1. **Title of the module**

DRAM3400 (DR340) Introduction to Mask

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 or Spring

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

None

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

BA Drama and Theatre

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

8.1 Demonstrate an understanding of some key approaches to mask theatre

8.2 Demonstrate practical understanding of mask-making

8.3 Show a foundation in mask and improvisation performance and rehearsal skills

8.4 Communicate an understanding of the role of masks in performer training

8.5 Demonstrate knowledge and practical understanding of some forms of Western mask theatre (e.g.Neutral Mask, Character Mask, Commedia) and deepened awareness of some ancient and non-Western mask theatre traditions (e.g. Noh, Jingju)

8.6 Communicate an understanding of key concepts in the role of masks in ceremonies and religious ritual in various cultural traditions (e.g.Sub-Saharan African mask, Indigenous Australian mask) and a knowledge of some key past and contemporary mask pedagogues and practitioners/companies (e.g. Copeau, Saint-Denis, Fava, Le Coq, Trestle)

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

9.1 Communicate complex ideas to others

9.2 Show competence in health and safety of themselves and others regarding physical work

9.3 Demonstrate broad awareness and knowledge of research materials available to them

9.4 Use research skills, including use of Library resources and the internet

9.5 Work independently and with others collaboratively

9.6 Reflect critically on their performance, learning and experience, and give appropriate feedback on the work of others using appropriate terminology

9.7 Demonstrate essay planning and academic writing skills

1. **A synopsis of the curriculum**

The aim of this course is to give students an understanding of a variety of practices, theory and historical context of mask in performance. By learning about different mask practices the students will develop a sense of the function and potential of mask in performance and performer training, as well as develop their own performance skills through the medium of mask

The module will be taught across twelve weeks and will be split evenly between history/theory and practice.

Practical classes will include instruction in diverse practical approaches to improvisation, mask work, rehearsal technique and supervised rehearsals. Students will be invited to explore beyond their assumptions and performance experience and will be introduced to the idea of play and risk as key components of the rehearsal process. Students will be introduced to a range of mask and associated techniques (e.g. neutral/noble mask, character mask, commedia). Sessions will start with appropriate physical and vocal warm-ups. Students are expected to take responsibility for their physical readiness to participate in all classes (and to ensure that they bring to their teacher’s attention any circumstances that may prevent their full and active involvement in the work). Regular opportunities to present work and demonstrate understanding are built into the structure of the class. They will also reflect and feedback on the work of their peers.

Lecture/screening sessions will feature presentations, interactive lectures, screenings and opportunities for discussion. These sessions will focus on developing an awareness of key practitioners, theories of mask, and historical, cultural and theatrical contexts of mask 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

Banham, Martin (ed.) (2004) *A history of theatre in Africa.* Cambridge: Cambridge University Press

Callery, Dymphna (2001) *Through the Body: a practical guide to physical theatre.* London: Nick Hern Books

Eldredge, Sears A. (1996) *Mask improvisation for actor training and performance: The compelling image.* Evanston, IL: Northwestern University Press

Emigh, John (1996*) Masked Performance: The play of self and other in ritual and theatre.* Philadelphia: University of Pennsylvania Press

Wilsher, Toby (2006) The Mask Handbook: A Practical Guide. United Kingdom: Taylor and Francis

1. **Learning and teaching methods**

Total contact hours: 48

Private study hours: 252

Total study hours: 300

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

*Group Performance (40%)*

*Critical reflection (1500 words) (25%)*

*Essay (2500 words) (35%).*

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* | *9.1* | *9.3* | *9.4* | *9.5* | *9.6* | *9.7* | *9.8* | *9.9* |
| **Learning/ teaching method** |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| **Private Study** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** |
| *Practical Workshop* | **x** | **x** | **x** | **x** | **x** |  |  | **x** |  | **x** |  | **x** | **x** |  |
| *Lecture Screening* | **x** |  |  | **x** | **x** | **x** |  |  | **x** |  |  |  |  |  |
| **Assessment method** |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| *Performance* | **x** | **x** | **x** | **x** | **x** | **x** |  | **x** |  | **x** |  | **x** |  |  |
| *Critical reflection* | **x** | **x** | **x** | **x** | **x** | **x** | **x** |  | **x** | **x** | **x** |  | **x** | **x** |
| *Essay* | **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**

Students in this module will develop awareness of mask traditions from around the globe.

**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 the delivery of revised version | Section revised | Impacts PLOs (Q6&7 cover sheet) |
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Revised FSO Jan 2018