1. **Title of the module**

DRAM3460 (DR346) Popular Performance: Pubs, Clubs and Citizenship

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 4

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

Also available as a wild module

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

8.1 Understand definitions of popular performance, and confidently navigate tensions between them;

8.2 Identify and analyse, at an introductory level, key features and techniques present in popular performance forms;

8.3 Understand debates on the enjoyment of popular culture as an expression of, or potential detriment to, social citizenship;

8.4 Understand politics as encompassing government, identity and taste;

8.5 Identify both overt and implicit ideologies at work in performance made by both themselves and others;

8.6 Reflect upon their own political and cultural attitudes, and show awareness of how these shape their preferences and creative choices.

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

9.1 Undertake independent research, including finding and applying relevant sources and building a coherent argument;

9.2 Undertake scholarly analysis of performance, interpreting pertinent data first hand and applying relevant research to develop their understanding;

9.3 Engage in productive group work practices;

9.4 Manage workloads and meet deadlines, both individually and in collaboration with a group;

9.5 Ability to communicate effectively to a variety of audiences and/or using a variety of methods

9.6 Apply proper academic standards and conventions;

9.7 Reflect upon their own work and development.

1. **A synopsis of the curriculum**

This module will introduce first year students to ideas of theatre and performance as sites of citizenship, through exploration of contemporary, popular forms such as music gigs, performance poetry and comedy. Students will learn to identify and analyse key features and techniques present in popular performance forms, and to relate performances to their commercial, cultural and political contexts. This will include understanding of how 'DIY'/commercialist principles of production shape the work, and discourses that position performances as fun/difficult, legitimate/illegitimate and as high/low culture. They will explore how popular performances interact with the politics of government, identity and taste, and will be introduced to key concepts and debates on the usefulness of popular entertainment in shaping citizenship and public opinion. Students will be encouraged to reflect upon the forms of popular culture which they themselves enjoy, exploring the extent to which these shape their own attitudes and behaviours, and will create pop-up performances which demonstrate this awareness. By the end of the module, students will have acquired a foundational understanding of: popular performance as a genre; performance as reflection of its cultural and political contexts; the extent to which performances implicate their creators and audiences as citizens.

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

Ainsworth, Adam, Oliver Double and Louise Peacock, eds. [Forthcoming, April 2017], *Popular Performance,* London: Bloomsbury.

Price, Jason (2016), *Modern Popular Theatre*, Houndmills, Basingstoke & New York: Palgrave Macmillan.

Schechter, Joel (2003), *Popular Theatre: A Sourcebook*, London & New York: Routledge.

Quirk, Sophie (2015), *Why Stand-up Matters: How Comedians Manipulate and Influence*, London: Bloomsbury.

Street, John, Sanna Inthorn and Martin Scott (2016), *From Entertainment to Citizenship: Politics and Popular Culture*, Manchester University Press.

Bourdieu, Pierre (2011 [1986]), ‘The Forms of Capital’, in *Cultural Theory: An Anthology* (ed. Imre Szeman & Timothy Kaposy), Chichester: Wiley-Blackwell, pp.81-93.

Williams, Raymond (1989), ‘Culture is Ordinary’ in *Resources of Hope: Culture, Democracy, Socialism* (ed. Robin Gale), London & New York: Verso, pp.3-18.

1. **Learning and teaching methods**

Total contact hours: 44

Private study hours: 256

Total study hours: 300

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

Essay (2000 words) (40%)

Performance plus Q&A (60%)

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)***

*Add/delete lines and columns as appropriate:*

|  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **Module learning outcome** | *8.1* | *8.2* | *8.3* | *8.4* | *8.5* | *8.6* | *9.1* | *9.2* | *9.3* | *9.4* | *9.5* | *9.6* | *9.7* |
| **Learning/ teaching method** |  |  |  |  |  |  |  |  |  |  |  |  |  |
| **Private Study** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** |  |
| *Study Skills* |  | **x** |  |  | **x** |  | **x** | **x** | **x** | **x** | **x** | **x** | **x** |
| *Seminars* | **x** | **x** | **x** | **x** | **x** | **x** |  |  |  |  | **x** |  | **x** |
| **Assessment method** |  |  |  |  |  |  |  |  |  |  |  |  |  |
| *Essay* | **x** | **x** | **x** | **x** | **x** |  | **x** | **x** |  | **x** | **x** | **x** |  |
| *Performance plus Q&A* | **x** | **x** | **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 will include examples of work produced beyond the UK. The learning outcomes require students to understand how cultural and political contexts shape creative outputs; hence the module will require students to understand how citizenship is constructed in a range of contexts including in the UK, in other countries and within international movements.

**FACULTIES SUPPORT OFFICE USE ONLY**

**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 delivery of revised version | Section revised | Impacts PLOs (Q6&7 cover sheet) |
| 02/12/19 | Minor | Sep 2020 | 7, 13, 14 | No |
|  |  |  |  |  |