

1. **KentVision Code and title of the module**  
NCA105 – Circus Through the Performative Lens
2. **Division and School/Department or partner institution which will be responsible for management of the module**  
National Centre for Circus Arts
3. **The level of the module (Level 4, Level 5, Level 6 or Level 7)**  
Level 4
4. **The number of credits and the ECTS value which the module represents**  
10 Credits (5 ECTS)
5. **Which term(s) the module is to be taught in (or other teaching pattern)**  
Spring Term
6. **Prerequisite and co-requisite modules and/or any module restrictions**  
N/A
7. **The course(s) of study to which the module contributes**  
Compulsory to the following courses: Foundation Degree in Circus Arts
8. **The intended subject specific learning outcomes.**  
**On successfully completing the module students will be able to:**
  - 8.1 Demonstrate knowledge of the range of influences that have shaped performance practices
  - 8.2 Connect, compare and analyse a range of artistic movements and works
  - 8.3 Formulate a critical line of argument and justify points of view regarding performance practice.
  - 8.4 Work constructively with peers to devise a performance, reflecting on and evaluating the work created.
  - 8.5 Direct and respond constructively to the creative process, making efficient use of rehearsal time.
  - 8.6 Draw on the influence and concepts of practitioners and apply these stimuli to the devising process

8.7 Present artistic ideas coherently through performance

9. **The intended generic learning outcomes.**

**On successfully completing the module students will be able to:**

9.1 Think reflectively, critically and independently

9.2 Demonstrate a range of applied research and communication skills

9.3 Manage personal workloads in rehearsals and research stages

9.4 Demonstrate information retrieval skills, involving the ability to gather and organise material independently and critically evaluate its significance.

9.5 Successfully produce work with appropriate scholarly conventions

10. **A synopsis of the curriculum**

This Module is intended to provide insight into the work of some of the most influential companies and practitioners in 20<sup>th</sup> and 21<sup>st</sup> Century performance. It aims to help students better understand what is possible in art.

The interdisciplinary study of pivotal ideas and practiced from the past will equip students to make more deliberate and intelligent choices as artists as well as teaching students that performance can fulfil a variety of functions and the practical methods that can be used to achieve various outcomes.

Each session will examine the work of significant figures and companies within the context of the greater artistic, cultural and theoretical movements that informed their practices. Students will be encouraged to see and discuss live performances, engage with recorded material and complete assigned readings. Students will be given practical tasks to apply the ideas covered by the course to group-devised pieces, and will also be required to submit written work to demonstrate their theoretical awareness and ability to forge links between different practices

11. **Reading list**

NCCA is committed to ensuring that core reading materials are available in the NCCA library or in electronic format available on Microsoft Teams.

The most up to date reading list for each module can be found on the specific module Channel in TEAMS.

**Essential Reading**

Huxley M. & Witts N. (eds), *The Twentieth Century Performance Reader*, Routledge, 2002

**Suggested Reading**

Bremser, M., *Fifty Contemporary Choreographers*, Routledge, 1999

Brown, J., Mindlin, N., Woodford, C. (eds), *The Vision of Modern Dance*, London: Dance, 1998

Counsell, C., *Signs of Performance – an intro to 20<sup>th</sup> Century Theatre*, Routledge, 1996

Goldberg, R., *Performance Art*, T&H, 2001

Roose-Evans, *Experimental Theatre*, Routledge, 1989

## 12. Contact Hours

Private Study: 108 hours

Contact Hours: 42 hours

Total: 150 hours

## 13. Assessment methods

### 13.1 Main assessment methods

Assessment of individual role in devised performance: 50%

Written Assignment (1,500 words): 50%

Both elements of assessment must be passed to ensure that all learning outcomes are met.

Alternative Assessment for Written Assignment available via Live or recorded presentation.

### 13.2 Reassessment methods

Via the like-for-like reassessment of failed individual component(s) of assessment

## 14. Map of module learning outcomes (sections 8 & 9) to learning and teaching methods (section 12) and methods of assessment (section 13)

### Module learning outcomes against learning and teaching methods:

Module learning outcome	8 1	8 2	8 3	8 4	8 5	8 6	8 7	9 1	9 2	9 3	9 4	9 5
<b>Private Study</b>	x	x	x			x	x	x	x	X	x	
<i>Contact hours Studio Based Tutor-Led Sessions</i>	x	x	x	x	x	x	x	x	x	x	x	x
<i>lectures</i>	x	x	x	x	x	x	x	x	x	x	x	x

**Module learning outcomes against assessment methods:**

Module learning outcome	8 1	8 2	8 3	8 4	8 5	8 6	8 7	9 1	9 2	9 3	9 4	9 5
<i>Assessment of individual performance</i>				x	x	x	x			x	x	
<i>Assessment of Written Work</i>	x	x	x					x	x		x	x

**15. Inclusive module design**

The Collaborative Partner recognises and has embedded the expectations of current equality legislation, by ensuring that the module is as accessible as possible by design. Additional alternative arrangements for students with Inclusive Learning Plans (ILPs)/declared disabilities will be made on an individual basis, in consultation with the relevant policies and support services.

The inclusive practices in the guidance (see Annex B Appendix A) have been considered in order to support all students in the following areas:

- a) Accessible resources and curriculum
- b) Learning, teaching and assessment methods

**16. Campus(es) or centre(s) where module will be delivered**

National Centre for Circus Arts

**17. Internationalisation**

The student body at the National Centre for Circus Arts is an international community, providing the Centre with the opportunity to share experiences and prior learning in Circus Arts (a relatively young and rapidly developing international discipline), and with the benefits of cross-cultural understanding.

Graduates from the National Centre work in a wide range of contexts internationally. To retain our focus on employability we continue developing the skills and attributes which will enable students to compete for employment world-wide. We ensure that the curriculum content reflects relevant international or global developments in Circus Arts and we embed learning through international perspectives. Curriculum content is informed by theoretical concerns and practice-based research from around the world. Our team of circus, movement, theatre and contextual studies tutors, as well as visiting lecturers, directors and choreographers, are continually engaged with professional development and skill sharing with international colleagues, bringing global techniques and principles to the course.

18. **Partner College/Validated Institution**

National Centre for Circus Arts

19. **University Division responsible for the course**

Division of Arts and Humanities

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**DIVISIONAL USE ONLY**

**Module record – all revisions must be recorded in the grid and full details of the change retained in the appropriate committee records.**

Date approved	New/Major/minor revision	Start date of delivery of (revised) version	Section revised (if applicable)	Impacts PLOs (Q6&7 cover sheet)