Theatre of the European Renaissance

Section A: Headline Information	
Module title	Theatre of the European Renaissance
Module NFQ level (only if an NFQ level can be demonstrated)	8
Module number/reference	TBC
Module Co-ordinator	Dr James Heaney
Parent programme(s)	BA (Honours) in English and History
Stage of parent programme	2
Semester (semester1/semester2 if applicable)	1
Module credit units (FET/HET/ECTS)	ECTS
Module credit number of units	5
List the teaching and learning modes	
Entry requirements (statement of knowledge, skill and competence)	Successful completion of Stage 1 of the programme or equivalent is required.
Pre-requisite module titles	N/A
Co-requisite module titles	N/A
Is this a capstone module? (Yes or No)	No
Specification of the qualifications (academic, pedagogical and professional/occupational) and experience required of staff (staff includes workplace personnel who are responsible for learners such as apprentices, trainees and learners in clinical placements)	Module co-ordinators, lecturers and tutors must have a minimum Level 9 qualification in English.
Maximum number of learners per module	35
Duration of the module	1 Semester
Average (over the duration of the module) of the contact hours per week (see * below)	2.33
Module-specific physical resources and support required per centre (or instance of the module)	Lecture Hall, Small Groupwork Room, Library, IT resources (Moodle, Internet, Camera/video-recording device); Field-trips: Theatre visits (i.e. G.B. Shaw Theatre)
Analysis of required learning effort	
*Effort while in contact with staff	

Classroom and demon-strations		Mentoring and small-group tutoring		Defence		Directed e-learning (hours)	Independent learning (hours)	Other	Work-based learning hours of learning effort	Total effort (hours)
Hours	Minimum ratio teacher/learner	Hours	Minimum ratio teacher/learner	Hours	Minimum ratio teacher/learner					
24	1:15	4	1:15	10 min	1:1		97 Self-directed reading and learning (50) Assessment preparation and writing (47)			125 hours

Allocation of marks (within the module)					
	Continuous assessment	Supervised project	Proctored practical examination	Proctored written examination	Total
Percentage contribution	100%				**100%**

Section B: Module Descriptor	
Rationale for Inclusion of the Module in the Programme and its Contribution to the Overall IPLOs	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. Building on the Stage 1 module, Introduction to Drama and Theatre, 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.
Module Aims and Objectives	The objective of this module is to help learners to develop an in-depth understanding of drama and theatre in the period of the European Renaissance, with particular reference to the development of the theatre in England, and to the plays of William

	Shakespeare.
Minimum Module Learning Outcomes	On successful completion of this module, learners should be able to: 1. Recognise important theories, ideas, and modes of analysis associated with the study of Renaissance drama and theatre in English and in Spain. (MIPLO 1) 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. (MIPLO 1, 3, 4) 3. Demonstrate an ability to communicate their knowledge of course material, respond to constructive criticism, and reflect on their learning (MIPLO 3, 6, 7, 8).
Information Provided to Learners about the Module	College Prospectus specifies module name, stage and ECTS. College website and programme handbook to contain (in addition to above) short description of module content, module learning outcomes, prerequisite modules, and assessment mechanisms. Module handbook to contain (in addition to above) schedule of classes and topics, detailed assessment information with titles and submission dates, full bibliography and list of learning resources. Diploma Supplement contains module name, code, stage and ECTS.
Module Content, Organisation and Structure	The opening lectures review the knowledge learners gained of the genres of drama and theatre from their Stage I Introduction to Drama and Theatre module. Classes then examine how the institution of the theatre evolved from the Medieval through to the Renaissance period. Particular emphasis is placed on the development 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. 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, and 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 debate. 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. The following section of the module turns to an analysis of screen adaptations of Shakespeare's plays. Building on the knowledge learners gained at Stage One, these classes consider the reasons for the continuing appeal of Shakespeare's works, and examine how film-makers have used his drama to exploit the possibilities of screen drama, and to relate the works to the circumstances of twentieth and twenty-first century life in the West.
Module Teaching and Learning Strategy	This module is taught through 24 (50-minute) lectures, and 4 (fortnightly) tutorials. The teaching methods employed on this module involve detailed analyses of play-scripts, excerpts 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.

Work-Based Learning and Practice-Placement	Not applicable
E-Learning	Web-facilitated learning will be utilised in the following ways on this module: Moodle will be used as a means of providing 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.
Specifications for Module Staffing Requirements	Staff:Learner ratio is typical of the overall programme approach with a maximum of 35 learners
	Staffing requirements: 1 lecturer
	The maximum tutor:learner ratio is 20
	However, as a cross-programme module, additional staff will be required where the maximum number of learners exceed the resources available.
Module Summative and Formative Assessment Strategy	Continuous assessment - weighting 100%:
	Formative assessment (MIMLO 1, 2, 3): 30% of the overall mark for this module will involve tasks such as short written assignments, group-work, in-class activities, and Moodle-based assessments. The following is an indicative list of possible assignment types: - multiple-choice/short answer quizzes (weighting 5% each; the best two marks will be taken into consideration) - Group work presentations [weighting 10% - a 5% group-mark, and 5% individual learner mark]) - Short written submissions (500-700 words) (weighting 20% each).
	Summative assessment (MIMLO 1, 2, 3): The remaining 70% of the final mark for this module will take the form of an essay assignment (1500-1,750 words) relating to issues raised by one or more of the prescribed works. 10% of this mark is based on a 5-10 minute oral defence of this submission, and other completed work for this module, in front of the assessor(s). (This is not a presentation, but an interview-style discussion of the learner's work. It may be recorded.)
Sample Assessment Materials	**Sample Essay topic**: the representation of gender and/or authority in one or more of the prescribed dramas.
	Multiple Choice/Short Answer Quizzes will relate to topics such as: characteristics of the Renaissance stage and theatre; details of individual prescribed works.
	Group work presentations / Short written submissions will relate to topics such as: analyses of particular scenes, characters, and themes from prescribed plays (Weighting 10% - a 5% group-mark, and 5% individual learner mark); film reviews; reviews of live performances.

| Reading Lists and Other Information Resources | **Essential Reading:**
Selected plays by William Shakespeare, Christopher Marlowe, John Webster, Lope de Vega, Pedro Calderón de la Barca.

Other Reading:
Drakakis, John (ed), *Alternative Shakespeares,* 2nd edn (London: Routledge, 2002)

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

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

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)

Essential Viewing:
Selected screen adaptations of Shakespeare's plays.
Looking for Richard (Al Pacino, 1996)
http://www.bardweb.net/
https://www.bl.uk/treasures/shakespeare/homepage.html
ejournals.ebsco.com
www.jstor.org |
| **Module Physical Resource Requirements** | Lecture Hall and Small Group-work Room. |