1. GENERAL INFORMATION

<table>
<thead>
<tr>
<th>Title</th>
<th>Independent Research Project (Core Studies: honours level)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Module code</td>
<td>TS601</td>
</tr>
<tr>
<td>Credit rating</td>
<td>40</td>
</tr>
<tr>
<td>Level</td>
<td>Six</td>
</tr>
<tr>
<td>Contact hours</td>
<td></td>
</tr>
<tr>
<td>Pre-requisite modules</td>
<td>All obligatory and elective choices at Levels 4 and 5.</td>
</tr>
<tr>
<td>Co-requisite modules</td>
<td>None</td>
</tr>
<tr>
<td>School responsible</td>
<td>Performance</td>
</tr>
<tr>
<td>Member of staff responsible</td>
<td>Jayne Richards</td>
</tr>
<tr>
<td>ECT*</td>
<td>20</td>
</tr>
<tr>
<td>Notional hours of Learning**</td>
<td>10-12 hours per week</td>
</tr>
</tbody>
</table>

2. AIMS

The module aims to:

* enable you to develop research skills and independent thinking;
* consolidate the research methods and intellectual approaches developed on the programme, and apply these to an area of special interest;
* enable students to undertake research and present it in an appropriately rigorous and scholarly manner.

3. BRIEF DESCRIPTION OF THE MODULE

The Research Project constitutes the final module for honours students. It is designed to allow you to demonstrate your ability to design and pursue independent research on a subject which draws upon an aspect of your previous study or centres on theatre-related professional practices. The research project might be an extended study based on theoretical and scholarly reading or take the form of a critical evaluation of a practical project. For example you might apply particular critical perspectives and analytical frames to a specific area of theatre-related practice or examine the work of a particular playwright, company or practitioner. Aspects of this work can be practice-based and the module aims to provide broad scope for a range of project types. The subject area is negotiable: there will be the opportunity to revisit, in depth, a subject area already studied, as well as move into new areas of enquiry. Students will be guided carefully in the selection of their topic and preparation planning and presentation of findings are assessed components and receive guidance on ethical and practical issues (in line with the College’s Policy on Ethics in Research). You will have access to a VLE page providing guidelines on planning and writing your project and tutorial guidance is given through all stages of the process.

* ECT (European Credit Transfer and Accumulation System): There are 2 UK credits for every 1 ECT credit, in accordance with the Credit Framework (QAA). Therefore if a module is worth 20 UK credits, this will equate to 10 ECT.

** Notional hours of learning: The number of hours which it is expected that a learner (at a particular level) will spend, on average, to achieve the specified learning outcomes at that level. It is expected that there will be 10 hours of notional study associated with every 1 credit achieved. Therefore if a module is worth 20 credits, this will equate to 200 notional study hours, in accordance with the Credit Framework (QAA).
4. INTENDED LEARNING OUTCOMES

<table>
<thead>
<tr>
<th>Category of outcome</th>
<th>You should be able to:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Knowledge and understanding</td>
<td>• demonstrate a detailed understanding of the chosen topic, and its key practitioners and theorists, and be able place it in a range of critical contexts.</td>
</tr>
</tbody>
</table>
| Intellectual skills                                       | • demonstrate advanced skills of research, scholarship and analysis in a specified field of enquiry;  
  • articulate their research findings in writing and presentation. |
| Practical skills                                          | • employ critical skills areas such as in play analysis, close reading and performance analysis;  
  • articulate your research in writing, presentation and discussion. |
| Transferable skills and personal qualities                | • formulate a comprehensive response to a designated assignment;  
  • develop and apply skills of close analysis in research, critical writing and performance analysis;  
  • locate and discuss primary material within historical and theoretical frameworks;  
  • identify the theoretical assumptions informing their own work and the writings/practices of others;  
  • undertake relevant research and make effective use of supporting primary and secondary evidence. |

5. ASSESSMENT (INCLUDING THE USE OF E-LEARNING)

**Teaching and Learning Methods**

The module is taught by online distance learning and operates from September to May. Your learning materials include guidelines on choosing your topic, preparing your proposal, planning your research and research skills. You will also have access to a wide range of electronic resources via your module page and the online Learning Resources Centre. You will be allocated a subject specialist tutor who will be available throughout the module. You can contact your tutor by email, forum, online messaging or request an online tutorial. You will be able to contact other students through your module forums, online events and option on-site study events. You have access to a Theatre Studies Homepage which provides links to important programme documents, study support materials as well as a News Section. Throughout the module you will be expected to upload to your research plans and notes at key stages for access by your module tutor.

The programme is designed to be developmental; each successive level represents a distinct phase in your development, and the level learning outcomes reflect this. At Level 6, you are expected to be a self-directed learner; again regular online seminars associated with specific modules or units will guide you and ensure that your learning is appropriately contextualised.

6. ASSESSMENT (INCLUDING THE USE OF E-LEARNING)

<table>
<thead>
<tr>
<th>Assessment task</th>
<th>Length</th>
<th>Weighting</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Project Proposal, Plan and Annotated bibliography</td>
<td>1000 (indicative)</td>
<td>10%</td>
</tr>
<tr>
<td></td>
<td>10,000 words (+/- 10 %)</td>
<td>60%</td>
</tr>
<tr>
<td>• Written Project</td>
<td></td>
<td></td>
</tr>
<tr>
<td>• Practical Presentation and supporting notes (e.g.</td>
<td>10 minutes duration</td>
<td>30%</td>
</tr>
<tr>
<td>power-point, web presentation, recording,</td>
<td>No specified word limit for</td>
<td>Pass/Fail</td>
</tr>
<tr>
<td>performance)</td>
<td>supporting notes.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>(online)</td>
<td></td>
</tr>
<tr>
<td>• Viva</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Date of current version** February 2012
INDICATIVE BIBLIOGRAPHY

Note: some shorter extracts are provided as Reader items. Other module-specific resources including images, recordings, articles, news feeds and useful internet links are also available via the online module page and the Learning Resources Centre links.

Required Reading

You will develop your own topic-specific bibliography with guidance from tutor.

Recommended Reading


1. GENERAL INFORMATION

<table>
<thead>
<tr>
<th>Title</th>
<th>Topics in Contemporary Theatre (Core Studies)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Module code</td>
<td>TS602</td>
</tr>
<tr>
<td>Credit rating</td>
<td>20</td>
</tr>
<tr>
<td>Level</td>
<td>Six</td>
</tr>
<tr>
<td>Contact hours</td>
<td>See learning hours</td>
</tr>
<tr>
<td>Pre-requisite modules</td>
<td>Required compulsory and elective modules at Levels Four and Five</td>
</tr>
<tr>
<td>Co-requisite modules</td>
<td>None</td>
</tr>
<tr>
<td>School responsible</td>
<td>Performance</td>
</tr>
<tr>
<td>Member of staff responsible</td>
<td>Jayne Richards</td>
</tr>
<tr>
<td>ECT*</td>
<td>10</td>
</tr>
<tr>
<td>Notional hours of Learning**</td>
<td>200</td>
</tr>
</tbody>
</table>

2. AIMS

The module aims to:

- enable you to analyse selected plays and performances and the ways in which they engage imaginatively and theoretically with the contemporary world;
- enable you to make comparative analysis of distinct groups of practitioners linked by common subject matter, pedagogy, political aspirations and/or a shared target audience;
- develop your ability to approach plays through an understanding of the artistic and institutional objectives of contemporary theatre practice;
- enable you to identify and respond to dominant trends in theatre-related practices and scholarship.

3. BRIEF DESCRIPTION OF THE MODULE

This module is designed to provide you with an opportunity to undertake more advanced and concentrated work on issues in the practice and theory of contemporary theatrical performance. Its co-authorship, therefore, reflects a wide and stimulating range of emphases and approaches in this module. A range of material will be prescribed, including theatre companies, playwrights and other practitioners, and you will be able to concentrate on particular topics of interest for more intensive study. The primary focus of the module will, however, be on plays. You will have an opportunity to concentrate on specific aspects of contemporary theatre, including: feminist writers, gay and queer theatre, “in-yr-face theatre”, physical theatre and postmodern performance.

* ECT (European Credit Transfer and Accumulation System): There are 2 UK credits for every 1 ECT credit, in accordance with the Credit Framework (QAA). Therefore if a module is worth 20 UK credits, this will equate to 10 ECT.

