

## Modern Drama in Performance

7.1 Module Overview								
<b>Module Number</b>		<b>Module Title</b>	Modern Drama in Performance					
<b>Stage of Principal Programme</b>		3	<b>Semester</b>	1	<b>Duration.</b> <i>(Weeks F/T)</i>	12	<b>ECTS</b>	5
<b>Mandatory / Elective (M/E)</b>	E	<b>Hours of Learner Effort / Week</b>	2					
Analysis of required hours of learning effort								
<b>Teaching and Learning Modalities</b>				<b>✓if relevant to this module</b>	<b>Approx. proportion of total (hours)</b>			
<b>Contact Hours</b>								
In person face-to-face				✓	24			
Synchronous								
<b>Indirect/Non-Contact Hours</b>								
Asynchronous								
Work Based								
Other:								
• Independent self- direct reading				✓	46			
• Research, preparation and completion of assessment				✓	25			
• Exam Preparation				✓	30			
<b>Total</b>					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	
<b>Specification of the qualifications (academic, pedagogical and professional/occupational) and experience required of staff working in this module.</b>		
<b>Role e.g., Tutor, Mentor, Lecturer, Research Supervisor, etc.</b>	<b>Qualifications &amp; experience required</b>	<b>Staff - Learner Ratio X:Y</b>
Lecturer	A minimum level 9 qualification in English Literature or closely cognate area	1:120
Guest speakers	1 / 2 theatre practitioners (actors, playwrights, directors, etc.), ideally working in the South East/Leinster region	1:120

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

7.2 Minimum Intended Module Learning Outcomes (MIMLOs)	
<b>MIMLO</b> On completion of this module a learner will be able to:	<b>Related MIPLO #</b>

1. Demonstrate in-depth knowledge and understanding of the conventions and the main thematic concerns of modern drama, with reference to prescribed plays.	<b>1, 3</b>
2. Identify key features of a number of important theories of acting, drama, theatre which emerged in the period 1867-2000.	<b>1, 4</b>
3. Evaluate prescribed plays, and the art of theatre, as a means of inspiring social and/or personal critique and reflection	<b>2, 4</b>
4. Demonstrate an ability to communicate knowledge of modern drama effectively in written, oral, and digital contexts, to respond to constructive criticism, and to engage in discussion concerning issues and themes of importance to modern drama.	<b>5, 7, 8</b>

### 7.3 Indicative Module Content, Organisation and Structure

This module provides focuses on key works of drama, and developments in this art-form, during the mid-to-late nineteenth and twentieth centuries. This era saw the emergence of modern dramatists of the calibre of Ibsen, Chekhov, Pirandello, and Beckett, among others, and the development of radically new theories of – and approaches to – theatrical performance. The inclusion of the module, therefore, furthers the aims of the programme as a whole by developing learners’ knowledge and understanding of English literature with respect to this key epoch. Modern drama and theatre being deeply collaborative, multi-disciplinary art-forms, this module will also promote interdisciplinary knowledge, and competencies in areas such as group-work skills, and effective communication.

The first part of this module reviews the knowledge learners have gained about drama and theatre at earlier stages of the programme. It then outlines characteristics of the early-to-mid nineteenth century drama and theatre in Europe, before discussing some of radical ideas that emerged in the writings of figures such as Emile Zola, Edward Gordon Craig, and G.B. Shaw. The second part of the module presents in-depth analyses of a number of important plays from the period (by dramatists such as Ibsen, Chekhov, Pirandello, Lorca, Brecht, Beckett, Miller, Mamet, Marina Carr). These dramas are studied as works of theatre in the first instance. Particular attention is paid to noteworthy confluences between these plays and contemporary social, political, intellectual developments, as well as to the influence of important new theories of acting and theatre by figures such as Stanislavsky, Artaud, Brecht, and Boal.

