

THEATRE AND SOCIETY

Theatre Studies Level 1

Semester Two: Spring 2020



Theatre & Society: your one page summary

What is the course about?

This course explores the multiple relationships that exist between theatre and society in historic and contemporary practice. That enquiry is structured by three key themes – **patronage and subsidy; control and restraint; audiences and makers** – that will be explored across six different contexts: Elizabethan and Jacobean England, Post-1968 British Theatre, French Theatre and Performance, 20th-Century German Theatre, Verbatim/Documentary Drama and Interculturalism. For more details of how the course is taught, see pages 12-13.

What am I supposed to learn?

You will learn how theatre has informed and been informed by different cultural, social, political and economic contexts. You will critically assess the similarities and differences between different contexts for theatre-making, and begin to explore how key debates – including censorship, the role of the audience and the ways in which the arts are funded – have evolved over time. The key task of this course is **to make critical connections between different contexts for the production and reception of theatre and performance**. For the formal aims and intended learning outcomes of the course, see page 4.

When does the course take place?

You will have two lectures each week, along with one 90-minute workshop seminar. The lectures take place on Monday and Wednesday afternoons at 4pm in the cinema in the Gilmorehill Centre, starting on Monday 13th January 2020. For the lecture timetable, see pages 14-16.

The seminars take place at a range of times and locations – please check your timetable on MyCampus. **Seminars begin in week 2 starting Monday 20th January.**

How will I be assessed?

You will be assessed through three components: an essay of 2,000 words (40%), a 1-hour exam (40%) and a seminar participation mark (20%). All work is marked using the University-wide 22-point grading scheme. For details of all of the assessments and the criteria for how your work will be marked, see pages 5-9.

What do I need to read or buy?

The key readings for each block of lectures are listed on pages 10-11 and further recommendations for your research reading will be made during each block of lectures. We strongly encourage you to buy as many of the core play-texts as possible for your own private study. However, we recognise that buying multiple texts can be expensive: most of the plays on the course (and many of the further readings) are available electronically.

In contrast with *Reading the Stage*, there is no requirement to see live work in order to complete the assessments. However, we will continue to recommend performances and live-streams, and very strongly recommend that theatre spectatorship remains a central part of your studies. We will also direct you to various forms of documentation of different productions of some of the set texts.

Theatre & Society

Theatre Studies Level 1, Semester Two: Spring 2019

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This 20 credit course aims to guide the student towards **a critical awareness of the multiple relationships between theatre and society**, both historically and in contemporary practices. It will encourage an understanding of some of the social, political and economic issues affecting theatre practice in Scotland and in Britain whilst also inviting comparison to practice in other countries. The course will also open up some of the major cultural debates in contemporary theatre. The course seeks to defamiliarise students' understanding of how theatre operates by comparing different theatre contexts separated by history and/or geography.

The lectures will focus on six contexts, delivered in six separate blocks of lectures – **Elizabethan and Jacobean England, post-1968 British Theatre, French Theatre and Performance, 20th-Century German Theatre, Interculturalism and Verbatim/Documentary Drama** – and each block will respond, in varying degrees, to three key themes: **patronage and subsidy; control and restraint; audiences and makers**. Each block will refer to a selection of readings - normally play texts - which students must read in advance of scheduled lectures.

Though the examples we are working with are drawn from different historical moments, the intention of this course is not to provide an overview of theatre history. Rather, it is to encourage you to think about the **inter-relations** between society, broadly conceived, and theatrical production and reception. That is, **how is theatre made for, with, within and even against social conditions, expectations, economic structures and legislative frameworks?**

The different areas we have chosen to focus on will provide you with different geographical, historical and formal examples and frames through which to consider the many relationships that exist between theatre and society. We would also encourage you to think through and between the different areas we have constructed, applying information and methodologies introduced in one area to another.

Aims

The course *Theatre and Society* aims to:

1. guide the student towards a critical awareness of the multiple relationships between theatre and society, both historically and in contemporary practices;
2. encourage an understanding of some of the social, political and economic issues affecting theatre practice in Scotland and in Britain whilst also providing appropriate comparators from other countries; and,
3. explore some of the major cultural debates in contemporary theatre.