** Notional hours of learning: The number of hours which it is expected that a learner (at a particular level) will spend, on average, to achieve the specified learning outcomes at that level. It is expected that there will be 10 hours of notional study associated with every 1 credit achieved. Therefore if a module is worth 20 credits, this will equate to 200 notional study hours, in accordance with the Credit Framework (QAA).
ROSE BRUFORD COLLEGE OF THEATRE & PERFORMANCE
Module Specification

4. INTENDED LEARNING OUTCOMES

<table>
<thead>
<tr>
<th>Category of outcome</th>
<th>You should be able to:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Knowledge and understanding</td>
<td>• demonstrate an informed awareness of issues in the theory and practice of contemporary theatre and performance;</td>
</tr>
<tr>
<td></td>
<td>• identify ways in which practice is informed by context and how this is mediated through performance aesthetics.</td>
</tr>
<tr>
<td>Intellectual skills</td>
<td>• engage with advanced theoretical analysis and complex writing;</td>
</tr>
<tr>
<td></td>
<td>• differentiate the work and innovations of a range of contemporary theatre practitioners.</td>
</tr>
<tr>
<td>Practical skills</td>
<td>• employ a range of methods for researching contemporary practice;</td>
</tr>
<tr>
<td></td>
<td>• experience and refer to a wide range of theatre and performance types.</td>
</tr>
<tr>
<td>Transferable skills and personal qualities</td>
<td>• formulate a comprehensive response to a designated assignment;</td>
</tr>
<tr>
<td></td>
<td>• deploy advanced skills of critical, contextual, theoretical and performance analysis, and achieve the integration of these in written submissions;</td>
</tr>
<tr>
<td></td>
<td>• demonstrate approaches to analytical inquiry which are discursive, associative and flexible rather than precisely chronological or historical;</td>
</tr>
<tr>
<td></td>
<td>• maintain scholarly modes of presentation and approaches to referencing and bibliography.</td>
</tr>
</tbody>
</table>

5. LEARNING AND TEACHING PROCESSES (INCLUDING THE USE OF E-LEARNING)

The module is taught by online distance learning and operates from September to January or January to May (depending on your option). Your learning materials include Units of Study, a Reader, Bibliography and Assignment Briefing as well as access to a wide range of electronic resources via your module pages and the online Learning Resources Centre. Tutorial feedback follows each assignment, and you can contact your tutor by email, forum, online messaging or request an online tutorial. Online seminars will take place monthly and you are expected to participate. You will be able to contact other students through your module forums, online events and option on-site study events. You have access to a Theatre Studies Homepage which provides links to important programme documents, study support materials as well as a News Section. Each unit requires you to engage in a series of tasks, exercises and self-assessment questions which you will upload to your Portfolio of Coursework for access by your module tutor.

The programme is designed to be developmental; each successive level represents a distinct phase in your development, and the level learning outcomes reflect this. At Level 6, you are expected to be a self-directed learner; again regular online seminars associated with specific modules or units will guide you and ensure that your learning is appropriately contextualised.

6. ASSESSMENT (INCLUDING THE USE OF E-LEARNING)

<table>
<thead>
<tr>
<th>Assessment task</th>
<th>Length</th>
<th>Weighting within module (if relevant)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Assignment 1: multipart assignment</td>
<td>3000 words +/- 10% (or equivalent)</td>
<td>40%</td>
</tr>
<tr>
<td>Assignment 2: written assignment</td>
<td>4000 words (or equivalent)</td>
<td>60%</td>
</tr>
</tbody>
</table>

Date of current version: February 2012
INDICATIVE BIBLIOGRAPHY

Note: some shorter extracts are provided as Reader items. Other module-specific resources including images, recordings, articles, news feeds and useful internet links are also available via the online module page and the Learning Resources Centre links.


Climenhaga, Royd. The Pina Bausch Sourcebook The Making of Tanztheater. London and New York:


ROSE BRUFORD COLLEGE OF THEATRE & PERFORMANCE
Module Specification


1. GENERAL INFORMATION

<table>
<thead>
<tr>
<th>Title</th>
<th>The Popular Stage (Elizabethan, Jacobean and Caroline Theatre)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Module code</td>
<td>TS603</td>
</tr>
<tr>
<td>Credit rating</td>
<td>20</td>
</tr>
<tr>
<td>Level</td>
<td>Six</td>
</tr>
<tr>
<td>Contact hours</td>
<td>See learning hours</td>
</tr>
<tr>
<td>Pre-requisite modules</td>
<td>Required compulsory and elective modules at Levels Four and Five</td>
</tr>
<tr>
<td>Co-requisite modules</td>
<td>TS604</td>
</tr>
<tr>
<td>School responsible</td>
<td>Performance</td>
</tr>
<tr>
<td>Member of staff responsible</td>
<td>Jayne Richards</td>
</tr>
<tr>
<td>ECT*</td>
<td>10</td>
</tr>
<tr>
<td>Notional hours of Learning**</td>
<td>200</td>
</tr>
</tbody>
</table>

2. AIMS

The module aims to:

- enable you to locate and analyse plays of the English Renaissance in relation to the performance conditions of their time with particular reference to the status of the playwright and the social and political functions of theatre;
- develop your understanding of the Elizabethan/Jacobean/Caroline historical context;
- enable you to identify the significance of English Renaissance plays in the theatre repertoire today.

3. BRIEF DESCRIPTION OF THE MODULE

This module and its co-requisite module TS603 require you to study the playwrights, companies, practices and audiences of the English Renaissance in relation to the historical context and performance conditions of the Elizabethan, Jacobean and Caroline periods. You will trace the development of the first permanent theatres in England and consider the connections between London as the centre of commerce and the focus for theatre building and play-going. You will trace and examine the development of City Comedy, including *The Shoemaker’s Holiday* and *The Alchemist* and move on to explore how tragedy is treated in *Edward II* and *The Duchess of Malfi*. Through these plays you will investigate the political implications of portraying royal deaths towards the end of Elizabeth’s long reign and the theatrical fashion for macabre death as a major ingredient of tragedy. Finally, you will examine tragi-comedy as “a mongrel genre” through *The Malcontent* and *Philaster* as a foundation for investigating the development of genre in TS604.

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4. INTENDED LEARNING OUTCOMES

<table>
<thead>
<tr>
<th>Category of outcome</th>
<th>You should be able to:</th>
</tr>
</thead>
</table>
| Knowledge and understanding                 | • demonstrate a critical familiarity with a range of Elizabethan, Jacobean and Caroline plays, and define the evolving role of the playwright and the various function of theatre;  
• locate plays in their theoretical, historical and theatrical contexts.                                    |
| Intellectual skills                         | • demonstrate skills in contextual and comparative play analysis;  
• identify ways in which characters, themes and theatrical devices sustain popular appeal.                                                                                                                                   |
| Practical skills                            | • employ skills in play analysis, close reading and performance analysis.                                                                                                                                                 |
| Transferable skills and personal qualities   | • formulate a comprehensive response to a designated assignment;  
• develop and apply skills of close analysis in research, critical writing and performance analysis;  
• locate and discuss primary material within historical and theoretical frameworks;  
• identify the theoretical assumptions informing their own work and the writings/practices of others;  
• undertake relevant research and make effective use of supporting primary and secondary evidence.                                                                   |

5. LEARNING AND TEACHING PROCESSES (INCLUDING THE USE OF E-LEARNING)

The module is taught by online distance learning and operates from September to January or January to May (depending on your option). Your learning materials include Units of Study, a Reader, Bibliography and Assignment Briefing as well as access to a wide range of electronic resources via your module pages and the online Learning Resources Centre. Tutorial feedback follows each assignment, and you can contact your tutor by email, forum, online messaging or request an online tutorial. Online seminars will take place monthly and you are expected to participate. You will be able to contact other students through your module forums, online events and option on-site study events. You have access to a Theatre Studies Homepage which provides links to important programme documents, study support materials as well as a News Section. Each unit requires you to engage in a series of tasks, exercises and self-assessment questions which you will upload to your Portfolio of Coursework for access by your module tutor.

The programme is designed to be developmental; each successive level represents a distinct phase in your development, and the level learning outcomes reflect this. At Level 6, you are expected to be a self-directed learner; again regular online seminars associated with specific modules or units will guide you and ensure that your learning is appropriately contextualised.

6. ASSESSMENT (INCLUDING THE USE OF E-LEARNING)

<table>
<thead>
<tr>
<th>Assessment task</th>
<th>Length</th>
<th>Weighting within module (if relevant)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Assignment 1: multipart assignment</td>
<td>3000 words +/- 10% (or equivalent)</td>
<td>40%</td>
</tr>
<tr>
<td>Assignment 2: written assignment</td>
<td>4000 words (or equivalent)</td>
<td>60%</td>
</tr>
</tbody>
</table>

Date of current version: February 2012
INDICATIVE BIBLIOGRAPHY

Note: some shorter extracts are provided as Reader items. Other module-specific resources including images, recordings, articles, news feeds and useful internet links are also available via the online module page and the Learning Resources Centre links.

