

CDA4 Programme Design Template Module specification (with KIS)



CORPORATE AND ACADEMIC SERVICES

MODULE SPECIFICATION

Part 1: Basic Data					
Module Title	Avant-Garde Theatre				
Module Code	UARPFJ-30-3	Level	3	Version	2.1
Owning Faculty	ACE	Field	Drama		
Contributes towards	BA (Hons) Drama; BA (Hons) Drama with Creative Writing; BA (Hons) Drama and Acting; BA (Hons) Drama and English; BA (Hons) Drama and Film				
UWE Credit Rating	30	ECTS Credit Rating	15	Module Type	Project
Pre-requisites	UARPDB-30-1 Introduction to Theatre Studies or UARPDE-30-1 Introduction to Theatre Practice or UARPDA30-1-Introduction to Performance Studies or UARANY-30-1 Introduction to Actor Training		Co- requisites		
Excluded Combinations	None		Module Entry requirements	None	
Valid From	September 2013		Valid to	September 2019	

CAP Approval Date	26 March 2013
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Part 2: Learning and Teaching	
Learning Outcomes	<p>On successful completion of this module students will be able to demonstrate:</p> <ul style="list-style-type: none"> that they have developed their existing individual and ensemble skills in scripting, devising, improvising, acting and directing;(Component A). the ability to test and develop their understanding of avant-garde theatre through rehearsal and practice; (Components A). an understanding, through performance and writing, of the artistic challenges of avant-garde theatre; (Component A). an ability to research, generate and revise a performance script; (Component A). the practical application of multimedia techniques for theatre performance; (Component A).

Syllabus Outline	<p>Semester 1: Practical sessions with seminar elements will consider historical contextual issues of avant-garde theatre. This semester will end with ten-minute performances.</p> <p>Semester 2: The work in this semester will involve the exploration of aesthetic and theoretical strands of contemporary experimental theatre. Workshops will be devoted to the development of the final assessed piece of avant-garde theatre.</p>																														
Contact Hours/Scheduled Hours	The module will be delivered through three contact hours per week. The module will operate through a combination of seminars, lectures, workshop/practical exercises and self-directed groups according to the nature of the material being studied.																														
Teaching and Learning Methods	<p>Scheduled learning The module will operate through workshops. These may include practical theatre work, rehearsals and seminar-style discussions. Students will be expected to devote additional time outside scheduled sessions to researching and preparing materials for their Performances and individual rationale submissions. They will also be expected to research, devise, write, rehearse, perform and operate multimedia equipment as required throughout the module, for which full support is given.</p> <p>Independent learning Each student is expected to engage with weekly independent research/rehearsal that will inform practical work throughout each semester. This includes DVD and audio material via electronic resources.</p>																														
Key Information Sets Information	<table><tr><th colspan="5">Key Information Set - Module data</th></tr><tr><td colspan="4">Number of credits for this module</td><td>30</td></tr><tr><td>Hours to be allocated</td><td>Scheduled learning and teaching study hours</td><td>Independent study hours</td><td>Placement study hours</td><td>Allocated Hours</td></tr><tr><td>300</td><td>72</td><td>228</td><td>0</td><td>300</td></tr></table> <p>The table below indicates as a percentage the total assessment of the module which constitutes a -</p> <p>Written Exam: Unseen written exam, open book written exam, In-class test Coursework: Written assignment or essay, report, dissertation, portfolio, project Practical Exam: Oral Assessment and/or presentation, practical skills assessment, practical exam</p> <p>Please note that this is the total of various types of assessment and will not necessarily reflect the component and module weightings in the Assessment section of this module description:</p> <table><tr><td colspan="2">Total assessment of the module:</td></tr><tr><td>Written exam assessment percentage</td><td>0%</td></tr><tr><td>Coursework assessment percentage</td><td>0%</td></tr><tr><td>Practical exam assessment percentage</td><td>100%</td></tr><tr><td></td><td>100%</td></tr></table>	Key Information Set - Module data					Number of credits for this module				30	Hours to be allocated	Scheduled learning and teaching study hours	Independent study hours	Placement study hours	Allocated Hours	300	72	228	0	300	Total assessment of the module:		Written exam assessment percentage	0%	Coursework assessment percentage	0%	Practical exam assessment percentage	100%		100%
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Reading Strategy	<p>Essential reading There will be one essential anthology purchase at the beginning of Semester One. For Semester Two, key chapters from other sources will be available electronically via UWE Online or as a printed study pack. Students are expected to identify all other reading relevant to their chosen topic for themselves. They will be encouraged to read widely using the library catalogue, a variety of bibliographic and full text databases, and Internet resources.</p> <p>The development of literature searching skills is supported by the Library seminar within the Level 3 module. Additional support is available through UWEonline. This includes interactive tutorials on search skills and on the use of specific electronic library resources. Sign up workshops are also offered by the Library.</p>
Indicative Reading List	<ul style="list-style-type: none"> • Buck, L. (2000) <i>Moving Targets 2: A User's Guide to British Art Now</i>. London: Tate Publishing. • Counsell, C. And Wolf, L. (eds). (2001) <i>Performance Analysis: an introductory coursebook</i>. London: Routledge. • Drain, R. (1995) <i>Twentieth-Century Theatre: A Sourcebook</i>. London: Routledge. • Elam, K. (1988) <i>The Semiotics of Theatre and Drama</i>. London: Routledge • Goldberg, R. (1988) <i>Performance Art: from Futurism to the Present Day, World of Art</i>. London: Thames and Hudson • Innes, C. (1993) <i>Avant Garde Theatre, 1892-1992</i>. London: Routledge. • Kaye, N. (1996) <i>Art Into Theatre: Performance Interviews and Documents</i>. Amsterdam: Harwood Academic Publishers • Saunders, G. (2002) <i>Love Me or Kill Me: Sarah Kane and the Theatre of Extremes</i>. Manchester: Manchester University Press. • Schneider, R., and Cody, G. (eds). (2002) <i>Re:Direction: A Theoretical and Practical Guide</i>. London: Routledge.

