1. **Title of the module**

DRAM8910 (DR891) – Physical and Vocal Training for Actors

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 7

1. **The number of credits and the ECTS value which the module represents**

45 Credits (22.5 ECTS)

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

Autumn and Spring

1. **Prerequisite and co-requisite modules**

None

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

Compulsory for MA Physical Acting

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

8.1 Demonstrate essential practical skills and processes of physical and laboratory theatre training within a pre-professional context;

8.2 Demonstrate comprehensive knowledge of the various contexts (historical, ethical, and terminological) that influence and inform physical and laboratory theatre training;

8.3 Demonstrate the ability to develop, individually and within a group, physical training processes, with particular emphasis on body flexibility and vocal range, as well as project management;

8.4 Demonstrate conceptual understanding of the symbiotic relationship between practice and terminology, with particular emphasis on the practice-based conceptualisation of movement, space, rhythm, texture, range, and relationship with observers;

8.5 Demonstrate complete understanding of the essential links between laboratory training and its application in acting and performance composition;

8.6 Demonstrate the ability to document the creative processes and artistic work in effective formats;

8.7 Demonstrate comprehensive knowledge of current discourses of and around theatre training and the contextualisation of their own work within these contexts.

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

9.1 Undertake research and creative investigations as well as develop artistic ideas in original and critically reflective ways;

9.2 Work autonomously and collaboratively with others in team structures, understanding and negotiating group dynamics and handling and solving interpersonal issues;

9.3 Demonstrate sophisticated communication skills, both oral and written, negotiating, communicating, discussing and documenting ideas, visions, critique, and argument in a coherent, productive, and effective way;

9.4 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;

9.5 Identify Health & Safety issues and undertake risk assessment.

1. **A synopsis of the curriculum**

This module directs students to investigate and develop physical and vocal actor training techniques. It is designed to complement the other modules on the Physical Acting Specialism by providing synergies between training and performance applications, with the objective of linking process with product. Autumn term focuses on individual training techniques and the development of autonomous processes for actors. Spring term will focus on ensemble training by exploring partner and group-based processes.

In both terms, students will work practically in tutor-led workshops and independently. In addition to their theatre-based work, students will be expected to practise and document other forms of training practices (e.g. dance classes, martial arts, sports), and incorporate this work in their end of term assessments.

Students will demonstrate their learning towards the end of each term by a Solo Technical Presentation in autumn and an Ensemble Technical Presentation in spring. These presentations will take the form of lecture-demonstrations on the subject of the training processes that influenced their DR895 Solo Performance (autumn) and DR880 Ensemble Performance (spring).

Three Contextual Seminars will be held per term with a focus on the theory, ethics, and history of actor training.

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

Barba, Eugenio, and Nicola Savarese, eds., *A Dictionary of Theatre Anthropology: The Secret Art of the Performer*, second edition, London: Routledge 2006

Evans, Mark, *Movement Training and the Modern Actor*, London: Routledge 2009

Grotowski, Jerzy, *Towards a Poor Theatre*, London: Routledge 2002

Hodge, Alison, ed., *Actor Training,* second edition, London & New York: Routledge 2010

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

1. **Learning and teaching methods**

Total Contact Hours: 81

Private Study Hours: 369

Total Study Hours: 450

1. **Assessment methods**
	1. Main assessment methods
* Solo Technical Presentation (10 minutes) – 40%
* Ensemble Technical Presentation (30 minutes) – 40%
* Contribution to Workshop – 20%
	1. 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)**

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| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **Module learning outcome** | *8.1* | *8.2* | *8.3* | *8.4* | *8.5* | *8.6* | *8.7* | *9.1* | *9.2* | *9.3* | *9.4* | *9.5* |
| **Learning/ teaching method** |  |  |  |  |  |  |  |  |  |  |  |  |
| Private Study |  |  | **x** | **x** |  | **x** | **x** | **x** | **x** | **x** | **x** |  |
| Workshop | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** |
| Seminar |  | **x** | **x** | **x** |  |  | **x** | **x** |  | **x** |  |  |
| **Assessment method** |  |  |  |  |  |  |  |  |  |  |  |  |
| Solo Technical Presentation | **x** | **x** | **x** | **x** | **x** | **x** |  |  | **x** |  | **x** | **x** |
| Ensemble Technical Presentation | **x** | **x** | **x** | **x** | **x** | **x** |  |  | **x** |  | **x** | **x** |
| Contribution to Workshop |  | **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**

The content of the module engages with a range of physical performance practices, drawn from the UK performance field as well as Europe and Asian/American contexts. 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 SoA European Theatre Research Network.

**FACULTIES SUPPORT OFFICE USE ONLY**

**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 the delivery of revised version | Section revised | Impacts PLOs (Q6&7 cover sheet) |
| 21/11/2019 | Minor | September 2021 | 12 |  |
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| Revised FSO Jan 2018 |