

## Liverpool John Moores University

Title: THE THEATRE PRACTITIONER: CORE COMPETENCIES  
Status: Definitive  
Code: **4520CMD** (120594)  
Version Start Date: 01-08-2014

Owning School/Faculty: Liverpool Institute for Performing Arts  
Teaching School/Faculty: Liverpool Institute for Performing Arts

Team	Leader
Brendon Burns	Y

**Academic Level:** FHEQ4      **Credit Value:** 36.00      **Total Delivered Hours:** 190.00  
**Total Learning Hours:** 360      **Private Study:** 170

### Delivery Options

Course typically offered: Standard Year Long

Component	Contact Hours
Practical	6.000
Workshop	184.000

**Grading Basis:** 40 %

### Assessment Details

Category	Short Description	Description	Weighting (%)	Exam Duration
Portfolio	CONTINUOUS	Continuous Assessment	30.0	
Practice	TYPP	Theatre for Young People Performance	20.0	
Presentation	EPIC ADAPT	Epic Realism Performance	30.0	
Essay	ESSAY	Essay (2000 words)	10.0	
Reflection	S&P	Self and Peer Assessment	10.0	

### Aims

*This module aims to give students a foundation of theatre skills and knowledge to support their development as a theatre practitioner within the broad spectrum of community drama.*

## Learning Outcomes

After completing the module the student should be able to:

- LO1 Utilise a range of strategies to explore character and create performance;
- LO2 Identify key technical and architectural features of performance spaces and demonstrate an understanding of basic stagecraft;
- LO3 Demonstrate acting skills appropriate to performance in the Epic Realist style;
- LO4 Demonstrate an ability to adapt an extant text using Epic Theatre strategies including Gestus, V Effect and resistance to inevitability;
- LO5 Engage in a group process to create performance;
- LO6 Demonstrate a critical appreciation of theatre working practices and creative processes.
- LO7 Demonstrate acting skills appropriate to a specific target audience.
- LO8 Demonstrate the ability to work creatively and efficiently as part of a production team.

## Learning Outcomes of Assessments

The assessment item list is assessed via the learning outcomes listed:

CONTINUOUS ASSESSMENT	LO 1	LO 2
THEATRE FOR YOUNG PEOPLE PERF	LO 7	LO 8
EPIC REALISM PERFORMANCE	LO 3	LO 4
ESSAY (2000 WORDS)	LO 6	
SELF & PEER ASSESSMENT	LO 5	

## Outline Syllabus

### Phase 1:

*In the first part of the module students will explore improvisation and spontaneity in a practical group context. Simple exercises focusing on the elimination of internal censorship and freeing of creative thought provide a foundation from which more advance work on status and short form improvisation is developed. Students will also engage in a series of stage craft lectures covering key staging styles, theatre architecture and basic stage technology.*

### Phase 2:

*The second phase of this module is characterised by a focus on Epic Realism and the work of Brecht and Piscator. Balancing theory with practice, students will learn to apply concepts such as Fabel, Gestus, VEffect and Historicization to the creation*

and performance of theatre with a social or political purpose.

The module will culminate in assessed group performances of extant texts from the Western Canon adapted to the Epic Realist style. Following the performance each group will take part in a staff facilitated Self and Peer Assessment and Accreditation process. Finally each student will undertake a critique of their adaptation relating the efficacy of their work to key theory on Epic Realism.

Phase 3:

This phase of the module is structured around the development and presentation of a performance for young people. The text used will either be a play written specifically for a young audience or an adaptation of an existing text for this purpose. This final aspect of the module draws together the skills, knowledge and experience developed elsewhere in the programme and provides students with the opportunity to put theory into practice.

Throughout the module, students will be required to keep a production case book/log book in which they reflect on the process and their understanding of the development of the production.

## Learning Activities

Phases 1 and 2 of this module are delivered in group workshops. Students are expected to work in pairs or small groups for the purposes of the practical assignments.

Phase 3 of the module is based around the development of one major piece of performed work. The students will undertake major roles within the production process, under close staff supervision. Normally the production will be staff directed.

## References

<b>Course Material</b>	Book
<b>Author</b>	Johnstone, K
<b>Publishing Year</b>	2007
<b>Title</b>	Impro
<b>Subtitle</b>	Improvisation and the theatre
<b>Edition</b>	
<b>Publisher</b>	Faber
<b>ISBN</b>	978-0713687019

<b>Course Material</b>	Book
<b>Author</b>	Willet, J
<b>Publishing Year</b>	1978
<b>Title</b>	Brecht on Theatre
<b>Subtitle</b>	The development of an aesthetic
<b>Edition</b>	
<b>Publisher</b>	Methuen
<b>ISBN</b>	978-0413388001

<b>Course Material</b>	Book
<b>Author</b>	Unwin, S
<b>Publishing Year</b>	2014
<b>Title</b>	The Complete Brecht Toolkit
<b>Subtitle</b>	
<b>Edition</b>	1st
<b>Publisher</b>	Nick Hern Books
<b>ISBN</b>	978-1-854595508

<b>Course Material</b>	Book
<b>Author</b>	Piscator, E
<b>Publishing Year</b>	2007
<b>Title</b>	The Political Theatre
<b>Subtitle</b>	
<b>Edition</b>	
<b>Publisher</b>	Methuen
<b>ISBN</b>	978-0413335005

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## Notes

Course Notes