

**COURSE DATA****Data Subject**

<b>Code</b>	35335
<b>Name</b>	English theatre from the 19th to the 21st centuries
<b>Cycle</b>	Grade
<b>ECTS Credits</b>	6.0
<b>Academic year</b>	2020 - 2021

**Study (s)**

<b>Degree</b>	<b>Center</b>	<b>Acad. year</b>	<b>Period</b>
1000 - Degree in English Studies	Faculty of Philology, Translation and Communication	2	First term

**Subject-matter**

<b>Degree</b>	<b>Subject-matter</b>	<b>Character</b>
1000 - Degree in English Studies	7 - English literature	Obligatory

**Coordination**

<b>Name</b>	<b>Department</b>
MARTINEZ LUCIANO, JUAN VTE	155 - English and German

**SUMMARY**

*English Theatre from the 19th to the 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 19<sup>th</sup>, 20<sup>th</sup> and 21<sup>st</sup> 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.



## PREVIOUS KNOWLEDGE

### Relationship to other subjects of the same degree

There are no specified enrollment restrictions with other subjects of the curriculum.

### Other requirements

## OUTCOMES

### 1000 - Degree in English Studies

- Students must be able to apply their knowledge to their work or vocation in a professional manner and have acquired the competences required for the preparation and defence of arguments and for problem solving in their field of study.
- Students must have the ability to gather and interpret relevant data (usually in their field of study) to make judgements that take relevant social, scientific or ethical issues into consideration.
- Students must be able to communicate information, ideas, problems and solutions to both expert and lay audiences.
- Demonstrate, within the field of English Studies, an ethical attitude that focuses on aspects such as gender equality, equal opportunities, the values of the culture of peace and democracy and a sensitiveness regarding environmental problems and sustainability while, at the same time, knowing about and being able to appreciate linguistic diversity and multiculturalism.
- Demonstrate communicative and social competence in the English language (oral and written comprehension and expression, communicative interaction and mediation that includes correct grammar and style).
- Develop a critical ability to explain literary texts in English and to identify aesthetic conventions, movements, periods, genres, authors and works in English language and their modes of production.
- Relate geographical and historical aspects and the most relevant institutions in the Anglophone world to contemporary society and culture.
- Know and apply the currents and methodologies of literary theory and criticism.
- Have and apply general knowledge in humanistic areas related to this field of study.

## LEARNING OUTCOMES

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 19<sup>th</sup>, 20<sup>th</sup> and 21<sup>st</sup> 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.

## DESCRIPTION OF CONTENTS

**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.

**WORKLOAD**

ACTIVITY	Hours	% To be attended
Theory classes	60,00	100
Attendance at events and external activities	10,00	0
Development of group work	20,00	0
Study and independent work	50,00	0
Preparation of evaluation activities	10,00	0
<b>TOTAL</b>	<b>150,00</b>	

**TEACHING METHODOLOGY****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.

**EVALUATION**



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 Virtual" ... 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.**

## REFERENCES

### Basic

- 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.

## **ADDENDUM COVID-19**

**This addendum will only be activated if the health situation requires so and with the prior agreement of the Governing Council**

### **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