

## 6 Module Documentation

### 6.1 Module 1 Preparing the performer

#### 6.1.1 Headline information about the module

<b>Module title</b>	Preparing the Performer
<b>Module NFQ level</b>	8
<b>Module number/reference</b>	1
<b>Parent programme(s) the plural arises if there are embedded programmes to be validated.</b>	Higher Diploma in Arts in Drama Education (HDDE)
<b>Stage of parent programme</b>	1
<b>Semester (semester1/semester2 if applicable)</b>	1 & 2
<b>Module credit units (FET/HET/ECTS)</b>	ECTS
<b>Module credit number of units</b>	10
<b>List the teaching and learning modes</b>	Part-time
<b>Entry requirements (statement of knowledge, skill and competence)</b>	Applicants are required to have successfully completed a degree at NFQ level 8. Learners are additionally required to have completed Grade 10 examinations in speech and drama either with the college's Leinster School of Music and Drama or with another nationally or internationally accredited examination body. Mature applicants with equivalent professional experience may also apply for consideration. All applicants are met in advance of their enrolment by the programme team to ensure the suitability of the programme to the learners' needs.
<b>Pre-requisite module titles</b>	N/A
<b>Co-requisite module titles</b>	The Creative Process, Pedagogy and Teaching Placement, Professional Practice, Psychology of Teaching and Learning, Application of the Creative Process.
<b>Is this a capstone module? (Yes or No)</b>	N/A
<b>Specification of the qualifications (academic, pedagogical and professional/occupational) and experience required of staff (staff includes workplace personnel who are responsible for learners such as apprentices, trainees and learners in clinical placements)</b>	Lecturers are expected to hold at least a level 8 qualification, preferably with an educational and/or performance background. Guest lecturers are expected to have a high level of industry experience. It is an advantage to have completed the Certificate in Training and Education provided by Griffith College
<b>Maximum number of learners per centre</b>	20
<b>Duration of the module</b>	24 weeks
<b>Average (over the duration of the module) of the contact hours per week</b>	1.5

<b>Module-specific physical resources and support required per centre (or instance of the module)</b>	Physical resources are versatile to accommodate rehearsal, practical workshop and movement space. Lecture theatre with internet access is required for theory classes.
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<b>Analysis of required learning effort</b>		
<b>*Effort while in contact with staff</b>	<b>Minimum ratio teacher / learner</b>	<b>Hours</b>
Classroom and demonstrations	1:5	46.5
Monitoring and small-group teaching		
Other (specify)		
<b>Independent Learning</b>		
Directed e-learning (hours)		3.5
Independent Learning (hours)		200
Other hours (specify)		
Work-based learning hours of learning effort		
<b>Total Effort (hours)</b>		250

<b>Allocation of marks (within the module)</b>					
	<b>Continuous assessment</b>	<b>Supervised project</b>	<b>Proctored practical examination</b>	<b>Proctored written examination</b>	<b>Total</b>
<b>Percentage contribution</b>	<b>100</b>				<b>100%</b>

### 6.1.2 Module aims and objectives

The module is in two parts; the first part deals with the preparation of the voice (35%). The second part - The Body is further divided (Part 2A) Dance (15%) and Mime (15%) and (Part 2B) Mask (10%). The remaining 25% is accounted for in the Process Folio.

#### Part 1 The Voice

This part of the module aims to:

- Cultivate an awareness of the physical makeup of the voice in relation to the body.
- Develop an awareness of the energy and flexibility that words create in a given context.
- Provide a theoretical framework which enables the learner to examine the factors critical to effective performance.
- Develop an understanding of the semiotics of language, through the practical application of theories to texts of poetry, prose and drama.
- Strengthen the learner's literary vocabulary in order to analyse, read, write and speak about fiction, poetry and drama more effectively.
- Provide the learner with a broadly based knowledge of style, form and genres in relation to drama and literature. (linked with the LSMD exam syllabus)
- Encourage the learner to develop effective and efficient self-directed study and performance skills. (linked with the LSMD exam syllabus)

## Part 2 The Body (Dance & Mime)

This part of the module aims to:

- Guide the learner through improvisational and compositional exercises to gain an understanding of basic movement processes and principles.
  - Investigate the use of movement concepts as foundations for choreographic practice.
  - Develop increased personal body awareness, body alignment in space and performance and presentation skills.
  - Impart the mime techniques of Marcel Marceau and Etienne Decroux, thus giving the learner a physical vocabulary to draw on and develop with experience.
  - Provide a structure that allows the learner to follow contemporary practice in creating physical theatre in the classroom and for public performance.
  - Develop the potential of the actor-in-training as a physical performer.
- Mask
- This part of the module aims to:
  - Provide the learner with a knowledge of the place of mask in theatre performance and as a teaching tool in their drama classes.
  - Enable the learner to develop proficiency with a range of masks, full mask (neutral, non-verbal), half masks (human comedy masks, vocalised) and the stock characters of Commedia dell'Arte, (vocalised).
  - Study the interaction between the body and mask by understanding the impact it has on the development of physical performance.

