

## Performance in Drama 1

7.1 Module Overview									
<b>Module Number</b>		<b>Module Title</b>	Performance in Drama 1						
<b>Stage of Principal Programme</b>			2	<b>Semester</b>	2	<b>Duration.</b> <i>(Weeks F/T)</i>	12	<b>ECTS</b>	5
<b>Mandatory / Elective (M/E)</b>	E	<b>Hours of Learner Effort / Week</b>	2						
Analysis of required hours of learning effort									
<b>Teaching and Learning Modalities</b>					<b>✓if relevant to this module</b>	<b>Approx. proportion of total (hours)</b>			
<b>Contact Hours</b>									
In person face-to-face					✓	24			
Synchronous									
<b>Indirect/Non-Contact Hours</b>									
Asynchronous									
Work Based									
Other:									
• Independent Reading					✓	21			
• Preparation of assessment - practical					✓	50			
• Preparation of assessment - written					✓	30			
<b>Total</b>						125			

<b>Pre-Requisite Module, if any. Module # and Title</b>	N/A
<b>Co-Requisite Module, if any. Module # and Title</b>	N/A
<b>Maximum number of learners per instance of the module</b>	20
Specification of the qualifications (academic, pedagogical and professional/occupational) and experience required of staff working in this module.	
<b>Role e.g., Tutor, Mentor, Lecturer, Research Supervisor, etc.</b>	<b>Qualifications &amp; experience required</b>
Lecturer	A minimum level 9 qualification in professional performance and theatre studies or with a background in professional performance and teaching experience.
	<b>Staff - Learner Ratio X:Y</b>
	1:20

Assessment Techniques – percentage contribution					
<b>Continuous Assessment</b>	50%	<b>Proctored Exam – in person</b>		<b>Practical Skills Based</b>	50%
<b>Project</b>		<b>Proctored Exam - online</b>		<b>Work Based</b>	
<b>Capstone (Y/N)?</b>	N	<b>If Yes, describe</b>			

7.2 Minimum Intended Module Learning Outcomes (MIMLOs)	
<b>MIMLO</b> <b>On completion of this module a learner will be able to:</b>	<b>Related MIPLO #</b>
1. Critically reflect on their approach and engagement with the performance process	7
2. Demonstrate key theories of performance through practical application	1, 4, 7

3. Collaborate with others to realise an outcome through a creative process	6
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### 7.3 Indicative Module Content, Organisation and Structure

The principal goal of this module is to develop the learners' confidence, knowledge, and skills in performance and drama. The learner will engage in a programme of experiential workshops, underpinned by the theory of performance for stage.

The module will include an introduction to the approaches to performance of major practitioners in the area of performance for stage such as Stanislavski, Lecoq, M. Chekhov, Bogart, Spolin and Johnstone.

Through somatic learning, the learner will develop skills that enhance their understanding of themselves, the relationship between mind and body in communication and learning and the process of preparation for performance. Through group work the learner will develop their collaboration and creative problem solving. This will benefit learners by developing their capacity and understanding of the art form itself and will enhance the development of transferable skills, such as presenting, collaboration, critical thinking, creative problem solving, and reflective practice.

### 7.4 Work-based learning and practice-placement *(if applicable)*

N/A

### 7.5 Specific module resources required *(if applicable)*

A clear space to accommodate free movement of number of learners partaking in the module, with audio visual equipment.

### 7.6 Application of programme teaching, learning and assessment strategies to this module

The content of this module is delivered in lectures and experiential workshops. Lectures will include an introduction to the work of Stanislavski, Lecoq, Michael Chekhov, Anne Bogart, Viola Spolin and Keith Johnstone. The workshop element will focus on various approaches to performance informed by the above practitioners, covering physical, vocal and focus elements of performance. It is participatory and practical. The lecturer will give instruction verbally and visually, role modelling the level of focus, concentration and energy aimed for by engaging in the exercise. Each level of exercise will be reflected by the group(s) to assess participation and engagement with the task and solutions to challenges sought for.

The lecture will introduce the performance methods of each practitioner in authenticity, spontaneity, movement and self-awareness. In keeping with the principles of UDL, material will be made available in a variety of modes on the VLE; text, video, podcast, with lecturer's slides posted the day before so that learners may download in advance, should they wish. Presentations will include visual and written representations, include moments of active participation to encourage learner engagement.

The material and content used for the practical assessment will be of the learners choosing and when, how, and where they devised and rehearse will be decided by the learners.

### 7.7 Summative Assessment Strategy for this module

MIMLOs	Technique(s)	Weighting
3	Performance Proposal (written/visuals))	10%
2, 3	Performance (practical)	50%
1	Critical Reflection - Rehearsal and Performance Journal (written/visuals))	30%

N/A	Attendance	10%
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## 7.8 Sample Assessment Materials

### **Performance Proposal** 10%

The learners will work in groups to develop the concept, structure, and style of their piece.

### **Group presentation** 50% (5-10 mins)

Continual assessment in the form of ongoing presentation of work in progress with feedback. The learners will work in groups to devise, write, and rehearse a piece for performance. The learners will be supported and mentored during class time but are expected to work outside of class time to realise the piece.

### **Critical Reflection** 30%

The learner will keep a rehearsal journal for rehearsals and discussions in and out of class. Their final entry will be critical reflection of their experience of process and performance (1,250 - 1500 words).

### **Attendance** 10%

Due to the practical nature and continuous assessment of this module, learners are expected to attend all classes in the module.

Marking of assessments will be in line with the Marking Assessment Guidelines as outlined in Section 3.3 of the College's [Regulations in Relation to Assessment and Standards](#) unless otherwise indicated.

## 7.9 Indicative reading lists and other information resources

### **Indicative Core Reading:**

Boal, Augusto, *Games for Actors and Non-actors*, 2nd edn (New York: Routledge, 2002)

Bogart, Anne and Landau Tina, *The Viewpoints Book* (London, Nick Hern Books, 2014)

Hodge, Alison (Editor) *Actor Training*, 2nd edn (New York: Routledge, 2010)

Johnstone, Keith, *Impro: Improvisation and the Theatre* (London: Routledge, 1987)

Spolin, Viola, *Improvisation for the Theatre* (Evanston, IL: Northwestern University Press, 1999)

Stanislavski, Konstantin, *An Actor Prepares* (London: Methuen, 1988)