



Universitat de Lleida

DEGREE CURRICULUM
DRAMA IN ENGLISH

Coordination: CASADO GUAL, NURIA

Academic year 2022-23

Subject's general information

Subject name	DRAMA IN ENGLISH			
Code	101271			
Semester	1st Q(SEMESTER) CONTINUED EVALUATION			
Typology	Degree	Course	Character	Modality
	Bachelor's Degree in English Studies	3	COMPULSORY	Attendance-based
	Double degree: Bachelor's degree in English Studies and Bachelor's degree in Applied Languages and Translation	3	COMPULSORY	Attendance-based
Course number of credits (ECTS)	6			
Type of activity, credits, and groups	Activity type	PRAULA		TEORIA
	Number of credits	3.3		2.7
	Number of groups	1		1
Coordination	CASADO GUAL, NURIA			
Department	ENGLISH AND LINGUISTICS			
Teaching load distribution between lectures and independent student work	<p>Following the in-person model of teaching and learning for this course (see section on methodology) and considering the weekly calendar for the subject, the number of hours corresponding to the course will be divided as follows:</p> <p>60 hours of in-person sessions (in 2 weekly 2-hour sessions)</p> <p>90 hours correspond of independent study time</p>			
Important information on data processing	Consult this link for more information.			
Language	English			
Distribution of credits	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	nuria.casado@udl.cat	6	Thursdays from 12h to 13h, office 2.19

Subject's extra information

Learning objectives

The main learning objectives of this course (associated with **the learning outcomes** defined in the general subject "Literature in English" of the BA programme) are as follows:

- To be able to use tools of analysis, synthesis and management of documentary sources.
- To understand and analyze texts of different literary genres and movements in the English language
- To know the historical evolution of literary genres in English.
- To learn about theories of literary criticism in order to apply them to critical analysis
- To know and learn how to evaluate the connection theatre, society and the representation of gender

Through 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 languages and units of meaning that constitute a play
- know the main dramatic genres and their connection with the context within the English-speaking world, including the role that gender plays in this context
- recognize some of the current trends which define contemporary drama in English
- 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.

CG6 To be able to work in teams and manage interpersonal relations.

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.

The cross-curricular competence that is developed in this course is:

T6 To be able to apply the gender perspective to the professional field related to this subject

Subject contents

The course consists of four modules. Each of them offers a different perspective from which drama can be studied: the theoretical perspective (1); the historical perspective (2); the critical perspective (3); and the creative perspective (4).

Module 1: Theoretical Foundations of the Genre

Module 2: The Evolution of English Theatre through Drama Classics

Module 3: Themes and Forms in Contemporary Theatre in English

Module 4. Approaches to Playwriting

Methodology

This course will be taught by following an in-person model of teaching and learning, with 2-hour sessions every week.

The first three modules of the course will include brief lectures as well as 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. Reading assignments will be specified in due time via Sakai messages sent to the students, and will correspond to sources listed in the bibliography. All the texts will be available at the library resources or bookshops or, in the case of selected passages of plays, they will also be uploaded in the section devoted to "Resources" on the virtual campus.

Modules 1, 2 and 4 will develop the course competences through the students' individual work, whereas Module 3 will allow the students to develop their capacity to work cooperatively while at the same time fulfilling the course objectives.

The fourth module of the course, devoted to playwriting, will entail entirely practical sessions that the students will have to complete in their independent study time. The course will close with a "playwriting showcase" in which students will present staged readings and performances of their best creative-writing tasks.

In the academic year 2022-23, this course will participate in the Teaching Innovation Project "Nobel Prize Awards in English Literature: A Travelling Exhibition". For this reason, the week following Module 2 students will work on a poster based on one of these four Nobel-Prize winning playwrights: George Bernard Shaw, Eugene O'Neill, Samuel Beckett and Harold Pinter. These posters will consolidate aspects of Module 2, will prepare students to work in teams in Module 3, and will make visible part of their learning process through the travelling exhibition of the teaching innovation project, in which at least two of the posters will be included.

Some sessions may be recorded if the evolution of the pandemic leads again to a hybrid form of teaching and learning and some students cannot attend the sessions.

In accordance with current regulations on the protection of personal data, we inform you that:

- The organisation responsible for the recording and use of the image and voice is the University of Lleida - UdL (contact details of the representative: General Secretariat. Plaza Víctor Siurana, 1, 25003 Lleida; sg@udl.cat; contact details of the data protection officer: dpd@udl.cat).
- The recorded images and voices shall be used exclusively for teaching purposes.
- The recorded images and voices shall be saved and preserved until the end of the current academic year, and

shall be destroyed in accordance with the terms and conditions specified in the regulations on the preservation and disposal of administrative documents of the UdL, and the documentary evaluation tables approved by the Generalitat de Catalunya (<http://www.udl.cat/ca/serveis/arxiu/>).

