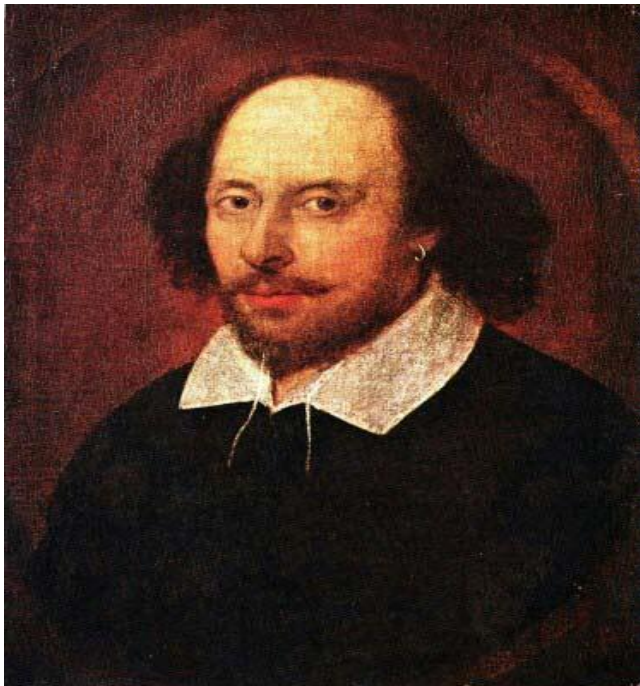


London South Bank
University

Module Guide

Performance Histories

CWP-4-PHS



School of Arts and Creative Industries

Level 4

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1. MODULE DETAILS

Module Title:	Performance Histories
Module Level:	Level 4
Module Reference Number:	CWP-4-PHS
Credit Value:	20
Student Study Hours:	200
Contact Hours:	36
Private Study Hours:	164
Pre-requisite Learning (If applicable):	None
Co-requisite Modules (If applicable):	None
Course(s):	BA Drama and Performance
Year and Semester	Semester 1
Module Coordinator:	Dawn Ingleson
MC Contact Details (Tel, Email, Room)	BR335B (3rd floor Borough Road) Tel: 0207 815 5479 email: dawningleson@lsbu.ac.uk
Subject Area:	Arts and Performance
Summary of Assessment Method:	1 x 1500 word essay
External Examiner appointed for module:	Heather Lilley, University of East Anglia

2. SHORT DESCRIPTION

This module provides a comprehensive introduction to the historical context of contemporary drama and performance. Students will be introduced to a range of historically important dramatic literature progressing sequentially from the dramatists of Ancient Greeks to the work of the Renaissance playwrights. This will enable students to make connections and draw distinctions between different historical periods and cultures. Students will explore concepts relevant to the study of drama such as performance space, dramatic language and genre, the place of the stage in society and cultural and critical theories of drama.

3. AIMS OF THE MODULE

The module aims to:

- Introduce students to the practical and intellectual study of dramatic texts from various historical periods
- explore selected dramatic works, considering performance and production processes as well as the wider socio-cultural context
- explore interactions between theatre and society
- introduce students to key critical modes of analysing texts and performance
- provide an introduction to academic research and writing skills for Level 4 students

4. LEARNING OUTCOMES

4.1 Knowledge and Understanding

At the end of this module students will be able to:

- identify the stylistic features of a range of historical genres and demonstrate an understanding of appropriate cultural context

4.2 Intellectual Skills

At the end of this module students will be able to:

- analyse a play text using a critical framework

4.3 Practical Skills

At the end of this module students will be able to:

- prepare and deliver a structured presentation to a group

4.4 Transferable Skills

At the end of this module students will be able to:

- write an essay analysing and synthesising more than one source of information.

5. ASSESSMENT OF THE MODULE

1500 essay assignment: one **1500 word essay** plus academic bibliography to be submitted via Moodle by **Monday 6 January 2020, 1pm.**

Marking criteria is located on moodle.

6. FEEDBACK

Students will receive marks and feedback within 15 working days.