Intended learning outcomes

On successful completion of *Theatre and Society*, students will be able to:

1. recognise some of the cultural, political, institutional, and economic factors underlying the operation of different types of theatrical presentation, both in contemporary society and historically;
2. demonstrate an appreciation of the meaning and significance of theatre in different societies and be able to engage critically with cultural debates related to theatre;
3. read the secondary literature critically, and be able to identify problems clearly for discussion in seminars;
4. use seminars with confidence as a way of clarifying and evaluating ideas, and,
5. present ideas critically, clearly and coherently in academic essays, developing well-structured arguments, and observing the disciplines of referencing, footnoting and bibliography.

Contact hours

- 2 x 1 hour lectures per week – Mondays and Wednesdays, 4-5pm in the Cinema, Gilmorehill Centre.
- 1 x 90 minute seminar per week for 10 weeks

Seminar Groups

Please check your MyCampus timetable for the time and location of your seminar group. If you took Reading the Stage in semester one – and your timetable allows it – you will likely be in the same seminar group, but please check to confirm this.

Seminar attendance

Taking part in the seminars is a crucial part of this course, and regular attendance is the key to success. We expect you to be present at every session, not least because of the crucial role of group working in theatre and performance.

At 20% of your assessment, strong seminar performance can significantly change your overall mark for this course. If you miss multiple sessions without explanation, you will receive a weak or even poor mark. Regular attendance puts you on the path to first class marks!

Absence reporting

If you are sick or otherwise unable to attend a seminar, it is your responsibility to email your seminar tutor, and make contact with other members of your seminar group to catch up on what you have missed.

If you have any questions or concerns about your progress on the course – or if you simply feel that things are getting away from you – please get in touch with the course convenor for a chat. We're here to help: victoria.price@glasgow.ac.uk

Assessment

This course is assessed through three components: an essay of 2,000 words (40%), a 1-hour exam in the April/May diet (40%) and a seminar participation mark (20%). You will receive written feedback on the essay and seminar elements.

All of your work is assessed according to the University's 22-point common grading scheme, as detailed in the Theatre Studies Student Handbook and discussed below. Your overall grade for the course will be issued following the June Exam Board, with results being issued electronically through MyCampus.

We aim to return your coursework to you within three weeks. Please be patient with us! The process takes three weeks because we need to mark, write feedback and then moderate your work (to ensure everyone has been treated equitably and marked to the appropriate standard) before it can be returned.

1. Essay of 2,000 words

A selection of essay questions will be presented to you in week 2 of the course. These relate to the first three sections of the course – Elizabethan and Jacobean England, Post-1968 British Theatre and French Theatre and Performance. You should answer one question, drawing on the critical and historical ideas introduced during the course as well as your own research reading.

Your essay should be word-processed, using 12-point font and double-spacing, and accompanied with an appropriate bibliography and references.

Your essay must be submitted to the Admin Office in Gilmorehill by **12 noon** on **Thursday 27th February 2020 (week 7)**. Please make sure to complete the necessary submission coversheet and declaration of originality: electronic copies of these documents are available on Moodle.

As noted elsewhere in this course guide, your essay will be marked on the University-wide 22 point scale. In assessing your work, we will be looking for evidence of your ability to:

- critically assess the relationship between theatrical production and its particular social/historical contexts
- illustrate and elaborate your thinking with a close reading of appropriate examples of theatrical practice
- write clearly and persuasively, with appropriately formatted references and bibliography
- make use of further research and reading in support of your arguments and ideas

2. 60-minute examination (40%)

You will be required to answer one question that will invite a comparison between theatre practices from across two (or more) units of the course. You will have a selection of questions from which to make your choice relating to the course as a whole, though all of them will require you to compare and consider at least two units (e.g. French Theatre and post-1968 British).

The exam will take place in the April/May diet, with the dates published by the Registry later in the semester. There will be a full exam briefing in the final week of the course.

In marking the exam paper, we will be looking for evidence of your ability to:

- assess and compare theatrical activity in and between two different contexts explored on the course
- support your analysis with specific examples of performance and the conditions of its production
- engage with the wider scholarly debates concerning the key themes on the course (e.g. censorship, patronage, audience)

3. Seminar contribution (20%)

A contribution mark is awarded by the seminar tutor for student's individual contribution to the activities of the seminar programme. Individual contributions are recorded throughout the duration of the Semester. Building on semester one, we now focus on developing more formal presentation and research skills (while continuing to explore ideas through practice).

