

## Drama and Performance 2

<b>Section A: Headline Information</b>	
<b>Module title</b>	Drama and Performance 2
<b>Module NFQ level (only if an NFQ level can be demonstrated)</b>	7/8
<b>Module number/reference</b>	TBC
<b>Module Co-ordinator</b>	Mr. Gerry Morgan
<b>Parent programme(s)</b>	BA (Honours) in Arts and Humanities
<b>Stage of parent programme</b>	3
<b>Semester (semester1/semester2 if applicable)</b>	1
<b>Module credit units (FET/HET/ECTS)</b>	ECTS
<b>Module credit number of units</b>	5
<b>List the teaching and learning modes</b>	The module will be delivered through a combination of lectures, workshops and scheduled rehearsals which will be directed by learners themselves and mentored by the module coordinator.
<b>Entry requirements (statement of knowledge, skill and competence)</b>	Successful completion of Stage 2 of the programme or equivalent is required.
<b>Pre-requisite module titles</b>	Drama and Performance 1
<b>Co-requisite module titles</b>	N/A
<b>Is this a capstone module? (Yes or No)</b>	No
<b>Specification of the qualifications (academic, pedagogical and professional/occupational) and experience required of staff (staff includes workplace personnel who are responsible for learners such as apprentices, trainees and learners in clinical placements)</b>	Module co-ordinators, lecturers and tutors must have a minimum Level 9 qualification in drama, performance or a closely cognate area. The co-ordinator must have appropriate experience in the required practice area.
<b>Maximum number of learners per module</b>	60 (split into groups of 20)
<b>Duration of the module</b>	1 Semester
<b>Average (over the duration of the module) of the contact hours per week (see * below)</b>	2.33
<b>Module-specific physical resources and support required per centre (or instance of the module)</b>	Creative Room, Access to e-portfolio facilities; library resources.
<b>Analysis of required learning effort</b>	
<b>*Effort while in contact with staff</b>	

Classroom and demonstrations		Mentoring and small-group tutoring		Other (specify)		Directed e-learning (hours)	Independent learning (hours)	Other hours (specify)	Work-based learning hours of learning effort	Total effort (hours)
Hours	Minimum ratio teacher/learner	Hours	Minimum ratio teacher/learner	Hours	Minimum ratio teacher/learner					
24	1: 10			10	1:10	21	70			125 hours
<b>Allocation of marks (within the module)</b>										
				Continuous assessment	Supervised project	Proctored practical examination	Proctored written examination	Total		
<b>Percentage contribution</b>				100%				100%		

<b>Section B: Module Descriptor</b>	
<b>Rationale for Inclusion of the Module in the Programme and its Contribution to the Overall IPLOs</b>	The principal goal in this module is to give the learners the confidence and skills to approach a text, analyse it and to perform it. This will not only benefit learners in terms of their capacity with the art form but also build skills and confidence in areas such as presentations and team work.
<b>Module Aims and Objectives</b>	<p>This module takes as its premise that the play text is merely a blueprint for the living art form of theatre. The module aims to introduce the principles and practice of drama and performance. Starting with basic technical exercises, it will increase the learners' confidence and skill base in dramatic performance while at the same time giving an understanding of the historical and theoretical underpinnings of drama as a performance art.</p> <p>Building on the foundation of Drama and Performance 1 it is intended to bring the learner to the point where they have the understanding, skills and confidence to perform with competence in public.</p>
<b>Minimum Module Learning Outcomes</b>	<p>On successful completion of this module, learners should be able to:</p> <ol style="list-style-type: none"> <li>1. Analyse, create and embody characters for the stage. (MIPLO 2, 4)</li> <li>2. Apply key theories relating to theatre, acting and performance. (MIPLO 1, 2, 4)</li> </ol>

	<p>3. Critically reflect on their own processes in rehearsal and performance (MIPLO 7)</p> <p>4. Work in creative collaboration with others. (MIPLO 6, 8)</p>
<b>Information Provided to Learners about the Module</b>	<p>College Prospectus specifies module name, stage and ECTS.</p> <p>College website and programme handbook to contain (in addition to above) short description of module content, module learning outcomes, prerequisite modules, and assessment mechanisms.</p> <p>Module handbook to contain (in addition to above) schedule of classes and topics, detailed assessment information with titles and submission dates, full bibliography and list of learning resources.</p> <p>Diploma Supplement contains module name, code, stage and ECTS.</p>
<b>Module Content, Organisation and Structure</b>	<ul style="list-style-type: none"> <li>- Scene Analysis. Approaching the scene through the ideas of the theorists studied in Drama and Performance Delivered through workshops, guided reading and discussion.</li> <li>- Basic Movement Work (embodying the character; status work (Keith Johnstone). The basics of blocking the movement of a scene. Delivered through a mixture of workshops and demonstrations.</li> <li>- Collaborative group work on scenes from noteworthy 20<sup>th</sup> Century texts. Small group work (mentored). Groups rehearsal in own time. Work presented weekly for formative feedback. Rehearsing towards final summative group presentation of scene work.</li> <li>- Participation as performers in short group presentations directed by the learners themselves.</li> </ul>
<b>Module Teaching and Learning Strategy</b>	<p>The strategy is to use the lecture to impart knowledge of the subject area and invite questions and comments. The workshops will give learners the opportunity to develop their creativity through facilitated group work. This will culminate in the learners directing and presenting to the group.</p>
<b>Work-Based Learning and Practice-Placement</b>	<p>Not applicable</p>
<b>E-Learning</b>	<p>Moodle will be used to link to guided reading material along with an e-journal of the learner's critical reflection on their learning experience.</p>
<b>Specifications for Module Staffing Requirements</b>	<p>The person delivering this module should have considerable professional; experience in theatre and performance.</p> <p>Staff:Learner ratio is typical of the overall programme approach with a maximum of 20 learners per group.</p> <p>Staffing requirements: 1 lecturer.</p> <p>However, as a cross-programme module, additional staff will be required where the maximum number of learners exceed the resources available.</p>
<b>Module Summative and Formative Assessment Strategy</b>	<p>Practical - performance in short group staging of scene work (Formative Assessment during rehearsals; Summative Assessment based on finished performance; MIMLO's 1,2 and 4) 50%</p>

