

<b>DEREE COLLEGE SYLLABUS FOR: DR 4351 PHYSICAL PLAY AND DEVISING</b>					
(Fall 2021)	<b>UK LEVEL 6</b> <b>UK CREDITS: 15</b> <b>US CREDITS: 3/0/3</b>				
<b>PREREQUISITES:</b>	DR 2010 Movement for the Stage DR 2012 The Actor's Process DR 3101 Movement for the Performer				
<b>CATALOG DESCRIPTION:</b>	Study of different approaches that place emphasis upon the physical playing of the performer within the context of devised performance.				
<b>RATIONALE:</b>	The course offers a range of tools that develop the performer's scenic language and enhance understanding of the performer's-creator's process in devising practice. Students will investigate the dynamics of movement, physical improvisation, and narrative development techniques. The course is designed to expand the range of physical skills and knowledge of modes of performance practice in preparation for entry into the profession.				
<b>LEARNING OUTCOMES:</b>	<p>As a result of taking this course, the student should be able to:</p> <ol style="list-style-type: none"> <li>1. Identify and release unnecessary psychophysical tensions and engage in efficient use of the body.</li> <li>2. Apply, in rehearsal and performance, skills that emphasize the physicality of the performer.</li> <li>3. Demonstrate an embodied understanding of the range of physical techniques necessary to enhance character/narrative creation and development.</li> <li>4. Demonstrate knowledge and understanding of Jacques Lecoq's training practices and theories.</li> <li>5. Analyse and critically reflect on individual processes as performer-creator in devised work, utilising key terminology effectively.</li> </ol>				
<b>METHOD OF TEACHING AND LEARNING:</b>	<p>In congruence with the teaching and learning strategy of the college, the following tools are used:</p> <ul style="list-style-type: none"> <li>● Classes consist of lectures, group discussions, and practical workshops.</li> <li>● Students will keep a journal of physical investigations.</li> <li>● Screening of theatre and dance performances</li> <li>● Visits, lectures, and artist-led workshops.</li> <li>● Office hours: students are encouraged to make full use of the office hours of their instructor, where they can ask questions and go over lecture and reading material.</li> <li>● Use of a Blackboard site, where instructors post lecture notes, assignment instructions, timely announcements, as well as additional resources.</li> </ul>				
<b>ASSESSMENT:</b>	<p>Summative:</p> <table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td style="width: 80%;">First Assessment: A devised physical performance (solo works 10'-15, ensemble works 15'-20')</td> <td style="width: 20%; text-align: center;">70%</td> </tr> <tr> <td> </td> <td style="text-align: center;">30%</td> </tr> </table>	First Assessment: A devised physical performance (solo works 10'-15, ensemble works 15'-20')	70%		30%
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	<table border="1" data-bbox="667 138 1409 226"> <tr> <td data-bbox="667 138 1230 226">Final Assessment: Reflective paper (1200 words)</td> <td data-bbox="1230 138 1409 226"></td> </tr> </table> <p data-bbox="667 260 784 285">Formative:</p> <table border="1" data-bbox="667 285 1409 373"> <tr> <td data-bbox="667 285 1230 373">In class physical exercises, techniques, and improvisations.</td> <td data-bbox="1230 285 1409 373">0</td> </tr> </table> <p data-bbox="667 407 1438 489">The formative assessments prepare students for the summative ones. First Assessment tests Learning Outcomes 1,2,3,4 Final Assessment tests Learning Outcome 4 &amp; 5</p> <p data-bbox="667 522 1373 548">Students are required to resit failed assessments in this module.</p>	Final Assessment: Reflective paper (1200 words)		In class physical exercises, techniques, and improvisations.	0
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In class physical exercises, techniques, and improvisations.	0				
<b>INDICATIVE READING:</b>	<p data-bbox="667 579 927 604"><b>REQUIRED READING:</b></p> <p data-bbox="667 638 1386 695">Evans, Mark and Rick Kemp (eds). <i>The Routledge Companion to Jacques Lecoq</i>. Routledge, 2018.</p> <p data-bbox="667 728 1365 785">Lecoq, Jacques. <i>The Moving Body: Teaching Creative Theatre</i>. Methuen, 2000.</p> <p data-bbox="667 840 995 865"><b>RECOMMENDED READING:</b></p> <p data-bbox="667 898 1451 955">Arrighi, Gillian. <i>The Neutral Mask: Its Origins and Its Applications to the Creative Process of the Actor</i>. VDM Verlag Dr. Müller, 2010.</p> <p data-bbox="667 989 1414 1045">Callery, Dymphna. <i>Through the Body: A Practical Guide to Physical Theatre</i>. Routledge, 2002.</p> <p data-bbox="667 1079 1442 1136">Chamberlain, Franc and Ralph Yarrow. <i>Jacques Lecoq and the British Theatre</i>. Routledge, 2001.</p> <p data-bbox="667 1169 1463 1226">Darley, Christian. <i>The Space to Move: Essentials of Movement Training</i>. Nick Hern Books, 2010.</p> <p data-bbox="667 1260 1401 1316">Evans, Mark. <i>Movement Training for the Modern Actor</i>. Routledge, 2009.</p> <p data-bbox="667 1350 1458 1407">Evans, Mark. <i>Performance, Movement and the Body</i>. Red Globe Press, 2019.</p> <p data-bbox="667 1440 1195 1465">Hodge, Alison. <i>Actor Training</i>. Routledge, 2010.</p> <p data-bbox="667 1499 1344 1556">Keefe, John and Simon Murray. <i>Physical Theatres: A Critical Introduction</i>. Routledge, 2015.</p> <p data-bbox="667 1589 1438 1646">Keefe, John and Simon Murray. <i>Physical Theatres: A Critical Reader</i>. Routledge, 2007.</p> <p data-bbox="667 1680 1442 1705">Lecoq, Jacques. <i>Theatre of Movement and Gesture</i>. Routledge, 2006.</p> <p data-bbox="667 1738 1442 1795">Murphy, Maiya. <i>Enacting Lecoq: Movement in Theatre, Cognition, and Life</i>. Palgrave Macmillan, 2019.</p> <p data-bbox="667 1829 1463 1885">Wright, John. <i>Why Is That so Funny? A Practical Exploration of Physical Comedy</i>. Nick Hern Books, 2006.</p>				
<b>INDICATIVE MATERIAL:</b>	<b>REQUIRED MATERIAL:</b>				

<i>(e.g. audiovisual, digital material, etc.)</i>	RECOMMENDED MATERIAL:
<b>COMMUNICATION REQUIREMENTS:</b>	Use of proper English for written and oral assignments.
<b>SOFTWARE REQUIREMENTS:</b>	Word
<b>WWW RESOURCES:</b>	<a href="https://ensemblephysicaltheatre.wordpress.com/">https://ensemblephysicaltheatre.wordpress.com/</a>
<b>INDICATIVE CONTENT:</b>	<ul style="list-style-type: none"> <li>● Play, openness, and rapport.</li> <li>● Ensemble and chorus work.</li> <li>● The Neutral Mask.</li> <li>● Exploring playfully and creatively the concepts of weight, balance/off-balance, resistance, tension, direction, focus, rhythm, fixed point.</li> <li>● The dynamics pushing and pulling.</li> <li>● Qualities of movement – movement dynamics and theatrical transposition.</li> <li>● Animal study.</li> <li>● The process of devised creation.</li> </ul>