1. **Title of the module**

DRAM6690 (DR669) European Theatre from 1945: From Beckett to Postdramatic Theatre

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 5

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

Available as a wild module

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

8.1demonstrate a critical understanding of major contemporary innovations in European playwriting and performance practice of the late twentieth and early twenty-first centuries;

8.2 demonstrate knowledge of key European playwrights and theatre makers and their relationship to experimental theatre traditions;

8.3 demonstrate understanding of cultural, philosophical and historical contexts in which these plays/productions originated;

8.4 demonstrate an understanding of the performance possibilities of a variety of non-realistic approaches to playwriting and theatre-making;

8.5 demonstrate familiarity with aspects of cultural and linguistic translation of non-English theatre texts.

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

9.1 understand and analyse a range of texts, performances and other primary material;

9.2 demonstrate independent research skills;

9.3 present clear and coherent arguments in presentations and in writing;

9.4 engage in constructive dialogue and debate;

9.5 work as part of a group ;

9.6 effectively manage workloads.

1. **A synopsis of the curriculum**

The module will introduce some central developments in non-English language (Continental) European theatre since the Second World War. Students will study new approaches to writing for the theatre, and to staging work, read some landmark plays and debate aesthetic developments in their social, historical and political contexts. The journey will take us from the Theatre of the Absurd (Beckett, Genet), via new forms of Political Theatre in the post-war era (Brecht, Peter Weiss) and new explorations to extend drama to physical and affective means of staging (as in the work of Tadeusz Kantor and Pina Bausch) to eventually arrive at Post-dramatic Theatre (Heiner Müller, Elfriede Jelinek), and contemporary plays that reflect a post-migrational Europe of the twenty-first century (for instance in the works of Jonas Hassen Khemiri and Chokri Ben Chikha).**Reading list (Indicative list, current at time of publication. Reading lists will be published annually)**

Beckett, Samuel (2006), *The Complete Dramatic Works.* London: Faber & Faber

Bradby, David (1991), *Modern French Drama,* 1940-1990. Cambridge and New York: Cambridge University Press.

Esslin, Martin (2001), *The Theatre of the Absurd.* 3rd ed.. London: Methuen.

Genet, Jean (1997): *The Balcony.* London: Faber & Faber.

Jelinek, Elfriede (2017), *Charges/The Supplicants.* Trans. Gita Honegger.London: Seagull Books.

Müller, Heiner (1984), *Hamletmachine and other texts for the stage.* Trans. Carl Weber. New York: Performing Arts Journal Publications.

Lehmann, Hans-Thies (2006), *Postdramatic Theatre.* Abingdon and New York: Routledge.

1. **Learning and teaching methods**

Total contact hours: 40

Private study hours: 260

Total study hours: 300

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

Essay 1 (2000 words) (30%)

Essay 2 (3000 words) (50%)

Seminar Presentation (20%).

13.2 Reassessment methods

Reassessment is through an essay of 4,000 words on a set resit question demonstrating the learning outcomes on this module.

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* | *9.4* | *9.5* | *9.6* |
| **Learning/ teaching method** |  |  |  |  |  |  |  |  |  |  |  |
| Lectures | **X** | **X** | **X** |  |  | **X** |  |  |  |  | **X** |
| Seminars | **X** | **X** | **X** | **X** | **X** | **X** |  | **X** | **X** |  |  |
| Group Work | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** |  |
| Private Study | **X** | **X** | **X** | **X** | **X** | **X** | **X** |  |  |  | **X** |
| **Assessment method** |  |  |  |  |  |  |  |  |  |  |  |
| Essay 1 | **X** | **X** |  |  |  | **X** |  | **X** |  |  | **X** |
| Essay 2 | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** |  | **X** |
| Group Presentation | **X** | **X** | **X** | **X** | **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 module is dedicated to Continental European playwriting and theatre-making in languages other than English. It will also discuss issues of cultural translation and adaptation. Some sessions will also debate the contemporary multicultural and postcolonial/postmigrational landscape of European societies and their impact on twenty-first century theatre practices and aesthetics.

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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) |
| 19/01/2018 | Minor | September 2018 | 1, 8-14 | No |
|  |  |  |  |  |

Revised FSO Jan 2018