

**FICHA IDENTIFICATIVA****Datos de la Asignatura**

Código	35335
Nombre	Teatro inglés de los siglos XIX a XXI
Ciclo	Grado
Créditos ECTS	6.0
Curso académico	2020 - 2021

Titulación(es)

Titulación	Centro	Curso	Periodo
1000 - G.Estudios Ingleses	Facultad de Filología, Traducción y Comunicación	2	Primer cuatrimestre

Materias

Titulación	Materia	Caracter
1000 - G.Estudios Ingleses	7 - Literatura inglesa	Obligatoria

Coordinación

Nombre	Departamento
MARTINEZ LUCIANO, JUAN VTE	155 - Filología Inglesa y Alemana

RESUMEN

English Theatre of the 19th and 21st Centuries (35335) is part of the module *Literature in English* and submodule *English Literature* in the English Studies undergraduate programme of the Universitat de València (approved in 2010).

This course intends to familiarize students with the main periods, movements, modes, genres, authors and works of the English theatre in the 19th, 20th and 21st centuries, and to guide them in the development of a critical reading of these works paying special attention to the social, ideological and gender issues.

There will be a list of set readings and of recommended readings which will be specified by the lecturer at the beginning of the course.

Recommended previous knowledge and competences: students will be expected to read the original works and the necessary bibliography.



CONOCIMIENTOS PREVIOS

Relación con otras asignaturas de la misma titulación

No se han especificado restricciones de matrícula con otras asignaturas del plan de estudios.

Otros tipos de requisitos

COMPETENCIAS

1000 - G.Estudios Ingleses

- Que los estudiantes sepan aplicar sus conocimientos a su trabajo o vocación de una forma profesional y posean las competencias que suelen demostrarse por medio de la elaboración y defensa de argumentos y la resolución de problemas dentro de su área de estudio.
- Que los estudiantes tengan la capacidad de reunir e interpretar datos relevantes (normalmente dentro de su área de estudio) para emitir juicios que incluyan una reflexión sobre temas relevantes de índole social, científica o ética.
- Que los estudiantes puedan transmitir información, ideas, problemas y soluciones a un público tanto especializado como no especializado.
- Demostrar un compromiso ético en el ámbito de los estudios ingleses, centrándose en aspectos tales como la igualdad de géneros, la igualdad de oportunidades, los valores de la cultura de la paz y los valores democráticos y los problemas medioambientales y de sostenibilidad así como el conocimiento y la apreciación de la diversidad lingüística y la multiculturalidad.
- Demostrar una competencia comunicativa y social en lengua inglesa (comprensión y expresión oral y escrita, interacción comunicativa y mediación, incluida la corrección gramatical y estilística).
- Desarrollar la capacidad crítica para explicar textos literarios en inglés e identificar las convenciones estéticas de movimientos, etapas, géneros, autores y obras de las literaturas en lengua inglesa y sus modos de producción.
- Relacionar los aspectos geográficos e históricos y las instituciones más relevantes del mundo anglófono con la sociedad y la cultura contemporáneas.
- Conocer y aplicar las corrientes y metodologías de la teoría y crítica literarias.
- Poseer y aplicar conocimientos generales en áreas humanísticas afines al ámbito de estudios del Grado.

RESULTADOS DE APRENDIZAJE

By successfully completing the course students will be able to:



- recognize and explain the distinctive linguistic, literary and cultural features of the texts studied.
- apply concepts and knowledge related with the aesthetic conventions, evolution, genres, movement, modes of production and the reception of plays of the English theatre in the 19th, 20th and 21st centuries
- identify authors and works in the contexts of the period, and passages from works they have read, and assess their meaning and significance,
- explicate, interpret or criticize plays in English using various methodological approaches.
- gather and synthesize printed and electronic information regarding the issues studied, value their critical relevance, and quote it properly.
- express and discuss their own reading experiences and critical responses in essays, projects, oral presentations or tests.

DESCRIPCIÓN DE CONTENIDOS

1. Defining terms: literature, drama, theatre, staging of plays, classic and contemporary theatre.

2. Drama during the second half of the XIX Century. European influences. Oscar Wilde and George B. Shaw. From Comedy of Manners to Realism.

3. Theatre during the first half of the XX Century: Dramatic Verse in Eliot, Auden and Isherwood. Comedy in Noël Coward. The influence of other European trends in the change of the Performing Arts.

4. The Theatre of the Absurd: language and silence. Samuel Beckett and. Harold Pinter, art and politics.

5. Anger and after: The Angry Young Men: Osborne, Wesker, Bond. Kitchen-sink-drama and realism.

6. The Second Wave: Tom Stoppard, humour and parody. Other voices. Women playwrights: Clare McIntyre.



7. Public versus Private Theatre. New ways of staging plays: Fringe theatre, radio plays, TV drama.

8. In-er-face theatre. Violence on stage at the turn of the century. The impact of Sarah Kane.

9. New contributions to dramatic writing.

There will be a list of set readings and of recommended readings which will be specified by the lecturers at the beginning of the course.