### 6.1.3 Minimum intended module learning outcomes

On successful completion of this module, learners can:

#### Part 1 – The Voice

- (i) Apply an understanding of the physical makeup of the voice in relation to the body to voice production to include exercises in relaxation, breathing and vocalisation.
- (ii) Utilize the voice as an instrument demonstrating a broad range of expression, flexibility and freedom when presenting to an audience.
- (iii) Demonstrate a proficiency in his or her knowledge of the form, style, aesthetics and technicalities of poetry, prose and drama.
- (iv) Identify and apply requisite knowledge, concepts and perspectives relevant to the diagnosis of individual and group learner needs.

#### Part 2

##### (A) – The Body - Movement and Mime

On successful completion of this part of the module, learners can:

- (i) Employ the principles of alignment, mobility, strength, flexibility, stability, use of breath support, body/ground relationship when moving.
- (ii) Illustrate a reflective understanding of safe practice and anatomical awareness.
- (iii) Develop the ability to articulate creative ideas, to translate them into movement and to communicate and perform choreographed studies in front of a peer audience.
- (iv) Show a profound knowledge of the techniques of classic and contemporary mime.
- (v) Apply a knowledge of the body to performance, and its potential as an asset and instrument. This includes an awareness of posture, balance, use of energy, control, co-ordination and the art of the illusion.

- (vi) Exhibit an understanding of weight and space, the power of images, rhythm, symbolism, visualisation and stylised movement in mime.
- (vii) Develop the ability to translate ideas into movement and to be clear in presenting choreography and mime.
- (viii) Develop the ability to articulate creative ideas, to translate them into movement and to communicate and perform choreographed studies in front of a peer audience.
- (ix) Successfully apply these principles creatively, systematically and safely in the drama classroom for different age groups

**(B) – Mask**

On successful completion of this part of the module, learners can:

- (i) Utilize a specialised range of skills specific to the use of mask in theatre practice, placing emphasis on the body, the power of gesture and the creation of verbal and non-verbal characters depending on the style of mask used.
- (ii) Apply learned techniques to develop characters and dramatic situations through improvisation in masks in three different genres.
- (iii) Identify contemporary practice in the field of mask training referencing practitioners and their different approaches and methods.
- (iv) Demonstrate a proficiency of knowledge of the aesthetics, techniques and concepts of mask leading to application in the classroom.

**6.1.4 Rationale for inclusion of the module in the programme and its contribution to the overall MIPLOs**

The module provides learners with classic and contemporary techniques that are relevant to modern theatre practice. The taught programme develops the learners' skills allowing them to connect with, and recreate, the world around them through the understanding of postural forms, gestures, command of space as a substance to create objects, movement, identification with objects, breath and energy. Finally to create a narrative that has a central character and dilemma.

The module also allows learners to develop vocal skills from both a pedagogical and professional point of view. The module provides learners with a process designed to avoid the pitfall of teaching through imitation.

It directly addresses the learning outcomes laid out for the Mime module.

### 6.1.5 Information provided to learners about the module

Learners receive the following resources and materials in advance of commencement: Module descriptor, module learning outcomes, class plan, assignment and presentation briefs, assessment strategy, reading materials, notes etc.

Additionally, this material is available through Moodle, the College Virtual Learning Environment, along with other relevant resources and activities

### 6.1.6 Module content, organisation and structure

This module aims to equip learners with an understanding of the importance of the voice and body within drama. Each section within the module is designed to enable learners to demonstrate a proficiency in his or her knowledge of the form, style, aesthetics and technicalities of the disciplines.

#### Part 1 – The Voice

- **Topic 1: Relaxation and Breathing**  
Preparing the body through relaxation and the techniques of diaphragmatic breathing.
- **Topic 2: Vocal Development: What we hear and how we hear it.**  
Freeing the voice. The practical application of exercises to achieve range and flexibility
- **Topic 3: Thoughts in action**  
Getting inside the words we use and responding to them in as free a way as possible
- **Topic 4: Semiotics of language**  
Exploration of the language of poetry, prose and drama and its place in the drama classroom.
- **Topic 5: Addressing the text**  
Practical application of theories to poetry, prose and drama in relation to teaching the LSMD exam syllabus.
- **Topic 6:**  
The LSMD syllabus theory teaching and applying it to the work.

