

## Introduction to Drama and Theatre

<b>Section A: Headline Information</b>	
<b>Module title</b>	Introduction to Drama and Theatre
<b>Module NFQ level (only if an NFQ level can be demonstrated)</b>	8
<b>Module number/reference</b>	TBC
<b>Module Co-ordinator</b>	Dr James Heaney
<b>Parent programme(s)</b>	BA (Honours) in English and History
<b>Stage of parent programme</b>	1
<b>Semester (semester1/semester2 if applicable)</b>	2
<b>Module credit units (FET/HET/ECTS)</b>	ECTS
<b>Module credit number of units</b>	5
<b>List the teaching and learning modes</b>	Lectures, tutorials, field-trips (i.e. Theatres and associated buildings/public spaces), web facilitated learning.
<b>Entry requirements (statement of knowledge, skill and competence)</b>	College Entry Requirements must be satisfied for entry onto Stage 1.
<b>Pre-requisite module titles</b>	N/A
<b>Co-requisite module titles</b>	N/A
<b>Is this a capstone module? (Yes or No)</b>	No
<b>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)</b>	Module co-ordinators, lecturers and tutors must have a minimum Level 9 qualification in English.
<b>Maximum number of learners per module</b>	35
<b>Duration of the module</b>	1 Semester
<b>Average (over the duration of the module) of the contact hours per week (see * below)</b>	2.33
<b>Module-specific physical resources and support required per centre (or instance of the module)</b>	Lecture Hall, Small Groupwork Room, Library, IT resources (Moodle, Internet, Camera/video-recording device); Off-campus/Field-trips: Theatre (i.e. G.B. Shaw Theatre), various public buildings and spaces suitable for performance-art.
<b>Analysis of required learning effort</b>	
<b>*Effort while in contact with staff</b>	

Classroom and demonstrations		Mentoring and small-group tutoring		Oral Defence		Directed e-learning (hours)	Independent learning (hours)	Other hours (specify)	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	1:6	4	1:1	10 Mins	1:1		97 Self-directed reading and learning (50) Assessment preparation and writing (47)			125 hours
<b>Allocation of marks (within the module)</b>										
				<b>Continuous assessment</b>	<b>Supervised project</b>	<b>Proctored practical examination</b>	<b>Proctored written examination</b>	<b>Total</b>		
<b>Percentage contribution</b>				100%				100%		

<b>Section B: Module Descriptor</b>	
<b>Rationale for Inclusion of the Module in the Programme and its Contribution to the Overall IPLOs</b>	<p>An understanding of genre is one of the first accomplishments English lecturers attempt to nurture in learners of English. As such, an introductory, Stage One module on Drama and Theatre is essential to the broader aims of the programme as a whole.</p> <p>The module helps learners to develop their knowledge of key theories, ideas, and modes of analysis associated the discipline of English, and to critique prescribed works of literature effectively.</p> <p>Drama and Theatre being collaborative, multi-disciplinary art-forms, this module will also promote awareness of the complementarity of different subject areas, as well as competencies in areas such as group-work skills, effective communication, and related collaborative skills and competencies.</p>
<b>Module Aims and Objectives</b>	The objective of this module is to enable learners to develop a critically-informed and imaginative approach to the study of drama on stage and screen, with particular reference to the drama and theatre of Ancient Greece, and to understandings of

	comic and tragic drama in modern contexts.
<b>Minimum Module Learning Outcomes</b>	<p>On successful completion of this module, learners should be able to:</p> <ol style="list-style-type: none"> <li>1. Recognise key theories, ideas, and modes of analysis associated with the study of drama and theatre. (MIPLO 1)</li> <li>2. Demonstrate in-depth knowledge of the prescribed works of drama, and an awareness of how these works raise topics of relevance to cognate subject areas. (MIPLO 2)</li> <li>3. Assess how ideas of the 'tragic' and the 'comic' have been interpreted in different artistic and historical contexts. (MIPLO 1, 2, 4)</li> <li>4. Demonstrate an ability to communicate their knowledge of course material, respond to constructive criticism, and reflect on their own learning (MIPLO 5, 7, 8).</li> </ol>
<b>Information Provided to Learners about the Module</b>	<p>College Prospectus specifies module name, stage and ECTS.</p> <p>College website and programme handbook to contain (in addition to above) short description of module content, module learning outcomes, prerequisite modules, and assessment mechanisms.</p> <p>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.</p> <p>Diploma Supplement contains module name, code, stage and ECTS.</p>
<b>Module Content, Organisation and Structure</b>	<p>The introductory lectures of this module introduce learners to the key features of drama and theatre, focusing on issues such as drama as literature intended for performance, the elements of live performance and of the modern stage, and the role of audience.</p> <p>The next part of the module develops this knowledge through an analysis of the origins of Drama and Theatre in Ancient Greece, highlighting the nature of dramatic performance in this epoch, and the relationship of drama and theatre to issues such as contemporary religious beliefs and rituals, democratic politics, and philosophical thought. These topics are then explicated through in-depth analyses of a number of important tragic and comic plays from the period, analyses which will also explore the themes, characters, plotlines, and narrative techniques of those works.</p> <p>The next section of the module turns to an analysis of modern forms of drama: radio drama, and drama on screen. We examine how these forms differ to stage drama (ex: use of voice and sound in radio drama, acting, framing, and direction in film drama). The learner's understanding of these issues is then developed through analyses of a number of important works of radio and film drama which highlight the possibilities of the art-forms, the relevance of contemporary social and political contexts to an understanding of the works, and how concepts of tragic and comic art are conceived in the modern (Western) world.</p>
<b>Module Teaching and Learning Strategy</b>	<p>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- and film-scripts, excerpts of video-recordings, and radio drama, short in-class performances; discussions of relevant critical literature; and on-site analysis of a</p>