Plays


Beaumont, Francis and John Fletcher. Philaster. (any edition)

Dekker, Thomas. The Shoemaker’s Holiday. (any edition)

Jonson, Ben. The Alchemist. (any edition)

Kyd, Thomas. The Spanish Tragedy. (any edition)

Marlowe, Christopher. Edward II. (any edition)

Marlowe, Christopher. Tamburlaine the Great, Part I. (any edition)

Marston, John. The Malcontent. (any edition)

Webster, John. The Duchess of Malfi. (any edition)

Recommended Reading


Dickson, Andrew and Joe Staines (Eds.). The Rough Guide to Shakespeare: the plays, the poems, the life, with reviews of productions, CDs and movies. Rough Guides, 2005. ISBN: 1843535181


Hall, Peter. Shakespeare’s Advice to the Players. Oberon, 2009. ISBN: 0840029196


1. **GENERAL INFORMATION**

<table>
<thead>
<tr>
<th>Title</th>
<th>Evolution and Reformation (Elizabethan, Jacobean and Caroline Theatre)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Module code</td>
<td>TS604</td>
</tr>
<tr>
<td>Credit rating</td>
<td>20</td>
</tr>
<tr>
<td>Level</td>
<td>Six</td>
</tr>
<tr>
<td>Contact hours</td>
<td>See learning hours</td>
</tr>
<tr>
<td>Pre-requisite modules</td>
<td>Required compulsory and elective modules at Levels Four and Five, and TS603</td>
</tr>
<tr>
<td>Co-requisite modules</td>
<td>TS603</td>
</tr>
<tr>
<td>School responsible</td>
<td>Performance</td>
</tr>
<tr>
<td>Member of staff responsible</td>
<td>Jayne Richards</td>
</tr>
<tr>
<td>ECT*</td>
<td>10</td>
</tr>
<tr>
<td>Notional hours of Learning**</td>
<td>200</td>
</tr>
</tbody>
</table>

2. **AIMS**

The module aims to:

- extend your understanding of plays of the English Renaissance in relation to the performance conditions of their time, with particular focus on evolving genres, company practices and playing spaces;
- develop your understanding of the Elizabethan/Jacobean/Caroline historical context;
- enable you to identify and evaluate the significance of English Renaissance plays in the theatre repertoire today.

3. **BRIEF DESCRIPTION OF THE MODULE**

Building on the work undertaken in TS603, you will examine the distinctions of genre alongside the appeals and effects of different playing companies and the demands of different playing spaces. Recurring themes and theatrical devices will be identified and explored throughout the module. In addition to gaining an understanding of the plays in their original theatrical and historical contexts, you will evaluate the place of the texts in contemporary theatre and encouraged to attend and analyse performances of Renaissance texts wherever possible. TS604 will focus on Revenge at Court through *The Revenger’s Tragedy* and *The Maid’s Tragedy* before moving to domestic tragedy in a study of *A Woman Killed with Kindness* and *The Changeling*. The module will also examine comedy as a reflection of the period’s passion for travel through *The Fair Maid of the West* and *A Jovial Crew* and will conclude with a study of the pervading themes and ideas in Caroline Drama.

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ROSE BRUFORD COLLEGE OF THEATRE & PERFORMANCE
Module Specification

4. INTENDED LEARNING OUTCOMES

<table>
<thead>
<tr>
<th>Category of outcome</th>
<th>You should be able to:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Knowledge and understanding</td>
<td>• demonstrate a critical familiarity with a range of Elizabethan, Jacobean and</td>
</tr>
<tr>
<td></td>
<td>Caroline plays, and identify the impact of evolving genres, company</td>
</tr>
<tr>
<td></td>
<td>practices and playing spaces;</td>
</tr>
<tr>
<td></td>
<td>• position and evaluate plays within their relative theoretical, historical and</td>
</tr>
<tr>
<td></td>
<td>theatrical contexts.</td>
</tr>
<tr>
<td>Intellectual skills</td>
<td>• demonstrate advanced skills in contextual and comparative play analysis;</td>
</tr>
<tr>
<td></td>
<td>• attach significance to revivals of Elizabethan, Jacobean and Caroline</td>
</tr>
<tr>
<td></td>
<td>dramaturgy in the contemporary repertoire.</td>
</tr>
<tr>
<td>Practical skills</td>
<td>• demonstrate skills in analysis of plays, practices and performance.</td>
</tr>
<tr>
<td>Transferable skills and personal qualities</td>
<td>• formulate a comprehensive response to a designated assignment</td>
</tr>
<tr>
<td></td>
<td>• develop and apply skills of close analysis in research, critical writing and</td>
</tr>
<tr>
<td></td>
<td>performance analysis;</td>
</tr>
<tr>
<td></td>
<td>• locate and discuss primary material within historical and theoretical</td>
</tr>
<tr>
<td></td>
<td>frameworks;</td>
</tr>
<tr>
<td></td>
<td>• identify the theoretical assumptions informing their own work and the writings/</td>
</tr>
<tr>
<td></td>
<td>practices of others;</td>
</tr>
<tr>
<td></td>
<td>• undertake relevant research and make effective use of supporting primary</td>
</tr>
<tr>
<td></td>
<td>and secondary evidence.</td>
</tr>
</tbody>
</table>

5. LEARNING AND TEACHING PROCESSES (INCLUDING THE USE OF E-LEARNING)

Teaching and Learning Methods
The module is taught by online distance learning and operates from September to January or January to May (depending on your option). Your learning materials include Units of Study, a Reader, Bibliography and Assignment Briefing as well as access to a wide range of electronic resources via your module pages and the online Learning Resources Centre. Tutorial feedback follows each assignment, and you can contact your tutor by email, forum, online messaging or request an online tutorial. Online seminars will take place monthly and you are expected to participate. You will be able to contact other students through your module forums, online events and option on-site study events. You have access to a Theatre Studies Homepage which provides links to important programme documents, study support materials as well as a News Section. Each unit requires you to engage in a series of tasks, exercises and self-assessment questions which you will upload to your Portfolio of Coursework for access by your module tutor.

The programme is designed to be developmental; each successive level represents a distinct phase in your development, and the level learning outcomes reflect this. At Level 6, you are expected to be a self-directed learner; again regular online seminars associated with specific modules or units will guide you and ensure that your learning is appropriately contextualised.

6. ASSESSMENT (INCLUDING THE USE OF E-LEARNING)

<table>
<thead>
<tr>
<th>Assessment task</th>
<th>Length</th>
<th>Weighting within module (if relevant)</th>
</tr>
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</tr>
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<td>Assignment 2: written assignment</td>
<td>4000 words (or equivalent)</td>
<td>60%</td>
</tr>
</tbody>
</table>

Date of current version February 2012

Module template 300311
INDICATIVE BIBLIOGRAPHY

Note: some shorter extracts are provided as Reader items. Other module-specific resources including images, recordings, articles, news feeds and useful internet links are also available via the online module page and the Learning Resources Centre links.

Plays

Fletcher, John, *The Faithful Shepherdess.* (any edition)
Ford, John, *‘Tis Pity She’s a Whore.* (any edition)
Massinger, Philip. *The Roman Actor.* (any edition)
Tourneur, Cyril. [OR Thomas Middleton.] *The Revenger’s Tragedy.* (any edition)

Recommended reading

ROSE BRUFORD COLLEGE OF THEATRE & PERFORMANCE
Module Specification


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Module Specification

1. GENERAL INFORMATION

<table>
<thead>
<tr>
<th>Title</th>
<th>Post-Colonial Theatres (The Empire Acts Back)</th>
</tr>
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<tbody>
<tr>
<td>Module code</td>
<td>TS605</td>
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<tr>
<td>Credit rating</td>
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<td>Level</td>
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<td>Contact hours</td>
<td>See learning hours</td>
</tr>
<tr>
<td>Pre-requisite modules</td>
<td>Required compulsory and elective modules at Levels Four and Five</td>
</tr>
<tr>
<td>Co-requisite modules</td>
<td>TS606</td>
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<tr>
<td>School responsible</td>
<td>Performance</td>
</tr>
<tr>
<td>Member of staff responsible</td>
<td>Jayne Richards</td>
</tr>
<tr>
<td>ECT*</td>
<td>10</td>
</tr>
<tr>
<td>Notional hours of Learning**</td>
<td>200</td>
</tr>
</tbody>
</table>

2. AIMS
The module aims to:

- introduce you to key issues of theatre and performance in post-colonial contexts;
- enable you to undertake contextual and comparative modes of enquiry into post-colonial theatre, and to participate in critical debates;
- develop your awareness of post-colonial, black and intercultural perspectives on performance.

3. BRIEF DESCRIPTION OF THE MODULE

TS605 places particular emphasis on performance and theatricality in post-colonial contexts, rather than simply on textual and literary values. It adopts an intercultural perspective on performance, and emphasises the significance of historical (social, political and economic) contexts in the creation of meaning through performance. The module addresses post-colonial theatre in a variety of social contexts, drawing on plays and performance studies from the Caribbean, Nigeria, South Africa, and India. Through critiques of play texts, theory and theatre practice the module will guide you through post-colonial, intra-cultural and inter-cultural issues including negritude, Black Consciousness, anti-apartheid movements and indigenous practices.

* ECT (European Credit Transfer and Accumulation System): There are 2 UK credits for every 1 ECT credit, in accordance with the Credit Framework (QAA). Therefore if a module is worth 20 UK credits, this will equate to 10 ECT.