In semester 2, seminars are also structured by weekly presentations – your seminar tutor will talk you through the process in your first session, and discuss what you can expect from the task (and each other).

In assessing your seminar contribution, your seminar tutor will be looking for evidence of your:

- active participation in the seminar process, including group presentation tasks and practical exercises
- engagement with course materials – lectures, reading/research and theatre visits. Here it is important that you are prepared to express and articulate this engagement throughout the seminars.
- group work and collaborative skills – openness, sensitivity, energy and imagination

Grades, accompanied by written feedback, will be provided at the end of the Semester.

Late Submission of an essay or other written work

Essays and reports submitted after the due date are subject to penalties. Penalties for late submission are outlined in the Student Handbook under 4.5 "Penalties for late submission". Please note there is a University wide penalty scheme for late submission. Assignments submitted late without a medical certificate or written certification of exceptional personal circumstances will be penalised. The penalties for late submission are as follows:

- (a) in respect of work submitted no more than **five** working days after the deadline:
 - (i) the work will be assessed in the usual way;

- (ii) the primary grade and secondary band so determined will then be reduced by **two** secondary bands for each working day (or part of a working day) the work was submitted late.
- (b) work submitted more than **five** working days after the deadline will be awarded Grade H.

What does this mean in practice?

You submit your assignment and receive a **B2** but

- (1) if you submit after the 12 noon deadline but before 12 noon the following day your grade would be reduced from B2 to C1 (-2 grade points)
- (2) if you submit by 12 noon 2 days late your grade is reduced from B2 to C3 (-4 band points)
- (3) if you submit by 12 noon 3 days late your grade is reduced from B2 to D2 (-6 band points)
- (4) if you submit by 12 noon 4 days late your grade is reduced from B2 to E1 (-8 band points)
- (5) if you submit by 12 noon 5 working days late your grade is reduced from B2 to E3 (-10 band points)
- (6) if you submit after 5 working days: your grade is reduced from B2 to H (0)

Therefore, it is vital that you should make a note of the submission time. Do ensure that your work is submitted by noon, and bear in mind that there may be a long queue at the office. Any work submitted after the due time will be considered a late submission and penalised accordingly.

Extensions are issued only in exceptional circumstances and only by the Level 1 convenor, Dr Vicky Price. Extensions are only issued on the presentation of proof of illness or other significant extenuating circumstance. If you are encountering difficulties with submitting an essay or report please contact the course convenor to discuss the matter before the essay deadline.

All work must be submitted in paper form – typed (or in a word-processed format): it is unacceptable to submit work electronically (for example, by email attachment).

Resit examinations take place in August and are governed by the standard University regulations for reassessment. Very briefly, students who do not achieve a D grade overall can normally expect an opportunity to resit an examination or resubmit coursework in order to achieve a passing grade (with rare exceptions where the nature of the coursework means that it cannot be repeated, as in the case of some practical work). A limit of D3 is placed on the overall grade for reassessed work.

If you have made a successful good cause application (e.g. because you were sick with the flu and unable to attend an examination), you are entitled to a resit without penalty.

For the formal Guide to the Code of Assessment, see:

http://www.gla.ac.uk/media/media_124294_en.pdf

For more guidance on 'good cause', see the TS subject handbook or the University's advice on reporting ill health and other extenuating circumstances:

http://www.gla.ac.uk/media/media_420013_en.pdf

How your work is marked

The following is a summary of our marking and assessment procedures.

- Apart from practical exercises and oral presentations, all work is marked anonymously, with papers identified by student number.
- All work is then either moderated or double-marked by internal examiners. At level one, your work is moderated which means that the course convenor looks at a broad sample of work from across the cohort across all levels of achievement to confirm that it has been marked to a consistent standard and that appropriate feedback has been offered.
- The assessment process is also scrutinised by our External Examiner, who is an experienced academic in the field of theatre and performance studies from another University.
- All marking makes use of the University-wide marking scheme for Levels 1, 2, 3 and Honours. A table with descriptions of different levels of attainment – describing, for example, the likely characteristics of a 1st class piece of work – appears below on page 9. A Student Guide to the Marking scheme can be accessed at:
http://www.gla.ac.uk/media/media_106264_en.pdf
- Our feedback is intended to identify your strengths as well as areas for future development. We will often offer direct advice (to seek support with your grammar or referencing, for example) if we think you need help in attaining the achievement of which you are capable. **If you do not understand your feedback, please talk to us!**
- If you have any queries about the marking of individual pieces of work, you are always welcome to discuss these with the course convenor: all staff have advertised office hours – you don't need an appointment to see us during these times, you can just turn up. If you need to make an appointment at a different time, please email in advance.

