

## COURSE INFORMATION SHEET

<b>University:</b> Catholic University in Ružomberok	
<b>Faculty:</b> Faculty of Arts and Letters	
<b>Course code:</b> KA/Au-M001A/22	<b>Course title:</b> Anglophone Drama
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Lecture / Seminar <b>Recommended study range:</b> <b>hours weekly:</b> 1 / 1 <b>hours per semester:</b> 13 / 13 <b>Teaching method:</b> on-site	
<b>Credits:</b> 3	<b>Working load:</b> 75 hours
<b>Recommended semester/trimester:</b> 1.	
<b>Level of study:</b> II.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> response papers 20%, research paper 30% based on oral presentation (10%), test 30%, quizzes 10%	
<b>Learning outcomes of the course:</b> <b>Knowledge outcomes</b> By the end of the semester, students who successfully complete Anglophone Drama course will have gained knowledge of genre forms and transformation of drama in anglophone literatures in a broader historical, cultural and social context. The course will develop their synthetic and analytical knowledge and skills. <b>Method of Evaluation:</b> Research paper 30% (min. 18%), test 30% (min. 18%), quizzes 10% (min. 6%) <b>Skills outcomes:</b> Students will develop analytical and interpretative skills to explore the aesthetic qualities as well as the theoretical concepts and methodology of interpreting, comparing and analysing dramatic texts. Students will also develop research and presentations skills by producing independently researched, properly referenced and well-structured written work. <b>Method of Evaluation:</b> Research paper 30% (min. 18%), Oral presentation 10% (min. 6%), Response papers 10% (min. 6%) <b>Competences:</b> By the end of the course, students will have gained MA-level competence in working with concepts, identifying and analysing trends and theoretical and cultural concepts that shape drama written in English language and its transnational and intertextual potential. Students will develop a mastery of critical terminology via both synchronic and diachronic approaches to dramatic texts, with a strong emphasis on comparison and synthesis across periods, drama genres, trends as well as cultural, historical, and political contexts. These competences translate into a range of future applications primarily in education at primary, secondary as well as tertiary levels. <b>Method of Evaluation:</b> Research paper 30% (min. 18%), Oral presentation 10% (min. 6%), Response papers 10% (min. 6%)	

**Course contents:**

1. Drama and theatre. Play and performance.
2. Genres. Characters.
3. Development of drama. Medieval drama. Elizabethan tragedy.
4. Shakespeare: Theatre poet. The Globe. Language and poetry in Shakespeare's plays
5. Reading *The Midsummer Night's Dream/ As You Like It*. Themes and issues: love and marriage. Disguise and gender confusion.
6. Dramatic and Literary Conventions: Soliloquy. The political and the pastoral. The individual and the society. Comedy and its functions.
7. William Wycherley: *The Country Wife/ Behn: The Rover*. Women Writers in the 17th c. Restoration drama and theatres. William Wycherley: *The Country Wife /Behn: The Rover*. Love, marriage and family.
8. Gender and drama. Text and performance. Realism, Naturalism, Supernaturalism.
9. John Millington Synge: *Riders to the Sea/ Susan Glaspell: The Trifles*
10. Comparing genres: comedy and tragedy. Realistic drama. Space, speech and silence. Myth.
11. Contemporary women's theatre: Caryl Churchill's *Cloud Nine/Top Girls* world: 'realistic' conversation. All-female cast.
12. Themes and issues: death, nihilism, absurd drama.
13. Samuel Beckett: *Endgame*. Visual images. New Themes./ Margaret Edson: *The Wit*

**Recommended or required literature:**

- Hughes, Derek and Janet Todd (eds.) *The Cambridge Companion to Aphra Behn*. CUP, 2004.  
 Hughes, Derek. *The Theatre of Aphra Behn*. Palgrave, 2001.  
 Smart, John. *20th Century British Drama: Cambridge Contexts in Literature*. Cambridge: CUP, 2001.  
 Makowsky, Veronica. *Susan Glaspell's Century of American Women*. OUP, 1993.  
 Hernando-Real, Noelia. *Self and Space in the Theater of Susan Glaspell*. McFarland, 2011.  
 Dutton, Richard. (ed.) *Blackwell's Companion to Shakespeare's Works*. Blackwell, 2003.  
 Goodman, Lizbeth, ed. *Literature and Gender*. London: Routledge, 1996.  
 Owens, W.R.- Lizbeth, Goodman, eds. *Shakespeare, Aphra Behn and the Canon*. London: Routledge, 1996.  
 Landy, Alice S. *The Heath Introduction to Literature*. 3rd ed. Lexington: Heath, 1988.

**Language of instruction:**

English

**Notes:****Course evaluation:**

Assessed students in total: 16

A	B	C	D	E	FX
37.5	12.5	37.5	0.0	0.0	12.5

**Name of lecturer(s):** prof. Nóra Séllei, PhD., DrSc., PaedDr. Katarína Labudová, PhD.

**Last modification:** 14.11.2022

**Supervisor(s):**

**Guarantor:**

Administrátor Systému

**People responsible for the delivery, development and quality of the study programme:**

prof. ThDr. Rastislav Adamko, PhD., doc. RNDr. Pavel Bella, PhD., prof. PaedDr. Mgr. art. Rastislav Biarinec, ArtD., prof. Irina Chelysheva, DrSc., prof. PaedDr. František Dluhoš, PhD., prof. PhDr.

Ingrid Emmerová, PhD., doc. Tatiana Korenkova, CSc., Prof. Dr. hab. Wojciech Józef Kunicki, prof. PaedDr. Milan Ligoš, CSc., doc. Mgr. Eva Litavcová, PhD., prof. PhDr. David Papajík, PhD., doc. Ing. Miroslav Saniga, CSc., prof. Nóra Séllei, PhD., DrSc., PhDr. ThLic. Martin Taraj, PhD., prof. Dr. phil. fac. theol. Peter Volek, doc. Mgr. Martin Zvonař, Ph.D., doc. Ing. Igor Černák, PhD.