1. **Title of the module**
   Theory, Practice and Analysis of Performance – CA207

2. **Division or partner institution which will be responsible for management of the module**
   National Centre for Circus Arts

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

4. **The number of credits and the ECTS value which the module represents**
   10 Credits (5 ECTS)

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

6. **Prerequisite and co-requisite modules**
   N/A

7. **The course of study to which the module contributes**
   Foundation Degree in Circus Arts

8. **The intended subject specific learning outcomes.**
   On successfully completing the module students will be able to:
   8.1 Analyse performances within the context of wider theoretical frameworks
   8.2 Demonstrate an awareness of the artistic and cultural context in which performance is created
   8.3 Articulate observations about performance which extends beyond personal opinion
   8.4 Demonstrate artistic and aesthetic understanding through critical reflection on performance

9. **The intended generic learning outcomes.**
   On successfully completing the module students will be able to:
   9.1 Make an informed contribution to critical debate
   9.2 Research information and present findings to an audience
   9.3 Support ideas and arguments with evidence and identified source material
   9.4 Successfully produce work with appropriate scholarly conventions
   9.5 Work collaboratively and productively with others
   9.6 Use media to present and support coherent ideas

10. **A synopsis of the curriculum**
   This module aims to develop analytical and practical understanding of the way in which circus, theatre dance and other areas of performance are created and analysed.
   Drawing on prior understating of practitioners examined in Performance in Theory and Practice, this module examines practitioners and movements of theatre, dance and circus creation, in the mid to late 21st century.
   In using the creation process of these practitioners, we will look at how we reflect and analyse outputs of performing arts; to deepen students’ understanding. Tutor and student led lectures will enable students to develop practitioner knowledge, and relevant frameworks and vocabulary for analysing performances.
Throughout a series of solo or duet performances based on practitioners, students will be provided tools and research response methods in order to help them reflect and analyse the work. Students will work towards creating a group performance based on their research of practitioners and these will be analysed and discussed by the audience (Other Students) in a group forum. Students will also submit a Video/Written assessment

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

**Essential reading**

Students will also be set additional pre-session readings, are required to view a selection of live and recorded performances (as advised by the module leader), and are encouraged to view as many performances as possible during the module and the programme in general.

**Suggested reading**


12. **Learning and teaching methods**

   Lectures and student led seminars and discussions: 30 hours approx.
   These will address learning outcomes 8.1, 8.2, 8.3, 8.4, 9.1, 9.2, 9.3, 9.5 and 9.6

   Independent Study: 70 hours approx.
   These will address learning outcomes 8.1, 8.2, 8.3, 8.4, 9.1, 9.2, 9.3, 9.4, 9.5 and 9.6

   Total Study Hours: 100 hours

13. **Assessment methods**
Assessment of a seminar presentation: 50%
Recorded Verbal Presentation/Written Assessment (Ted Talk) 50%

All elements for assessment must be completed/submitted.
Students must pass both assessment methods of this module in order to have met the module learning outcomes.

14. Map of module learning outcomes (sections 8 & 9) to learning and teaching methods (section 12) and methods of assessment (section 13)

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<thead>
<tr>
<th>Module learning outcome</th>
<th>8.1</th>
<th>8.2</th>
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<th>8.4</th>
<th>9.1</th>
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<tr>
<td>Learning/teaching method</td>
<td>Hours allocated</td>
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<td>Lectures and student led seminars &amp; discussions</td>
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<tr>
<td>Independent Study</td>
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<tr>
<th>Assessment method</th>
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<tr>
<td>Seminar Presentation</td>
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<td>Recorded Verbal Presentation/Written Assessment</td>
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15. Inclusive module design

The Collaborative Partner 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
16. **Campus(es) or centre(s) where module will be delivered**

   National Centre for Circus Arts

17. **Internationalisation**

   The student body at the National Centre for Circus Arts is an international community, providing the Centre with the opportunity to share experiences and prior learning in Circus Arts (a relatively young and rapidly developing international discipline), and with the benefits of cross-cultural understanding.

   Graduates from the National Centre work in a wide range of contexts internationally. To retain our focus on employability we continue developing the skills and attributes which will enable students to compete for employment world-wide. We ensure that the curriculum content reflects relevant international or global developments in Circus Arts and we embed learning through international perspectives.

   Curriculum content is informed by theoretical concerns and practice based research from around the world. Our team of circus, movement, theatre and contextual studies tutors, as well as visiting lecturers, directors and choreographers, are continually engaged with professional development and skill sharing with international colleagues, bringing global techniques and principles to the programme.

18. **Partner College/Validated Institution**

   National Centre for Circus Arts

19. **University Division responsible for the programme**

   Arts and Humanities

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**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.

<table>
<thead>
<tr>
<th>Date approved</th>
<th>Major/minor revision</th>
<th>Start date of delivery of revised version</th>
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<th>Impacts PLOs (Q6&amp;7 cover sheet)</th>
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