** Notional hours of learning: The number of hours which it is expected that a learner (at a particular level) will spend, on average, to achieve the specified learning outcomes at that level. It is expected that there will be 10 hours of notional study associated with every 1 credit achieved. Therefore if a module is worth 20 credits, this will equate to 200 notional study hours, in accordance with the Credit Framework (QAA).
4. INTENDED LEARNING OUTCOMES

<table>
<thead>
<tr>
<th>Category of outcome</th>
<th>You should be able to:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Knowledge and understanding</td>
<td>• demonstrate an awareness of post-colonial and black theatre in the Caribbean, Africa, and India;</td>
</tr>
<tr>
<td></td>
<td>• demonstrate an awareness of theoretical discourses surrounding post-colonial and black theatre.</td>
</tr>
<tr>
<td>Intellectual skills</td>
<td>• articulate an understanding of how theatre can be used as a means of debating post-colonial and black issues;</td>
</tr>
<tr>
<td></td>
<td>• analyse the relationship between the play text, performer, space and audience across a range of cultural contexts.</td>
</tr>
<tr>
<td>Practical skills</td>
<td>• demonstrate skills in performance analysis;</td>
</tr>
<tr>
<td></td>
<td>• demonstrate the ability to apply skills to a range of cultural contexts.</td>
</tr>
<tr>
<td>Transferable skills and personal qualities</td>
<td>• formulate a comprehensive response to a designated assignment;</td>
</tr>
<tr>
<td></td>
<td>• deploy advanced skills of critical, contextual, theoretical and performance analysis, and achieve the integration of these in written submissions;</td>
</tr>
<tr>
<td></td>
<td>• demonstrate approaches to analytical inquiry which are discursive, associative and flexible rather than precisely chronological or historical;</td>
</tr>
<tr>
<td></td>
<td>• maintain scholarly modes of presentation and approaches to referencing and bibliography.</td>
</tr>
</tbody>
</table>

5. LEARNING AND TEACHING PROCESSES (INCLUDING THE USE OF E-LEARNING)

**Teaching and Learning Methods**

The module is taught by online distance learning and operates from September to January or January to May (depending on your option). Your learning materials include Units of Study, a Reader, Bibliography and Assignment Briefing as well as access to a wide range of electronic resources via your module pages and the online Learning Resources Centre. Tutorial feedback follows each assignment, and you can contact your tutor by email, forum, online messaging or request an online tutorial. Online seminars will take place monthly and you are expected to participate. You will be able to contact other students through your module forums, online events and option on-site study events. You have access to a Theatre Studies Homepage which provides links to important programme documents, study support materials as well as a News Section. Each unit requires you to engage in a series of tasks, exercises and self-assessment questions which you will upload to your Portfolio of Coursework for access by your module tutor.

The programme is designed to be developmental; each successive level represents a distinct phase in your development, and the level learning outcomes reflect this. At Level 6, you are expected to be a self-directed learner; again regular online seminars associated with specific modules or units will guide you and ensure that your learning is appropriately contextualised.

6. ASSESSMENT (INCLUDING THE USE OF E-LEARNING)

<table>
<thead>
<tr>
<th>Assessment task</th>
<th>Length</th>
<th>Weighting within module (if relevant)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Assignment 1: multipart assignment</td>
<td>3000 words +/- 10% (or equivalent)</td>
<td>40%</td>
</tr>
<tr>
<td>Assignment 2: written assignment</td>
<td>4000 words (or equivalent)</td>
<td>60%</td>
</tr>
</tbody>
</table>

Date of current version: February 2012
INDICATIVE BIBLIOGRAPHY

Note: some shorter extracts are provided as Reader items. Other module-specific resources including images, recordings, articles, news feeds and useful internet links are also available via the online module page and the Learning Resources Centre links.


ROSE BRUFORD COLLEGE OF THEATRE & PERFORMANCE
Module Specification

1. GENERAL INFORMATION

<table>
<thead>
<tr>
<th>Title</th>
<th>Black and Indigenous Theatres (The Empire Acts Back)</th>
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<tbody>
<tr>
<td>Module code</td>
<td>TS606</td>
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<tr>
<td>Credit rating</td>
<td>20</td>
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<tr>
<td>Level</td>
<td>Six</td>
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<tr>
<td>Contact hours</td>
<td>See learning hours</td>
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<tr>
<td>Pre-requisite modules</td>
<td>Required compulsory and elective modules at Levels Four and Five and TS605</td>
</tr>
<tr>
<td>Co-requisite modules</td>
<td>TS605</td>
</tr>
<tr>
<td>School responsible</td>
<td>Performance</td>
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<tr>
<td>Member of staff responsible</td>
<td>Jayne Richards</td>
</tr>
<tr>
<td>ECT*</td>
<td>10</td>
</tr>
<tr>
<td>Notional hours of Learning**</td>
<td>200</td>
</tr>
</tbody>
</table>

2. AIMS
The module aims to:

- develop your understanding of key issues of theatre and performance in post-colonial contexts, and amongst diasporic communities;
- further your understanding and practice of contextual and comparative modes of enquiry into post-colonial theatre, and to participate in critical debates;
- enable you demonstrate an informed and critical awareness of post-colonial, black and intercultural perspectives on performance.

3. BRIEF DESCRIPTION OF THE MODULE

TS606 broadens your studies of performance and theatricality in post-colonial contexts by encompassing indigenous theatre in Australia, Canada and diasporic black cultures, with a particular emphasis on Afro-Caribbean and Asian theatre in Britain. The module focuses primarily (though not exclusively) on Anglophone theatre. However this should not be understood as implying any domination of English as a language of post-colonial theatre; it rather reflects the language of the course and the availability of materials. The issue of language itself is discussed throughout in both modules. The module will guide you through theatre as a forum for debates on Aboriginal, Québécois, and indigenous practices and those emerging from diasporic communities in Britain.

* ECT (European Credit Transfer and Accumulation System): There are 2 UK credits for every 1 ECT credit, in accordance with the Credit Framework (QAA). Therefore if a module is worth 20 UK credits, this will equate to 10 ECT.

** Notional hours of learning: The number of hours which it is expected that a learner (at a particular level) will spend, on average, to achieve the specified learning outcomes at that level. It is expected that there will be 10 hours of notional study associated with every 1 credit achieved. Therefore if a module is worth 20 credits, this will equate to 200 notional study hours, in accordance with the Credit Framework (QAA).
4. INTENDED LEARNING OUTCOMES

<table>
<thead>
<tr>
<th>Category of outcome</th>
<th>You should be able to:</th>
</tr>
</thead>
</table>
| Knowledge and understanding | • demonstrate an awareness of post-colonial, black and indigenous theatre in the Australia, Canada and Britain;  
• identify and contextualise theoretical discourses surrounding post-colonial, black and indigenous theatre. |
| Intellectual skills | • account for and evaluate ways theatre can be used as a means of debating post-colonial, black and indigenous issues;  
• further analyse the relationship between the play text, performer, space and audience across a range of cultural contexts. |
| Practical skills | • demonstrate further skills in performance analysis;  
• demonstrate the ability to apply skills to a range of cultural contexts. |
| Transferable skills and personal qualities | • formulate a comprehensive response to a designated assignment;  
• deploy advanced skills of critical, contextual, theoretical and performance analysis, and achieve the integration of these in written submissions;  
• demonstrate approaches to analytical inquiry which are discursive, associative and flexible rather than precisely chronological or historical;  
• maintain scholarly modes of presentation and approaches to referencing and bibliography. |

5. LEARNING AND TEACHING PROCESSES (INCLUDING THE USE OF E-LEARNING)

**Teaching and Learning Methods**

The module is taught by online distance learning and operates from September to January or January to May (depending on your option). Your learning materials include Units of Study, a Reader, Bibliography and Assignment Briefing as well as access to a wide range of electronic resources via your module pages and the online Learning Resources Centre. Tutorial feedback follows each assignment, and you can contact your tutor by email, forum, online messaging or request an online tutorial. Online seminars will take place monthly and you are expected to participate. You will be able to contact other students through your module forums, online events and option on-site study events. You have access to a Theatre Studies Homepage which provides links to important programme documents, study support materials as well as a News Section. Each unit requires you to engage in a series of tasks, exercises and self-assessment questions which you will upload to your Portfolio of Coursework for access by your module tutor.

The programme is designed to be developmental; each successive level represents a distinct phase in your development, and the level learning outcomes reflect this. At Level 6, you are expected to be a self-directed learner; again regular online seminars associated with specific modules or units will guide you and ensure that your learning is appropriately contextualised.

6. ASSESSMENT (INCLUDING THE USE OF E-LEARNING)

<table>
<thead>
<tr>
<th>Assessment task</th>
<th>Length</th>
<th>Weighting within module (if relevant)</th>
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</thead>
<tbody>
<tr>
<td>Assignment 1: multipart assignment</td>
<td>3000 words +/- 10% (or equivalent)</td>
<td>40%</td>
</tr>
<tr>
<td>Assignment 2: written assignment</td>
<td>4000 words (or equivalent)</td>
<td>60%</td>
</tr>
</tbody>
</table>

**Date of current version** February 2012
INDICATIVE BIBLIOGRAPHY

Note: some shorter extracts are provided as Reader items. Other module-specific resources including images, recordings, articles, news feeds and useful internet links are also available via the online module page and the Learning Resources Centre links.


