1. **Title of the module**

DRAM6740 (DR674) Performance Art

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 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 and co-requisite modules**

None

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

BA Drama and Theatre (Single and Joint Honours)

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

8.1 demonstrate knowledge and critical understanding of the relationship between media culture, performance art and theatre;

8.2 engage with and evaluate theoretical perspectives regarding the body, the live, and mediated aspects of performance;

8.3 identify histories, forms and traditions of performance in the context of the avant-garde;

8.4 Demonstrate a critical understanding of the evolution of experimental performance practice such as multimedia theatre and performance art throughout the twentieth century;

8.5 show extensive knowledge and critical understanding of a wide range of contemporary multimedia performance and performance art by studying relevant works of exemplary artists;

8.6 demonstrate creativity with regards to working with the body, materialities and technologies in performance art and media art.

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

9.1 use a range of established techniques to initiate, undertake establish and maintain thorough and sophisticated arguments;

9.2 effectively communicate and present arguments coherently using verbal and written expression;

9.3 Demonstrate knowledge and ability to effectively utilise online research tools and presentation technologies;

9.4 manage and direct their individual learning and research;

9.5 work and collaborate with others

1. **A synopsis of the curriculum**

This module demonstrates how the 20th century avant-garde, typically in Europe, Asia and the USA, enabled, influenced and informed later experimental performance forms such as performance art and multimedia performance. It traces the transformative effect on performance and representation of (for example) new ideas and philosophies, historical/political events, new technologies, and the voices of disenfranchised groups (eg women, gay, disabled, Black and Asian communities). Key modernist and postmodernist practitioners are discussed as the module traces the evolution of multimedia practices and performance art. Students analyse how time, space and bodies manifest within a diversity of contemporary media art and performance art, and focus is placed on the nature of audience engagement. Students realise their own performances using ideas they are studying, such as chance and uncertainty; materiality, objects and the body; live and mediated aspects of performance; public and private spaces; and participatory practices.

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

Chapple, Freda and C. Kattenbelt. (2006), eds. *Intermediality in Theatre and Performance*, Amsterdam: Rodopi.

Daniels, Robert Jude. (2014), *DIY* Chichester, University of Chichester

Dixon, Steve. (2006), *Digital Performance*, MA: The MIT Press.

Goldberg, Roselee. (2011), *Performance Art from Futurism to the Present*, London: Thames and Hudson.

Klich, Rosemary and Edward Scheer. (2012), *Multimedia Performance,* Basingstoke: Palgrave Macmillan

Kuppers, Petra. (2004), *Disability and Contemporary Performance*, *Bodies on Edge,* Palgrave

O’Reilly, Sally, (2009), *The Body in Contemporary Art*, London: Thames and Hudson.

Pitches, Jonathan and Sita Popit eds. (2011), *Performance Perspectives: A critical introduction*, Basingstoke: Palgrave Macmillan.

Rush, Rush. (2005), *New Media in Art, London*: Thames and Hudson

1. **Learning and teaching methods**

Total contact hours: 44

Private study hours: 256

Total study hours: 300

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

Group or Individual Performance (50%)

Written Assessment (3000 words) (50%)

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* |
| **Learning/ teaching method** |  |  |  |  |  |  |  |  |  |  |  |  |
| **Lectures** |  | **x** | **x** | **x** | **x** | **x** |  |  |  |  |  |  |
| **Seminars** |  | **x** | **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** | |  | **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**

The subject-content will be consciously international in focus, drawing where possible on the work of international practitioners. The module will cover international influence of the early avant-garde on later experimental performance forms such as performance art and multimedia performance.

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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) |
| 01/02/16 | Major | September 2016 | 1, 8, 11 | No |
| 12/02/19 | Major | September 2019 | 1, 7, 8, 9, 10, 11, 12, 13, 14 | No |

Revised FSO Nov 2018