	modern stage and theatre (ex: the G.B. Shaw Theatre on Carlow College campus, and various public spaces and buildings in the locality).
<b>Work-Based Learning and Practice-Placement</b>	Not applicable.
<b>E-Learning</b>	<p>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.</p> <p>Moodle will also be used to provide learners with access to relevant video and radio recordings, online essay, journal, and newspaper resources, and useful websites.</p> <p>Submissions and Assessment: Learner essays, quiz-work, short written assignments and presentations will also be processed through Moodle/Turnitin.</p>
<b>Specifications for Module Staffing Requirements</b>	<p>Staff:Learner ratio is typical of the overall programme approach with a maximum of 35 learners.</p> <p>Staffing requirements: 1 lecturer</p> <p>The maximum tutor: learner ratio is 20.</p>
<b>Module Summative and Formative Assessment Strategy</b>	<p><b>Continuous assessment - weighting 100%:</b></p> <p><b>Formative assessment (MIMLO 1, 2, 4):</b> 40% of the overall mark for this module will take the form of short written assignments, group-work, in-class activities, and Moodle-based assessments. The following is an indicative list of possible assignment types:</p> <ul style="list-style-type: none"> <li>• Multiple-choice/short answer quizzes (weighting 5% each; the best two marks will be taken into consideration)</li> <li>• Group work presentation (weighting 10%, divided equally between individual learner- and group-marks (i.e. 5% each))</li> <li>• An individual short written submission (500 -700 words) (weighting 20%)</li> </ul> <p><b>Summative assessment (MIMLO 1, 2, 3, 4):</b> The remaining 60% of the final mark for this module will take the form of an essay assignment (1250-1500 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.)</p>
<b>Sample Assessment Materials</b>	<p><b>Sample Essay topic:</b> Discuss the representation of tragic and/or comic experience as it finds expression in one or more of the prescribed dramas.</p> <p><b>Multiple Choice/Short Answer Quizzes</b> will relate to topics such as: the generic features of drama written for the stage; of drama written for radio or screen; elements of a modern stage; rudimentary details of prescribed dramas.</p> <p><b>Group work presentations / Short written submissions</b> will relate to topics such as: the performance-related strengths and/or weaknesses of a prescribed dramatic work; a short submission identifying a suitable public space for a dramatic</p>

	performance, supplemented with photographic images and/or video footage.
<b>Reading Lists and Other Information Resources</b>	<p><b>Essential Reading:</b>  Sophocles, Kitto, H.D. (trans.), <i>Antigone, Oedipus the King, Electra</i>, (Oxford: Oxford World Classics, 1998)</p> <p>Aristophanes, Halliwell, Stephen (trans.), <i>Birds - Lysistrata - Assembly-Women – Wealth</i>: Oxford World Classics, 1998)</p> <p><b>Essential Viewing:</b>  <i>Edipo re</i> (Pier Paolo Pasolini, 1967)  <i>Citizen Kane</i> (Orson Welles, 1941)  <i>Hunger</i> (Steve McQueen, 2008)</p> <p><b>Other Reading and Viewing:</b>  Brandt, George (ed.), <i>Modern Theories of Drama – A Selection of Writings on Drama and Theatre, 1840-1990</i> (Oxford: Oxford U.P., 1998)</p> <p>Eagleton, Terry, <i>Sweet Violence – The Idea of the Tragic</i> (Oxford: John Wiley and Sons, 2002)</p> <p>Esslin, Martin, <i>The Field of Drama: How the Signs of Drama Create Meaning on Stage and Screen</i> (London: Methuen, 1988)</p> <p>Hartnoll, Phyllis, <i>The Theatre – A Concise History</i>, 3<sup>rd</sup> edn (London: Thanes and Hudson, 1998)</p> <p><i>The War of the Worlds</i> (Orson Welles, 1938)</p> <p>Wiles, David, <i>Greek Theatre Performance: An Introduction</i> (Cambridge: Cambridge U.P., 2000)</p>
<b>Module Physical Resource Requirements</b>	<p>Large lecture hall  Small room suitable for group work  Moodle VLE  Library resources</p>