#### Part 2

##### (A) Dance & Mime

##### Dance:

The Module consists of three, 3-hour workshops. The last two workshops are given on the same day to ensure continuity and progression of improvisation, composition and choreographic performance.

- **Topic 1: Personal Body Awareness and Technique**
  - This Movement practical session covers general floor and centre work with an emphasis on increasing body awareness.
  - Technique (not in any particular canonical style of dance) to further develop personal body awareness, body alignment in space and movement textures and timing.
- **Topic 2: Improvisation, Use of Imagery and Composition**
  - Exploration of movement through purposeful improvisation with given movement ideas and tasks. The Use of Imagery as a tool for improvisation and creation.

- Investigate the use of movement concepts as foundations for composition.  
The use of compositional strategies to create choreography.
- **Topic 3: Choreographic Performance, Observation and Reflection**
  - Structure and set movement material as a choreographic resources.
  - Translation of movement concepts and composition into a one minute solo.
  - Communication and performance of this solo in front of a peer audience

### **Mime:**

The module is delivered through laboratories where the learner develops their understanding and skill through practical experience of classic and contemporary mime. The learner acquires a knowledge of techniques specific to mime as developed and practiced by Etienne Decroux, Marcel Marceau, Jean-Louis Barrault and Jacques LeCoq. They learn the principles of postural forms, have an understanding of the weight of space and its effect on the moving body in relation to the mime and the creation of the invisible, tocs as punctuation in the creation of objects, fixed point, walks of illusion, the creation and identification with and of environments and image work as a creative tool. They are shown a process through specific techniques that they can further apply to challenges a performance may require in their professional teaching practice.

### **Class Structure**

Lesson plans format is divided up into warm – ups, preparatory game, core techniques, cool down and notes.

Class is delivered in practical mode and is very experiential. Each class offers the opportunity for the learners to apply techniques and experiment individually.

- **Topic 1: Health and Safety**
  - Surveying and preparing a space for a movement class
  - Exercises to prepare the body for physical excursion and protect against injury.
  - Cool down exercises for the end of the session.
- **Topic 2: Warm- Up games**
  - These are a feature of every session that require exertion, co- ordination and develops connection between members of the group. By the completion of the module the learner has a canon of games to draw on. The games are also related to the mime or mask technique that follows in that session. Learners are encouraged to incorporate this methodology into their pedagogic practice.
- **Topic 3: Posture**
  - Image work
    - Preparatory verbal introduction on image work as a creative tool essential to non- verbal performance.
    - Examination of posture and common faults
    - Breathing.
    - Energy when holding fixed positions.
    - Exercises to encourage the student to create images with confidence as an individual and in groups.
    - Development of those images into a class presentation
- **Topic 4:**
  - Creation of objects

- Hand positions for forms
- Weight of space and three efforts.
- Counterweight
- Tocs as punctuation for creating objects and moving them through space
- Maintaining the size and shape of objects
- Using the body as map for heights and widths of objects.
- Specific objects examined and created that are basic shapes that can be related to future creative needs
- Walks of illusion
  - Preparatory exercises - Examination of the mechanics of walking and co-ordination
- Techniques
  - On the Spot
  - Against the Wind
  - Climbing
  - Running
  - Staircases
- Eyes
  - Physical identification with, and animation of, objects animals and people to create a required environment.

#### **(B) Mask**

- **Topic 1: Mask- Neutral- Commedia dell' Arte – Human Masks. 3 genres**
  - Specific selected Improvisation games related to verbal and none verbal mask performance. These encourage the high level of creation and energy needed for this module.
  - Neutral mask and the body as the whole mask
  - Commedia stock characters using genuine leather masks crafted in Italy.
  - The learner experiences a specialised sequence of techniques that they apply building to an ability to improvise in pairs as a chosen character.
  - Human masks. Based on the mask work of Jaques Lecoq , the learners work on more contemporary characters that are dressed in items brought, by request, by the students and furnished with certain props.

#### **6.1.7 Module teaching and learning (including formative assessment) strategy**

Preparing the Performer both engages the learner and encourages their critical thinking. This is achieved through participative lectures which are designed to stimulate creativity, movement and dance. The module is taught through a series of tutor led practical sessions. The learner is given tasks to develop a sense of awareness, and encouraged to explore and discover within these. Experiential learning is supported through performance, observation, reflection, discussion and debate. The function of the body in dance, mime and mask is central to this part of the module and the learner maintains a process folio to support and track his or her understanding and growth.