Kwei-Armah, Kwame. Interview with Angus Jackson. From the programme of the National Theatre production of Elmina’s Kitchen, 2003.


1. GENERAL INFORMATION

<table>
<thead>
<tr>
<th>Title</th>
<th>Translation and Transformation (Ancient Greek Tragedy - History and Reception)</th>
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<tbody>
<tr>
<td>Module code</td>
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<td>Pre-requisite modules</td>
<td>Required compulsory and elective modules at Levels Four and Five</td>
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<td>Co-requisite modules</td>
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<td>School responsible</td>
<td>Performance</td>
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<td>Member of staff responsible</td>
<td>Jayne Richards</td>
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<tr>
<td>ECT*</td>
<td>10</td>
</tr>
<tr>
<td>Notional hours of Learning**</td>
<td>200</td>
</tr>
</tbody>
</table>

2. AIMS

The module aims to:

- to introduce you to a selection of key texts from the ancient Athenian canon, their historical context and dramatic conventions;
- to identify the issues surrounding theatrical translation and adaptation, with particular reference to the Oresteia of Aeschylus;
- To introduce, analyse and interrogate a variety of theoretical and theatrical approaches to the modern performance reception of ancient drama.

3. BRIEF DESCRIPTION OF THE MODULE

Ancient Greek tragedy lies at the roots of the Western dramatic tradition. TS607 and TS608 aim to introduce you to Greek plays in their ancient socio-political and performance contexts and in the contexts of their transformations in subsequent theatre spaces, manifestations and cultures. In TS607 you will analyse the only surviving ancient trilogy, the Oresteia of Aeschylus. You will also examine modern versions of, and responses to, this work by later playwrights including August Strindberg, Eugene O’Neill, Neil LaBute and Yael Farber to introduce and interrogate the theory and practice of classical performance reception. This module along with TS608 does not attempt to offer a comprehensive survey of Greek drama in performance. Rather, each unit offers a specific and distinct perspective upon the evolving field of classical performance reception. Issues of politics, gender and post-colonialism, as well as theatre history, historiography and appropriate practitioner theories, will all be considered within this context. In the course of the module, you will have the opportunity to engage with a representative range of the theories and debates which inform both the modern performance of ancient drama and contemporary performance reception studies.

* ECT (European Credit Transfer and Accumulation System): There are 2 UK credits for every 1 ECT credit, in accordance with the Credit Framework (QAA). Therefore if a module is worth 30 UK credits, this will equate to 15 ECT.

** Notional hours of learning: The number of hours which it is expected that a learner (at a particular level) will spend, on average, to achieve the specified learning outcomes at that level. It is expected that there will be 10 hours of notional study associated with every 1 credit achieved. Therefore if a module is worth 20 credits, this will equate to 200 notional study hours, in accordance with the Credit Framework (QAA).
4. INTENDED LEARNING OUTCOMES

<table>
<thead>
<tr>
<th>Category of outcome</th>
<th>You should be able to:</th>
</tr>
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| Knowledge and understanding | • demonstrate familiarity with a seminal trilogy from the ancient Athenian canon, its historical context and their dramatic and theatrical conventions, specifically the *Oresteia* of Aechylus;  
• demonstrate familiarity with a selection of modern texts inspired by the ancient Athenian canon. |
| Intellectual skills | • identify and analyse the challenges of accessing ancient drama in translation and adaptation;  
• identify and summarise the contribution of some key practitioners to the modern performance reception of ancient Greek drama;  
• distinguish and examine a variety of theoretical and theatrical approaches to the performance of ancient drama. |
| Practical skills | • employ skills in both creative and analytic writing;  
• demonstrate specialised skills of close reading and performance analysis. |
| Transferable skills and personal qualities | • formulate a comprehensive response to a designated assignment;  
• deploy advanced skills of critical, contextual, theoretical and performance analysis, and achieve the integration of these in written submissions;  
• demonstrate approaches to analytical inquiry which are discursive, associative and flexible rather than precisely chronological or historical;  
• maintain scholarly modes of presentation and approaches to referencing and bibliography. |

5. LEARNING AND TEACHING PROCESSES (INCLUDING THE USE OF E-LEARNING)

The module is taught by online distance learning and operates from September to January or January to May (depending on your option). Your learning materials include Units of Study, a Reader, Bibliography and Assignment Briefing as well as access to a wide range of electronic resources via your module pages and the online Learning Resources Centre. Tutorial feedback follows each assignment, and you can contact your tutor by email, forum, online messaging or request an online tutorial. Online seminars will take place monthly and you are expected to participate. You will be able to contact other students through your module forums, online events and option on-site study events. You have access to a Theatre Studies Homepage which provides links to important programme documents, study support materials as well as a News Section. Each unit requires you to engage in a series of tasks, exercises and self-assessment questions which you will upload to your Portfolio of Coursework for access by your module tutor.

The programme is designed to be developmental; each successive level represents a distinct phase in your development, and the level learning outcomes reflect this. At Level 6, you are expected to be a self-directed learner; again regular online seminars associated with specific modules or units will guide you and ensure that your learning is appropriately contextualised.

6. ASSESSMENT (INCLUDING THE USE OF E-LEARNING)

<table>
<thead>
<tr>
<th>Assessment task</th>
<th>Length</th>
<th>Weighting within module (if relevant)</th>
</tr>
</thead>
</table>
| Assignment 1: multipart assignment | 3000 words +/- 10% (or equivalent)  
4000 words (or equivalent) | 40%  
60% |
| Assignment 2: written assignment | | |

Date of current version | February 2012
INDICATIVE BIBLIOGRAPHY

Note: some shorter extracts are provided as Reader items. Other module-specific resources including images, recordings, articles, news feeds and useful internet links are also available via the online module page and the Learning Resources Centre links.


ROSE BRUFORD COLLEGE OF THEATRE & PERFORMANCE
Module Specification

1. GENERAL INFORMATION

<table>
<thead>
<tr>
<th>Title</th>
<th>Ancient Drama, Modern Stages (Ancient Greek Tragedy - History and Reception)</th>
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<tbody>
<tr>
<td>Module code</td>
<td>TS608</td>
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<tr>
<td>Credit rating</td>
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<td>Level</td>
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<tr>
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<td>See learning hours</td>
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<td>Co-requisite modules</td>
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<td>School responsible</td>
<td>Performance</td>
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<tr>
<td>Member of staff responsible</td>
<td>Jayne Richards</td>
</tr>
<tr>
<td>ECT*</td>
<td>10</td>
</tr>
<tr>
<td>Notional hours of Learning**</td>
<td>200</td>
</tr>
</tbody>
</table>

2. AIMS
The module aims to:

- to develop your understanding of a selection of key texts from the ancient Athenian canon, their historical context and dramatic conventions;
- to develop your understanding of the issues surrounding theatrical translation and adaptation with particular reference to the plays of Sophocles and Euripides;
- To identify, analyse and interrogate a variety of theoretical and theatrical approaches to the modern performance reception of ancient drama.

3. BRIEF DESCRIPTION OF THE MODULE

In TS608 you will analyse tragedies by Sophocles (Philoctetes) and Euripides (Medea), as well as considering the nature and purpose of the satyr play (Euripides’ Cyclops). Versions of these dramas by contemporary playwrights (including Seamus Heaney, Neil LaBute, Colin Teevan and Tony Harrison) and filmmakers (Michael Powell and Emeric Pressburger) will also be examined in order to introduce and interrogate the theory and practice of classical performance reception. This module, along with TS607, does not attempt to offer a comprehensive survey of Greek drama in performance. Rather, each unit offers a specific and distinct perspective upon the evolving field of classical performance reception. Issues of politics, gender and post-colonialism, as well as theatre history, historiography and appropriate practitioner theories, will all be considered within this context. In the course of the module, you will have the opportunity to engage with a representative range of the theories and debates which inform both the modern performance of ancient drama and contemporary performance reception studies.

* ECT (European Credit Transfer and Accumulation System): There are 2 UK credits for every 1 ECT credit, in accordance with the Credit Framework (QAA). Therefore if a module is worth 20 UK credits, this will equate to 10 ECT.