7. INTRODUCTION TO STUDYING THE MODULE

7.1 Overview of the Main Content

The course will cover the major periods of theatre history from the Ancient Greeks to the 17th century over 12 weeks with approximately 1 text studied per week. Students will encounter between 6 and 8 texts and should expect to read **at least one play per week**. The texts shown are representative of the type of texts students might encounter and the list is not intended to be prescriptive

- Plays of Ancient Greece (*Oedipus Rex, Medea,*)
- Medieval Drama (*Everyman, The Mysteries*)
- Shakespeare and his Contemporaries (*Hamlet, Twelfth Night, Othello, The Tempest*)
- Jacobean Tragedy (*The Revenger's Tragedy*)

You will also be introduced to some basic critical models of textual analysis. You will be expected to reference at least one critical theory in your assignment.

7.2 Overview of Types of Classes

You will be taught in a weekly whole class lecture and three smaller seminar groups (which will be both practical and discussion based).

7.3 Importance of Student Self-Managed Learning Time

This module introduces you to the concept of independent study and research in the Higher Education environment. While classes will discuss basic theories and provide context to your work, **the primary learning for this class will come from your own reading and research.**

This will be a big change from what you are used to. It is very important that you get used to setting aside regular reading/research time during the week. You should aim to spend **at least 4 hours per week on reading and preparation for this class.** Always make sure you come to the lecture and the seminars fully prepared having read the appropriate text and that you have a copy if required. Week 5 will be an Independent Study Week to allow you to engage in extended reading and research.

7.4 Employability

The module will equip students with generic skills of research and presentation – written and oral. Seminar presentations will encourage confidence in public speaking and an awareness of the importance of structured and well-prepared presentations in the workplace.

8. THE PROGRAMME OF TEACHING, LEARNING AND ASSESSMENT

This is indicative and may be subject to change but you will be told in advance if this is the case.

Preparatory reading for week 1: *Oedipus the King* by Sophocles

Week One: The Greek Stage

Lecture: The theatre of ancient Greece.

Seminar: Exploring the myth, the text and the role of the chorus in *Oedipus the King*

Induction: The Art of note-taking.

Preparatory reading for week 2: Aristotle's *Poetics* (available online)

Week Two: Aristotle and the *Poetics*

Lecture: Aristotle, the *Poetics*: definitions of tragedy

Seminar: Exploring Oedipus's actions and the play as an Aristotelian model

Induction: Essay writing at university.

Preparatory reading for week 3: *Theory/Theatre* by Mark Fortier - Chapter 2: *Feminist and Gender theory.*

Medea by Euripides

Week Three: Feminist theory and the plays of ancient Greece.

Lecture: Women in Greek Theatre – an introduction to feminist theories

Seminar: Analysis of representation: *Medea*

Induction: Understanding the role of critical theory in academic essays

Preparatory reading for week 4: *Beginning Theory* by Peter Barry - Chapter 6: Feminist Criticism

Week Four: Feminist theory and *Medea*

Lecture: Feminist Critical Theory continued/Setting & writing the assignment
Seminar: A feminist perspective: *Medea*
Induction: Guide to referencing in essays.

Preparatory reading for week 6: *Everyman*
Robert Weimann's *Essay on locus and platea*

Week Five: Independent Study Week

This week is NOT a holiday week but designed to allow you time to research and prepare the reading for your chosen essay. **You should book a session with *Skills for Learning* this week on any element of writing the essay that you feel you need extra support on at this stage. You can book more than one one-to-one session or attend more than one workshop.**

By the end of this week you should have compiled your bibliography for your essay. Also, complete the reading for week 6 and write your 400 word criticism with a partner.

Week Six: Medieval Drama and the Elizabethan Stage

Lecture: Conventions of Medieval Drama
Seminar: **Off-site visit to the National Theatre Archive to see *Everyman***
Induction: Using the NT as a research resource

Preparatory reading for week 7: *Twelfth Night* by Shakespeare
Alternative Shakespeares by John Drakakis – Chapter 8: *Disrupting Sexual Difference*

Week Seven: Dis-ordered identities in Shakespeare's *Twelfth Night*

Lecture: **Theories of gender and identity**
Seminar: Text analysis of *Twelfth Night* – queer and identity readings through performance
Induction: Applying a critical theoretical model to play text analysis

Preparatory reading for week 8: *The Revenger's Tragedy*

Week Eight: The Revenger: Hero or Villain?

