

Module Title	Modernism and the Stage
Level	6
SEMESTER	2
Ref No:	
Credit Value	20 CAT Points
Student Study hours	Contact hours: 48 Student managed learning hours: 152
Pre-requisite learning	
Excluded combinations	
Module Coordinator [Name + e mail address]	Alex McSweeney mcsweena@lsbu.ac.uk
Parent Department	Arts and Creative Industries
Parent Course	BA English with Creative Writing
Description [100 words max]	This module examines the contrasts and affinities between the key movements of 'Modernist' theatre: Naturalism and the movements that distinguished themselves from it: Symbolism, Futurism, Expressionism. Key Naturalistic dramatic texts by Ibsen, Chekhov, Strindberg and Gorky will be explored; in particular, the appropriate processes used to realise them in performance. The module we will also explore the gravitation towards the 'Anti-Realism' movement of the early twentieth century Avant-Garde, touching on Symbolism, Dada, Surrealism and Absurdism. The conventions, themes and principles of these movements will be explored in terms of their social, cultural and political concerns. Selected texts from key dramatists (Brecht and Jarry in particular) will be explored and their influence on performance today will be examined.
Aims	The aim of this module is to: <ul style="list-style-type: none"> • Extend students' knowledge and experience of modern theatre and its key practitioners • Study key plays of the respective movements within modernism in their historical and critical contexts • Explore the principles, techniques and dynamics of performing in both naturalistic and non-naturalistic modes. • Apply learning and research about the performance of roles in naturalistic and non-naturalistic plays in a practical context • Explore the history of existing and emerging forms of modern performance
	On successful completion of this module students will be able to demonstrate: <p>Knowledge and Understanding:</p> <ul style="list-style-type: none"> • An understanding of the social, political and cultural context of key dramatist's plays within respective modernist movements • An increased knowledge of the complex relationship between the performer, the director and the text • A critical response to key productions on stage <p>Intellectual Skills: on completion of the module students will be able to</p> <ul style="list-style-type: none"> • Understand and interrogate a variety of theoretical positions and perspectives

	<ul style="list-style-type: none"> • Apply theoretical positions and perspectives to a range of Modernist texts and productions • Compare and contrast the generic conventions of Modernist texts in production <p>Transferable Skills:</p> <ul style="list-style-type: none"> • Increased competence in research and information retrieval skills • Employment of appropriate ICT skills to produce visual presentation
Employability	<p>Teaching, publishing and bookselling, directing and other media and theatre related professions, research related professions, administration. This degree also equips students to enter employment as librarians and archivists and curators.</p> <p>Transferable skills include analytical skills, confidence in presentation, and working within a research group.</p>
Teaching & Learning Pattern	<p>The module is delivered over 12 weeks.</p> <p>2 x 2hour lecture 2 x 2hour seminar</p>
Indicative content	<p>Students study a selection of Modernist dramatic texts and key productions. The course provides an overview of critical movements such as Naturalism, Symbolism, Futurism, Dadaism, Absurdism and their influence in developing and expanding the possibilities of stage performance and theatre.</p>
Assessment method [Please give details – elements and weightings]	<p>The assessment will consist of two components.</p> <p>CW1 1 x 4000 word essay, (75%) CW2 Research rationale 1,000 words (25%).</p> <p>The pass mark for each assessment is 40%</p>
Indicative Reading	<p>CORE READING</p> <p>Chekhov, Anton <i>The Cherry Orchard</i> Gorky, Maxim <i>The Lower Depths</i> Strindberg, August <i>Miss Julie</i> Ibsen, Henrik <i>Hedda Gabler</i> Jarry, Alfred <i>Ubu Roi</i> Brecht, Berthold <i>The Resistable Rise of Arturo Ui</i></p> <p>RECOMMENDED READING:</p> <p>Artaud, A. (2010) <i>The Theatre and its Double</i>. London, One World Classics</p> <p>Benedetti, J. (1989) <i>Stanislavski: An Introduction</i>. Revised edition. London, Methuen</p> <p>Benedetti, J. (1998) <i>Stanislavski and the Actor</i>. London, Methuen</p> <p>Braun, E. (1982) <i>The Director and the Stage</i>. London, Methuen</p>

- Gottlieb, V. & Allain, P. (eds.) (2000) *The Cambridge companion to Chekhov*. Cambridge, Cambridge University Press
- Hodge, A. (ed.)(2000) *Twentieth Century Actor Training*. London, Routledge
- Innes, C.D. (ed.)(2000) *Sourcebook on Naturalist Theatre*. London, Routledge
- Innes, C.D. (1993) *Avant Garde Theatre 1892-1992*. London, Routledge
- Merlin, B. (2001) *Beyond Stanislavski: The Psycho-Physical Approach to Acting*. London, Nick Hern Books
- Schumacher, C. (1996) *Naturalism and symbolism in European theatre 1850-1918*. Cambridge, Cambridge University Press
- Stanislavski, K. (1936) *An Actor Prepares*. London, Methuen, 1988
- Stanislavski, K. (1961) *Creating A Role*. Trans. Elizabeth Reynolds Hapgood (1968). London, Mentor
- Styan J.L. (1981) *Modern Drama in Theory and Practice 1: Realism and Naturalism*. Cambridge, Cambridge University Press
- Styan J.L. (1981) *Modern Drama in Theory and Practice 2: Symbolism, Surrealism and the Absurd*. Cambridge, Cambridge University Press
- Styan J.L. (1981) *Modern Drama in Theory and Practice 3: Expressionism and Epic Theatre*. Cambridge, Cambridge University Press
- Whyman, R. (2008) *The Stanislavsky System of Acting: Legacy and Influence in Modern Performance*. Cambridge, Cambridge University Press
- Worrall, Nick (1996) *The Moscow Art Theatre*. Theatre Production Studies ser. London and NY: Routledge
- Yedlin, Tovah (1999) *Maxim Gorky: a political biography*. Wesport CT.: Greenwood Publishing.