

TH116-30 Ways of Seeing

26/27

Department

SCAPVC - Theatre and Performance Studies

Level

Undergraduate Level 1

Module leader

Freya Verlander

Credit value

30

Module duration

20 weeks

Assessment

100% coursework

Study location

University of Warwick main campus, Coventry

Description

Introductory description

This module introduces students to both the processes and practices of undergraduate study (such as active listening, forging arguments and so on) and the skill of analysing theatre and performance.

[Module web page](#)

Module aims

This module has two primary aims. The first is to introduce and train you in some core skills necessary for undertaking undergraduate study in theatre and performance studies: critical, interpersonal, embodied. The second aim is to introduce you to the practice of critical analysis. Together we will explore how and why one might read cultural works and everyday life. In this sense we will ask how meaning is made, shared, and distributed. What do things mean? How do we know what they mean? And how do I know that you mean what I mean when we talk together about what something means? In short, we will reflect on acts of interpretation and what is at stake when we talk about art.

Outline syllabus

This is an indicative module outline only to give an indication of the sort of topics that may be covered. Actual sessions held may differ.

Indicative Schedule

Autumn

1. Presence
2. Listening
3. Responding
4. Unknowing
5. Co-Creating
6. Reading Week
7. Observing
8. Finding
9. Reading
10. Writing

Spring

Weeks 1-3 Gaze – How is seeing constructed?

1. John Berger – Ways of Seeing and The Social Dilemma
2. Stuart Hall – ‘The Social Eye of Picture Post’ and This Girl Can
3. Adrian Poole – ‘The Identity of Meaning’ and The Pervert’s Guide to Ideology

Weeks 4-7 Positionality – Where do we see from?

1. bell hooks – The Oppositional Gaze and Precious
2. Donna Haraway – Situated Knowledges Paris is Burning
3. Reading Week
4. Contrapoints – ‘Beauty’ and RuPaul’s Drag Race

Weeks 8-10 Cultural Materialism – How and why do we read?

1. Raymond Williams – Culture and Materialism and Jerusalem
2. Jonathan Dollimore and Alan Sinfield – Political Shakespeare and Hamlet
3. Jill Dolan – ‘The Discourse of Feminisms’ and Hamilton

Learning outcomes

By the end of the module, students should be able to:

- analyse various kinds of performance and introduce terminology suitable to the analysis of theatre and performance
- better understand, appreciate, and discern the different elements of performance work (in both art and real-world contexts)
- produce critical response to performance and have improved skills in written critical expression
- distinguish between various forms of performance criticism and critical theory and examine

how they are shaped by social, political, and historical contexts

- have an emerging sense of study skills such as debate, listening, and argument
- have a more nuanced understanding of contentious concepts such as taste, quality, and beauty

Indicative reading list

[Reading lists can be found in Talis](#)

Subject specific skills

Students will learn the core skills necessary to undertake undergraduate study in the humanities. They will also learn how and why one might choose to analyse cultural works and creative phenomena.

Transferable skills

analysis, listening, teamwork, discipline, time management , organisation , communication

Study

Study time

Type	Required
Lectures	18 sessions of 1 hour (12%)
Seminars	18 sessions of 2 hours (23%)
Private study	100 hours (65%)
Total	154 hours

Private study description

research for written assessment & practical assessment

Costs

No further costs have been identified for this module.

Assessment

You do not need to pass all assessment components to pass the module.

Assessment group A5

	Weighting	Study time	Eligible for self-certification
Assessment component			
Practical Project	50%	66 hours	No
Your first assessment is a practical project in groups of 4-5. You will design a 10 minute exercise that responds to one of the core competencies covered in the first and teaches the group one new skill. This will take place in a one-day 'Festival of Learning' at the end of Term One			

Reassessment component is the same

Assessment component

Essay	50%	80 hours	Yes (extension)
50% A 2000 word essay that offers a close analysis of one art work or cultural example. This will include an annotated bibliography that includes a minimum of 5 academic sources.			

Reassessment component is the same

Feedback on assessment

Criticism Project (20%) ; oral and written feedback
Portfolio (30%) Maximum 1500 words ; written feedback
Essay ; 50% 2000 words ; written feedback

Availability

Courses

This module is Core for:

- Year 1 of UTHA-W421 Undergraduate Theatre and Performance Studies
- Year 1 of UTHA-W422 Undergraduate Theatre and Performance Studies (with Intercalated Year)