

Full Title:	Realistic Theatre
Module Code:	ARTS H7013
Credits:	5
Valid From:	Semester 1 - 2013/14 (September 2013)
Module Delivered in	3 programme(s)
Module Description:	This module explores the origins and practice of early realistic theatre in Europe and North America, and the development of actor training and directing. A number of key modern realistic texts will be explored. The aim of this module is to enable students to understand the complexity of representations of realism within theatre. As the dominant style of Film and Television, Realism is often perceived as natural and easy to achieve, where as it is stylistically as pronounced as any other style, Restoration, Poetic or Brechtian.
Learning Outcomes:	
<i>On successful completion of this module the learner should be able to</i>	
<ol style="list-style-type: none"> 1. Discuss the representation of reality styled as Realism or Naturalism. 2. Outline the main themes and practices of European and North American Realism. 3. Define the role of actor training and the emergence of the director in the development of realistic theatre practice. 4. Analyse performance practice in realistic theatre. 5. Perform an in-depth analysis of a number of key realistic texts. 	

Module Content & Assessment

Indicative Content

Nineteenth Century origins of the Realism movement

Theatre practice in nineteenth century and early twentieth century Europe

Key texts: From year to year plays studied will change, but should broadly cover similar important examples to those cited below:

Zola, Therese Raquin; Ibsen, A Doll's House; Strindberg, Miss Julie; Chekhov, The Cherry Orchard; Synge, Playboy of the Western World; Osborne, Look Back in Anger; Williams, Cat on a Hot Tin Roof; Miller, All My Sons

Actor Training for realism - from Stanislavski to contemporary practice

Stanislavsky, Micheal Chekhov, Adler, Strasberg, Meisner, Hagan

History and importance of the director including Saxe-Meinigen, Antoine, Brahm, Stanislavski and Danchenko

n/a

Realistic approaches to text in performance

n/a

Assessment Breakdown

%

Course Work

50.00%

End of Module Formal Examination

50.00%

Full Time

Course Work

Assessment Type	Assessment Description	Outcome addressed	% of total	Marks Out Of	Pass Marks	Assessment Date	Duration
Essay	n/a	1,2,3,4,5	30.00	0	0	Week 10	0
Presentation	n/a	1,5	20.00	0	0	Week 10	0

No Project

No Practical

End of Module Formal Examination

Assessment Type	Assessment Description	Outcome addressed	% of total	Marks Out Of	Pass Marks	Assessment Date	Duration
Formal Exam	End-of-Semester Final Examination	2,3,4	50.00	0	0	End-of-Semester	0

Reassessment Requirement

A repeat examination

Reassessment of this module will consist of a repeat examination. It is possible that there will also be a requirement to be reassessed in a coursework element.

DKIT reserves the right to alter the nature and timings of assessment

Module Workload & Resources

Workload: Full Time

Workload Type	Workload Description	Hours	Frequency	Average Weekly Learner Workload
Directed Reading	Articles and texts	3.00	Every Week	3.00
Practical	Text analysis	1.00	Every Week	1.00
Lecture	Theatre history and text analysis	2.00	Every Week	2.00
Independent Study	Text preparation and research	3.00	Every Week	3.00
Total Weekly Learner Workload				9.00
Total Weekly Contact Hours				3.00

Workload: Part Time

Workload Type	Workload Description	Hours	Frequency	Average Weekly Learner Workload
Lecture	No Description	2.00	Every Week	2.00
Directed Reading	No Description	4.00	Every Week	4.00
Independent Study	No Description	3.00	Every Week	3.00
Total Weekly Learner Workload				9.00
Total Weekly Contact Hours				2.00

Resources
<i>Supplementary Book Resources</i>
<p>Benedetti, Jean, <i>Stanislavski and the actor</i>, London: Methuen 1998</p> <p>Bigsby, C.W.E, <i>American Theatre: 3 Volumes</i>, (Cambridge : Cambridge University Press, 1982-1985)</p> <p>Bigsby, C.W.E, <i>Modern American Drama 1945-2000</i>, (Cambridge : Cambridge University Press, 2000)</p> <p>Braun, Edward, <i>The Director and The Stage</i>, London: Methuen, 1982</p> <p>Cody, Gabrielle and Rebecca Schneider, <i>Re-Direction: a practical and theoretical guide</i>, London and New York: Routledge, 2002</p> <p>Hodge, Alison, ed.,, <i>Twentieth Century Actor Training</i>,, London and New York: Routledge, 2000</p> <p>Innes, Christopher,, <i>A Sourcebook on Naturalist Theatre</i>, London and New York: Routledge, 2000</p> <p>Merlin, Bella, <i>The Complete Stanislavsky Toolkit</i>, London: Nick Hern Books, 2007</p> <p>Mitter, Shomit, <i>Systems of Rehearsal: Stanislavski, Brecht, Grotowski and Brook</i>, London and New York: Routledge, 1992</p> <p>Rubin, Don, <i>The World Encyclopedia of Contemporary Theatre, Volume 1: Europe</i>, London and New York: Routledge, 1994, repr. 2000</p> <p>Rubin, Don, <i>The World Encyclopedia of Contemporary Theatre, Volume 2: Americas</i>, (London and New York: Routledge, 1996.)</p> <p>Saddick, Annette, <i>Contemporary American Drama</i>, Edinburgh: Edinburgh University Press, 2007</p> <p>Wilmeth, Don B, ed ,, <i>Cambridge Guide to American Theatre</i>, (Cambridge: Cambridge University Press, 2007)</p> <p>Zarrilli, Phillip, <i>Acting(re)considered: : a practical and theoretical guide</i>, London and New York: Routledge, 2002</p> <p>Zarrilli, Phillip B., Bruce McConachie, Gary Jay Williams, Carol Fisher Sorgenfrei, <i>Theatre Histories: An Introduction</i>, (London and New York Routledge, 2006)</p>
<i>This module does not have any article/paper resources</i>
<i>This module does not have any other resources</i>

Module Delivered in

Programme Code	Programme	Semester	Delivery
DK_HDHUM_8	Bachelor of Arts (Honours) in Digital Humanities	2	Elective
DK_BBSMA_D	Bachelor of Business in Business and Management	2	Elective
DK_BBSMA_C(?)	Higher Certificate in Business in Business and Management	2	Elective