

DEREE COLLEGE SYLLABUS FOR:		US credits 3/0/3				
EN 3357 REALISM IN 19th AND 20th-CENTURY THEATRE (Updated Fall 2022)		UK LEVEL 5 UK CREDITS: 15				
PREREQUISITES:	WP 1010 Introduction to Academic Writing WP 1111 Integrated Academic Writing with Ethics WP 1212 Academic Writing and Research					
CATALOG DESCRIPTION:	Study of major texts representative of dramatic realism from the last decades of the nineteenth century to the mid-twentieth century. Emphasis on dramatic innovation and on the development of modern drama.					
RATIONALE:	This course offers students the opportunity to study the development of dramatic realism from the end of the nineteenth century to the mid-twentieth century. Plays are closely examined in terms of their unique stylistic and thematic features. Dramatic realism in its various forms is studied against the background of social, philosophical, and political attitudes that inform its stylistic and thematic features. Close literary analysis is combined with discussion of the works as stage performance.					
LEARNING OUTCOMES:	Upon successful completion of this course, the student should be able to: 1. Analyse the ways in which theatrical and dramatic effectiveness is achieved through modes of dramatic realism; 2. Demonstrate ability to discuss secondary material in relation to representative works of dramatic realism. 3. Identify the characteristic techniques and thematic concerns associated with modes of dramatic realism; 4. Explain the varying social, philosophical and political ideas and attitudes embodied through modes of dramatic realism.					
METHOD OF TEACHING AND LEARNING:	In congruence with the teaching and learning strategy of the college, the following tools are used: <ul style="list-style-type: none"> • Lectures, class discussions, workshop-style pair work and group work during class meetings; • Formative exercises and online learning tasks through the Blackboard online tools designed to help students acquire confidence and benefit from independent study; • Timely instructor feedback on formative and summative assignments; • Additional educational material posted on the Blackboard course template and placed on reserve in the library; • Individualized assistance during office hours for further discussion of lecture material, additional reading, assignments and examinations; • Close collaboration with the academic support services to encourage students' skill development in critical thinking and in expression. 					
ASSESSMENT:	<table border="1"> <tr> <td>First Assessment: Portfolio of Critical Responses (2500-3000 words) Three critical analyses of works developed through close reading. One of the responses must include a Literature Review of select secondary material (at least 5 critical sources).</td> <td>50%</td> </tr> <tr> <td>Final Assessment: Examination (1200-1400 words)</td> <td>50%</td> </tr> </table>		First Assessment: Portfolio of Critical Responses (2500-3000 words) Three critical analyses of works developed through close reading. One of the responses must include a Literature Review of select secondary material (at least 5 critical sources).	50%	Final Assessment: Examination (1200-1400 words)	50%
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INDICATIVE READING:	<p>REQUIRED READING: No print textbook; all plays to be selected from the database <i>Drama Online</i> available through the ACG Libraries.</p> <p>RECOMMENDED READING: Eric Bentley. <i>The Theory of the Modern Stage: An Introduction to Modern Theatre and Drama</i>. Penguin, 1992. George W. Brandt. <i>Modern Theories of Drama: A Selection of Writings on Drama and Theatre, 1850-1990</i>. Clarendon Press, 1998. Richard Gilman. <i>The Making of Modern Drama</i>. Yale UP, 2000. J. L. Styan. <i>Modern Drama in Theory and Practice: Volume 1, Realism and Naturalism</i>. Cambridge UP, 1983. Kerry Powell (ed.). <i>The Cambridge Companion to Victorian and Edwardian Theatre</i>. Cambridge UP, 2000. Kenneth Pickering, Jayne Thompson. <i>Naturalism in Theatre: Its Development and Legacy</i>. Palgrave, 2013.</p>				
INDICATIVE MATERIAL: (e.g. audiovisual, digital material, etc.)	Supplementary material used to facilitate contextual understanding of the literary works (documentaries, films, online resources, etc.)				
COMMUNICATION REQUIREMENTS:	With the exception of the in-class examination, all written work must be word-processed on Word and adhere to MLA guidelines for manuscript format and documentation.				
SOFTWARE REQUIREMENTS:	Word, Blackboard				
WWW RESOURCES:	https://www-dramaonlinelibrary-com.acg.idm.oclc.org/home				
INDICATIVE CONTENT:	<p>Through the close reading of plays, emphasis is placed on the ways in which ideological perspectives and identities are constructed. Through connections between texts and cultural context the dramatic canon is problematized so that students realize how literary traditions are created but also how they can be interrogated and deconstructed.</p> <p>Instructors are required to select at least six plays.</p> <p>For choices to represent a broad overview, four plays from the first unit and two plays from the second unit should be selected:</p> <p>I. Varieties of Nineteenth & Twentieth Century Realism</p> <p>Henrik Ibsen, <i>A Doll's House</i> (1879) or <i>Hedda Gabler</i> (1891)</p>				

August Strindberg, *Miss Julie* (1889)
Oscar Wilde, *The Importance of Being Earnest* (1895)
Bernard Shaw, *Mrs. Warren's Profession* (1893)
Anton Chekhov, *The Cherry Orchard* (1903)
Eugene O'Neill, *Desire Under the Elms* (1924)
Federico García Lorca, *The House of Bernarda Alba* (1936)
John Millington Synge, *Riders to the Sea* (1904)
Tennessee Williams, *The Glass Menagerie* or (1944)
Cat on a Hot Tin Roof (1955)
Arthur Miller, *Death of a Salesman* (1949)
John Osborne, *Look Back in Anger* (1956)

II. Contesting Realism

Luigi Pirandello, *Six Characters in Search of an Author* (1921)
Bertolt Brecht, *Mother Courage* (1939)
Eugène Ionesco, *The Bald Soprano* (1950), or *Rhinoceros* (1959)
Samuel Beckett, *Waiting for Godot* (1953) or *Endgame* (1957)