

DEREE COLLEGE SYLLABUS FOR: EN 3357 REALISM IN 19th AND 20th-CENTURY THEATRE		3/0/3				
(Updated: Fall 2023)		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:	<p><i>As a result of taking this course, the student should be able to:</i></p> <ol style="list-style-type: none"> 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:	<p>In congruence with the teaching and learning strategy of the college, the following tools are used:</p> <ul style="list-style-type: none"> • Lectures and class discussions. • Homework assignments. • Office hours held by the instructor to provide further assistance to students. • Use of library facilities for further study and preparation for the exams • Use of the Blackboard course management platform to further support communication, by posting lecture notes, assignment instruction, timely announcements, formative quizzes and online submission of assignments. 					
ASSESSMENT:	<p>Summative:</p> <table border="1"> <tbody> <tr> <td>1st assessment: Portfolio of Critical Responses (2500-3000 words) Three critical analyses of works from different periods developed through close reading; a Literature Review of selected critical material.</td> <td>50%</td> </tr> <tr> <td>Final assessment: Examination (1200-1400 words) Two essays (600-700 words each), or, two explications</td> <td>50%</td> </tr> </tbody> </table>		1 st assessment: Portfolio of Critical Responses (2500-3000 words) Three critical analyses of works from different periods developed through close reading; a Literature Review of selected critical material.	50%	Final assessment: Examination (1200-1400 words) Two essays (600-700 words each), or, two explications	50%
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	<table border="1" data-bbox="643 147 1442 224"> <tr> <td data-bbox="643 147 1252 224">(300-400 words) and one essay (900-1000 words).</td> <td data-bbox="1252 147 1442 224"></td> </tr> </table> <p data-bbox="643 264 775 293">Formative:</p> <table border="1" data-bbox="643 293 1442 333"> <tr> <td data-bbox="643 293 1252 333">Active engagement</td> <td data-bbox="1252 293 1442 333">0</td> </tr> </table> <p data-bbox="643 374 1509 439">The formative coursework aims to prepare students for the summative assessments.</p> <p data-bbox="643 479 1307 544">The portfolio tests Learning Outcomes 1 and 2. The final examination tests Learning Outcomes 3 and 4.</p> <p data-bbox="643 584 1410 613">Students are required to resit failed assessments in this module.</p>	(300-400 words) and one essay (900-1000 words).		Active engagement	0
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INDICATIVE READING:	<p data-bbox="643 654 898 683">REQUIRED READING:</p> <p data-bbox="643 687 1509 752">No print textbook; all plays to be selected from the database Drama Online available through the ACG Libraries.</p> <p data-bbox="643 792 973 822">RECOMMENDED READING:</p> <p data-bbox="643 826 1509 896">Eric Bentley. <i>The Theory of the Modern Stage: An Introduction to Modern Theatre and Drama</i>. Penguin, 1992.</p> <p data-bbox="643 900 1509 969">George W. Brandt. <i>Modern Theories of Drama: A Selection of Writings on Drama and Theatre, 1850-1990</i>. Clarendon Press, 1998.</p> <p data-bbox="643 974 1385 1003">Richard Gilman. <i>The Making of Modern Drama</i>. Yale UP, 2000.</p> <p data-bbox="643 1008 1509 1077">J. L. Styan. <i>Modern Drama in Theory and Practice: Volume 1, Realism and Naturalism</i>. Cambridge UP, 1983.</p> <p data-bbox="643 1081 1509 1151">Kerry Powell (ed.). <i>The Cambridge Companion to Victorian and Edwardian Theatre</i>. Cambridge UP, 2000.</p> <p data-bbox="643 1155 1509 1225">Kenneth Pickering, Jayne Thompson. <i>Naturalism in Theatre: Its Development and Legacy</i>. Palgrave, 2013.</p>				
INDICATIVE MATERIAL: <i>(e.g. audiovisual, digital material, etc.)</i>	<p data-bbox="643 1292 912 1321">REQUIRED MATERIAL:</p> <p data-bbox="643 1326 1002 1355">Click or tap here to enter text.</p> <p data-bbox="643 1395 987 1424">RECOMMENDED MATERIAL:</p> <p data-bbox="643 1429 1509 1498">Supplementary material used to facilitate contextual understanding of the literary works (documentaries, films, online resources, etc.)</p>				
COMMUNICATION REQUIREMENTS:	<p data-bbox="643 1572 1509 1673">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.</p>				
SOFTWARE REQUIREMENTS:	<p data-bbox="643 1711 1011 1740">MS Office and Blackboard CMS</p>				
WWW RESOURCES:	<p data-bbox="643 1814 1382 1843">https://www-dramaonlinelibrary-com.acg.idm.oclc.org/home</p>				
INDICATIVE CONTENT:	<p data-bbox="643 1904 1509 2080">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 data-bbox="643 2121 1243 2150">Instructors are required to select at least six plays.</p>				

For choices to represent a broad overview, four plays from the first unit and two plays from the second unit should be selected:

I. Varieties of Nineteenth & Twentieth Century Realism

Henrik Ibsen, *A Doll's House* (1879) or *Hedda Gabler* (1891)

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)