1. KentVision Code and title of the module

DRAM8001 Ensemble Devising and Performance

## Division and School/Department or partner institution which will be responsible for management of the module

Division of Arts and Humanities, School of Arts, Department of Drama

## The level of the module (Level 4, Level 5, Level 6 or Level 7)

Level 7

## The number of credits and the ECTS value which the module represents

30 Credits (15 ECTS)

## Which term(s) the module is to be taught in (or other teaching pattern)

Term 2

## Prerequisite and co-requisite modules and/or any module restrictions

DRAM8910 Physical and Vocal Training for Actors

DRAM8950 Solo Acting: Composition and Performance

## The course(s) of study to which the module contributes

Compulsory to the following courses: MA Physical Acting

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

* 1. Demonstrate essential skills in the autonomous and independent composition of a collaborative performance process, with particular emphasis on the generation of physical and vocal scores, as well as on its dramaturgical and directorial dimensions
  2. Demonstrate knowledge about various contexts (historical, ethical, and terminological) that characterise ensemble composition and performance
  3. Demonstrate essential skills in a rehearsal process that links training with collaborative composition and performance
  4. Demonstrate skills in the documentation of an artistic work as an integral part of the compositional and performance process
  5. Demonstrate current discourses of and around ensemble performance and the contextualisation of their own work within these contexts
  6. Demonstrate skills to reflect on their own performance practice, demonstrating how this relates to relevant contexts and theories informed by the forefront of professional discipline.

1. The intended generic learning outcomes.  
   On successfully completing the module, students will be able to:
   1. Undertake autonomous and independent research and creative investigations as well as develop artistic ideas in original and critically reflective ways
   2. Work autonomously on a performance project within set parameters, negotiating the various creative and administrative aspects of a performance process
   3. Demonstrate sophisticated communication skills negotiating, communicating, discussing and documenting ideas, visions, critique, and argument in a coherent, productive, and effective way
   4. Exercise initiative, take personal responsibility and discipline to define, set up, support, manage and realise a project over a sustained period of time within specified resource allocations of time, space and/or budget
   5. Identify Health & Safety issues and undertake risk assessment
2. A synopsis of the curriculum

This spring term module is aimed at developing advanced skills in collaborative training and the composition, rehearsal, and performance of an ensemble theatre piece. Through practical study, students will engage in ensemble training and work collaboratively to identify a starting point, generate physical and vocal scores, and construct and act a performance score. Students will also engage with ethical, historical and cultural contexts of ensemble practice through a set of discussion-based seminars.

Students will document the ongoing group work as an integral part of the compositional process; they will comment and reflect on their work as collaborative artists involved in an autonomous practice.

## Reading list

## The University is committed to ensuring that core reading materials are in accessible electronic format in line with the Kent Inclusive Practices.

## The most up to date reading list for each module can be found on the university's [reading list pages](https://kent.rl.talis.com/index.html).

Britton, John, ed., *Encountering Ensemble*, London: Bloomsbury Methuen Drama, 2013

Bogart, Ann and Landau, Tina, *The Viewpoints Book*, New York: Theatre Communications Group 2005

Chekhov, Michael, *To the Actor*, London: Methuen, 2002.

Graham, Scott, and Steven Hoggart, eds., *The Frantic Assembly Book of Devising Theatre*, London: Routledge 2009

Lecoq, Jacques, *The Theatre of Movement and Gesture*, London: Routledge 2006

Murray, Simon, and John Keefe, eds. *Physical Theatres: A Critical Introduction*, London: Routledge 2007

## Contact Hours

Private Study: 262

Contact Hours: 38

Total: 300

## Assessment methods

13.1 Main assessment methods

Ensemble Performance Presentation 60%

Reflective Performance Portfolio (3,500 words) 40%

13.2 Reassessment methods

Like for Like

## Map of module learning outcomes (sections 8 & 9) to learning and teaching methods and methods of assessment

**Module learning outcomes against learning and teaching methods:**

| **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 |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **Private Study** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** |  | **x** | **x** |
| **Practical Workshops** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** |
| **Seminars** |  | **x** |  |  | **x** | **x** | **x** |  | **x** |  |  |

**Module learning outcomes against assessment methods:**

| **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 |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| Ensemble Performance Presentation | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** |
| Reflective Performance Portfolio | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** |

## 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

## Campus(es) or centre(s) where module will be delivered

Canterbury

## Internationalisation

The content of the module engages with a range of theatre practices, drawn from the UK performance field as well as international theatre practice, and students are encouraged to explore these in their own practice. Students on the module will also benefit from the international network of practitioners brought to Kent through the European Theatre Research Network and the Chekhov Collective UK Research Centre.

**DIVISIONAL USE ONLY**

**Module record – all revisions must be recorded in the grid and full details of the change retained in the appropriate committee records.**

| Date approved | New/Major/minor revision | Start date of delivery of (revised) version | Section revised  (if applicable) | Impacts PLOs (Q6&7 cover sheet) |
| --- | --- | --- | --- | --- |
| 14/12/2021 | New (code changed from DRAM8800) | January 2023 |  |  |
|  |  |  |  |  |