



CHRISTIAN HERITAGE COLLEGE

**DM285**

**CONTEMPORARY DRAMA**

This sample unit outline is provided by CHC for prospective and current students to assist with unit selection.

Elements of this outline which may change with subsequent offerings of the unit include Content, Required Texts, Recommended Readings and details of the Assessment Tasks.

Students who are currently enrolled in this unit should obtain the outline for the relevant semester from the unit lecturer.

<b>Unit code</b>	DM285
<b>Unit name</b>	Contemporary Drama
<b>Associated higher education awards</b>	Bachelor of Education (Primary) Bachelor of Education (Secondary) Bachelor of Arts/Bachelor of Education (Secondary)
<b>Duration</b>	One semester
<b>Level</b>	Intermediate
<b>Core/elective</b>	Elective
<b>Weighting</b>	Unit credit points: 10 Course credit points: Bachelor of Education (Primary) 320 Bachelor of Education (Secondary) 320 Bachelor of Arts/Bachelor of Education (Secondary) 320
<b>Delivery mode</b>	Face-to-face on-site
<b>Student workload</b>	<i>Face-to-face on site</i> Contact hours 30 hours Reading, study and assignment preparation 120 hours <b>TOTAL 150 hours</b>  Students requiring additional English language support are expected to undertake an additional one hour per week.
<b>Prerequisites/ co-requisites/ restrictions</b>	<i>Prerequisite:</i> 20 credit points of 100-level Drama units
<b>Rationale</b>	<p>The playwrights of the contemporary period have brought a diversity of voices, ideas, approaches and techniques from the philosophies of postmodernism, deconstruction and post-structuralism. This has resulted in fresh interpretations of the classics and a broadening of appreciation for non-western traditions and the cross-cultural and multi-cultural theatre of Asia, Africa, and South America, in particular. Playwrights have shown concern for issues of oppression and social welfare, mythology and ritual, and the role of drama in contemporary society.</p> <p>There is a lack of signposts to provide a chronological treatment of Contemporary Drama. However, five major categories provide a framework for exploration which reflects the ferment of the age and innovation in adopting high-tech stage practices. These categories are political, social, popularist, global and multicultural, and are represented in playwrights such as Hare, Ayckbourn, Fo, Fredo, Havel and Shaffer, as well as in the dramatic theories of Augusto Boal and Antonin Artaud. These contemporary works cross national, gender and racial frontiers. Students will also engage with Christian worldview perspectives as they critique and work with these contemporary plays.</p> <p>Students will study a range of plays which cover the five categories, to experience the diversity of the new form. This will encompass both the study of the text and the use of drama to realise the full dramatic impact. The fulfilment of this study will be student compositions of dramatic scenarios expressing contemporary themes and performance.</p>

<b>Prescribed text(s)</b>	<p>Gale, M.B. &amp; Deeney, J.F. (2010). <i>The Routledge Drama Anthology and Sourcebook: From Modernism to Contemporary Performance</i>. Oxford, UK: Routledge.</p> <p>Selected readings will be available via the Moodle™ site for the unit.</p>
<b>Recommended readings</b>	<p><b>Books</b></p> <p>Angelaki, V. (2013). <i>Contemporary British theatre: breaking new ground</i>. Hampshire, UK: Palgrave Macmillan.</p> <p>Cohen-Cruz, J. (2010). <i>Engaging performance: theatre as call and response</i>. Oxford, UK: Routledge.</p> <p>Farfan, P. &amp; Ferris, L. (Eds.). (2014). <i>Contemporary woman playwrights: into the 21<sup>st</sup> century</i>. London, England: Palgrave McMillan.</p> <p>Middeke, M., Schnierer, P.P., Innes, C., &amp; Roudane, M. (Eds.). (2014). <i>The Methuen drama guide to contemporary American playwrights</i>. London, UK: Bloomsbury Methuen Drama.</p> <p>Middeke, M., Schnierer, P.P., &amp; Sierz, A. (Eds.). (2014) <i>The Methuen drama guide to contemporary British playwrights</i>. London, UK: Bloomsbury Methuen Drama.</p> <p>Radic, L. (2007). <i>Contemporary Australian drama</i>. Blackheath, NSW: Brandl &amp; Schlesinger.</p> <p>Shaughnessy, N. (2012). <i>Applying performance (live art, socially engaged theatre and affective practice)</i>. New York, NY:Palgrave Macmillan.</p> <p>Sidiropoulou, A. (2011). <i>Authoring performance (The director in contemporary theatre)</i>. New York, NY:Palgrave Macmillan.</p> <p>In addition to the resources above, students should have access to a Bible, preferably a modern translation such as The Holy Bible: The New International Version 2011 (NIV) or The Holy Bible: New King James Version (NKJV).</p> <p>These and other translations may be accessed free on-line at <a href="http://www.biblegateway.com">http://www.biblegateway.com</a>. The Bible app from LifeChurch.tv is also available free for smart phones and tablet devices.</p>
<b>Specialist resource requirements</b>	Nil
<b>Content</b>	<ol style="list-style-type: none"> <li>1. Frameworks for exploring drama in the contemporary world – political, social, popularist, global and multicultural</li> <li>2. Dramatic theories of Augusto Boal and Antonin Artaud – the philosophical voice in contemporary drama</li> <li>3. Dramatic and theatrical forms in contemporary drama</li> <li>4. Drama in western and non-western societies</li> <li>5. Contemporary drama within a Christian framework</li> </ol>
<b>Learning outcomes</b>	<p>On completion of this unit, students will have provided evidence that they have:</p> <ol style="list-style-type: none"> <li>1. developed and applied a knowledge and understanding of major contemporary dramatic forms including cultural contexts;</li> <li>2. developed advanced dramatic skills to express dramatic form through a range of theatrical techniques used by contemporary directors;</li> <li>3. developed advanced skills of interpretation;</li> <li>4. reflected critically on contemporary drama using Christian worldview perspectives; and</li> <li>5. communicated at an appropriate tertiary standard: with special attention to design elements, grammars, usage, logical relations, style, referencing and presentation.</li> </ol>

<b>Assessment tasks</b>	<p><b>Task 1: Analysis of a Contemporary Play Text</b></p> <p>Word Length/Duration: 1500 words</p> <p>Weighting: 30%</p> <p>Learning Outcomes: 1, 3-4, 6</p> <p>Assessed: Week 6</p> <p><b>Task 2: Experimental Theatre</b></p> <p>Word Length/Duration: 10 minutes per person</p> <p>Weighting: 40%</p> <p>Learning Outcomes: 1-3, 5-6</p> <p>Assessed: Weeks 7-10</p> <p><b>Task 3: Critique and Analysis of a Contemporary Stage Drama</b></p> <p>Word Length/Duration: 1500 words</p> <p>Weighting: 30%</p> <p>Learning Outcomes: 1, 3, 4, 6</p> <p>Assessed: Week 16</p>
<b>Unit summary</b>	<p>Students will explore the diversity of contemporary drama using a five-fold framework: political, social, popularist, global, and multicultural as they engage with playwrights who represent some or all of these categories. It is therefore not a chronological study of the period in relation to contemporary drama, but an examination of new forms of theatre and an exploration of new, controversial themes that cover a wide range of different cultural and traditional ideas and values.</p>

SAMPLE