



Universitat de Lleida

DEGREE CURRICULUM  
**DRAMA IN ENGLISH**

Coordination: CASADO GUAL, NURIA

Academic year 2018-19

Subject's general information

<b>Subject name</b>	DRAMA IN ENGLISH			
<b>Code</b>	101271			
<b>Semester</b>	1st Q(SEMESTER) CONTINUED EVALUATION			
<b>Typology</b>	Degree	Course	Character	Modality
	Bachelor's Degree in English Studies	3	COMPULSORY	Attendance-based
<b>Course number of credits (ECTS)</b>	6			
<b>Type of activity, credits, and groups</b>	<b>Activity type</b>	PRAULA		TEORIA
	<b>Number of credits</b>	3.3		2.7
	<b>Number of groups</b>	1		1
<b>Coordination</b>	CASADO GUAL, NURIA			
<b>Department</b>	ENGLISH AND LINGUISTICS			
<b>Teaching load distribution between lectures and independent student work</b>	60 hours of lectures 90 hours of independent student work			
<b>Important information on data processing</b>	Consult <a href="#">this link</a> for more information.			
<b>Language</b>	English			
<b>Distribution of credits</b>	2,7 theoretical ECTS credits 3,3 practical ECTS credits			

Teaching staff	E-mail addresses	Credits taught by teacher	Office and hour of attention
CASADO GUAL, NURIA	ncasado@dal.udl.cat	6	

## Learning objectives

**With regard to the main learning objectives of this course** (as defined in the general subject "Literature in English" of the BA programme), at the end of the course students will be able to:

- use tools of analysis, synthesis and management of documentary sources.
- apply concepts and methodologies necessary for a research task.
- understand and analyze texts of different literary genres and movements in the English language.
- know the historical evolution of literary genres in English.
- relate literary texts with other cultural texts and their historical and social context.

**With regard to the specific learning objectives of this course**, at the end of the course students will be able to:

- recognize the specificity of drama as a genre and its connection to the theatre
- identify the elements that constitute a play
- know the main dramatic genres and their connection with the context within the English-speaking world
- recognize some of the current trends which define contemporary drama in English
- develop their literary creativity
- develop their oral and written English as of level C1.2

## Competences

**The general competences that are developed in this course are:**

CG2 To analyze and synthesize data of different documentary sources

CG5 To show capacity of work.

CG16 To use the terminology of the field of research

**The specific competences that are developed in this course are:**

CE6 To identify and promote basic research methodologies in the fields of linguistics, literature and language.

CE10 To analyze the main genres, movements and literary texts in English.

CE14 To analyze the interaction between history, society and literary production.

## Subject contents

Module 1: What's in a 'Play'? Focus on Genre / The Study of Plays / Interface between Literature and Theatre

Module 2: 'Greatest Hits': Plays that Changed the History of English Drama

Module 3: 'The Play's the Thing': Themes and Forms in Contemporary Drama in English

Module 4. Drama for Research, Education and Creative Purposes: Verbatim Drama, Adaptations and Playwriting

Module 5. Playwriting Showcase (oral presentations and dramatised readings)

Tutorial and written test: week 17

## Methodology

The first three modules of the course will combine lectures with practical seminar sessions in which theoretical aspects will be discussed and plays or passages of plays will be analysed. Both theoretical and practical sessions will require reading assignments and the consideration of several topics during the students' independent study hours. Readings will be specified in due time via Sakai messages sent to the students, and will correspond to sources listed in the bibliography. The fourth module of the course, devoted to playwriting, will entail entirely practical sessions that the students will have to continue and complete at home. The course will close with the oral presentation of passages of the students' 'best scenes' and 'best case studies' in a "playwriting showcase" (module 5) in which students will organize staged readings and presentations of their work.

## Development plan

**Module 1 (week 1): What's in a 'Play'? Focus on Genre / The Study of Plays / Interface between Literature and Theatre**

**Module 2 (weeks 2 - 8): 'Greatest Hits': Plays that Changed the History of Drama in English**

**Week 2: The Origins of Drama in Medieval England**

- End of Module 1 (session 1)
- Medieval Drama & *Everyman*

**Week 3: The Case of *Everyman***

- *Everyman*: Analysis
- FESTA INSTITUCIONAL UDL on the 28th of September

**Week 4: Elizabethan Tragedies**

- Christopher Marlowe's *The Tragic History of Dr Faustus*
- William Shakespeare

**Week 5: The Extraordinary Case of William Shakespeare**

- Shakespeare's "uniqueness" and *The Tragedy of King Lear*
- 12th October: Institutional holiday

**Week 6: The Birth of Modern English Theatre**

- *The Tragedy of King Lear*: performance approaches
- Jacobean comedies: Ben Jonson's *Volpone*

**Week 7: Changing the Face of the English Stage**

- Women in witty comedies: Aphra Behn's *The Rover* and Oscar Wilde's *Lady Windermere's Fan*
- Modernist drama and the avant-garde: G.B. Shaw and Samuel Beckett

## Week 8: Social Realism in the British Stage

1st Nov: Institutional holiday

-John Osborne's *Look Back in Anger* and Harold Pinter's *Betrayal*

## Module 3 (weeks 9-12): 'The Play's the Thing': Themes and Forms in Contemporary Drama in English

Individual case studies selected by the students out of a list of contemporary plays. Each student will be part of a discussion group of about 3-4 members and will be in charge of the session devoted to his/her play.

Week 1: *The History Boys* / *Dancing at Lughnasa* / *Top Girls* / *Psychosis* 4.48

Week 2: *Six Degrees of Separation* / *Wasted* / *Things I Know to Be True* / *Pantomime*

Week 3: *Every Brilliant Thing* / *Closer* / *Copenhagen* / *Mnemonic*

\*\* The sessions on Thursday 29th and Friday 30th (week 13, November) will be re-scheduled and postponed until January due to their coincidence with a conference the course instructor must attend. This will also enable the calendar of oral presentations to be completed before the written exam.

## Module 4 (weeks 14-15). Playwriting: Creative and Educational approaches

Hands-on seminar in which verbatim drama, applied theatre and original playwriting will be explored.

## English Drama Showcase (staged readings and oral presentations) - (week 16 in January)

Oral presentations on Wednesday 9th, Friday 11th, and Wednesday 16th, from 9.30 to 11h (schedule and venue to be confirmed)

**Tutorial/final session and written exam: week 17** (tutorial on 18th January from 9.30 to 11h + written test on 23rd January 2019 from 12 to 14h - classroom to be confirmed)

## Evaluation

The evaluation of this course will take into account the following assessment activities:

Written test (on January 18th 2019): 55% of the final mark

Oral presentation (playwriting showcase on 10th and 11th of January 2019): 25% of the final mark\*

Participation in class debates: 20% of the final mark

\* Students will be able to choose their "best case study" or "best scene" from modules 3 and 4 to be presented at the playwriting showcase as part of their evaluation.

The level of English in the students' written and oral performances will be taken into account for their final evaluation. The level of English required for this subject is C1.2.

## Bibliography

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