Lecture: Revenge Tragedy as a sub-genre of Tragedy
Seminar: Thomas Middleton's *The Revenger's Tragedy* – evaluating the genre
Induction: Essay writing components & expectations recapped & questions session

Preparatory reading for week 8: *Hamlet* by Shakespeare.
Beginning Shakespeare by Lisa Upton, Chapter 2: *Psychoanalysis*

Week Nine: Hamlet on the Couch

Lecture: Psycho-analytical modes of critical analysis
Seminar: Psychoanalytical readings of *Hamlet* in performance
Induction: Academic misconduct – and how to avoid it

Preparatory reading for week 10: *The Tempest* by Shakespeare
Political Shakespeare eds. Dollimore and Sinfield Chapter 3: *This Thing of Darkness* by Paul Brown

Week Ten: 'This Thing of Darkness', The Tempest

Lecture: Post-colonial theories of drama
Seminar: Is *The Tempest* a colonial text?
Induction: Preparing the essay

Preparatory reading for week 11: *Othello* by Shakespeare

Week Eleven: 'I am not what I am', Othello

Lecture: Comparative post-colonial readings of *Othello* and *The Tempest*
 Seminar: Off-site visit to see *Othello* at the NT Archive
 Induction: Coursework submission procedures

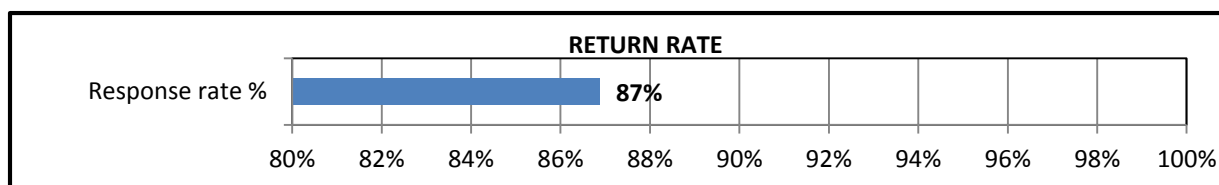
Week Twelve: Revision and essay preparation

This week's classes are tutorials and will be devoted to revising the key critical concepts that we have encountered during the course and looking at how to apply them to the analysis of a text.

Please email to book into a tutorial on the topic of your essay.

9. STUDENT EVALUATION

School: ACI
 Department: ICWP
 Module name: Performance Histories
 Module code: CWP_4_PHS
 Level: 4
 Students registered: 61



Q Evaluation to the extent that the students agreed with the following:

Agree / Strongly Agree Disagree / Disagree strongly Neither Agree nor Disagree Not Applicable

Conditional Formation applied: Green for % over 25% SA and Red for % over 25% DS

SA ≥ 25% of MEQs returned DS ≥ 25% of MEQs returned

Q	Agree / Strongly Agree	Disagree / Disagree strongly	Neither Agree nor Disagree	Not Applicable
1.1 I found the teaching on the module engaging	87%	6%	8%	0%
1.2 I have a good understanding of the learning outcomes for the module	89%	6%	6%	0%
1.3 I found that the workload for the module was appropriate	79%	4%	17%	0%
1.4 I found that the marking criteria used was made clear in advance	75%	4%	21%	0%
1.5 I had access to the resources I needed	85%	8%	8%	0%
1.6 I found the module's Moodle site useful	94%	2%	4%	0%
1.7 I feel that the teaching team took real interest in my progress through the module	75%	8%	15%	2%
1.8 Overall, I was satisfied with the quality of this module	87%	2%	11%	0%

2	School Specific Questions				
2.1	I was satisfied with the level of support technical staff provided for this module	0%	0%	2%	98%
2.2	I tried my very best to engage 100% with this module	81%	8%	11%	0%

