

## Module Specification

**Module Title:** Contextual Studies 2 – History and Context of Theatre

<b>Module code:</b>	TBC	<b>NQF level:</b>	Level 5
<b>Credit value:</b>	20 credits	<b>Semester of study:</b>	1 and 2
<b>Module type:</b>	Compulsory	<b>Pre-requisites:</b>	None
<b>Available to:</b>	BA (Hons) Musical Theatre		

### Module overview

Within this module students will be introduced to a range of key/seminal plays/works which represent pivotal moments in the historical and cultural developments of theatre. These works will span across theatre genre and will reflect productions currently being mounted at key venues across the region and beyond. E.g. Leeds Playhouse, National Theatre, Opera North, Hope Mill Theatre, Royal Exchange Manchester etc.

### Aims

This module is designed to introduce students to the context of contemporary and classical dramatic writing, acting, movement and dance and addresses core academic skills.

Students will also further interrogate these theories through practical complementary sessions where students, in cohort groups, will explore practical exercises relating to the themes and content of the weekly lectures.

The module aims to:

1. Equip students with the fundamental skills and knowledge essential to the understanding, appreciation and context of theatre and various key works.
2. Explore, theoretically and practically, theatre history in context.
3. Develop an understanding of repertoire through its social and cultural context.

### Learning outcomes

On successful completion of this module, students will be able to:

1. Demonstrate a broad-based knowledge related to Theatre. Knowledge is to include a detailed grasp of appropriate repertoires, texts and technologies, and familiarity with relevant concepts and issues.
2. Demonstrate a knowledge and critical understanding of the relationship between theoretical study and performance.
3. Present academic research using a range of established techniques and undertake critical analysis of information.
4. Demonstrate knowledge and critical understanding of repertoire through its social and cultural context, production and reception.

### Learning and teaching methods

**Lectures:** concepts, principles and theories will be addressed in formal lectures.

**Practical Seminars:** Students will further interrogate lecture sessions through practical complementary sessions where students, in cohort groups, will explore practical exercises relating to the themes and content of the weekly lectures in relation to their own specialism. These sessions are also designed to allow for additional academic writing support with the academic team.

### Contact hours and directed study (over semesters 1 and 2)

Delivery type	Student hours
Indicative hours for learning and teaching activities	128 hours
Indicative hours of directed study	72 hours
Total hours (100hrs per 10 credits)	200 hours

### Opportunities for formative feedback

Formative oral feedback will be given in tutorials and workshops.

### Assessment Method

Description of assessment	Length/Duration	Weighting	Module LOs addressed
Group Presentation	10 minutes	50%	1, 2, 3
Essay	3000 words	50%	1, 2, 3, 4

### Re-Assessment Method

Description of assessment	Length/Duration	Weighting	Module LOs addressed
Group Presentation	10 minutes	50%	1, 2, 3
Essay	3000 words	50%	1, 2, 3, 4

### Indicative Reading List

- Bate, J. (2009) *Soul of the Age* (London: Penguin)
- Billington, M (2007) *State of the Nation* (London: Faber & Faber)
- Chekhov, A (2012) *Chekhov on Theatre* London: Nick Hern Books
- Chekhov, A. and Frayn, M. (2006). *Plays*. [London]: Methuen Drama.
- Davis, T & Holland, P (2008) *The Performing Century* London: Palgrave Macmillan
- Deer, J. & Dal Vera, R., 2015. *Acting in Musical Theatre: A Comprehensive Course*. Routledge
- Fantasia, L (2002) *Instant Shakespeare* (London: A&C Black)
- Greenblatt, Stephen (2004) *Will in the World* (London: Jonathan Cape)
- Hall, P. (2003) *Shakespeare's advice to the Players* (London: Oberon)
- Harvie, J (2015) *Fair Play: Art, Performance & Neoliberalism* London: Palgrave Macmillan
- Henshall, R., 2012. *So You Want to Be in Musicals?*. Theatre Communications Group
- Hirsch, F. (2005). *Harold Prince and the American musical theatre*. New York: Applause Theatre and Cinema Books.
- Ibsen, H. (2017). *A Doll's House*. London: Bloomsbury Methuen Drama.
- Miller, A. (2010). *A View from the Bridge*. London: Penguin.
- Mordden, E. (2015). *Anything goes*. Oxford University Press.
- Purdy, S., 2016. *Musical Theatre Song*. Bloomsbury
- Riddle, P. (2003). *The American musical*. Oakville, Ont.: Mosaic Press.
- Steyn, M., 2000. *Broadway Babies Say Goodnight: Musicals Then and Now*. Faber and Faber
- Woolford, J., 2012. *How Musicals Work: And How To Write Your Own*. Theatre Communications Group
- Woolford, J. (2012). *How musicals work*. London: Nick Hern Books.