

## Theatre of the European Renaissance

7.1 Module Overview							
Module Number		Module Title	Theatre of the European Renaissance				
Stage of Principal Programme	2	Semester	1	Duration. (Weeks F/T)	12	ECTS	5
Mandatory / Elective (M/E)	E Core	Hours of Learner Effort / Week	2.3				
Analysis of required hours of learning effort							
Teaching and Learning Modalities				✓if relevant to this module	Approx. proportion of total (hours)		
Contact Hours							
In person face-to-face				✓	28		
Synchronous							
Indirect/Non-Contact Hours							
Asynchronous							
Work Based							
Other:							
<ul style="list-style-type: none"> <li>Independent self- direct reading</li> </ul>				✓	72		
<ul style="list-style-type: none"> <li>Research, preparation and completion of assessment</li> </ul>				✓	25		
Total					125		

<b>Pre-Requisite Module, if any. Module # and Title</b>	N/A
<b>Co-Requisite Module, if any. Module # and Title</b>	N/A
<b>Maximum number of learners per instance of the module</b>	120
Specification of the qualifications (academic, pedagogical and professional/occupational) and experience required of staff working in this module.	
Role e.g., Tutor, Mentor, Lecturer, Research Supervisor, etc.	Qualifications & experience required
Lecturer	A minimum level 9 qualification in English Literature or closely cognate area
Tutor	A minimum level 9 qualification in English Literature or closely cognate area
Staff - Learner Ratio X:Y	
	1:120
	1:20

Assessment Techniques – percentage contribution					
Continuous Assessment	100%	Proctored Exam – in person		Practical Skills Based	
Project		Proctored Exam – online		Work Based	
Capstone (Y/N)?	N	If Yes, describe			

7.2 Minimum Intended Module Learning Outcomes (MIMLOs)	
MIMLO On completion of this module a learner will be able to:	Related MIPLO #
1. Recognise important theories, ideas, and modes of analysis associated with the study of Renaissance drama and theatre in England (and in Spain), and be able to discuss ways in which the prescribed plays remain relevant to modern society.	1, 2
2. Analyse the prescribed works, and the institution of the theatre in this period, with reference to a range of traditional and modern criticism and scholarship, and issues such as gender, class, authority and religion.	1, 2, 3
3. Demonstrate an ability to communicate their knowledge of course material, respond to constructive criticism, and reflect on their learning	7, 8

7.3 Indicative Module Content, Organisation and Structure
<p>The Renaissance inspired some of the most important work in the history of English and European literature. It was particularly noteworthy period in terms of drama and theatre, marking the emergence of the professional theatre, and dramatists of the calibre of Shakespeare, Marlowe, Lope de Vega, Calderon de la Barca, among others. This module furthers the aims of the programme as a whole by developing learners' knowledge and understanding of English literature with respect to this key epoch. The Renaissance being a period of profound importance to a wide range of academic disciplines, this module will also highlight complementarities between English drama and theatre and History, as well as developing competencies in areas such as group-work skills, effective communication, and related collaborative skills and competencies.</p> <p>The introductory lectures review knowledge learners gained of the genres of drama and theatre from their Stage I Introduction to Drama and Theatre module, focusing on issues such as: how drama differs from other forms of literature; the distinction between the terms 'drama' and 'theatre'; and the origins and development of drama and theatre from ancient Greece through to medieval Europe. Classes then examine how the institution of the theatre developed in the Renaissance period. Particular emphasis is placed on the emergence of purpose-built theatres in sixteenth century London, the economics and politics associated with theatrical productions, and the dynamics of stage performance in this period.</p> <p>The next part of the module presents in-depth analyses of a number of important tragedies, comedies, and history plays from the period of the English Renaissance. These dramas are studied as works of theatre, as well as extraordinarily powerful works of literature. Particular attention is paid to noteworthy confluences between the plays and contemporary social and political developments, philosophical and theological discourses. This part of the module also contrasts the theatre of Renaissance England with contemporary developments in Spain, and work produced by Spanish Golden Age dramatists.</p> <p>Lectures also examine a range of important critical assessments of each of the plays, with learners' attention being drawn to a range of different critical approaches to Renaissance drama both traditional (liberal-humanist) and modern.</p> <p>The final block of lectures considers the continuing appeal and relevance of Renaissance theatre, and examines how film-makers have used his Shakespeare's plays to exploit the possibilities of screen drama, and how they have adapted Shakespeare's drama in ways that 'speak' to twentieth and twenty-first century life in the West.</p>

7.4 Work-based learning and practice-placement (if applicable)
N/A

7.5 Specific module resources required (if applicable)
N/A

## 7.6 Application of programme teaching, learning and assessment strategies to this module

This module is taught through 24 (50-minute) lectures, and 4 (fortnightly) tutorials. Lectures will offer detailed analyses of play-scripts, availing of video-recordings of prescribed plays and documentaries on aspects of Renaissance drama and theatre, short in-class performances; and discussions of relevant critical literature. Tutorials will function as discussion-groups which afford learners the opportunity to raise their own questions and thoughts concerning the prescribed course-work. Learners will be asked to come to tutorials with 1/2 questions (or email these in advance to the tutor if they are reticent to speak in-class).

