1. **Title of the module**

DRAM6630 (DR663) Intro to Physical Theatre

1. **Division or partner institution which will be responsible for management of the module**

Arts and Humanities (School of Arts)

1. **The level of the module (Level 4, Level 5, Level 6 or Level 7)**

Level 5

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 modules**

DRAM3380 Making Performance 1

DRAM3390 Making Performance 2

1. **The course(s) of study to which the module contributes**

BA Drama and Theatre and associated courses

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

8.1 Develop a practical understanding of the skills required by the physical performer.

8.2 Learn a variety of approaches for training and developing those skills.

8.3. Acquire knowledge of safe and appropriate ways to warm up oneself and a group.

8.4. Develop skills in articulating one’s observations of somatic practice both verbally in class and in writing.

8.5. Develop a broad understanding of the theoretical, philosophical and historical context from which Physical Theatre emerged at the end of the twentieth century.

8.6. Develop further insight into the relationship between training and performance.

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

9.1. Undertake autonomous and independent working practices, exercising initiative and personal responsibility and undertake independent research.

9.2. Demonstrate a range of communication skills through writing, discussion and practice-based work.

9.3. Work collaboratively in groups, utilising team structures and working methods.

9.4. Identify health and safety and ethical issues and undertake risk assessments.

9.5. Reflect on personal learning, identifying strategies for revisions and development.

9.6. Present coherent arguments verbally and in writing.

1. **A synopsis of the curriculum**

This module studies different approaches to physical training for performance. It covers examples from around the world, though developments in Europe during the twentieth century provide a focus for the module. The module is oriented towards training for ‘physical theatre’ – a term which emerged at the end of the twentieth century and refers to a shift away from script, playwright and linear narrative. As such naturalism and the work of Stanislavski do not fall within the remit of this module.

Students will gain valuable practical experience of physical training in weekly workshops where they will explore the fundamental principles of training the body. Indicative areas include:

* Posture, centre, balance, energy, space, tension, relaxation, sound within the body.
* Precision and clarity in movement
* Presence, spontaneity and improvisation

The module makes elementary investigations into the relationship between training and performance composition, an aspect which will be further explored in Physical Theatre 2.

Practice will be contextualised by historical and theoretical reading that explores the landscape from which the term ‘Physical Theatre’ emerged in the twentieth century. Key historical figures include: Jacques Copeau, Antonin Artaud, Edward Gordon Craig, Jerzy Grotowski, Eugenio Barba, and Jacques Lecoq, among others. Grotowski’s term ‘Poor Theatre’ is a crucial starting point for the module, and we explore how a performer might be prepared for a performance style that focuses so fully on the performer’s body in space, and the demands that come with that style. Eugenio Barba’s ideas about ‘pre-expressivity’ and the study of performer training across different cultures and disciplines are also important.

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

Artaud, Antonin, The Theatre and Its Double, Calder and Boyars Ltd, 1970 (original translated publication is trans. Mary Caroline Richards, Grove Press, 1958)

Barba, Eugenio A Dictionary of Theatre Anthropology, Routledge, 1991

Grotowski, Jerzy Towards a Poor Theatre,(edited by Eugenio Barba), Methuen, 1976

Hodge, Alison, Actor Training, 2nd ed., Routledge, 2010

Lecoq, Jacques, Theatre of Movement and Gesture, trans. David Bradby, Routledge 2006

Oida, Yoshi, and Marshall, Lorna, The Invisible Actor, Methuen, 1997

1. **Learning and teaching methods**

Total contact hours: 66

Private study hours: 234

Total study hours: 300

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

Written Assessment (3000 words) (40%)

Performance 1 (30%)

Performance 2 (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* | *8.6* | *9.1* | *9.2* | *9.3* | *9.4* | *9.5* | *9.6* |
| **Learning/ teaching method** |  |  |  |  |  |  |  |  |  |  |  |  |
| **Lecture/Workshop** |  | **X** |  | **X** | **X** | **X** |  | **X** |  |  | **X** | **X** |
| **Workshop** | **X** | **X** | **X** | **X** |  | **X** |  | **X** | **X** | **X** | **X** |  |
| **Private Study** |  |  |  |  | **X** | **X** | **X** | **X** | **X** |  | **X** | **X** |
| **Assessment method** |  |  |  |  |  |  |  |  |  |  |  |  |
| Written Assessment |  | **X** |  | **X** | **X** | **X** | **X** | **X** | **X** |  | **X** | **X** |
| Performance 1 | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** |  | **X** | **X** | **X** |
| Performance 2 | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** |

1. **Inclusive module design**

The Division 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 are introduced to physical performance practices from across Europe and beyond. Students also benefit from the opportunity to engage with the European Theatre Research Network’s research events and workshops in conjunction with the module.

**DIVISIONAL 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) |
| 10/12/19 | Minor | Sep 2020 | 12 | No |
| 26/02/2021 | Minor (ECA) | 2021/22 | 13-14 | No |
|  |  |  |  |  |

Revised FSO Feb 2020