

Module code	ATP612	Level	6
Module title	Classical Text Project	Credit value	20
Common/Core/ Elective	Core	ECTS Credits	10
		Notional learning hours	200
Courses on which the module is taught	BA Acting for Stage & Screen	Teaching Period	Autumn

1. Module description

In this module you will put into practice key vocal and acting skills. The module will provide you with first-hand experience of the challenges of creating character in, and performance of, classical plays of complex language and stylistic conventions. Under studio rehearsal conditions, you will practically explore plays from Greek tragedy to Shakespeare - supported by vocal and staging work and promoting approaches to effective collaboration in creating performance for an audience. Learning includes structure and use of verse in dialogue, musicality and rhythm in language and embracing the emotional energy of heightened text in performance. You are encouraged to synthesise the principles of vocal, physical and emotional demands required in performing classical text.

2. Learning outcomes

Upon successful completion of this module you will be able to:

Collaboration (ML01):

Collaborate and build networks opportunities to solve challenges in the production of performance

Communication (ML05):

Communicate effectively orally on the historical and creative contexts of classical theatre

Discipline Skills (ML08):

Use established classical text knowledge, techniques and tools for research, rehearsal and performance purposes.

3. Learning and teaching methods

This module offers a practical exploration of approaches for understanding and performing classical text. It is workshop-based in which you will be taught relevant voice, text, and acting skills. Over the course of the module, you will engage in the process of developing scenes through practical rehearsals leading to final performance. In support of your performance work, you will engage in independent preparation for workshops and assessments, and undertake self-guided research on the historical and creative contexts of classical theatre, its development and unique forms as drama and literature.

At the beginning of this module we will discuss and confirm the principles of safe practice that we operate in BA Acting for Stage & Screen at Regent's University:

Much of the work engaged in during the course of your studies will involve complex and difficult themes and activities. It is important that we acknowledge that all members of our

community, staff and students should feel safe in any work and environment that they are exploring. The following principles are adopted by all staff and students on the programme.

- Everyone working and learning together is entitled to do so in a safe space: a space free of bullying and harassment of any kind.
- Everyone will honour our differences and collaborate in the true spirit of ensemble, promoting creative challenge whilst retaining the utmost respect for each other.
- Everyone will treat one another with courtesy and respect at all times, and if we are subjected to or witness bullying or harassment, we will speak out knowing that voices and concerns will be heard and taken seriously.
- Everyone will actively promote a positive, optimistic and mutually supportive approach to work and study.

Interpersonal Safe Practices

BA Acting for Stage & Screen can involve interpersonal practices which involve physical contact and close physical proximity. In order to ensure safe practice(s) the following principles are adopted by all staff and students on the programme.

- Physical contact between teacher and student is sometimes necessary for student learning (e.g. to correct posture). Its purpose and form should be explained to the student by the teacher and the student's consent obtained in advance of physical contact taking place. In the context, as in all others, teachers will be sensitive to feedback from their students and will respond respectfully and accordingly.
- Teaching staff are responsible for ensuring safe practices in studio workshops. Where an exercise is likely to involve physical contact between students, teaching staff will risk assess and explain the parameters for the exercise ensuring that all students feel safe and empowered to halt an exercise should they feel uncomfortable or unsafe.
- At Regent's University London we are exploring Acting as a cultural form primarily and not replicating the wide range of contemporary industry practices. Given the diversity of backgrounds that any student cohort can be from we never engage in close intimate scenes which might undermine the heritage of any student.
- Moments of sensual proximity may be employed in the action of a scene only with the consent of all parties. These will be choreographed with prior agreed boundaries set by students in advance of agreeing to include a scene.
- Intimacy is defined here as "sensual proximity or touching. It is an act or reaction, such as an expression of feelings (including close friendship, platonic love, romantic love or sexual attraction), between people." Examples include: "being inside someone's personal space, holding hands, hugging, kissing, caressing and sexual activity. Physical intimacy can often convey the real meaning or intention of an interaction in a way that accompanying speech simply cannot do."
https://en.wikipedia.org/wiki/Physical_intimacy#cite_note-2
- Students rehearsing work independently must comply with the principle of mutual consent at all times. All students are empowered to stop work at any time that they feel uncomfortable and withdraw from work. In the event of this principle being undermined or ignored by any student, the Course Leader should be informed at the earliest opportunity. Students who do not respect these principles may be subject to disciplinary action.
- All work must take place in a designated rehearsal studio. The university provides suitable spaces which have been designed for safe acting practice and are maintained to a standard which mitigates against obvious risks. There is one studio

(DB06) which is set aside for student rehearsal and as a breakout space. This studio is in close proximity to the Media Services staff office and is located on a busy corridor with the studio visible at all times from the corridor.

- Where work is required to take place in spaces other than designated rehearsal studios of the University, a full risk assessment must be carried out and these principles discussed with any participants on location.

Learning hours	
Directed learning	72 hours
Workshops/classes	72
Guided/Self-guided learning	128 hours
Total	200

4. Assessment, formative feedback and relative weightings

Assessment 1: Presentation

Weight (%): 40

Word Count or Equivalent: 15 minutes

You will present on the historical and creative contexts of classical theatre, its development and unique forms as drama and literature. Through such contexts, the presentation will demonstrate how classical forms changed the theatre landscape of its time, and its place in modern theatre and contemporary society.

Assessment 2: Performance (Group Assessment)

Weight (%): 60

Word Count or Equivalent: 20 to 30 minutes

You will stage scene work from nominated classical texts (e.g. Shakespeare and/or Greek tragedy): the aim is to create engaging collaborative work, drawing upon the integration of acting, vocal and stage skills of the actor. The performance should demonstrate an engagement with the principles and techniques of performing classical text.

Each summative assessment will be preceded by an opportunity of formative assessment accompanied by formative feedback

Mapping of assessment tasks for the module

Assessment tasks	MLO1	MLO5	MLO8
Performance	X		X
Presentation		X	X

5. Indicative resources

- Barton, J. (1984). *Playing Shakespeare*. London: Methuen
- Bevington, D. (2006) *How to Read a Shakespeare Play*. Oxford: Blackwell.
- Hinds, A. (2015) *Acting Shakespeare's Language*. London Oberon Books.
- Goldhill, S. (1986) *Reading Greek Tragedy*. Cambridge University Press.
- Goldhill, S. (2004) *The Oresteia*. Cambridge University Press.
- Kennedy, D. (2001) *Looking at Shakespeare: A Visual History of Twentieth-Century Performance*. Cambridge: Cambridge UP.
- Kermode, F. (2000). *Shakespeare's Language*. London: Penguin.

Nuttal, A.D. (2007). *Shakespeare the Thinker*. New Haven: Yale University Press.
Palfrey, S. (2011). *Doing Shakespeare*. London: Bloomsbury.
Rodenburg, P. (2005). *Speaking Shakespeare*. London: Methuen.
Taplin, O. (2002) *Greek Tragedy in Action*. Routledge

<https://edu.digitaltheatreplus.com/search?q=shakespeare>
<https://edu.digitaltheatreplus.com/search?q=greek+tragedy>
<https://www.rsc.org.uk/>