

COURSE SPECIFICATION DOCUMENT

NOTE: ANY CHANGES TO A CSD MUST GO THROUGH ALL OF THE RELEVANT APPROVAL PROCESSES, INCLUDING LTPC.

Academic School/ Department: Communications, Arts & Social Sciences

Programme: Performance and Theatre Arts

FHEQ Level: 6

Course Title: Movement III: The Physical Impact

Course Code: THR 6240

Course Leader: Dr. M. Barclay

Student Engagement Hours: 120

Practical tasks and assignments: 15

Screenings: 5

Lectures: 10

Field-trips: 5

Performances / Rehearsals: 10

Presentations: 5

Independent / Guided Learning: 75

Semester: Fall and/ or Spring

Credits: 12 UK CATS credits
6 ECTS credits
3 US credits

Course Description:

This course is the final in the series of physical and movement skills courses offered by the performance department, and is intended for students who wish to develop to a higher level their practice of ensemble theatre skills, physical theatre skills, and / or movement skills. Drawing on an in-depth exploration of connections between the mind and the body and following the principles of a physical-theatre drama workshop, this class is designed to further increase students strength, balance, timing and control of the body and voice in the space, be it the classroom, the boardroom or the stage. Students explore methods of increasing their energy, personal confidence, collaborative skills and creativity and will present a series of group and individual devised performances in the genre of their choice at the mid and end semester.

Prerequisites: THR 4105

Aims and Objectives

This course aims to allow students to develop and hone their balance, sensitivity of movement and physical capacity in a variety of different performance situations. Drawing on techniques used by actors, athletes, physical theatre practitioners, dancers and live-artists, each student will become expert in the current capacity and potential power of his or her own body and voice and how this power can be harnessed to increase confidence, expressivity and understanding of the dynamics between oneself and others. Collaboration between students is therefore essential, and each student will build on their confidence and develop their understanding of creating balance between the autonomy of the individual and the common goal of the group member.

Programme Outcomes:

At the end of this course, the students will have achieved the following programme outcomes.

A1, A3, A5, A6, A8, A9, A12, A13, A16, A17, A18, A19; B2, B5, B6, A7, B9, B10, B13, B15, B18, B20, B21; C3, C4, C5, C6, C8, C9, C10, C12; D3, D4, D5, D6, D7, D8, D9.

A detailed list of the programme outcomes are found in the Programme Specification. This is located at the Departmental page of the portal.

LEARNING OUTCOMES

At the end of this course, successful students are expected to:

- Demonstrate a systematic understanding of the informal applications of the skills base used by performers across different “physical” genres.
- Be able to act with minimal direction or supervision practical in the giving of well rehearsed, individual and ensemble performances to an audience:
- Participate in the production of 3 short in-class performance pieces (as actor and as deviser / director), employing complex and abstract ideas and integrating these into the practical work, and reflect on this experience in the learner diary
- Be able to adapt to complex and non-routine performance tasks, working effectively with others and recognise the factors that affect team performance.
- Participate in the group dynamic through the giving and receiving of feedback to peers as part of effective communication.
- Attend and arrive promptly to all rehearsals and performances, using interpersonal and communication skills to clarify tasks within the context of ensemble work practices.
- Observe time limits in performance, taking responsibility for the nature and quality of his or her output.
- Collect information from a variety of sources synthesise this into the performance score in a creative way, organising and employing complex and abstract ideas.
- Observe, in detail in the learner diary and in group discussion any changes/development in the following: core strength, sense of balance, agility, reach, voice projection, range.

- Engage in self-reflection, charting his or her own capabilities in key areas and engage in development activity through guided self-direction.

Indicative Content:

- Physical Theatre practice
- Movement skills
- Devising and ensemble play-making techniques
- 20th Century theatre practitioners
- Theatre anthropologists

Assessment:

This course conforms to the Richmond University Special Programme Assessment Norms for Theatre approved by Academic Council on 28 June 2012.

Teaching Methodology:

This course is taught according to the praxis model – theory into practice. In the class of a maximum of twelve students (space permitting), students will complete practical projects working in small groups, as an ensemble, and if they wish, singly. Students will learn a series of movement sequences designed to improve balance and posture which will develop over the semester as their strength and agility increases. Through a series of group-work exercises students will experiment with the roles of actor, director and outside-eye and will devise work in small groups. Each project will culminate in a performance to an invited audience, in which the class will also participate as active audience. As individuals, students will research texts to convert into performance scores and will also have the choice of writing and performing their own monologue. Each student will research and write an essay, take part in presentations and also keep a journal to be edited during the semester into a critical reflection, which will provide a reflective forum for examination of the student's growing understanding of the knowledge base and the impact of this knowledge on their personal development and capabilities.

Bibliography:

The Body Speaks, Performance and Expression, Lorna Marshall, 2002.

Through the Body, A Practical Guide to Physical Theatre, Dymphna Callery, 2001.

Grotowski and Company, ed Paul Allain, 2010.

Hidden Territories: The Theatre of Gardzienice, Włodzimierz Staniewski, 2004.

Please Note: The core and the reference texts will be reviewed at the time of designing the semester syllabus
