1. **Title of the module**

DRAM6670 (DR667) Site Specific Performance

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 5

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 Demonstrate knowledge and critical understanding of the emergence and development of ‘site’ related performance, key practitioners in the field and their respective creative approaches, theoretical contexts in which the form might be considered.

8.2 Demonstrate techniques and skills in carrying out research and engaging in critical analysis of the ‘performance text’, interrogating the limits and possibilities of site related work (experientially, and research based).

8.3 Demonstrate a range of practical and creative skills underpinning their own creative approach to site related work.

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

9.1 Work collaboratively in a group, understand the essence of group dynamics, and work effectively together handling interpersonal issues.

9.2 Develop, and manage creative projects within specified resource constraints of time, space and/or budget, thus developing organisational and problem solving skills.

9.3 Manage workloads to meet deadlines and sustain focus for extended periods working independently, developing autonomy and self-management.

9.4 Use information retrieval skills, involving the ability to use information resources and technology, gathering and critically evaluating material.

9.5 Apply critical and creative skills.

9.6 Communicate effectively to a professional standard, present coherent arguments and propositions in a variety of media, verbally and in writing, using appropriate communication and presentation technologies.

9.7 Reflect on their own learning and development, identifying strategies for development, exploring strengths and weaknesses, and developing autonomy in learning and continuous professional development.

1. **A synopsis of the curriculum**

This module will introduce students to the emergence and development of ‘site specific’ performance through the 20th Century and into the 21st Century, interrogating what has progressively become a generic label applied to a range of theatre/performance forms which embrace ‘site’ however tenuous this relationship might be. The module explores the context in which ‘site’ becomes the determining feature in the creation of artistic and theatrical works in the mid-20th Century, specifically considering the development of site/land art, installation art, celebratory community theatre and the subsequent influence of this work on the emergence of ‘site specific’ performance and current practice. The module will introduce students to a range of practitioners who explore the ‘site’ of performance from a number of perspectives, and the theoretical contexts in which these approaches might be considered.

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

Coult, T. & Kershaw, B. (1983) Engineers of the Imagination: Welfare State Handbook, London: Methuen.

De Certeau, M. (2002) The Practice of Everyday Life, Berkeley: University of California Press.

Fox, J. (2002) Eyes on Stalks, London: Methuen.

Govan, Nicholson, & Normington, (2006) Making a Performance: Devising histories and Contemporary Practices, London: Routledge.

Harvie, J. (2005) Staging the UK, Manchester: Manchester University Press.

Kaprow, A. (1996) Essays on the Blurring of Art and Life, Berkeley: University of California Press.

Kwon, Miwon (2002) One Place After Another, Site-Specific Art and Locational Identity, Cambridge, Mass.: MIT Press.

Kaye, N.(2000) Site Specific Art: Performance, Place and Documentation, London.

Pearson M. & Shanks M. (2001) Theatre/archaeology:Disciplinary Dialogues, London: Routledge.

Pearson, M. (2010) Site Specific Performance, Basingstoke: Palgrave MacMillan.

1. **Learning and teaching methods**

Total contact hours: 72

Private study hours: 228

Total study hours: 300

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

Group Presentation (20%)

Practical Project (30%)

Written Submission (2,500 words) (30%)

Workshop Participation/ Process (20%).

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* | *9.1* | *9.2* | *9.3* | *9.4* | *9.5* | *9.6* | *9.7* |
| **Learning/ teaching method** |  |  |  |  |  |  |  |  |  |  |  |
| **Lectures** |  | **x** | **x** |  |  |  |  |  |  |  |  |
| **Seminars****Workshops****Supervisions** |  | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** |
| **Private Study** |  | **x** | **x** | **x** | **x** |  **x** | **x** | **x** | **x** | **x** | **X** |
| **Assessment method** |  |  |  |  |  |  |  |  |  |  |
| **Group Presentation** | **x** | **x** |  | **x** | **x** | **x** | **x** | **x** | **x** |  |
| **Essay** | **x** | **x** |  |  |  | **x** | **x** | **x** | **x** | **x** |
| **Group Practical Project** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** |  |  |
| **Workshop participation/process**  | **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**

The module engages with artistic and performance practice which evolves and takes place in a range of different sites. Students are introduced to and engage with international site related performance.

**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) |
| 18/05/16 | Major | 2016/17 | 13 | No |
|  |  |  |  |  |

Revised FSO Jan 2018