

Module Title:	Physical Theatre	Level:	5	Credit Value:	40
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Module code:	HUM545	New <input type="checkbox"/>	Code of module being replaced:
		Existing <input checked="" type="checkbox"/>	

Cost Centre:	GATP	<u>JACS3 code:</u>	W400
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Trimester(s) in which to be offered:	2	With effect from:	September 18
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School:	School of Creative Arts	Module Leader:	Rebecca Woodford -Smith
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Scheduled learning and teaching hours	60 hrs
Guided independent study	140 hrs
Placement	0 hrs
Module duration (total hours)	200 hrs

Programme(s) in which to be offered	Core	Option
BA (Hons) Theatre, Television and Performance	<input checked="" type="checkbox"/>	<input type="checkbox"/>

Office use only

Initial approval September 16

APSC approval of modification *Enter date of approval*

Version 1

Have any derogations received SQC approval?

Yes No

Module Aims

To allow students to specialise in Physical Theatre

- To introduce and interrogate the methods of theatrical practitioners at the forefront of physical theatre.
- To consider the history, development and theoretical aspects of physical theatre from a global perspective.
- To provide an overview and practical application of training for physical theatre.
- To provide an overview and practical application of the devising process for the construction of physical theatre performances, using spatial, dramaturgical and choreographic elements.

Intended Learning Outcomes

Key skills for employability

- KS1 Written, oral and media communication skills
- KS2 Leadership, team working and networking skills
- KS3 Opportunity, creativity and problem solving skills
- KS4 Information technology skills and digital literacy
- KS5 Information management skills
- KS6 Research skills
- KS7 Intercultural and sustainability skills
- KS8 Career management skills
- KS9 Learning to learn (managing personal and professional development, self-management)
- KS10 Numeracy

At the end of this module, students will be able to		Key Skills	
1	Research, discuss, and critically evaluate the development and theoretical aspects of physical theatre and its contemporary practices.	KS1	KS4
		KS6	KS7
		KS9	
2	Understand and apply a wide range of physical theatre training and application techniques.	KS1	KS2
		KS3	KS7
		KS9	KS10
3	Devise, develop and perform original physical theatre scores through drawing on a range of devising methodologies and sources.	KS1	KS2
		KS3	KS5

		KS7	KS9 KS10
4	Outline and critically reflect on their own practice.	KS1	KS3
		KS4	KS6
		KS9	
Transferable/key skills and other attributes			
<ol style="list-style-type: none"> 1. Written, oral and media communication skills 2. Leadership, team working and networking skills 3. Opportunity, creativity and problem solving skills 4. Information technology skills and digital literacy 5. Information management skills 6. Research skills 7. Intercultural and sustainability skills 9. Learning to learn (managing personal and professional development, self-management) 10. Numeracy 			
Derogations			
None			

Assessment:

Assessment for the module consists of 100% coursework and comprises two assignments, one being practical at 60% and one being a written essay at 40%

The students will be assessed on:

Assessment 1 (Practical):

The ability to understand and apply a wide range of physical theatre training and application techniques.

The ability to devise, develop and perform original physical theatre scores through drawing on a range of devising methodologies and sources.

The ability to conduct independent research towards the project.

Assessment 2 (Written):

The ability to demonstrate their research into and critical evaluation of the historical development and theoretical aspects of physical theatre and its contemporary practices.

The ability to outline and critically reflect on their own practice.

Technical competence: effective structuring; grammar; use of references; and bibliography.

Assessment number	Learning Outcomes to be met	Type of assessment	Weighting (%)	Duration (if exam)	Word count (or equivalent if appropriate)
1	2, 3	Practical performance	60%	N/A	
2	1, 4	Essay	40%		1500 words

Learning and Teaching Strategies:

Learning and teaching will occur through practical workshops supported by lectures, seminar sessions and film showings. Physical theatre training, choreographic, improvisational and devising tasks devised by the lecturer will enable students to develop their own approaches to creating performance material. Sessions will also focus on the theoretical approaches of physical theatre through studying a range of theatrical practitioners, and the history and development of physical theatre from a global perspective. Guided learning will be included to support the workshop and lecture content.

Students will have the opportunity to submit work through Turnitin/Moodle.

Syllabus outline:

- Through predominantly studio-based sessions this module will introduce students to the principles of physical theatre and voice as tools for the creative performer.
- Students will be introduced to the methods of theatrical practitioners at the forefront of physical theatre, to the history, development and theoretical aspects of physical theatre from a global perspective, to training techniques and to devising methods through a theoretical and practical studio-based approach.
- The historical tracing of the physical in theatre will focus on traditions such as commedia dell'arte, mime, the street, circus, clown and agit prop. The module will introduce the relationship between twentieth century western physical theatre forms

and other-than-western performance traditions that have fed and influenced various European avant garde experiments.

