1. KentVision Code and title of the module

DRAM6640 Physical Theatre: Ensemble Devising

## Division and School/Department or partner institution which will be responsible for management of the module

Arts and Humanities, School of Arts

## The level of the module (Level 4, Level 5, Level 6 or Level 7)

Level 6

## The number of credits and the ECTS value which the module represents

30 credits (15 ECTS)

## Which term(s) the module is to be taught in (or other teaching pattern)

Autumn or Spring

## Prerequisite and co-requisite modules and/or any module restrictions

None

## The course(s) of study to which the module contributes

Optional to the following courses: BA Drama and Theatre and associated programmes

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

8.1 Acquire developed knowledge of safe and appropriate ways to work physically and from physical starting points

8.2 Develop creativity and conceptual confidence in using a variety of methods and other material elements of staging in performance.

8.3 Study innovative approaches to theatrical composition through physicality, with a particular focus on rhythm, movement, space, sound, and the body.

8.4 Produce a portfolio and accompanying visual material that uses information from a variety of theoretical and historical sources to reflect on a personal, creative process.

8.5 Develop further insight into the relationship between training and performance through theoretical research and the practical experience of creating group performances

8.6 Develop a strong understanding of the theoretical and historical context from which physical theatres emerged in the twentieth century and how they have developed into the 21st Century

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

9.1 Undertake autonomous and independent working practices, exercising initiative and personal responsibility.

9.2 Demonstrate a range of communication skills through writing, discussion and practice-based work.

9.3 Work in a group collaboratively, utilising team structures and working methods to create a performance

9.4 Identify health and safety and ethical issues and undertake risk assessments

9.5 Reflect on personal learning, identifying strategies for revisions and development

9.6 Present coherent arguments using a variety of methods.

## A synopsis of the curriculum

This active and highly collaborative module takes the rich field of practices in physical theatre, actor-movement and dance-theatre as a starting point to explore the role of the body in performance, and to develop sophisticated approaches to devising and composition with an ensemble.

Through a series of practical workshops and practice-lectures, students have the opportunity to develop skills in physical composition and dramaturgy, exploring not just the ‘what’ of a performance, but also the ‘how’; develop their understanding of the body and movement as a communicator of meaning; and explore skills and strategies that are essential for creative collaboration and for wellbeing in the creative process.

Movement is in all aspects of theatre, and through this module students are encouraged to develop their own creative language and style, to make performance that ‘moves us’, to make theatre for today. Weekly reading and discussions support the practical work, and assessment takes place through a reflective essay as well as the final performance.

## Reading list

## The University is committed to ensuring that core reading materials are in accessible electronic format in line with the Kent Inclusive Practices.

## The most up to date reading list for each module can be found on the university's [reading list pages](https://kent.rl.talis.com/index.html).

## Contact Hours

Private Study: 234

Contact Hours: 66

Total: 300

## Assessment methods

* 1. Main assessment methods

Performance (60%)

Essay Portfolio (3000 words) (40%)

* 1. Reassessment methods

Like for like

## Map of module learning outcomes (sections 8 & 9) to learning and teaching methods and methods of assessment

**Module learning outcomes against learning and teaching methods:**

| **Module learning outcome** | 8.1 | 8.2 | 8.3 | 8.4 | 8.5 | 8.6 | 9.1 | 9.2 | 9.3 | 9.4 | 9.5 | 9.6 |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **Private Study** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** |
| Practice Lectures | **x** | **x** | **x** | **x** | **x** | **x** |  | **x** | **x** | **x** | **x** | **x** |
| Workshops | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** |

**Module learning outcomes against assessment methods:**

| **Module learning outcome** | 8.1 | 8.2 | 8.3 | 8.4 | 8.5 | 8.6 | 9.1 | 9.2 | 9.3 | 9.4 | 9.5 | 9.6 |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| Performance | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** |
| Essay Portfolio | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** |

## 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

## Campus(es) or centre(s) where module will be delivered

Canterbury

## Internationalisation

Students are introduced to physical performance practices from across Europe and beyond. Students further benefit from the opportunity to engage with artists and scholars internationally, for example via the Chekhov Collective practice research centre and the European Theatre Research Network’s research events and workshops in conjunction with the module.

**DIVISIONAL USE ONLY**

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

| Date approved | New or major/minor revision | Start date of delivery of (revised) version | Section revised  (if applicable) | Impacts CLOs |
| --- | --- | --- | --- | --- |
| 17/02/2023 | Minor | 2023/24 | 8,10,13-14 | No |
|  |  |  |  |  |