10. [LEARNING RESOURCES](#)

10.1 Core Materials

Core Playtexts

- *Oedipus Rex* by Sophocles (Student Methuen edition)
- *Medea* by Euripides (*Nick Hern Books Drama Classics*)
- *Hamlet* by Shakespeare (RSC eds. Bates and Rasmussen)
- *Twelfth Night* by Shakespeare (RSC eds. Bates and Rasmussen)
- *Everyman* (*Nick Hern Books Drama Classics*)
- *Othello* by Shakespeare (RSC ed Bates and Rasmussen)
- *The Tempest* by Shakespeare (RSC eds. Bates and Rasmussen)
- *The Revenger's Tragedy* by Tourneur/Middleton (Revels Student edition)

Core Reading

- Aristotle *The Poetics* online resource
- Barry, P. (2009) *Beginning Theory*- Chapter 6. Feminist Criticism * MUP UK
- Dollimore J. and Seinfeld A., (1992) *Political Shakespeare* – Chapter 3: *This Thing of Darkness** MUP UK
- Drakakis, J., (2002) *Alternative Shakespeares* – Chapter 8: Disrupting sexualities * Routledge London
- Fortier, M (2002) *Theory/Theatre* – Chapter 2: Feminist and Gender Theory * Routledge London
- Upton, L., (2005) *Beginning Shakespeare* – Chapter 2: Psychoanalysis * MUP UK
- Styan, J L (1996) *The English Stage: A History of Drama and Performance*, CUP UK

* chapter reading available digitally from the reading lists online

10.2 Optional Materials

- Diamond, E (1997) *Unmaking Mimesis: Essays on Feminism and Theater*, London, Routledge
- Edwards, P (1996) *Thomas Kyd and Early Elizabethan Tragedy*. London: British Council
- Kastan, D S and Stallybrass P eds. (1991) *Staging the Renaissance: Reinterpretations of Elizabethan and Jacobean Drama* Routledge NY
- J. R. Brown (2001), *The Oxford illustrated History of Theatre* OUP
- David Edgar (2009), *How plays work* Nick Hern Books

11. MODULE RISK ASSESSMENT

Risk Assessment

Brief Guidance

Risk Assessment is a process by which the risks of work activities are assessed and controlled. Risk assessments are required by law before an activity begins. They are the responsibility of the manager/supervisor of the procedure creating the risk.

The task of risk assessment may be delegated to a person who possesses the necessary skills to carry it out and understands the risks; however, the manager/supervisor remains responsible for the findings and implementation of the assessment.

Any assessment carried out by a student must be endorsed by their supervisor (indicated by their signature).

A “Hazard” is something that has the potential to do harm. “Risk” is the chance of that hazard being realised. All significant foreseeable risks must be assessed. In order to prevent foreseeable risks causing harm, adequate controls must be put in place. The process is as follows;

1. People at risk from the hazards must be identified. Consider, for example, the experience, age & expertise of those involved.
2. The location of the work be identified and stated.
3. The foreseeable hazards posed by procedures, chemicals & working environment must be identified
4. Adequate controls must be put into place and implemented to prevent or reduce risk to individuals. Controls must eliminate, reduce, isolate or contain the hazard. PPE is used as a last resort.
5. The assessment must be signed and dated by the person responsible for generating the risk. These staff members must ensure that the work is covered by a safe system of work that is monitored to guarantee that the risk assessment controls are effective.
6. Risk matrix figures can be inserted as required

Risk assessments are working documents and should be available to people to consult in the course of their everyday activities.

Technical staff will provide risk assessments for the equipment and environment that they are responsible for to the Academics using their workspaces. The Academics will provide a risk assessments for the student activities they carry out in those work spaces. Assessments must be agreed between Technical and Academic staff prior to the activity taking place.

Risk Assessment Template

Assessor

Dawn Ingleson– Module Co-ordinator

Date 09/09/19

Procedure Title and Outline

Performance Histories Module – weekly lecture for all level 4 year group (aprox. 60 students) in lecture room and three weekly seminar groups of approximately 20 students in studios including 2 field trips to the National Theatre Archive.