- The module will examine the compositional and dramaturgical strategies of various practitioners and companies, for example, Pina Bausch, Rudolf Laban, DV8, Théâtre du Soleil, Complicité, and Frantic Assembly.
- A range of training techniques will be introduced, for example, the Suzuki Method for Actor Training, Ann Bogart's viewpoints and composition and yoga.
- The intensive workshop sessions will explore the use of movement, rhythm and composition in the body through the use of technique and improvisation.
- Through drawing on a range of devising methodologies and sources students will devise and develop original physical theatre scores to create a performance.

Bibliography:

Essential reading

Brayshaw, T. & Witts, N. (Editors) (2014) *The Twentieth-Century Performance Reader: Third Edition*, London & New York: Routledge.

Murray, S. & Keefe, J. (2015) *Physical Theatres: A Critical Introduction, Second Edition*, London & New York: Routledge.

Other indicative reading

Allain, P. (2002) *The Theatre Practice of Tadashi Suzuki*, London: Methuen.

Baird, B. & Candelario, R. (2018) *The Routledge Companion to Butoh Performance*, London: Routledge.

Barton, R. & Sellers-Young, B. (2017) *Movement Onstage and Off*, London: Routledge.

Bogart, A. & Landau, T. (2005) *The Viewpoints Book: A Practical Guide to Viewpoints and Composition*, New York: Theatre Communications Group.

Brady, K. K. (2009) *Rudolf Laban*, London & New York: Routledge.

Burrows, J. (2010) *A Choreographer's Handbook*, London & New York: Routledge.

Climenhaga, R. (2009) *Pina Bausch*, London & New York: Routledge.

Climenhaga, R. (2019) *Pina Bausch, Second Edition*, London: Routledge.

Graham, S. & Hoggett, S. (2009) *The Frantic Assembly Book of Devising Theatre*, London &

New York: Routledge.

Elswit, K. (2018) *Theatre and Dance*, London: Palgrave Macmillan.

Leigh Beaman, P. (2018) *World Dance Cultures From Ritual to Spectacle*, London: Routledge.

Loui, A (2018) *The Physical Actor: Contact Improvisation from Studio to Stage, Second Edition*, London: Routledge.

Marshall, L. (2008) *The Body Speaks: Performance and Physical Expression, Second Revised Edition*, London: Methuen Drama.

McCormack, J. (2018) *Choreography and Verbatim Theatre: Dancing Words*, London: Palgrave Pivot.

Mermikides, A. and Smart, J. (Editors) (2010) *Devising in Process*, Basingstoke: Palgrave Macmillan.

Miller, J. (2018) *Ariane Mnouchkine*, London: Routledge.

Grotowski, J. (1981) *Towards a Poor Theatre*, London: Methuen.

Lecoq, J., Carasso, J. G. & Lallias, J. C. (2000) *The Moving Body (Le Corps poétique): Teaching Creative Theatre*, London: Methuen.

Rudlin, J. (1994) *Commedia dell'Arte: An Actor's Handbook*, London and New York: Routledge.

Slowiak, J. & Cuesta, C. (2018) *Jerzy Grotowski*, London: Routledge.

Worth, L. & Poyner, H. (2019) *Anna Halprin*, Second Edition, London: Routledge.

Worth, L. & Vardimon, J. (2017) *Jasmin Vardimon's Dance Theatre: Movement, memory and metaphor*, London: Routledge.

Zarrilli, P. B. (2009) *Psychophysical Acting: An Intercultural Approach After Stanislavski*, London & New York: Routledge.

Electronic Resources:

Graham, S. & Hoggett, S. (2009) *The Frantic Assembly Book of Devising Theatre*, London & New York: Routledge. Companion website: <http://cw.routledge.com/textbooks/9780415467605/>

Hodge, A. (Editor) (2010) *Actor Training: Second Edition*, London & New York: Routledge. Companion website: <http://cw.routledge.com/textbooks/actortraining/>

Schechner, R. (2013) *Performance Studies: An Introduction, Third Edition*, London & New York: Routledge. Companion website: <http://www.routledge.com/cw/schechner->

9780415502313/

Research journal database: <http://www.jstor.org>

Journals:

Theatre, Dance and Performance Training, London: Routledge