

## **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>	6
<b>Course Title:</b>	Movement III: The Physical Impact
<b>Course Code:</b>	THR 6240
<b>Course Leader:</b>	Dr. Michael Barclay
<b>Student Engagement Hours:</b>	120
Practical Tasks and Assignments	15
Lectures:	10
Field Trips:	5
Performances/Rehearsals:	10
Presentations:	5
Independent / Guided Learning:	75
<b>Semester:</b>	Fall/ Spring
<b>Credits:</b>	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:**

6A(i),6B (i), 6C(ii), 6C(iv), 6D(i), 6D(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 comprehensive understanding of a variety of applications of the skills used by performers across different “physical” genres.
- 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
- Demonstrate the ability to organise and manage, with minimal direction or supervision, a sophisticated practical understanding of individual and ensemble performances
- Demonstrate the ability to critically appraise, in detail in the learner diary and in group discussion, core strength, sense of balance, agility, reach, voice projection in relation to oneself and others and place these in the wider context of the debates within the field

- Adapt to complex and non-routine performance tasks, working effectively with others and recognise the factors that affect team performance.
- Demonstrate personal responsibility and professional codes of conduct, using interpersonal and communication skills to clarify tasks within the context of ensemble work practices.

**Indicative Content:**

- Development of and analysis of ensemble-based skills and approaches to devising and making, as practised by British and European 20<sup>th</sup> and 21<sup>st</sup> C director-makers such as, or including Jaques Le Coq, Katie Mitchell, Simon McBurney and Staniewski.
- Application to performance of non-european performance practices through discourses of theatre anthropology, as explored by 20<sup>th</sup> C practioners including Eugenio Barba.

**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, 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:**

See syllabus for complete reading list

**Indicative Texts :**

Brook, P., *The Empty Space*. Penguin, 1972

Schechner, R., *Performance Studies: An Introduction*. Routledge, 2002

Staniewski, W., *Hidden Territories: The Theatre of Gardzieniec*. Routledge, 2004

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

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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	
Major	Rewrite of Indicative Content	LTPC 30/5/14	
Minor	Updating of indicative Texts	LTPC 30/5/14	
	(Note 'Student Engagement Hours' were revised as they did not add up to 120 in original CSD)		