

University of the West of Scotland

Module Descriptor

Session: 2024/25

Title of Module: From Page to Stage			
Code: PERF07006	SCQF Level: 7 (Scottish Credit and Qualifications Framework)	Credit Points: 20	ECTS: (European Credit Transfer Scheme) 10
School:	School of Business and Creative Industries		
Module Co-ordinator:	Dr James Layton		
Summary of Module			
<p>From Page to Stage is designed to equip students with a knowledge and understanding of a range of theatrical movements, practitioners, genres, styles, and structures. Module activities will be based on exploring play texts in a range of contexts, such as contemporary adaptation of classic texts and productions. Throughout the module, students are encouraged to consider their emerging knowledge in terms of applying it in a rehearsal studio, workshop, or classroom setting. The content is explored from the perspectives of actor, director, and designer. For example, in taking a text from page to stage, students will explore rehearsal techniques for actors, directorial concepts and approaches, and how design also 'performs'.</p> <p>Other indicative content:</p> <ul style="list-style-type: none"> • The evolution of texts and contemporary dramaturgy. • Approaches to developing character. • Foundational concepts in drama and theatre: plot, narrative, character, tension, exposition, denouement. • Playwrights: Sophocles, Shakespeare, Ibsen, Strindberg, Buchner, Samuel Beckett, Arthur Miller, Caryl Churchill, Zinnie Harris, Simon Stephens, Bryony Lavery, Richard Bean, Laura Wade, and Winsome Pinnock. • Contemporary companies / artists: Kneehigh, Frantic Assembly, Complicité, Out of Joint, Gecko, Steven Berkoff, Paper Birds, and Tim Crouch. • Practitioners: Stanislavski, Chekhov, Strasberg, Meyerhold, Grotowski, Brecht, Artaud, Edward Gordon Craig, Le Coq, Keith Johnstone, Robert Wilson, Anne Bogart, Uta Hagen, Boal, Laban, and Littlewood. • Movements: Naturalism, Realism, Expressionism, Absurdism, Epic Theatre, and Forum Theatre. 			

Module Delivery Method					
Face-To-Face	Blended	Fully Online	HybridC	Hybrid 0	Work-Based Learning
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
See Guidance Note for details.					

Campus(es) for Module Delivery						
The module will normally be offered on the following campuses / or by Distance/Online Learning: (Provided viable student numbers permit) (tick as appropriate)						
Paisley:	Ayr:	Dumfries:	Lanarkshire:	London:	Distance/Online Learning:	Other:
<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	Add name

Term(s) for Module Delivery					
(Provided viable student numbers permit).					
Term 1	<input type="checkbox"/>	Term 2	<input checked="" type="checkbox"/>	Term 3	<input type="checkbox"/>

Learning Outcomes: (maximum of 5 statements) These should take cognisance of the SCQF level descriptors and be at the appropriate level for the module. At the end of this module the student will be able to:	
L1	Demonstrate knowledge and understanding of drama and theatre in terms of form, style, genre, and structure.
L2	Think critically in terms of presenting and analysing drama and theatre.
L3	Demonstrate competency in using texts, practitioners, and histories to realise a live staged performance.
L4	Demonstrate knowledge and understanding of social, cultural, economic, and political contexts of major theatre movements.
L5	Demonstrate and apply a knowledge and understanding of how contemporary theatre is influenced by historical theatrical movements.

Employability Skills and Personal Development Planning (PDP) Skills	
SCQF Headings	During completion of this module, there will be an opportunity to achieve core skills in:
Knowledge and Understanding (K and U)	SCQF Level 7 Understand and explain the relationship between practitioners, playwrights, and histories and the ways in which they have informed contemporary drama, theatre, and performance.
Practice: Applied Knowledge and Understanding	SCQF Level 7 Apply understanding and knowledge in practical contexts that can be used as a way of disseminating to others.

Generic Cognitive skills	SCQF Level 7 Making connections between social, cultural, and historical contexts of performance and use these to problem solve when staging texts for an audience.	
Communication, ICT and Numeracy Skills	SCQF Level 7 Project planning when using text as a template for staged performance including communicating ideas clearly to a range of participants as actors, director, designers, and audiences.	
Autonomy, Accountability and Working with others	SCQF Level 7 Collaborating with others to stage and receive performance, in roles as directors / coordinators / teachers and audiences.	
Pre-requisites:	Before undertaking this module the student should have undertaken the following:	
	Module Code:	Module Title:
	Other:	
Co-requisites	Module Code:	Module Title:

*Indicates that module descriptor is not published.

