

MODULE SPECIFICATION

1. KentVision Code and title of the module

NCA204 Theatre 2

2. Division and School/Department or partner institution responsible for the module

National Centre for Circus Arts

3. The level of the module

Level 5

4. The number of credits and the ECTS value which the module represents

15 credits (*7.5 ECTS*)

5. Which term(s) the module is to be taught in (or other teaching pattern)

Autumn and Spring or Summer Term

6. Delivery of the module

6.1. Mode of study

In person

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

National Centre for Circus Arts

7. Prerequisite and co-requisite modules and/or any module restrictions

n/a

8. The course(s) of study to which the module contributes

BA (Hons) in Circus Arts

8.1. The module is compulsory for the following courses

BA (Hons) in Circus Arts

8.2. The module is optional for the following courses

n/a

9. A synopsis of the curriculum

This module investigates methods of creating work for performance.

The focus of the first term is action and reaction – advancing students' ability to convey emotional honesty and intimacy on stage, drawing from tools developed in realistic and naturalistic modes of performance. By the end of the module students will be familiar with

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concepts such as psycho-physical awareness, public solitude, and working with objectives. There may also be some introduction to text work.

The focus of the second term is devising, exploring different approaches to generating performance material through exercises and rehearsals. Classes will examine creating from stimuli, and students will engage with a range of devising techniques. Basic dramaturgical methods for refining material at different stages of a creation process will also be explored. When possible, this element of the module will be delivered by a visiting practitioner or company who will introduce the students to their distinct approach.

10. Contact Hours

Private Study: 90 hours

Contact Hours: 60 hours

Total: 150 hours

11. Learning and teaching methods

This module will be delivered via studio based physical coaching lessons and creative workshops

12. The intended subject specific learning outcomes

On successfully completing the module students will be able to:

- 12.1 Exhibit heightened concentration in performance
- 12.2 Demonstrate vulnerability on stage and work from impulses
- 12.3 Recognise the balance between emotional honesty and effective physical and vocal techniques
- 12.4 Understand how to draw from personal material in creative work
- 12.5 Demonstrate knowledge of a range of devising methods
- 12.6 Make original and creative contributions to the development of new work
- 12.7 Draw appropriately from performance theory and interdisciplinary skills to create new material
- 12.8 Perform in a manner appropriate to the style or genre of work
- 12.9 Show a nascent understanding of dramaturgical structure

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13. The intended generic learning outcomes

On successfully completing the module students will be able to:

- 13.1 Demonstrate critical and analytical skills
- 13.2 Apply creative and imaginative skills
- 13.3 Show effective communication skills, including an ability to listen and be heard
- 13.4 Work effectively with others to achieve common goals

14. Assessment Strategy

14.1 Main assessment methods

Assessment of the module is split over 2 terms. Students will receive a grade for each term, and the final module grade is an average of these two grades.

Term 1

Continuous assessment of process **70%** of the term grade

Final presentation **30%** of the term grade

Term 2

Continuous assessment of process **70%** of the term grade

Assessment of individual role in a devised performance **30%** of the term grade

It is compulsory for students to pass assessment for both terms.

How the assessment methods outlined above fit with the course assessment strategy?

Term 1 Continuous Assessment of Process (70% of the term grade)

This aligns with the practical performances and problem-solving projects outlined in the strategy. Continuous assessment of process reflects the commitment to evaluating students' technical proficiency and creativity over time, promoting ongoing development. Continuous assessment adds variety to the assessment types, ensuring inclusivity and catering to different learning styles. Ongoing feedback during the term allows for timely and constructive guidance to guide improvement.

Term 1 Final Presentation Assessment (30% of term Grade)

The final presentation aligns with the emphasis on practical performances and the presentation of practical/creative work through public and/or in-class performances. It provides a comprehensive evaluation of students' abilities in a professional-level performance setting.

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Term 2 Continuous Assessment of Process (70% of the term grade)

Similar to term 1 this aligns with the strategy's commitment to continuous development. Ongoing assessment of the process ensures that students' technical proficiency and creativity are consistently evaluated throughout the course.

Assessment of Individual Role in a Devised Performance (30% of the term grade)

This assessment method corresponds to the problem-solving projects, reflective journals, and individual contributions to group projects outlined in the strategy. Assessing individual roles in devised performance evaluates students' ability to apply knowledge and skills in a real-world collaborative setting.

These methods contribute to a dynamic, inclusive and supportive learning environment, allowing students to achieve their full potential by actively participating in practical performances, collaborative projects, and reflective processes. The multifaceted approach supports the diverse learning styles of students, ensuring fairness and authenticity in their assessment.

15. Mapping of Learning Outcomes

Map of module learning outcomes (sections 12 & 13) to learning and teaching methods (section 11) and methods of assessment (section 14).

15.1 Module learning outcomes against learning and teaching methods

Module learning outcome	12.1	12.2	12.3	12.4	12.5	12.6	12.7	12.8	12.9	13.1	13.2	13.3	13.4
Studio Based tutor led sessions and workshops	x	x	x	x	x	x	x	x	x	x	x	x	x
Private Study			x	x		x			x	x	x		x

15.2 Module learning outcomes against assessment methods

Module learning outcome	12.1	12.2	12.3	12.4	12.5	12.6	12.7	12.8	12.9	13.1	13.2	13.3	13.4
<i>Continuous Assessment of Process</i>	x	x	x	x	x	x	x	x	x	x	x	x	x
<i>Assessment of performance</i>	x	x	x	x				x		x			x

Continuous Assessment of Process must be passed in order to pass this module.

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16. 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.

Bicat, T. & Baldwin, C. (Eds.), *Devised and Collaborative Theatre: a Practical Guide*.

Marlborough: Crowood, 2002

Bogart, A. (2006). *The Viewpoints Book*. New York: Theatre Communications Group

Graham, S. & Hoggett, S. (2009). *Frantic Assembly book of Devising Theatre*. London:

Routledge

Hagen, U., *A Challenge for the Actor*. New York: Simon & Schuster, 1991

Moseley, N., *Acting and Reacting*. London: Nick Hern, 2005

Stanislavski C, *An Actor Prepares* Methuen Drama, 1980 Ed

17. Inclusive module design

The National Centre for Circus Arts 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

18. Partner College/Validated Institution

National Centre for Circus Arts

19. University Division responsible for the course

Division of Arts and Humanities

MODULE RECORD

All revisions for this module are recorded in the table below for student and staff information.

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Date approved	New/ Material/ Major/ Minor revision	Start date of delivery of this version	Applies to new cohorts and/ or existing students	Sections revised (if applicable)