Part 3: Assessment	
Assessment Strategy	<p>This is a project Module and therefore has only one component of assessment.</p> <p>It is made up of three assessed elements:</p>

	<p>Critical engagement with practice in classes. Critical Engagement is a student's preparedness for and participation in class-related learning activities. The preparations include rehearsal, primary and critical reading of a variety of texts (printed, online, screen media etc.), ongoing project work, writing exercises, and the generation of works-in-progress (10%).</p> <p>Two assessed group performances of 10 minutes with individual rationales (45% each).</p> <p>All assessments are given individual marks.</p> <p>The assessment criteria for each element are available to students in electronic handbooks and via Blackboard at the beginning of the academic year. The criteria are module specific and aligned with the learning outcomes for the module.</p> <p>Feedback is given in written form according to these criteria.</p>
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Identify final assessment component and element	A3	
% weighting between components A and B (Standard modules only)	A:	B:
	100	
First Sit		
Component A (controlled conditions) Description of each element	Element weighting (as % of component)	
1. Critical engagement with practice	10	
2. First Group Performance (10 mins) with Individual Rationale	45	
3. Second Group Performance (10 mins) with Individual Rationale	45	
Component B Description of each element	Element weighting (as % of component)	
1.		
2.(etc)		

Resit (further attendance at taught classes is not required)	
Component A (controlled conditions) Description of each element	Element weighting (as % of component)
1. Group or Solo Performance (10 mins) with Individual Rationale	100
Component B Description of each element	Element weighting (as % of component)
1.	
2.(etc)	
If a student is permitted an EXCEPTIONAL RETAKE of the module the assessment will be that indicated by the Module Description at the time that retake commences.	