

## **COURSE SPECIFICATION DOCUMENT**

**NOTE:** ANY CHANGES TO A CSD MUST GO THROUGH ALL OF THE RELEVANT APPROVAL PROCESSES, INCLUDING LTTPC.

**Academic School/ Department:** Communications, Arts & Social Sciences

**Programme:** Performance and Theatre Arts

**FHEQ Level:** 6

**Course Title:** Contemporary British Theatre: Lost Boys and Bad Girls

**Course Code:** THR 6205

**Course Leader:** Dr. M. Barclay

**Student Engagement Hours:** 120

Seminar / Tutorials: 15

Screenings: 5

Field-trips: 5

Lectures / Presentations: 20

Independent / Guided Learning: 75

**Semester:** Fall and/or Spring

**Credits:** 12 UK CATS credits  
6 ECTS credits  
3 US credits

### **Course Description:**

A survey of the major developments in the British theatre since the 1950's. The writer's theatre movement at the Royal Court Theatre and the work of John Osborne and Harold Pinter are studied, as well as the work of major dramatists such as Peter Shaffer and Tom Stoppard. Students see a number of experimental and controversial productions and discuss current playwriting and acting techniques.

**Prerequisite:** THR 4200

### **Aims and Objectives:**

The essential aim of the course is to examine drama in performance.

The movement started at the Royal Court theatre in the 1950's was to prove revolutionary and resulted in an explosion of new playwrights and plays.

This movement gathered momentum and resulted in the abolition of theatre censorship in Britain in the late 1960s, this allowed greater freedom of expression and experimentation.

This course will trace these key moments through the examination of new plays that were created in this period.

### **Programme Outcomes:**

At the end of this course, the students will have achieved the following programme outcomes.

A1, A3, A4,A5,A6,A7,A8,A9,A11,B1, B2, B3, B6,C1, C2, C3,C9D1,D8.

A detailed list of the programme outcomes are found in the Programme Specification.  
This is located at the Departmental page of the portal.

### **Learning Outcomes:**

- Students should be able to demonstrate a systematic understanding of the knowledge base relating to the theories and concepts of *Modernism* and *Post-Modernism* and be able to apply these to key works in Contemporary British Drama, showing an awareness of different ideas, contexts and frameworks characteristic of each key term relating to Modern British Drama and to apply these critically to their analysis of plays they are studying.
- Students should be able to demonstrate an ability to identify, analyze and communicate the aims and intentions of naturalistic and non-naturalistic British dramatists, using outside sources to expand and support critical statements in written work.
- Students should be able to demonstrate an ability to articulate ideas of character and representation through the structures of key works in drama from this period, demonstrating that they have an understanding of how a character is shaped by the dramatist and how characters impact on each other and the how the audience perceives *character* when a play is performed. These are specific to contemporary British plays.
- Students should demonstrate a confidence and flexibility when utilising criticism from secondary sources with personal assessments of key works from this period, showing a basic ability to cite secondary sources and to manipulate these to support and expand a critical argument, with specific reference to Contemporary British plays.
- Students should be able to apply their acquired knowledge to analyze texts in performance, taking structure, character, and directorial interpretation into account, demonstrating an understanding of the performativity of each play, and the element of audience participation as part of the overall experience of a live performance of a contemporary British play.

### **Indicative Content:**

- Royal Court Theatre, George Devine and the English stage Company.
- The impact of the plays by Peter Shaffer
- The impact of *The Devils* and Ken Russel's film on British society.
- The plays of Christopher Hampton and *Les Liasons Dangereuses*.
- The impact of theatre of Harold Pinter on Contemporary British theatre
- Lindsay Anderson and the New English cinema movement : *IF*....

- The New Romantic Movement: Howard Brenton and *Bloody Poetry*.
- New Realism in contemporary British Drama.
- The public school in British drama.
- *Another Country* by Julian Mitchell.
- *The History Boys* by Alan Bennett.
- The National Theatre and West End Stage as promoters of new writing.

**Assessment:**

This course conforms to the Richmond University Standard Assessment Norms approved by Academic Council on 28 June 2012.

**Teaching Methodology:**

Students will usually be required to read a play in advance of each week's class, this may be augmented by critical or theoretical reading. The focus on participation in class is supported by allocating specific areas of study; for example, character, themes, historical background to individual students.

**Bibliography:**

**Plays by Peter Shaffer**

**Plays by Christopher Hampton**

**Plays by Harold Pinter**

**Plays by Howard Brenton**

**Plays by Julian Mitchell**

**Plays by Alan Bennett**

**Plays by Tom Stoppard**

**Plays by John Whiting**

*Please Note: The core and the reference texts will be reviewed at the time of designing the semester syllabus*

---

