

LIPA INTERNAL MODULE PROFORMA

Module Code: LPAEL2039
Module Title: THEATRE, HISTORY AND DESIGN ELECTIVE
Degree(s): Various (across BA Hons programmes)
Host Programme Area: MTEM
Level: Two **Credit Rating:** 12

Indicative Time Allowances (hours)

Lecture	Tutorial	Seminar	Field-work	Workshop	Practical	Other	Delivery Total	Exam	Private Study	Total Learning Hours
28	1	3	9				41		79	120

Delivery Period:

Term 1 YES Term 2 Term 3
Year Long Summer Other

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Requirements for study:

Pre-requisites: None
Recommended Prior Study: None
Co-requisites: None
Barred Combinations:

Module Aims:

The Elective on *Theatre, history and Design (with reference to Liverpool)* aims to:

1. Guide the student towards a critical awareness of the relationships between theatre and society, both historically and in contemporary practices. We will examine Liverpool, where we have access to documentation, buildings and productions.
2. Offer a practical look at Liverpool theatres, their design, companies, technologies and shows.
3. Encourage an understanding of some of the social, political and economic issues affecting theatre practice in Liverpool and, by inference, elsewhere in Britain.
4. Be of practical value to actors, musicians, production staff, designers, publicists and managers.

Learning Outcomes:

Upon completion the students should be able to:

1. Analyse some of the historical, architectural, institutional, political, legal, technological and economic factors underlying the progress of Liverpool theatre;
2. Examine the meaning and significance of theatre spaces and be able to engage critically with debates related to the design of theatres and their productions;
3. Be familiar with locating documentation about theatre history and demonstrate potential applications for theatre and entertainment workers today.

Teaching and Learning Strategy

The module will be delivered by utilising a range of teaching and learning strategies. These will include:

1. **Lectures** incorporating application of concepts to different situations, utilising group activities
2. **Visits** to Liverpool theatre spaces and performing arts collections (local studies and documentation)
3. **Student Presentations**, individually and in groups
4. **Individual study**, consistent with guidance from lecturers, including a reading list
5. **Performances**, students are encouraged to go to the theatre. We will identify performances (in several genres and spaces) that will be helpful for this Elective

Outline Syllabus

1. Introduction. Why theatre history matters.
2. Liverpool: 'Reading' the Theatrical City.
3. The Liverpool Record Office (visit)
4. Staging, Audiences and Architecture.

5. Popular theatrical entertainments: Pantomimes and Music Hall
6. Popular theatrical entertainments: Variety, the national touring circuit, repertoire and impresarios
7. New Movements in the Theatre.
8. Using concepts of theatre history in production today.

Indicative References

John Tosh, *Why History Matters*, Basingstoke, Palgrave Macmillan, 2008.
 John Belcham, (ed.), *Liverpool 800: culture, character, history*, Liverpool, Liverpool University Press, 2007.
 Grace Wyndham Goldie, *The Liverpool Repertory Theatre*, Liverpool, Liverpool University Press, 1935.
 Pelham McMahan and Pam Brooks, *An Actor's Place: The Liverpool Repertory Company at Liverpool Playhouse, 1911-1998*, Liverpool, Bluecoat Press, 2000.
 Harold Ackroyd, *Picture Palaces of Liverpool*, Liverpool, Bluecoat Press, 2002.
 Harold Ackroyd, *The Liverpool Stage*, Erdington, Amber Valley Print Centre, 1996.
 Ros Merkin, (comp.), *Liverpool's Third Cathedral: The Liverpool Everyman Theatre, in the words of those who were, and are, there*, Liverpool, Liverpool and Merseyside Theatres Trust, 2004.
 R.J. Broadbent, *Annals of the Liverpool Stage*, Liverpool, Edward Howell, 1908.
 Richard Leacroft, *The Development of the English Playhouse*, London, Eyre Methuen, 1973.
 Iain Mackintosh, *Architecture, Actor and Audience*, London, Routledge, 1993.
 Christopher B. Balme, *The Cambridge Introduction to Theatre Studies*, Cambridge, Cambridge University Press, 2008.
 Michael McKinnie, *City Stages: Theatre and Urban Space in a Global City*, Toronto, Toronto University Press, 2007.

Assessment Strategy:

Weightings: Coursework 100 per cent

Coursework: to be agreed with the module leader; for example, a 2,500 word essay, or annotated portfolio with critical commentary to categorise primary sources

Minimum Pass mark:

40%

Outline relationship between learning outcomes and assessment tasks:

		Learning Outcomes		
		1	2	3
1	X	X	X	

Appendix: Supplementary syllabus information

1. **Introduction.** Why theatre history matters. A basis for students' critical and informed understanding of theatrical presentation and space today, and the future.
2. **'Reading' the Theatrical City.** Theatre buildings in Liverpool and their influence on determining shows (and vice versa). Patronage by the Earls of Derby and Liverpool's first theatres in the mid-1500s at Knowsley and the Tower of Liverpool. The House of Correction and Vagabondage, Juggler Street. The Cockpit Yard Theatre, Drury Lane Liverpool; its design and stage technology; closure during the Civil War; the restoration in 1660 and 200 years' growth of entertainment around Water Street. Irish theatre in Liverpool in the 1700s. Thomas Steers, Mayor of Liverpool, and the birth of local authority patronage: the Old Ropery Theatre. Influence of commerce and Liverpool's port on theatre: the first Theatre Royal and monopoly. Government legislation: the Licensing Act.
3. **Visit to Liverpool Record Office.** Introduction to theatre iconography, through archive explanations and display. How to interpret a production photograph.
4. **Staging, Audiences and Architecture.** The structure of theatrical space at the new Theatre Royal, Liverpool, 1803. Interpreting an early design plan and section. Sources and reconstruction: 'Reading the Playbill'. Introduction to repertoire analysis. Contexts of popular entertainment: melodrama, equestrian theatres in Liverpool. Lighting by candles. Scene painting.
5. **Popular theatrical entertainments (1):** Pantomimes and Music Hall, the case of the Star Theatre, Williamson Square, 1866 (now Liverpool Playhouse). Design in late-nineteenth century theatre. Lighting by gas. New scenography.
6. **Visit to Olympia Theatre, Everton** and discussion of Frank Matcham's design for circus theatre.
7. **Popular theatrical entertainments (2):** Variety, the national touring circuit, repertoire and impresarios: the case of the Shakespeare Theatre, 1888, the first Empire Theatre, 1896, the second Empire Theatre, 1925, the Royal Court Theatre, 1938, etc. Social classes and theatregoing. Lighting design; realism; naturalism.
8. **New Movements in the Theatre:** the birth of repertory and the national influence of Liverpool Playhouse. Growth of subsidised theatre and the Everyman Theatre, 1964, 1977. The Unity Theatre, 1980, and its origins in the Labour Movement. The urban political economy of Liverpool.
9. **Using concepts of theatre history** in production today: periodization, iconography, reconstruction, sources, local studies and contexts. Finding the middle ground between solid facts and the need to question this foundation with the help of new methodologies.

Module Notes

For modules with multiple assessments students must pass all individual elements, as detailed in the Principles and Procedures for Higher Education A2.3.4.