1. **Title of the module**

DRAM3380 (DR338) Making Performance 1

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 4

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**

None

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

BA Drama And Theatre, BA Joint Honours Drama and Theatre

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

8.1 Re-evaluate and question their default understanding of what theatre is, and understand diverse and varied approaches to making performances.

8.2 Devise performances from a range of starting points, for example, space, body, voice, text, character, etc.

8.3 Work creatively and collaboratively in small groups, to create, rehearse and perform material.

8.4 Demonstrate a range of performing and creative skills.

8.5 Read and analyse dramatic texts for theatre, understanding their specific theatrical quality.

8.6 Identify and ‘read’ a range of theatrical texts beyond the traditional play script.

8.7 Understanding of some of the central practices and theories of twentieth century performance.

8.8 Articulate ideas, concepts and propositions about theatre and the processes of making it in writing, supported by experience and research

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

9.1 Work with others, collaboratively, utilising a variety of team structures and working methods, and understanding group dynamics and handling interpersonal issues.

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

9.3 Manage workloads to meet deadlines, and sustain focus for extended periods working on independent creative projects, developing autonomy and self management.

9.4 Apply critical and creative skills in diverse forms of discourse and media.

9.5 Communicate effectively coherent arguments and propositions in writing.

9.6 Reflect on their own learning and development.

1. **A synopsis of the curriculum**

This is a module about the implications of Peter Brook’s idea that anything can be seen as ‘an act of theatre’. Students will be invited to see beyond their own default assumptions about theatre, and introduced to a diverse range of methods of devising their own performances. In practical workshops, they will learn about professional practice, warming up, performance skills, and collaborative group work; and will explore the possibilities of creating performance from a range of starting points, including (for example), space, body, voice, text, or character. This practical exploration will sit alongside an introduction to related aspects of history and theory. In seminars, students will be introduced to such concepts as theatre spaces, traditional play texts, non-traditional theatre texts, historical approaches to characterisation (e.g. Stanislavski, Mike Leigh), physical approaches to acting (e.g. Grotowski, Lecoq), and the different models for engaging an audience (e.g. Brecht, Boal). The experience will be enhanced by 4 ‘Theatre Forums’ within which students experience a short piece of performance by Theatre Companies/Performers who have emerged from the department, followed by an ‘open discussion forum, situating the work within the world of performance, and the influence that their university learning had in relation to their current practice. Students will be assessed by a short in-class performance and an essay. This module (together with Making Performance 2) will offer a solid foundation for all modules in years two and three which involve creative performance work.

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

Allain, Paul and Jen Harvie (2006), *The Routledge Companion to Theatre and Performance*, London: Routledge

Allen, Tony (2002), *Attitude: Wanna Make Something Of It?*, Glastonbury: Gothic Image

Artaud, Antonin (1993), *Theatre and its Double*, London: Calder

Baugh, Christopher (2005), *Theatre, Performance and Technology*, Basingstoke: Palgrave

Bradwell, Mike (2010), *The Reluctant Escapologist*, London, Nick Hern

Brook, Peter (1990), *The Empty Space*, London: Penguin

Double, Oliver (2007), ‘Punk Rock as Popular Theatre’, *New Theatre Quarterly*, Vol. 23 No, 1

Johnstone, Keith (2007), *Impro: Improvisation and Theatre*, London: Methuen

McGrath, John (1996), *A Good Night Out: Popular Theatre: Audience, Class and Form*, London: Nick Hern

Pickering, Kenneth and Mark Woolgar (2009), *Theatre Studies*, Basingstoke: Palgrave Macmillan

1. **Learning and teaching methods**

Total contact hours: 72

Private study hours: 228

Total study hours: 300

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

Performance (40%)

Essay (2000 words) (40%)

Seminar Contribution (20%).

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* | *8.6* | *8.7* | *8.8* | *9.1* | *9.2* | *9.3* | *9.4* | *9.5* | *9.6* |
| **Learning/ teaching method** |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| **Practical workshops** |  | **X** | **X** | **X** | **X** |  |  | **X** |  | **X** | **X** | **X** | **X** |  | **X** |
| **Seminars** |  | **X** |  |  |  | **X** | **X** | **X** | **X** | **X** |  |  | **X** | **X** | **X** |
| **Theatre Forums** |  | **x** |  |  |  |  |  | **x** |  |  |  |  | **x** |  |  |
| **Private Study** |  | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** |
| **Assessment method** |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| **Assessed performance**  | **X** | **X** | **X** | **X** |  |  | **X** |  | **X** | **X** | **X** | **X** |  | **X** |
| **Essay**  | **X** |  |  |  | **X** | **X** | **X** | **X** | **X** |  |  | **X** | **X** | **X** |
| **Class participation** | **x** | **x** | **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 module content includes the study of international theatre makers.

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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) |
| 07/09/16 | Minor | September 2016 | 10, 12, 13 | No |
| 06/12/16 | Minor | September 2017 | 1, 10 | No |

Revised FSO Jan 2018