Drama and Theatre Arts

Module Descriptions 2019/20

Level H (i.e. 3rd Yr.) Modules

Please be aware that all modules are subject to availability.

If you have any questions about the modules listed in this handbook, please contact calincomingexchangemodules@contacts.bham.ac.uk.

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 the following information is provisional, and there may be minor changes between now and the beginning of 2019/20 academic year.
Please note: this module is only available to students able to demonstrate a comprehensive background in studying Drama

DESCRIPTION

This module mixes textual and performance analysis with performance studies in introducing students to the central ideas of gender theory and its relationship with theatre and performance. Using key texts and significant performances (in the broadest sense of the word), students are encouraged to examine critically gender in theatre and performance, as well as in the world as a whole. The module involves a critical engagement with the relationship between identity, performance and culture, and a consideration of the ways in which theatrical performance destabilises and complicates conventional assumptions of sexuality, gender and the body in a social context. It explores theories concerning the social construction of the masculine and feminine body and the evolution of theatrical genre based on gender identity. The module engages with several key issues, including the staging of femininity and masculinity, gender in the theatrical canon of Western culture, and the way that gender intersects with issues of labour, violence, and the performance or purchase of intimacy.
Please note: this module is only available to students able to demonstrate a comprehensive background in studying Drama

DESCRIPTION

This module will give students the opportunity to engage with the work of an individual playwright (different options will run in different academic years) in substantial depth. There will be a considerable overview of the playwright's work through a selection of plays that serve to illustrate his/her artistic and ideological affinities, style, as well as influences. At the same time, throughout the module there will be a consideration of the social context of the periods in which the texts were written and first produced so as to trace the mutual impact between artist and society. We will take into account production ephemera, as well as visual records and indications of audience and critical response. In the first weeks the emphasis will be placed on situating the playwright within a broader framework of representational trends and providing a basis for the understanding of his/her individual aesthetics. From that point onwards we will work to recreate the original context of the production of each week's case study, while also taking into account the factors responsible for the enduring relevance of the play, exploring these both in seminar and workshop mode.
**MODULE TITLE**  | Advanced Acting  
---|---
**MODULE CODE**  | 28998  
**CREDIT VALUE**  | 20  
**ASSESSMENT METHOD**  | Process 25%  
Practical: individual performance in ensemble project 50%  
Critical analysis 25% (2,000 words)  
---|---
**TEACHING METHOD**  | TBC  
**SEMESTER**  | 2  

Please note: this module is only available to students able to demonstrate a comprehensive background in studying practical Drama

**DESCRIPTION**

This module will be subject to fitness for collaborative practice regulations

This course aims to enable students to build on previous learning of Stanislavski’s system by participating in training processes that gradually and expand and challenge the actor. The module will focus in detail on the performance of character in regard to the creation and embodiment of a role, enabling the student to experiment and reflect on key approaches in relation to different roles and styles of acting. In 2018/19 the focus will be on the actor training methodologies of Michael Chekhov. Students will perform individual and group pieces over the course of the module. The module will build on and expand students’ previous skill-based acting work in modules such as Theatre Practice, Monologue, Mask and Acting; and Theatre Praxis in particular.
**MODULE TITLE**  
Advanced Practical Intensive: Directing

**MODULE CODE**  
27394

**CREDIT VALUE**  
20

**ASSESSMENT METHOD**  
Process: coursework 25%  
Project: practical 50%  
Critical analysis: coursework 25%

**TEACHING METHOD**  
TBC

**SEMESTER**  
2

Please note: This module is only available to students able to demonstrate a comprehensive background in studying practical Drama

**DESCRIPTION**

This course is an introduction to a number of directing techniques and will involve both textual and physical work. Students will examine a number of approaches to directing and be introduced to a number of working methodologies, some of which they will be required to apply to their own directing work. The tutor will explain further specifics of the Directing module in class, especially arrangements and schedule for producing live theatre work in small groups, possibly in collaboration with peers drawn from elsewhere on the programme.
<table>
<thead>
<tr>
<th><strong>MODULE TITLE</strong></th>
<th>Victorian Drama</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>MODULE CODE</strong></td>
<td>25042</td>
</tr>
<tr>
<td><strong>CREDIT VALUE</strong></td>
<td>20</td>
</tr>
<tr>
<td><strong>ASSESSMENT METHOD</strong></td>
<td>Essay of 3,000 words 75% Group presentation 25%</td>
</tr>
<tr>
<td><strong>TEACHING METHOD</strong></td>
<td>TBC</td>
</tr>
<tr>
<td><strong>SEMESTER</strong></td>
<td>2</td>
</tr>
</tbody>
</table>

Please note: This module is only available to students able to demonstrate a comprehensive background in studying Drama.

**DESCRIPTION**

This module will focus on mid-nineteenth century Victorian drama. Apart from reading established and key authors the module will study drama’s relationship and realisation of other art forms including adaptations from popular novels, the periodical press and famous works of art. We will look at how Victorian drama exploited a multi-sensual and, indeed, multi-media experience for the audience using aural, visual and what could perhaps be described as “four D” effects in spectacular sensation drama. We will also look at genres and topics of drama such as the industrial, the melodramatic, the ghost story, and the folk tale and study the somewhat radical attitude of authors such as Charles Dickens and Wilkie Collins. Students with an appreciation of art history, stagecraft or history will especially enjoy the module. The module is supported by a structured week by week programme of reading and audiovisual material will also be used.