### 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. The teaching methods employed involve detailed analysis and discussion of the prescribed plays and the critical issue they raise. Where available, video-recordings and adaptations of the plays will be availed of in-class, and learners will visit the George Bernard Shaw Theatre (Carlow) to view performances, and/or familiarise themselves with the workings of a modern theatre.

Learners will be expected to obtain hard-copies of the prescribed literature, and will be encouraged to have read these works prior to the relevant lectures. However, the performative nature of drama will be emphasised throughout, and the implications of this for critical/interpretative purposes will form an important part of class discussions and assignments.

Moodle will be used as the primary means of providing learners with 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 and radio recordings, online essay, journal, and newspaper resources, as well as useful websites.

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%); 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>Presentation:</b> A 7-10 min presentation (including Q & A) on a topic covered in the first part of the module (ex. Naturalism; analysis of work by Ibsen or Chekhov)	<b>20%</b>
1, 2, 3	<b>Essay Assignment:</b> A 1500-2000 word essay on one or more of the prescribed dramas	<b>60%</b>
2, 3, 4	<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:**

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

#### **Short Presentation:**

These presentations are on topics relating to the first part of the module. Sample Presentation topic: Offer a short presentation to the course lecturer on the following topic: 'The Concept of Modern Drama outlined in Émile Zola's 'Naturalism in the Theatre' (1888) and/or G.B. Shaw's 'Against the Well-Made Play' (1911)

#### **Essay Assignment:**

A 1500-2000 word essay on one of more of the prescribed works of drama. Sample essay-titles:

'Theatre is better suited than any other medium to reveal, in genuinely compelling and challenging ways, not only the dark forces that are dragging the world down, but also everything bright and luminous, in which its hopes are contained.' (Václav Havel)

Do you agree? Consider the merits of Havel's claim with reference to one or more of the plays we have studied on this course.

OR

'What is wanted is a mighty talent ... to establish at least a human drama of truth'.  
(Émile Zola 'Naturalism' (1881))

The modern playwright is 'a ruthless revealer of hidden truths'.

(G.B. Shaw 'Against the Well-Made Play' (1911))

Write an essay on the theme of 'truth' in modern drama with reference to one or more of the plays we have studied on this course.

**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 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. Sample Questions:

1. Modern drama is often associated with innovation and experimentation. Talk to me about the innovative character of Modern Drama, with reference to one or more of the plays we've studied on this module.
2. In your essay on *The House of Bernarda Alba* you contend that Lorca's play makes use of symbolism as well as realistic techniques. Can you give an example or two of symbolism in this drama?

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 :**

Caryl Churchill, *Top Girls* (1982) and *A Number* (2002).

Selected plays by dramatists such as Henrik Ibsen, Anton Chekhov, Luigi Pirandello, Federico García Lorca, Samuel Beckett, David Mamet, Arthur Miller, Marina Carr.

### **Indicative Critical Reading**

Benedetti, Jean, *Stanislavski: An Introduction. Revised edition* (London: Methuen, 1989)

Bentley, Eric, (ed), *Theory of the Modern Stage* (London: Penguin, 1992)

Boal, Augusto, *Games for Actors and Non-actors*, 2nd edn (New York: Routledge, 2002)

Brook, Peter, *The Empty Space* (London: Penguin, 1990)

Brandt, George (ed), *Modern Theories of Drama* (Oxford: Oxford U.P., 1998)

Styan, J.L., *Modern Drama in Theory and Practice 1, 2, and 3* (Cambridge: Cambridge U.P., 1983)

Willet, John, (ed. and trans), *Brecht on Theatre: The Development of an Aesthetic* (London: Methuen, 1997)

Williams, Raymond, *Drama from Ibsen to Brecht* (London: Vintage, 2013)

-----, *Drama in Performance* (Buckingham: Open U.P., 1968)

### **Other Resources**

Carlow College P.J. Brophy Library

G.B. Shaw Theatre (Carlow)

ejournals.ebsco.com

www.jstor.org

Lecture notes

Moodle

Quercus

PowerPoint