1. **Title of the module**

DRAM6360 (DR636) The Shakespeare Effect

1. **School or partner institution which will be responsible for management of the module**

School of Arts

1. **The level of the module (Level 4, Level 5, Level 6 or Level 7)**

Level 6

1. **The number of credits and the ECTS value which the module represents**

30 credits (15 ECTS)

1. **Which term(s) the module is to be taught in (or other teaching pattern)**

Autumn or Spring

1. **Prerequisite and co-requisite modules**

None

1. **The programmes of study to which the module contributes**

BA Drama and Theatre and associated programmes

1. **The intended subject specific learning outcomes.
On successfully completing the module students will be able to:**

8.1 demonstrate knowledge and understanding of the places of Shakespeare within contemporary theatre and performance cultures;

8.2 demonstrate an understanding of the environmental, critical and theoretical frames of reference within which Shakespearean performance operates;

8.3 demonstrate a developed familiarity with the work of key contemporary practitioners, including directors and performers;

8.4 undertake critical analysis of performance texts informed by script, production, critical response and context;

8.5 acquire research skills in using secondary and primary materials.

1. **The intended generic learning outcomes.
On successfully completing the module students will be able to:**

9.1 demonstrate skills in self-management and independent working;

9.2 demonstrate skills in teamwork, project management and problem solving;

9.3 demonstrate communication and presentational skills, both in debate and discussion, and in presentation and writing.

1. **A synopsis of the curriculum**

This module engages with Shakespeare by considering its unique resilience as a body of plays, focus of cultural mythology, and source of inspiration within modern theatrical culture. As well as surveying the Shakespeare work of major practitioners (The RSC, National Theatre, Shakespeare's Globe), the module will involve at least two theatre visits, as well as hands-on engagement with performance-making, performance reconstruction, and historical research.

1. **Reading list (Indicative list, current at time of publication. Reading lists will be published annually)**

Hodgdon, B, and W. B. Worthen, eds. A Companion to Shakespeare and Performance. Blackwell, 2005.

Holland, P. ed. Shakespeare, Memory, and Performance. Cambridge University Press, 2006.

Kennedy, D. Looking at Shakespeare: A Visual History of Twentieth-Century Performance. Cambridge University Press, 1993.

Palfrey, S. Doing Shakespeare. The Arden Shakespeare, 2011.

Shaughnessy R. (ed) The Cambridge Companion to Shakespeare and Popular Culture 2008

Shaughnessy, R. The Routledge Guide to William Shakespeare. Routledge, 2011.

Werner, S., ed. New Directions in Renaissance Drama and Performance Studies. Palgrave, 2011.

1. **Learning and teaching methods**

Total contact hours: 48

Private study hours: 252

Total study hours: 300

1. **Assessment methods**
	1. Main assessment methods

Performance - 15 - 20 minutes (50%)

Essay or Portfolio (4000 words) (50%)

13.2 Reassessment methods

Like for Like

1. ***Map of module learning outcomes (sections 8 & 9) to learning and teaching methods (section12) and methods of assessment (section 13)***

|  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **Module learning outcome** | *8.1* | *8.2* | *8.3* | *8.4* | *8.5* | *9.1* | *9.2* | *9.3* |
| **Learning/ teaching method** |  |  |  |  |  |  |  |  |
| **Private Study** | **X** | **X** | **X** | **X** | **X** | **X** |  |  |
| *Lecture* | **X** | **X** | **X** | **X** | **X** |  |  |  |
| *Seminar* | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** |
| **Assessment method** |  |  |  |  |  |  |  |  |
| *Performance* |  | **X** | **X** | **X** |  |  | **X** |  |
| *Essay*  | **X** | **X** | **X** | **X** | **X** | **X** |  | **X** |

1. **Inclusive module design**

The School recognises and has embedded the expectations of current equality legislation, by ensuring that the module is as accessible as possible by design. Additional alternative arrangements for students with Inclusive Learning Plans (ILPs)/declared disabilities will be made on an individual basis, in consultation with the relevant policies and support services.

The inclusive practices in the guidance (see Annex B Appendix A) have been considered in order to support all students in the following areas:

a) Accessible resources and curriculum

b) Learning, teaching and assessment methods

1. **Campus(es) or centre(s) where module will be delivered**

Canterbury

1. **Internationalisation**

The major focus of the module is on the most canonical English playwright. However, the module will also discuss the effect of Shakespeare’s canonization in other cultures, and past and current performative and directorial response to his plays from other context, both within the UK (such as by Black-British company Talawa), in the context of postcolonial theatre (Shakespeare in South Africa and India), and Shakespeare in translation/productions in other languages. The module may further include visits to performances of Shakespeare’s works by international directors and companies.

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**Revision record – all revisions must be recorded in the grid and full details of the change retained in the appropriate committee records.**

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| Date approved | Major/minor revision | Start date of the delivery of revised version | Section revised | Impacts PLOs (Q6&7 cover sheet) |
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Revised FSO Jan 2018