University marking scheme for Levels 1, 2, 3 and Honours

Non-honours Courses		Honours Courses		Primary verbal descriptors for attainment of Intended Learning Outcomes
Grade	Gloss	Primary honours Class	Aggregation Score	
A 1 2 3 4 5	Excellent	First	22 21 20 19 18	Exemplary range and depth of attainment of intended learning outcomes, secured by discriminating command of a comprehensive range of relevant materials and analyses, and by development of considered judgement relating to key issues, concepts and procedures
B 1 2 3	Very Good	Upper Second	17 16 15	Conclusive attainment of virtually all intended learning outcomes, clearly grounded on a close familiarity with a wide range of supporting evidence, constructively utilised to reveal appreciable depth of understanding
C 1 2 3	Good	Lower Second	14 13 12	Clear attainment of most of the intended learning outcomes, some more securely grasped than others, resting on a circumscribed range of evidence and displaying a variable depth of understanding
D 1 2 3	Satisfactory	Third	11 10 9	Acceptable attainment of intended learning outcomes, displaying a qualified familiarity with a minimally sufficient range of relevant materials, and a grasp of the analytical issues and concepts which is generally reasonable, albeit insecure
E 1 2 3	Weak	Weak	8 7 6	Attainable deficient in respect of specific intended learning outcomes, with mixed evidence as to the depth of knowledge and weak deployment of arguments or deficient manipulations
F 1 2 3	Poor		5 4 3	Attainment of intended learning outcomes appreciably deficient in critical respects, lacking secure basis in relevant factual and analytical dimensions
G 1 2	Very Poor		2 1	Attainment of intended learning outcomes markedly deficient in respect of nearly all intended learning outcomes, with irrelevant use of materials and incomplete and flawed explanation
H	No credit		0	No convincing evidence of attainment of intended learning outcomes, such treatment of the subject as is in evidence being directionless and fragmentary
CR	Credit Refused	Failure to comply, in the absence of good cause, with the published requirements of the course or programme		

Reading

Key readings for each unit of lectures are set out below, and listed in further detail on the Reading Lists @ Glasgow system where you can also access electronic texts and digitized extracts:

<https://glasgow.rl.talis.com/lists/40BAEC8A-88B6-14C5-20C3-A222D018ABEE.html>

Extended bibliographies of further reading will be given out at the start of each unit by the lecturers concerned. You will also be able to find these bibliographies on Moodle. As in semester one, you will need to develop your own independent research habits – though we can indicate texts that are important, the highest level of achievements will require you to read broadly beyond this.

Elizabethan and Jacobean England

- Christopher Marlowe, *Edward II* (ed. Martin Wiggins and Robert Lindsay; New Mermaids edition). Available as electronic text via Drama Online.
- Ben Jonson, *Epicoene, or the Silent Woman* (ed. Roger Victor Holdsworth; New Mermaids edition). Available as electronic text via Drama Online.

Post-1968 British Theatre

- John McGrath, *The Cheviot, The Stag and the Black, Black Oil* (London: Methuen, 1981; 1993). Available as electronic text via library.
- Gillian Slovo, *The Riots* (London: Oberon Books, 2011).
- Robin Soans, *Talking to Terrorists* (London: Oberon Books, 2005). Available as electronic text via library.
- 'The 1960s and the 1968 Theatres Act' in David Thomas, David Carlton and Anne Etienne, *Theatre Censorship: From Walpole to Wilson* (Oxford University Press, 2007). Available as electronic text via library.

