1. **Title of the module**

DRAM8950 (DR895) – Solo Acting: Composition and 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 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)**

Autumn

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

Co-requisites: DRAM8800 (Ensemble Devising and Performance) and DRAM8910 (Physical and Vocal Training for Actors)

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

MA Physical Acting

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

8.1 Demonstrate essential skills in the autonomous and independent composition of a solo performance process, with particular emphasis on the generation of physical and vocal scores, as well as on its dramaturgical and directorial dimensions;

8.2 Demonstrate comprehensive knowledge about various contexts (historical, ethical, and terminological) that characterise solo composition and performance;

8.3 Demonstrate essential skills in a rehearsal process that links training with solo composition and performance;

8.4 Demonstrate skills in the documentation of an artistic work as an integral part of the compositional and performance process;

8.5 Demonstrate cogent knowledge of current discourses of and around solo performance and the contextualisation of their own work within these contexts.

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

9.1 Undertake autonomous and independent research and creative investigations as well as develop artistic ideas in original and critically reflective ways;

9.2 Work autonomously on a performance project within set parameters, negotiating the various creative and administrative aspects of a performance process;

9.3 Demonstrate sophisticated communication skills, both oral and written, negotiating, communicating, discussing and documenting ideas, visions, critique, and argument in a coherent, productive, and effective way;

9.4 Exercise initiative, take personal responsibility and discipline to define, set up, support, manage and realise a project over a sustained period of time within specified resource allocations of time, space and/or budget;

9.5 Identify Health & Safety issues and undertake risk assessment.

1. **A synopsis of the curriculum**

This module is aimed at developing advanced skills in the composition, rehearsal, and performance of a solo theatre piece. Students will identify a starting point, generate physical and vocal scores, and construct and act a performance score. The module will be complemented by the autumn workshop and seminar sessions of DRAM8910 Physical and Vocal Training for Actors. Students will document the ongoing work as an integral part of the compositional process and be encouraged to link training process with artistic result.

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

Barba, Eugenio, and Nicola Savarese, eds., (2006). *A Dictionary of Theatre Anthropology: The Secret Art of the Performer*, second edition, London: Routledge

Chekov, Michael, (2002). *To the Actor: On the Technique of Acting*, London: Routledge

Christoffersen, Erik Exe, and Richard Fowler, (1993). *The Actor’s Way*, London: Routledge

Carreri, Roberta, (2007). Tracce: Il training e storia di un attrice dell Odin Teartet (*Traces: The Training and Story of an Odin Teatret Actress*), Milan: Principe Costante (translation into English by Frank Camilleri)

Lindh, Ingemar, (2010). *Stepping Stones*, Holstebro-Malta-Wroclaw: Icarus

Murray, Simon, and John Keefe, eds. (2007). *Physical Theatres: A Critical Introduction*, London: Routledge

Richards, Thomas, (1995). *At Work with Grotowski on Physical Actions*, London: Routledge

Stanislavsky, Konstantin, (2008). *An Actor’s Work: A Student’s Diary*, trans. Jean Benedetti, London: Routledge

Toporkov, Vasily Osipovich, (2001). *Stanislavski in Rehearsal: The Final Years*, London: Routledge

*Traces in the Snow: A Work Demonstration* by Roberta Carreri, Holstebro: Odin Teatret [Film] 1994

*The Dead Brother: A Work Demonstration* by Julia Varley, Holstebro: Odin Teatret [Film] 1993

1. **Learning and teaching methods**

Total Contact Hours: 33

Private Study Hours: 267

Total Study Hours: 300

1. **Assessment methods**
	1. Main assessment methods
* Solo Performance (10 minutes) – 60%
* Performance portfolio (3,000 words) – 40%
	1. 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)**

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| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **Module learning outcome** | *8.1* | *8.2* | *8.3* | *8.4* | *8.5* | *9.1* | *9.2* | *9.3* | *9.4* | *9.5* |
| **Learning/ teaching method** |  |  |  |  |  |  |  |  |  |  |
| Private Study | **x** | **x** | **x** | **x** |  | **x** | **x** |  | **x** |  |
| Rehearsal Supervision | **x** | **x** | **x** |  | **x** |  |  | **x** | **x** | **x** |
| **Assessment method** |  |  |  |  |  |  |  |  |  |  |
| Solo Performance | **x** | **x** | **x** |  |  | **x** | **x** |  | **x** | **x** |
| Performance Portfolio |  | **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 content of the module engages with a range of physical performance practices, drawn from the UK performance field as well as Europe and Asian/American contexts. 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.

**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.**

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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) |
| 21/11/2020 | Minor | September 2021 | 12 |  |
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| Revised FSO Jan 2018 |