1. **Title of the module**

DRAM8320 (DR832) –Performance Practices II

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

Arts and Humanities (School of Arts)

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

Level 7

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)**

Spring

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

None

1. **The course(s) of study to which the module contributes**

MA Theatre-Making

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

1. deploy advanced skills in the creation of new performance (to include techniques associated with performance art, devised theatre, applied theatre, director’s theatre, physical theatre, object theatre and site-specific theatre);

2. demonstrate self-direction and original application of knowledge by creating innovative performance from a variety of stimuli and sources and using appropriate techniques, structures and methodologies

3. demonstrate an ability to undertake extended research and to explore hypotheses and questions concerning contemporary theatre-making through theory and practice;

4. evaluate and critique current research and advanced scholarship in the discipline of theatre-making and performance studies;

5. continue to advance their knowledge and understanding autonomously and develop new skills to a high level, for instance in developing a creative ethos, identity and mission, as well as marketing material.

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

1. undertake autonomous and collaborative working practices, exercising initiative and personal responsibility

2. deal with complex issues both systematically and creatively, make sound judgements in the absence of complete data, and communicate their conclusions clearly to specialist and non-specialist audiences

3. demonstrate self-direction and originality in tackling and solving problems, and act autonomously in planning and implementing tasks at a professional or equivalent level

4. continue to advance their knowledge and understanding, and to develop new skills to a high level

1. **A synopsis of the curriculum**

This module forms part of the MA Theatre Making. During the Spring term students conceive, develop and manage original practical and creative projects at an advanced level. This might involve them working for example as a director/performer and/or writer, on one project, for the duration of the term. Students will document the process, commenting and reflecting on their work as individual artists and on associated collaborations. Students are also expected to play a role within the whole student cohort, supporting the work of other students within the module. This might involve them performing in another student’s show or taking responsibility within the company for publicity, stage management, technical support, Front-of House or budgeting. Teaching takes place through workshops and seminars led by members of staff, as well as workshops and mentoring with professional theatre-makers, rehearsal supervision and feedback on auto-cours.

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

Freeman, John (2007), *New Performance/New Writing.* Basingstoke,Palgrave Macmillan.

Goulish, Matthew (2000) *39 Microlectures: In Proximity of Performance* Routledge.

Heathfield, Adrian, ed., (2004), *Live: Art and Performance*. London: Tate Publishing.

Heddon, Deirdre & Jane Milling (2005), *Devising Performance: A Critical History*. Baskingstoke:Palgrave Macmillan.

Pearson, Mike (2015), *Marking Time: Performance, Archaeology and the City*. Exeter: ExeterUniversity Press.

Radosavljevic, Duska (2013), *The Contemporary Ensemble: Interviews with Theatre-Makers*. London; New York: Routledge.

1. **Learning and Teaching methods**

Taught workshops, seminar discussions, and supervised rehearsals.

Contact hours: 55

Private study hours: 245

Total hours: 300

1. **Assessment methods.**

13.1 Main Assessment Methods

Presentation of practical project, 20%

Practical performance, 50%

Reflective Essay, 3500 words 30%

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* | *9.1* | *9.2* | *9.3* | *9.4* |
| **Learning/ teaching method** |  |  |  |  |  |  |  |  |  |
| Private Study | **x** | **x** | **x** | **x** | **x** | **x** | **x** |  | **x** |
| Workshops | **x** | **x** | **x** | **x** | **x** | **x** |  | **x** | **x** |
| Seminar  | **x** |  | **x** | **x** | **x** |  |  | **x** | **x** |
| Supervised Rehearsals | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** |
| **Assessment method** |  |  |  |  |  |  |  |  |  |
| Performance | **x** | **x** | **x** |  | **x** | **x** | **x** | **x** | **x** |
| Presentation of practical project | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** |
| ReflectiveEssay | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** |

1. **Inclusive module design**

The Division 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
2. **Internationalisation**

The content of the module engages with a range of theatre practices, drawn from the UK performance field as well as international theatre practice, and students are encouraged to explore these in their own practice. Students on the module will also benefit from the international network of practitioners brought to Kent through the SoA European Theatre Research Network.

**DIVISIONAL USE ONLY**

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

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| Date approved | Major/minor revision | Start date of the delivery of revised version | Section revised | Impacts PLOs( Q6&7 cover sheet) |
| 04/05/16 | Major | January 2018 | 1,3,6,10,11,12,13,14 | No |
| 16/02/2021 | Minor | 2021/22 | 12 | No |