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ROSE BRUFORD COLLEGE OF THEATRE & PERFORMANCE
Module Specification

4. INTENDED LEARNING OUTCOMES

<table>
<thead>
<tr>
<th>Category of outcome</th>
<th>You should be able to:</th>
</tr>
</thead>
</table>
| Knowledge and understanding | • demonstrate familiarity with a selection of key texts from the ancient Athenian canon, their historical context and their dramatic and theatrical conventions, specifically the plays of Sophocles and Euripides;  
• demonstrate familiarity with a selection of modern texts inspired by the ancient Athenian canon. |
| Intellectual skills | • recognise and evaluate the challenges of accessing ancient drama in translation and adaptation;  
• identify and critically assess the contribution of some key practitioners to the modern performance reception of ancient Greek drama;  
• identify, contextualise and interrogate a variety of theoretical and theatrical approaches to the performance of ancient drama. |
| Practical skills | • present specialist skills of close reading and performance analysis;  
• undertake detailed comparative analyses of ancient dramas in modern translation and adaptation. |
| Transferable skills and personal qualities | • formulate a comprehensive response to a designated assignment  
• deploy advanced skills of critical, contextual, theoretical and performance analysis, and achieve the integration of these in written submissions;  
• demonstrate approaches to analytical inquiry which are discursive, associative and flexible rather than precisely chronological or historical;  
• maintain scholarly modes of presentation and approaches to referencing and bibliography. |

5. LEARNING AND TEACHING PROCESSES (INCLUDING THE USE OF E-LEARNING)

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The programme is designed to be developmental; each successive level represents a distinct phase in your development, and the level learning outcomes reflect this. At Level 6, you are expected to be a self-directed learner; again regular online seminars associated with specific modules or units will guide you and ensure that your learning is appropriately contextualised.

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<th>Assessment task</th>
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</thead>
</table>
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Assignment 2: written assignment | 4000 words (or equivalent) | 40%  
60% |

Date of current version | February 2012
INDICATIVE BIBLIOGRAPHY

Note: some shorter extracts are provided as Reader items. Other module-specific resources including images, recordings, articles, news feeds and useful internet links are also available via the online module page and the Learning Resources Centre links.


ROSE BRUFORD COLLEGE OF THEATRE & PERFORMANCE
Module Specification


1. GENERAL INFORMATION

<table>
<thead>
<tr>
<th>Title</th>
<th>Brecht the Practitioner (Brecht and the Epic Tradition in German Theatre)</th>
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</thead>
<tbody>
<tr>
<td>Module code</td>
<td>TS611</td>
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<tr>
<td>Credit rating</td>
<td>20</td>
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<td>Level</td>
<td>Six</td>
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<tr>
<td>Contact hours</td>
<td>See learning hours</td>
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<td>Performance</td>
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<td>Member of staff responsible</td>
<td>Jayne Richards</td>
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<tr>
<td>ECT*</td>
<td>10</td>
</tr>
<tr>
<td>Notional hours of Learning**</td>
<td>200</td>
</tr>
</tbody>
</table>

2. AIMS
The module aims to:

- enable you to undertake sustained dramatic analysis of the early works of Brecht;
- enable you to account for the dramaturgical, theoretical and staging developments made by Brecht and his associates during his lifetime;
- enable you to locate Brecht and his work in its political, social and aesthetic context and, in particular, within the context of German history and European Marxism;
- enable you to evaluate how Brecht builds upon the German tradition of epic theatre;

3. BRIEF DESCRIPTION OF THE MODULE

TS611 – Brecht and the Epic Tradition in German Theatre: Brecht the Practitioner examines Brecht in detail – as writer, director and practitioner. This is achieved through a close reading of a number of Brecht’s plays and productions from the earliest stages of his career through to the immediate post-war period. It is impossible to discuss Brecht’s theatre without also acknowledging the ideologies and the theory bubbling underneath and, to this end, this part of the module explores both Brecht’s political radicalism (in his adherence to and departures from Marxism) and his theatrical radicalism (in the form of anti-Aristotelian drama). This module concludes with an appraisal of Brecht as director, which is the arena in which his practice and theory are seen to most fruitfully combine. Following on from this focused approach to Brecht and his canon, TS612 opens out the discussion in order to interrogate ‘Brechtian’ theatre and the chains of influence which perpetuate to the present day.

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** Notional hours of learning: The number of hours which it is expected that a learner (at a particular level) will spend, on average, to achieve the specified learning outcomes at that level. It is expected that there will be 10 hours of notional study associated with every 1 credit achieved. Therefore if a module is worth 20 credits, this will equate to 200 notional study hours, in accordance with the Credit Framework (QAA).
4. INTENDED LEARNING OUTCOMES

<table>
<thead>
<tr>
<th>Category of outcome</th>
<th>You should be able to:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Knowledge and understanding</td>
<td>• explore Brecht’s dramatic and theoretical work in detail;</td>
</tr>
<tr>
<td></td>
<td>• locate Brecht’s work in historical, theoretical and theatrical frameworks.</td>
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<tr>
<td>Intellectual skills</td>
<td>• relativize Brecht’s plays and practices in respect of the Epic tradition in German</td>
</tr>
<tr>
<td></td>
<td>theatre, and German history.</td>
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<tr>
<td>Practical skills</td>
<td>• engage creatively with Brecht’s work and explore its applications in performance;</td>
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<td>and achieve the integration of these in written submissions;</td>
</tr>
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<td></td>
<td>• demonstrate approaches to analytical inquiry which are discursive,</td>
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<td></td>
<td>associative and flexible rather than precisely chronological or historical;</td>
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<td></td>
<td>• maintain scholarly modes of presentation and approaches to referencing and</td>
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5. LEARNING AND TEACHING PROCESSES (INCLUDING THE USE OF E-LEARNING)

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Date of current version: February 2012
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Plays


Books


ROSE BRUFORD COLLEGE OF THEATRE & PERFORMANCE
Module Specification


1. GENERAL INFORMATION

<table>
<thead>
<tr>
<th>Title</th>
<th>The Brechtian Legacy (Brecht and the Epic Tradition in German Theatre)</th>
</tr>
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<tbody>
<tr>
<td>Module code</td>
<td>TS612</td>
</tr>
<tr>
<td>Credit rating</td>
<td>20</td>
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<td>Level</td>
<td>Six</td>
</tr>
<tr>
<td>Contact hours</td>
<td>See learning hours</td>
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<tr>
<td>Pre-requisite modules</td>
<td>Required compulsory and elective modules at Levels Four and Five and TS611</td>
</tr>
<tr>
<td>Co-requisite modules</td>
<td>TS611</td>
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<tr>
<td>School responsible</td>
<td>Performance</td>
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<tr>
<td>Member of staff responsible</td>
<td>Jayne Richards</td>
</tr>
<tr>
<td>ECT*</td>
<td>10</td>
</tr>
<tr>
<td>Notional hours of Learning**</td>
<td>200</td>
</tr>
</tbody>
</table>

2. AIMS

The module aims to:

- enable you to undertake sustained dramatic analysis of the later works of Brecht;
- enable you to make a critical assessment of the dramaturgical, theoretical and staging developments made by Brecht and his associates during his lifetime, and their legacy;
- develop your critical understanding of Brecht and his work in its political, social and aesthetic context and, in particular, within the context of German history and European Marxism;
- enable you to evaluate how Brecht builds upon the German tradition of epic theatre;
- enable you to evaluate critically aspects of Brecht’s legacy in late twentieth-century Western and non-Western theatre.

3. BRIEF DESCRIPTION OF THE MODULE

TS612 builds on the discoveries and discussions of TS611 which were firmly focused on Brecht, and plots Brechtian influences and resonances from the mid-20th century onwards. This module begins with a unit on Brecht as collaborator and examines a number of key working relationships, as well as Brecht’s general approach to the collaborative process (which was occasionally anything but collaborative) This unit also sketches the beginnings of Epic Theatre, of a Brechtian system and of the Brecht industry as it is understood today. This is explored in a characteristically 21st century debate on Brecht and interculturalism. This is two-fold: specifically how Brecht deployed and explored ‘foreign’ locations (which he may never have visited) in his plays, and what impact Brecht and Brechtian theatre have had on theatrical cultures beyond their native Europe. Finally, the heritage is brought under consideration with detailed case studies on Heiner Müller and Klaus Pohl, their relationships with Brecht what is meant by ‘Brechtian’ theatre in the years since his death.

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4. INTENDED LEARNING OUTCOMES

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<tr>
<th>Category of outcome</th>
<th>You should be able to:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Knowledge and understanding</td>
<td>• explore Brecht’s dramatic and theoretical work in detail and locate it in historical, theoretical and theatrical frameworks;</td>
</tr>
<tr>
<td></td>
<td>• demonstrate and understanding of second-wave Brechtian practice and practitioners.</td>
</tr>
<tr>
<td>Intellectual skills</td>
<td>• relativize Brecht’s plays and practices in respect of the Epic tradition in German theatre, and German history;</td>
</tr>
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<td></td>
<td>• evaluate critically aspects of Brecht’s legacy and continuing influence.</td>
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<tr>
<td>Practical skills</td>
<td>• engage creatively with Brecht’s work and explore its applications in performance;</td>
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<td></td>
<td>• define and discuss Brecht’s impact on contemporary theatre practice.</td>
</tr>
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<td>Transferable skills and personal qualities</td>
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Brecht, Bertolt. The Tutor (any edition)


ROSE BRUFORD COLLEGE OF THEATRE & PERFORMANCE
Module Specification


ROSE BRUFORD COLLEGE OF THEATRE & PERFORMANCE
Module Specification

1. GENERAL INFORMATION

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<tr>
<th>Title</th>
<th>Shakespeare in Performance</th>
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<tbody>
<tr>
<td>Module code</td>
<td>TS613</td>
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<tr>
<td>Credit rating</td>
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</tr>
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<td>ECT*</td>
<td>10</td>
</tr>
<tr>
<td>Notional hours of Learning**</td>
<td>200</td>
</tr>
</tbody>
</table>

2. AIMS
The module aims to:

- enable you to develop a performance-centred approach to reading Shakespearean texts;
- develop your awareness of the stage history and performance contexts of four plays;
- equip you with skills for further research and analysis of Shakespearean performance.

