1. **Title of the Module**

DRAM3480 (DR348) Introduction to Mask and Puppetry

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 and puppetry, including a mixture of Western and non-Western traditions

8.2 Demonstrate practical understanding of mask and/or puppet making and show a foundation in performance and rehearsal skills.

8.3 Undertake the making of performance and reflect upon it.

8.4 Communicate an understanding of the role of masks, puppets and objects in performer training.

8.5 Communicate an understanding of key concepts in mask, puppetry and object theatre, and a knowledge of both past and contemporary practitioners in their relevant contexts.

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

9.3 Use research skills, including use of Library resources and the internet, and demonstrate broad awareness and knowledge of research materials available to them

9.4 Work collaboratively with others

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

9.6 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 contexts of masks and puppets in performance. By learning about different practices the students will develop a sense of the function and potential of objects in performance and training, as well as develop their own performance skills.

Screenings/lectures provide theoretical lenses and will focus on key practitioners and their historical, cultural and theatrical contexts. Practical workshops will deliver making skills and explore making performance, including instruction on diverse practical approaches to puppetry and/or 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. Regular opportunities to present work and demonstrate understanding are built into the structure of the class. They will also reflect and feed back on the work of their peers.

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.

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

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

Wilsher, T. (2006) The Mask Handbook: A Practical Guide. London: Routledge.

1. **Learning and teaching methods**

Total contact hours: 56

Private study hours: 244

Total study hours: 300

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

 Group Performance (40%)

 Critical reflection (1500 words) (20%)

 Essay (2,000 words) (40%).

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)***

*Add/delete lines and columns as appropriate:*

|  |  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **Module learning outcome** | 8.1 | 8.2 | 8.3 | 8.4 | 8.5 | 9.1 | 9.2 | 9.3 | 9.4 | 9.5 | 9.6 |
| **Learning/ teaching method** |  |  |  |  |  |  |  |  |  |  |  |
| **Private Study** | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** |
| Practical Workshop | **X** | **X** | **X** |  |  |  | **X** |  | **X** | **X** |  |
| Lecture Screening | **X** |  |  | **X** | **X** | **X** |  | **X** |  |  | **X** |
| **Assessment method** |  |  |  |  |  |  |  |  |  |  |  |
| Performance | **X** | **X** | **X** |  |  |  | **X** |  | **X** | **X** |  |
| Critical Reflection | **X** | **X** | **X** | **X** | **X** | **X** |  | **X** | **X** | **X** |  |
| Essay | **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 traditions and practitioners from around the globe.

 Puppetry and mask, part of the larger creative industries, is a global, and globalised, activity. They

 are highly physical art-forms that are often wordless (not using written scripts) and therefore cut

 across language barriers; this is the approach taught in this module.

**If the module is part of a programme in a Partner College or Validated Institution, please complete sections 18 and 19. If the module is not part of a programme in a Partner College or Validated Institution these sections can be deleted.**

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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 delivery of revised version | Section revised | Impacts PLOs (Q6&7 cover sheet) |
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