French Theatre and Performance

- Jean Genet, *The Balcony*, trans. Bernard Frechtman (London: Faber and Faber, 2009)
- Carl Lavery, 'Between negativity and resistance: Jean Genet and committed theatre', *Contemporary Theatre Review*, 16: 2 (2006) 220-234.
<http://dx.doi.org/10.1080/10486800600587229>
- Carl Lavery, *The politics of Jean Genet's late theatre: spaces of revolution* (2010). See 'Exploding the bordello in *The Balcony*: spectacle, allegory and the wound of theatre', pp. 105-135. Available as digitised excerpt via Reading Lists @ Glasgow.
- David Bradby and Clare Finburgh, *Jean Genet* (London and New York: Routledge, 2012). Available as electronic text via library.
- Libby Taylor (2007), 'Performed Disembodiment in Duras's Fictional Spaces', *Body, Space & Technology* 7:1, <https://www.bstjournal.com/articles/10.16995/bst.153/>

- Jacques Copeau, 'An Essay of Dramatic Renovation: The Théâtre du Vieux-Colombier', *Educational Theatre Journal*, 19: 4 (1967) 447-454. <http://www.jstor.org/stable/3205024>
- Jacques Copeau, 'Once Again: Style', *The Tulane Drama Review*, 7: 4 (1963) 180-191. <http://www.jstor.org/stable/1125025>

20th Century German Theatre

- Bertolt Brecht, *The Caucasian Chalk Circle*. Available via Drama Online.
- Bertolt Brecht, *Brecht on Theatre*, edited by Marc Silberman, Steve Giles and Tom Kuhn (London: Methuen, 2015). Please read 'The Street Scene', pp. 176-183 and 'Short Organon for the Theatre', pp. 229-253. Available as electronic text via library.
- Simon Williams and Maik Hamburger, *A History of German Theatre* (2008). Please read See: 'Naturalism, expressionism and Brecht: Drama in dialogue with modernity, 1890- 1960', pp. 198-221. Available as digitised excerpt via Reading Lists @ Glasgow.

Verbatim/Documentary Theatre

- Anna Deavere Smith. *Twilight: Los Angeles, 1992*. New York: Anchor Books, 1994. A PDF of the play is available on Moodle.
- Peter Weiss. *The Investigation*. Translated by Alexander Gross. London : Marion Boyars, 2010. Copy available in the library: [German NW180.E7E 1996-G](#); or any other version.
- Thorpe, Chris and Rachel Chavkin. *Confirmation*. Oberon, 2014. Available online via University Library: <https://ebookcentral.proquest.com/lib/gla/detail.action?docID=1757371>.

Interculturalism

- Coco Fusco. 'The Other History of Intercultural Performance.' *TDR: The Drama Review* 38.1 (1994): 143-67.

This text relates to Coco Fusco's and Guillermo Gómez-Peña's production *Two Undiscovered Amerindians Visit...* which is documented in the 1993 film *The Couple in the Cage: A Guatianaui Odyssey* (available on DVD through the GU library; Fine Arts xX456 COU)

- John Augustus Stone. 'Metamora; or, the Last of the Wampanoags: An Indian Tragedy in Five Acts as Played by Edwin Forrest.' 1829. *Metamora & Other Plays*. Ed. Eugene R. Page. Bloomington: Indiana UP, 1965. 1-40 and 401-13. Available as electronic text via library – see http://encore.lib.gla.ac.uk/iii/encore/record/C_Rb3049906
- Jane Taylor with William Kentridge and the Handspring Puppet Company. *Ubu and the Truth Commission*. 1997. *Postcolonial Plays: An Anthology*. Ed. Helen Gilbert. London: Routledge, 2001. 25-47.

Modes of Delivery and What to Expect

Lectures

Theatre and Society is a team-taught course, where you will have the opportunity to meet a number of different Theatre Studies staff, and be introduced to some of their areas of interest. We hope you appreciate and enjoy the fact that all tutors have specific areas of knowledge, particular skills and experiences, and preferred modes of lecture delivery. Lecturers are not pre-programmed computers or automatons, and an important value of the lecture is that it allows face-to-face encounters with another living person. Much as you have different ambitions and personalities, different lecturers will teach with different styles: there is no singular path to learning. We do not think that there is one specific way to create a productive and supportive learning environment, nor indeed that there is only one such environment.

We similarly recognise that different students have different learning needs and preferences, and will prefer some forms of delivery to others, just as some might find that after the course they have developed a greater interest in certain topics over others. This difference is to be acknowledged and celebrated. We recognise that students are not automatons either. However, we would stress that in the exam you will be asked to answer a comparative question, and for this reason, will need to have a good grasp of what was covered in lectures.

