

DEREE COLLEGE SYLLABUS FOR:		US credits: 3/0/3				
EN 3358 TRENDS IN CONTEMPORARY 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 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:	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 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, 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" style="width: 100%;"> <tr> <td style="width: 80%;">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 style="width: 20%; text-align: center;">50%</td> </tr> <tr> <td>Final Assessment: Examination (1200-1400 words)</td> <td></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)	
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INDICATIVE READING:	<p data-bbox="638 579 1453 667">REQUIRED READING: No print textbook; all plays to be selected from the database <i>Drama Online</i> available through the ACG Libraries.</p> <p data-bbox="638 699 1453 1140">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. Maria M. Delgado and Paul Heritage, eds. <i>In Contact with the Gods? Directors Talk Theatre</i>. Manchester UP, 1996. Michael Huxley and Noel Witts, eds. <i>The Twentieth-Century Performance Reader</i>. 2nd ed. Routledge, 1996. Richard Gilman. <i>The Making of Modern Drama</i>. Yale UP, 2000. Madelena Gonzalez and Patrice Brasseur, eds. <i>Authenticity and Legitimacy in Minority Theatre: Constructing Identity</i>. Cambridge Scholars Publishing, 2010. Christopher Innes, <i>Modern British Drama: The Twentieth Century</i>. 2nd ed. Cambridge UP, 2009.</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 data-bbox="638 1598 1453 1629">Instructors are required to select at least six plays.</p> <p data-bbox="638 1654 1453 1713">To ensure that the selection represent a broad overview, they should select at least one play from each of the following units:</p> <p data-bbox="638 1738 1453 1885">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)</p>				

Yasmina Reza, *God of Carnage* (2006)
Athol Fugard, "*Master Harold*" ... and the Boys (1982)

II. Myth and Dramatic Experimentation

Wole Soyinka, *The Strong Breed* (1964)
Sam Shepard, *Buried Child* (1978)
Sarah Ruhl, *Eurydice* (2003)

III. American Minority Life

Lorraine Hansberry, *A Raisin in the Sun* (1959)
August Wilson, *Fences* (1985) or *The Piano Lesson* (1987)
Luis Valdez, *Zoot Suit* (1978)

IV. Dramatizing Woman

Caryl Churchill, *Top Girls* (1982)
Paula Vogel, *How I Learned to Drive* (1997)
Sarah Ruhl, *The Clean House* (2004)
Lynn Nottage, *Ruined* (2007)

V. Gay/Lesbian Bodies

Tony Kushner, *Angels in America* (1991)
Caryl Churchill, *Cloud Nine* (1979)
Moises Kaufman and The Tectonic Theatre Project,
The Laramie Project (2000)
Doug Wright, *I Am My Own Wife* (2003)

VI. 'In-Yer-Face' Realisms

Jim Cartwright, *Road* (1986)
Sarah Kane, *Blasted* (1995)
Mark Ravenhill, *Shopping and F**king* (1996)
Jez Butterworth, *Jerusalem* (2009)