

## **COURSE SPECIFICATION DOCUMENT**

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

<b>Academic School/Department:</b>	CASS
<b>Programme:</b>	Performance and Theatre Arts
<b>FHEQ Level:</b>	5
<b>Course Title:</b>	World Theatre
<b>Course Code:</b>	THR 5100
<b>Course Leader:</b>	Michael Barclay
<b>Student Engagement Hours:</b>	120
Lectures/Presentations:	20
Seminar Tutorials:	10
Screenings:	10
Field Trips:	5
Independent / Guided Learning:	75
<b>Semester:</b>	Fall and/or Spring
<b>Credits:</b>	12 UK CATS credits 6 ECTS credits 3 US credits

### **Course Description:**

Provides an overview of the theatre of European and non-European countries. Mainly issue-driven writing is examined, especially drama as a reaction to oppression. This course identifies styles that are specific to certain cultures in an aim to identify cultural influences from one country to another. Students are encouraged to contribute insights from their own individual cultures.

**Prerequisites:** ARW 4195

### **Aims and Objectives:**

The course will be based on a series of case studies. Each case study will focus on a geographical area or country e.g. Africa, Australia, Eastern Europe. We will start each case study by looking at major traditional and classical performance practices of this

country, using classical texts and audio-visual material. We will then proceed by examining contemporary play texts and performances and comparing these to the traditions we have studied. Through this comparative study, our aim will be to become familiar with major theatrical traditions, as well as discuss issues of colonialism and post-colonialism, cultural imperialism, inter culturalism and, through our last classes, the impact of globalisation on cultural identity in the production of dramatic texts and performances.

We will explore these issues through individual or/and group study, seminar discussion and class activities that will include reading and acting scenes from each play. Although this is not an acting class, it is essential that we investigate the text 'in action', so all students will be expected to take part in some practical work. Students will deliver research presentations prepared by small groups of students over the preceding weeks, relating plays of their choice to classical theatrical traditions, ideas of post-colonialism and/or drama as a reaction to oppression.

#### **Programme Outcomes:**

5A(iii), 5A (iv), 5B(i), 5B (iv), 5C(i), 5C(ii), 5D(ii)

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 critical engagement with specific playwrights and their historical and political impact on the cultural landscape of specific countries.
- Demonstrate a detailed understanding of the impact of non-Western and transnational performance on contemporary practice.
- Demonstrate the ability to describe, evaluate and interpret texts and events from a range of different cultural and critical perspectives.
- Demonstrate the ability to work independently and/or in groups with limited supervision to collect and synthesize information regarding the impact of theatre on a range of different countries and cultures.

**Indicative Content:**

- The impact of war on children, with specific reference to the Holocaust.
- How the notions of 'exile' and 'alienation' relate to contemporary performance practices internationally
- Theatre and film in South America, with specific reference to Chile and Argentina under dictatorships.
- Theatre during the *Apartheid* period in South Africa.
- A review of developments in contemporary political theatre in Israel and Palestine.

**Assessment:**

This course conforms to the Richmond University Special Programme Assessment Norms for Theatre 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. Students are required to produce a final creative project on a chosen *World Theatre* subject or theme, agreed in advance which may be in the form of a performance, film, dance or music. This should be drawn from their experience or study of a foreign performance tradition.

**Bibliography:**

**Indicative texts:**

Knowles, Rick, *Theatre and Interculturalism*. Palgrave Macmillan, 2010

Gilbert, Helen and Joanne Tompkins, *Post Colonial Drama: Theory and Practice, Politics*. Routledge, 1996.

Parvis, Patrice, *The Intercultural Performance Reader*. Routledge, 1996.

See syllabus for complete reading list.

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

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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	LTPC 30/5/14	
Major	Rewrite of Learning Outcomes	LTPC 30/5/14	
Major	Rewrite of Indicative Content	LTPC 30/5/14	
Minor	Rewrite of Indicative Texts	LTPC 30/5/14	