

DEREE COLLEGE SYLLABUS FOR: EN 3358 TRENDS IN CONTEMPORARY 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 contemporary playwrights from around the globe with emphasis on their innovative dramatic techniques and perspectives. Plays are analysed to probe the literary, aesthetic, and performative issues raised on the contemporary stage.							
RATIONALE:	This course examines contemporary theatre from a diverse range of national, regional, and ideological perspectives. It explores the literary, social, and political contexts of contemporary theatre to illustrate playwrights’ complex responses to contemporaneous cultural issues. Emphasis is placed on a broad range of contemporary dramatic techniques, with close literary analysis combined with discussion of the works as stage performance.							
LEARNING OUTCOMES:	As a result of taking this course, the student should be able to: 1. Analyse the ways in which theatrical and dramatic effectiveness is achieved through playwrights’ stylistic experimentation; 2. Demonstrate ability to discuss secondary material in relation to representative works; 3. Identify the broad range of techniques and thematic concerns in contemporary theatre; 4. Identify the varying social, philosophical and political ideas and attitudes embodied in different manifestations of contemporary drama							
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 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:	<table><tr><td colspan="2">Summative:</td></tr><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:</td><td>50%</td></tr></table>		Summative:		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:	50%
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INDICATIVE READING:	<p data-bbox="643 689 898 719">REQUIRED READING:</p> <p data-bbox="643 723 1506 790">No print textbook; all plays to be selected from the database Drama Online available through the ACG Libraries.</p> <p data-bbox="643 828 973 857">RECOMMENDED READING:</p> <p data-bbox="643 862 1506 929">Eric Bentley. <i>The Theory of the Modern Stage: An Introduction to Modern Theatre and Drama</i>. Penguin, 1992.</p> <p data-bbox="643 934 1506 1001">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 1005 1506 1072">Maria M. Delgado and Paul Heritage, eds. <i>In Contact with the Gods? Directors Talk Theatre</i>. Manchester UP, 1996.</p> <p data-bbox="643 1077 1506 1144">Michael Huxley and Noel Witts, eds. <i>The Twentieth-Century Performance Reader</i>. 2nd ed. Routledge, 1996.</p> <p data-bbox="643 1149 1385 1178">Richard Gilman. <i>The Making of Modern Drama</i>. Yale UP, 2000.</p> <p data-bbox="643 1182 1506 1283">Madelena Gonzalez and Patrice Brasseur, eds. <i>Authenticity and Legitimacy in Minority Theatre: Constructing Identity</i>. Cambridge Scholars Publishing, 2010.</p> <p data-bbox="643 1288 1506 1355">Christopher Innes, <i>Modern British Drama: The Twentieth Century</i>. 2nd ed. Cambridge UP, 2009.</p>				
INDICATIVE MATERIAL: <i>(e.g. audiovisual, digital material, etc.)</i>	<p data-bbox="643 1435 911 1464">REQUIRED MATERIAL:</p> <p data-bbox="643 1469 1002 1498"><i>Click or tap here to enter text.</i></p> <p data-bbox="643 1536 987 1565">RECOMMENDED MATERIAL:</p> <p data-bbox="643 1570 1506 1637">Supplementary material used to facilitate contextual understanding of the literary works (documentaries, films, online resources, etc.)</p>				
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:	MS Office and Blackboard CMS <i>Enter any additional s/w requirements.</i>				
WWW RESOURCES:	https://www-dramaonlinelibrary-com.acg.idm.oclc.org/home				
INDICATIVE CONTENT:	<p data-bbox="643 2051 1243 2080">Instructors are required to select at least six plays.</p> <p data-bbox="643 2119 1506 2186">To ensure that the selection represent a broad overview, they should select at least one play from each of the following units:</p>				

	<p>I. Experimentation Within the Tradition Harold Pinter, <i>The Dumb Waiter</i> (1957) or <i>The Homecoming</i> (1964) Edward Albee, <i>The Zoo Story</i> (1958) or <i>Who's Afraid of Virginia Woolf</i> (1962) David Mamet, <i>Oleanna</i> (1992) or <i>Glengarry Glen Ross</i> (1983) Yasmina Reza, <i>God of Carnage</i> (2006) Athol Fugard, <i>"Master Harold" ... and the Boys</i> (1982)</p> <p>II. Myth and Dramatic Experimentation Wole Soyinka, <i>The Strong Breed</i> (1964) Sam Shepard, <i>Buried Child</i> (1978) Sarah Ruhl, <i>Eurydice</i> (2003)</p> <p>III. American Minority Life Lorraine Hansberry, <i>A Raisin in the Sun</i> (1959) August Wilson, <i>Fences</i> (1985) or <i>The Piano Lesson</i> (1987) Luis Valdez, <i>Zoot Suit</i> (1978)</p> <p>IV. Dramatizing Woman Caryl Churchill, <i>Top Girls</i> (1982) Paula Vogel, <i>How I Learned to Drive</i> (1997) Sarah Ruhl, <i>The Clean House</i> (2004) Lynn Nottage, <i>Ruined</i> (2007)</p> <p>V. Gay/Lesbian Bodies Tony Kushner, <i>Angels in America</i> (1991) Caryl Churchill, <i>Cloud Nine</i> (1979) Moises Kaufman and The Tectonic Theatre Project, <i>The Laramie Project</i> (2000) Doug Wright, <i>I Am My Own Wife</i> (2003)</p> <p>VI. 'In-Yer-Face' Realisms Jim Cartwright, <i>Road</i> (1986) Sarah Kane, <i>Blasted</i> (1995) Mark Ravenhill, <i>Shopping and F**king</i> (1996) Jez Butterworth, <i>Jerusalem</i> (2009)</p>
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