3. BRIEF DESCRIPTION OF THE MODULE
This module explores the translation of Shakespearean texts from page to stage through a series of case studies from the performance history of four plays, and through practical exercises requiring you to prepare a text, or part of a text, as a director might prepare it for performance, providing annotations and a critical analysis of the decisions taken. The module is intended to stimulate interest in further research and to provide a set of skills that may be utilised in dissertation work. The module focuses on four plays which may include: Hamlet, A Midsummer Night’s Dream, The Merchant of Venice and The Tempest. The texts are studied in terms of their potential for realisation on stage. The performance history of the set plays is examined and the approach of a range of practitioners is studied. However, your own work on the texts is central to this module and assessment is through the critical annotation of a selected piece of text.

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<tr>
<th>Category of outcome</th>
<th>You should be able to:</th>
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<tr>
<td>Knowledge and understanding</td>
<td>• place historical performance and production choices within their temporal and artistic contexts;</td>
</tr>
<tr>
<td>Intellectual skills</td>
<td>• undertake comparative analysis of a range of approaches to Shakespearean performance;</td>
</tr>
<tr>
<td></td>
<td>• interpret primary and secondary sources.</td>
</tr>
<tr>
<td>Practical skills</td>
<td>• demonstrate the ability to prepare a text, or part of a text, for performance and to articulate the rationale behind the choices made.</td>
</tr>
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<td>Transferable skills and personal qualities</td>
<td>• formulate a comprehensive response to a designated assignment;</td>
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5. LEARNING AND TEACHING PROCESSES (INCLUDING THE USE OF E-LEARNING)

Teaching and Learning Methods
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ROSE BRUFORD COLLEGE OF THEATRE & PERFORMANCE
Module Specification


Required Viewing

Brook, Peter. *King Lear*. Columbia, 1970. DVD.

ROSE BRUFORD COLLEGE OF THEATRE & PERFORMANCE
Module Specification

1. GENERAL INFORMATION

<table>
<thead>
<tr>
<th>Title</th>
<th>Theatre of the Absurd</th>
</tr>
</thead>
<tbody>
<tr>
<td>Module code</td>
<td>TS614</td>
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<tr>
<td>Credit rating</td>
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<td>Six</td>
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</tr>
<tr>
<td>Notional hours of Learning**</td>
<td>200</td>
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</tbody>
</table>

2. AIMS
The module aims to:

- introduce you to the principal works of the Theatre of the Absurd;
- encourage you to explore the philosophical ideas which it expressed and their socio-historical context;
- facilitate your exploration of the status of the Theatre of the Absurd as a theatrical genre or fashion.

3. BRIEF DESCRIPTION OF THE MODULE

This module is intended to provide you with an overview of the post-war movement known as the Theatre of the Absurd, to introduce its principal exponents, and to enable you to place the plays in your own cultural context. The primary focus of the module is a number of plays written in English and French (the latter studied in translation) in the 1950s and early 1960s which have been characterised as the Theatre of the Absurd. Beckett, Ionesco and Pinter will receive the closest attention, but related dramatists such as Genet, Adamov, Albee, Simpson and Stoppard will also be considered. The module enables you to study the work of these dramatists, and provides you with an opportunity to contextualise their work in terms of the cultural and historical conditions in which it was made.

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ROSE BRUFORD COLLEGE OF THEATRE & PERFORMANCE
Module Specification

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<th>Category of outcome</th>
<th>You should be able to:</th>
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</thead>
<tbody>
<tr>
<td>Knowledge and understanding</td>
<td>• identify what thematic and stylistic features characterise the Theatre of the Absurd and account for their appearance in the work of a range of dramatists.</td>
</tr>
</tbody>
</table>
| Intellectual skills | • discuss at an advanced level the major works of the Theatre of the Absurd both singly and comparatively;  
| | • trace the origins of the genre and its lasting influence. |
| Practical skills | • apply advanced skills of text and performance analysis. |
| Transferable skills and personal qualities | • formulate a comprehensive response to a designated assignment;  
| | • deploy advanced skills of critical, contextual, theoretical and performance analysis, and achieve the integration of these in written submissions;  
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Plays

(referenced editions)


Books


ROSE BRUFORD COLLEGE OF THEATRE & PERFORMANCE
Module Specification


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<tr>
<th>Title</th>
<th>The Director’s Story</th>
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<tr>
<td>Module code</td>
<td>TS615</td>
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<tr>
<td>Credit rating</td>
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2. AIMS

The module aims to:

- enable you to develop a critical understanding of the signature practices of four directors whose productions and approaches to theatre making have influenced and inspired the development of contemporary theatre;
- enable you to analyse and contextualise directors’ approaches to the stories they tell and the way they decide to tell them.

3. BRIEF DESCRIPTION OF THE MODULE

This module will investigate the work of four contemporary theatre directors exploring the different ways in which they make stories for the theatre. You will examine specific productions directed by Peter Brook, Simon McBurney, Dominic Dromgoole and Roxanna Silbert. Each unit will focus on different approaches to theatre making so that you can develop a heightened understanding of each director’s approach. This module will enable you to develop and enrich your understanding of the director’s craft, examine new directions in making theatre for our contemporary contexts. You will receive transcribed interviews, specially conducted for this module, with actors and artistic collaborators from each production. You will be expected to critically interrogate these interviews alongside unpublished recordings and sound files, primary source material and original play texts (permission for use has been gained specifically for this module). Your will also engage with required and recommended reading and research.

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<th>You should be able to:</th>
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<td>Intellectual skills</td>
<td>• analyse and contextualise directors’ approaches to the stories they tell and the way they decide to tell them.</td>
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<td>Practical skills</td>
<td>• arrange, classify and present an account of a director’s practices based on your own research.</td>
</tr>
<tr>
<td>Transferable skills and personal qualities</td>
<td>• formulate a comprehensive response to a designated assignment; • deploy advanced skills of critical, contextual, theoretical and performance analysis, and achieve the integration of these in written submissions; • demonstrate approaches to analytical inquiry which are discursive, associative and flexible rather than precisely chronological or historical; • maintain scholarly modes of presentation and approaches to referencing and bibliography.</td>
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INDICATIVE BIBLIOGRAPHY

Note: some shorter extracts are provided as Reader items. Other module-specific resources including images, recordings, articles, news feeds and useful internet links are also available via the online module page and the Learning Resources Centre links.

Required Reading

Beckett, Samuel. Neither (short text) – link in Unit
Brook, Peter. The Empty Space. Various editions available
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Required Viewing (DVD)

1. GENERAL INFORMATION

<table>
<thead>
<tr>
<th>Title</th>
<th>Theatre Criticism</th>
</tr>
</thead>
<tbody>
<tr>
<td>Module code</td>
<td>TS616</td>
</tr>
<tr>
<td>Credit rating</td>
<td>20</td>
</tr>
<tr>
<td>Level</td>
<td>Six</td>
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<tr>
<td>Contact hours</td>
<td>See learning hours</td>
</tr>
<tr>
<td>Pre-requisite modules</td>
<td>Required compulsory and elective modules at Levels Four and Five</td>
</tr>
<tr>
<td>Co-requisite modules</td>
<td>None</td>
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<tr>
<td>School responsible</td>
<td>Performance</td>
</tr>
<tr>
<td>Member of staff responsible</td>
<td>Jayne Richards</td>
</tr>
<tr>
<td>ECT*</td>
<td>10</td>
</tr>
<tr>
<td>Notional hours of Learning**</td>
<td>200</td>
</tr>
</tbody>
</table>

2. AIMS
The module aims to:

- encourage and develop your critical understanding of the historical contexts and practices of theatre criticism with particular focus on its evolving role within the new digital age;
- enable you to contextualise, analyse and relate the practice of theatre criticism to both the field of journalism and to theories of arts criticism;
- enable you to develop your own reviewing skills and deepen their understanding of the cultural, political and aesthetic values inherent in contemporary arts criticism.

