1. **Title of the module**

DRAM5940 (DR594) Popular 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 (SH and JH)

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

8.1 Demonstrate a range of performance, writing/devising, and production skills appropriate to the particular form of popular performance on which the module’s assigned project is focused (e.g. variety theatre, slapstick, cabaret, pantomime, radio comedy).

8.2 Create a performance within the idiom of the particular form, based on research.

8.3 Analyse the particular form, drawing out some of the wider issues relating to popular performance.

8.4 Demonstrate working knowledge of the particular form, and evidence of research skills.

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

9.1 Work collaboratively with others, understand group dynamics and navigate interpersonal issues productively.

9.2 Manage workloads to meet deadlines, and sustain focus across extended periods of work on a single project.

9.3 Apply creative skills.

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

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

1. **A synopsis of the curriculum**

Students’ learning will be organised around research-based performance projects. These will be

based on detailed examinations of particular popular performance genres (for example, variety theatre, slapstick, cabaret, pantomime, radio comedy). Initially, students develop relevant performance skills, which might include, for example, addressing an audience, developing a stage persona, dance skills, singing, and/or simple acrobatics. In addition to this, they will be set research tasks relevant to the particular genre they are studying. These tasks will lead towards a research essay. They will work independently on devising and rehearsing material related to both the research and the skills acquired in workshops, testing this material in front of an audience made up of other students on the module. Subsequently, they will develop their material to create a show in the style of the assigned popular performance genre, which will be performed to a public audience.

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

#### Appignanesi, L., The Cabaret, New Haven, Conn. & London: Yale University Press, 2004

#### Barker, C., ‘The “Image” in Show Business’, Theatre Quarterly, Vol. VIII, No. 29, Spring 1978, pp.7-11

Davis, J. (ed.), *Victorian Pantomime*, Basingstoke : Palgrave Macmillan, 2010

Double, O., *Britain Had Talent: A History of Variety Theatre*, Basingstoke ; New York : Palgrave

Macmillan, 2012

Foster, A. and Furst, S., *Radio Comedy 1938-1968*, London: Virgin, 1996

Jelavich, P., *Berlin Cabaret*, Cambridge, Mass. ; London : Harvard University Press, 1993

Staveacre, T., *Slapstick: The Illustrated Story of Knockabout Comedy*, London:Angus &

Robertson, 1987

Taylor, M., *British Pantomime Performance*, Bristol: Intellect, 2007

Took, B., *Laughter in the Air* (Revised Edition), London: Robson Books, 1981

Wilmut, R., *Kindly Leave the Stage! The Story of Variety, 1919-1960*, London: Methuen, 1985

Wright, J., *Why Is that so Funny? A Practical Exploration of Physical Comedy*, Nick Hern Books,

2006

1. **Learning and teaching methods**

This module will be taught through group practical sessions.

Contact Hours: 53

Private Study Hours: 247

Total Study hours: 300

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

60% Performance in practical project

40% Research essay

* 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)**

|  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **Module learning outcome** | *8.1* | *8.2* | *8.3* | *8.4* |  | *9.1* | *9.2* | *9.3* | *9.4* | *9.5* |
| **Learning/ teaching method** |  |  |  |  |  |  |  |  |  |  |
| Private Study | **x** | **x** | **x** | **x** |  | **x** | **x** | **x** | **x** | **x** |
| Skills Class | **x** | **x** | **x** | **x** |  | **x** | **x** | **x** | **x** | **x** |
| Group Practical | **x** | **x** | **x** | **x** |  | **x** | **x** | **x** | **x** | **x** |
|  |  |  |  |  |  |  |  |  |  |  |
| **Assessment method** |  |  |  |  |  |  |  |  |  |  |
| *Essay* |  |  | **x** | **x** |  |  | **x** |  | **x** |  |
| *Performance* | **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**

Projects may focus on performers, acts and forms from a range of countries, drawing on the histories and cultures of those places as one means of understanding those works. This may include, for example, discussing Weimar Cabaret as an expression of Weimar history and culture, or exploring American influences on the British Alternative Comedy movement. All students are encouraged to discuss their own identity and experiences as part of the practical work, and this will often involve the class in discussion of a range of international perspectives.

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**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) |
| 09/02/18 | Major | September 2018 | 7-10, 12-14 | No |
|  |  |  |  |  |