1. **Title of the module**

DRAM6120 (DR612) Shakespeare’s Theatre

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

Arts and Humanities (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 course(s) 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 a knowledge and understanding of the theatre and performance cultures of early modern England;

8.2 articulate an understanding of the relationship between the theatre and drama and of the late sixteenth and early seventeenth centuries and the institutional, cultural, and social contexts in which it was produced;

8.3 demonstrate a specific understanding of the work and significance of key practitioners from the period, including playwrights, and performers;

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

8.5 demonstrate research skills in using secondary and, where available and appropriate, 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, in presentation and in writing.

1. **A synopsis of the curriculum**

This module engages with the plays of Shakespeare and his contemporaries as texts for performance; approached through a variety of critical, theoretical and practical methods. It considers the theatrical, cultural and historical conditions that produced and shaped them; examines the role played by the drama in a violent, volatile and rapidly-changing society; investigates and applies the principles of early modern playing spaces and performance practices, and considers the variety of ways in which these works have been encountered and reinvented in the modern period.

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

Braunmuller, A. R. and M. Hattaway, eds. The Cambridge Companion to English Renaissance

Drama. CUP, 1990.

Greenblatt, S. Will in the World. Pimlico, 2005.

Gurr, A. The Shakespearean Stage. CUP, 1992.

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

White, M. Renaissance Drama in Action. Routledge, 1998.

1. **Learning and teaching methods**

Total contact hours: 48

Private study hours: 252

Total study hours: 300

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

Written Assignment/Editing task (3000 words) (50%)

Performance (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** |  |  |  |  |  |  |  |  |
| **Lecture** | **X** | **X** | **X** | **X** | **X** |  | **X** | **X** |
| **Seminar** | **X** | **X** | **X** | **X** | **X** |  | **X** | **X** |
| **Private Study** | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** |
|  |  |  |  |  |  |  |  |  |
| **Assessment method** |  |  |  |  |  |  |  |  |
| Written Assignment | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** |
| Performance | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** |

1. **Inclusive module design**

The Division 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, in the context of postcolonial theatre 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.

**DIVISIONAL 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 the delivery of revised version | Section revised | Impacts PLOs (Q6&7 cover sheet) |
| 26/02/2021 | Minor (ECA) | 2021/22 | 13-14 | No |
|  |  |  |  |  |

Revised FSO Jan 2018