1. **Title of the module**

DR900 (DRAM9000) European Theatre: Landscapes and Dramaturgies (Canterbury)

 (DRAM9001) European Theatre: Landscapes and Dramaturgies (Paris)

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 7

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 (Canterbury) or Spring Term (Paris) [only one instance running in any given year]

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

None

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

MA European Theatre (Canterbury and Paris); optional module for all MA programmes at the Paris centre

1. **The intended subject specific learning outcomes.
On successfully completing the module students will be able to:**
	1. analyse, interpret and evaluate theatre texts and theatre performances from a wider European context, possibly including works in languages other than English, from a range of sophisticated perspectives;
	2. demonstrate their systematic knowledge and critical understanding of the historical emergence and contemporary manifestations of practices, traditions, and paradigms of theatre performance in Europe;
	3. demonstrate their comprehensive understanding of and sensitivity for the complexities of varying cultural, political, social, and intellectual contexts of European theatre practice;
	4. understand the wider interdependency of creative practice, critical theory, production processes and cultural policies in the creation of theatre in a variety of national, geographical, political and aesthetic contexts, and the ability to utilise this knowledge for comparative study.
2. **The intended generic learning outcomes.
On successfully completing the module students will be able to:**
	1. demonstrate their awareness of intercultural and cross-European differences, and their skills in overcoming cross-cultural barriers;
	2. confidently negotiate with performances and cultural texts in circumstances where English is not the native language, in a manner that demonstrates cultural sensitivity and appreciates differences;
	3. trace and critically evaluate current and advanced scholarship and information in a self-directed way from a wide range of sources, and to create original material in order to enhance knowledge and understanding of others’;
	4. exercise initiative, responsibility and decision-making in complex situations, in collaborative work as well as in the autonomous planning and delivery of work;
	5. advance their skills in intelligent and continuous self-reflection, to continuously expand their own skills- and knowledge-base in a self-directed way.
3. **A synopsis of the curriculum**

The module provides an introduction into selected contexts, histories, dramaturgies, and contemporary practices of European Theatre. Students will encounter the specific institutional and cultural contexts of creating theatre and performance in a variety of (Continental European) countries and historical periods of European theatre history. The module thereby provides a selective panoramic overview, focussing on practitioners, dramaturgies and current theatre work. Students will also become familiar with prominent contemporary discourses and theoretical perspectives in European theatre and performance studies, such as the paradigms of ‘post-dramatic theatre’, ‘mise en scène’ and the ‘performative’.

Where possible, the module will draw on current theatre work presented at London, Canterbury, and – for the version of the module delivered at the Paris centre – at Paris, offering direct encounters with a range of different European theatre traditions, genres, and core practitioners, from *Regietheater* to contemporary dance performance or music theatre. Approximately three joint (compulsory) theatre visits are therefore an integral part of the curriculum.

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

Delgado, Maria M. and Dan Rebellato, eds, *Contemporary European Theatre Directors.* Abingdon and New York: Routledge, 2010.

Fischer-Lichte, Erika, *The Transformative Power of Performance: A new aesthetics*. Abingdon and New York: Routledge, 2008.

Kelleher, Joe, and Nicholas Ridout, eds, *Contemporary Theatres in Europe*. Abingdon and New York: Routledge, 2006.

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

Maanen, Hans van, Andreas Kotte and Anneli Saro, eds, *Global Changes - Local Stages. How*Theatre*Functions in*Smaller European Countries. Amsterdam: Rodopi, 2009.

Wilmer, S.E., ed., *National Theatres in a Changing Europe*. Basingstoke: Palgrave Macmillan, 2008.

1. **Learning and teaching methods**

Contact hours: 50

Private study hours: 250

Total hours: 300

1. **Assessment methods**
	1. Main assessment methods
* 30%, Performance Review (1,500 words)
* 50%, Research Essay (3,000 words)
* 20% Seminar Presentation
	1. Reassessment methods

100% coursework.

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

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| **Module learning outcome** | *8.1* | *8.2* | *8.3* | *8.4* | *9.1* | *9.2* | *9.3* | *9.4* | *9.5* |
| **Learning/ teaching method** |  |  |  |  |  |  |  |  |  |
| **Private Study** | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** |
| Seminars | **X** | **X** | **X** | **X** | **X** |  | **X** | **X** |  |
| *Theatre visits, archive/museum visits* | **X** | **X** | **X** | **X** | **X** | **X** | **X** |  |  |
|  |  |  |  |  |  |  |  |  |  |
| **Assessment method** |  |  |  |  |  |  |  |  |  |
| *Performance review*  | **X** | **X** |  |  | **X** | **X** |  |  |  |
| *Research Essay*  | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** |
| *Seminar Presentation*  | **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

c) Accessibility of theatre and performance visits

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

Canterburyand/or Paris

1. **Internationalisation**

The module is focussed on the international topic of encountering dramatic and performance work in languages other than English, and to negotiate cultural differences in theatre making. Both subject content and assessment tasks (such as the theatre review) will engage students with international artistic work.

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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.**

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| 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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