# **Drama and Theatre Arts**

# **Module Descriptions 2024/25**

Please be aware that all modules are subject to availability.

For many of these modules, some experience of studying Drama and Theatre Arts may be required, and you should remember this when choosing your modules.

Please note that at the time this document has been prepared (March 2024) the following information is provisional, and there may be minor changes between now and the beginning of 2024/25 academic year.

**Please note: Forms of assessment are currently undergoing review for 2024/25, and as a result the assessment information listed within this handbook may be subject to change.**

# **LI Module Options**

## **Popular Performance**

MODULE CODE: 25150

CREDIT VALUE: 20

ASSESSMENT METHOD: Individual or group performance (70%)

Essay (30%)

SEMESTER: 1 (Autumn term only)

DESCRIPTION

The module will explore different genres of popular performance practice using a critical performance studies mode of analysis. We will ask: ‘what makes a "popular" performance "popular"?- contextualising it and contrasting it within theatre as a whole. We will examine social attitudes and hegemonic influences towards popular performance. We will look at diverse forms, ranging from genres- such as stand-up comedy, pantomime, psychic performances, freak-shows and exhibitions, folk drama and burlesque to crip walking, hip-hop battles and wrestling- analysing their performative, cultural and political roles and examining ideologies including class, gender and race. We will investigate the essentially ephemeral modes of popular entertainment, and we will also work through practice as research towards a short cabaret act of the student's choice.

## **Approaches to Acting**

MODULE CODE: 37836

CREDIT VALUE: 20

ASSESSMENT METHOD: 1x Performance of short scene in small group (70%)  and 1x Portfolio (30%)

SEMESTER: 1 (Autumn term only)

**Please note this module is only available to students who study practical Drama at their home institution.**

DESCRIPTION

This course will explore the possibilities of particular performance methodologies drawn from a range of contemporary acting training practices. Students will be led through exercises in tutor-led classes, which encompass warm-up and training exercises, acting skills, character, and the analysis of and connection to text. Students will be enabled to apply the training to a range of appropriate material and will then work on extracts from a range of texts, supported by in-class and self-rehearsal, in order to prepare and present performed material.

## **Performance and Nation**

MODULE CODE: 30683

CREDIT VALUE: 20

ASSESSMENT METHOD: 1x Essay (70%) and 1x Presentation (30%)

SEMESTER: 1 (Autumn term only)

**DESCRIPTION**

This module will examine the ways in which national identity is performed and interrogated in a number of theatrical and performance events. It will examine the relation between theatre and evolving national identities; the use of performative events to define, cement, or challenge national identity; the interrogation of nationhood in scripted drama and other types of performance; and the role of performance in defining communal identities in relation to wider national structures. The course will use, as theoretical background, sociological and political theories of the nation (from Benedict Anderson’s ‘imagined communities’ through to more contemporary theoretical formations), and will relate its discussion of the performance of nationality to current political and social constructions of the idea of nationality

## **Engaging Audiences**

MODULE CODE: 39920

CREDIT VALUE: 20

ASSESSMENT METHOD: 1x Individual presentation (50%) and 1x Documentation artefact (50%)

SEMESTER: 2 (Spring term only)

**DESCRIPTION**

This module explores the dynamic relationship between performers and spectators at live events, while gaining a deeper understanding of the diverse factors that shape audience experiences. Students will examine the historical evolution of audiences, delve into the analysis of spectatorship and the impact of technology on live event spectatorship. By analysing case studies and engaging in critical discussions, students will develop critical thinking skills and an appreciation for the cultural, social and economic dimensions of live audiences. Looking at a variety of ways in which modes of performance engage their audiences and the approaches to analysis and documentation of audience experience, the module equips students with the tools to analyse and engage with live audiences. This in turn will enhance their ability to create, perform and appreciate live events in a broader context.

## **British Theatre**

MODULE CODE: 29000

CREDIT VALUE: 20

ASSESSMENT METHOD: 1 x Essay (100%)

SEMESTER: 2 (Spring term only)

DESCRIPTION

The module aims: to introduce students to major developments within British theatre writing and theatrical practice from 1945 to the present; to extend students' awareness of the ways in which theatre practice may be related to historical, social and cultural contexts; and to enhance skills of critical analysis, informed by appropriate critical frameworks, of both play scripts and theatre performances. Dependent on tutor’s approach, the module will either take an approach based on a theme in order to encompass the period from 1945 to the present e.g, nationhood, politics, realism / experiment; or, look in detail at a particular decade or movement e.g drama from 1979 to 1990, ‘the angry young men’, ‘In-Yer-Face’ drama.

