'readymades', to use Duchamp's term) has become commonplace in contemporary theatre-making, shifting the ways in which performances are made, composed and viewed. Discuss this shift in relation to artists and companies working with found materials and/or Duchampian strategies.

3. 'The absence of dialogue leads to the predominance of the stage picture in the Theatre of Images. This voids all considerations of theatre as it is conventionally understood in terms of plot, character, setting, language and movement' (Marranca, *Theatre of Images*, p x). Paying close attention to the detail of Marranca's quote, discuss its implications in reference to the work of one or two of the groups/artists considered on the module.

4. Performance features not just human bodies, but also objects and materials, e.g. in Selina Thompson's play *salt,* the performer gives audience members a piece of salt to carry after the show is over. Choosing any of the performances from the module, discuss the ways in which objects and materials 'perform' in contemporary theatre, paying close attention to the ways in which objects might exceed plain symbolism, to produce and open up multiple aesthetic, social and political associations, ideas, questions, relations and uses.

5. From the seemingly 'pedestrian' aesthetic used by Jérôme Bel, to Goat Island's motto "We have discovered a performance by making it", contemporary performance is often marked by a particular insistence on *process*. This can manifest through a rehearsal method or an ethos centred on open and 'unfinished' approaches. Discuss some of the implications of this shift, and the ways in which artists and companies have sought to rethink how performance is made and presented.

6. The function and role of the *spectator* is often carefully considered and redrawn by and through the work of contemporary practitioners, from confrontation or direct address (in a theatre show) to public intervention (in social space), to interactivity or participation (including one-to-one), or the way in which audiences are physically arranged in a space. Discuss, paying attention to the implications of such changes.

Your essay should be 2,000-words long. It constitutes 50% of the final mark for this class. Please respect the word limit (which does not include footnotes/bibliography) *and proof read and format your work properly*. Failure to do so will result in a reduction of your mark. Write the title at the top of the first page of your essay (single-spaced). Double-space the rest of your essay and include page numbers.

Failure to meet the deadline may result in the reduction of your mark (please refer to Drama Handbook and School of Media, Arts and Humanities exam/assessment rules on this).

: Engage directly with the essay title or question, using a coherent structure to develop your argument. Supporit1n9y

from relevant module materials, explaining their significance and relating them to your argument.

: Draw from a range of appropriate and reliable sources from *and beyond* the essential reading list, using ideas gleaned from research to develop your thinking.

You are to create a 2500-word portfolio in two parts. In the first part, ‘the performance’ (1250 words), you are to set out an idea for the development of a small-scale (roughly 10 minute) performance that you would make using skills, approaches and frameworks explored on the module. This should be based on strategies and methods explored during the module, both in the seminars/readings and suggested by specific artists studied and explored in the workshops. The aim of this part of the portfolio is to demonstrate your understanding of some (and by no means all) of the important developments, themes and concerns that influence contemporary approaches to performance.

In the writing, set out the idea, explain how it might work, how you would work with performers (up to a total of five could be used here), and how it might be realised in physical space. For this assignment, you should prepare a performance to take place in the Creativity Zone.

In the portfolio’s second half, ‘the reflection’ (1250 words), you will reflect upon and rationalise your choices regarding the imagined performance from the portfolio’s first half. Here, you should try to map your thinking and creative ideas back to the theoretical content introduced on the module that formed the basis of seminar discussions. You should be guided here by seminar readings and conversations we had in class.

Potential starting points forB g # wmanc

- Evidence of research creatively applied.
- Evidence of critical reflection linking theoretical sources to proposed performance

- Appropriate original ideas and insights
- Appropriate use of examples and evidence
- Evidence of appropriate reading and research
- Accurate referencing according to standard form
-

accompanied by a 500-word report which explains your creative choices and maps the performance back into the module's theoretical and practical explorations (for this, you should review Canvas to see what was studied weekly).

As you prepare your work, please be mindful of the following:

- With your individual piece, you should draw simultaneously from both strands of the module in a way that cross-pollinates directorial and compositional approaches. This kind of cross-

module.

6. ‘In Sing Yer Heart Out for the Lads, Williams interrogates the racial parameters of national belonging and identity in contemporary Britain.’ (Michael Pearce, in Modern British playwriting: voices, documents, new interpretations (2000-2009), p. 148).

Use this quotation as a starting point to compare and contrast any two plays on the module.

Please see Canvas for further information.

- Appropriate use of examples and evidence
- Evidence of appropriate reading and research
- Full bibliography of all materials consulted
- Accurate referencing according to standard form
- Accurate spelling, punctuation and syntax
- Appropriate original ideas and insights
- Clear, lucid expression

Submit to Canvas

This resit replaces the group practical assessment.