- The voices and images are considered necessary to teach this subject, and teaching is a right and a duty of the teaching staff of the Universities, which they must exercise under academic freedom, as provided for in article 33.2 of the Organic Law of Universities (Ley Orgánica de Universidades) 6/2001, of December 21. For this reason, the UdL does not need the consent of the students to register their voices and images with the sole and exclusive purpose of teaching in this particular subject.

- The UdL shall not transfer the data to third parties, except in the cases strictly provided for by the Law.

- The student can access their data; request correction, deletion or portability; object to its processing and request its limitation, as long as it is compatible with the purposes of teaching, by writing to dpd@udl.cat. You can also submit a complaint to the Catalan Data Protection Authority, via a mail to its website (<https://seu.apd.cat>) or other non-electronic means.

Development plan

Module 1 (week 1): Theoretical Foundations of the Genre.

Introductory module in which basic concepts of theatre studies and drama criticism are presented, and the meanings and re-conceptualizations of the theatre and performance are examined.

Module 2 (weeks 2 - 7): The Evolution of English Theatre through Drama Classics.

This module presents an overview of the history of English drama by focusing on plays that had a significant impact on their socio-cultural context, which correspond to a variety of dramatic genres, and which continue to be regarded as classics of their period.

- **Week 2: Medieval Drama**
- *_Everyman_*
- **Weeks 3 and 4: Elizabethan tragedies**
- Christopher Marlowe's *_The Tragic History of Dr Faustus_*
- Shakespeare's "uniqueness" and *_The Tragedy of King Lear_*
- **Week 4: Classical Comedies**
- Ben Jonson's *Volpone* and Aphra Behn's *The Rover*
- **Week 5: The Ibsenian divide**
- Oscar Wilde's *Lady Windermere's Fan* vs George Bernard Shaw's *Man and Superman*
- **Week 6: Symbolic vs Realistic Drama**
- Samuel Beckett's *Waiting for Godot* vs John Osborne's *Look Back in Anger*

Week 8: Evaluation 1 (Written exam, 4th November 2023, Assessment 1)

Nobel Prize Project, Week 9: Presentation of posters (11th November, Assessment 2)

Module 3 (weeks 10-12): Themes and Forms in Contemporary Drama in English

This module presents an overview of contemporary drama in English by focusing on three different categories:

Week 10. Theatre Hits/Awarded Plays from the 1990s and 2000s (focus on themes and reception)

Week 11. Political/philosophical Plays (focus on ideas & characters)

Week 12. Experimental Drama (focus on *mise-en-scène* and performance)

In this module students will be organized in groups and will be given three lists of plays in due course, corresponding to each of the three weeks of the module. The group will decide on which plays conform their case studies, which they will analyse together and will present to the rest of the classgroup at the end of each session. The group's presentations will be evaluated on a weekly basis (Assessment 3)

Module 4 (weeks 13-16). Approaches to Playwriting

A hands-on approach to playwriting, which will conclude with a Playwriting Showcase (13th of January 2023) in which students will offer stage readings or performances of their best creative texts (**Assessment 4**)

January 18th: Deadline for the theatre review submission (optional, **Assessment 5**) and completion of the course evaluation.

Evaluation

The evaluation of this course will consist of the following assessment activities:

Assessment 1 - Written test (end of Module 2, November 4th 2022, with re-sit exam on agreed date in 2023): 40% of final mark

Assessment 2 - Poster in groups (transition between modules 2 and 3, presentations on November 11th): 15% of final mark

Assessment 3 - Oral presentations in groups (during Module 3): 25% of final mark

Assessment 4 - Presentation of creative exercise with reflective text (end of Module 4, 13th January 2023): 20% of final mark

Optional assessment (n. 5) - Theatre review (any time during the course, deadline 18th January 2022): It can upgrade the final mark up to 1 point and it can only be based on a play/show running in theatres during the first semester. It cannot replace any of the compulsory forms of assessment.

* 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.

It is necessary for students to have fulfilled the four compulsory forms of assessment in order to pass the subject. Otherwise, the subject will receive the final grade of 4. * Active and regular participation in classes with significant contributions will be used to round off final results. The same applies to the submission of the critical review (optional assessment) if it complies with the requirements described for this task (see evaluation rubric for this assignment in the virtual campus).

**** Any form of plagiarism detected in any form of assessment will be graded with "0" points. A document describing forms of plagiarism will be uploaded in the Resources section in Sakai. Potential cases of author fraud will lead to a procolo whereby an additional form of assessment may be required to complement the same piece of evidence, or the student may be enquired about the elaboration of a specific piece of evidence. For any other doubts regarding actions against plagiarism, please read the Faculty of Arts' document on this matter:

https://www.udl.cat/export/sites/universitat-ileida/ca/udl/norma/.galleries/docs/Ordenacio_academica/Normativa-davaluacio-i-qualif.-graus-i-masters-Acord-235-CG-21-7-2022.pdf

** Students who combine their degree with a full time or part-time job that overlaps with the timetable of the course have the right to ask for alternative assessment within 5 days after the beginning of the semester. For information, please send an e-mail to academic@lletres.udl.cat or ask for information at the Faculty's office (Secretaria de la Facultat de Lletres).

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