1. **Title of the module**

MEMS8790 (MT879) Approaches to Early English Performance: Theory, Practice and Text

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

Centre for Medieval and Early Modern Studies

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 or Spring

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

None

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

MEMS MA in Medieval and Early Modern Studies

MA English and American Literature (English)

MA in Drama and Theatre (Arts-Drama)

MA in Shakespeare (Arts-Drama)

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

8.1 Students will improve their skills of ‘close reading’ and analysis, enabling them better to analyse primary sources, including performance texts, theatre history documents and performances.

8.2 Students will develop their knowledge of a range of medieval and early modern texts and the original conditions of their staging.

8.3 Students will develop their knowledge of the function and significance of performance theory and its use in the study of medieval and early modern performance, and of the various methodological and theoretical debates which surround it.

8.4 Students’ ability to engage critically with and integrate a range of material, textual and theatrical primary material will be cultivated.

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

9.1 developed to an advanced level skills of critical reading and analysis of a range of primary and secondary sources.

9.2 developed to an advanced level the key skills of written communication, problem solving, and attained responsibility for their own learning.

9.3 used relevant Information Technologies to research and present their work.

9.4 developed to an advanced level the key skills of oral communication and working with others in a group, as well as gaining programme outcomes.

9.5 advanced in their use of relevant learning and reference resources (including visual resources) within the Templeman Library, the British Library, the Globe theatre, and the internet, and used them effectively to support their arguments and analyses.

9.6 improved their ability to write coherent, informed and logical arguments in a well-organised and well-presented essay.

1. **A synopsis of the curriculum**

This module will examine the social, material and experiential conditions of medieval and early modern drama. It will draw on a range of theoretical approaches to do so and consider the implications of applying these various approaches. Students will consider the implications of analysing performance as an ephemeral art form and the difficulties of doing so at a historical distance. This will entail analysing a wide range of primary sources, as well as engaging with current debates in Performance Studies and about contemporary theatrical ‘reconstruction’ projects, such as Shakespeare’s Globe and Staging the Henrician Court. The module is structured around five key approaches to performance which students will examine in relation to a late-medieval and early modern playtexts over the course of ten weeks.

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

Core texts:

Medieval Drama: An Anthology, ed. Greg Walker (Blackwell, 2000).

English Renaissance Drama: A Norton Anthology, ed. David Bevington et al (Norton, 2002)

Secondary Criticism and Theory:

Brown, Ross. Sound: A Reader in Theatre Practice (Palgrave, 2009).

Carson, Christi and Farah Karim-Cooper, eds., Shakespeare’s Globe: A Theatrical Experiment (CUP, 2008).

Ihde, Don, Listening and Voice: A Phenomenology of Sound (Ohio State UP, 1976).

Kendrick, Lynne and David Roesner, Theatre Noise: Sound and Performance (2011)

Merleau-Ponty, Maurice, Phenomenology of Perception, trans. by Colin Smith (Routledge, 2002).

McConachie, Bruce. Engaging Audiences: A Cognitive Approach to Spectating in the Theatre (Palgrave Macmillan, 2008)

Pearson, M. Site-Specific Performance (Palgrave, 2010).

Shaughnessy, Nicola, ed.. Affective Performance and Cognitive Science (Bloomsbury, 2013).

Shepherd, Simon, Theatre, Body and Pleasure (London: Routledge, 2006).

Andrew Sofer, The Stage Life of Props (Michigan, 2002).

1. **Learning and teaching methods**

Total contact hours: 20

Private study hours: 280

Total study hours: 300

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

Essay 5000 words 100%

13.2 Reassessment methods

Reassessment Instrument: 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* | *9.6* |
| **Learning/ teaching method** |  |  |  |  |  |  |  |  |  |  |
| Private Study | **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** |

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 complies with the university's internationalisation strategy in the following ways:

1. While the module’s focus is on English and Scottish performance texts, these participated in a wider European performance culture and tradition, and students are encouraged to consider, where appropriate, how the English and Scottish examples drew on or deviated from their continental analogues;
2. We will consider a range of non-dramatic sources drawn from across Northern and Western Europe;
3. Many secondary sources produced by overseas scholars will be used (in English translation);
4. Many modern performances, reconstructions and adaptations of pre-modern plays by overseas acting companies will be used;
5. The 5,000-word independent research essay can address a non-English playtext or material resource if a student chooses to do so.

**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.**

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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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Revised FSO Jan 2018