1. **Title of the module**

DRAM6350 (DR635) Dance and Theatre: Dramaturgies of Moving Bodies

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 6

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 and associated programmes

Also available as wild module

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

8.1 demonstrate their systematic understanding of key practitioners, practices, theorists, and contexts of dance theatre from ballet to contemporary dance performance;

8.2 understand the non-discursive medium of the body and movement by looking at a range of performance texts, as wells as writings about dance, and analyse bodies, movement, and corporeal dramaturgies;

8.3 appreciate the (post-)dramatic and narrative potential of dance and physical theatre;

8.4 understanding the place of dramaturgy as key critical practice in the profession, operating in a context where theory and practice intersect.

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

9.1 critically evaluate a variety of textual materials (printed, oral, and corporal);

9.2 develop original ideas and coherent arguments, supported by appropriate factual and analytical evidence;

9.3 independently and autonomously organise and manage workload within a set and limited time-frame, and sustain focus and concentration over an extended period;

9.4 communicate to effectively express opinion, information and arguments, and to productively engage in discussions;

9.5 present their work according to professional and academic standards and conventions;

9.6 apply IT skills such as word processing, electronic communication, IT-assisted presentation, and dealing efficiently and critically with data accessed digitally.

1. **A synopsis of the curriculum**

Over recent decades, dance in its various forms has established itself at the forefront of theatrical experimentation: from Contemporary Ballet to Post-Modern Dance, from *Tanztheater* to New Body Performances, dance invents, maps out and tests radical theatre and performance concepts, including thorough interrogations both of the performer’s body and of the most fundamental parameters of theatrical presentation. Dance has thus, not the least, become a laboratory to investigate and meditate on the place of theatrical live performance within a mediatised sociocultural environment. This module studies some of the dramaturgic strategies employed in these new forms of choreography and dance performance.

A series of introductory lectures surveys the history and contexts of dance as a theatre genre and of choreography as creative method, while also addressing methodologies of analysing dance and its dramaturgic strategies. This will then be substantiated by an exploration of the works of selected choreographers, presenting a variety of styles and traditions from ballet to live art, in works by artists such as William Forsythe, Jiri Kylian, Lloyd Newson, Anne Teresa De Keersmaeker, Ohad Naharin, Jerome Bel, and others.

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

Bremser, M. (ed.) (2004) Fifty Contemporary Choreographers. London & New York: Routledge.

Craine, D. and J. Mackrell (eds.) (2004) The Oxford Dictionary of Dance, Oxford: Oxford UP.

Carter, A. and J. O’Shea (eds.) (2010) The Routledge Dance Studies Reader. 2nd edition. Abingdon & New York: Routledge 2010

Hanson, P. and Callison, D. (eds.) (2015) Dance Dramaturgy: Modes of Agency, Awareness, and Engagement. London: Pagrave.

Jowitt, D. (1989) Time and the Dancing Image, Berkeley: University of California Press.

Profeta, K. (2015) Dramaturgy in Motion: At Work on Dance and Movement Performance. Madison: U Wisconsin Press.

Trenscenyi, K. et al. (eds.) (2014) New Dramaturgy: International Perspectives on Theory and Practice, London: Bloomsbury.

1. **Learning and teaching methods**

Total contact hours: 50

Private study hours: 250

Total study hours: 300

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

Essay 1 Performance Analysis (2000 words) (30%)

Essay 2 Dramaturgic Study (4000 words) (50%)

Seminar Presentation (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* | *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** |
| *Lecture* | **X** | **X** | **X** | **X** |  |  |  |  |  |  |
| *Seminar* | **X** | **X** | **X** | **X** | **X** |  |  | **X** | **X** |  |
| *Theatre Visit* | **X** | **X** | **X** | **X** | **X** |  |  |  |  |  |
| **Assessment method** | *8.1* | *8.2* | *8.3* | *8.4* | *9.1* | *9.2* | *9.3* | *9.4* | *9.5* | *9.6* |
| *Seminar Presentation* | **X** | **X** |  |  | **X** | **X** |  | **X** |  |  |
| *Essay 1* | **X** | **X** | **X** |  | **X** | **X** | **X** | **X** | **X** | **X** |
| *Essay 2* | **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**

Students will also discuss topics including intercultural performance, and dance from other cultures.

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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) |
| 02/12/16 | Minor | September 2016 | 1, 7, 11 | No |
|  |  |  |  |  |

Revised FSO Jan 2018