VOLUMEN DE TRABAJO

ACTIVIDAD	Horas	% Presencial
Clases de teoría	60,00	100
Asistencia a eventos y actividades externas	10,00	0
Elaboración de trabajos en grupo	20,00	0
Estudio y trabajo autónomo	50,00	0
Preparación de actividades de evaluación	10,00	0
TOTAL	150,00	

METODOLOGÍA DOCENTE

Theory-based classes: lectures and case studies

Lectures will focus on clarification and discussion of key concepts and techniques rather than on exposition of matter students can find in the bibliography.

Criticism and discussion of plays in which students are encouraged to put into use their critical competence.

Practical classes: problem solving and case studies

Expositions of the plays dealt with, making use of the new technologies, followed by class debates.

Other activities: Tutorials for orientation in preparing papers and projects. Students will be expected to write a critical paper on the subject.



EVALUACIÓN

For students with regular class attendance, the assessment will be made up of 3 parts

- a) Individual oral examination ... 30%
- b) Individual written assignment 60%
- c) Participation in class and in "Aula Vritual" ... 10%

For students that do not regularly attend classes, and for the second call, the assessment will be made up of parts *a* (30) and *b* (70). No marks will be carried over to the second call.

The ability to communicate at the B2 (CEFR level) is required to pass the course as a whole. Students' whose written and/or oral communication display errors that are not consistent with the above level will fail the module regardless of their performance related to the course contents.

Plagiarism will not be tolerated; it is a serious academic offence. Any student who is found to have plagiarised will fail THE WHOLE SUBJECT.

REFERENCIAS

Básicas

- Aragay, Mireia, et al. (eds.), *British Theatre of the 1990s. Interviews with Directors, Playwrights, Critics and Academics*, Basingstoke and New York, Palgrave Macmillan, 2007.
- Bigsby, C.W.E., *Contemporary English Drama*, en la colección *Stratford-upon-Avon Studies*, nº 19, London, Edward Arnold, 1981.
- Brown, Janet, *Feminist Drama: Definition and Critical Analysis*, Methuen, Scarecrow, 1979.
- Brown, John Russell, *Modern British Dramatists: New Perspectives*, Englewood Cliffs, Prentice-Hall, 1984.
- Esslin, M., *The Theatre of the Absurd*, London, Eyre & Spottiswoode, 1962.
- Hayman, Ronald, *British Theatre since 1955: A Reassessment*, Oxford, O.U.P., 1979.
- Herreras, E., *Una lectura naturalista del teatro del absurdo*, Valencia, Universitat de València, 1996.
- Hidalgo Ciudad, Juan Carlos, *Tendencias alternativas en el teatro londinense de los años 80*, Valencia, Universitat de València, 1994.
- Innes, C., *Modern British Drama 1890-1990*, Cambridge, Cambridge University Press, 1992.
- Hildegard Klein Hagen, H. y Blanca López Román, *Teorías feministas y sus aplicaciones al teatro feminista británico contemporáneo*, Granada, Comares, 2001.
- Kritzer, Amelia Howe, *Political Theatre in Post-Thatcher Britain. New Writing: 1995-2005*, Basingstoke, Palgrave Macmillan, 2008.
- Mira Nouselles, Alberto, *¿Alguien se atreve a decir su nombre? Enunciación homosexual y la estructura del armario en el texto dramático*, Valencia, Universitat de València, 1994.



- Morgan, Margery, *Drama: Plays, Theatre and Performance*, Harlow, Longman, 1987.
- Prado Pérez, J.R., *Revisiones críticas del teatro británico: 1968-1990*, Castelló de la Plana, Publicaciones de la Universitat Jaume I, 2000.
- Sierz, Aleks, *In-Yer-Face Theatre. British Drama Today*, London, Faber & Faber, 2001
- Sola, Nicolás (ed.), *El teatro en Gran Bretaña*, separata de la revista *El público*, nº 44, Madrid, Centro de Documentación Teatral, 1987.
- Taylor, J.R., *Anger and After: A guide to the New British Drama*, Harmondsworth, Penguin Books, 1963.
- The Second Wave: British Drama of the Sixties*, London, Eyre Methuen, 1978.
- Teruel Pozas, Miguel, *Tom Stoppard: la escritura como parodia*, Valencia, Universitat de València, 1994.
- Zozaya, Pilar, *Contemporary British Drama (1980-1986)*, Barcelona, PPU, 1989.

ADENDA COVID-19

Esta adenda solo se activará si la situación sanitaria lo requiere y previo acuerdo del Consejo de Gobierno

HYBRID LEARNING MODE (BLENDED)

1. Contents

The contents of the course syllabus remain unchanged.

2. Workload and teaching schedule

The workload expected from students remains unchanged.

3. Methodology

1. Face-to-face sessions + synchronous videoconference (Aula Virtual UV)
2. Face-to-face sessions + materials uploaded to Aula Virtual UV

4. Assessment

Assessment criteria and instruments remain unchanged.

5. Bibliography



The bibliographical selection for the course remains unchanged.

DISTANCE (ONLINE) LEARNING

1. Contents

The contents of the course syllabus remain unchanged.

2. Workload and teaching schedule

The workload expected from students remains unchanged.

3. Methodology

1. Online instruction via videoconference (tool available at Aula Virtual UV)
2. Materials uploaded to Aula Virtual UV