3. BRIEF DESCRIPTION OF THE MODULE

This module is a practical and theoretical introduction to theatre criticism. It discusses the role of the theatre critic in contemporary society and assesses the impact of theatre criticism on performance practices. The unit also explores the techniques and approaches to analysing live performance from the particular perspectives and agendas of the arts critic. Each unit focuses on different aspects of reviewing, which will enable students to develop practical skills in performance-critical writing and foster their own reviewing style. There is a unit on each of the following three areas: Description and reporting, Value and evaluation, and Advocacy and campaigning. A final unit will examine the latest developments in internet reviewing and blogging. The module also locates theatre criticism within its historical contexts from past to the present. The module analyses genuine examples of theatre reviews from different sources such as broadsheet newspapers, listing magazines and literary supplements. Along with these sources, you will examine interviews with contemporary critics, plus a select bibliography. This module involves you in attending live theatre events, developing a range of skills in theatre criticism and publishing their reviews online.

*ECT (European Credit Transfer and Accumulation System): There are 2 UK credits for every 1 ECT credit, in accordance with the Credit Framework (QAA). Therefore if a module is worth 20 UK credits, this will equate to 10 ECT.

**Notional hours of learning: The number of hours which it is expected that a learner (at a particular level) will spend, on average, to achieve the specified learning outcomes at that level. It is expected that there will be 10 hours of notional study associated with every 1 credit achieved. Therefore if a module is worth 20 credits, this will equate to 200 notional study hours, in accordance with the Credit Framework (QAA).
4. INTENDED LEARNING OUTCOMES

<table>
<thead>
<tr>
<th>Category of outcome</th>
<th>You should be able to:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Knowledge and understanding</td>
<td>• situate current changes in reviewing practice within the context of media culture and of recent changes brought about by developments in digital technology.</td>
</tr>
<tr>
<td>Intellectual skills</td>
<td>• identify and relate theatre reviews within the theories and contexts of arts criticism.</td>
</tr>
<tr>
<td>Practical skills</td>
<td>• exercise skills techniques associated with professional criticism to write a theatre review.</td>
</tr>
<tr>
<td>Transferable skills and personal qualities</td>
<td>• formulate a comprehensive response to a designated assignment;</td>
</tr>
<tr>
<td></td>
<td>• deploy advanced skills of critical, contextual, theoretical and performance analysis, and achieve the integration of these in written submissions;</td>
</tr>
<tr>
<td></td>
<td>• demonstrate approaches to analytical inquiry which are discursive, associative and flexible rather than precisely chronological or historical;</td>
</tr>
<tr>
<td></td>
<td>• maintain scholarly modes of presentation and approaches to referencing and bibliography.</td>
</tr>
</tbody>
</table>

5. LEARNING AND TEACHING PROCESSES (INCLUDING THE USE OF E-LEARNING)

Teaching and Learning Methods
The module is taught by online distance learning and operates from September to January or January to May (depending on your option). Your learning materials include Units of Study, a Reader, Bibliography and Assignment Briefing as well as access to a wide range of electronic resources via your module pages and the online Learning Resources Centre. Tutorial feedback follows each assignment, and you can contact your tutor by email, forum, online messaging or request an online tutorial. Online seminars will take place monthly and you are expected to participate. You will be able to contact other students through your module forums, online events and option on-site study events. You have access to a Theatre Studies Homepage which provides links to important programme documents, study support materials as well as a News Section. Each unit requires you to engage in a series of tasks, exercises and self-assessment questions which you will upload to your Portfolio of Coursework for access by your module tutor.

The programme is designed to be developmental; each successive level represents a distinct phase in your development, and the level learning outcomes reflect this. At Level 6, you are expected to be a self-directed learner; again regular online seminars associated with specific modules or units will guide you and ensure that your learning is appropriately contextualised.

6. ASSESSMENT (INCLUDING THE USE OF E-LEARNING)

<table>
<thead>
<tr>
<th>Assessment task</th>
<th>Length</th>
<th>Weighting within module (if relevant)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Assignment 1: multipart assignment</td>
<td>3000 words +/- 10% (or equivalent)</td>
<td>40%</td>
</tr>
<tr>
<td>Assignment 2: written assignment</td>
<td>4000 words (or equivalent)</td>
<td>60%</td>
</tr>
</tbody>
</table>

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Note: some shorter extracts are provided as Reader items. Other module-specific resources including images, recordings, articles, news feeds and useful internet links are also available via the online module page and the Learning Resources Centre links.


Online Transcript of discussion: Uchenna Izundu quizzes theatre critics Dominic Cavendish (Daily Telegraph), Jane Edwardes (Time Out) and Lyn Gardner (Guardian) about the business, and art, of theatre criticism (March 2007). http://www.theatrevoice.com/tran_script/detail/?roundUpID=39


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1. GENERAL INFORMATION

<table>
<thead>
<tr>
<th>Title</th>
<th>Live and Performance Art</th>
</tr>
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<tbody>
<tr>
<td>Module code</td>
<td>TS617</td>
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<tr>
<td>Credit rating</td>
<td>20</td>
</tr>
<tr>
<td>Level</td>
<td>Six</td>
</tr>
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<td>ECT*</td>
<td>10</td>
</tr>
<tr>
<td>Notional hours of Learning**</td>
<td>200</td>
</tr>
</tbody>
</table>

2. AIMS

The module aims to:

- develop your knowledge of live and performance art forms that challenge conventional modes of practice;
- enable you to articulate and analyse the ideological aspects of live and performance art in relation to specified theoretical paradigms;
- encourage you to reflect on the distinction between live art and performance art, and to formulate ways or articulating their significance.

3. BRIEF DESCRIPTION OF THE MODULE

Module TS617 explores the historical precursors – from ‘happenings’ to fine art and dramatic postmodernity –, development and contemporary practice of live and performance art. The meeting point between fine art, installation and performance, performance art and live art have often articulated as a desire for direct engagement with issues of identity, multiculturalism and globalisation. This module enables students to encounter some of the principle themes associated with contemporary performance art practice – in particular work which has occurred away from traditional theatre settings and audiences. This module considers live and performance art using a number of performance signifiers and delimiters including: body and performer, space and place, audience and spectator, text and story. It focuses on a number of contemporary case studies and encourages students to engage with performance art(ists) through direct primary research and focused case studies. Artists studied in the module [will/might] include Bobby Baker, Orlan, Bob Flanagan, Franko B and Ron Athey.

* ECT (European Credit Transfer and Accumulation System): There are 2 UK credits for every 1 ECT credit, in accordance with the Credit Framework (QAA). Therefore if a module is worth 20 UK credits, this will equate to 10 ECT.

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4. **INTENDED LEARNING OUTCOMES**

<table>
<thead>
<tr>
<th>Category of outcome</th>
<th>You should be able to:</th>
</tr>
</thead>
</table>
| Knowledge and understanding | • recognise the ideological and theoretical implications of live art and performance art, and locate these practices culturally and historically;  
• articulate awareness of the relationship between performance and cultural theories. |
| Intellectual skills | • identify a range of work that has challenged approaches to performance;  
• analyse and contextualise examples of contemporary live art and performance art practice. |
| Practical skills | • demonstrate ways performance beyond the stage maintains a close dialogue with contemporary theatre-making. |
| Transferable skills and personal qualities | • formulate a comprehensive response to a designated assignment;  
• deploy advanced skills of critical, contextual, theoretical and performance analysis, and achieve the integration of these in written submissions;  
• demonstrate approaches to analytical inquiry which are discursive, associative and flexible rather than precisely chronological or historical;  
• maintain scholarly modes of presentation and approaches to referencing and bibliography. |

5. **LEARNING AND TEACHING PROCESSES (INCLUDING THE USE OF E-LEARNING)**

The module is taught by online distance learning and operates from September to January or January to May (depending on your option). Your learning materials include Units of Study, a Reader, Bibliography and Assignment Briefing as well as access to a wide range of electronic resources via your module pages and the online Learning Resources Centre. Tutorial feedback follows each assignment, and you can contact your tutor by email, forum, online messaging or request an online tutorial. Online seminars will take place monthly and you are expected to participate. You will be able to contact other students through your module forums, online events and option on-site study events. You have access to a Theatre Studies Homepage which provides links to important programme documents, study support materials as well as a News Section. Each unit requires you to engage in a series of tasks, exercises and self-assessment questions. These are not formally assessed at Level 6 but essential study for the completion of written assignments. You are encouraged to upload your work to your Portfolio of Coursework for access by your module tutor.

The programme is designed to be developmental; each successive level represents a distinct phase in your development, and the level learning outcomes reflect this. At Level 6, you are expected to be a self-directed learner; again regular online seminars associated with specific modules or units will guide you and ensure that your learning is appropriately contextualised.

6. **ASSESSMENT (INCLUDING THE USE OF E-LEARNING)**

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<tr>
<td>Assignment 1:</td>
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<td></td>
</tr>
<tr>
<td>Coursework e-portfolio and Reflective Journal (formative)</td>
<td></td>
<td>Formative feedback</td>
</tr>
<tr>
<td>Assignment 2:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Coursework e-portfolio and Reflective Journal (summative)</td>
<td>5000 words or equivalent</td>
<td>40% Pass / Fail</td>
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<tr>
<td>Assignment Webinars</td>
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<tr>
<td>Date of current version</td>
<td>June 2013</td>
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</tbody>
</table>

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Additions and edits will be made during the module writing process.

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