1. **Title of the module**

DRAM6100 (DR610) Performing Lives: Theory & Practice of Autobiographical Theatre

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. Demonstrate knowledge of the theatrical forms and conventions within which selected autobiographical performance texts are operating

8.2. Create performances using auto/biographical and documentary material

8.3. Critically evaluate arguments, approaches, and methodologies relating to auto/biographical performance.

8.4. Demonstrate understanding of the relations between autobiographical theories and performance practice

8.5 demonstrate a critical understanding of the ethics of working creatively with personal material

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

9.1. Communicate information, ideas, problems, and solutions articulately, in debate and discussion; in writing; and in performance.

9.2. Engage in practice-based research.

9.3. Work effectively both individually and as a group.

9.4 Integrate critical, theoretical and practical approaches to performance

1. **A synopsis of the curriculum**

This module explores critical and creative approaches to working with real lives in performance. You will examine how auto/biographical and documentary material is used and manipulated to construct identity in and through performance. You will question the concept of the 'true story' and explore the ethics and practicalities of using the personal in performance. You will also work creatively to produce a practical project on auto/biographical theatre. In this module you will work with a range of dramatic material and forms, studying, for example, play texts, performance art, verbatim and documentary theatre. You will also engage with a range of theoretical approaches and perspectives.

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

Canton, U (2011), *Biographical Theatre: Re-presenting Real People*, Palgrave Macmillan: Basingstoke

Donnell, A & Polkey, P (eds). (2000) *Representing Lives.* Palgrave Macmillan, Basingstoke

Gale, MB & Gardner, V Eds) (2004) *Autobiography and Identity: women, theatre and performance*

Haedicke, S et al (eds) (2009) *Political Performances*. Palgrave Macmillan: Basingstoke

Heddon, D (2007) *Autobiography in Performance: Performing Selves*. Palgrave Macmillan: Basingstoke

Hammond W & Steward D. (2008) Verbatim Verbatim: Contemporary Documentary Theatre. Oberon Books: London

Martin, Carol. (2013) *Theatre of the Real.* Basingstoke: Palgrave

Mock, R (ed) ((2009) *Walking, Writing and Performance,* Intellect, Bristol

Pendzik, S et al (eds) (2016) *The Self in Performance,* Palgrave, Basingstoke

1. **Learning and teaching methods**

Total contact hours: 44 (minimum)

Private study hours: 256

Total study hours: 300

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

Essay (2500 words) (40%)

Performance Project (60%)

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** |
| *Workshops* |  | **X** |  | **x** | **x** | **x** | **x** | **X** | **X** |
| *Lectures* | **X** |  | **x** | **x** | **x** | **x** |  |  | **X** |
| **Assessment method** |  |  |  |  |  |  |  |  |  |
| *Essay* | **X** | **X** | **X** | **X** | **x** | **X** | **X** | **X** | **X** |
| *Performance Project* |  | **X** |  | **X** | **x** | **X** | **X** | **X** | **X** |
| *Presentation* | **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 material on the module is international in content with plays and practitioners selected to reflect different cultural identities and contexts. The module engages with cultural and community ethnographies so that international perspectives are endemic to the curriculum.

**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 delivery of revised version | Section revised | Impacts PLOs (Q6&7 cover sheet) |
| 10/12/19 | Minor | Sep 20 | 12, 13 | No |
|  |  |  |  |  |