#### **6.1.8 Work-based learning and practice-placement**

As the focus of this programme is on drama education, the Teaching Placement accounts for a very significant element of the programme and is the opportunity for the learner to put into practice, the theoretical and practical elements of the various modules.

The learner is required to engage in a Teaching Placement of 3 hours per week for the duration of the programme (minimum 60 hours in total) in a setting that is deemed suitable to the course content and the learner. The placement is not specific to the assessment strategy of Module 1 (PRP) but it draws on its content for practical application on placement.

#### 6.1.9 E-learning

Moodle is used to disseminate notes, advice and online resources to support the learners. The learners also have access to lynda.com and dramaonlinelibrary.com as a resource for reference.

#### 6.1.10 Module physical resource requirements

Physical resources are versatile to accommodate rehearsal, practical workshop and movement space. Lecture theatre with internet access is required for theory classes. Access to auditorium is required for final showcase.

#### 6.1.11 Reading lists and other information resources

##### Voice

###### Primary Reading List

Berry, C. & Brook, P., 1991. *Voice and the actor*, London: Virgin Books.

###### Secondary Reading List

Counsell, C. & Wolf, L., 2004. *Performance analysis: an introductory course book*, London: Routledge.

##### The Body

###### Primary Reading List

Evans, M. (2019) *Performance, Movement and the Body*. 1st ed. 2019 edition. London: Red Globe Press

###### Irish Reading

Haughton, Miriam. *Staging Trauma: Bodies in Shadow*. 2018.

###### Secondary Reading List

Brook, P., 1968. *The empty space: [a book about the theatre : deadly, holy, rough, immediate]*, New York: Simon & Schuster.

Snow, J. (2012) *Movement Training for Actors*. pap/dvd edition. London: Methuen Drama

##### Mime

###### Primary Reading List

Decroux, E. et al, 2009. *The Decroux sourcebook*, London: Routledge.

Lecoq, J. et al., 2009. *The moving body: teaching creative theatre*, London: Methuen Drama.

Lecoq, J., 2006. *The theatre of movement and gesture*, Abingdon: Routledge.

###### Secondary Reading List

Bogart, A. & Landau, T., 2007. *The viewpoints book: a practical guide to viewpoints and composition*, New York: Theatre Communications Group.

Bruford, R., 1958. *Teaching mime*, London: Methuen.

##### Dance

###### Primary Reading List

Franklin E. (1996) *Dynamic Alignment through Imagery Human Kinetics*

Smith-autard, J.M. (2002) *The Art of Dance in Education (2nd edition)* London: A&C Black.

###### Secondary Reading List

Lansdale, J., 1988. *Dance analysis: theory and practice*, London: Dance Books.

*Preston-Dunlop, V., 2006. Looking at dances: a chorological perspective on choreography, London: Verve.*

*Smith-autard, J.M. (2004) Dance Composition. (Fifth edition) London: A&C Black.*

#### 6.1.12 Specifications for module staffing requirements

Lecturers are expected to hold at least a level 8 qualification, preferably with an educational and / or performance background. Guest lecturers are expected to have a high level of industry experience. It is an advantage to have completed the Certificate in Training and Education provided by Griffith College.

#### 6.1.13 Module summative assessment strategy

The assessment methodology for this module is varied and integrative, bringing together the practical skills and techniques developed in this module with creative and imaginative elements of this module. Bearing in mind that creative activity cannot be overly prescriptive, the performance/practical assignment(s) are varied and enable the learner to apply their own creative ideas to the practical voice and body skills being developed. There are practical/performance assessments, both summative and continuous, and these account for 75% of the available marks for the module. Continuous assessment, accounts for 25% of the available marks, involves structured entries in the process folio, which contain a descriptive account of practical work, and the learner's own observations about the processes. This also includes specific folio entries related to performance related tasks.

The assessed work breakdown can be seen in the table below.

No.	Description	MIMLOs	Weighting
1	Part 1 – The Voice	i, ii, iii, iv	35%
2	Part 2 (A) Dance Practical	i, v, vii, viii	15%
3	Part 2 (A) Mime Practical	i, iv, v, vi, vii	15%
4	Part 2 (B) Mask	i, ii, iii	10%
5	Part 2 (A&B) Process Folio Entry	Part 2(a) ii, ix; Part 2(b) ix	25%

#### 6.1.14 Sample assessment materials

*Please see separate accompanying Sample assessments handbook.*