1. **Title of the module**

DRAM6640 (DR664) Physical Theatre: Ensemble Devising

1. **School or partner institution which will be responsible for management of the module**

School of Arts

1. **The level of the module (Level 4, Level 5, Level 6 or Level 7)**

Level 6

1. **The number of credits and the ECTS value which the module represents**

30 credits (15 ECTS)

1. **Which term(s) the module is to be taught in (or other teaching pattern)**

Autumn or Spring

1. **Prerequisite and co-requisite modules**

None

1. **The programmes of study to which the module contributes**

BA Drama and Theatre and associated programmes

1. **The intended subject specific learning outcomes.
On successfully completing the module students will be able to:**

8.1 Acquire developed knowledge of safe and appropriate ways to work physically and from physical starting points

8.2 Develop creativity and conceptual confidence in using a variety of methods and other material elements of staging in performance.

8.3 Study innovative approaches to theatrical composition through physicality, with a particular focus on rhythm, movement, space, sound and the body.

8.4 Produce a portfolio and accompanying visual material that uses information from a variety of theoretical and historical sources to reflect on a personal, creative process.

8.5 Develop further insight into the relationship between training and performance through theoretical research and the practical experience of creating group performances

8.6 Develop a strong understanding of the theoretical and historical context from which Physical Theatre emerged in the twentieth century and how it has developed into the 21st Century

8.7 Develop the ability to understand the complexity of the term ‘physical theatre’ in writing and discussion.

1. **The intended generic learning outcomes.
On successfully completing the module students will be able to:**

9.1 Undertake autonomous and independent working practices, exercising initiative and personal responsibility.

9.2 Demonstrate a range of communication skills through writing, discussion and practice-based work.

9.3 Work in a group collaboratively, utilising team structures and working methods to create a performance

9.4 Identify health and safety and ethical issues and undertake risk assessments

9.5 Reflect on personal learning, identifying strategies for revisions and development

9.6 Undertake independent research

9.7 Present coherent arguments verbally and in writing.

1. **A synopsis of the curriculum**

The module explores ‘physical theatre’ as a complex and rich term which describes works focusing on the primacy of the body in performance rather than text or character. It will focus on how Physical Theatre practitioners have deployed compositional techniques, and the principals that underlie such work. It differs from Physical Theatre 1 in focussing less on training for performance and much more on composition and different possibilities of structuring Physical Performance, using space, sound, movement, rhythm and the body.

Students will conduct in-depth investigations into the relationship between training and performance and devising techniques and compositional approaches through weekly practical workshops.

1. **Reading list (Indicative list, current at time of publication. Reading lists will be published annually)**

Bogart, A. and Landau, T. (2005) *The Viewpoints Book*, Theatre Communications Group

Goodridge, J. (2009) *Rhythm and Timing of Movement in Performance*, Jessica Kingsley Publishers,

Graham, S. and Hoggett, S (2009) *The Frantic Assembly Book of Devising Theatre*, Routledge

Heddon, D. and Milling. J (2006) *Devising and Performance*, Palgrave Macmillan ,

Murray, S and Keefe,J. (2007) *Physical Theatres: a Critical Introduction*, Routledge,

Pavis, P (2003) *Analyzing Performance: Theater, Dance and Film*, University of Michigan Press, 2003

Zarrilli, Phillip (ed.). (2002) *Acting (Re)considered*, Routledge, 2nd edition

1. **Learning and teaching methods**

Total contact hours: 66

Private study hours: 234

Total study hours: 300

1. **Assessment methods**
	1. Main assessment methods

Performance (60%)

Written Portfolio (3000 words) (40%)

13.2 Reassessment methods

Like for Like

1. ***Map of module learning outcomes (sections 8 & 9) to learning and teaching methods (section12) and methods of assessment (section 13)***

|  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **Module learning outcome** | *8.1* | *8.2* | *8.3* | *8.4* | *8.5* | *8.6* | *8.7* | *9.1* | *9.2* | *9.3* | *9.4* | *9.5* | *9.6* | *9.7* |
| **Learning/ teaching method** |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| **Private Study** |  | **X** |  |  | **X** | **X** |  | **X** | **X** | **X** |  | **X** | **X** | **X** |
| Lecture | **X** | **X** | **X** | **X** |  | **X** | **X** |  |  |  | **X** |  |  |  |
| Seminar | **X** | **X** | **X** | **X** |  |  | **X** |  | **X** | **X** | **X** | **X** |  | **X** |
| **Assessment method** |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| *Performance* | **X** | **X** | **X** |  | **X** |  | **X** | **X** | **X** | **X** | **X** |  | **X** | **X** |
| *Written Portfolio* |  |  | **X** | **X** | **X** | **X** | **X** | **X** | **X** |  |  | **X** | **X** | **X** |

1. **Inclusive module design**

The School recognises and has embedded the expectations of current equality legislation, by ensuring that the module is as accessible as possible by design. Additional alternative arrangements for students with Inclusive Learning Plans (ILPs)/declared disabilities will be made on an individual basis, in consultation with the relevant policies and support services.

The inclusive practices in the guidance (see Annex B Appendix A) have been considered in order to support all students in the following areas:

a) Accessible resources and curriculum

b) Learning, teaching and assessment methods

1. **Campus(es) or centre(s) where module will be delivered**

Canterbury

1. **Internationalisation**

Students are introduced to physical performance practices from across Europe and beyond. Students also benefit from the opportunity to engage with the European Theatre Research Network’s research events and workshops in conjunction with the module.

**FACULTIES SUPPORT OFFICE USE ONLY**

**Revision record – all revisions must be recorded in the grid and full details of the change retained in the appropriate committee records.**

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| Date approved | Major/minor revision | Start date of the delivery of revised version | Section revised | Impacts PLOs (Q6&7 cover sheet) |
| 10/12/19 | Minor | Sep 2020 | 12 | No |
|  |  |  |  |  |

Revised FSO