The prescribed drama for this module will include attendance at performances in the G.B. Shaw Theatre (and screenings of film-adaptations) when that drama is relevant to the module. Relatedly, where possible, seminars with directors and actors involved in the production of Renaissance drama in the G.B. Theatre will be arranged.)

Moodle will be used to provide learners with detailed information concerning the aims and objectives of the module, assessments, and the content of individual lectures and tutorials. Moodle will also be used to provide learners with access to relevant video-recordings, online essay, journal and newspaper resources, and useful websites. Submissions and Assessment: Learner essays, quiz-work, short written assignments and presentations will also be processed through Moodle/Turnitin.

There is no proctored exam for this module. Learner-work is assessed through a variety of formative/continuous and summative assessments: In-class Quizzes (10%); Short Presentation (20%); Essay Assignment (60%); Oral Defence (10%)

## 7.7 Summative Assessment Strategy for this module

MIMLOs	Technique(s)	Weighting
1	<b>In-Class Quizzes:</b> Multiple choice/short answer quizzes which take place towards the end of lectures, and which contain questions relevant to issues raised during that class.	<b>10%</b> (Each quiz is weighted at 2% of the total mark for the module. i.e. Only the top five results count towards the learner's final mark.)
2, 3	<b>Short Presentation:</b> A 10 minute small-group presentation on a scene, theme, or critical issue raised by one of the plays studied on the module.	<b>20%</b> (Half of this mark (10%) is a Group Mark, the other half is an individual learner mark.)
2, 3	<b>Essay Assignment</b> A 1700-2000 word essay on one or more of the prescribed plays.	<b>60%</b>
3	<b>Oral Defence:</b> A 5-10 minute meeting between individual learners and the course lecturer during which the learner is asked 1- 2 questions relating to key themes and issues addressed during lectures, as well as 1-2 questions about ideas the learner has raised in their essay-submission for this module.	<b>10%</b>

## 7.8 Sample Assessment Materials

### **In-Class Quizzes (10%):**

Each quiz contains 5 multiple-choice, True or False; Short-answer type questions based on material covered in that same class.

### **Short Presentation (20%):**

These small-group presentations are on topics relating to specifics scenes, themes, or critical perspectives in respect to one of the prescribed dramas.

**Essay Assignment (60%)** (a 1750-2000 word essay on one of more of the prescribed plays).

Sample essay-titles:

*Macbeth* is still, today, one of the most popular of Shakespeare's dramas. How should we account for the continuing popularity of this play?

OR

Write an essay on the interplay between public and private, personal and political, realms of experience in Shakespeare's *Macbeth* or in *Antony and Cleopatra*.

**Oral Defence:**

A 5-10 minute meeting between individual learners and the course lecturer during which the learner is asked 1- 2 questions relating to important themes and issues discussed during lectures, as well as 1-2 questions about ideas the learner has raised in their essay-submission for this module.

Sample Questions:

1. Why was Italy such an important location for the European Renaissance?
2. In your essay you maintain that the final scene of *The Taming of the Shrew* is a tragic, rather than comedic, conclusion to the play – talk to me about the tragic nature of this scene.

Marking of assessments will be in line with the Marking Assessment Guidelines as outlined in Section 3.3 of the College's [Regulations in Relation to Assessment and Standards](#) unless otherwise indicated.

## 7.9 Indicative reading lists and other information resources

**Indicative Core Reading:**

Selected plays by William Shakespeare, Christopher Marlowe, John Webster, Lope de Vega, Pedro Calderón de la Barca.

**Indicative Critical Reading**

Barry, Peter, *Beginning Theory* (Manchester: Manchester University Press, 2009)

Drakakis, John (ed), *Alternative Shakespeares*, 2<sup>nd</sup> edn (London: Routledge, 2002)

Eagleton, Terry, *Sweet Violence—The Idea of the Tragic* (Oxford: John Wiley and Sons, 2002)

Esslin, Martin, *The Field of Drama: How the Signs of Drama Create Meaning on Stage and Screen* (London: Methuen, 1988)

Greenblatt, Stephen (gen. ed), *The Norton Shakespeare – Comedies* (Oxford: Oxford University Press, 1986)

Hartnoll, Phyllis, *The Theatre – A Concise History*, 3<sup>rd</sup> edn (London: Thanes and Hudson, 1998)

Hattaway, Michael (ed), *A Companion to English Renaissance Literature and Culture* (London: Blackwell, 2002)

Harold, Bloom, *Shakespeare – the Invention of the Human* (London: Penguin, 1999)

Henderson, Diana G. (ed), *Alternative Shakespeares* (London: Routledge, 2007)

McRae, Andrew, *Renaissance Drama* (London, Arnold, 2003)

Williams, Raymond, *Drama in Performance* (Buckingham, Open University Press, 1991)

**Useful Websites:**

Renaissance Theatre – British Library [<https://www.bl.uk/people/william-shakespeare>]

Shakespeare – The Royal Shakespeare Company [<https://www.rsc.org.uk/>]

The Globe Theatre [<https://www.shakespearesglobe.com/>]

**Other Resources**

Carlow College P.J. Brophy Library

The George Bernard Shaw Theatre, Carlow

[ejournals.ebsco.com](http://ejournals.ebsco.com)

[www.jstor.org](http://www.jstor.org)

Lecture notes

Moodle

Quercus

PowerPoint