	<p>A critical reflection on the learning experience based on performance journals tracking the process of rehearsal for the final performance; the choices made regarding performance; the theoretical justifications for those choices and identification of progress and possible improvements in the learner's performance by the learner him/herself; MIMLO's 1 and 4) 1500 words 50%.</p>
<p><b>Sample Assessment Materials</b></p>	<p>Learners will be assigned to groups of 2 to 4 and given a five minute scene from a modern theatre text to prepare and perform. Their preparation will be viewed each week and notes will be given. This will be formative assessment. After 4 weeks they will perform the piece in front of the Module co-ordinator and their peers. It will be recorded on video and will form the summative assessment.</p> <p><b><u>Critical Reflection on Learning (1500 words)</u></b>  Write a summary of your learning in Drama and Performance this semester. Address the following: What were your discoveries? In what areas did you progress? What was challenging for you? What theories and/or practical techniques helped to deal with the challenges? What areas can you still improve in and how can you do so?</p>
<p><b>Reading Lists and Other Information Resources</b></p>	<p><b><u>Essential Reading:</u></b>  Boal, Augusto, Games for Actors and Non-actors, 2<sup>nd</sup> edn (New York: Routledge, 2002)</p> <p>Benedetti, Jean. Stanislavski: An Introduction, Revised edn (London: Methuen, 1989)</p> <p><b><u>Other Reading:</u></b>  Babbage, Frances, Augusto Boal (Routledge Performance Practitioners) (London: Routledge, 2004)</p> <p>Barker, Clive, Theatre Games (London: AandC Black, 2010)</p> <p>Benedetti, Jean, Stanislavski: An Introduction, Revised edn (London: Methuen, 1989)</p> <p>Bentley, Eric, (ed), Theory of the Modern Stage (London: Penguin, 1992)</p> <p>Brook, Peter, The Empty Space (London: Penguin, 1990)</p> <p>Drain, Richard, (ed) Twentieth-Century Theatre: A Sourcebook (New York: Routledge, 1995)</p> <p>Eddershaw, Margaret, Performing Brecht (London: Routledge 2006)</p> <p>Harrop, John, Acting (London: Routledge, 1992)</p> <p>Johnstone, Keith, Impro: Improvisation and the Theatre, (London: Routledge, 1987)</p> <p>Marshall, Lorna, Peter Brook (Routledge Performance Practitioners) (London: Routledge, 2006)</p> <p>Martin, Carol, (ed), Brecht Sourcebook (London: Routledge 2000)</p>

	<p>Merlin, Bella, Konstantin Stanislavsky (Routledge Performance Practitioners) (London: Routledge, 2003)</p> <p>Mumford, Meg, Bertolt Brecht (Routledge Performance Practitioners) (London: Routledge, 2009)</p> <p>Poulter, Christine, <i>Playing the Game</i> (London: Players Press, 1991)</p> <p>Slowiak, James, Jerzy Grotowski (Routledge Performance Practitioners) (London: Routledge, 2007)</p> <p>Stanislavski, Konstantin, <i>An Actor Prepares</i> (London: Methuen, 1988 )</p> <p>Willet, John, (ed and trans) <i>Brecht on Theatre: The Development of an Aesthetic</i> (London: Methuen, 1997)</p> <p><b>Essential Viewing:</b></p> <p>National Theatre Discover. <i>Five Truths: Antonin Artaud</i>. YouTube, National Theatre Discover. <i>Five Truths: Antonin Artaud</i>. YouTube, <a href="https://www.youtube.com/watch?v=gHn2Lj7R0Rcandt=22s">https://www.youtube.com/watch?v=gHn2Lj7R0Rcandt=22s</a>.</p> <p>---. <i>Five Truths: Bertolt Brecht</i>. YouTube, <a href="https://www.youtube.com/watch?v=62-gYcO6jrYandt=25s">https://www.youtube.com/watch?v=62-gYcO6jrYandt=25s</a>.</p> <p>---. <i>Five Truths: Constantin Stanislavski</i>. YouTube, <a href="https://www.youtube.com/watch?v=2OD7phopWWk">https://www.youtube.com/watch?v=2OD7phopWWk</a>.</p> <p>---. <i>Five Truths: Jerzy Grotowski</i>. YouTube, <a href="https://www.youtube.com/watch?v=-ScsvWtMZWoandt=29s">https://www.youtube.com/watch?v=-ScsvWtMZWoandt=29s</a>.</p> <p>---. <i>Five Truths: Peter Brook</i>. YouTube, <a href="https://www.youtube.com/watch?v=YljjLpshfCQandt=73s">https://www.youtube.com/watch?v=YljjLpshfCQandt=73s</a>.</p>
<p><b>Module Physical Resource Requirements</b></p>	<p>A room suitable for rehearsals/workshops with audio-visual equipment.</p>