Many of you who studied *Reading the Stage* reflected in your personal evaluations the importance of attending lectures and of doing the primary and secondary reading. We want to reiterate this here. The more you put in, the more you will get out. We do not and cannot do the learning for you – rather, we aim to create a learning environment that enables you to successfully achieve your learning objectives. It is essential that you do the preparatory, primary reading in advance of the lectures. The successful completion of essays and exam questions will rely on you doing substantial secondary reading.

Seminars

Where Semester 1 was concerned to develop your analytical skills alongside your group work skills, and to allow you to think about semiotics as a theatre practitioner, the focus this semester is slightly different. Whilst your seminars have been structured to allow you to continue to develop your understanding of theatre as a system of cultural production, we are concerned here to also allow you to develop your communication skills.

At your first seminar in week 2 you will be allocated two seminar topics which you will then prepare for the appropriate week in the schedule. You will work collaboratively in a small group on a 10 minute presentation and then lead a discussion/debate with those students not presenting. The task is equally to lead and frame questions around the topic as a debate with your fellow students

In your first seminar, as a group and with your tutor, you will collectively decide what makes a 'good' presentation and how to lead and generate debate. These criteria may be used to provide you with formative peer and tutor feedback on your presentation skills.

As in Semester 1, your attendance at seminars is not optional and is a formally assessed component of the course.

Performances

One of the recurring comments in your feedback on last semester's course was the value and pleasure of seeing live theatre. We would encourage you to keep going to the theatre, and have identified some performances that we think will be very helpful for your discussions on the different topics. Though the emphasis of this semester is on theatre in its relationship to society, this does not mean your analyses have concluded. This course should enable you to continue developing your analytical skills; only here you are placing your analyses within an even wider social context.

Going to see theatre is one of the best ways to really learn about theatre and engage in contemporary debates relating to theatre. However, we know that tickets cost money and we will do our best to draw your attention to cheap ticket deals, free performances and as well as livestreams.

Your tutors and lecturers will point you to performances which are happening in Glasgow over the next three months and which may be relevant to this course. However, we would encourage you, as a student of Theatre Studies, to see as many different things as you can.

Some early recommendations:

- Blood of the Young's *Pride and Prejudice** (*sort of), Lyceum Theatre, 23 January – 15 February. <https://lyceum.org.uk/whats-on/production/pride-and-prejudice-sort-of>
- Edinburgh's manipulate festival: <http://manipulatefestival.org/>
- Citizen Theatre's WAC Ensemble's *Whatever Happened to the Jaggy Nettles?* At Scottish Youth Theatre, 12-15 February. <https://www.citz.co.uk/whatson/info/whatever-happened-to-the-jaggy-nettles>
- *Trojan Horse*, written by Helen Monks and Matt Woodhead. Lung in association with Leeds Playhouse, at The Tron Theatre, 13-15 February. <https://www.tron.co.uk/event/trojan-horse/>
- The Glasgow Comedy Festival kicks off in March: <http://www.glasgowcomedyfestival.com>
- Citizens Theatre and Royal Lyceum Theatre co-production of *Mrs Puntila and her Man Matti*. Denise Mina's adaptation of Brecht's classic master and servant comedy at The Tramway, 25 March – 11 April. <https://www.citz.co.uk/whatson/info/mrs-puntila-and-her-man-matti>
- Kieran Hurley's *The Enemy*, National Theatre of Scotland production, 28-29 April, Clydebank Town Hall. <https://www.nationaltheatrescotland.com/production/the-enemy/>
- NTS's *The Cheviot, The Stag and the Black, Black Oil*. Pavilion Theatre, Glasgow, 30 April – 9 May. <https://www.nationaltheatrescotland.com/production/the-cheviot-the-stag-and-the-black-black-oil/>

Moodle

We will be using the same Moodle platform as in Semester 1 – you should be automatically enrolled to the Theatre and Society course area. Please let the course convenor know if you do not have access.

Lecturers may upload PowerPoint slides, Bibliographies, etc. onto the Moodle site, or draw your attention to particularly relevant current debates and events, so make checking it part of your day to day study habits.