For this resit, you are asked to write about of the four plays studied on this module (*Antigone*; *A Midsummer Nights Dream, Woyzeck* and *stoning mary*). You should write approximately 500 words on each play (the essay should be split into three sections, with the title of each play introducing each section). Your task is to think about each play in relation to the following question:

In each of the three sections, make sure you offer:

a. close analysis of a short section of the play, which means quoting from it or describing relevant details, explaining their significance to your argument, and;

b. engagement with at least one critical source on each play, using it to help you develop your ideas about how aspects of that play relate to the question.

For instance, you might engage with: cross-gender casting in Shakespeare; the role and function of the chorus in Greek tragedy; the way female characters inhabit space in *Woyzeck* or *Antigone*; etc. Look back through the Canvas site and the essential readings to identify the sources and concepts you want to work with.

Your essay should have a Bibliography, just like all other essays. The word count include the Bibliography or references – these are in addition to the word limit.

- Critical engagement with the question. Do your responses go beyond summarising or describing how the play links to the terms of the question? Are you reflecting critically and analytically on the ways the question opens up the play (e.g. by drawing links to broader themes, issues and concepts, and thinking

by analysing these, arrives at an informed and persuasive interpretation. Here, given the

Theories and Contexts of Drama	**Q3256**	**See below**

: Express ideas clearly and coherently, making accurate use of spelling and grammar. Use academic writing conventions including footnotes and a bibliography.

Submit to Canvas.

Thinking Through Theatre	**Q3255**	**See below**

Write a 1,500-word essay (excluding references) on one of the following questions. The essay constitutes 60% of your mark.

1. Has the role of the actor been challenged by contemporary forms of performance?

2. Is a performance space (or any space) truly ever empty?

3. Discuss some of the major features of postmodern performance.

- In your essay you should refer to scholarly texts and artistic examples encountered on the module. Please work with no more than two artistic examples.
- You will not be able to cover all your ideas in 1,500 words so be careful to justify your choice of material in the introduction.
- Use your introduction to set up your response to the essay question. Be sure to take a position and set out how you intend to explain/persuade us of the merits of your ideas. The tone of your introduction and the essay overall should be critical and persuasive.
- Make sure every paragraph answering the essay's ż Ɛ p

- Treat your chosen topic sensitively: it is complex and should not be reduced to simple positions.
- Be specific: move from particular points to more generalized conclusions. Do not generalize without evidence to support such a position.
- Make sure your essay is double-spaced and that it adheres to the word count; penalties can be levied against work that infringes the set word limit.
- Be sure to put your candidate number and not your name on your essay. It is the university's policy that all written work is anonymized.

showcase the areas you have explored and found productive on the module.

- *NB: All materi*n74.7673eW*nBT/E0 12Tf1 0 0 1 odule.*

- It may be written in paragraph form with subheadings if you wish to deal with several topics separately (in which case you need not link the aspects you choose to discuss). Otherwise, you may write it as a linear argument (as with other essays).
- Do not be overly descriptive unless the description illustrates your analysis.
- It should be written from your point of view: you do not need to attempt to represent a group view.
-

You can perform the text(s) yourself (e.g., if it is a monologue) or enlist others to perform for you.

A rehearsed reading means that performers can have their script or performance text in hand (should they need it) or work from instructions without the pressure of having to have 'learnt' everything. Performers do not need to learn lines, wear costume, or use realistic props (unless an object is vital to the performance).
In preparing this focus on the delivery of the text and consider the spatial organisation of the 'space' you are in, performer(s), the composition of what we see, basic physical actions and movements that accompany the piece (especially where this is relevant to the work – your piece may not have any text, for example).
Your submission should be accompanied by a 500-word report (maximum word count) which explains your creative choices and maps the performance back into the module's theoretical and practical explorations (for this, you need to review Canvas to remind yourself of what was studied weekly).

As you prepare your work, please be mindful of the following:

- You are responsible for 10 minutes of material. Please do not exceed those 10 minutes though you may decide to present material of a shorter duration. The priority here is *quality of material*, and not quantity.
- Your work can be performed by others, as a solo, or with no human performers at all. *We recommend, where possible, that you do not perform your own piece* so that you are able to work on it from the perspective of a writer (and not director or performer!). Dramaturgical considerations, composition, thinking about text in performance are all important here.
- Please submit a copy of the rehearsed reading piece(s) to the module tutors alongside the recording of the rehearsed reading.

- Evidence of understanding of performance possibilities of source material(s) and ability to generate and structure performance material
- Evidence of having engaged with the materials, concepts, ideas and creative strategies covered during the module
- Evidence of attention to performance space (enacted and/or as stage directions), role and positioning of audience (e.g., stage directions or indication of how audience are configured - these can be read out)
- Creative and imaginative composition and direction of source material(s)
- Evidence of focused and controlled delivery of dialogue/verbal text as a result of rehearsal process
- Evidence of creative and imaginative solutions to situation in which you are delivering the work