



Universitat de Lleida

## DEGREE CURRICULUM

# **DRAMA IN ENGLISH**

Coordination: CASADO GUAL, NURIA

Academic year 2023-24

## **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	FOREIGN LANGUAGES AND LITERATURES			
Teaching load distribution between lectures and independent student work	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: 60 hours of in-person sessions (in 2 weekly 2-hour sessions) 90 hours correspond of independent study time			
Important information on data processing	Consult <a href="#">this link</a> 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 Explorations of the Genre*

*Module 2: The Evolution of English Theatre through Canonical Plays*

*Module 3: Themes and Forms in Contemporary Drama in English*

*Module 4: Approaches to Playwriting*

*Please see the Development Plan for their specific contents and calendar.*





## Methodology

This course will be taught by following an in-person model of teaching and learning, with 2-hour sessions every week. The total number of hours of study time (150h) includes 60h of in-person classes and 90h of independent study time.

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.

## Development plan

The course plan overlaps with two holidays and a conference in the following dates: 28th and 29th of September, 12th of October, and 16th and 17th of November, in which there will be no class. The November sessions will be compensated with an additional week in January.

### Module 1: Theoretical Explorations of the Genre (weeks 1 and 2)

1. What's in a Play? Defining Drama
2. Critical Approaches to Drama: Theories and Trends in Drama Criticism

### Module 2: The Evolution of English Theatre through Canonical Plays (weeks 3 – 7)

1. The Origins of English Drama: Medieval Theatricality and *Everyman* (week 3)
2. Early Modern Tragedies: The Birth of the Human (week 4)
  - a. Christopher Marlowe's *The Tragic History of Dr Faustus*
  - b. William Shakespeare's *The Tragedy of King Lear* (including session online with Dr. Sorin Cazacu from the University of Craiova)
3. Classical Comedies: Playwrights and Society (week 5)
  - a. Ben Jonson's *Volpone*
  - b. Aphra Behn's *The Rover*
4. Modern English Drama: The Ibsenian Divide (week 5&6)
  - a. Oscar Wilde's *Lady Windermere's Fan*
  - b. George Bernard Shaw's *Man and Superman*
5. Towards Contemporary Theatre Conceptions: Symbolic and Realistic Drama (week 7)
  - a. Samuel Beckett's *Waiting for Godot*
  - b. John Osborne's *Look Back in Anger*

Mid-term evaluation (week 8): Written exam (on modules 1 and 2) on November 2nd 2023 (Block of assessment 1)  
+ Special session at Lleida's Public Library on African theatre

### Module 3: Themes and Forms in Contemporary Drama in English (weeks 9, 11, 12)

1. Theatre Hits (focus on plot designs, genres and reception) - *week 9*
2. Political Plays (focus on themes, characters and ideology) - *week 11 (please note that on Nov 16th and 17th there will be no class)*
3. Experiments for the Stage (focus on theatre conceptions, *mise-en-scène*, and registers of performance) - *week 12*

In this module students will be organized in groups and will discuss a different play every week, which will be presented orally in the second session of every section. These oral presentations will correspond to the **block of assessment 2**.

#### Module 4: Approaches to Playwriting (weeks 13-15)

1. Exploring Contexts: playing with time and space
2. Creating Characters: individual and collective creation
3. Imagining Scenes: stories for the stage

*Additional week in January 2024 (in compensation of 2 classes postponed in November):* Tutorial and rehearsals on 11th and Drama Showcase on the 12th - **block of assessment 3**. (Deadline for optional theatre review and completion of the course evaluation, **block of assessment 4**).







## Evaluation

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

**Block of assessment 1 - Written test (Modules 1 and 2, 2nd of November 2023, with re-sit exam on agreed date in 2024): 40% of final mark**

**Block of assessment 2 - Oral presentations in groups (during Module 3): 35% of final mark (10%+12%+13%)**

**Block of assessment 3 - Presentation of creative exercise with reflective text (end of Module 4, 12th January 2024): 25% of final mark**

***Block of assessment 4 (optional) - Theatre review in English (it can be submitted any time during the course, with deadline 12th January 2023): 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).

\*\*\*\* Plagiarism:

The 2/2022 law of university coexistence regulates what is considered to be an academic fraud. Article 9 of the evaluation rules in UdL is based on this law and in the university coexistence regulation approved by our university. When plagiarism is detected:

- If it implies direct cheating or plagiarism with fraudulent means, the evaluation activity is failed and a report must be sent to the coordinator of the degree as well as to the heads of study in order to start a disciplinary report with the pertinent proof of such copy or plagiarism. The penalty includes, among others and depending on the seriousness of the plagiarism, the loss of the right to be evaluated for that specific subject, the loss of the enrolment of a whole semester or the expulsion of the university for three years.

- If there is cheating among students (students speaking in an exam, or looking at someone else's exam, etc.) the lecturer may ask the student to leave the exam and, thus, the student will fail that part of the evaluation. In this case, the lecturer will send a report of the situation to the coordinator of the degree and to the head of studies of the faculty to evaluate whether a disciplinary report should be started.

\*\* Students who combine their degree with a full time or part-time job that overlaps with the timetable of the course or who have a proven situation of reconciliation of their studies and a responsibility of care have the right to ask for alternative assessment at the beginning of the semester. For information, please send an e-mail to [academic@lletres.udl.cat](mailto:academic@lletres.udl.cat) or ask for information at the Faculty's office (Secretaria de la Facultat de Lletres). **In this course, following the form of alternative evaluation will entail:** Fulfilling blocks 1, 2 and 3 on the dates established in the course calendar; attending a minimum of 1 session for modules 1 and 4, two sessions for module 2, and 3 sessions for module 3; and submitting a theatre review in English based on a show running during the semester. The following value will be given to each of the blocks of the evaluation: Block 1 (exam): 40%, block 2 (oral presentations in groups): 20%; block 3 (piece for module 4): 20%, and review (20%).

## Bibliography

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