THEATRE & SOCIETY: COURSE SCHEDULE (Spring 2020)

Week	Lecture Topic	Seminar Presentation Topics
<u>Week 1</u> Mon 13 Jan Wed 15 Jan	Introduction to course (VP) Elizabethan & Jacobean England (VP)	No seminars in Week 1
<u>Week 2</u> Mon 20 Jan Wed 22 Jan	Elizabethan & Jacobean England (VP) Elizabethan & Jacobean England (VP)	Introduction to tutors and seminars What makes a 'good' presentation? How do you lead a discussion? Drawing up and agreeing the contract Organising and agreeing the timetable of presentations
<u>Week 3</u> Mon 27 Jan Wed 29 Jan	Post- 1968 British Theatre (CM) Post-1968 British Theatre (CM)	Q. Discuss the view that theatre is a 'dangerous' practice for dramatists and performers in Elizabethan and Jacobean England. To what extent do you think early modern English culture is hostile to theatrical production? Q. "Theatre has always played a crucial part in the debate society has with itself. Through it, the society chronicles most accurately its manners, language, obsessions and failures...But the history of the theatre is a history of intermittent bursts of energy...These eruptions of productivity seem to occur, and end, with shifts in the nature of society." John Lahr. To what extent is this true of early modern theatre?
<u>Week 4</u> Mon 3 Feb	Post-1968 British Theatre (CM)	Q. In what ways are contemporary debates about censorship and free expression in the UK descriptive of broader cultural anxieties and beliefs about the role (and possible effects) of theatre as a public forum?

Wed 5 Feb	French Theatre & Performance (CL)	Q. In the foreword to <i>The Cheviot, The Stag and the Black Black Oil</i> , John McGrath suggests that ‘the theatre can never cause a social change. It can articulate the pressures towards one, help people to celebrate their strengths and maybe build their self-confidence [...] Above all, it can be the way people find their voice, their solidarity and their collective determination.’ To what extent do you think McGrath’s claim applies to a contemporary political work like Alan Bissett’s referendum play, <i>The Pure, The Dead and The Brilliant</i> ? See https://www.youtube.com/watch?v=TeQw4k5RMMA
Week 5 Mon 10 Feb	French Theatre & Performance (CL)	Q. How does <i>The Balcony</i> represent history? Can you distinguish this from the way history is represented in other performances studied so far on the course?
Wed 12 Feb	French Theatre & Performance (CL)	Q. What are the politics of <i>The Balcony</i> , and how do they relate to mid-twentieth century ideas concerning political theatre?
Week 6 Mon 17 Feb	READING WEEK + essay surgeries	READING WEEK
Week 7 Mon 24 Feb	20th-Century German Theatre (AH)	PRACTICE: Verbatim and documentary theatre (1)
Wed 26 Feb	20th-Century German Theatre (AH)	Essay due on Thursday 27th February at 12 noon
Week 8 Mon 2 March	20th-Century German Theatre (AH)	Q. In Brecht’s <i>Caucasian Chalk Circle</i> , the parable at the heart of the play is framed by a prologue and epilogue that deals with the dispute between two communes. What dramaturgical function does this framework serve, especially when thinking about Brecht’s theory of Epic Theatre? The Post-war editions of the play have sometimes left out the story which forms the framework of the play. What might have been the political rationale for this intervention?
Wed 4 March	Verbatim/Documentary Drama (MB)	

		Q. Nazi theatre critic Hermann Christian Mettin claimed that “the character of the repertoire determines the nature of theatre”. What is meant by the term repertoire? How did the theatre repertoire in Nazi Germany look like? Discuss Mettin’s statement in view of Nazi cultural policy. What kind of demands are being put on theatre practitioners? What can we assume about the function of theatre in Nazi Germany?
<u>Week 9</u> Mon 9 March Wed 11 March	Verbatim/Documentary Drama (MB) Interculturalism (MB)	PRACTICE: Verbatim and documentary theatre (2)
<u>Week 10</u> Mon 16 March Wed 18 March	Interculturalism (MB) Interculturalism (MB)	Q. According to Ric Knowles (2010), intercultural theatre and performance is “a site for the continuing renegotiation of cultural values and the reconstitution of individual and community identities and subject positions.” How are power struggles (e.g., over the definition of cultural values) implicated in such renegotiations? Q. What does the use of puppetry in <i>Ubu and the Truth Commission</i> contribute to the question of cultural difference and reconciliation?
<u>Week 11</u> Mon 23 March Wed 25 March	Comparative session (VP) Exam Prep and information on Level 2 Theatre Studies (VP)	Exam briefing + review of the year in Theatre Studies