

Full Title:	Realistic Theatre and Practice
Module Code:	ARTS H7046
Credits:	7.5
Valid From:	Semester 1 - 2013/14 (September 2013)
Module Delivered in	2 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	70.00%
End of Module Formal Examination	30.00%

Full Time

Course Work							
Assessment Type	Assessment Description	Outcome addressed	% of total	Marks Out Of	Pass Marks	Assessment Date	Duration
Practical/Skills Evaluation	Workshops and scene studies	3,4,5	40.00	0	0	Every Week	0
Reflective Journal	Reflection on workshops, final scenes and performances seen	1,2,4	20.00	0	0	Every Week	0
Essay	n/a	1,2,3	10.00	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	30.00	0	0	End-of-Semester	0

Reassessment Requirement

Reattendance <i>The assessment of this module is inextricably linked to the delivery. Therefore reassessment on this module will require the student to reattend (i.e. retake) the module in its entirety.</i>
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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	3.00	Every Week	3.00
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				11.00
Total Weekly Contact Hours				5.00

This course has no Part Time workload.

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_HPERF_7	Bachelor of Arts in Performing Arts	2	Mandatory
DK_MTFIP_7	Bachelor of Arts in Theatre and Film Practice	2	Mandatory