

## COURSE SPECIFICATION DOCUMENT

<b>Academic School / Department:</b>	Liberal Arts
<b>Programme:</b>	N/A
<b>FHEQ Level:</b>	5
<b>Course Title:</b>	Physical Theatre
<b>Course Code:</b>	THR 5300
<b>Course Leader:</b>	Kate Attwell
<b>Student Engagement Hours:</b>	120 (standard 3- credit BA course)
Lectures:	25
Seminar / Tutorials:	20
Independent / Guided Learning:	75
<b>Semester:</b>	Summer
<b>Credits:</b>	12 UK CATS credits 6 ECTS credits 3 US credits

### **Course Description:**

This course advances the basic principles of a physical approach to creating theatre and performance. The course explores the creation of physical and visual performance beyond traditional, text-oriented theatre. The course critically examines the connections and disconnections between language and the body. It engages with dynamic devised and ensemble-based work, through introductions to mask, mime, clown, bouffon, viewpoints, puppetry, and other physical techniques. This is facilitated by weekly training in voice, breath, movement, yoga, core strength conditioning, and by opening the student's creative capacities, which may include sculpture work, painting, drawing, writing, and free dance. The course will enable students to create their own challenging original works for performance.

### **Prerequisites:**

**GEP 4180**

### **Aims and Objectives:**

The principle aim of this course is to enable students to develop a physical approach to the creation of new performance material. In order to achieve this, the secondary aim is for students to become attuned to their own physicality as a performer, and to do so by practicing the various basic techniques of physical theatre explored in the course.

### **Programme Outcomes:**

This is a standalone course and has been mapped to the BA Performance and Theatre Arts programme.

5A(i), 5A(ii), 5B(ii), 5C(i), 5C(ii), 5D(i) ,5D(ii)

A detailed list of the programme outcomes are found in the Programme Specification.

This is located at the archive maintained by the Registry and found at: <https://www.richmond.ac.uk/programme-and-course-specifications/>

### **Learning Outcomes:**

By the end of this course, successful students should be able to:

- Create a devised solo or small group physical theatre performance
- Use a range of “starting” strategies to warm up and relax the body, while identifying personal creative processes to ensure task criteria are met.
- Give and receive appropriate feedback on each other's practice during workshops, directed at developing the movement or sequence further into more ambitious and communicative practice.
- Assemble a portfolio of their own notes and reflection on learning, writing, communicating effectively in given formats.
- Demonstrate a broad understanding of key movement practitioners and their application to performance.
- Demonstrate the ability to work as a member of a group, with a degree of limited autonomy within the defined guidelines of the performance brief, demonstrating awareness of the obligation to others during collaboration processes.
- Demonstrate relevant research into performance processes, and discuss these in relation to their own practice

### **Indicative Content:**

- Yoga and Meditation – the mind / body connection
- Alexander technique – Introduction & history
- European and British Physical Theatre practitioners, including DV8, Frantic Assembly and more.
- Creating a narrative with the body – Pina Bausch, Anne Bogart

- Contemporary approaches to devising and play-making
- Moving as one - the ensemble
- Le Coq & the neutral body / mask

**Assessment:**

This course conforms to the Richmond University Special Assessment Norms for Theatre approved at Academic Board and located at: <https://www.richmond.ac.uk/policies/>

**Teaching Methodology:**

The course largely consists of practical physical theatre & movement workshops, leading to short performances. Students will learn a series of warm-up sequences designed to improve balance and posture which will develop as their strength and agility increases. Learning will focus around ensemble work, small-group tasks, and solo performance, including observing their peers' work. Workshops will often require advanced reading and for seminar discussions, and group feedback tasks. Each student will also keep a critical journal (assessed regularly) in which they record and comment on their own critical process and learning.

**Indicative Text(s):**

- Philip Zarrilli, Acting (Re)Considered: a Theoretical and Practical Guide, 2002
- Jonathan Burrows, A Choreographers Handbook, 2010
- Joseph Chaikin, The Presence of the Actor, 1993
- Duska Radosavljevic, The Contemporary Ensemble: Interviews with Theatre-Makers, 2013
- Scott Graham and Steven Hoggett, The Frantic Assembly Book of Devising Theatre, 2009

**Journals**

**Web Sites**

See syllabus for complete reading list

**Change Log for this CSD:**

Nature of Change	Date Approved & Approval Body (School or AB)	Change Actioned by Registry Services