

## **COURSE SPECIFICATION DOCUMENT**

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

<b>Academic School/Department:</b>	CASS
<b>Programme:</b>	Performance and Theatre Arts
<b>FHEQ Level:</b>	4
<b>Course Title:</b>	Movement 2: The Physical impulse
<b>Course Code:</b>	THR 4105
<b>Course Leader:</b>	Dr. Michael Barclay
<b>Student Engagement Hours:</b>	120
Seminar / Practical Workshopss:	30
Screenings:	3
Field Trips:	5
Performance/Rehearsals:	7
Independent / Guided Learning:	75
<b>Semester:</b>	Fall
<b>Credits:</b>	12 UK CATS credits 6 ECTS credits 3 US credits

### **Course Description:**

An introductory movement workshop that facilitates an exploration of connections between the mind and the body. Following the principles of a physical-theatre drama workshop, this class is designed to increase students' awareness and control of their own body and voice in the space, be it the classroom, the boardroom or the stage. Students explore methods of increasing their energy, personal confidence and creativity in the approach with which they present themselves to the world, and will practice a variety of techniques based on utilising the mind-body connection in order to enhance intellectual and creative development and general health and expression.

**Prerequisites:** THR 3102

### **Aims and Objectives:**

This course aims to encourage students to become more observant about the way they and those around them “carry themselves” and the impact this can have on their ability to communicate effectively in a variety of situations. Drawing on techniques used by actors, physical theatre practitioners, live-artists, public speakers and performance poets, each student will explore the potential power of their 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 confidence in their movement and presence-forming abilities, as an individual performer and as a member of an ensemble.

### **Programme Outcomes:**

4A(i), 4B(i), 4B(ii), 4C(i), 4C(iii), 4D(i), 4D(ii)

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

This is located at the archive maintained by the Academic Registry and found at: <http://www.richmond.ac.uk/content/academic-schools/academic-registry/program-and-course-specifications.aspx>

### **Learning Outcomes:**

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

- Demonstrate a broad understanding of key movement practitioners and their application to performance.
- Demonstrate the ability to give well rehearsed, individual and ensemble performances to an audience, participating in the production as actor and/or as deviser director, relating his or her own role to specified, externally defined parameters.
- 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, and recognising factors that affect team performance.
- Demonstrate an ability to give and receive feedback with peers as part of effective communication, using interpersonal skills to clarify tasks within the context of ensemble work practices.

- Demonstrate the ability to analyse information from a variety of sources to inform a choice of solutions to problems in devising, synthesising this information into the performance score in a creative way.
- Demonstrate the ability to take direction from peers and instructor in order to increase the effectiveness of his or her own physical performance, and then discuss this experience in the learner/diary, assessing his or her own capabilities.

**Indicative Content:**

- European Influences on British Physical Theatre
- Mind / Body connections in Laban technique, Gardzienice technique & Hatha Yoga Practice
- Creating a narrative with the body – Pina Bausch
- Theatre de Complicité – McBurney & contemporary approaches to devising and play-making
- Moving as one - the ensemble
- Le Coq & the neutral mask.

**Assessment:**

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

**Teaching Methodology:**

The taught element of the course largely consists of practical physical theatre & movement workshops, leading to short performances. The approach is theory-into-practice (praxis). In the class of a maximum of twelve students (space permitting), students will learn a series of warm-up sequences designed to improve balance and posture which will develop as their strength and agility increases. Students will experiment with the roles of actor, director and outside-eye and will devise work in small groups. Learning will focus around small-group tasks, including observation exercises, guided individual and small group movement exercises and workshops, improvisation exercises, reading and discussion tasks, pair-work, peer-review tasks and whole group feedback tasks. Each student will also keep a learner diary/reflection in which they record and comment on their own learning.

**Bibliography:**

**Indicative Texts:**

Allain, P. & J. Harvie, *The Routledge Companion to Theatre and Performance*. Routledge, 2005.

Murray, S. & J. Keefe, *Physical Theatres: A Critical Introduction*. Routledge, 2007.  
Le Coq, J., *The Moving Body*. Methuen Drama, 2009 (1997).

See syllabus for complete reading list.

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

---

Change Log for this CSD:

Major or Minor Change?	Nature of Change	Date Approved & Approval Body (School or LTPC)	Change Actioned by Academic Registry
Major	Rewrite of Programme Outcomes	LTPC 30/5/14	
Major	Rewrite of Learning Outcomes	LTPC 30/5/14	
Minor	Updating of Indicative Texts	LTPC 30/5/14	