

## Liverpool John Moores University

Title: COMMUNITY PERFORMANCE AS COUNTER NARRATIVE  
Status: Definitive  
Code: **5519CMD** (120596)  
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:** FHEQ5  
**Credit Value:** 24.00  
**Total Delivered Hours:** 180.00  
**Total Learning Hours:** 240  
**Private Study:** 60

### Delivery Options

Course typically offered: Semester 2

Component	Contact Hours
Lecture	30.000
Practical	30.000
Seminar	30.000
Workshop	90.000

**Grading Basis:** 40 %

### Assessment Details

Category	Short Description	Description	Weighting (%)	Exam Duration
Presentation	A2 PERFORM	Performance	20.0	
Reflection	A3 S&P	Self and Peer Assessment	10.0	
Essay	A4CRITIQUE	Critique	20.0	
Portfolio	A1 PROCESS	Process and workshops	50.0	

### Aims

*The module aims to provide an opportunity for students to develop both their facilitation skills and performance skills and a critical understanding of concepts of space, place and identity through the use of oral testimony and devising techniques*

*to work with participants to create a performance that offers a counter-narrative to mainstream versions of a specific community's history and/or identity.*

## **Learning Outcomes**

After completing the module the student should be able to:

- LO1 Demonstrate an advanced knowledge and critical awareness of the key concepts such as Counter-Narrative, Oral Testimony and Space, Place and Identity;
- LO2 Apply a practical understanding of theory and technique pertinent to the practice of devising a Community Play/Performance;
- LO3 Design and implement an appropriate research strategy to support the creation of a performance based on oral testimony utilising interview, workshop and conventional information gathering techniques;
- LO4 Utilise appropriate techniques and strategies to improve/develop participant's performance confidence and ability;
- LO5 Co-ordinate the development of a short piece of performance within the structure of a wider event;
- LO6 Demonstrate an ability to manage themselves, drawing on a conscious use of self in working with others and in leading or participating in teams
- LO7 Demonstrate an ability to develop skill in an alternative performance discipline

## **Learning Outcomes of Assessments**

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

PERFORMANCE	LO 4	LO 5	
SELF AND PEER ASSESSMENT	LO 6		
CRITIQUE	LO 1		
PROCESS AND WORKSHOPS	LO 2	LO 3	LO 7

## **Outline Syllabus**

*The initial phase of the module will be characterised by a consideration of the concepts of Space, Place and Identity and their bearing on the notion of 'Community'. The relationship between dominant and alternatives histories will also be explored, with particular emphasis being given to the role of oral tradition (spoken, acted or sung) as a repository of community identity and a potential counter-narrative to mainstream perception. In parallel practical workshops will develop skills in utilising oral testimony as a basis for devising community performance and a range of theatrical models for such work will be explored. Students will also be introduced to a second performance skill such as puppetry, drumming or video.*

*Thereafter students will split into small teams to work with groups from a specific community to create short performances utilising the methods studied above. The module leader will oversee a process during which each team will co-ordinate the development of their piece within an overall narrative for the final event. This event will take place in a community venue.*

*Following the event each team will engage in a staff led Self and Peer Assessment and Accreditation process.*

*Finally students will, individually critique the efficacy of their process and performance against relevant critical theory within a 2500 word essay.*

## Learning Activities

This module is delivered through lectures, practical workshop and group tutorials. Students are expected to work in small groups for the purposes of the practical assignment.

## References

<b>Course Material</b>	Book
<b>Author</b>	Prentki,T (ed) & Preston,S (ed)
<b>Publishing Year</b>	2008
<b>Title</b>	The Applied Theatre Reader
<b>Subtitle</b>	
<b>Edition</b>	1st Edition
<b>Publisher</b>	Routledge
<b>ISBN</b>	978-0415428873

<b>Course Material</b>	Book
<b>Author</b>	Schweitzer,P
<b>Publishing Year</b>	2006
<b>Title</b>	Reminiscence Theatre
<b>Subtitle</b>	Making Theatre from Memories
<b>Edition</b>	1st Edition
<b>Publisher</b>	Jessica Kingsley
<b>ISBN</b>	9781843104308

<b>Course Material</b>	Book
<b>Author</b>	Slim,H & Thomson, P, Bennett O, and Cross, N
<b>Publishing Year</b>	1993
<b>Title</b>	Listening for a Change
<b>Subtitle</b>	Oral Testimony and Development
<b>Edition</b>	
<b>Publisher</b>	Panos Publications Ltd
<b>ISBN</b>	978-1870670319

<b>Course Material</b>	Book
<b>Author</b>	Thompson, J
<b>Publishing Year</b>	2006
<b>Title</b>	Digging Up Stories
<b>Subtitle</b>	Applied Theatre, Performance and War
<b>Edition</b>	1st Edition
<b>Publisher</b>	Manchester University Press
<b>ISBN</b>	978-0719073151

<b>Course Material</b>	Book
<b>Author</b>	Kershaw, B
<b>Publishing Year</b>	1992
<b>Title</b>	The Politics of Performance
<b>Subtitle</b>	Radical Theatres and Cultural Intervention
<b>Edition</b>	1st Edition
<b>Publisher</b>	London:Routledge
<b>ISBN</b>	978-0415057639

<b>Course Material</b>	Book
<b>Author</b>	Berger, J
<b>Publishing Year</b>	2008
<b>Title</b>	Ways of Seeing
<b>Subtitle</b>	
<b>Edition</b>	Reprint Edition
<b>Publisher</b>	Penguin Modern Classics
<b>ISBN</b>	978-0141035796

---

## Notes

Course Notes