005
<b>Duration:</b>	1 Semester
<b>Credits:</b>	5
<b>NFQ Level:</b>	Fundamental
<b>Field of Study:</b>	Drama
<b>Valid From:</b>	Semester 1 - 2017/18 ( September 2017 )
<b>Module Delivered in</b>	<a href="#">1 programme(s)</a>
<b>Module Coordinator:</b>	JOHN O CONNOR
<b>Module Author:</b>	REGINA CROWLEY
<b>Module Description:</b>	This module introduces the learner to the fundamentals of characterisation, drawing in particular on the teachings of Stanislavski. Stanislavski's approach will be explored both in isolation and in relation to a variety of key texts.
<b>Learning Outcomes</b>	
<i>On successful completion of this module the learner will be able to:</i>	
LO1	apply key components of Stanislavski's approach
LO2	display an ability to use improvisation as a basis for building character
LO3	demonstrate an informed approach to text
LO4	critically reflect on both their own performance and those of others
LO5	engage with a particular rehearsal technique
<b>Pre-requisite learning</b>	
<b>Module Recommendations</b>	
<i>This is prior learning (or a practical skill) that is strongly recommended before enrolment in this module. You may enrol in this module if you have not acquired the recommended learning but you will have considerable difficulty in passing (i.e. achieving the learning outcomes of) the module. While the prior learning is expressed as named CIT module(s) it also allows for learning (in another module or modules) which is equivalent to the learning specified in the named module(s).</i>	
<b>Incompatible Modules</b>	
<i>These are modules which have learning outcomes that are too similar to the learning outcomes of this module. You may not earn additional credit for the same learning and therefore you may not enrol in this module if you have successfully completed any modules in the incompatible list.</i>	
No incompatible modules listed	
<b>Co-requisite Modules</b>	
No Co-requisite modules listed	
<b>Requirements</b>	
<i>This is prior learning (or a practical skill) that is mandatory before enrolment in this module is allowed. You may not enrol on this module if you have not acquired the learning specified in this section.</i>	
No requirements listed	

**Module Content & Assessment**

**Indicative Content**

**Stanislavski in Context**

Overview of Stanislavski's approach and his place in theatre history

**Stanislavski's Approach**

Fundamentals of Stanislavski's approach, including the Magic "if", Circles of Concentration, Sense Memory and Realistic Acting

**Script Analysis**

Character motivation; superobjective; subtext; active analysis

**Critical Reflection**

Critically reflect on the relationship between working practices and modes of performance

**Assessment Breakdown**

	%
Course Work	100.00%

**Course Work**

Assessment Type	Assessment Description	Outcome addressed	% of total	Assessment Date
Essay	Aspects of the Stanislavski approach	1,3,4,5	30.0	Week 8
Practical/Skills Evaluation	Continuous evaluation of class work	1,2,3,4,5	30.0	Every Week
Presentation	A showcase of set texts followed by question and answer session	1,2,3,5	40.0	Sem End

No End of Module Formal Examination

**Reassessment Requirement**

**Coursework Only**

*This module is reassessed solely on the basis of re-submitted coursework. There is no repeat written examination.*

**The institute reserves the right to alter the nature and timings of assessment**



Module Workload

<b>Workload: Full Time</b>				
<i>Workload Type</i>	<i>Workload Description</i>	<i>Hours</i>	<i>Frequency</i>	<i>Average Weekly Learner Workload</i>
Lab	Studio sessions twice weekly of two hours	4.0	Every Week	4.00
Independent & Directed Learning (Non-contact)	Practical and theoretical exploration of course work	3.0	Every Week	3.00
Total Hours				7.00
Total Weekly Learner Workload				7.00
Total Weekly Contact Hours				4.00

**This module has no Part Time workload.**

## Module Resources

### Recommended Book Resources

- Merlin, B. 2014, *The Complete Stanislavski Toolkit*, Nick Hern Books London [ISBN: 978-18484240]
- Bennedetti, J 2008, *Stanislavski: An Introduction*, 4th Revised Ed., Methuen London [ISBN: 978-140810683]
- Hodge, A. 2010, *Actor Training*, 2nd Ed., Routledge London [ISBN: 9780415471688]
- Stanislavski, C. 2013, *An Actor Prepares*, Methuen London [ISBN: 9781780936383]
- Pitches, Jonathan 2017, *the System and its Transformation Across the Continents*, Bloomsbury London [ISBN: 9781472587886]

### Supplementary Book Resources

- Stanislavski, C. 2013, *Building a Character*, Methuen London [ISBN: 9781780935676]
- Stanislavski, C. 2016, *My Life in Art (Biography and Autobiography)*, Methuen London [ISBN: 978-147429965]
- 2008, *Stanislavski : The Final Acting Lessons*, Methuen Ed., London [ISBN: 9781408106860]
- Merlin, B. 2003, *Konstantin Stanislavsky*, Routledge London [ISBN: 9780415258869]
- Carnicke, Sharon Marie 2008, *Stanislavsky in Focus*, Routledge London [ISBN: 9780415774970]
- Chekhov, Anton 1988, *Five Plays*, Oxford University Press Oxford [ISBN: 9780199536696]
- Andrews, Benedict 2013, *Three Sisters*, Oberon London [ISBN: 9781849435031]
- Reiss, Anya 2012, *The Seagull*, Oberon London [ISBN: 978-184943425]
- Mitchell, Katie 2009, *The Director's Craft; A Handbook for the Theatre*, Routledge London [ISBN: 978-041540439]
- James, Thomas 2016, *A Director's Guide to Stanislavski's Active Analysis*, Bloomsbury London [ISBN: 9781474256599]

*This module does not have any article/paper resources*

*This module does not have any other resources*

**Module Delivered in**

Programme Code	Programme	Semester	Delivery
CR_GTHDR_8	<a href="#">Bachelor of Arts (Honours) in Theatre and Drama Studies</a>	1	Mandatory