

## Liverpool John Moores University

Title: CREATING NARRATIVE PERFORMANCE  
Status: Definitive  
Code: **5501ACT** (109139)  
Version Start Date: 01-08-2011

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

Team	Leader
Steve Buckwald	

**Academic Level:** FHEQ5  
**Credit Value:** 12.00  
**Total Delivered Hours:** 120.00  
**Total Learning Hours:** 120  
**Private Study:** 0

### Delivery Options

Course typically offered: Standard Year Long

Component	Contact Hours
Online	60.000
Workshop	60.000

**Grading Basis:** 40 %

### Assessment Details

Category	Short Description	Description	Weighting (%)	Exam Duration
Practice	CONTINUOUS	Coursework - Continual Assessment	50.0	1.00
Presentation	PRESENT	Coursework - Presentation	30.0	1.00
Report	STORY	Coursework - Solo story	20.0	1.00

### Aims

*The module aims to provide a few signposts and directions to some of the many possible journeys of devising theatre. The intention is to investigate some of the practice that exists in post-war Britain, devising in a non-prescriptive way with the emphasis firmly placed upon improvisation, game play and narrative. In this sense it is a development of the early work done in Acting Fundamentals.*

*Students will be provided with basic theory and tools to approach narrative devising in a number of differing contexts/styles.*

## **Learning Outcomes**

After completing the module the student should be able to:

- 1 Demonstrate an understanding of group working and decision making, showing an ability to take responsibility for their own delegated area of work
- 2 Demonstrate an ability to plan and implement a group warm-up specifically constructed to prepare a group for storytelling/devising
- 3 Display an ability to plan from a set of aims and objectives a devising process that takes into account variables like space, setting, location, audience
- 4 Show a familiarity with storytelling techniques, both in constructing and telling stories
- 5 Demonstrate an ability to analyse, criticise, assess and evaluate work as it progresses
- 6 Demonstrate levels of competence in approaches to physical and vocal presentation
- 7 Demonstrate high levels of competence in improvisation

## **Learning Outcomes of Assessments**

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

CONTINUOUS ASSESSMENT PRESENTATION	1	2	3	4	5	6	7
SOLO STORY	4	5					

## **Outline Syllabus**

*The course begins with an analysis of story types and story sources. Students are encouraged to share traditional material from their own and other cultures. The course considers potential structural devices and linking devices for groups of stories. This leads to exercises in telling the same story in a variety of ways. Most sessions will contain some of the following:*

*Structured warm-up to prepare specifically for storytelling*  
*Improvisation and gameplay to free the imagination and encourage appropriate working practices*  
*Solo story telling*  
*Group devising with words*  
*Group devising physically*  
*Using Plot devices (the journey, the meeting, the task etc.)*  
*Using character as a starting point*  
*Manipulating situation*  
*Using the performer as a focus*  
*Animal study*

*Using objects as a starting point*  
*Narrative techniques (reincorporation, climax, turning point etc.)*  
*Rehearsal of created pieces*

## Learning Activities

The module will usually be delivered over ten weeks in two 2 1/2 hour workshops each week. There will be a further ten hours of specific supported voice classes associated with the module. All sessions will be practical and students will be narrating, improvising and creating stories from the first session onwards. Theoretical underpinning for the work will be delivered for parts of those workshop sessions. Students will be expected to prepare work between sessions and to engage in additional rehearsal outside of class time.

## References

<b>Course Material</b>	Book
<b>Author</b>	Boal, A
<b>Publishing Year</b>	2002
<b>Title</b>	Games for Actors and non actors.
<b>Subtitle</b>	
<b>Edition</b>	
<b>Publisher</b>	London: Routledge
<b>ISBN</b>	

<b>Course Material</b>	Book
<b>Author</b>	Boal, A
<b>Publishing Year</b>	2000
<b>Title</b>	Theatre of the oppressed.
<b>Subtitle</b>	
<b>Edition</b>	
<b>Publisher</b>	London: Pluto Press
<b>ISBN</b>	

<b>Course Material</b>	Book
<b>Author</b>	Boal, A
<b>Publishing Year</b>	2001
<b>Title</b>	My life in theatre and politics
<b>Subtitle</b>	
<b>Edition</b>	
<b>Publisher</b>	London: Routledge
<b>ISBN</b>	

## Notes

For modules with multiple assessments students must pass all individual elements, as detailed in the principles and procedures for Higher Education A2.3.4.

Although this module deals primarily with the narrative tradition of devising, students may find it useful to look at other traditions of work - Recommended -

Oddey, A (1996), *Devising Theatre*. London: Routledge.

The LRC also has copies of important writing on the work of group, such as Joint Stock, *The Welfare State*, Mike Leigh, 7.84 and the Wooster Group that will give alternative visions of devising processes.

Students are recommended to try and see some of the professional storytellers who work around the country, currently at different literary and theatre festivals. Particularly recommended are Ben Heggarty and Jan Blake.

## FOR STUDY AS A CPD

### Rationale for CPD

LIPA has been offering CPD for many years. This Level 2 CPD is designed to achieve 2 specific goals.

1. To provide a progression opportunity to those part-time students who have achieved the LJMU/LIPA level one Certificate of Professional Development in the related/cognate area.
2. To provide applicants with experience within the discipline area the opportunity to study for a CPD beyond HE Level 1.

This Certificate of Professional Development is designed to be part of the LIPA part-time provision. This provision is an element of LIPA's strategy for Widening Participation and of LIPA's engagement with knowledge transfer and professional development.

All LIPA CPD are HEFCE funded.

### TEACHING INSTITUTION

Liverpool Institute for Performing Arts

### DURATION OF PROGRAMME

10 weeks part-time/evening

### SUBJECT BENCHMARK STATEMENT

Dance Drama and Performance

### CRITERIA FOR ADMISSION

All applicants are normally interviewed and auditioned. As a level 2 CPD it is expected the potential student will have prior experience of the subject matter at least at a level comparable to that of HE Level One. Normally this will be demonstrated by the achievement of the corresponding Level 1 CPD offered in this

area.

#### WHICH ASSESSMENT REGULATIONS APPLY (WITH A LINK TO)

The Programme operates within the University Modular Framework (Volumes 1 and 2) as modified by the LIPA Principles and Procedures for Higher Education as approved by the Quality Committee of Faculty of Media Arts and Social Science

#### METHODS OF EVALUATION (EG SURVEYS, WHICH EE, WHICH ACR)

The quality and standards of the programme are monitored and evaluated using the LIPA Quality Assurance and Enhancement Procedures, which are annually approved by the Quality Committee of Faculty of Media Arts and Social Science. Due to the nature of the CPD programmes a dedicated External Examiner has been appointed.