

COURSE SPECIFICATION DOCUMENT

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

Academic School/Department:	CASS
Programme:	Performance and Theatre Arts
FHEQ Level:	6
Course Title:	Contemporary British Theatre: Lost Boys and bad Girls
Course Code:	THR 6205
Course Leader:	Prof Michael Barclay
Student Engagement Hours:	120
Lectures:	20
Seminar / Tutorials:	15
Field-trips/Screenings:	10
Independent / Guided Learning:	75
Semester:	Fall/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.

Prerequisites: THR 4200

Aims and Objectives:

The essential aim of the course is to examine drama in performance. The revolutionary 'writer's theatre movement' that started at the Royal Court theatre in the 1950's resulted in an explosion of new playwrights and plays. As it gathered momentum, it resulted in the abolition of theatre censorship in Britain in the late

1960s, and 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:

6A (ii); 6A (iii), 6A (iv), 6B(iii); 6C (i), 6C(iv); 6D(iv)

A detailed list of the programme outcomes are found in the Programme Specification.

This is located at the archive maintained by the Academic Registry and found at: <http://www.richmond.ac.uk/content/academic-schools/academic-registry/program-and-course-specifications.aspx>

Learning Outcomes:

By the end of this course, successful students should be able to:

- Demonstrate a comprehensive understanding of the theories and debates related to Modernism and post-Modernism applied to keys works of Contemporary British Drama.
- Demonstrate a comprehensive understanding of naturalistic and non-naturalistic dramatists within their socio-historical contexts and their impact on contemporary practice.
- Demonstrate an ability to articulate ideas of character and representation through the structures of key works in drama from this period, demonstrating 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.
- Demonstrate the ability to produce detailed analyses of competing perspectives with confidence and flexibility and to provide critical appraisals of the debates within the area drawing on a wide range of secondary sources.
- Demonstrate the ability to locate their own normative views in relation to the performativity of the plays studied and the experience of a live performance of a contemporary British play.

Indicative Content:

- Royal Court Theatre and the English Stage Company.
- The impact of the of the abolition of Theatre censorship on British drama
- The New Romantic Movement in British Drama.
- New Realism in Contemporary British Drama.
- The public school as a subject and metaphor for society in British drama.
- The National Theatre and West End Stage as promoters of new writing.

Assessment:

This course conforms to the Richmond University Standard Assessment Norms approved at Academic Council on June 28, 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:

See syllabus for complete reading list

Indicative Texts:

Araagay, Mirea and Enric Monforte, eds., *Ethical Speculations in Contemporary British Theatre*. Palgrave Macmillan, 2014.

Inness, Christopher, *Modern British Drama, The Twentieth Century*. Cambridge University Press, 2002

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

Change Log for this CSD:

Major or Minor Change?	Nature of Change	Date Approved & Approval Body (School or LTPC)	Change Actioned by Academic Registry
Major	Rewrite of Programme Outcomes Learning	LTPC 30/5/14	
Major	Rewrite of Learning Outcomes	LTPC 30/5/14	
Major	Indicative Content revised	LTPC 30/5/14	
Minor	Indicative Sources updated	LTPC 30/5/14	
	(note Pre-req in catalogue is incorrect – it is correct here)		