School ACI
Division Drama and Performance

Building Borough Road
Floor Ground/first

Room No BR 360/studios

People at Risk

Employees Y **Members of the Public** N **Pregnant Women** N
Under Graduates Y **Visitors** N **Contractors** N
Disabled Y **Other** N

Hazards (procedures and materials). Tick if COSHH applies

In lecture room and studios:
 Using chairs
 Trips and slips
 Water bottles.
 Potential for malfunction by technical equipment in the room – (computer, projector and screen)
 On occasion, students may move chairs and tables to create a make shift set for showing various scenes.

In Studio 7 specifically:
 Inaccessible on/off switch for air conditioning unit.
 Windows cannot be opened.

On the field trip to The National Theatre Archive: (separate risk assessment to be carried out)
 Walking to the archive
 Waiting on the pavement outside the archive front door near the Cut (a busy road)
 Fire when inside archive
 Chairs collapsing
 Malfunction of screen, computer and projector.

Risks (prior to controls) Include Emergency situations if COSHH box ticked

Trips or slips caused by bags etc. left on the floor
 Slips on wet floor in studios.
 Possible electrocution from technical equipment which malfunctions or contact with water.
 Injury caused by collapsing furniture
 Potential fire risks.
 Injury through poor manual handling of chairs and tables.
 Injury caused by having to turn on/off the air conditioning by using a long pole/broom handle as this is the only way to reach the switch.

Injury caused by vehicle when crossing the roads
 Injury caused by vehicle when waiting outside the venues that are not LSBU.
 Potential fire risks in unknown venues
 Chairs collapsing
 Technical equipment malfunctioning and starting a fire.

Likelihood: 4

Consequence: 3

Risk Rating: 12

Control Measures. Include Emergency situations if COSHH box ticked

Students are asked to leave their bags and coats in a set place by the wall out of the way of any practical work in the studio. In the lecture room, they are asked to keep their bags under the desks.
 If any drink is spilt, this will be wiped up immediately with paper roll from the toilets near by.
 All furniture has been checked for damage and structural integrity and the students will be asked to check the chairs and tables in the studio before they move them. They will also be reminded how to move chairs and tables to avoid injuring themselves.
 Fire exits are clearly marked.
 Dan Jones or Alan Power (Staff members) will be asked to switch on/off the air conditioning unit and all other students will be asked to move out of the way of the long handle.
 Estates dept. is also looking into adjustments.
 No drink will be put next to the computer.

Residual Risk (after control measures have been applied)

In NT Archive and The Globe:
 All students will be given clear directions to these new venues.
 All students will be reminded of road safety and will be advised to walk with a friend.
 All students will be told to arrive at the venues at a certain time to avoid excessive waiting outside of the venue before the session starts. They will also be told a safe place to stand and wait.
 The venue will hold a register of all names of students and tutors who are attending, and a register will be taken on the day.
 All chairs will be put out before our session and checked by venue staff.
 All fire exits and fire safety will be relayed at the beginning of the session by venue staff.

Likelihood: 2

Consequence: 3

Risk Rating: 6

Risk Matrix

5 x 5 Risk Matrix

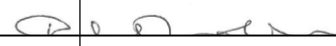
L I K E L I H O O D	5	5	10	15	20	25
4	4	8	12	16	20	
3	3	6	9	12	15	
2	2	4	6	8	10	
1	1	2	3	4	5	
	1	2	3	4	5	

CONSEQUENCES

Risk Rating

High
Medium
Low

Likelihood (Probability)	Consequences (Impact)
5. Almost Certain	5. Fatality
4. Probable	4. Major Injury, resulting in disability
3. Possible	3. Injury Requires, Doctor's or Hospital attendance
2. Possible (under unfortunate circumstances)	2. Minor Injury, 1st Aid required
1. Rare	1. Minor Injury, 1st Aid not required

Dawn Ingleson	
	
09/09/19	
24/01/20	

Student

Signature
Date
