

**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>	2021 - 2022

**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>
FERNANDEZ-CAPARROS TURINA, ANA	155 - English and German

**SUMMARY**

*English Theatre of the 19th, 20th 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.

This course intends to familiarize students with the main periods, movements, modes, genres, authors and works of the English theatre of the late 19th, 20th and 21st centuries, and to guide them in the 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 that will be specified by the lecturer at the beginning of the course.



## 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: theatre, drama, audience, performance and dramatic genres**

**2. From the late 19th-century comedy of manners to realism: Oscar Wilde and George Bernard Shaw**

**3. Theatre between the wars**

**4. The Angry Young Men and the Kitchen-Sink Drama**

**5. The theatre of the Absurd**

**6. The theatre of the 70s and 80s**

**7. Violence on stage at the turn of the century: in-yer-face theatre**

**8. 21st-century theatre**

**WORKLOAD**

ACTIVITY	Hours	% To be attended
Theory classes	60,00	100
Attendance at events and external activities	10,00	0
Development of group work	10,00	0
Study and independent work	50,00	0
Preparation of evaluation activities	20,00	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 presentation of theoretical 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.

Discussion 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.

**EVALUATION**

Type of assessment	% of final grade
a) Individual written examination consisting of questions on the contents of the course.	50
b) Practical test on the set readings	20
c) Activities carried out during the course	30



In order to pass the subject students must pass the individual exam and practical test with a minimum average mark of 3.5 out of 7 points. Only then will the mark for the activities carried out during the course (up to 3 points) be summed up to calculate the final mark.

The marks obtained in the “Activities carried out during the course” will be carried over to the second call. These activities can only be done during the course and cannot be handed in for 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.

**IMPORTANT: Plagiarism will not be tolerated;** it is a serious academic offence and therefore will be penalized by failing the course.

## REFERENCES

### Basic

- Aston, Elaine and Janelle Reinelt (eds). *The Cambridge Companion to Modern British Women Playwrights*. Cambridge: Cambridge University Press, 2000.
- Cochrane, Claire. *Twentieth-Century British Theatre: Industry, Art and Empire*. Cambridge: Cambridge University Press, 2011.
- Innes, Christopher. *Modern British Drama: The Twentieth Century*. Cambridge: Cambridge UP, 2002.
- Middeke, Martin; Peter Paul Schneirer and Aleks Sierz (eds). *The Methuen Guide to Contemporary British Playwrights*. London: Methuen Drama, 2011.
- Murray, Christopher. *Twentieth-Century Irish Drama: Mirror Up to Nation*. New York: Syracuse University Press, 2000.
- Pavis, Patrice. *Dictionary of the Theatre: Terms, Concepts, and Analysis*. Toronto: University of Toronto Press, 1999.
- Pickering, Kenneth. *Key Concepts in Drama and Performance*. 2nd Edition. Basingstoke and New York: Palgrave Macmillan, 2010.
- Shepherd, Simon. *The Cambridge Introduction to Modern British Theatre*. Cambridge: Cambridge University Press, 2009.
- Richards, Shaun (ed.). *The Cambridge Companion to Twentieth-Century Irish Drama*. Cambridge: Cambridge University Press, 2004.

### Additional

- Adishesiah, Siân and Louise LePage (eds.) *Twenty-First Century Drama: What Happens Now*. London: Palgrave Macmillan, 2016.
- Angelaki, Vicky. *Social and Political Theatre in 21st-Century Britain*. London: Bloomsbury, 2017.
- Aragay, Mireia and Martin Middeke (eds.) *Of Precariousness: Vulnerabilities, Responsibilities, Communities in 21st-Century British Drama and Theatre*. Berlin: De Gruyter, 2017.





- Aragay, Mireia, et al. (eds.), *British Theatre of the 1990s. Interviews with Directors, Playwrights, Critics and Academics*, Basingstoke and New York, Palgrave Macmillan, 2007.
- 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.
- Fragkou, Marissia. 2019. *Ecologies of Precarity in Twenty-First Century Theatre: Politics, Affect, Responsibility*. London: Bloomsbury.
- Goetsch, Paul (ed.). *English Dramatic Theories, 20th Century*. Tübingen: Max Niemeyer, 1972.
- Hayman, Ronald, *British Theatre since 1955: A Reassessment*, Oxford, O.U.P., 1979.
- 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.
- 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
- 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.

## **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

#### **4. Assessment**

The type and percentages of each of the assessment instruments are maintained.

The individual written exam and the practical test on set readings will be done at home individually and students will deliver them through AV.

#### **5. Bibliography**

The bibliographical selection for the course remains unchanged.