# **LH Module Options**

## **The Creative and Cultural Industries**

MODULE CODE: 39932

CREDIT VALUE: 20

ASSESSMENT METHOD: 1x Portfolio (50%) and 1x Essay (50%)

SEMESTER: 1 (Autumn term only)

**DESCRIPTION**

This module will introduce Final Year students to the theories and practicalities of working within the creative and cultural industries in the United Kingdom today. Seminars will introduce students to key cultural policy issues and stakeholders, centred largely upon, but not exclusively the UK, with readings drawn from policy documents (such as those generated by Arts Council England), a range of personal and institutional histories and accounts of work within the creative and cultural industries, and critical and analytical studies as appropriate. Students will be encouraged to research and develop their own particular areas of interest.

## **Victorian Drama**

MODULE CODE: 25042

CREDIT VALUE: 20

ASSESSMENT METHOD: 1x Essay (75%) and 1x Presentation (25%)

SEMESTER: 1 (Autumn term only)

**DESCRIPTION**

This module focuses on nineteenth century British drama and includes a range of plays and adaptations by authors such as Charles Dickens, Elizabeth Braddon, Bernard Shaw, the Black actor, Ira Aldridge, and women’s rights campaigner and actor, Elizabeth Robins. We also study the ‘Neo-‘ or ‘New-Victorian’ on the stage, including contemporary versions of burlesque and anti-colonialist performances as well as recent plays representing the Victorian stage. As well as reading established authors, the module looks at drama’s relationship with other art forms, including adaptations from popular novels, the periodical press and famous works of art. We look at how Victorian theatre presented a multi-media experience for the audience through its use of spectacular stagecraft and at methods of nineteenth century acting. We examine dramatic genres such as the Industrial, the Melodramatic, the Gothic, the Fallen Woman and include critical studies in race and gender. The module is supported by a structured week by week programme of reading and audio-visual materials.

## **Experience Design**

MODULE CODE: 39919

CREDIT VALUE: 20

ASSESSMENT METHOD: 1x Portfolio (50%) and 1x Performance artefact (50%)

SEMESTER: 1 (Autumn term only)

**DESCRIPTION**

This module presents an opportunity to explore current creative cultural industry trends in experience design practice, focusing in detail on audience activation, inclusion, and participation in live/location-based immersive experience, (LIE). You will also explore the ways in which different stage craft, design elements and sensory approaches inform the design of live experiences. You will engage with a variety of strategies for the practice of audience activation, inclusion, and participation. You will explore approaches that will provide insight and understanding of the nature of this emergent field of experience design within the broader contemporary creative cultural industries. You will develop both a practical and critical understanding of the ontology of experience design, its role within the experience and transformation economies and the intersection of wider trends in gamification, immersion and interactivity in performance.

## **Popular Music as Performance**

MODULE CODE: 30684

CREDIT VALUE: 20

ASSESSMENT METHOD: 1x Essay (75%) and 1x Presentation (25%)

SEMESTER: 2 (Spring term only)

**DESCRIPTION**

This module will deal with the analysis of live popular music events. Live performance in popular music, the course will argue, operates as a crucial part not only of the economy but also the ecology of popular music. It is a site of authentication; it is a place in which genre behaviours are acquired, demonstrated and enforced; it is a testing ground for the evolving performance personae of groups and individual musicians; and it is a performance style in which new staging technologies are utilised in the creation of commercial gesamstkunstwerks- total theatre experiences which serve to brand the music and the artist, to shape and develop audiences, and to place the event in a wider social and cultural context. The course will explore the history of these events; it will discuss the evolution of particular performance behaviours in live music; and it will place the live music event within a variety of theoretical contexts, drawn from performance studies, pop music studies, and cultural studies.

## **Creative Partnerships**

MODULE CODE: 39933

CREDIT VALUE: 20

ASSESSMENT METHOD: 1x Practical project (50%) and 1x Portfolio (50%)

SEMESTER: 2 (Spring term only)

**DESCRIPTION**

This module will form the basis to collaborate with an external stakeholder drawn from the broad cultural and creative industries, as well as the arts, community and heritage sectors, to create new site-based performance. This may entail off-campus working. Drawing on research, writing and devised elements, original performance will be commissioned and cocreated by and for a venue and/or organisation in the sector. Performance for and in response to site may draw on the history and stories of the location, its utilitarian nature now and historically, its architecture, atmosphere and associations, and those that engage with, preserve or are linked to the location. Following an initial set of classes, performance will sometimes be created intensively at site. Where possible and appropriate, the performances will be open to the public. Dependent on the nature of the project, students will be able to undertake a range of creative and production roles, and have the opportunity creatively and critically to create and reflect upon work.