

1. **COURSE TITLE**

Pre-modern Drama

2. **COURSE CODE**

ENGL3426

3. **NO. OF UNITS**

3 units

4. **OFFERING DEPARTMENT**

English Language and Literature

5. **PREREQUISITES**

Nil

6. **MEDIUM OF INSTRUCTION**

English

7. **AIMS & OBJECTIVES**

- 1) To demonstrate to students the formative influences, subgenres, and the critical and creative traditions of pre-modern drama;
- 2) To evaluate Western drama in its historical contexts, including the specific interests and techniques of significant playwrights.

8. **COURSE CONTENT**

- I. Introduction: Drama as Theatre; Drama as Literature
- II. Historical Periods and Contexts
- III. The Impact of the Renaissance (English and European)
- IV. Techniques and Processes: Didactic and Moral Positions
- V. Stagecraft: The Chorus, the Soliloquy and Other Devices
- VI. Conclusions

9. **COURSE INTENDED LEARNING OUTCOMES (CILOs)**

CILO	By the end of the course, students should be able to:
CILO 1	Apply knowledge of the development of Western dramatic traditions to actual works
CILO 2	Analyze, compare and contrast specific passages, styles, and structures in pre-modern drama
CILO 3	Perform a specific scene from a selected play
CILO 4	Explain the importance and evolution of the chorus (or other usage or practice) as a dramatic device(s)
CILO 5	Examine critically the historical concerns and contexts of specific, selected playwrights

10. TEACHING & LEARNING ACTIVITIES (TLAs)

CILO No.	Type of TLA
CILO 1	<ul style="list-style-type: none"> • Conduct basic research on selected background histories and contexts • Differentiate between insular (English) and continental (European) dramatic traditions • Complete in-class or online exercises on assigned topics, including identification of and responses to assigned course plays
CILO 2	<ul style="list-style-type: none"> • Link close-readings of assigned plays to specific passages, styles, and structures in Western drama • Interpret, via online or in-class exercises, how specific passages, styles, and structures in assigned course plays convey historical and cultural themes
CILO 3	<ul style="list-style-type: none"> • Make a performance (posted to the Moodle) of a selected scene from one of the course's assigned plays, inviting on-line peer commentary
CILO 4	<ul style="list-style-type: none"> • Link close-readings of assigned plays to specific devices unique to Western drama, with reference to production/stagecraft implications
CILO 5	<ul style="list-style-type: none"> • Complete a thesis-driven academic prose essay which combines close-readings of a selected course plays with an elementary theoretical approach to a specific passage, style, or structure in Western drama

11. ASSESSMENT METHODS (AMs)

Type of Assessment Methods	Weighting	CILOs to be addressed	Description of Assessment Tasks
In-class performance	20%	2,3	The performance will test whether students can apply acquired knowledge to the acting of a specific role or scene (incl. online peer-review of other group performances).
Term Essay	30%	2,5	The term essay will assess students' ability to evaluate specific passages and scenes from specific plays and to state their relevance to the development of Western dramatic technique with specific reference to a particular formal or production feature of drama.

In-class or on-line assignments	20%	1,2,4,5	<p>Assignments will test whether students can identify the different historical epochs of Western drama and specific dramatic works/playwrights; as this is an introductory course, response pieces encouraging elementary interpretations of significant scenes will also be posted to the Moodle.</p> <p>Additionally, e-pedagogy may also be used for in-class assignments and projects, including gathering and analyzing data via social media and/or other digital tools.</p>
Examination	30%	1,2,4	<p>The final examination will test whether students can apply existing knowledge of Western dramatic techniques to unseen passages and scenes. It will also test whether students can assess given links between historical context and particular dramatic values and content.</p>

12. TEXTBOOKS / RECOMMENDED READINGS

- Anderson, L. *Black Feminism in Contemporary Drama*. Urbana: University of Illinois Press, 2008.
- Belfiore, E. *Tragic Pleasures: Aristotle on Plot & Emotion*. Princeton, New Jersey: Princeton University Press, 1992.
- Brockett, O., and R. Findlay. *Century of Innovation: A History of European and American Theatre and Drama since the Late Nineteenth Century*. 2nd ed. Boston: Allyn & Bacon, 1991.
- Burns, Edward. *Character: Acting and Being on the Pre-Modern Stage*. New York: St. Martin's Press, 1990.
- Cassady, M., and P. Cassady. *An Introduction to Theatre and Drama*. Lincolnwood, Ill.: National Textbook Company, 1993.
- Corrigan, R. *The World of the Theatre*. 2nd ed. Iowa: Wm. C. Brown, 1992.
- Esslin, M. *The Theatre of the Absurd*. 3rd ed. New York: Viking/Penguin, 1992.
- Greenblatt, S. *Will in the World: How Shakespeare Became Shakespeare*. New York: W.W. Norton, 2004.
- Greenwald, M., et al. *The Longman Anthology of Modern and Contemporary Drama: A Global Perspective*. New York: Pearson Longman, 2004.
- Gruthke, C. *Modern Tragicomedy*. New York: Random House, 1966.
- Hartnoll, P. *A Concise History of the Theatre*. London: Thames and Hudson, 1968.
- Maley, Willy and Margaret Tudeau-Clayton (eds.). *This England, That Shakespeare: New Angles on Englishness and the Bard*. Farnham: Ashgate, 2010.
- Puchner, Martin. *The Drama of Ideas: Platonic Provocations in Theater and Philosophy*. Oxford: Oxford University Press, 2010.
- Turner, Henry S. *Early Modern Theatricality*. Oxford: Oxford University Press, 2015.
- Redmond, J., ed. *Themes in Drama*. 12 vols. Cambridge, Eng.: Cambridge University Press, 1980-91.
- Salgado, G. *English Drama: A Critical Introduction*. London: Edward Arnold, 1980.
- Sofer, Andrew. "Spectral Readings". *Theatre Journal* 64:2 (Oct. 2012): 323-336.
- Wilson, E., and A. Goldfarb. *Theatre: The Lively Art*. New York: McGraw-Hill, 1991.
- Wise, J. *Dionysus Writes: The Invention of Theatre in Ancient Greece*. Ithaca: Cornell University Press, 2000.

ENGL3426 Pre-Modern Drama CILOs/ PILOs		PILO1 <i>Effective Scholarship</i>	PILO2 <i>Academic Literacy</i>	PILO3 <i>English Proficiency</i>	PILO4 <i>Research Skills</i>	PILO5 <i>International Perspective</i>	PILO6 <i>Teamwork/ Employability</i>
CILO 1	Students should be able to apply knowledge of the development of Western dramatic traditions to actual works	✓		✓		✓	
CILO 2	Students should be able to analyze, compare and contrast specific passages, styles, and structures in pre-modern drama			✓			
CILO 3	Students should be able to perform a specific scene from a selected play			✓			
CILO 4	Students should be able to explain the importance and evolution of the chorus (or other usage or practice) as a dramatic device(s)	✓				✓	
CILO 5	Students should be able to examine critically the historical concerns and contexts of specific, selected playwrights	✓				✓	
Total		3	0	3	0	3	0