Learning and Teaching	
In line with current learning and teaching principles, a 20-credit module includes 200 learning hours, normally including a minimum of 36 contact hours and maximum of 48 contact hours.	
Learning Activities During completion of this module, the learning activities undertaken to achieve the module learning outcomes are stated below:	Student Learning Hours (Normally totalling 200 hours): (Note: Learning hours include both contact hours and hours spent on other learning activities)
Lecture/Core Content Delivery	12
Tutorial/Synchronous Support Activity	8
Laboratory/Practical Demonstration/Workshop	12
Asynchronous Class Activity	4
Independent Study	152

Choose an item.	
Choose an item.	
Choose an item.	
Choose an item.	
	Hours Total 200

****Indicative Resources: (eg. Core text, journals, internet access)**

The following materials form essential underpinning for the module content and ultimately for the learning outcomes:

Benedetti, J. (2005) *The art of the actor*. London: Methuen.

Digital Theatre Plus (available online).

Hodge, A. (1999) *Twentieth century actor training*. London: Routledge.

Mangan, M. (2013) *The drama, theatre and performance companion*. Basingstoke: Palgrave Macmillan.

Shepherd, S. & Wallis, M. (2004) *Drama / Theatre / Performance*. London: Routledge.

(*N.B. Although reading lists should include current publications, students are advised (particularly for material marked with an asterisk*) to wait until the start of session for confirmation of the most up-to-date material)

Attendance and Engagement Requirements

In line with the [Student Attendance and Engagement Procedure](#): Students are academically engaged if they are regularly attending and participating in timetabled on-campus and online teaching sessions, asynchronous online learning activities, course-related learning resources, and complete assessments and submit these on time.

For the purposes of this module, academic engagement equates to the following:

Consistently good attendance at classes and tutorials, regularly accessing learning materials on Aula, engaging in Aula forum (community page) activities, and submitting formative and summative assessments on time.

Equality and Diversity

The University's Equality, Diversity and Human Rights Procedure can be accessed at the following link: [UWS Equality, Diversity and Human Rights Code](#).

(N.B. Every effort will be made by the University to accommodate any equality and diversity issues brought to the attention of the School)

Supplemental Information

Divisional Programme Board	Arts & Media
Assessment Results (Pass/Fail)	Yes <input type="checkbox"/> No <input checked="" type="checkbox"/>
School Assessment Board	Arts & Media
Moderator	Dr Henry Bell
External Examiner	S. Baker
Accreditation Details	-
Changes/Version Number	1

Assessment: (also refer to Assessment Outcomes Grids below)

Assessment 1: For assessment A, students will present a concept document (approx. 1000 words) which outlines plans for a staged scene from a play text explored during the module. The concept document should include details such as directorial approaches, planned rehearsal techniques for actors, and incorporation of design elements. The document should include annotated texts, details of specific exercises, sketches, and any other material relevant to the chosen text. (40%) (ILO1, ILO2, ILO4)

Assessment 2: For assessment B, students will use their concept document (assessment A) to stage their chosen scene for performance. Working with their peers, students will be assessed on their application of the techniques outlined in the concept document, demonstrating the role of director responsible for realising artistic intentions. As students will take roles as actors for each other, they will also gain valuable experience in exploring practical techniques relating to a director's artistic vision. Where necessary, students may choose a solo performance. The scene should last approximately 10 minutes. (60%) (ILO 1, ILO3, ILO5)

(N.B. (i) **Assessment Outcomes Grids** for the module (one for each component) can be found below which clearly demonstrate how the learning outcomes of the module will be assessed.

(ii) An **indicative schedule** listing approximate times within the academic calendar when assessment is likely to feature will be provided within the Student Module Handbook.)

Assessment Outcome Grids (See Guidance Note)

Assessment Type (Footnote B.)	Learning Outcome (1)	Learning Outcome (2)	Learning Outcome (3)	Learning Outcome (4)	Learning Outcome (5)	Weighting (%) of Assessment Element	Timetabled Contact Hours
Portfolio of written work	✓	✓		✓		40%	

Assessment Type (Footnote B.)	Learning Outcome (1)	Learning Outcome (2)	Learning Outcome (3)	Learning Outcome (4)	Learning Outcome (5)	Weighting (%) of Assessment Element	Timetabled Contact Hours
Portfolio of practical work	✓		✓		✓	60%	