1. **Title of the module**

DRAM3450 (DR345) Puppet and Object 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 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 a range of technical, creative and production skills in the context of design led performance (as appropriate to the form of performance on which the project work is focussed).

8.2 Understand how different technologies contribute to performance (e.g light, sound/music, objects/props, projection)

8.3 Undertake the making of performance and reflect upon it, including recording and analysing the process,

8.4 Understand the relation of the performance to the context of its production and reception

8.5 Create performance which explores the potential of space and integrates theatre technologies creatively, conceptually and practically.

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

9.1 Undertake independent research and make coherent arguments verbally and in writing

9.2 Work independently and with others collaboratively

9.3 Manage projects, including health and safety issues within specified resource and time constraints

9.4 Reflect on their own learning

1. **A synopsis of the curriculum**

This module offers a creative exploration of puppetry and object theatre. It includes scenic elements and staging. Elements used typically include puppets, objects, visible/’invisible’ puppeteers and set, light, projection, motion and sound. Screenings/seminars provide theoretical perspectives while practical workshops deliver making skills and explore making performance. Students will explore and discover the uses and dynamics of the different elements, developing the skills as makers, performers, puppeteers, manipulators, musicians and/or technicians.

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

Bell, J. (ed) (2001) Puppets, masks, and performing objects. Cambridge, MA: MIT Press.

Francis, P. (2012) Puppetry: a reader in theatre practice. Basingstoke: Palgrave.

Posner, D. and Orenstein, C. (2015) The Routledge Companion to Puppetry and Material Performance. London: Routledge.

Taylor, J. (ed) (2009) Handspring Puppet Company. London: David Krut Publishing

1. **Learning and teaching methods**

Total contact hours: 48

Private study hours: 252

Total study hours: 300

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

Performance (50%)

Critical reflection (1500 words) (20%)

Essay (2000 words) (30%).

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 and rehearsal** |  |  | **x** | **x** | **x** | **x** | **x** | **x** | **x** |
| *screening and seminar session* |  | **x** |  | **x** | **x** | **x** | **x** |  | **x** |
| *practical workshop* | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** |
| *Making skills sessions* | **x** | **x** | **x** |  | **x** |  | **x** | **x** |  |
| **Assessment method** |  |  |  |  |  |  |  |  |  |
| *Performance* | **x** | **x** | **x** | **x** | **x** |  | **x** | **x** |  |
| *Critical reflection* |  | **x** | **x** | **x** |  | **x** |  |  | **x** |
| *Essay* |  | **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**

Puppetry, part of the larger creative industries, is a global, and globalised, activity. Puppetry is a highly physical art that often is wordless (not using written scripts) and cuts across language barriers; this is the approach taught in this module. Practitioners studied in the module are contemporary and international, including the creators of War Horse, Handspring Puppet Company (South Africa) and performers such as Peter Schumann and Paul Zaloom (America).

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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.**

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| --- | --- | --- | --- | --- |
| Date approved | Major/minor revision | Start date of the delivery of revised version | Section revised | Impacts PLOs (Q6&7 cover sheet) |
| 02/02/17 | Major | September 2017 | 3, 8-14 | No |
|  |  |  |  |  |

Revised FSO Jan 2018